



**“THE SPIRITUAL AND EDUCATIONAL
FUNCTION OF MUSEUMS IN THE
PRESERVATION OF CULTURAL HERITAGE”**

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***Annotation:** This article examines the spiritual and educational functions of museums in the preservation of cultural heritage, with particular focus on the State Museum of History and Culture of Namangan Region. The study analyzes the museum’s role as an important socio-cultural institution that preserves historical memory, promotes national values, and contributes to the moral and intellectual development of society. Special attention is given to the museum’s rich collections, including rare manuscripts, archaeological artifacts, and works of art, which serve as significant sources for understanding the historical, cultural, and scientific heritage of the Uzbek people. The research highlights the importance of museum pedagogy in strengthening national identity, fostering patriotism, and educating the younger generation. The findings demonstrate that museums are not only repositories of cultural objects but also active educational centers that play a crucial role in transmitting cultural heritage to future generations.*

***Keywords:** Museums, cultural heritage, spiritual and educational function, Namangan Region, manuscript collections, museum pedagogy,*

Introduction. Museums are among the most important social institutions that preserve the historical memory of society, transmit spiritual heritage from generation to generation, and promote cultural values. They not only safeguard material assets but also contribute to the formation of a spiritual and educational environment by presenting the centuries-old experience, worldview, science, and art of the people. In the context of globalization, the role of museums is becoming increasingly significant in strengthening national identity, reinforcing historical memory, and educating the younger generation in the spirit of patriotism.

In particular, the State Museum of History and Culture of Namangan Region reflects the ancient history, culture, and spiritual heritage of the region through its rich and unique collections. The manuscripts, historical artifacts, archaeological findings, and natural exhibits preserved in the museum serve as important sources for studying the lifestyle, scientific views, and aesthetic tastes of our ancestors. Especially rare manuscripts and ancient objects play an invaluable role in fostering a sense of national pride and respect for history among the younger generation.

The purpose of this article is to scientifically analyze the role of museums as spiritual and educational institutions, and to highlight their educational, scientific, and cultural significance based on the example of the State Museum of History and Culture of Namangan Region.

Literature Review. Scientific studies dedicated to the activities of the State Museum of History and Culture of Namangan Region have mainly

been conducted in the fields of history, archaeology, cultural studies, and pedagogy. These studies reveal the museum's role in reflecting regional history, the scientific value of its collections, and its importance in youth education.

In M. Rakhimova's research titled "Museums of Namangan Region," the formation of museums in the region, their collections, and their role in society are analyzed from a historical perspective. Although the author systematically highlights the functions of museums in preserving and promoting regional history, it is noted that the source-study aspects of certain exhibits require deeper investigation [1].

In F. Mirhakimova's scientific article dedicated to the past and present activities of the State Museum of History and Culture of Namangan Region, the establishment, stages of development, and specific features of the museum's collections are analyzed on a scientific basis. An important aspect of the research is that it demonstrates the museum not only as a historical site but also as a spiritual and educational center [2].

In the works of Bakhtiyor Askarovich Ruzinov, the mechanisms of instilling cultural heritage into the consciousness of youth through museums are analyzed from a pedagogical perspective. The author proposes the concept of museum pedagogy and explains methods of fostering patriotism and national pride through historical exhibits. This approach contributes to strengthening the educational function of museum activities [3].

Sh. Khakimov's archaeological research focuses on the scientific study of ancient monuments and findings in the Namangan region. His works are of great importance in determining the historical chronology

of archaeological exhibits in museum collections and introducing them into scientific circulation [4].

In the studies of Kholjo'rayev Jakhongir Ilkhom ugli, the role of museums in youth education and their importance in shaping spiritual and moral values are highlighted. These works contribute to interpreting the museum as a socio-pedagogical institution [5].

In general, the analysis of existing literature shows that the State Museum of History and Culture of Namangan Region is increasingly being formed as a multifaceted object of scientific research. However, certain manuscripts, rare exhibits, and their source studies, art historical, and restoration aspects still require deeper scientific investigation. In the future, research conducted on the basis of a comprehensive, multidisciplinary approach will further enrich the scientific potential of the museum.

