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THE CONCEPT OF THE MUSEUM OF THE HISTORY OF SHUSHA

Abstract. In the fall of 2020, during the Patriotic War, one of the most beautiful regions of Azerbaijan, Karabakh, was liberated from a long occupation. Along with clearing the territory of the region from mines, laying roads, creating the necessary infrastructure, here began the work to restore the cultural and archaeological heritage, damaged and destroyed monuments, museums, libraries and other centers of culture. According to official information, before the occupation in Karabakh were functioned 22 museums, 927 libraries, 4 art galleries and many other cultural institutions [1]. In the article presents the concept of the Museum of the History of Shusha. According to the concept, in the museum should be reflected all stages of development of the city, archaeological finds, architectural monuments, the development of literature, theater and music, Shusha cuisine, etc.

Key words: Shusha, culture, museum, historical memory, architectural heritage.

Introduction. Museums of the history of cities are of great importance both from the point of view of documenting materials testifying to the uniqueness of cities and their transfer to future generations, and from the point of view of the development of the tourism sector, because guests visiting the city are primarily interested in its history, culture, sights. Along with the restoration of objects in the Karabakh region in accordance with modern requirements, here will be created new museums and other centers of culture. I think that among the new museums that will be created there should be museums of the history of a numbers of Karabakh cities. Of course, first of all should be created the Museum of the History of Shusha, one of the centers of culture, musical and poetic art of Azerbaijan. It is no coincidence that quite recently

the President of the Republic of Azerbaijan Ilham Aliyev declared Shusha the cultural capital of Azerbaijan.

The interpretation of the main material. During the 44-day Patriotic War, through social networks were conducted many discussions and disputes with the citizens of the occupying country. It is known that, although Shusha has always been a city, the majority of whose inhabitants were Azerbaijanis this city has a so-called sacred significance for the Armenian side. Even by entering the words “City of Shusha” into the search system, the Internet also gives out the meaning of the name of the city in Armenian and the Armenian version of its origin. In the course of these discussions, the disputes could have been ended by asking the Armenian side just one question: “Please list the names of prominent poets, composers, architects, etc. of Armenian origin, which were born in Shusha”. That is, despite all the disseminated versions and distortions, there is one irrefutable fact: Shusha has never been an environment of compact residence of Armenians. Otherwise, this issue did not create such difficulties for our neighbors. Why dozens of scientists and cultural figures – from Mir Mokhsun Navvab to Uzeyir Hajibeyov, from Khurshidbanu Natavan to Suleiman Aleskerov, from Jabbar Garyagdyoglu to Khan Shushinsky – all of them are Azerbaijanis? The question is rhetorical...

Considering all these moments, we consider one of the priorities to create the Museum of the history of Shusha. As the researchers note, a city museum is a non-profit-making, dynamic and evolving permanent institution or cultural mechanism in the service of the urban society and its development, and open to the public, which co-ordinates, acquires, conserves, researches, communicates and exhibits, for purposes of study, education, reconciliation of communities and enjoyment, the tangible and intangible, movable and immovable heritage evidence of diverse peoples and their environment. City museums are centers of coordinated activity for the cultural representation of the urban populations through: (a) celebrating the shared identity, sense of place and self-esteem of diverse peoples; (b) providing the focus and resources for community cultural development activities relating to the natural and cultural heritage of the urban center and the surrounding region; and (c) establishing a center of coordination for the preservation, presentation, continuation and management of artistic, cultural and heritage endeavors of all peoples [2, p. 41].

As in all our previous projects, we consider it mandatory to create this museum in accordance with modern standards. It would be useful to note once again that it is impossible to create in the 21st century institutions like the

classical museums of the 19th century. But museums based on technological achievements and principles of dynamism must necessarily reflect the unique flavor of Azerbaijan and the East as a whole. The use of multimedia technologies in the activities of museums will create ample opportunities for demonstrating dynamic and interactive programs and exhibitions in the regions of the republic and outside the country, and will also play a significant role in the imminent appearance of a virtual museum. There is the following practice in the world: first, a virtual museum is created, and after the appearance of the corresponding building, a traditional museum is organized. In both cases, the use of multimedia technology is mandatory.

