

MEMORIAL MUSEUMS OF UZBEKISTAN ROLE, TIME AND PLACE

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Abstract:

This article is about new role of the special formats of museum institutions as memorial museums through the analysis of the history of memorial museums in Tashkent.

Key words: small museums, modern history, culture, memorial museums.

Currently, research interest in the museification of memorial heritage is extremely high. This can be explained by the fact that the speed of changes in the world creates the need to fix and preserve manifestations of material culture and human consciousness. It should be noted that museification is still the best option not only for the preservation of the memorial heritage, but also for its representation in the usual spatial environment. The rapid and sometimes irreversible loss of the memorial territorial space is obvious and demands to preserve what is still possible. The value of each historical house is determined not so much by the objects contained in it (having an independent meaning), as by the embodiment of the spiritual life of the people who lived within these walls, walked here, used the objects of the original furnishings [9].

The Nobel Prize-winning writer Orhan Pamuk presented at the forum of literary museums in 2013 a unique prophetic text that fully corresponds to the topic of the following work, since it is a manifesto for the preservation of cultural heritage literally in each of us: I love museums and I am not alone in finding that they make me happier with each passing day. I take museums very seriously, and that sometimes leads to angry, forceful thoughts. But I do not have it in me to speak about museums with anger. In my childhood there were very few museums in Istanbul. Most of these were historical monuments or, quite rare outside the Western world, they were places with an air of a government office about them. Later, the small museums in the backstreets of European cities led me to realize that museums – just like novels – can also speak for individuals. That is not to understate the importance of the Louvre, the Metropolitan Museum of Art, the Topkapi Palace, the British Museum, the Prado, the Vatican Museums – all veritable treasures of humankind. But I am against these precious monumental institutions being used as blueprints for future museums. Museums should explore and uncover the universe and humanity of the new and modern man emerging from increasingly wealthy non-Western nations. The aim of big, state-sponsored museums, on the other hand, is to represent the state. This is neither a good nor innocent objective.

I would like to outline my thoughts in order:

1. Large national museums such as the Louvre and the Hermitage took shape and turned into essential tourist destinations alongside the opening of royal and imperial palaces to the public. These institutions, now national symbols, present the story of the nation – history, in a word – as being far more important than the stories of individuals. This is unfortunate, because the stories of individuals are much better suited to displaying the depths of our humanity.
2. We can see that the transitions from palaces to national museums and from epics to novels are

parallel processes. Epics are like palaces and speak of the heroic exploits of the old kings who lived in them. National museums, then, should be like novels; but they are not.

3. We don't need more museums that try to construct the historical narratives of a society, community, team, nation, state, tribe, company, or species. We all know that the ordinary, everyday stories of individuals are richer, more humane, and much more joyful.

4. Demonstrating the wealth of Chinese, Indian, Mexican, Iranian, or Turkish history and culture is not an issue – it must be done, of course, but it is not difficult to do. The real challenge is to use museums to tell, with the same brilliance, depth, and power, the stories of the individual human beings living in these countries.

5. The measure of a museum's success should not be its ability to represent a state, a nation or company, or a particular history. It should be its capacity to reveal the humanity of individuals.

6. It is imperative that museums become smaller, more individualistic, and cheaper. This is the only way that they will ever tell stories on a human scale. Big museums with their wide doors call upon us to forget our humanity and embrace the state and its human masses. This is why millions outside the Western world are afraid of going to museums.

7. The aim of present and future museums must not be to represent the state, but to re-create the world of single human beings – the same human beings who have labored under ruthless oppression for hundreds of years.

8. The resources that are channeled into monumental, symbolic museums should be diverted into smaller museums that tell the stories of individuals. These resources should also be used to encourage and support people in turning their own small homes and stories into "exhibition" spaces.

9. If objects are not uprooted from their environs and their streets, but are situated with care and ingenuity in their natural homes, they will already portray their own stories.

