



## LIFE AND WORK OF SERQIRRA TALENT O'IRNBOY NURALIEV

*Bobirjon Solijonov*

Teacher of the Department of Music Education, Faculty of Arts, Andijan State University

**Abstract:** *This article describes the life and work of Orinboy Nuraliev, a unique talent, a mature actor and talented director who devoted his whole life to the development of theater art, a beautiful singer, a composer, an honored coach, a knowledgeable and passionate promoter of Uzbek classical literature.*

**Keywords:** *strong voice, great artist, music, musicologist, musicology, artist, teacher.*

### **Introduction.**

While I am writing pamphlets about great artists from Andijan region, cities and districts - hafiz, singers and musicians, poets, dramatists, one of my true teachers is the People's Artist of Uzbekistan, a talented actor, who was born and raised in the village of Beshkapa, Namangan region, and who devoted the hottest period of his artistic life to the Andijan theater. , I will make a big mistake if I don't write down what I know about Orinboy Nuraliev, the owner of a strong voice.

### **The main part.**

The master's flourishing period in the world of art mainly coincides with 1961, when Andijan and Namangan regions were joined. Brother Orinboy worked as a vocal artist at the Andijan Theater for 17 years. It is known that in 1961, a group of actors from the Namangan Theater were invited to work at the Andijan Theater. Brother Orinboy was among them. Working with him under the guidance of People's Artist Abbas Bakirov, he learned a lot of art secrets from him. Orinboy Nuraliev played almost all the leading roles in the Andijan Theater. I have also seen the teacher in leading roles since I can remember. Ravshan in "Ravshan va Zulkhumor", Tahir in "Tahir va Zuhra", Raziq in "Nadira", Alijon in "Hamza" and dozens of other plays. Since this dargah was a musical drama theater, the actor playing the lead role was given a lot of responsibility. Because Orinboy felt his responsibility from the bottom of his heart, the audience came to the theater from all over the valley, cities and villages, not only for his role, but also to listen to his songs, arias and songs with enthusiasm. I myself witnessed several times that when the people of Andijan had a wedding or an event, a performance was shown in the theater on that day, the wedding was scheduled after the performance, i.e. after 10 o'clock, in order to hear the teacher's songs and see himself.

Brother Orinboy was extremely cultured, humble, thought every word and spoke in a clear Uzbek accent. Dressing culture was different from others. Don't you know other fans, I can testify that when Orinboy Nuraliev returned to Namangan after 17 years of intense work in the Andijan theater, the theater scene seemed to be deserted.

The scene is extremely whimsical. The actor's skills, height, appropriateness of clothes, voice, pronunciation, singing, compatibility with the partner and many other requirements, if one of them is lacking, the performance will not be perfect. Brother Orinboy met all the criteria, his performance skills were high.



In 2002, on the occasion of the 60th birthday of the teacher, jubilee celebrations were held in some places of the valley. Then I was convinced once again: the people of Andijan respect Orinboy Nuraliev very much. The 60th anniversary of that person was celebrated in the music and drama theater named after Babur under the organization of the regional administration, culture department, and I participated and performed a couple of songs. At the end of the evening, when they spoke to the teacher, he said: "I came to Andijan and saw the great teachers Abbaskhan Bakirov, Mukimjon Habiboev, Nomonjon Murodov, Khadicha and Aziza Aminova, Kamara Burnasheva, and learned a lot from them. I met and learned from scholars such as Omonulla Valikhonov (Baqir), Imodiddin Kasimov (Ulfat), Anisiy, Vasit Sadulla, Hashimjon Razzakov. I thought that there was something that these people did not know. I read the content of a thousand books from each conversation of these honorable scholars who drank the weight of aruz in poetry, analyzed Navoi, Bedil, Mashrab without a dictionary. Oysar aka Ibrahimov and Mashrab aka Yunusov, who were my stage partners, were bright stars of Uzbek art of that time. Alalkhusus, I am forever indebted to my brother Abbas Khan. They did me all the good that a father can do to his son!"

The vision and trust of Andijan greats turned Orinboy Nuraliev into a great artist. He reached the peak of fame in Andijan. Received higher education twice. In 1970, he graduated from Andijan Pedagogical Institute, Faculty of Mother Language and Literature, and in 1979, he studied at Tashkent Theater and Painting Art Institute. At the age of 29, he received the status of "Honored Artist of Uzbekistan".

In 1958, at the age of 16, Orinboy Nuraliev was hired as a vocal artist at the Namangan Regional Theater named after Alisher Navoi. As we mentioned above, in 1961-1978 he was a vocal artist and theater director at the Andijan regional musical drama theater, in 1992 he was the director and chief expert of the regional scientific methodical center of folk art, in 2001 he was the director of the Namangan theater, vocal artist, and in 2002 he was the chair of ethics and aesthetics of the Namangan State University. worked as a senior teacher, head of the department. From February 2007 to the end of his life, he worked as a high-class drama artist at the Namangan Regional Theater.

Orinboy Nuraliev performed only the main roles in almost all famous plays in the Namangan regional theater: Majnun in "Layli and Majnun", Farhad in "Farhod and Shirin", Ravshan in "Ravshan and Zulkhumor", Haydar in "Nurkhan", "Tahir and He played Gharib in "Zuhra", Omar Khayyam in "Umar Khayyam", Ibn Sina in "Ibn Sina", Mashrab in "Mashrab". His hundreds of roles have earned a worthy place in the history of Uzbek theater art. "Our people love to listen to dozens of songs that have received a worthy place from ". Serqirra successfully staged Erkin Hushvaktov's "Chimildiq" in order to test his creative directorial potential.