Research Methodology. The article is based on the principles of historicism, comparative-analytical approach, periodicity, and objectivity. In the course of the research, scientific literature and statistical data were analyzed, and the activities, exposition, and the essence of the exhibits of the State Museum of History and Culture of Namangan Region were revealed.

Analysis and Results. More than 47,000 exhibits are preserved in the State Museum of History and Culture of Namangan Region, among which rare manuscripts, considered spiritual treasures, hold a special place [6, p. 2]. The museum's collection includes 281 manuscripts written in Arabic, Persian, Turkish, and Old Uzbek scripts. Among them, 54 are rare handwritten works, while 227 are lithographic and printed books. Examining these manuscripts reveals the remarkable artistry of

calligraphers of that time and the material support provided for the creation of such works, which were preserved for future generations. This spiritual heritage serves as a primary source and guiding light in understanding the life, ideas, and lifestyle of our ancestors. The works can be classified into several categories, including literary, scientific, religious, ethical, and commercial. The exhibit preserved under inventory number 5813/3 is Alisher Navoi's "Khamsa," which includes the epics "Farkhad and Shirin," "Saddi Iskandari," and "Layli and Majnun" written in Arabic. The manuscript under number 8150 contains Alisher Navoi's ghazals transcribed by calligraphers in the Turkic language [7, p. 2].

The manuscript numbered 5244/3, titled "The Battle Book of Khazrat Ali," was written in the 18th century. The book has a thick binding and is decorated with floral (islami) ornaments. It is written in Arabic and describes the military campaigns of Khazrat Ali.

The manuscript numbered 5244/4, titled "Chahor Yar," is written in Persian using Arabic script and presents the basic teachings of Islam. The manuscript numbered 8148, titled "Akoid," was written in 1874 by Mukhammad Sufi Andijani and copied by a calligrapher of that period. The book is written in Arabic and contains information about the principles and pillars of Islam.

The manuscript numbered 5198/2 is the book "Sharia Laws," written in 1704 by Abdulkosim ibn Mukhammad. This work provides answers to questions about Islam and Sharia through discussions and real-life examples.

The manuscript numbered 5244/20, titled "Logic," was written in 1241 Hijri by Khojamurod ibn Durbor Sufi. It consists of 240 pages and

attempts to explain logic through religious-philosophical narratives. The work “Devoni Amir Umar Khan,” written by the Kokand Khan Amir Umar Khan, is preserved under number 8144. It is written in the Turkic language using Arabic script. The book has a thick cover and consists of 224 pages. It was published in Tashkent in 1316 Hijri. The work presents the khan’s biography, experiences, and events of his reign and life in poetic (ghazal) form. Among the rarest manuscripts is Burkhanuddin al-Marginani’s “Al-Khidaya” (KP No. 9780). The copy of “Al-Khidaya” preserved in the museum was published in 1326 Hijri by Mavlono Makhmud Khasan at the Kishvar printing house in India [8, p. 94].

One of the most valuable spiritual heritages preserved in the State Museum of History and Culture of Namangan Region is Burkhanuddin al-Marginani’s “Al-Khidaya.” This rare manuscript is kept in the manuscript department of the museum and registered under KP No. 9780. The book was brought to the museum in 1987 by A. Abdurakhimov, a resident of Namangan city, and is currently preserved in the museum’s treasury department.

The copy of “Al-Hidaya” preserved in the museum was published in 1326 Hijri by Mavlono Makhmud Hasan at the Kishvar printing house in India.

The work “Al-Hidaya,” written in 1178 by Burkhanuddin al-Marginani, provides a comprehensive explanation of Islamic religion and Sharia law. At the same time, it laid the foundation for the science of fiqh, in which the legal norms and principles of Islam were systematized. This book served as a legal guide in the Muslim world until the beginning of the 20th century, and its prescriptions were widely followed in practice [9, p. 97].

