

Turgunbayev Y.M.¹, Abaeva M.D.²

¹kandidat, docent, e-mail: turgunbaev_63@mail.ru

²magistr istoricheskikh nauk, e-mail: abaeva.mereke@mail.ru
Kazakh National University Al-Farabi, Kazakhstan, Almaty

THE EXPOSITION COMPLEX OF THE MEMORIAL MUSEUM “ALZHIR”

This article describes the history and expository structure of museum memorial complex of political repressions and totalitarianism victims. It covers the period of time since the formation of “the 26th point of” village of labor camps before the opening of the museum on behalf of the President of Kazakhstan Nursultan Nazarbayev in 2007 on 31 May. The author describes the main features of the exhibition is dedicated to the history of the origin, development and decline of the system of labor camps the most important component, the state machine in the 1930-50 its politico-administrative and economic role. The author describes in detail each composition. Particular attention is paid to the monument “Arch of sorrow” authored by famous Kazakhstani architect and designer Saken Narynov. In the three-story museum, all exhibits will be shown in a circular form, which will allow visitors to have a rich history of the same horrifying history.

Key words: museum, totalitarianism, complex, exposition, “Arch of sorrow”

Тургунбаев Е.М.¹, Абаева М.Д.²

¹тарих ғылымдарының кандидаты, доцент, e-mail: turgunbaev_63@mail.ru

²тарих ғылымдарының магистрі, e-mail: abaeva.mereke@mail.ru
әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

«АЛЖИР» мемориалды музейінің экспозициялық кешені

Бұл мақалада саяси құғын-сүргін құрбандарының «Алжир» мемориалды мұражай кешенінің экспозициялық құрылымы мен мұражайдың құрылу мен даму тарихы сипатталған. 1937 жылы 3 желтоқсан «26-нүкте» еңбек кентінің қалыптасып, Қазақстан Республикасының Президенті Н.Ә.Назарбаевтің бұйрығымен 2007 жылдың 31 мамырда мұражайдың ашылуы уақыт аралығын қамтиды. Автор, 1930-50-шы жылдары мемлекеттік машинаның ең маңызды құрамдас бөлігі еңбек лагерлерінің күшейуі мен құлдырау тарихы, оның саяси-әкімшілік және экономикалық рөліне арналған экспозицияның ерекшеліктерін сипаттаған. Автор, әр композицияға ерекше назар аударған. Әсіресе, белгілі қазақстандық сәулетші әрі дизайнер Сәкен Нарыновтың «Қайғы Аркасы» композициясына ерекше көңіл бөлген. Үш қабатты мұражайда барлық экспонаттар шеңберлік көрініс бойынша орналастырылып, келушілердің сол бір сұрапыл жылдар тарихынан мол мағлұмат алуына мүмкіндік береді.

Түйін сөздер: музей, тоталитаризм, кешен, экспозиция, «Қайғы аркасы»

Тургунбаев Е.М.¹, Абаева М.Д.²

¹кандидат исторических наук, доцент, e-mail: turgunbaev_63@mail.ru

²магистр исторических наук, e-mail: abaeva.mereke@mail.ru
Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы

Экспозиционная комплекс мемориального музея «АЛЖИР»

В данной статье рассмотрены история формирования и экспозиционная структура музейно-мемориального комплекса жертв политических репрессий и тоталитаризма «АЛЖИР». В статье охвачены периоды времени начиная с образования «26-ой точки» поселка трудпоселения

3 декабря 1937 года, до открытия музея по поручению Президента Республики Казахстан Н.А.Назарбаева в 2007 году 31 мая. Автор описывает особенности основной экспозиции которая посвящена истории возникновения, развития и упадка системы исправительно-трудовых лагерей важнейшей составляющей, государственной машины в 1930–50-е гг., ее политической, административной и экономической роли. Автор детально описывает каждую композицию. Особое внимание автор уделяет монументу «Арка скорби» автором которого является известный казахстанский архитектор и дизайнер Сакен Нарынов. В трехэтажном музее все экспонаты будут показаны в круговом виде, что позволит посетителям иметь богатую историю той же ужасающей истории.

Ключевые слова: музей, тоталитаризм, комплекс, экспозиция, «Арка скорби»

Introduction

At first there was the so-called «26th point». On its base in January 1938, the Akmola camp of wives of «traitors» of the motherland appeared. He belonged to the Akmola special department of the NKVD Karlag (Karaganda NKVD camp). The camp prisoners named it shortly: ALGERIA. In this camp, Stalin's will turned out to be about eight thousand women, whose only fault was that they did not betray their husbands, the first ones thrown into the millstones of the repressions of the 1930s. Throughout the Soviet Union hundreds of camps of the Gulag were scattered, ALGER was one of these epicenters of hell on Earth. "Akmola camp for the wives of country traitors" is the largest women's camp in the territory of the USSR in the era of totalitarianism. "ALZHIR" became widely known place outside the Republic. It was the place where innocent women committing no crime brought from all over the Soviet Union, there were women who had to serve sentence for being close people to those who were accused of betrayal of the Motherland.

