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## DEVELOPMENT OF MEMORIAL AND HOUSE MUSEUMS IN UZBEKISTAN: TAMARAKHONYM HOUSE MUSEUM

Submission Date: May 21, 2024, Accepted Date: May 26, 2024,

Published Date: May 31, 2024

Crossref doi: <https://doi.org/10.37547/ijhps/Volume04Issue05-06>

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### ABSTRACT

This article discusses the development of memorial and home museums in Uzbekistan: the activities of the Tamarakhonim home museum. Information about exhibitions, events, and exhibits held in the museum is covered.

### KEYWORDS

Museum, house-museum, memorial, object, item, fund, material, exhibit, exposition, exhibition, archeology, numismatics, ethnography, section.

### INTRODUCTION

Dance of beauty real symbol will be will receive great date type is considered each one date in the field of the people his heart long history, traditions reflection is enough Goethe: "People's heart g'ururi, feeling emotions Oman, history his in the dance lives" – d e ganda they are not wrong was In the world many p nations what happened like, har one of the people to himself special to each other it's not like that dance art there is. His songs and actions hide the diversity, the rich imagination and beauty of the people. For example, we can list krakoryak in Poles, tambourine in

Italians, kuranta, passepe in Farangs, muzeet, saraband in Spanish, lezginka in Georgians. In the rich dance art of the Uzbek people, there is no equal to our national dances such as tanovor and munojot.

The art of dance has no boundaries. Along with his sophistication, he has the ability to bring people of different nationalities closer to each other without words. During big celebrations, representatives of different nationalities communicate through dance. Dance moves are learned faster than any other

unfamiliar language. Neither a dictionary nor a translator is involved in the interaction. On the contrary, unity of action and unity of actions brings them closer and harmonizes in a common environment.

Tamarakhonim has a special place in the development and formation of Uzbek dance art. He is actually an Armenian child. Baku worker Artyom Petrosev's father was exiled to Turkestan after the revolution of 1905 and came to Gorchakovo station of Fergana province to work as a worker.

Tamarakhonim was born here in "Pichachchi" neighborhood of Margylan near the Gorchakovo railway station. There are 5 girls in the family, three of them, Tamarakhonim, Gavharkhanim, Lizakhonim, became artists. All of them were awarded the title of People's Artist. Yusufjan, the teacher who first brought Tamarakhonim and her sisters to the stage, was interesting Shakarjanov. 13-year-old Tamara Khan would lead his sisters with a burqa on his head, hide himself from the evil forces from yard to yard, come to Yusufjan's interesting yard in the Tandirchilar neighborhood, and learn lapar, songs and dances. Ustoz taught Tamarakhonim Uzbek lapar yallas by dancing them. He was involved in the Uzbek state ethnographic ensemble established in Margilon in 1926, where he studied under teachers such as Muhiddin Qori Yakubov, Usta Olim Komilov, and Tokhtasin Jalilov. Then he studied in Moscow with his life partner Muhyiddin Qori Yakubov. They performed duets together. In 1925, they participated in the world festival in Paris. In this way, Tamarakhonim's tour concerts around the world began. He visited more than 50 countries, sang and danced in more than 70 languages. Tamarakhonim is a dancer who founded the lapar genre. In this genre, lapar performance combined with dance gives a wonderful charm. In 1935, he won

the gold medal of the 1st international festival in London. He was lucky to receive this medal from the hands of the Queen of England. During the Second World War, he performed cultural service in the group of front-line artists, and was awarded the military rank of captain.

While working on dance, Tamarakhonim learns the character and customs of the people's life, rhythm and originality from the sounds of melodies. This helped the actress to understand and express the brightest and most vivid qualities of the people. That's why Tamarakhonim enchanted the audience as soon as she appeared on the stage. All movements in the artist are immediately natural and sincere.

Tamarakhonim created several singing and dancing ensembles under the philharmonics and created until the last breath of her life. She appeared on the stage wearing different costumes.

The costume made for each dance had its own history and special value for the dancer. As a result of his preservation of costumes, a whole gallery was created. However, there was never an idea to create a museum

"History Museum", "Revolution Museum" and several museums in Moscow, Tamarakhanim felt a kind of emptiness in her heart. In the 1980s, Moscow TV offered the dancer a four-minute show about her costumes. In the course of the show, Tamarakhonim had the idea of organizing an exhibition for the future fate and preservation of her costumes.

he prepares for a show of informal costumes. According to Tamarakhonim's memories, the famous Indian film director Raj Kapoor was the first guest of the exposition during the days of the film festival of the peoples of the world in 1982. For four years, he served

his colleagues in various professions on his own. After that, he decided to write a letter to the government depending on the demand of the audience and their number.

No museum has ever been opened in history . This exhibition is the first costume gallery in Uzbekistan , except for some artists or paintings gallery . Tamarakhonim was far from flaunting her dancing career through this . It was to show how Uzbek dance developed, how it was formed and what influenced it. At the same time, each costume speaks of the spirit of the era. As each dance, each song is unique and unique, so are the costumes made for them. Therefore, Tamarakhonim's request was resolved positively.

