

Functions Of The Contest In Uzbekistan Performer Traditions

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Abstract: This article examines the history of traditional creative gatherings and competitions that functioned as contests in the territory of Uzbekistan since ancient times. It provides a detailed account of state festivals during the Timurid period, theatrical performances and competitions among artists, the activities of professional choirs that developed beginning in the Kushan era, as well as competitions among singers and maqom performers in Khorezm and the Fergana Valley. Based on historical sources, the article demonstrates that the rich musical culture of the Uzbek people and the tradition of artistic contests have deep roots.

Keywords: Contest, Timurid era, maqom art, singer, suvora, lapar, Khorezm, Fergana Valley, Kushan Empire.

Introduction: Today, competitions and contests held in various fields have become an integral part of society's life. However, insufficient research has been conducted on how ancient the history of such creative competitions is and in what forms they existed in the territory of Uzbekistan.

Various creative gatherings held to identify the superiority in art and crafts, encourage creators, and develop cultural traditions are an important part of the rich cultural heritage of the Uzbek people. Since ancient times, artists have had the opportunity to demonstrate their skill levels and compete with each other in public holidays, state celebrations, and social events. We can see that cultural events, introduced in practice and now referred to as "competitions," "competitions," were carried out in the past through creative gatherings that performed this function.

Musical art also had its own peculiarities in the era of Amir Timur and the Timurids. The peoples of the Near and Middle East, forming a single state, not only established mutually beneficial cultural ties, but also had the opportunity to establish spiritual connections with the largest countries of Asia and Europe.

During this period, singers and musicians became regular participants in official diplomatic, military, and other celebrations. Folk performances and public celebrations were impossible without them, which, in turn, ensured that music occupied an important place

among other arts. In many sources, along with Uzbek folk music, military-official musical forms, classical maqom art, and the musical folklore of other Turkic, Arabic-speaking, and Persian-speaking peoples of the region also flourished. [4.B.11.]

Sources have preserved considerable information about festivals and demonstrations organized in connection with state holidays during the Timurid era. At the ceremonies, different types of performers performed individually, while mixed groups of artists demonstrated their skills in theatrical festivals and performances, where thousands of different performers participated and competed with each other. Such theatrical performances, games, and performances, serving to fully demonstrate crafts and art, began on a large scale during the reign of Amir Timur and continued for almost a century and a half. Craftsmen also actively participated in the festive demonstrations, showcasing the products of their labor.

In Mawarannahr and Khorasan, artists from various lands performed performances and strengthened their ties with local artists. Timur and the Timurids did not prevent such activities; on the contrary, they created conditions for musicians, singers, and dancers who came from near and far. Moreover, in cities, master-apprentice relationships were well-established among musicians and performers, and there was strong division into communities and groups depending on the

type of art. Wedding ceremonies held in cities, villages, and pastures, as well as large festivals organized in connection with national and state holidays, brought together performers of various categories, competing in strength and skill, bringing them closer together. Holidays, festivals, and celebrations were not without the demonstration of the talents of artists. These performances, where highly skilled performers were valued, were refined and developed year after year.

Husayn Vaiz Kashifi, a representative and theorist of oratory, thinker, and theologian, dedicated the 6th chapter of his work "Futuvvatnomai sultoniy yoxud javonmardlik tariqati" to illuminating the funeral ceremony and its meanings. Then he writes that the ceremony is actually a battlefield, but in a figurative sense, it is "a place where people gather and various individuals come forward to demonstrate their abilities and skills." There are people who organize the ceremony and who receive the words, actions, and performances that will be held at the ceremony, one "gives grace," the other "receives grace." For this, the venue should be spacious, airy, and clean. The ceremony organizer must enter the ceremony with pure intentions, be open-faced, sweet-spoken, and with a broad smile to please people, ask for generosity and help from those gathered, remember teachers and saints who passed through that place, recite blessings, and show their skills by wishing goodness to everyone. When demonstrating their craft, they should speak with such clear, fluent meaning that the listeners' hearts may be pleased, and in general, those holding ceremonies should be faithful, generous, charitable, patient, gentle, thoughtful, humble, and modest.

Husayn Vaiz Kashifi divides the hosts of memorial ceremonies into three categories, that is, people of the word and people of the game, and gives a separate description of each category. [1.] Kashifi also specifically addresses the people of music and the art of dance.