The USSR NKVD order № 00486 from August 15, 1937 marked the beginning of mass repression against ChSIR – family members of traitors of the Motherland. According to this NKVD order from December 3, 1937 on the basis of so-called labor camp "26th point", Akmola special department of KarLag the NKVD was founded. The first stream of women with children aged between 1 and 3 arrived in Akmola in January 6, 1938. Women were brought to ALZHIR from all over the country: Moscow, Leningrad, Ukraine, Georgia, Armenia and Central Asia. More than 18,000 women stayed at ALZHIR and sent to other camps, and about 8,000 women served a sentence in "ALZHIR". They were mostly wives of famous state, political and public figures, whose names were well known throughout the former Soviet space.

Then the camp turned into a versatile farm with a large agricultural production, workshops, a garment factory. After its closure in 1953 the village

became known as Malinovka, and now – Akmol by the historical name of the area. Constructed and equipped this place the prisoners themselves. Barracks, a canteen, farms for cattle, a water pump, a granary, workshops – all this was built by the hands of women prisoners. Mostly they were intellectuals who were not used to hard work.

After gaining the independence in 1993, the "Law about the rehabilitation of victims of mass political repression" was adopted, this was the first step to the rehabilitation of victims. In 1997 in honor of the 70th anniversary since the beginning of political repression that took away the lives of innocent people the "Decree about the Establishment of the *Day of remembrance of victims of political repressions* – May 31" was passed. After gaining the independence in many cities and towns of the Republic of Kazakhstan the memorial complexes, monuments, memorial signs to the victims of political repression of the Soviet era were erected. One of them is the museum-memorial complex of political repression and totalitarianism victims "ALZHIR".

To fulfill the assignment of the President of the Republic of Kazakhstan Nursultan Nazarbayev and according to the decree of Astana city akimat from 26 February, 2007 № 27-173 the territory of former Akmolinsk camp of wives of traitors was defined as the place of the location of the museum. I would like to emphasize that there was a museum under the open sky in the village Malinovka "Alley of memory" or "Alley of tears" before the erection of the complex on the initiative of General Director of "Akmola Phoenix" Ivan Ivanovich Scharf. In October 18, 1989, on the initiative of I.I. Sharf the "Monument to victims of repression of 30-50" was secretly constructed. "Alley of memory" and "Monument to the Victims of Repression" represent the part of the complex. So, in 35 kilometers from Astana, in Malinovka village of Akmola oblast in the renamed village Akmol the grand opening of the "museum-memorial complex of political repression victims ALZHIR" took place in May 31, 2007, where once women had not committed any crime

kept and had to serve their sentence for being mothers, wives, sisters and daughters of those who were accused of country betrayal.

Main part

Museum-memorial complex of political repression and totalitarianism victims "ALZHIR" includes a museum, a monument "Arch of sorrow", "Wall of Memory" memorial with the names of 7620 died camp women-prisoners, two sculptural composition "Despair and powerlessness", "Struggle and hope", the stele "Tears", the hut, "Stalin's car", the park "Alash", two alleys, and the museum itself.

The engaged and artistic author of the "ALZHIR museum-memorial complex" is a well-known architect and designer Saken Narynov.

The monument "Arch of sorrow" introduces the museum and memorial complex, which symbolizes the entrance to the holy land, where the meeting of two worlds take place – the alive and the dead, the past and the present. The arch made of dark granite under the steel lace dome, semantically means the entrance to the sacred "space" of sorrow and perhaps, of repentance, the guilt towards the innocent victims". The dome, according to the author, like a ball, has no beginning and no end, and is an expression of mourning for the innocent repressed people.

The composition "Despair and powerlessness", "Struggle and hope" constitute the reflection of grief and sorrow. The first composition represents the despair, a man with head dropped experiencing a difficult fate. There is a woman sitting in front of him holding her head up. She's exhausted, but not broken down. Also, in order to perpetuate the memory of women of 62 nationalities of ALZHIR prisoners the memorial signs were established by foreign country embassies. The GULAG map and the names of 11 camps located in the territory of Kazakhstan and places under the control of KarLag are depicted on the stele "Tears". Another unique composition is a hut where prisoners lived. Women built huts for themselves with flat roofs heated with reeds. Each hut was designed for accommodating approximately 200-300 people. The reduced form of the hut, the building in which women-prisoners resided, exhibited in the hall of the museum-memorial complex. Inside the reduced form of the hut there is a diorama "The owning of women-prisoners' children of ALZHIR camp", the author of which is a member of the Artists Union of the Republic of Kazakhstan Bagramov Igor Maratovich. Another one of the unique exhibits of the museum is the "Stalin's car" or "German measles" designed in 1927 in Odessa. In these

cars women from all over the Soviet Union were transported. More than 70 prisoners placed in one car. The museum designed in the form of a truncated cone with a clear open top. The author used the images of traditional funeral constructions of Central Asia and Kazakhstan in the architecture of the museum. The architectural idea is contemporary styled. The building is truncated cone shaped, in laconic manner. The building has no windows; the light falls on the exhibits from top of the building, as if lifting the veils on the mystery. The author, honored architect of the Republic of Kazakhstan, the President of the Association of International Union of Architects is Serik Rustambekov.

