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# **International Journal of Management and Applied Science (IJMAS)**

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International Journal of Management and Applied Science (IJMAS) is a scholarly online, open access, peer-reviewed, interdisciplinary and fully refereed journal focusing on theories, methods and Management and Applied Science and Technology. It is an international scientific journal that aims to contribute to the constant scientific research and training, so as to promote research in the field of Management and Applied Science.

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# People's Artist of Uzbekistan Gavhar Matyakubova's Creative School

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## **ABSTRACT**

*This article examines the peculiarities, description and classification of the scientific and creative school of Gavhar Matyakubova, People's Artist of Uzbekistan, a leading representative of the Uzbek national dance, historical- ethnographic-folk choreography, the history of the booklet "Lazgi" and its role in the development of dance.*

**Keywords.** *Spiritual heritage, "Avesto", "Lazgi", national dance, cultural dialogue, ambassador of friendship, school of creativity, Anaxita.*

It is not easy to study and research the scientific and creative laboratory of the People's Artist of Uzbekistan Gavharhonim Matyakubova, who amazes the people of the new 21st century with her truly popular, unique and vibrant masterpieces of historical and romantic dance. The land of Miracles is adorned with more than 100 dances of the legendary Khorezm. The goal is to instill in their young hearts and minds an understanding and appreciation of national identity, a sense of respect for the cultural heritage of their ancestors.

**The Resolution of the President of the Republic of Uzbekistan "On measures to further develop the art of National dance" States** "The role and importance of educating in the spirit of peace is growing. Preservation of cultural heritage and national values is one of the most urgent and priority tasks for every nation that has chosen the path of independent development. Every nation, looking at its future, should first of all see its past, it is necessary to estimate the potential of thinking.

At the age of 16, the Great singer, teacher Komiljon Otaniyozov took the stage with his bows to Gavkharkhonim during his activities along with such national dances as "Lazgi", "Gala-layim", "Sarvi ravon", "Ozar qizi" of Azarbayjan, " Gulihandon "of Pakistan, Iranian "Torch of love", Turkish "Suv buyida", Indian " Bahorati – notyam", "Dohtari Handon" in the Tajik language, "Chashmi siyoh" in the Avgan language dances also performed skillfully. Films, documentaries and videos were made, such as "Khiva time to 7 o'clock" (Russia), "World of dance", "Daughter of Jeyhun", "Value", telling about her unique and charming, attractive art. Today, G. Matyakubova is a choreographer created by the school - ballet master, a devoted propagandist of Uzbek national dances, an ethnographer-art critic, has made a great contribution to the development of our culture and art. His books "Ofatijon Lazgi", "San'at dargasi", "Lazgi" became famous not only in our country, but also among thousands of fans of Uzbek dance art in the world. the stages of origin, formation, and development have been scientifically analyzed on the basis of clear sources. According to Academician A. Muhammadjanov, "Yasht" section of Khorezm Avesto, one of the oldest cultural centers of Turonzamin, praises "A Thousand Rivers River", "Land rich in lakes and meadows" as the best and first among all countries in the world. "Legend of Lazgi", "Anaxita", "When you speak harder", "Game of bowls", "When stones are spoken", "Zikr", "Khorezm melon festival", "Six khalfa", "Jahuva", "Aral faryodi", "Anash lame", "Cho'girma" created

by Gavharkhanim in her dances, the great past of the legendary Khorezm, which is the basis of world civilization, is reflected in the science, art and culture inherited from the great scholars who amazed the world with their discoveries.

These historical works express the spiritual and spiritual ties between the generations, serve to develop the young generation's understanding of national identity and feelings of national awakening, the development of high artistic and aesthetic taste and thinking. Thanks to Gavharkhanim's many years of hard work and great services, the inclusion of the "Lazgi" dance in the representative list of the intangible cultural heritage of Humanity by UNESCO means that our national art is being more widely recognized around the world. Regarding its history, the master says: The first buds of the dance "Lazgi" are associated with the emergence of mankind on earth. The Khorezms who lived there are the creators of this dance. The sacred book of Zordushtuizm, the Avesto, is the primary written source of information on this subject.

In the process of historical development, each nation has its own values, rituals and customs that reflect its national identity. Such values, created over the centuries and polished by the deep creative talent of the people, define the identity, mentality, national image of the nation. Reflects the national characteristics of the people to whom it belongs and is closely associated with folk music and songs. The national dance is created by the people and plays an important role in its cultural development.

The 5 important initiatives put forward by the President to raise the morale of young people and the meaningful organization of their leisure time have become a unique historical event. The first initiative serves to increase the interest of young people in arts such as music, dance, painting, literature and theater, to reveal their talent. After all, the national dance expresses the ancient dreams and hopes of the nation. Gavhar Matyokubova, People's Artist of Uzbekistan, laureate of the "Mehnat Shuhrati" order, has a 30.6-page pamphlet "Lazgi", which tells the story of "Lazgi", the flowerbed of Uzbek national dances, for almost 3,000 years. It is known that spirituality is inextricably linked with science, culture, literature, art and history, and is a common concept with them. Especially in the East, art, science and literature can not be imagined without spirituality. a comprehensive, scientifically based work rich in historical facts. The author consistently compares the past and present of the art of dance, traditions between ancestors and generations, religious and secular views, national customs and universal values. There is a wonderful harmony between scientific and theoretical views and historical and life examples.

Almost 60 years of experience in the world of art, a beloved dancer, a simple artist who has won the love of the people, a famous artist and teacher, who has passed a difficult and honorable path to the status of people's artist of Uzbekistan. Ethnographer Gavhar Matyokubova praises the role of national dance in history and its educational value. The fact that the cultural heritage, the concepts that form the basis of the dance "Lazgi" are associated with hunting, climate and Zoroastrian ceremonial dances in the early primitive period, is scientifically based on the works of Herodotus and Beruni interprets the connection to the excavated objects using historical examples.

