

VISITING THE HOUSE-MUSEUM OF AYBEK AND ITS UNIQUE EDUCATIONAL SIGNIFICANCE

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Annotation: The article scientifically analyzes the importance in the upbringing of the generation of the Third Renaissance of youth, the house-museum of the figure of Uzbek literature Aybek. A visit to the Aybek house-museum is important not only for Uzbeks, but also for foreigners.

Keywords: house, museum, books, articles, paintings, repressed, literary exposition.

Even during his lifetime, Aybek was known among the people not only as a great writer, but also as a great person. That is why, to put it simply, Tashkent residents from seven to seventy years old, as well as lovers of literature from near and far countries of our capital, came to this house and considered it an honor to visit this bright figure of Uzbek literature. Famous writers, translators and literary critics from cities such as Moscow and Kiev, Tbilisi and Baku, Alma-Ata and Ashgabat lived in this house, remembering conversations with Aybek as unforgettable moments of their lives.

Aybek was born on January 10, 1905 in the Gavkush mahalla of the city of Tashkent. This micro-district was located in the Khadra of the city of Tashkent - on the site of the building of the Uzbek National Academic Drama Theater. Since the future writer was born in a low house in a narrow and winding microdistrict, during the years of study at the technical school he lived in the hostel of this technical school. Having created a family, he lived in 4 daha - rented houses in Tashkent. Finally, in 1940, when the state distributed land to workers in science and culture, among the workers who served in plants and factories, he also got 600 square meters of land. The wife of the writer Zarifa Saidnosirova, a teacher at the Tashkent Medical Institute, is both the «chief architect» and the «chief foreman» of construction, and Aybek himself, with his creative and scientific work, is a «getter», an old, crooked one. He works together with the masters of the «locker» which straightens nails with

a hammer and gives them a «new life», and on December 30 of the same year, he moved to a new house - his own house - the grass beds immigrated.

In difficult years, when the house was being built, all the buildings were still built, and the roads and corridors did not acquire a clear shape. That is why the street was called «Project» - «Project». Now this street is called «Iftikhar-1». If you walk down this street for three or four minutes, you will come to the 26th house. On the wall on the left side of the large gate there is a sign that the great Uzbek writer Aybek lived in this house in 1940-1968.

It took Zarifa Saidnosirova more than five years to hand over the Aybek archive to the state. Almost every day, employees of the Institute of Language and Literature of the Academy of Sciences of Uzbekistan came here to participate in the preparation of the 20-volume «Collection of Perfect Works» of the writer for publication and the creation of a museum exposition. as if they came to work. As a result, such a team of researchers has rallied that even after 35 years they are still considered the «heart» of our museum.

All the people who contributed to the creation of the museum became well-known literary critics and Aybekov scholars. Among them are such doctors of philological sciences as Naim Karimov, Bakhtiyor Nazarov, Gaffar Mominov, Mashkhura Sulstonova, Ninel Vladimirova, Rana Ibragimova, laureates of the Beruni State Prize, academicians and professors, dozens of books and hundreds of articles about Aybek's work. there are authors. They spent a lot of time in Aybek's workshop, working on the writer's manuscripts, carefully preserved thanks to Zarifa Saidnosirova.

Zarifa Saidnosirova not only collected these manuscripts for many years, but also kept them with great love, and in the mid-70s she began the honorable and difficult task of creating a memorial house-museum of the writer. The scientific and creative team did everything to make the house-museum appear on the square. This team not only examined and organized the entire archive of the writer, but also created a museum fund, engaged in exposition and exhibition work, and created a literary exposition based on a thematic exposition plan.

How long did it take to renovate the old building and adapt it to a museum, prepare equipment, set up an exhibition and commission a sculpture. Artists who created expositions were involved in such works. Finally, one of the most joyful and important events in the life of the museum came - the opening day of the museum. Zarifa Saidnosirova was waiting for this day with such long and beautiful dreams.

The Aybek House Museum was established in 1985 on the occasion of the writer's 80th birthday. A visitor to the museum will see a bronze statue of Aybek (work by I. Klinitsky) in the middle of a cozy garden, surrounded by decorative trees, shrubs and flowers. He planted trees and flowers in his little garden. Among the trees planted by him, a large maple and juniper with a pointed top decorate the museum courtyard and delight the eyes of visitors. Here, under the trees, Aybek liked to rest and think.

The museum is located in two buildings built by Aybek himself and is divided into a memorial part, a literary exposition and a pleasant garden.