These aforementioned arts and games gathered hundreds of thousands of performers - skilled and enthusiastic musicians, singers, dancers, masters of humor, tightrope walkers and tricksters, horsemen, masters of sports games and enthusiasts - for a period (from three days to two to three months) under certain conditions, in a state of contentment and spiritual closeness, creating a wide path for mutual influence. [2.B.14-15.]

The competitive features of the competition can be seen not only in the events, but also in the genres of national art, and even in the nature of their interpretation.

According to the linguist A. Fitrat, who lived and worked

at the end of the 19th and beginning of the 20th centuries, the girls gathered on one side, and the boys on the other, and they sang quatrains in a way that resembled various yalla songs. This phenomenon was observed at wedding celebrations, and spectators gave special praise to those with high vocal performance skills, and those who suddenly composed poems depending on the situation and set them to music received special praise. Here, of course, the people gave their assessment. Young men and women who performed the lapar beautifully were presented with flowers and other gifts, thereby identifying the best performer.

It can be said that during the reign of Siyavush, the ancestral art of Bukhara strengthened trade routes with the Sogdians, on the one hand, and with India, China, and Arab states, on the other, and also organized large feasts along the great Silk routes. In this context, the art of performance reached the level of competition, which was organized in the centers of palace kings. Thus, the genres of "Rost," "Navo," "Ushshoq," and "Segoh," with their unique elegance, were among the most complex performers of that time, as can be seen in the works of Fahlobod Borbad. Also in the book "History of Bukhara" by the historian Narshakhi Bukhari [3.] It is noted that from the time of the Great Kushan Empire, as a result of strengthening ties with the East, good life and musical art developed.

In addition to the melodies of musical instruments known to us from ancient times, the customs of "chapak," "qars," and singing in chorus with a thimble in one's hand, striking plates, have survived to our time. For example, "Religious festive methods characteristic of the art of the ancient Kushan period of Zoroastrians and the songs of the military choir, that is, the military song "Mozandaron," the elegy "Qini Siyovush" (Revenge of Siyovush) or the song "Yazno-Nofarin" from the traditions of the ancient Bukhara general group, the methods "Ho-zamzam" are now included in the program of a mixed choir group consisting of students and teachers at the initiative of the teachers of the M. Tursunzoda National Conservatory of Tajikistan and various ensembles." [5.] However, in Bukhara, these directions gradually fell out of favor during the Soviet era. However, some examples of such performance styles have still been preserved among various segments of the population.

In Khorezm, during festivals, there are meetings of Suvoraxon and Maqomxon singers, and in this one can find features characteristic of today's competition concept. In Khorezm, the art of singing flourished, and singers are often called "goyanda" among the people. An important aspect of the song genre is that it is based mainly on examples of classical poetry. Melodies are

more developed than songs and lapars, with a vocal range of one octave or more.

In Khorezm, there are popular song cycles known as "Suvora." Khorezm Suvoras are performed based on the poems of such poets as Navoi, Mashrab, Nodira, Ogahi, Munis, Avaz Utar, Bedil.

In Khorezm, "Suvora" performers hold unique competitions called didalishma or diydashma. In such a competition, each of the several singers participating will take turns singing new poems based on the melody proposed by the first singer. The singer who masterfully completed this creative task emerged victorious in the didalization competition.

It is mentioned that until the 1950s, skilled musicians and singers in the Fergana Valley had their works passed through the eyes of Usta Ro'zimat Isaboyev, a skilled artist of the oasis, several times a year. Additionally, teahouses and various festivals played a significant role in evaluating an artist's mastery. In the past, Fergana-Tashkent maqom traditions were performed not only in khan's palaces but also in various situations and situations related to people's lives (folk performances and festivals, tightrope walkers' games, wedding feasts, gatherings of intellectuals and craftsmen, etc.)," [6.] this is known from history. This is one of the reasons why they are popular among the people.

CONCLUSION

In conclusion, it has been established that the history of the traditions performing the function of a competition in the territory of Uzbekistan has deep roots. During the long historical period from the Kushan Empire to the Timurid era, the practice of various creative competitions and contests was formed and developed. It should be noted that the various competitions and festivals held in Uzbekistan today are a continuation of these rich historical traditions. By studying ancient experiences and adapting them to modern needs, it is possible to further enrich and develop our national cultural heritage.

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