The popular artist Orinboy Nuraliev has also done commendable work as a mentor in training young talents. The dedicated artist's productive work was duly appreciated, he was awarded the honorary titles of "Honored Artist of Uzbekistan" in 1971 and "People's Artist of Uzbekistan" in 1991. Involuntarily, I remember the teacher's words of advice to his students and fans like us: "A singer who increases happiness, a musician who spreads sadness - people who are emotionally attached to both of these and sufferers sacrifice their lives. As long as they sing with a gentle melody, what cares if the listener's life is sacrificed for it? After all, the soul gets energy from a good melody, and the soul gets food from a good voice. A singer who sings with a pleasant voice and skill will rekindle the fire of the people of pain. If it is beautiful, doomsday will arise in the midst of the people of feelings. Each musician's melody is played more painfully, and its click affects the aching heart more strongly. When a fair-faced singer sings with a pleasant voice,



smoke comes from the burnt heart of a sick person. A pleasant performance of a discerning musician will charm even a hard-hearted person. In particular, when he plays and sings by himself, he revolts against the property of the soul! Now it is a separate topic to talk about the appearance of the performer on the stage, various actions, clothing. The stage is not only a propagator of culture, but also an educational place. We can clearly see this in the example of the life and work of master artists. I want to say that whether it is performed in a traditional way, whether it is a modern Uzbek variety, whether it is in the folklore genre, every artist should take a high responsibility to create works that enrich the spirituality of our people."

There are unforgettable and joyful moments in everyone's life. One of my happy days is the 70th anniversary of teacher Orinboy Nuraliev, which was held in May 2012 at the Namangan regional theater. I will always remember with satisfaction and joy that the teacher gave me the string he used as a souvenir in the circle of 500 fans and students. A little less than 50 years ago, when the teacher worked at the Andijan regional theater, I fell in love with that person's strings. Look, this wish is still in Orinboy's mind. On that anniversary, he spoke about me in particular, praised me a little, prayed, and then gave me his song as a souvenir. This is a great happiness for me. Because very few teachers have given their students such a blessing.

### **Summary.**

Exactly one month later, the teacher died. The bright memory of Orinboy Nuraliev, the owner of a unique talent, a mature actor and a talented director who devoted his whole life to the development of theater art, a good singer, a composer, an honorable coach, a knowledgeable and passionate promoter of Uzbek classic literature, will remain forever in the hearts of our people!

### **List of used literature**

1. Abdumutalibovich, A. M. (2020). Methods of working with studies in piano lessons at the University. *Asian Journal of Multidimensional Research (AJMR)*, 9(7), 49-55.
2. Abdumutalibovich, A. M. (2020). The art of musical culture in medieval period in central asia (V-XV centuries). *Asian Journal of Multidimensional Research (AJMR)*, 9(8), 48-51.
3. Abdumutalibovich, A. M. (2021). Working on the Artistic Characteristics of Performance in the Teaching of Instruments and Ensemble for Students of Higher Education Music. *International Journal on Integrated Education*, 4(11), 38-41.
4. Abdumutalibovich, A. M. (2022). The relevance of traditional singing and its place in higher education. *International Journal on Integrated Education (IJIE)*, 5, 212-216.
5. Abdumutalibovich, A. M. Activity of Folklor-etnographical Groups And Learning The Performance Programmes. *International Journal on Integrated Education*, 3(12), 535-537.
6. Abdumutalibovich, A. M. R. The study of the life and creativity of Yunus Rajabi and the rich heritage he left to the uzbek nation. *International Journal on Integrated Education*, 3(12), 40-43.
7. Abdumutalibovich, A. M. To give higher education students an understanding of the description of the songs in the Shashmaqom series. *Multidisciplinary Peer Reviewed Journal- Journal NX*, 8, 187-193.
8. Abdumutalibovich, M. A. (2022). ANALYSIS OF THE STAGES OF HISTORICAL DEVELOPMENT OF UZBEK FOLKLORE. *Gospodarka i Innowacje.*, 23, 232-241.
9. Abdumutalibovich, M. A. (2022). Exploring the work of george bizet in music education



- classes in higher education. *Academicia Globe: Inderscience Research*, 3(03), 80-86.
10. Abdumutalibovich, M. A. (2022). HISTORY OF MUSICAL SCIENTISTS OF UZBEKISTAN. *Gospodarka i Innowacje.*, 23, 242-248.
  11. Abdumutalibovich, M. A. (2022). Musical life in the samanid period in the IX-X centuries and Uzbek music in the XI-XV centuries. *Gospodarka i Innowacje.*, 22, 527-537.
  12. Abdumutalibovich, M. A. (2022). The role of the system of authorities and the historical formation of shashmaqom in the teaching of music to students of higher education. *Academicia Globe: Inderscience Research*, 3(02), 121-127.
  13. Abdumutalibovich, M. A. To Raise Awareness of Students of Higher Education in the Field of Uzbek Folk Music From the Culture of the Ancient East to the Present Day. *International Journal on Orange Technologies*, 3(12), 91-97.
  14. Abdumutalibovich, M. A, Ganishina, M. A. (2022). THE ART OF MUSIC FORMS OF ORGANIZATION OF LEARNING AND ITS ROLE IN THE EDUCATION OF YOUTH. *Gospodarka i Innowacje.*, 23, 515-520.
  15. Abdumutalibovich, M. A. (2022). THE ROLE OF AMIR TEMUR IN THE DEVELOPMENT OF SCIENCE AND CULTURE IN CENTRAL ASIA. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 156-169.
  16. Abdumutalibovich, M. A., & Maftuna, G. (2022). MUSICAL CULTURE OF THE 17TH CENTURY. *Pioneer: Journal of Advanced Research and Scientific Progress*, 1(4), 170-174.