10. Monumental buildings that dominate neighborhoods and entire cities do not bring out our humanity; on the contrary, they quash it. Instead, we need modest museums that honor the neighborhoods and streets and the homes and shops nearby, and turn them into elements of their exhibitions.

11. The future of museums is inside our own homes.

The picture, in fact, is very simple:

WE HAD: Epics, Representation, Monuments, Histories, Nations, Groups and teams, Large and expensive

WE NEED Novels, Expression, Homes, Stories, Persons, Individuals, Small and cheap

According to Orhan Pamuk, the leading line of local communities should be "the creation of small and cheap museums", sustainable museums where everyone can afford to come, where you can make an exhibition literally from the idea itself, but at the same time - to tell about something important, responding to the challenges of society and changing its consciousness. This is a museum comfortable for a person, flexible in solutions, where there is time for understanding, memorizing and penetrating into the essence. It is easier for such a museum to be individual, to display its own line, to have "its own hero", an original concept. And the success of museums should be assessed not by the amount of earned money, but from the point of view of the practical resonance that the museum has in society, helping to improve education and the quality of life of people, resolving conflicts, and thus leaving hope that small museums have a great future [1].

Memorial museums of Uzbekistan, recorded in the category of small museums, have been pushed to the periphery of the country's leading museums for many years, until through long practice, improving their daily work in various areas of museum activity in a complex, they came to understand the expediency and necessity of a differentiated attitude to large and small forms of museums. It is based on the results of many years of experience in the formation of collections, the study of the visitor flow, the study of changes in the interests of viewers, and, not least, the expansion of the museum network and the museum space itself. These designated parameters made it possible to understand the place and importance of various types of museums in the artistic and cultural life of the society of their time by delving into the particular problems of museum work. The result of the differentiation of attitudes towards museums has become the role of their small forms as a significant and independent field of museum practice, with its own specifics of the "museum-viewer" relationship, which are the central feature characterizing modern cultural trends in the development of society, revealing the active role of the viewer, finally realized by museums and became decisive in their activities.

The need to single out the category of a small museum in the theory of museology is based on a persistent feature that combines the variable diversity of its real forms and these are the features of the organization of the museum and the principles of its relations with the visitor. Modern museum practice has come a long way from the idea that the museum is the subject of state care to the present day when the intentions of preserving cultural heritage and modernizing cultural institutions are replaced by political clichés bordering on vandalism. The main feature of the works on museology is not futurological statements, but reliance on practice, on the analysis of current processes.

This approach increases the importance of sociological research, surveys of museum visitors, differentiation and growth of areas of work, complication of the museum's relationship with its visitor. There are not many works directly related to the topic considered in the dissertation in Uzbek museology. It should be noted here the articles by R.V.Almeev [2.], Sh.Khurramov [4] and Z.Nematillayeva [3], who tried to determine the main directions of modernization of museums in the country based on the experience of everyday practical work. The future belongs to compact functional organizations operating at the local level, which effectively prevent the dispersion or dispersal of collections that acquire true importance only in the context of the memory of a particular historical character and thus prevent the loss of cultural heritage that cannot be restored.

Since memorial museums are iconic institutions for the entire socio-cultural space, it is necessary that their activities related to educational programs and ensuring the accessibility of museums be updated, work on the active use and interpretation of museum collections be launched, and finally the world's leading strategy of rethinking the role of museums in society and activating their participation in solving social problems, in supporting positive changes in the life of society, in the development of territories.

Project activities and participation in grant competitions are an important way to develop memorial museums in order to participate meaningfully in the life of society, create a comfortable environment, support cultural diversity and create opportunities for creative development of citizens. Memorial museums are proportionate to a person and comfortable for the perception of information, their small volume and compactness makes it easier to address a person personally, helps to tell a story about important things through simple and intimate things, working not on indicators but on emotional impact through the presentation of information, spaces, collections through special programs,

interactive, direct, indirect and associative comparisons, questions posed in accordance with the technology of figurative disclosure of the topic. The Memorial Museum needs to attract external professional curators and partners, which helps to look at its own problems with an "external view", to understand them and develop projects even in fairly depressed areas and in particularly difficult conditions. The main thing is a creative approach to the format of information presentation, project activities that can change even the interface of the museum itself by implementing new ideas that bring into all processes the dynamics that will make the visitor come back again and again.