This work was published not only in Transoxiana but throughout the Islamic world and was translated into several languages. Due to its clarity, consistency, and completeness in the field of fiqh, Al-Marginani's "Al-Khidaya" has been used for centuries as an authoritative source in Islamic jurisprudence. I. Valikhodjaev's artwork "Tragedy," created in 1990, was exhibited in various exhibitions. After the exhibition, the work was transferred to the State Museum of History and Culture of Namangan Region. The painting depicts the preservation of the surrounding beautiful nature, the world of birds and animals, and reflects ecological issues that have become a serious concern for progressive humanity. This theme, which deeply affected the artist, may have been influenced by his experience working as a designer in the Namangan Hunting Society.

When observing the painting "Tragedy," one feels emotional excitement. The image of a chick in a nest on a tree, opening its beak and waiting for its mother to bring food, surrounded by poisonous smoke, leaves no viewer indifferent. The artwork conveys a powerful message: "People! Be careful! Protect nature!" It creates the impression that the entire existence and humanity are calling each other to awareness and vigilance.

In a number of Ibragim Valikhodjaev's works, such as "Aral," "Sary-Chelek," and "Lunar Eclipse," one can see his love for nature vividly reflected on canvas. Art enthusiasts find in his creative works a philosophy that spiritually enriches viewers and encourages them to reflect on both the present and the future.

Akhsi (Akhsikent) ceramic water pipe (KP No. 900). Each of the ancient cities of the Fergana Valley has its own unique

history and characteristics of craftsmanship. In this regard, the history of the ceramic pipes of Akhsikent, the ancient capital of the Fergana Valley, is particularly noteworthy [10, p. 12].

During the excavation of the fortress walls of Akhsikent, remains of ceramic pipes of various sizes were discovered. This helped researchers better understand the city's water supply system.

Under the walls, ceramic pipes water conduits about 3.5 meters long were found. These were produced by local craftsmen and fired in kilns on site. They mainly belong to the water engineering structures of the ancient period. By the medieval period, dome-shaped water pipelines made of baked bricks were constructed. Today, nearly 200 meters of such ceramic water pipelines have been uncovered and studied.

Underground water networks were also discovered in two parts of the Akhsikent city. These ceramic pipelines, built in the late 10th century, were designed to serve for a long time and represent remarkable engineering achievements. The craftsmen of Akhsikent constructed this water system in a manner similar to modern metro construction. First, underground tunnels were dug, and then semi-domed structures made of baked bricks were built inside them, with large-diameter ceramic pipes laid at the base. Water flowed through these pipes. Fragments of such ceramic pipes can be found throughout the shahrستان and rabat areas. This water system served the city's population for more than two centuries. Archaeological excavations carried out in the 1970s–1980s revealed that water had been brought from the Kosonsoy through underground channels. The State Museum of History and Culture of Namangan Region preserves numerous water pipes discovered at the

Akhsikent archaeological site. The largest pipe measures 45 cm in length, 1 cm in thickness, and 23 cm in diameter.

About 20 pipes of various sizes are kept in the museum's treasury, and some are displayed in the exposition, including pipes measuring 59 cm in length, 1.5 cm in thickness, and 14 cm in diameter.

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Conclusion. The above analysis shows that the State Museum of History and Culture of Namangan Region is not only a repository of historical exhibits, but also occupies a special place in the life of society as an important spiritual and educational institution. The rare manuscripts preserved in the museum's collections such as Alisher Navoi's "Khamsa," Burkhanuddin al-Marginani's "Al-Khidaya," the ancient ceramic pipes of Akhsikent, Saka warriors' daggers, and the skull of an Indricotherium reflect the scientific thinking, craftsmanship, and rich cultural heritage of our ancestors. Museum exhibits are significant

not only as scientific sources but also as educational tools. Through them, a sense of historical memory, national identity, respect for ancestors, and patriotism is formed in the hearts of the younger generation. In particular, archaeological findings and rare manuscripts serve as a living bridge connecting youth with the past.

Furthermore, the activities of the museum contribute to enhancing the historical and cultural potential of the region by preserving cultural heritage, introducing it into scientific circulation, and promoting it among the wider public. Educational work carried out on the basis of museum pedagogy enriches the learning process and positively influences the spiritual development of young people.

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