The attractive "Lazgi" was formed in the Khorezm oasis and is widespread throughout Uzbekistan, as well as among the Uzbek peoples living in Central Asia. Khorezm region is famous for its ancient history and culture, the development of open-air cultural heritage monuments, great scholars, crafts, literature and all kinds of art. The population of Akdarband village of Koshkopir district of the region is famous for its "Changak Lazgi", while the city of Khiva is famous for "Chanak (or Khiva) Lazgi". Monaq village of

Shavat district is known for its humorous "Masharaboz Lazgi". Also, in the Amudarya, Beruni, Ellikkala, Turtkul districts of the Republic of Karakalpakstan and in all areas of Khorezm region, all types of "Lazgi" are performed with great skill, because each dance is primarily a national dance. , is directly related to the life, culture, psychology, and artistic creativity of that nation”.

The author begins with the etymology of the word "Lazgi", which includes "Clown Lazgi", "Kayrak Lazgi", "Dutor Lazgi", "Surnay Lazgi", "Palace Lazgi", "Changak Lazgi", "Khiva Lazgis", "Harmon Lazgi", Khorezm Lazgisi ”both scientifically substantiates and interprets each of the 9 magnificent species with the help of historical facts. Their creators, performers of different years, such inventors as Anajon Sobirova, popularly known as Anash lame, People's Artist of Uzbekistan, unique singer Komiljon Otaniyozov are mentioned by name. Most importantly, he considers Lazgi dance to be a process of constant and continuous movement, growth, and refinement and improvement over time. According to him, this dance was performed in the palace ceremonies during the reign of Khorezmshah-khanates until the beginning of VIII-XX centuries. Its performers were mainly residents of the Khorezm oasis, from ancient times to the present day, the splendor and flower of folk festivals such as Navruz, Mehrjon, Harvest, cradle weddings, muchal weddings, weddings, and later circumcision weddings, as well as simple family events, is a vibrant "Lazgi" that attracts everyone. It is also a symbol of prosperity, and the need for special clothing, ornaments and jewelry for dance has led to the expansion and development of traditional crafts since ancient times. In the 30s and 40s of the XX century this magical dance was widespread in all regions of Uzbekistan. Since the second half of the twentieth century, the capital of our country, Tashkent, has become a unique center for the spread of not only traditional-educational, but also professional-stage forms of Khorezm "Lazgi".

The systematic education and wide-ranging promotion of our national dances will serve as a unique factor in sharpening the minds and intellects of our young people, who look at the world with admiration, and introduce them to the world the real art of the new Uzbekistan. According to art critics, “Each national dance reflects the national characteristics of the people to which it belongs and is closely linked with folk music and songs. The national dance is created by the people and plays an important role in its cultural development. “

Global reforms are being carried out in our country to preserve our ancient traditions associated with the art of national dance and to lay the foundation for the spiritual revival of our people. The author concludes in the process of systematic approach and systematic analysis of the unique aesthetic and educational features of "Lazgi" as a dance, formed in Khorezm, one of the ancient centers of civilization, performed by men and women individually and in groups at different times:

- "Lazgi" - a flowerbed of Uzbek dance, which fully demonstrates all the elements of national art;
- "Lazgi" - Ambassador of Friendship, who has performed at more than 40 world festivals, as well as in our country and in all cultural events and celebrations organized by UNESCO;
- "Lazgi" is a wordless song of nature, which in its energetic actions expresses the worldviews and phenomena;
- "Lazgi" is a mirror of life, it is the emergence of humanity, giving it life from the process of maturation, it reflects his emotions, intensity, love, feelings, and joy;
- "Lazgi" - a tool for mutual cooperation, which serves to strengthen the dignity, cultural dialogue and sustainable development between communities, groups and individuals;

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-“Lazgi” plays an important role in forming in the hearts and minds of the younger generation a sense of respect for a healthy lifestyle, sophistication and kindness, national and universal values, cultural heritage.

Of course, “Lazgi” dances have gone through various socio-historical stages in the process of formation in the distant past. Even the “Avesto” inscriptions reflect the love and affection of Khorezmians for dance. At the 14th session of the Intergovernmental Committee for the Safeguarding and Preservation of the Intangible Heritage of UNESCO in Bogota, Colombia, on 12 December 2019, the Uzbek national dance "Lazgi" was included in the representative list of the intangible cultural heritage of Uzbekistan as an element of Uzbekistan's cultural heritage. The good news pleased not only Uzbeks, but all fans of Uzbek art around the world. He is the performer, the teacher, the researcher, and the propagandist of the great Lazgi, whose ancient roots go back to the Avesto and to the image of a woman playing the chiltar in the 1st-3rd centuries BC. People's artist of Uzbekistan Gavharhonim Matyokubova, a great scholar of Uzbek art and culture, has been praised for her many years of hard work, research and creative thinking. The teacher has visited about 50 foreign countries, including Arabia, Turkey, Korea, India, China, Canada, Ireland, Russia, to promote Uzbek art in the world, to restore the lost unique samples of national dance, to contribute to its development, Dilnoza Artikova, Dilnoza Mavlonova, Bikajon Sadullaeva, Intizor Karimberganova, Madina Karimova have brought up students who are conquering the world stage with their energetic and patriotic art. From his creative laboratory, high patriotic feelings, the wisdom of ancient Khorezm, the rays of the teacher-disciple tradition, the radiance of goodness and elegance adorned with the bright colors of the Uzbek national dance art are spreading all over the world. In the world of art, not only the creation of a school, but also the introduction of any innovation, writing a brochure or manual requires real talent and perseverance, dedication, patience. Gavharhonim Matyokubova is a famous dancer who witnessed the creation of the ninth type of "Lazgi" - "yalla" by the great singer, People's Artist of Uzbekistan Komiljon Otaniyazov, and was one of the first to perform it on the Uzbek and foreign stages. His pamphlets “Ofatijon Lazgi” and “Lazgi” consistently analyze the enlightenment-cultural relations and values between the generations, the series of disappearances and enrichments, the processes of development and internationalization. He gives historical examples that prove the invaluable role of art and culture in educating the younger generation as perfect people, in establishing and strengthening friendly relations between different nations. According to the author, the origin of the dance "Lazgi" was due to the discovery of fire, which played an important role in human life at that time, including the geographical location, climate and weather conditions of the region "Orionvej". The sacred book of Zordustrianism, the “Avesto”, is the primary written source of information on this subject.”

