

## **History of Sergey Yesenin Museum**

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**Abstract:** This article provides detailed information about the life and activities of Sergey Esenin in Tashkent, the history of the establishment of the Sergey Esenin House Museum, the activities of the house museum, exposition, exhibits and their analysis.

**Keywords:** house museum, poet, exhibit, exposition, analysis, personal belongings.

Sergey Yesenin is the great lyrical poet of Russia, without a doubt, he is our favorite poet regardless of religion or nationality. Because it was this person who was able to deliver the wonderful poetic images of the East to Russian readers at the beginning of the 20th century. He achieved this through his trip to Tashkent and his impressions. At that time, the poet became a lover of our beautiful land and created such works, which are always present in the language of people who love poetry in Russian.

In 1921, Sergey Yesenin, who became famous in the chapter of popularity, unexpectedly comes to visit his friend Alexander Abramov (Shiryayevets) in Tashkent, Turkestan. This visit was within the bounds of a personal relationship. Coming to Turkestan in those times is a big problem, because there is a civil war going on in Central Asia at that time. But Esenin left everything and went on a journey. Ham came to Turkestan to feel the breath of oriental poetry. At this time, the “silver age” continued in Turkestan, and a group of powerful and skilled poets was formed. One of its leaders was A. Shiryayevets. These people were engaged in teaching, topography, literature in the pre-revolutionary period of Turkestan, and at the same time, they published poetry collections and held literary evenings in Tashkent. This process did not stop during the heavy revolution. All poets from Tashkent loved the East.

Shiryayevets would show the city streets and historical areas to the Moscow visitor and introduce him to poets. From that day Esenin 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 been diligently searching for poems here. Here, the poet completed the draft copy of “Puyuchyov”, the main work of his career.

At such times, 10 thousand people strolling along the streets of Broadway suddenly heard Esenin's voice reciting poems in a soft but very lively voice. The poet read his poems very impressively. Esenin made many appearances in Tashkent. His voice could be heard in the Officers' House, in the Union of Poets, in the Library of the Republic 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 rhythmic 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. Love Russian poetry. The number of people who fell in love with Russian poetry and bought its samples from Pinkhan increased. One such person is Pyotr Iosifovich Tartakovsky, who began to search the white pages of biographies of poets he loved 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 Tortakovsky'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, in some editions, they collected plates of Yesenin's published poems. Tartakovsky's and Zinin's collections were increasingly valued and encouraged to expand the narrow scope of the private collection. The members of the Union of Poets talked a lot about the legalization 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 the celebration of Esenin's 80th birthday in the bibliographers' club, the head of the university, Zinin, offered the young artist the opportunity to exhibit his works here.

In 1975, in connection with the celebration of Yesenin's 80th birthday at the bibliographers' club, the official of the university made an offer to the young artist Zinin that he could exhibit his works here. From a young age, V. V. Nikalyuk was very devoted to Yesenin, 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 foyer 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 work, they began to create a new folk museum. The ever-expanding collections were temporarily stored in the Esenin library, the high school in Chilonzor and many other places. But now serious actions have started regarding the real responsible work. Exhibits and museum organizers are no longer in the public eye. Thousands of performances and lectures, slide films have attracted attention to the museum, where one of the "Colorful Poetic World of Yesenin and Annual Nights of Poetry" is being created. Indeed, writers and journalists believed in it.[1]

From July 10, 1981, a place was allocated to the People's Museum in the branch of the House of Culture (at that time, a high-voltage building).[2]

In 1985, the museum, which received the status of "Nation", carried out significant work on the promotion of the life and work of the great Russian poet Sergei Aleksandrovich Yesenin, and the collection of materials.[3]

As a result, after the size of the exhibits could not fit in the 3 rooms here, it was decided to restore an old house in the city center 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.

Indeed, writers and journalists believed in it. According to the order of the Ministry of Culture of the Uzbekistan SSR No. 465 dated December 30, 1988 and the decision No. 464 of the Central Committee of the Communist Party of Uzbekistan, the Council of Ministers of the Uzbekistan SSR dated December 6. Since January 1989, the museum has been operating as a State Museum.[4]

In this museum, valuable autograph collections of Sergey Yesenin, memorial items, large-scale photographic samples, books, newspaper and magazine articles, 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 people who are close to poetry, enthusiasts, bibliographers and collectors. It is interesting that the museum stores the original copies of Yesenin's autographs, because the artistic people cannot be attracted by any copying. Margarita Petrovna Kostelova, daughter-in-law of Shiryayevs, kept an important part of his archive and presented it to the museum. A. Shiryayevs' fund is the most

beautiful collection, which is “20 years of Esenin's literature”. The household items presented to the museum by the Mikhailov, Zaprametov, and Trofilyuvsky families motivated the creation of the corner "Environment of the Yesenin period" here. In the museum, we can also find the books of 20th century Tashkent poets D.Kiryanov, Plotnikov, V.Vaepin.