As the researchers note, one of the more exciting and challenging things about ‘museums of place’ is their freedom to explore an almost limitless range of curatorial and interpretative approaches. Photography, film, oral history, outreach programs, media centers, and so on, all have their place in today’s city museum and are ideally placed to exploit one of its principal advantages over most other types of museum; for the city museum sits, quite literally, on top and in the middle of its raw material. The best city museums act as a starting-point for the discovery of the city, which can lead people to look with fresh, more informed and more tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible future histories [3, p.6].

Thus, the Museum of the History of Shusha should reflect the most important historical events, starting from the inception of the city. In this section should be widely presented various documents, maps, photographs, records of foreign politicians and travelers about the origin of the city. We must not forget that our main goal is to convey to the museum visitors the history of the creation and development of the city of Shusha through visual materials that are far from distortion and lies. Taking into account the socio-political situation that has developed after the war and the prejudice of a number of countries towards Azerbaijan, work to destroy the stereotypes, falsifications and lies spread by the Armenian side and bring truthful information to the world community and the broad masses of truthful information should continue with even greater vigor. Museums play an irreplaceable role in this. And here we must arm ourselves only with confirmed facts and materials, without giving the enemy the slightest opportunity to refute us.

In other sections of the museum should be presented materials on the archaeological and architectural heritage of Shusha, the development of fine arts, science, education, the activities of literary mejlises, the work of

poets, writers and playwrights – natives of Shusha, carpet weaving, etc. For example, the exposition will reflect such events as the stages of laying the city quarters, the activities and well-known graduates of the Shusha real school and other educational institutions, the political and social activities of the famous Azerbaijani poet Molla Panah Vagif, the majlises organized by a number of cultural figures, the public activities of Khurshidbanu Natavan and the historical meeting with Alexander Dumas, the activities of the prominent educator, literary critic and teacher Firudin bey Kocharli and much more. I think that in the Museum of the History of Shusha, a great place should be given to the contacts of our famous compatriots with foreign enlighteners, poets, composers, etc. Widely used in museum studies, this method will have the necessary impact on foreign visitors to the museum.

Another section of the museum should be devoted to the contribution of the “Conservatory of the Caucasus” to the history of the development of the musical art of Azerbaijan and the whole world. Being the birthplace of such great musicians and performers as Mir Mohsun Navvab, Harrat Gulu, Haji Gusi, Sadigdjani, Meshadi Isi, Abdulbagi Zulalov (Bulbuljan), Jabbar Garyagdyoglu, Kechechioglu Muhammad, Mashadi Mammad Farzaliyev, Khan Shushinsky, Meshadi Jamil Amirov, Gurban Pirimov, our famous composers – Uzeyir Hajibeyov, Zulfugar Hajibeyov, Fikret Amirov, Niyazi, Afrasiyab Badalbeyli, Sultan Hajibeyov, Ashraf Abbasov, Suleiman Aleskerov, Vasif Adigezalov and many others, Shusha is rightfully considered the cradle of Azerbaijani music [4, p. 3].

Musical mejlises in Shusha, the development of folk music, vocal and mugham arts, prominent representatives of the musical art of the republic, as well as the development of musicology (for example, the contribution to the development of this scientific branch of one of co-founders of ANAS, famous composer, publicist and public figure Uzeyir Hajibeyov) – all these issues should be reflected in the exposition. And in this section, will be presented materials on the connections of well-known Shusha residents with foreign colleagues, political and public figures. For example, the meetings of Jabbar Garyagdyoglu with Sergei Yesenin, Fyodor Shalyapin and Reingold Gliere, the activities of a native of Shusha, khanende Mejid Behbudov and his son, the famous singer Rashid Behbudov, etc.

One of the sections of the museum should be devoted to the events of the Karabakh wars – the occupation of the city and its liberation exactly 28 and half years later. Our destroyed museums, monuments and mosques,

shot monuments, stolen and exported samples of our cultural heritage (from archaeological finds to carpets and carper products) – along with these issues, the exhibits displayed here should reflect human tragedy and joy, that is, the loss of simple people of their homes and the opportunity to return to their homelands today. Shusha is Azerbaijan, and we must broadcast this through visual means to the whole world. In the section will present photo and video materials, front-line memories, materials about the fighters and National Heroes of Azerbaijan who distinguished themselves in the battles for Shusha (here we will also talk about the ethnic palette of our country, because in the battles for the Motherland participated all citizens of Azerbaijan, regardless of nationality), as well as memories and things of ordinary people, letters, etc., materials about the history of our Victory and the liberation of Shusha.