National dances reflect the spirit and nature, psyche and mentality of the nation. They cannot be imagined or studied in isolation from the customs and culture of the people. G. Matyokubova analyzes the long and recent history of “Lazgi” in harmony with the ancient traditions of the holiday "Red Flower", games "Zimlak" and "Ashshadarozi". In accordance with the tradition of teacher-apprentice, the dance "Lazgi" has been passed down from generation to generation, preserving the originality, the feeling of inheritance. In it, improvisation always prevails, characterized by a dance movement being renewed and polished without being repeated. The magic of the dance "Lazgi" quickly reaches the hearts of all people, delights them, and the audience does not even notice that they involuntarily fell into the dance.



Each dance created by Gavharkhanim has its own imagery, unique beauty and magic, which appreciates the role and importance of art in strengthening the friendship and solidarity of different nations, enhancing creative cooperation between peoples and countries: "Khorezm, famous for its rich history and culture, has been inhabited by different nations and peoples for a long time. Many of them have come from other countries and settled in different ways," he said, and the roots of "Changak Lazgi" connect Khorezm with the culture, customs and values of the "Persians, who have long been the homeland of the Uzbek people." The ancient roots of "Lazgi" contain the most delicate elements of the Khorezm dance school.

"Masharaboz Lazgi", "Qayroq Lazgi", "Dutor Lazgi", "Surnay Lazgi", "Saroy Lazgisi", "Changak Lazgi", "Khiva Lazgisi", "Garmon Lazgisi", "Khorezm Lazgisi" 9 the magnificent work is an invaluable treasure that symbolizes how great and sacred the soil of our homeland is, how ancient and diverse our national dance art is. The teacher traveled the world with the majestic and attractive "Lazgi", whose students performed Uzbek national dances in more than 40 countries. Khorezmian dances are so lively, bright and charming that they captivate the audience. Each work of Gavharkhanim is a unique event in the development of national dance. He collected, summed up, polished and revived the disappearing "Lazgi" movements, which were scattered in the memory of the people like pearls. To cite just one example: in May 1997, the 2,500th anniversary of ancient and eternally young Khiva was celebrated in Paris, France. On the occasion of this anniversary, Gavharhonim Matyokubova, People's Artist of Uzbekistan, a well-known representative of the Khorezm Dance School, a highly talented dancer and choreographer, created the composition "Legend of Lazgi". It connects the existing 9 "Lazgi" and reveals the stages of gradual development of Uzbek dance.

**The composition "Legend of Lezgi" was staged as follows:** a fire is burning in the middle of the magnificent tower in the Darkness. Beautiful dancers, like fairies in fairy tales in ancient costumes, stood around the fire with delicate curtains on their faces and candles burning in their hands. The traditional rez of "Lazgi" begins. On the right side of the scene, the narrator appears and tells the story of the creation of man with the celestial melody, the entry of the soul into the body, first into the fingers, then into the wrists and shoulders, and finally into the head. In the course of the story, he spoke about eight "Lazgi" and its ninth type - "Yallali lazgi" created by the great hafiz Komiljon Otaniyazov," After the discovery of Komiljon Hafiz, this melody became eternal, became an eternal song of love and beauty," he concluded. These thoughts are expressed while playing the rez part of the melody "Lazgi". At that moment, the dancer in the middle of the fire begins to flirt with the music. With a sad expression on his face, the "jon" slowly begins to spin. Holding a candle, he touches his finger to the girl, who is frozen like a statue. The trembling girl slowly shakes. Now "Jon" runs to another girl. He touches her too. It is as if the girls are alive and the dancers slowly place the candle in their hands on the ground. They rotate where they open the curtains on their faces, and one hand stiffens at the top. The main part of the melody "Lazgi" begins. Soz makes a moan. The hands are frozen above. Nola continues again, turning into a fig. The fingers begin to move slowly. Next to the girl in the middle, who looks like "Jon", comes a young man who is playing hard. They're in a game. Those in the circle applaud their dancer and dancer and accompany them with dance moves appropriate to the melody. At the end of the dance, everyone claps their hands, and suddenly the dancer completes the dance with a fire in the middle and the girls holding a candle.

The astonished participants - guests from different countries, historians, journalists, art-loving French people, representatives of the diplomatic corps – applauded Gavharkhanim and the dancers who

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performed her legendary dance. . They are now playing in honor of Gavharkhanim's young students - winners of the state award "Nihol" Dilnoza Artikova, Dilnoza Mavlonova, sometimes in Malaysia, sometimes in Europe, sometimes on the prestigious stage overseas. On the eve of the 28th anniversary of independence, by the Decree of the President of the Republic of Uzbekistan, the famous choreographer, talented propagandist and researcher of Khorezm dances Gavharkhanim Matyoqubova was awarded the order of the "Labor fame". Most importantly, Sister is always busy with hot creations.<sup>9</sup> The Lazgi series is constantly being sought to further expand and strengthen international cooperation in teaching socio-historical roots, aspects of national and universal values to young people, conducting research and promoting Khorezmian dances. This booklet is the product of many years of observations, hard work, time- tested reflections of the famous art historian and ethnographer G.Matyakubova, but also serves as an important resource for professionals interested in the art, cultural heritage and history of Uzbekistan in foreign countries. People's artist of Uzbekistan Gavharhonim Matyokubova's multifaceted way of life is like the intertwined rings of the legendary nine "Lazgi", with her trials, sufferings and joys, as well as dances that spread, comfort and inspire philosophical thoughts. These mysterious rings connect the past and the present, unite the peoples of the art-loving world, bring to the land of goodness and virtues - sunny Uzbekistan, the homeland of Uzbek national dances "Lazgi" - its ancient history and culture, open-air cultural heritage, world civilization. invites to the legendary Khorezm, famous for its great scholars who contributed.