The collections of memorial museums do not have first-row items, they are a household series of typologically similar things of an average level, they also do not have special areas and decent funding, but they are the barometer of the state of society, as in a prism showing its history in the private stories of their heroes – since small memorial museums are not significant collections, but significant stories, and these private stories can be no less, and maybe even more interesting than the history of a country or a whole process.

Memorial museums can most directly construct social memory through the personal stories of outstanding citizens to whom they are dedicated, through the memory of an individual, consider the receptacle of common memory. Personal memory is the only link between the memory of the past and humane values, and in today's society there is no consensus about "what happened?" and general attitudes towards the present and the future. And here the staff of small memorial museums have a powerful *carte blanche*: the personal history of their place, there is a unique opportunity for the museum to designate its space, become visible, take on a significant role in the cultural and social space. Project activities make it possible to smooth out the lack of funds, lack of professionalism of employees and insufficient breadth of partnerships in a short time. And it is memorial museums, essentially free from museum dogmatics in the interpretation of processes, that can contrast personal memory with "official" narratives through humanization, the ability to make empathize and through personal history to make a deep penetration into the history of the country. As a result, having built a number of programs for different ages, the memorial museum should become a territory of communication that is popular, interesting, in demand by citizens, and then they will be able to change the fate of their territory. In large cities, the process of including various social groups in the formation of the urban environment is quite active, in smaller cities things are worse. At the same time, in the last decade, it is possible to notice the intensification of the activities of museums of small towns and villages, an increase in their role in the development of their territory. Practice has shown that only a project initiative can create conditions for changing the state of life in a given area, while "serving as a kind of "counterbalance" to the phenomenon of globalization." In order for domestic tourism to develop, it is necessary to work with the local community and realize its importance in its own space, since it is very important for the museum to live together with the local community, do everything for it and be responsible for it. This is the very tool that allows you to work with the territory, make it interesting, be more attentive to every detail. In the existing resources, you need to be able to find the main "something" that will allow a small museum to see what will create a unique phenomenon for this place. Here it is important to realize the authenticity of your own space, to translate it into a resource that can become, if not a reason for the development of the entire territory, then an important component. And only the logic of project activity will allow us to "swing" at major transformations, revealing the whole range of problems – to build strategies, attract partners, power and financial resources, and implement the idea in a short time. And

there are examples when museums have initiated the development and promotion of territories, including economic ones. And they all start with external curators, professionally compiled projects and fundraiser strategies, the ability to interest the state and private capital in the prospects and economic potential of the project. Such changes improve economic and social conditions, and hence the living conditions of people. It should be noted that the key factor in the development of museum activities affecting the change of the territory for the better is people and knowledge, indifference, initiative. Actualization of the museum space must first of all be selective in the level of culture of presentation of the material and often in an effort to "catch up and overtake" the primordial nature of the place is lost, the activity of the museum passes into the level of amateur activity, cliched, stereotyped. It is project activity that can help keep the bar high and look for non-trivial moves.

The history of memorial museums of Uzbekistan begins with the Soviet period, marked by the formation of new elites, the history of whose life and activities on the territory of the Union republics were devoted to a total of 239 state memorial museums, of which, along with a dozen large ensemble memorial complexes in Uzbekistan, more than twenty memorial houses of museums were created, reflecting the life and creative path of famous people who lived and they worked in this country and left a worthy memory of themselves, became outstanding personalities, made their unique contribution to history, science and culture of the country. The activities that glorified them fell on a recent period of history and today there are still people who personally knew their famous fellow citizens, were their students, colleagues, relatives, who work in a number of museums preserving and promoting the activities of their outstanding ancestors.