The 5-room building, built in 1940-1941, houses an exposition reflecting the life and work of the writer. Diaries, abstracts, letters, photographs, ethnography, examples of fine and applied arts, artistic and journalistic works of the writer, as well as memoirs of contemporaries about Aybek served as the basic material for the literary presentation.

This building houses a literary exposition covering all periods of the life and literary activity of the writer. The memorial part of the museum, inextricably linked with the literary and historical exposition, embodies the living spirit and breath of his creative life. After passing through the gate and entering, visitors will begin to get acquainted with the exposition of the Aybek House-Museum in the room on the left side, which once served as a porch.

At the entrance to this part of 5 rooms - on the right - there is a wonderful room. It includes Zarifa Saidnosirova, the writer's wife, daughter of the first Uzbek artist and the first Uzbek chemist, and her father, the famous intellectual and businessman Saidnosir Mirzhalilov (1884-1937). The exposition located here tells us about the activities of this remarkable figure in various directions, and the historical elements of the interior tell about the events of 1929-1937, acquaint visitors with the strange and tragic fate of S. Mirzhalilov. The breath of a distant and already historical era can be heard from the exhibits exhibited here.

One of the central places in the hall is occupied by the painting by Zarifa Saidnosirova "The Tomb of Ahmed Yassavi", painted in 1925. The artfully painted mausoleum is flooded with sunlight. This true work of art will amaze future generations. This room is also decorated with items of folk arts and crafts.

After you leave the room, Zarifa Saidnosirova will lead you to the room where you will get to know Aybek's childhood and youth.

Here is the appearance of Tashkent at the beginning of the 20th century; photographs of the writer of that period; teachers and students of the educational

institution where he studied; manuscript and printed copies of his first poems; Poets and their books that influenced the formation of Aybek's work.

The second hall will introduce you to the life and work of Aybek in the 30s and 40s. During these years, Adib especially enjoyed the origins of the work of Navoi and Pushkin. He wrote poems and scientific articles dedicated to Navoi; He was the first to translate Pushkin's poetic novel «Eugene Onegin» into Uzbek, the language of one of the peoples of Central Asia.

In 1937 he created the novel «Kutlug Khan». At a time when the novels of Abdulla Kadiri and Cholpon were banned, Kutlug Khan inspired, invited and directed young Uzbek writers to create novels. Books in different languages, located in a four-sided showcase in the center of the hall, indicate that Kutlug Khan is one of the masterpieces of world literature.

From one of the paintings on the wall, the eyes of an Uzbek sniper are looking at you. This color painting was made by a warrior artist. In late 1942 - early 1943, when Aybek, as part of the Uzbek government delegation, was carrying a gift to Uzbek soldiers who died and died on the threshold of Moscow, this picture was taken by a citizen who «bite» 96 Germans. It was presented by an Uzbek guy. This fighter, who died before he could write the number «100» on his sniper rifle, served as a prototype for creating the character of Bektemir in the writer's novel «The Sun Does Not Set». After disturbing his family and remaining unhappy on the front lines for four months, in the last days of March 1943, coming home weak at midnight, he said: «Do not wake my children and do not disturb them.» window next to the painting.

Along with dozens of Russian writers and artists, such as Anna Akhmatova, Alexei Tolstoy, Alexander Deutsch, Solomon Mikhoels, Vladimir Lugovskoy, who took refuge in the Uzbek country during the war years, he also enjoyed the love of Aybek. During these years, Aybek translated his works into Uzbek. In collaboration with Deutsch, he wrote a book about Navoi in Russian; L. Bat, who was ready to write a story about Alisher's childhood, provided him with materials about Navoi; together with Michaels created the opera «Mahmud Torabi»; The music for this opera was written by the Ukrainian composer Oles Chyshko. The fruits of this creative collaboration are also presented in this room.

The theme of Navoi is in the center of the exposition of the third hall. Although Aybek's immortal work about the great poet was written during the war years, it received international attention and fame after the war. This work, awarded with a prestigious state award, has been translated into various foreign languages and is of

great importance for acquaintance of the peoples of the world with the great Uzbek writer.

Unfortunately, a new wave of Stalinist repressions, which began in the early 1950s, again began to drag Aybek into its whirlpool. Opponents are trying to find political mistakes even in the novel «Navoi». This is told by newspaper articles, photographs, documents in the exposition. The ground under the feet of the great writer begins to shine day by day. One of those painful days, he had a stroke. He loses the ability to speak and work with his hands. During these years, Zarifa Saidnosirova concentrated all her efforts on putting Aybek on his feet.

In conclusion, we can say that teachers and students of the Tashkent Institute of Textile and Light Industry always receive a whole world of knowledge when they visit Aybek's house-museum.” We are grateful to them for this.

Referense:

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