The museum also has paintings by the great artist Alexander Valkov 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 pleased to work in cooperation with Tatiana, because she donated rare photo material and souvenir manuscripts to the museum. In 1999, the museum's new 3rd exhibition hall was opened, and modern technology tools of museology are used in it.

The Yesenin Museum has been trying to operate at a high level to this day. The exterior of the museum has a square shape, and the interior has correspondingly cozy rooms. During the restoration of the exterior of the museum, the interior, which used elements of simple classicism, was characterized by restraint, and it was painted with gray color. It is a one-story building with no extra decorations and a very modest but comfortable 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 previously existing stoves have been removed. The museum consists of 5 different rooms, and the exposition of one room does not repeat the other.

The entrance hall of the museum has a square torso, and there is a decorative beam on both sides of the entrance. A portrait of S. Yesenin hangs in front of this room, and anyone who enters the museum will see this portrait. The interior of this hall is light gray in color, and there are rows of parallel windows around the wall. This arrangement of windows makes a small room appear larger. Landscapes created by artists of the 20th century, small-scale watercolor paintings of the countryside and Moscow, book graphics in 3 showcases, and Esenin’s poetry collections form the basis of the exhibition, but old Russian rubles and banknotes, a special artificial pedestal, and a vase are included in the hall as auxiliary exhibition objects. placed

Although we do not find special ventilation devices in the room, we see that the lamps are suitable for a special mode. The next hall of the museum is considered to be the main hall, where we observe dozens of photos of Yesenin and his friends, family members, articles and manuscripts. These items are placed in special glass frames.

Exhibits are densely hung symmetrically. Modern hanging devices brought from foreign countries were specially used in the exposition structure. In this hall, we only have original copies of various artistic collectors or books presented by Yesenin's friends and family members, archival documents, various dedications, graphic materials related to the subject and of course. let's build samples of the writer's poetry. Flat-sized documents are housed in wall-hung mirrored rolls or custom-made stands, while oversized books are housed in custom-made white and black display cases. Black and white showcases also have a unique symbolic meaning, they correspond to classical norms.

In one corner of the museum we come across the most beautiful view. Here is a new decorative stage example designed to create a theatrical look. A writing table and chair, a piano, practical art and other household items used by Esenin are placed here. All of the objects give us a broader idea of the atmosphere of the Esenin era, and most importantly, the museum expositions create an interesting, attention-grabbing aesthetic appearance.

Another remarkable aspect of this memorial corner is that they used artificial plastic windows in the corner of the wall, and they used a wonderful new approach, i.e., a display window, with images of the old streets of Tashkent on these windows. It is as if a person imagines this corner as a room and has the opportunity to connect the outside reality in harmony. It should be said

that the objects in this corner begin to tell about Yesenin's era even to a person who knows nothing.

The next small hall is called "Esenin and the East", where we can witness the creative products created by many artists. A monumental type of decorative work made of wood is hung on the wall of this place. There is also a painting depicting the beautiful gardens and streets of Shaikhontakhur, Esenin's favorite dacha in Tashkent.

In general, this hall shows Yesenin's Memories of Turkestan. The next hall is called "Esenin and we".[5]

In this room, 100 books of rare literature with Esenin's poems are stored in special locked cases. Most of these books are kept in their original form and are available only in our museum. In addition, in this hall we can also find a small bronze statue of Esenin painted by his friend.

Although the museum fund has more than 3,000 rare books and 100,000 photographs, it seems a little shallow in some aspects. This can be explained by the fact that the museum does not have video tapes about the poet, which would be very useful for the museum. The reason is that the poet was considered an enemy of the people according to the regime of his time, and no such tapes were sent to him. As if this Holi was not enough, the poet's family members and children were constantly forced to live under threat. Some were killed. However, it is still unclear how the poet died.

There is one aspect that pleases a person, which cannot be ignored. The book "Persian Songs" by Sergey Esenin, translated by Erkin Vakhidov, which is kept as an exhibit in the Esenin Museum, attracts the attention of the audience.[6]

The museum has a one-and-a-half-minute audio tape of the poet reciting the poem with a lively voice, which, once heard, will definitely not be forgotten by the audience. Therefore, there is no reason for us to call the museum "a small museum without a view". The museum is expanding the number of exhibits year by year. It is pleasing to see that "Esenin Museum", which is operating under the self-management system, strives to develop the consciousness of our people and have a positive influence on the youth of today.

Highly qualified employees working here are ready to show dedication in any situation.

Even inside, a room was allocated and designated as Honasi for lectures. It is here that the events organized are high, in addition, ordinary people have the opportunity to give detailed information and conduct negotiations with other artists, poets, writers and creators.

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