A huge work to perpetuate the memory of our compatriots was done during the leadership and on the initiative of the First Secretary of the Central Committee of the CP of the Uzbek SSR (from 1959 to 1983) Sharaf Rashidov, a writer, admirer of the muses and his great predecessors, on whose shoulders he stood and built historical narratives. During his reign, the country experienced a true flourishing of culture, science and education: in 1966, the capital of Uzbekistan, Tashkent, was rebuilt, where in 1977 the first and only metro in Central Asia was opened, new museums, parks, theaters, monuments were erected. In 1968, behind the echeloned Iron curtain, the International Film Festival of Asian, African and Latin American Countries was established and regularly held, the largest historical series were filmed, the beginning of Uzbek animation and the career of its best masters was laid. In 1970, in connection with the celebration of the 2500 anniversary of Samarkand, the Museum of the History of the city and the Opera and Ballet Theater were opened. Rashidov consistently supported poets and writers of Uzbekistan, with him in 1967-1970. A 4-volume History of Uzbekistan was written and published in two languages, which did not happen anymore, due to the constantly changing concept of the country's history, the number of research institutes doubled, and for every 10,000 people there were 200 students.

With the support and initiative of Sharaf Rashidov, the memorial complex of Mirzo Ulugbek and the house museum of politician Yuldash Akhunbabayev were opened in 1964, the house museum of writer Sadriddin Aini in Samarkand in 1967, the literary museum named after him. Alisher Navoi in 1968, Lenin Museum in Tashkent in 1970, Avicenna Museum in Afshan in 1980, Memorial Museum of poet Orif Gulkhani in 1980 in Samarkand, Memorial Museum of writers Borodin and Yesenin and artist Ural Tansykbayev in 1981, Memorial Museum of composer and conductor Mukhtar Ashrafi in 1982, Memorial Museum writer Gafur Gulyam in 1983, three museums-reserves were created: "Ichan-kala"

in Khiva (1968), Samarkand United Historical, Architectural and Art Museum-Reserve (1982) and Bukhara Architectural and Art Museum-Reserve (1983). After the death of Sharaf Rashidov due to the inertia of his initiatives in 1985 - 1995 . The house museum of the classic Uzbek literature Aybek was opened in Tashkent, and in 1987-1992 – the satirist writer Abdullah Kakhkar, in 1990 a lot of work was carried out on the restoration and opening of the memorial house of the museum of the public figure Fayzulla Khodzhayev in Bukhara.

During the years of independence, the following were opened: in 1992 - the museum of the poet Mashrab in Namangan, the Museum of makomists named after Hafiz Khojihan Baltabayev in Khorezm, the Museum of Applied Art and History of Khorezm in Urgench, the museum of blacksmithing skills of Usto Shokir Kamalov in Bukhara, the house-museum of the folk singer (bakhshi) Islam shair Nazarogly in Aktau, Samarkand region; in 1993 - the museum of the first woman of the legal scholar H.S.Sulaimanova, the museum of Uzbek dancer Mukarram Turgunbayeva, the museum of shepherd Toad Bashmanov, twice Hero of Labor in the Tamdi district of Navoi region; in 1994 - the Museum of the People's Artist Usta Mukhiddin Rakhimov in Tashkent; in 1996 - the Museum of Hydrometeorology of Uzbekistan; in 1996 – the Museum of Abdurauf Fitrat in Bukhara, in 1997 – the memorial house-museum of the great folklorist Yunus Rajabi and the museum of the outstanding coiner Salim Hamidov in Bukhara, in 2001 the memorial complex of Imam Al Bukhori in Bukhara, in 2006, the memorial house of the poet Uwaisi Museum in Margilan, as well as many specialized museums in higher educational institutions of the country.