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## Women and Pakistan: An Overview of Bapsy Sidhwa's Ice Candy Man and the Pakistani Bride

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### **ABSTRACT**

*Bapsy Sidhwa, the prominent Parsi-Pakistani writer, has earned accolades for portraying the conflicts, violence and pangs of the Partition of the Indian sub-continent in her fiction. A particularly crucial sub-theme in her novels is the portrayal of woman—their identity, subordination, sexual violence inflicted on them, and their ultimate fate in the shadow of Partition divide among warring groups and communities. Sidhwa herself—as a growing up child in Parsi enclosures in Pakistan—was a witness to the Partition holocaust, bloodshed and revenge in the years before and following the great watershed in sub continental history. The present research paper attempts to explore Sidhwa's sharp and incisive portrayal of Partition politics and violent aftermath presents itself as a literary discourse from the point of view of not only the author as a female, but also representing the women's psychological and spiritual situation.*

**Key Words: Pakistan, Partition, Sidhwa, Violence, Women.**

### **INTRODUCTION**

Before a brief overview of the two novels by Sidhwa— Ice Candy Man and The Pakistani Bride, it is useful to highlight from a multiple point of view the plight of women in the Partition period. The experience of violence remains the most dehumanizing aspect of Partition and the phenomenal extent of killing and arson distinguishes it as an event. Members of communities who a little while ago were living peacefully, ruthlessly indulged in looting, arson, shattering the interconnectedness in days and weeks. In case of women, violence proved a greater tragedy as they were subjected to the trauma of abduction; molestation and rape. They did not suffer only the sundering of relationships, lots of homes and families, but significantly, their bodies were made territories where the trauma of Partition was enacted. Rape was used as a weapon, as a sport and punishment. While women feared the violation of their bodies the most, the male members of their families feared the shame and honour of the family and the larger community. Those women who survived rape and abduction were accused of bringing dishonour to the family. Some families even traded their young daughters in return for the safe transit of male members, Others, like the Ayah in Ice candy Man, who trusted in those close to them, were ironically made sexual targets by those very men, humiliating their self-respect in the worst possible sense . Women were subjected to colossal as ' colonies', something that continues eve now, informing that the history of Partition "is a history of broken bodies and lives" (Khan 133)

Though nearly seventy plus years have passed, Partition remains a dark scar and left a deep and ragged fault lines which ran through individual lives and families. In case of women, the situation was made worse owing to the cultural taboos surroundings it. For those who had been severed from ancestral home and locations, rendered orphans ( like Munni/Zaitoon in The Pakistani Bride) life became haunted with ugly nightmares for weeks and months, left at the mercy of the animalistic lust of males. The sensitive souls and spirits, emotions and feelings were subjected to untold misery and fear. The act of Partition was permanently etched, inscribed in the bodies of women by male members of the rival community. "They became the respective countries indelibly imprinted by the other" (Menon and Bhasin 43). Male

savagery using women's body as an easy object to dishonour the other community forced members of the target community to kill their own women. The magnitude of this tragedy cannot be simply reduced to statistics as to how many rapes and killings took place. According to a view, the worst acts of sexual mutilation and dishonour during Partition "incorporate the more or less conscious wish to wipe out the hated enemy by eliminating the means of reproduction and the nurturing of infants" (Kakar 37).

The violence committed against women, indeed, adds another dimension to the madness and insanity which governed the acts committed by opposing groups on each other. While man is both a perpetrator as well as victims of violence, a woman does not commit violence on others. Both as victims and survivors of violence, women had to suffer not only the atrocities by men of rival community but also by their own community (Menon and Bhasin 37). Suffering varied kinds of violence, women were subjected not only to rape and molestation, dismemberment of their bodies, killing for honour, but also abduction and bartering for money. As *The Pakistani Bride* amply illustrates, men were imprisoned in their native/tribal codes and so-called morality, hence women were looked upon as an extension of male identity and regarded as male property. Literature became a prison though which Partition events were looked at speculatively, and on many occasions, with suspicion and irony. However in the case of women writers both from India and Pakistan—Partition was a reflection of their own experience, captured in a convincing manner. Regional barriers and linguistic differences are very often dissolved in women's writing on Partition, resulting in an organic, comprehensive view of the incidents. The literary response to Partition, particularly in terms of a focus on women's predicament, thus continues to contribute in a pressing sense, the overall assessment of the sub continental divide.

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orphan, little knowing that cultures of India and Pakistan were quite different so that she is trapped into moving to Lahore forcibly having no other option. Little does Munni know, having lost her parents, Sikandar and Zohra in the rebellions of 1947, the mental estrangement she was to suffer as a crisis of identity. Sidhwa very well understands the pain, anguish in one's being uprooted from home and bonds of culture. According to a view "A recurring theme in Partition literature, though evoked in distinct ways, is that of loss—the loss of homeland leading to a similarly irrevocable loss of identity (Khanna 106). Munni's story becomes that of forced exile, driven away to Pakistan, and compelled to accept her fate. Munni/Zaitoon becomes a mute victim in the hands of one who having pity on her, to accept an uncertain future. It is only later as she (Zaitoon) grows up that she realizes the difficulties of assimilating into a new culture; so much so that she is thrown into an alien environment one after the other—first into the Muslim milieu of Lahore, and later, the tribal racial codes of Pathan Culture of Kohistan, where she is forcibly married off by Qasim. Facing hostility from a number of angles, Zaitoon grows up under the scenes of violence and revenge in Lahore where Miriam Nikka Pehlwan's wife looks after her like a mother.

