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DEVELOPMENT OF MEMORIAL AND HOUSE MUSEUMS IN UZBEKISTAN: HOUSE MUSEUM OF SERGEY YESEN

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ABOUT ARTICLE

Key words: museum, house-museum, memorial, object, object, fund, material, exhibit, exposition, exhibition, archeology, numismatics, ethnography, department.

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Abstract: This article discusses the development of memorial and home museums in Uzbekistan: the activity of the Sergey Yesenin home museum. Information about exhibitions, events and exhibits in the museum is covered.

O'ZBEKISTONDA MEMORIAL VA UY MUZEYLARINING RIVOJLANISHI: SERGEY YESENINING UY MUZEYI

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MAQOLA HAQIDA

Kalit so'zlar: muzey, uy-muzey, yodgorlik, ob'ekt, ob'ekt, fond, material, eksponat, ekspozitsiya, ko'rgazma, arxeologiya, numizmatika, etnografiya, bo'lim.

Annotatsiya: Ushbu maqolada O'zbekistonda memorial va uy muzeylarining rivojlanishi: Sergey Yesenin uy muzeyi faoliyati muhokama qilinadi. Muzeydagi ko'rgazmalar, tadbirlar va eksponatlar haqida ma'lumot yoritilgan.

РАЗВИТИЕ МЕМОРИАЛЬНО-ДОМОВОГО МУЗЕЯ В УЗБЕКИСТАНЕ: ДОМ-МУЗЕЙ СЕРГЕЯ ЕСЕНА

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О СТАТЬЕ

Ключевые слова: музей, дом-музей, мемориал, предмет, предмет, фонд, материал, экспонат, экспозиция, выставка, археология, нумизматика, этнография, отдел.	Аннотация: В данной статье рассматривается развитие мемориальных и домашних музеев в Узбекистане: деятельность Дома-музея Сергея Есенина. Освещается информация о выставках, мероприятиях и экспонатах музея.
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INTRODUCTION

S e r g e y Yesen, yes of Russia great lyrical poet, etc undoubtedly, religious affiliation or from the nation strictly look each one of us s e vimli is our poet. Because exactly this person XX century in their heads Russian to the reader of the East great poetic images miss y e b e ra received To this she is Toshk e nt trip and impressions through achieved Usha at times a poet our s e rquyosh nice hall to our land native be like that works created that, Russian in the language to poetry devotee people in the language always jo ' r be what is it ?

1921 year celebrity in chapter known managed to S e r g e y Yes, yes unexpectedly Toshk e ntga, own friend Turkestan city Alexander Abramov (Shiry a e v e ts) house m e Hmong k e ladi This visit personal relationships at the station was That 's it in periods to Turkestan to eat much problem because it gives birth Medium in Asia this at the time citizens war goes L e kin all things leave Yes, yes to the trip horse land to 'Turkestan East sh e' riyat breath feeling to do in order to too what happened was This at the time " Silver " in Turkestan century " cont it should be said level strong, skillful poets group formed was His from y e thrones one A. Shiry a e v e ts was This people teaching, topography with shug ' ullanar, Turkestan r e to volution was during literature with they are engaged, that 's it with together Toshk e ntga poetic piles print achievements, literature k e nights they used to pass This process did not stop even during the hard times. All poets from Tashkent loved the East.

THE MAIN RESULTS AND FINDINGS

Shiryaevets would show the Muscovite the city streets and historical areas and introduce him to the poets. From that day, Yesenin began to present his poems in the house of culture named after Lunacharsky. Sergey met Valentin Valpin and Nikolai Kulinsky, publishers from Tashkent. It should be said that the poet has worked hard on the poems here. Here, the poet finished the draft copy of "Puyuchyov", the main work of his career.

At that time, 10 thousand people walking on the streets of Broadway suddenly heard the voice of Yesenin, who was reciting poems in a soft but very passionate voice. The poet read his poems very impressively. Yesenin performed many times in Tashkent. His voice could be heard in the Officers' House, in the Union of Poets, in the People's Library of Turkestan.

The poet enjoyed watching the houses in the old city of Turkestan.

Although Sergey does not know any Turkish language, he immediately learned the rhythm solution, energy and high poetic elegance of poems written in Persian and Uzbek. His short trip to Turkestan (he left Tashkent on June 3, 1921) left a deep mark on the poet's heart.