In his first presidential cadence, the second president of independent Uzbekistan Sh.M.Mirziyoyev continued the tradition of returning names to the historical discourse and media space of the country, in a short time creating memorial complexes of educator Iskonkhon Ibrat in 2016 in Namangan region, Sharaf Rashidov and the poetic family of Hamid Alimjan and Zulfiya in Jizzakh in 2017, the classic of Uzbek literature Abdullah Kadiri in Tashkent in 2019, the outstanding writer Erkin Vakhidov in his homeland in Margilan in 2019, composer and makomist Abdurasulov in 2019 and educator Behbudi in 2021 in Samarkand. In the summer of 2022, a resolution of the Cabinet of Ministers was adopted on the establishment of the House-Museum of the National poet of Uzbekistan Tura Suleiman [8] at 7 Bakhmal Street, Turgun Akhmedov MSG, Mirzaabad district, Syrdarya region, where the outstanding poet lived and worked, who was born in 1932 in the Jizzakh region, graduated from the Faculty of Journalism of Tashkent State University university, became the author of more than twenty collections of poems. Commissioning of the museum is planned to be carried out by the end of 2022, after which it is planned to organize cultural and educational events, round tables, creative meetings, etc.

In recent years, a number of measures have been taken in our country to develop the museum business, raising it to a new level. In accordance with the instructions of the President, on December 11, 2017, a resolution of the Cabinet of Ministers of the Republic of Uzbekistan "On approval of the program of measures to improve the activities and comprehensive strengthening of the material and technical base of state museums for 2017-2027" was adopted [7]. Based on this, practical work is being carried out to improve the activities and strengthen the material and technical base of state museums, repair their buildings, and create modern conditions in them. In the Decree of the President of the Republic of Uzbekistan dated May 26, 2020 "On measures to further enhance the role and importance of the sphere of culture and art in the life of society", much attention is paid to the activities of museums[6]. In particular, the State Museum of Arts of Uzbekistan is tasked with research and methodological

coordination of the activities of all museums in the field of art, the State Museum of History of Uzbekistan - in the field of culture and history, ensuring their cooperation in these areas, increasing the scientific potential of personnel. Since January 1, 2021, academic councils and scientific and methodological councils in the field of museum and art history have been established in these museums in order to further increase the scientific potential of employees of all museums of art and history of our country, creating even wider opportunities for them. The reorganization of museums throughout the country is the result of the practical attention paid to museums as centers of enlightenment and creates a solid foundation for increasing the interest of students studying in the fields of museology and art history in museum work, a worthy assessment of the work of museum staff, preventing staff turnover, and occupying a strong place among the leading modern museums in the world. Since September 2020, the first Sunday of each month has been declared an open day in state museums, which increases interest in museums, serves to increase the number of visitors and creates additional opportunities for the younger generation to explore and study the history and culture of the country more deeply.

By the Decree of the President of the Republic of Uzbekistan, dated 06/19/2021. No. PP-5150 On measures to organize the activities of the [5] Cultural Heritage Agency under the Ministry of Tourism and Sports of the Republic of Uzbekistan, as well as innovative development of the sphere in order to strengthen the preservation of unique and rare cultural heritage reflecting the rich history and culture of the people of Uzbekistan, digitalization, innovative development and strengthening of the material and technical base of the sphere, effective application of world best practices, as well as ensuring the execution of the Decree of the President of the Republic of Uzbekistan dated April 6, 2021 No. UP-6199 "On measures to further improve the system of public administration in the fields of tourism, sports and cultural heritage", museums previously included in the system of the Ministry of Cultural Affairs of the Republic of Uzbekistan were transferred to the newly organized Agency.

Decisions on the creation of most memorial museums in Tashkent were made in the middle of the twentieth century, and they began to operate in the early 90s, that is, in the early years of Uzbekistan's independence, and received the unspoken name of a network of "small museums", which by definition are not, since it is a name of art museums in settlements with a population of less than fifty thousand residents. Almost half of the "small museums" of Tashkent are located in the area of the city, historically named "Darkhan", the other part of them is located in the "Besh-agach" area. Two museums - Aybek and Ural Tansykbayev - are located respectively in the Rabochiy Gorodok and on the Visokovoltniy array. Visiting the small memorial museums of Tashkent is free of charge, which allows everyone, both domestic and foreign tourists visiting our country, to meet and to feel the atmosphere of these unique cultural and educational institutions.

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