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**CONCLUSION**

An important aspect of the Partition upheaval is the effect it had on the lives of Women. Urvashi Butalia says in *The Other Side of Violence: Voices from the Partition of India*: "I knew by now that the history of Partition was a history of deep violation —physical and mental—for women". (Butalia 131). Sidhwa's *The Pakistani Bride* (1983) highlights strongly the pain that they underwent on their past, present and future were sucked into a vortex that changed their lives irrevocably. The way women, girls were orphaned in The Partition killings with nowhere to stay or go, became a turning point in their future lives, often left to the mercy of others—of their own, or of other communities—to pull them wherever they wanted; in this case the males. Bapsy Sidhwa's *Ice Candy Man* catalogues the mutation in the women's psyche with remarkable clarity.

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## Women and Pakistan: An Overview of Bapsy Sidhwa's Ice Candy Man and The Pakistani Bride

**Gurpreet Kaur**

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### **ABSTRACT**

*Bapsy Sidhwa, the prominent Parsi-Pakistani writer, has earned accolades for portraying the conflicts, violence and pangs of the Partition of the Indian sub-continent in her fiction. A particularly crucial sub-theme in her novels is the portrayal of woman—their identity, subordination, sexual violence inflicted on them, and their ultimate fate in the shadow of Partition divide among warring groups and communities. Sidhwa herself—as a growing up child in Parsi enclosures in Pakistan—was a witness to the Partition holocaust, bloodshed and revenge in the years before and following the great watershed in sub continental history. The present research paper attempts to explore Sidhwa's sharp and incisive portrayal of Partition politics and violent aftermath presents itself as a literary discourse from the point of view of not only the author as a female, but also representing the women's psychological and spiritual situation.*

**Key Words: Pakistan, Partition, Sidhwa, Violence, Women.**

### **INTRODUCTION**

Before a brief overview of the two novels by Sidhwa— Ice Candy Man and The Pakistani Bride, it is useful to highlight from a multiple point of view the plight of women in the Partition period. The experience of violence remains the most dehumanizing aspect of Partition and the phenomenal extent of killing and arson distinguishes it as an event. Members of communities who a little while ago were living peacefully, ruthlessly indulged in looting, arson, shattering the interconnectedness in days and weeks. In case of women, violence proved a greater tragedy as they were subjected to the trauma of abduction; molestation and rape. They did not suffer only the sundering of relationships, lots of homes and families, but significantly, their bodies were made territories where the trauma of Partition was enacted. Rape was used as a weapon, as a sport and punishment. While women feared the violation of their bodies the most, the male members of their families feared the shame and honour of the family and the larger community. Those women who survived rape and abduction were accused of bringing dishonour to the family. Some families even traded their young daughters in return for the safe transit of male members, Others, like the Ayah in Ice candy Man, who trusted in those close to them, were ironically made sexual targets by those very men, humiliating their self-respect in the worst possible sense . Women were subjected to colossal as ' colonies', something that continues eve now, informing that the history of Partition "is a history of broken bodies and lives" (Khan 133)

Though nearly seventy plus years have passed, Partition remains a dark scar and left a deep and ragged fault lines which ran through individual lives and families. In case of women, the situation was made worse owing to the cultural taboos surroundings it. For those who had been severed from ancestral home and locations, rendered orphans ( like Munni/Zaitoon in The Pakistani Bride) life became haunted with ugly nightmares for weeks and months, left at the mercy of the animalistic lust of males. The sensitive souls and spirits, emotions and feelings were subjected to untold misery and fear. The act of Partition was permanently etched, inscribed in the bodies of women by male members of the rival community. "They became the respective countries indelibly imprinted by the other" (Menon and Bhasin 43). Male

savagery using women's body as an easy object to dishonour the other community forced members of the target community to kill their own women. The magnitude of this tragedy cannot be simply reduced to statistics as to how many rapes and killings took place. According to a view, the worst acts of sexual mutilation and dishonour during Partition "incorporate the more or less conscious wish to wipe out the hated enemy by eliminating the means of reproduction and the nurturing of infants" (Kakar 37).

The violence committed against women, indeed, adds another dimension to the madness and insanity which governed the acts committed by opposing groups on each other. While man is both a perpetrator as well as victims of violence, a woman does not commit violence on others. Both as victims and survivors of violence, women had to suffer not only the atrocities by men of rival community but also by their own community (Menon and Bhasin 37). Suffering varied kinds of violence, women were subjected not only to rape and molestation, dismemberment of their bodies, killing for honour, but also abduction and bartering for money. As *The Pakistani Bride* amply illustrates, men were imprisoned in their native/tribal codes and so-called morality, hence women were looked upon as an extension of male identity and regarded as male property. Literature became a prison though which Partition events were looked at speculatively, and on many occasions, with suspicion and irony. However in the case of women writers both from India and Pakistan—Partition was a reflection of their own experience, captured in a convincing manner. Regional barriers and linguistic differences are very often dissolved in women's writing on Partition, resulting in an organic, comprehensive view of the incidents. The literary response to Partition, particularly in terms of a focus on women's predicament, thus continues to contribute in a pressing sense, the overall assessment of the sub continental divide.

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## Mahmudkhoja Behbudi in the Field of Law

**Shohnazar Boboqulov, Sabina Hojieva**

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### **ABSTRACT**

*The article deals with the legal reforms and educational works of the great scholar, leader of the Turkestan Jadids, multi-talented and public figure Mahmudkhoja Behbudi.*

**Keywords:** *Jadidism, national liberation movement, elections, project, state courts, rule of law, independence, new school, nation spirituality.*

In his Address to the Oliy Majlis, President Shavkat Miromonovich Mirziyoyev said, “In general, we must study in depth the Jadid movement, the heritage of our enlightened ancestors. The more we study this spiritual treasure, the more we will find the right answers to the many questions that still concern us today. The more we actively promote this priceless wealth, the more our people, especially our youth, will realize the value of a peaceful and free life today,” he said.<sup>1</sup>

Our great enlightened ancestor Mahmudkhoja Behbudi was the greatest representative of the Turkestan socio-political movement, a recognized leader of the Jadids of the region, a theorist and practitioner of the new school idea, the first playwright, theater critic, publisher, journalist - a man of great potential and intelligence. He lived in a very difficult and controversial period of our history, a time of crisis and stagnation, mutual strife, local tribal conflicts that fed the nation.”<sup>2</sup>

Behbudi was born in 1875 in Samarkand in an educated family. His father Behbudkhoja Salikhkhoja's son was from Turkestan, a descendant of Ahmad Yassavi, his maternal grandfather Niyazkhodja was from Urgench and came to Samarkand during the reign of Amir Shah Murad (1785-1800). After the death of his father, the young Mahmudkhoja grew up in the care of his uncle, Qazi Muhammad Siddiq, and at the age of 18 he began to work as a mirza in the kazakhona. Working diligently on himself, he rises to the level of the highest officials of the Shari'a - the judge, the mufti. During his pilgrimage (1899-1900) he traveled to Arabia, Egypt and Turkey. They get acquainted with newspapers and magazines promoting Ismailbek Gasprali's "Translator" and other progressive ideas. Under their influence, the Jadid movement emerged in Turkestan.