The number of people who fell in love with Russian poetry and collected its samples from pinkhan increased. One such person is Pyotr Iosifovich Tartakovsky, who began to search the white pages of the biographies of his favorite poets in the 1960s. It should be said that these searches took place in the same period and at the right time. As a result of Tartakovsky's research, he met Sergei Ivanovich Zinin, a teacher at Tashkent University and a great lover of Yesenin's poetry. Together they found copies of books belonging to that period in the house of the intellectuals of Tashkent. Also, they collected plates of Yesenin's published poems in some publications. Tartakovsky's and Zinin's collections were becoming more and more valuable and encouraged to expand the narrow scope of the private collection. The members of the Union of Poets talked a lot about the issue of the officialization of Yesenin's works.

Of course, an incentive was found for the implementation of these works. This was caused by an exhibition of paintings by a student of Tashkent University. This student was Vadim Nikaliuk.

In 1975, in connection with Yesenin's 80th birthday celebration at the bibliographer's club, the responsible officer of the university, Zinin, offered the young artist the opportunity to exhibit his works here.

VVNikalyuk was very devoted to Yesenin from his youth, he read the poems of his favorite poet for hours, and most importantly, he had the ability to bring the elegance of poetry into the picture. His skillfully created works were displayed in the lobby of the university library and aroused great interest among people. Some people were in favor of making the exhibition permanent.

Enthusiasts worked for 5 years to create the first real exposition. As soon as they were freed from their jobs, they began to create a new people's museum. The ever-expanding collections were temporarily stored in the Yesenin library, in the secondary school in Chilonzor and in many other places. But now serious actions have begun regarding the real responsible work. Exhibits and museum organizers are no longer in the public eye. Thousands of performances and lectures, slide films, drew attention to the museum, where one of the "Colorful Poetic Worlds of Yesenin and Annual Nights of Poetry" is being created.

In fact, writers and journalists believed in it.

From July 10, 1981, a place was allocated to the people's museum from the branch of the House of Culture (a high-voltage facility at that time). After the 3 rooms here could no longer accommodate the exhibits, it was decided to restore an old house in the city center (near the H. Olimjon metro station) and transfer it to the museum.

The museum was moved here on the eve of the 90th anniversary of the poet's birth, that is, in 1985.

In this museum, valuable autograph collections of Sergei Yesenin, memorial items, large-scale photographic samples, books, newspaper and magazine collections, hundreds of book graphics, posters, as well as dozens of paintings and sculptures are kept.

The most important thing is that the museum was created not by the state, but by the efforts of enthusiasts, bibliographers and collectors who are sensitive to poetry. It is interesting that the museum stores the original copies of Yesenin's autographs, because the art-loving people cannot be attracted by any copying. Margarita Petrovna Kostelova, daughter-in-law of Shiryayevs, preserved an important part of his archive and presented it to the museum. A. Shiryayevs' fund is the most interesting collection, which makes up "20 years of Yesenin's literature". The household items presented to the museum by the Mikhailov, Zaprametov, and Trofilyuvsky families motivated the establishment of the corner "Environment of the Yesenin era" here. In the museum, we also find the books of Tashkent poets D.Kiryanov, Plotnikov, V.Vaepin of the 20th century.

The museum also has paintings by the great artist Alexander Volkov and presented by his sons. Because Volkov's son was friends with Tatyana Sergeevna (1918-1992), daughter of Sergei Yesenin. Tatyana spent most of her life in Tashkent. For several years, he worked as a journalist in the editorial office of "Pravda Vostoka" newspaper of Uzbekistan.

The museum is happy to work in cooperation with Tatyana, because she donated rare photographic material and souvenir manuscripts to the museum. In 1999, the 3rd exhibition hall was opened according to the new plan of the museum, and modern technology tools of museology are used in it.

The Yesenin Museum has been trying to operate at a high level until now. The exterior of the museum is square in shape, and the interior has comfortable rooms accordingly. In the process of restoring the exterior of the museum, simple classicism elements were used in the interior, which was given a gray background. It is a one-story building without excessive decoration and very modest but beautiful appearance. The museum was designed by special designers and artists based on the needs of the time and to whom it was dedicated. The interior of the museum has been reworked and the big stoves that were there before have been removed. The museum consists of 5 different rooms, and the exposition of one room does not repeat the other.

CONCLUSION

The entrance hall of the museum has a square frame, and there is a decorative beam on both sides of the entrance. A portrait of S. Yesenin hangs in front of this room, and the eyes of anyone entering the museum fall on this portrait. The interior of this hall is of a monotone light gray color, and a row of parallel windows can be seen around the wall. This arrangement of windows makes a

small room appear larger. While this hall forms the basis of the exhibits, along with small-scale watercolor paintings of landscapes, countryside and Moscow views by 20th century artists, book graphics in 3 showcases, and Yesenin's poetry collections, as auxiliary exhibition objects, old Russian rubles and banknotes, a special artificial base, as well as a vase are placed.

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