

## HISTORICAL MEMORY – CARING FOR FUTURE

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**Abstract:** Aybek was born in the family of an artisan weaver on January 10, 1905 in Tashkent. He wrote such works as “Sacred Blood”, “Wind of the Golden Valley”, “The Sun Will Not Dim”, “Navoi”. This house where the writer lived and worked has become a house-museum now. The house-museum was created with the aim of a broad demonstration of the life and work of the writer, the history of the creation of works, the unlimited contribution of the writer to the development of Uzbek and world literature. A resolution was adopted by the government of the republic on the organization of the house-museum of Aybek on February 23, 1980. The museum was officially opened on September 9, 1985.

**Key words:** memorial museum, “Namuna”, “Kutlug Kon”, woodcarves, sculptor, gancha carving, manuscripts.

### INRODUCTION

The museum is located in 2 buildings; the total area of the museum is 633 sq. The buildings have an exposition and exhibition area, a stock room, a memorial part of the museum. These buildings considered historical monuments were erected in 1940 and 1957.

### THE MAIN RESULTS AND FINDINGS

The literary exposition is located in a building built in 1940; the writer began to build this building on account of the fee for the “Sacred Blood” work. Doors made by Samarkand woodcarvers were installed in the building in connection with the organization of the museum in 1984. An exhibition covering the life and work of the writer, including five sections under the

names “Kirish” (Introduct), “Bolalik” (Childhood), “Kutlug kon” (Sacred blood), “Navoi” and “Adib khotirasini abadiylashtirish” (Perpetuating the memory of the writer) located in this building. The “Kirish” section presents an exposition that includes items of everyday life that were used in the childhood of the writer - a hand mill, containers for cereals, vessels for water. Young Aybek studied at the old (old-method???) school located in the Okmasjid mahalla in 1911-1917, and at “Namuna” school in 1918-1921. The exhibition presents items used in old schools. In “Bolalik” section you can get acquainted with the beginning of Aybek’s literary activity, his first collections “Tuygular” (1926), “Kungil Nailari” (1929), “Mash’ala” (1932) and translations of works of world literature. The novel "Kutlug Kon" was written in a difficult period - in 1938-1940. As you walk through this exhibition, oil lamps on display, pencils that are about to run out show that life is difficult, but it is inspired by the garden of creation. Oybek went to the front along with a group of artists in early December 1942.



The section devoted to “Navoi” work exhibits the writer’s manuscripts, a portrait of Navoi made by the famous Uzbek artist Abdulkhak Abdullayev in 1980-1991 and illustrations for Aybek’s works.

The museum has a room where the writer worked in 1940-1958. This is a small room in oriental style; in

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the room there is a small khontakhta, a kerosene lamp, a book stand, a pencil case, an oftoba - a narrow-necked jug for washing with a chased pattern and a dastshui - a special basin over which they wash their hands. Aybek wrote "Navoi" work in this room.



There is a small memorial part of the museum opposite the literary exposition. Decorative trees and flowers were planted in the center, among which there is a monument to the writer made by sculptor Ivan Klinitsky. According to the project of the writer's wife Zarifa Saidnosirova a 2-storey building was erected there in 1957. The first floor of the building is a hotel designed by the famous architect, ganch carving master Usta Shirin Murodov. The walls in the hotel are decorated with paintings by famous artists Ural Tansykbaev, Abdulkhak Abdullayev and the wife of the writer Zarifa Saidnosirova. Nikolai Tikhonov, Mukhtar Avezov, Mirzo Tursunzoda, Chingiz Aymatov and other figures of science and literature often visited this building and held conversations in the 50-60s of the XX century. Scientists who arrived to participate at the Conference of Asian and African Writers stayed at Aybek's house in 1958. There is the main fund, a study (where Aybek worked for the last 10 years), a library and a bedroom on the 2nd floor. Aybek liked to collect works of art.

The museum's rich fund contains works of sculpture and painting, rare books, a numismatic collection, the writer's diaries, manuscripts, drafts of works, works translated into various languages, memoirs of war years. The writer collected antiquities, kept tiles

from the ruins of the Bibikhanum mausoleum and rare historical items brought from foreign trips, he enriched his library with rare historical works. In his library there are ancient manuscripts, lithographs, in particular, the work "Al-fawaid az-Ziyaiya" by Abdurakhman Jami written in the XV century, Navoi's work "Khazoyin ul-maoniy" rewritten in 1855-56 by Samarkand calligrapher Mulla Mukimzhan Samarkandi ibn Usto Bobozhon Samarkandi. Aybek regularly read classical literature and followed the work of famous writers of his time. His library contains the works of A.Pushkin, M.Lermontov, L.Tolstoy, Shakespeare, Goethe, Homer, O.Balzac, M.Gorky, Fuzuli, Navoi, Hafiz, Akhmad Yassavi and other writers.



The spirit and atmosphere of the time in which the writer lived are conveyed by the items stored in his office - these are carved bookshelves, an antique chest of drawers in Chinese style, the desks of the writer and his wife Z. Saidnosirova, clothes, paints, brushes, an easel and others items.

The merits of the writer's wife the first Uzbek woman scientist, chemist, artist, author of a number of scientific articles and books, Honored Scientist Zarifa Saidnosirova, are great in perpetuating his memory. In "My Aybek" book Z. Saidnosirova described in detail the biography of the writer, the path passed together, the political and cultural atmosphere of that time. It was Z.Saidnosirova who collected the main part of the museum fund. Even when the disease limited movement and some ability to speak, the writer continued his work. Through force, sometimes with a look, sometimes with intermittent words he tried to dictate to his wife the text of his works, and she set everything down on paper. These manuscripts are kept in the museum.



The museum reveals not only the high human qualities of the writer, but also his attitude to nature, art, and perhaps, using the example of the life and work of the writer, the museum sheds light on the life of the Uzbek people of that period.

### CONCLUSION

Carefully getting acquainted with the exposition you seem to see life with your own eyes, the events of the 20-30-40-50s of the last century - this is the struggle for national independence, uprisings, the war years, the era of independence. At the same time the museum is a kind of school for Aybek and Navoi researchers.

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