As Academician B. Nazarov rightly points out, “It is well known that Jadidism is a system that combines ideas and concrete practical measures aimed at bringing society as a whole to a new stage of development through the reform of the state, system, governance, and the development of the nation. In a vast historical country like Turkestan, which has played an important role in civilization, he sought to enrich it with the results of Western and European development while preserving the centuries-old Eastern way of life and seeking new ways of life at the dawn of the twentieth century. The provider embodied complex and complex processes.”<sup>3</sup>

<sup>1</sup>President of the Republic of Uzbekistan Sh. Mirziyoyev's Address to the Oliy Majlis. "People's Speech", January 25, 2020.

<sup>2</sup>B. Nazarov "Jadidism: the struggle for reform, renewal, independence and development", T. 1999., 4-p

<sup>3</sup>R. Sharipov, The struggle for renewal, reform and independence in Jadid literature. T., 2005. 89-p.

Mahmudkhoja Behbudi opened a new school in 1903 in the village of Halvoyi near Samarkand in collaboration with Ajzi, in the village of Rajab amin Abdulkadir Shakuri. In the same year he went to Kazan and Ufa, where he got acquainted with the new method schools, and established enlightenment and literary contacts with Tatar intellectuals. He later moved Shakuri's school in Rajab Amin to his backyard in Samarkand. Then for these schools "Risolai tooli savod" (1904), "Risolai geography umraniy" (1905), "Kitabat ul-atfol" (1908), "Practice of Islam" (1909), created books such as *The Needy Nation*.

Well-known enlightened scholar Mahmudhoja Behbudi was the greatest representative of the socio-political movement of Turkestan, a recognized leader of the Jadids of the region, a theorist and practitioner of the idea of a new school, the first playwright, publisher and journalist who laid the foundation of Uzbek drama. He lived and created in a very difficult and complicated period of our history. "Turkestan is the caravan leader of the Jadid movement. In the 1920s, a number of articles and memoirs about his life and creative activity were published in the local press by his contemporaries, such as Sadridin Aini, Haji Muin ibn Shukrullo, Laziz Azizzoda."<sup>4</sup>

Indeed, the leader of the Turkestan Jadid movement, Mahmudhoja Behbudi, made a great contribution to the development of national journalism, national literature, national education, as well as national statehood. Under his leadership, the Jadids sought to build a national state. That is, they fought for the unity of a single Turkestan and laid the foundation for the idea of national independence. They tried to restore forgotten values such as freedom and national pride. Mahmudhoja Behbudi's article "European Law" ("European Laws") can be mentioned here. In it, Behbudi linked the development of his people not only with enlightenment but also with political change, the achievement of independence.

According to the well-known historian, Professor D. Alimova, "Behbudi writes about the difficult legal situation in Turkestan in his articles "European Law", "Rights are taken, not given!", "Project on judges and judges". He also criticizes the Russian government for resolving not only religious but also domestic issues on the 4 B.Kasimov. Colleagues. T., 1994.17-p.basis of bribery, as the resolution of legal issues is left entirely to the discretion of the chief of staff and judges. Behbudi is convinced that there are rules and regulations in Islamic law that are incompatible with Russian politics and Russian culture, but that meet the requirements of Muslims. His deep knowledge of Islamic law has allowed him to see clearly the irregularities and misinterpretations of Sharia law by judges for personal gain."<sup>5</sup>

In his article, Behbudi writes about unnecessary and harmful customs, especially the extravagant weddings and funerals. He says that waste does not lead to good, it is better to spend that money on your children's education. Another of the main issues that the independent Jadids focused on was the education and strengthening of the national spirit. Leaders of the Jadid movement believed that one of the main ways to achieve independence was to replace the leading cadres of the government and other state enterprises, departments and institutions with local cadres. Behbudi was well aware that the disintegration of the national liberation movement would lead to re-colonization. In his view, one of the important conditions on the path to independence is the unification of the older generation and the younger. He was well acquainted with the laws of Sharia law as well as the laws of European countries. The article "Project on Judges and Judges" emphasizes the need to abolish the system of judges and to establish state courts with appeals commissions in each of the five regions of Turkestan.

<sup>5</sup> Alimova D. *Jadidism: the struggle for reform, renewal, independence and development*. "University", T. 1999.

<sup>6</sup> Alimova D. *Jadidism: the struggle for reform, renewal, independence and development*. "University", T. 1999.



Behbudi paid great attention to national statehood, Sharia law, ie the science of fiqh, national journalism and literary criticism, and the education of young people. He sought to understand the characteristics of society and the period. He has written a number of articles on the subject. He always believed that a nation could discuss socio-political issues on an equal footing with others only when it understood itself. That is why he paid special attention to history and science.

To be civilized, they must have the skills to write poems and essays, to memorize, and to strive to make the children of the nation mature and talented through stage productions such as "Padarkush". Mahmudhoja Behbudi was one of the true devotees of the Uzbek nation. The Jadids defended the honor of the peoples of Turkestan and fought for independence. He expressed his views on the nation and the homeland, society and morality, the mother tongue, schools of the new method, education of perfection, education and oriental etiquette, cultural heritage in more articles and speeches. He has written more than 300 articles on these topics.