Tamarakhonim was a literal propagator of Uzbek dance and laparism not only in Uzbekistan and the former Soviet republics, but also in the whole world, as well as other folk dances and songs in Uzbekistan. He foresaw that Tamarakhonim would serve as a well-documented resource for researchers, costume historians , and those interested in the field.

When Tamarakhonim worked on her performances, she paid great attention to the character's individual lines and appearance. In this regard, he used costumes extensively. Also, the costume played an important role in the transition from one image to another. choosing a separate costume for each number enriched his collection even more. As a result, more than 200 costume galleries were created, each of which had its own value and memory. Today, 26 of his suits are on display.

During her lifetime, Tamarakhonim set the goal of making a contribution to the development of Uzbek culture by exhibiting concert costumes from her personal collection. When he heard that Pushkin-Pishpek Street 1 was being built for the employees, he

asked for a separate room for the exhibition hall. His request reached Sh.Rashidov, the first secretary of the CP of Uzbekistan at that time. Sh.Rashidov, who saw the photos of the wonderful collection of costumes, confirmed the fact that there is a need for an exhibition hall.

In 1986, the Ministry of Culture of the UzSSR issued an order on the establishment of a permanent exhibition of "Tamarakhanim" costumes.

For his contribution to the development of Uzbek national art and the promotion of songs and dances of the peoples of the world in order to celebrate the 60th anniversary of the "Uzbek SSR" of the CPSU of Uzbekistan on February 24, 1984, Pushkin-Pishpek street 1 - house 41 was allocated for the exhibition hall.

The department of museology was assigned to organize an exposition at a high artistic and conceptual level, the presentation to the public was planned for the 80th anniversary of the dancer.

the exhibition hall was opened, its host was Mrs. Tamara herself. The reason is that his apartment and this hall were placed on the first floor of a separate apartment building.

Tamarakhonim always updated her exposition. He used to tell interesting stories about the history of costumes and dance art related to his work to the audience . After Tamarakhonim's death, this hall and her apartment were turned into a museum.

, according to the order No. 237 of 13.07.92, the memorial museum began to operate.

exhibition of costumes from the video tapes, we can see that it is very different from the current exposition. Various photos and souvenirs from the exposition were also included. However, when the memorial

rooms were put into operation, many items were relocated. Carved doors are installed at the entrance to the museum. The doors themselves help you feel like you're stepping into the world of art. First of all, enter the costume hall.

, you can see costumes of different nations and nationalities. As we begin to see the exhibition from the left side, the first thing we notice is the veil. The main reason why this veil is put on display is because it is related to a historical event. According to Tamarakhonim's story, in 1919 Margilon announced the surrender to the Madaminbek Shura Government. In this regard, a rally was organized and the crowd fell on the square, suddenly the supporters of Madaminbek started shooting at the crowd. Tamarakhonim, who is confused in the crowd scattered in all directions, Yusuf covers an interesting burqa and takes it home with difficulty. The girl, who is not even 14 years old, remembers her mother's words like it was yesterday. Another similar veil was found in the State History Museum of Uzbekistan.

One after another, the show of amazing clothes continues. Tamarakhonim always used the national clothes of the Uzbek people when singing lapars. The content of the song is very clear in these cases. The artist used a satin dress and a veil with a veil over it from the bride's clothes, mostly worn from Ferghana, which was placed in the showcase, for the Uzbek waltz. These costumes are not intended for concerts. All of them were clothes used in life and worn in celebrations.

Tamarakhonim was a natural talent. His songs were loved by all the peoples because of the quick absorption of what they saw and heard, and many people liked them. It was difficult for him to become a dancer. At times, the young artist, who overcame reproaches for dancing and singing with his face

uncovered, improved his skills and enriched his repertoire. In 1927-1928, along with being a member of the ethnographic troupe, he created a number of characters in the musical drama theater. Of course, the service of his teachers is great in reaching this level. His teacher - the artistic director of the theater, the first folk singer of the Republic of Uzbekistan, Muhyiddin Qori Yaqubov, accompanied him in his life and became his life companion. Portraits of M. Qori Yaqubov and Tamarakhonim were also shown at the exhibition. The author of the portrait is Vansetta-Khanum. This artist is the daughter of both artists. Also, in the memorial rooms, you can find a number of Vanzetta's brush works.

In both of the above-mentioned portraits, the inner character and psyche of the image are clearly revealed. Not only do we see Tamarakhonim and her life partner through the portraits subjected to the formality of the academic method, but Vanzetta's skillful artist has also been confirmed.

another ceremonial portrait of Tamarakhonim was made. The portrait is full-length, mostly depicted in a pre-dance position. Expression of national dress and external dynamics helped to reveal the originality of the image. The cheerfulness and enthusiasm of the character was reflected in his facial expression and eyes. It is such a situation that it seems as if some music is playing and Tamarakhonim is going to dance. This portrait was made by Toir Salakhov, Vanzetta's life partner, her son-in-law.

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