A 12 meters long tunnel opens the museum, on the walls of which the tragic moments in the life of women-prisoners are depicted. The author is a Chairman of the Board of Astana Artists Union S. Smagulov. The tunnel takes the visitor to the exhibition hall in the ground floor, in the center of which there is a composition made by E. Tusipbekov and M. Aldabergenov. The composition is called "Flower of Memory", a flower of life that makes its way through the granite stone symbolizing the hope. In the center of the atrium there is a composition "Freedom and captivity" that embodies the fate of those who remained in "ALZHIR", and those who recovered liberty.

The museum-memorial complex ALZHIR collection includes an archive of documents, letters, memoirs of former women-prisoners; a collection of personal items belonged to them and connected with the story of staying in prison. The museum funds are regularly refilled with new exhibits – photographs, paintings, documents, everyday items of life in the camp.

The museum exposition is dedicated to the history of the introduction, development and break down of the forced labor camp system, the most important component of the state apparatus in the 1930-50s., its political, administrative and economic role. The fate of different people who were victims of repressive policy and found themselves in prison is represented in the museum as well. One of the key tasks of the museum permanent display is to highlight the theme of preservation of historical memory, to draw attention to the interpretation of the past, and an awareness of tasks of tomorrow. The museum exposition is located along the perimeter of the hall, which involves a visitor in a vicious circle, and dips into the historical past.

The main exposition of the museum consists of two sections. The first section "The political history of Kazakhstan in XIX-XX centuries" includes the

coat-of-arms of Kazakhstan regions, copies of old documents that established the ruling principles of Kazakh land, and information about the first fighters for freedom and independence, the leaders of the national liberation movements. The events connected with the establishment of Soviet power in Kazakhstan, collectivization, starvation of 30s., the events of December 1986 are also pictured in it. The part of the exposition comprises photographs and documents (copies of personal files, interrogation and crime sheets) of repressed public and political figures of Kazakhstan: Turar Ryskulov, Nygmet Nurmakov, Temirbek Zhurgenev, etc., as well as the well-known poets and writers: Saken Seifullin, Beymbet Mailin, Zhusupbek Aimaurov and others. The second section "ALZHIR prisoner" introduces with the history of the camp. There are installation of "Fetter" with a genuine door of the pretrial detention center of the 30s authored by E. Tusipbekov, diorama "ALZHIR" telling the story of the everyday life of women-prisoners of the camp, reconstruction fragments of camp garment factory, the office of the investigator and a hut. The basis of the exhibition represents the photographs, documents, memoirs, personal belongings of ALZHIR women-prisoners and their children.

Genocidal of totalitarian system against its own people is shown in full in a small hall "Through the hell": the starvation of 1932-1933, the tragic consequences of the Semipalatinsk nuclear test site and the Afghan war, ecological disaster of the Aral Sea. "Ata-baba army" (Dreams of ancestors) is dedicated to the theme of independence.

Conclusion

There are photographs, archival documents and personal belongings of women in the small hall "We testify ..." is devoted to the women-prisoners. They are wives of great political and public figures: Gulzhama Maylina, Aziza Ryskulova, Damesh Zhurgeneva, Zufnin Nurmakova, as well as a well-known singer Lydia Ruslanova, silent film actresses Rakhilya Plisetskaya, Lydia Frankel and others who in spite of all the hardships of camp life remained faithful to their relatives and friends. In total, the exhibition displays the personal belongings and photographs of 16 women-prisoners. The museum organizes static and traveling exhibitions on the basis of fund collection and in collaboration with other museums, archives, institutions, public organizations, cultural and educational centers.

The main task of the "ALZHIR museum-memorial complex" is to pay tribute to the women and to all those victims of totalitarianism in various years.

Over for 10 years, every year, on May 31, in the Day of victims of political repressions in the Republic of Kazakhstan, ALZHIR museum holds the ceremony of laying flowers and a minute of silence.

The "museum-memorial complex of political repression victims ALZHIR" is not only a tribute to those who suffered from a totalitarian regime, but it is the edification to future generation. According to N.A. Nazarbayev "There is no future without the past". These our President's words constitute the basis of public policy and national identity of Kazakh people.

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