For Mahmudhoja Behbudi, school was first and foremost a center of education and upbringing. Therefore, he was more interested in the situation of schools and dorilfunns in both Turkey and Arab cities. He learned a lot from them for new schools. He says: "No nation without knowledge. .. he cannot stand on the field of life. Whether that nation is the ruler or the nation is doomed, his deprivation of knowledge is forced to be crushed under the feet of nations that are the crown of other arts and crafts. A rich nation can certainly live in the world. What to be skilled and rich do you need Of course, knowledge and enlightenment are needed." <sup>7</sup>

The most famous drama of the thinker "Padarkush" was written in 1911 and is the first example of Uzbek drama. Rosa was published as a book two years later, in 1913, despite opposition. Experts consider it the first work to start a new Uzbek literature, both in terms of genre and content. "Padarkush" was first staged in Samarkand on January 15, 1914. The play was received with great interest by local people.

It was staged in Tashkent on February 27, 1914 by the troupe "Turon" of the great enlightened scientist Abdullah Avloni. And soon it was performed in all cities of Turkestan. The drama glorifies ignorance, ignorance, enlightenment against ignorance. The author aims to shed light on the plight of the uneducated child. The drama "Padarkush" emphasizes the special role of social and family environment in the education and development of young people.

places. In the words of one of the heroes, he expressed his idea: "It is rudeness and ignorance that have made us homeless and enslaved. Homelessness, homelessness, slavery, poverty are all the fruits and consequences of ignorance and ignorance."

The word "Padarkush" literally means "father's killer." The drama features Boy, his son Tashmurad, a new-minded teacher, Ziyoli, who studied in Russian, Khairullo, the rich man's mirza, Tangrikul, the rich man's killer, and others. The idea of enlightenment put forward by the playwright is reflected in the conversations and debates of these characters. The nature, character and character of each image and their speech, behavior are shown by means of small comments given by the author. Through the image of the Rich, the author gives the image of someone who has money, wealth, but does not intend to spend it on the path of knowledge, the upbringing of children. The saddest thing is that Boy does not listen to the

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<sup>7</sup>Behbudi Selected Works. "Spirituality", T.1997. 72-p.

advice and counsel of either the Teacher or the Intelligent, and answers his questions rudely and carelessly. The rich measure everything - both human dignity and prestige - by wealth, living with the idea that everyone respects them because of their wealth. While describing the participants, the author attributes the intellectual to the nationalist Muslim. At this point, the word nationalist should be understood as "nationalist." Because the nature of the intelligentsia includes both Islam and nationalism. As a spiritual devotee, he saw the knowledge of several languages as a sign of perfection for himself and his countrymen for the progress of the nation. According to Professor B. Kasimov, in the first issue of the magazine "Oyna" he published an article "Not two, but four languages" and said that it is necessary to know Uzbek, Tajik, Arabic, Russian and even a distant foreign language (eg, French). While encouraging young people to acquire knowledge, read many books, learn foreign languages and think scientifically, Behbudi repeatedly emphasizes that these qualities are important for national liberation and the development of an independent state."

**In his congratulatory message to the press and media, the President proposed to establish a scholarship named after Mahmudkhoja Behbudi:** "We want our future journalists to acquire deep knowledge and professional skills, foreign languages, active citizenship, information and communication technologies, public speaking skills. In this regard, the National School of Journalism of the great scholar and publicist Mahmudhoja Behbudi, whose 145th birthday is widely celebrated this year, is especially important in this regard. I would like to put forward a noble proposal as an excuse for today's professional holiday. If we establish a scholarship named after Mahmudkhoja Behbudi for students of the Uzbek University of Journalism and Mass Communications, I think it will also serve to educate our youth in the spirit of national ideas.<sup>10</sup>".

The great scholar Mahmudhoja Behbudi legitimized the need for justice and democracy, national pride and tolerance on the basis of any rule of law. Every society is proud of the maturity, perfection and potential of its members, because a society full of perfect people thrives both materially and spiritually. The works of the great enlightener, great scholar and public figure, founder of Uzbek drama Mahmudhoja Behbudi serve as the basis of spiritual and enlightenment education in the conditions of independence. We, the children of an independent country, are proud of our enlightened ancestors who risked their lives a century ago.

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# The Idea of National Independence: The Present and Future of the Art of National Dance

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The radical changes taking place in our country have begun the process of renewal in the field of national dance. The art of dance has always been one of the most important factors in the education of beauty and elegance. After all, in our country, which is moving from national revival to national uplift, every sphere of spirituality and enlightenment is one of the priorities of state policy. Spiritual development is one of the important conditions for the realization of national identity, and today the people are a unique mirror of the spiritual and cultural world - a serious contribution to the development and promotion of national dance traditions. On further development of the arts of the President of the Republic of Uzbekistan "On approval of the Concept of further development of national culture in 2018-2022" and "Measures to radically improve the activities in the field of protection of tangible cultural heritage" On November 28, 2018, President Shavkat Mirziyoyev adopted Resolution No. PP-4038 "On Approval of the Concept for Further Development of National Culture in the Republic of Uzbekistan". The concept of further development of national culture includes 9 main directions.

