

ISHQINGDA ZOR O'LDIM...

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Annotation. *This article discusses the fruitful creative work of Tavakkal Qodirov — an artist recognized as the “Nightingale of Uzbekistan,” beloved not only by the Uzbek people but also by audiences in neighboring countries. It highlights his artistic journey, his tireless efforts, and his rise to becoming a disciple of great masters of art who recognized his talent. The article also provides information about the famous singer Komiljon Otaniyozov, who gifted his own song “Dog‘man” to his student Tavakkal Qodirov.*

Keywords: *artist, art, Tavakkal Qodirov, singer, “Dog‘man”, song*

Music is an inseparable part of every nation’s historical and cultural heritage. It expresses the deepest emotions of the human soul, connects generations, and shapes national identity. Uzbek music, with its rich traditions, beautiful melodies, and unique creators, holds a special place not only in our region but also in the world of music. Hundreds of artists have contributed to the development of the nation’s art and culture through their creativity and dedication. Among them is Tavakkal Qodirov — a person whose powerful and captivating voice, along with his artistic works, earned the admiration and affection of the people, fellow artists, and great mentors. This artist fully deserves all the praises mentioned above, as he made a significant contribution to the growth and enrichment of Uzbek art and culture.

Tavakkal Qodirov was born on June 10, 1926, in the village of Sultonobod, Kuva District, Fergana Region, into an ordinary family. Although he was the ninth child in the family, he was considered the firstborn, since the eight children born before him had all passed away at an early age due to various illnesses. It was for this reason that he was given the name *Tavakkal* (meaning “trust in God”).

The amateur art circle established at the secondary school he attended laid the foundation for his love of singing. Under the guidance of the talented musician Gʻofir Hoshimov and other teachers, he not only learned the secrets of music and song but, thanks to his deep passion for art, worked tirelessly to improve his craft. As a result, he became a highly respected national artist, an honored performer, and ultimately earned the prestigious title known as “*The Nightingale of Uzbekistan.*” However, his great achievements were also made possible through the blessings, guidance, and mentorship of renowned masters of art.

Tavakkal Qodirov, in addition to mastering the traditional singing styles of the Fergana Valley, also learned the Khorezm singing traditions. He did so by listening to the performances of the famous singer and People’s Artist of Uzbekistan, Komiljon Otaniyozov, on the radio, gradually absorbing and adopting that musical style. He considered himself one of Komiljon Otaniyozov’s unofficial students. However, he was not only fortunate to hear Otaniyozov’s songs over the radio but also had the honor of hearing him perform live. When Komiljon Otaniyozov and his ensemble “Lazgi” visited Fergana on a concert tour, Tavakkal Qodirov had the opportunity to attend a gathering with the master and enjoy his performances. During that meeting, Tavakkal was also given the chance to sing. He performed the song “*Koʻrsatmagay*” and the high-pitched climax of “*Samarqand ushshogʻi*” with remarkable mastery. After his performance, Komiljon Otaniyozov turned to the audience and said: “Dear people of Kuva! This singer of yours, Tavakkal, has been my student from afar. From this day forward, before all of you, I accept him as my true disciple.” With these words, he gave his blessing to Tavakkal Qodirov, marking

the beginning of a profound teacher–student relationship between the two great artists.¹

In this way, following the master–apprentice tradition, Tavakkal Qodirov continued to strengthen his knowledge and skills, while creative collaborations and artistic meetings began to take shape. During one of these meetings, Tavakkal Qodirov respectfully asked his teacher a question: “Master, please forgive me if I’ve overstepped. I have been singing your beautiful song ‘*Dog‘man*’, which you perform so perfectly. I like it so much that I found the full text of the ghazal and added one more line with a melodic climax of my own.” He then performed the song in his own unique style. In response, his teacher, Komiljon Otaniyozov, said: “Tavakkal, you’ve performed this song in a style that suits your own voice so well—it sounds as if it was created especially for you. I gift this song to you; from now on, it’s yours.”² With these heartfelt words, the great master presented the song “*Dog‘man*” to his devoted student as a gift.

After that, Tavakkal Qodirov performed this song in three different interpretations, each with its own distinct flavor. In the first version, he sang it exactly as it was originally composed, without changing any part. It was accompanied by traditional instruments such as the *tor*, *doira*, and *ghijjak*, and recorded in this format. In the second version, he performed it together with an instrumental ensemble and presented it to the public. In the third and final version, he introduced some new musical elements. Instead of performing it in the Khorezm style and dialect, as his teacher Komiljon Otaniyozov had done, Tavakkal interpreted the song in the Fergana style, characteristic of the *katta ashula* (grand song) tradition. At Tavakkal Qodirov’s request, the poet Abdukarim Jumaboyev composed an additional poetic line, which was incorporated at the beginning of the song and performed in the Fergana manner, giving the piece a renewed artistic depth:

¹ Sultonali Mannopov “O‘zbekiston bulbuli” Farg‘ona” 2005, 41-pg.

² Sultonali Mannopov “Umrimning oltin lahzalari” Farg‘ona-2020, 38-pg.

Ko‘rdim yuzingni qolmadi bir zarra toqatim,
Tun kechalarda yo‘q mani bir dam haroratim,
Zahr o‘ldi shakar og‘zima ketdi halovatim,
Bilmas kishiga maning bilan chekkan adovatim,
Xajringda dardu g‘am bilan xasratda dog‘man.

The idea to bring innovation and make changes to the song was proposed by Sultonali Mannopov, People’s Artist of Uzbekistan, professor, and academician of the Turon Academy of Sciences, who had been Tavakkal Qodirov’s student for thirty-five years. After completing this newly added line, he continued with the opening verses of the “*Dog‘man*” ghazal:

Ishqingda zor o‘ldim, netay, xasratda dog‘man,
Bemor furqatingmanu zoxirda sog‘man,
Aqlu xushim saning bilan o‘zdin yiroqman,
Ko‘rsat yuzingni tolibi nurli charog‘man,
Hajringda dardu g‘am bilan xasratda dog‘man.

The “*Dog‘man*” ghazal belongs to the pen of the Uzbek satirical poet who wrote under the pseudonym Maxmur. However, in various sources, the lyrics of this song are often attributed to the poet Noqis. The reason for this is that Noqis composed a *muxammas* (a five-line poetic expansion) based on Maxmur’s original ghazal. In fact, it would be more accurate to refer to this piece as Noqis’s *muxammas* on Maxmur’s ghazal, since the original text belongs to Maxmur.³ A clear example supporting this claim can be seen in the fifth line of the poem, which provides direct evidence of its origin:

O‘lsam edi firoqinga parvonadek kuyib,
Jon bersam erdi boshimni ostonanga qo‘yib,
Maxmurligimdin bodai vasling ila to‘yib,
Noqusligimdan ko‘ksimi tiri mijang o‘yib,

³ G.Mirzayeva, S.Mannopov audio suhbat: Farg‘ona-2025 y.

Xajringda dardu g'am bilan xasratda dog'man.

An artist's original works are like a part of their soul — like their own children. To alter such a work arbitrarily or perform it without regard for its essence is considered a sign of disrespect toward the author. On the contrary, making changes carefully and with the author's consent is entirely appropriate. By adhering to these artistic principles and showing deep respect to his mentor, Tavakkal Qodirov performed the song “*Dog'man*” in his own distinctive interpretation — one that won the approval and admiration of its creator. The generosity and open-heartedness of Komiljon Otaniyozov are beautifully reflected in his decision to gift this song to his student, serving as a lasting example of artistic mentorship and sincerity.

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