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THE MUSICAL ART OF UZBEKISTAN: DEHKONBOY JALILOV

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Abstract

This article highlights the role of the *Jalilov dynasty* in the development of Uzbek musical art and their contribution to the traditions of national composition and performance. In particular, it analyzes the issues of dynastic continuity, mentorship, preservation, and promotion of musical heritage through the creative legacy of the distinguished composer and conductor, Honored Art Worker of Uzbekistan Dekhkonboy Jalilov.

Keywords: *uzbek musical art, Jalilov dynasty, composition, conducting, dynastic continuity, musical heritage*

Introduction

Uzbek musical art has long been renowned for its rich variety of genres, unique melodies, and outstanding singers, instrumentalists, and composers. The fact that these musical treasures have been preserved and transmitted to our day – whether songs, melodies, or instrumental works – owes much to the devoted individuals who valued them, passed them on to future generations, and recorded them in musical notation. It is time to introduce their creative paths and achievements to the wider public.

In the history of Uzbek musical culture, one of the most prominent figures is the distinguished composer, founder of the Andijan school of ghijjak performance, pioneer of Uzbek composition, People's Artist of Uzbekistan, talented composer, instrumentalist, singer, and music scholar – **Tokhtasin Jalilov (1895–1966)**. The flourishing of his artistic legacy in later

years was vividly reflected in the creative work of his sons – **Kholkhoja Tokhtasinov** (Honored Artist of Uzbekistan, composer), **Salohiddin Tokhtasinov** (Honored Artist of Uzbekistan, composer and instrumentalist), and **D.Jalilov** (Honored Art Worker of Uzbekistan, composer, and conductor).

Methods

It should be noted that one of the important yet understudied topics in Uzbek musicology is *musical dynasties*. In the development of Uzbek musical art, several dynasties – such as the **Jalilovs, Rajabievs, Zakirovs, Zufarovs**, and **Otajanovs** – have made significant contributions through their performance traditions, composition, organizational, and educational work. Among them, the **Jalilov family** remains one of the least explored musical dynasties in Uzbek music scholarship.

Musicologist **G. Tursunova**, Candidate of Art Studies and Associate Professor, defines the term *dynasty* as follows:

“The term *dynasty* (from the Latin *di-nastia*) originally meant power or authority. It was first used in political contexts to denote hereditary rule, and later came to refer to families in which certain professions, crafts, or artistic traditions are passed down through generations. Historically, dynasties were associated with hereditary governance – for example, the Samanid, Timurid, or Romanov dynasties. In modern usage, however, the term more broadly refers to a lineage in which members of the same family have continuously carried on the professional traditions of their ancestors” (Tursunova G., 2018; G‘ofurbekov T., 2019).

For a family to be regarded as a *dynasty*, several criteria must be met:

- Descent from a common lineage (family, genealogy, surname);
- Succession of generations without interruption;
- Recognition and fame in a particular field;
- Preservation and development of family traditions and skills, endorsed by society as valuable cultural heritage.

Results

Applying these criteria, we can consider the **Jalilov dynasty**, whose founder was the People’s Artist of Uzbekistan, master composer and instrumentalist (ghijjak, dutar, tanbur), singer, and great musician **Tokhtasin Jalilov**. Through research, certain aspects of this dynasty have been clarified, and even its family tree has been reconstructed.

Discussion

Tokhtasin Jalilov’s artistic rise was significantly supported by his sons **Kholkhodja Tokhtasinov (1919–1971)**, **Salohiddin Tokhtasinov (1926–2003)**, and **D.Jalilov (1930–1992)**. They not only transcribed his musical dramas, songs, and melodies into notation but also harmonized, orchestrated, and conducted them on stage. Their efforts contributed to the development of new musical works and the flourishing of Tokhtasin Jalilov’s creativity.

According to the memoirs of Dekhkonboy Jalilov’s daughter Zulfiyakhon Nazarova (Jalilova): “One day I asked my father the following question. Dad, why did you name me Dekhkonboy? My uncles, Kholkhodja and Salohiddin Tokhtasinov, have beautiful names. Who named you? Dekhkonboy Jalilov, with great difficulty, named me after the enlightened poet and playwright Hamza Hakimzoda Niyazi (nicknamed Nihoni). My father Tokhtasin Jalilov and Hamza Hakimzoda Niyazi were seen together. After a long conversation, Tokhtasin aka, please, teacher, if you allow me, I have a son. That is why I need to return home to Andijan. Hamza immediately told Tokhtasin Jalilov, delighted by this good news, to name the baby “Dehqon”. Like the farmers, “They said he should be honest and hardworking”.

Tokhtasin Jalilov’s creative legacy includes one opera (“**Tohir va Zuhra**”, co-authored with B. Brovtsin), over 40 musical dramas, about 200 songs and melodies, one romance, and numerous other works such as “**Tohir va Zuhra**”, “**Nurxon**”, “**Orzu**”, “**Surmaxon**”, “**G‘unchalar**”, “**Ravshan va Zulhumor**”, “**Davron ota**”, “**Asrlar**”, “**Alpomish**”, “**Xolisxon**”, “**Muqimiy**”, “**Farg‘ona hikoyasi**”, “**Istibdod**”, “**Gul va Navro‘z**” and others (Boqiboyeva Haki-ma. 1995; Jalilov T., 1989).