1. Intangible, intangible cultural heritage, museums; 2. Theater, cinema, and circus; 3. National music; 4. National pop art; 5. National dance art; 6. Fine and applied arts; 7. Parks and cultural centers; 8. Science, education, training and retraining; 9. Cultural tourism. In addition, the decisions of the President of the Republic of Uzbekistan dated November 1, 2018 No PQ-3991 on the holding of the International Crafts Festival in Kokand are an opportunity for the arts. National dances are a treasure trove of information about the rich history of our heritage, our priceless culture, which is moving away from us. The art of dance also contributes to the development of foreign tourism, as it increases the interest of foreign tourists in the Uzbek national culture, customs, rituals and traditions. After all, spiritual heights are achieved through the development of feelings of beauty and sophistication. From ancient times to the present day, it is impossible to imagine national holidays, celebrations and big ceremonies without dance. The national dance reflects the nation's ancient aspirations and inner struggles. We have many tasks ahead of us, such as defining the role of dance in our cultural life, restoring and developing endangered dances, and promoting and promoting them around the world. Dance is an art form that manifests itself in rhythmic body movements similar to music, which is seen as a form of expressing emotions and social connections. Dance is inextricably linked to music, revealing the content of music through images. Rhythm is important in folk dances, it is reflected in the music, the movements of the legs, arms, head and body follow a common rhythm and are interconnected. Performers also use kicks, applause and bells to express the content of Uzbek dances. Some dances were performed with handkerchiefs, bowls, and sharp objects. In other folk dances, the movements of the legs are the most important, accompanied by the movements of the hands and body. In our national dances, hand and body movements are the main movements. Rock carvings and archeological finds in Central Asia, including Uzbekistan, testify to the antiquity of dance on this land. In ancient times, people worshiped natural phenomena such as the sun, water, air, and fire. The wonders of nature are thought to be a force for good and evil. The Avesto teaches that the wonders of nature are depicted in vivid images and performed in the form of pantomime dances. The processes of human labor, the movements of animals, dances of the character of legendary battles were performed. Or because fire is sacred, the

dances performed in front of the fire can be seen in the stone inscriptions of primitive society in the history of mankind. Different dances and games have lived side by side in Uzbekistan.

Therefore, in towns and villages, weddings and celebrations, there were games such as "Beshkarsak", "Big Game", "Ashshadaroz". Our national holiday, Navruz, and Mehrjon, which is celebrated in the fall, have also flourished and revived over the years.

The art of dance flourished, especially in the reign of Amir Temur and the Timurids. During this period, folk dances emerged and flourished as a result of folk festivals and celebrations. Even the Spanish ambassador Clavijo, who visited the palace of Amir Temur, published a book based on his memos, "History of Timur the Great." The book describes the beautiful receptions of the king in the beautiful gardens of Samarkand, the festivities, folk dances and games.

Recommendations: a) We need to create videos using modern technology to preserve the masterpieces of our national dances, enrich them with new content and promote them. (b) Dance is a unique art form that reflects the nation's past, identity, psyche, aspirations and inner experiences. It is our duty to study its history, the customs and traditions of the people, the present and the future. d) to determine the role of dance in our cultural, educational and social life, to restore the lost dances, to create a dictionary of them, as well as the names of clothes, ornaments and jewelry, terms of dance movements. Seven different colors of the rainbow should be embellished in the national dance costumes, ornaments and jewelry. Bright colors, in particular, have a calming and uplifting effect. Dance teaches to feel the beauty of nature and the world, to enjoy the world of beauty and elegance. The dance moves and gestures have their own symbols and emblems. In this sense, the Uzbek national dance can be called the art of emotions and feelings, rebellion, subtle gestures. Words and expressions, passions are expressed through plastic actions, gestures. The Uzbek people's qualities of kindness, tolerance, openness, desire and aspiration are a source of wisdom, which is fully reflected in the art of dance. Its charm and magic attract the audience, teach them to respect life and beauty.

**The GREAT SILK ROAD INTERNATIONAL FOLKLORE MUSIC FESTIVAL** was held on July 11-13. A new step has been taken towards re-reading, studying and understanding the heritage and history of national dance, and creating modern research. In national dances, we see that ideas and goals are mainly expressed in actions and emotions in facial expressions, in strong dramatic clashes. It combines the worldview, aesthetic thinking and creative imagination of the choreographer and dancer. In dance, the past and the present, the dreams and contradictions of the human heart are combined. During the years of independence, along with our national customs and traditions, our dances have gained their value. In particular, the inclusion of the Lazgi dance in the UNESCO World Heritage List of Intangible Cultural Heritage of Humanity shows the place of our national art in the world. In ancient times, people used dance to express their feelings about the world around them. Gestures and gestures express the heart, emotions, love and hate. By cultivating a sense of beauty and elegance through national dance, the younger generation is introduced to the history of folk culture, its ancient roots, and lays the foundation for their spiritual growth. After all, each dance has its own image, unique beauty and national colors. In the process of dance education, young people develop the ability to learn and understand life through art, to be creative with them, and to form their spiritual level and artistic taste, national pride and creativity. After all, our national dances are a treasure trove of information about our long history, the rich history of our invaluable culture. The art of dance has evolved over the centuries as an invaluable heritage, and expressions of movement have been refined and perfected. In the era of

globalization, cooperation and solidarity between nations and countries are growing, gaining unprecedented diversity and opening up new horizons. The role of national dance in strengthening and improving these relations is invaluable. Not all peoples of the world can boast of the art of national dance, which has a history of three and a half thousand years. Our national dance art, like our other cultural heritage, is one of the main criteria of our national idea. The initiatives of the President at the meeting with artists on August 3, 2017 in order to revive and further reform our national dances, laid the foundation for further development of culture and art. On the eve of the Independence Day, the visit of the President of the Republic of Uzbekistan to the new building of the Tashkent State National School of Dance and Choreography on August 30, 2019 in connection with the relocation of the building was a great joy. Speaking about the problems of the national dance art, the head of state spoke about the revival of the dance ensemble "Spring". He also stressed the need to apply the conditions, environment and achievements here in other areas, to establish regional schools in the provinces, to attach them to the Higher School, to strengthen the tradition of teacher-student. That's the decent thing to do, and it should end there.

Each dance has its own imagery, dramatic emotions, and unique beauty. The means of expressing a nation's past and national identity are, first and foremost, its mother tongue, literature and art. Each dance has its own imagery, the drama of the emotions expressed in the movements, the unique beauty. The international festival is not just a party of demonstrations or events, but the renewed, renewed attitude of Uzbekistan to its national values and cultural heritage, confidence in the future. The art of national dance is a priceless treasure with its unique patterns, dazzling magic dresses, jewelry and ornaments. Each of its specimens, names, and history is a work in itself.

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