

Teacher Status

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Abstract: Their status has always been an example for students who admire teachers who teach in the higher education system.

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Their status has always been an example for students who admire teachers who teach in the higher education system. By the 1970s, the discipline of Theater Studies had reached such a high level that the profession and its practitioners were elevated to greatness. During this period, such theater scholars as Mamajon Rahmonov, Muhsin Kadirov, Tashpolat Tursunov, Teshaboy Bayandiyev, Satimbay Tursunboyev, Alexander Rybnik, Inoyatulla Polatov, Tahir Islamov, Ikromjon Rahimjonov, Tamara Izrailova, Irina Gerzberg, Shahnoza Rahmanova were at the Tashkent State Institute of Theater and Art. was the leader and taught "History of Theater".

Uzbek theaters also rose to the highest level of creativity during this period. The reason is that the subject "Theatre History" planned for the "Dramatic Theater and Film Acting" courses is in the following order: in the 2-3 semesters - "History of Russian Theater"; In 4-5 semesters - "World Theater History"; "History of Uzbek theater" was held in 6-7 semesters. I still remember that first Tahir Islamov, then Satimboy Tursunbayev, and finally Mamajon Rahmonov tried to explain the above lessons at a high level and with pleasure.

We felt that the status of mentors was high among the teachers, whether it was because they had a scientific degree or because the young people of that time had a desire for knowledge. That's probably why today, when we come across a play by a playwright, we immediately think of the teachers' teachings. For example, according to the ideology of the time, the history of Russian theaters began with the actor Volkov, the founder of critical realism was Fonvizin, who was brought to the top by N.V. Gogol, the founder of realism was A.P. Chekhov, or the founder of socialist realism was M. Gorky. I still remember when we passed exams on creativity.

The subject of "World Theater History" begins with ancient Greek tragedies, Shakespeare's romanticism, Moler's, Galdoni's, Lope de Vega's comedies, Goethe's, Schiller's dramas, the analysis of stage works by Brecht and Eduarde Filippo, and the famous Russian directors who staged them and the actors who played the main characters. We also remember that teacher Satimbay Tursunbayev emphasized.

I still remember with pride the science, age, and status of the subject "History of Uzbek Theater" because it was taught by the great teacher Mamajon Rahmanov. Because the lesson was taught by a scientist who studied the history of Uzbek theater from the beginning to the beginning of the 20th century. The presence of theatrical elements in the educational performances, they gradually turned into traditional theater, the creative environment in Kokand, Samarkand and Tashkent changed under the influence of the tours of Russian theaters, the moderns created a national theater, the Khamza theater was given an academic status. It consisted of information about the influence of the Uzbek theater formed by Mannon Uighur on theaters in the regions of the Republic.

Because I remember the educational processes of the 1970s, I used to carry the journal of the course, write the names of the lectures given by the teachers and sign them. Positive changes began after Mamajon Rahmonov moved from the rectorship of the conservatory to the management of the Institute of Theater Arts. In order to prepare qualified specialists for the institute, he began to send young people to the two-year "Higher Pedagogical Courses" of Moscow and Leningrad theater art institutes. Maryam Ashurova was sent to Leningrad to study puppetry.

Maryam Ashurova was sent to Leningrad to study puppetry. G. Tovstonogov, who made his theater famous in this city, started training directors and actors for theaters in cooperation with the famous pedagogue V. Katsman. Rustam Usmanov, Ulugbek Zufarov, and then Mahmud Rashidov were sent to study their experience. Munavvara Abdullayeva, then Ma'mur Umarov, were sent to the "Higher Pedagogy" course of Moscow GITIS. When they returned to the education system, Valikhan Umarov was sent to study at the Vakhtangov educational institution. Time has shown that teacher Mamajon Rahmonov, who provided the Tashkent Institute of Theater and Art with young personnel, was a far-sighted and enthusiastic leader who tried to improve the art of theater. The above-mentioned pedagogues of theater art are rising to high statuses by demonstrating the teachings of their teachers in their field for years.

As a student, I witnessed the high status of academician Mamajon Rahmonov as a teacher on the day I was defending my candidate's degree in philosophy. At the Faculty of Philosophy of the National University of Uzbekistan, those gathered in defense of the author's scientific work from the subject "Aesthetics" stood up. They were members of the defense council chaired by Academician Shermuhamedov. Academician Said Shermuhamedov welcomed Mamajon Rahmonov, who visited the defense. The teacher welcomed the members of the defense council with the title of the defended topic "Mannon Uighur aesthetics". At the end of the defense, the chairman announced that three academicians participated in the defense today for the first time. At the end, all gathered escorted academician Mamajon Rahmanov with his hand on his chest. The high-level status of teacher Mamajon Rahmonov, who raised the honor of his student M. Umarov, who witnessed the historical event, was preserved. In the process that I am mentoring today, I immediately remember Mamajon Rahmonov's humility, sincerity, unselfish help to young people, his ability to be a shoulder to shoulder with you in a responsible process, and I ask the Creator to raise him to the level of Academician Mamajon Rahmonov as a mentor. May the hereafter be prosperous to the great and humble teacher.

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