The role of his descendants in preserving and reviving these works is invaluable. Among them, D.Jalilov stands out as a composer, conductor, and prominent cultural figure who devoted his entire life to maintaining the artistic integrity of his father’s musical dramas and bringing them to the stage in their authentic form (Ashurov I., Xudoynazarov A., 1988).

From a young age, growing up among great artists and surrounded by the magic of melody, Dekhkonboy Jalilov’s path as a musician was destined. His father’s home – a gathering place for the finest performers, singers, and composers – was a living school of music. Immersed in this environment, he absorbed the beauty of classical Uzbek music and its traditions.

Guided by his father Tokhtasin Jalilov and influenced by figures like Muzaffar Muhammadov, Hamid Olimjon, Komil Yashin, and Sobir Abdulla, he learned to appreciate

the deep connection between poetry, song, drama, and stage art. As a child, he even performed in the folk instrument orchestra. Recognizing his talent, Tokhtasin entrusted him to the theater's chief conductor, G. Shperling. Soon, the young Dekhkonboy mastered musical notation, and at the age of twelve, confidently conducted "**Tohir va Zuhra**" before a delighted audience – his first triumph as a conductor.

He later entered the **Moscow State Tchaikovsky Conservatory's National Opera Studio**, where he studied conducting under Professor S. V. Veselov (Jalilov T., 1989, 106). After graduating in 1950, he returned to the **Muqimiy Musical Drama Theater**, marking a new era in his professional career. There he worked to establish a small symphonic orchestra and became one of the leading conductors of musical theater in Uzbekistan.

Dekhkonboy Jalilov also contributed greatly to the orchestration and harmonization of his father's works, as his father lacked formal musical training. In the 1950s, he conducted numerous musical dramas such as "*Nurxon*", "*Ravshan va Zulhumor*", "*Oftobxon*", and "*Muqimiy*", earning widespread acclaim for his precise and expressive conducting.

From 1958 onward, he worked in Andijan and Bukhara theaters, later joining the **Fergana Musical Drama Theater**, where he conducted major productions including "*Nurxon*", "*Farhod va Shirin*", "*Dilorom*", "*Qizbuloq fojiasi*", "*Mashrab*", "*Mayasaraning ishi*", and many others.

As a composer, he created over 60 songs and instrumental works, including "*Andijonim*", "*San'atkor qizga*", "*Yangi yerda*", "*Farg'ona tongi*", "*O'zbekiston*", "*O'ylarimiz*", "*Vafodor bo'lsa*", "*Sayr aylan*". He also compiled and published two volumes of "*Qo'shiqlar guldastasi*" ("A Bouquet of Songs") (Akbarov I. 1978, 3) in 1989, featuring excerpts from his father's musical dramas (G'ofurbekov T., 187).

The composer's wife, the late Hakimaxon Boqiboeva, recalls in her article "Bright Memory: He Was a Musician" in the newspaper ("*Farg'ona haqiqati*"): "My husband Dekhkonboy Jalilov used to compose music for musical dramas and comedies together

with his father. At that time, he composed music with great love for Sobir Abdulla's "*Muqimiy*", "*Tekstil Qizi*", "*Gul and Navro'z*", Komil Yashin's "*Ravshan va Zulhumor*", Bahrom Rakhimov's "*Surmaxon*", Hamid Ghulam's "*Farg'ona hikoyasi*" and many other works. Also, Dekhkonboy Jalilov's service occupies a worthy place in the creation of the opera version of Sobir Abdulla's musical drama "*Tohir va Zuhra*", and the new edition of Komil Yashin's musical drama "*Nurxon*". Because Dekhkonboy was responsible for notating the music. Our father played the tanbur. He would play newly created music to Dekhkonboy, and would study it, play it on the piano and have it notated. One day I said to my husband: Dekhkonboy, if you have not published any music under your name, then you will add all the music you have written to your father's works. – "Father is pleased – God is pleased," – our people say, it is an honor to receive a father's blessing. The days will come when we will also create our own works, and the people will also recognize us." – they replied.

Speaking of the composer's musical and stage works, he worked very carefully in writing musical dramas, deeply analyzing each character, and created stage works that differed from each other in terms of subject matter. One of these works is Izzat Sultan's musical drama "*The Unknown Person*". While studying the archival documents of Dekhkonboy Jalilov, it was revealed that this musical drama was written in 1963 and was staged in the same year at the former Maxim Gorky Fergana Regional Musical Drama and Comedy Theater.

For his immense contributions to the development of music and theater in Uzbekistan, Dekhkonboy Jalilov was awarded the title "**Honored Artist of the Uzbek SSR**" in 1970 and later "**Honored Art Worker of the Uzbek SSR**" in 1980 – a recognition of the Jalilov dynasty's invaluable place in Uzbek culture.

Conclusion

Dekhkonboy Jalilov faithfully continued Tokhtasin Jalilov's traditions in the Uzbek musical drama genre. His works reflect the melodic spirit, national character, and emotional depth of classical Uzbek music. This

remarkable artist passed away in 1992 at the age of 62. His memory lives on forever in the hearts of the Uzbek people and in the history of our national musical art.

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