Of course, the submitted primary project will still be thoroughly finalized, specialists from various organizations will collect the relevant materials, after the designation of the building for the museum by designers and IT specialists will be prepared appropriate proposals. Like all big projects, the creation of this museum involves the joint work of a strong team. In the organization of the museum should be involved the Karabakh regional scientific department of ANAS, various scientific institutions of the Academy of Sciences, the Ministry of Culture, The State Agency for Tourism and other relevant structures. The collection of factual material should be based on an accurate scientific approach; the activities of scientists employed in various fields should be organized in a centralized form. The main attention should be directed precisely to scientific character, accuracy and wide application of technologies.

In conclusion, we note that during the preparation of the article, we came across interesting information: after the occupation, the Armenian side created a similar museum and, relying on the exhibits collected here, represented Shusha as a completely Armenian city. The museum was created in a monument of our architecture that stands out for its style – the estate of General Samed bek Mehmandarov. Judging by the photographs, in the hastily created museum, the enemy did not even think about using any technologies and modern equipment. This proves once again that museums have a very strong impact. Through such museums, the Armenian side, which considers Shusha its city and tries to attract tourists from various countries here, broadcast distorted and invented information to the world.

Before the occupation, in the House of Mehmandarov was functioned the Carpet Museum, more than half of the exhibits of which were saved and

transported to Baku in 1992. Shusha is free today! It is necessary to inspect that museum and analyze the exhibits presented in it. I think we will find there some of the exhibits from the museums looted during the occupation.

Conclusion. Today Shusha has been liberated from a long occupation. The shot busts of Khurshidbanu Natavan, Uzeyir Hajibeyov and Bulbul have already returned to their hometown, work has begun to restore the infrastructure, cultural and architectural heritage of Shusha. The creation of the Museum of the history of Shusha can become an important point of “Return to Karabakh”. If a network of similar museums dedicated to different cities is organized, we will get a new tourist route and take an important step towards bringing the truth about Azerbaijan to the world community through modern visual means.

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ŞUŞA ŞƏHƏRİNİN TARİXİ MUZEYİNİN KONSEPSİYASI

2020-ci ilin payızında Vətən müharibəsi nəticəsində Azərbaycanın gözəl güşələrindən biri olan Qarabağ uzun illərin işğalından azad edilib. Regionda torpaqların minalardan təmizlənməsi, yolların salınması, lazımı infrastrukturun yaradılması ilə yanaşı mədəni və arxeoloji irsin, zərər çəkmiş və dağıdılmış abidələrin, muzeylərin, kitabxanaların və digər mədəniyyət ocaqlarının bərpası işinə başlanılıb. Rəsmi məlumatlara əsasən işğaldan əvvəl Qarabağda 22 muzey, 927 kitabxana, 4 rəsm qalereyası və bir çox digər mədəniyyət müəssisələri fəaliyyət göstərirdi. Məqalədə Şuşa şəhərinin tarixi muzeyinin konsepsiyası təqdim olunur. Konsepsiyaya əsasən yaradılacaq muzeydə şəhər inkişafının mərhələləri, arxeoloji tapıntılar, memarlıq abidələri, ədəbiyyat, teatr və musiqinin inkişafı, Şuşa mətbəxi və digər sahələr öz əksini tapmalıdır.

Açar sözlər: Şuşa, mədəniyyət, muzey, tarixi yaddaş, memarlıq irsi.

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КОНЦЕПЦИЯ МУЗЕЯ ИСТОРИИ ГОРОДА ШУША

Осенью 2020 года в ходе Отечественной войны от длительной оккупации был освобожден один из красивейших уголков Азербайджана – Карабах. Наряду с очищением территории региона от мин, прокладкой дорог, созданием необходимой инфраструктуры начались работы по восстановлению культурного и археологического наследия, поврежденных и разрушенных памятников, музеев, библиотек и прочих очагов культуры. Согласно официальным данным, до оккупации в Карабахе функционировали 22 музея, 927 библиотек, 4 картинные галереи и большое количество прочих учреждений культуры. В статье представлена концепция Музея истории города Шуша. Согласно концепции, в создаваемом музее должны найти свое отражение этапы развития города, археологические находки, памятники архитектуры, развитие литературы, театрального и музыкального искусства, местная кухня и т.д.

Ключевые слова: Шуша, культура, музей, историческая память, архитектурное наследие.





