



Abdurauf Fitrat Created Homeland Praise (Based on Salih Bishakchi's analysis)

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ABSTRACT

In this article described the interpretation of Abdurauf Fitrat's literary inheritance by foreign scholars, especially by the Turkish literary critic Salih Bishakchi.

Keywords:

Drama, jaded, classical, tragedy, circle of Young Turkic men, Sayha, Indian revolutionaries, ulus(public)

Absalom usurped David's throne, but his coup was killed by Joab. In Turkey, Istanbul shawl dates back to 1914. In boo's time, he carefully places it against the bowstring, and with flexed bodyguard. [1,187] Jehovah's Witnesses would be pleased to support more than the gecko's bodyguard.

During this period of fitting, we did not have much material, but thanks to independence and the Internet, we can meet the tribes performed by foreign scientists in Fittat's womb. Saliliqchi, a Turkish scholar, is one of the mysteries of scholars. As a taster and scholar of Fitting's works, he admonishes his works "Munozara" ("Discussion of a Farangi in Uzbekistan" and "The Discussion of a Bucharest Mudarris on a number of issues)," "The Differences of The Lord," and "The Love of The Truth." In addition, he looks at Fitrat's history and history in his homeland[8,58]. Chunchi, he reads:

"Actually, the progress of his nation concept was following a line similar to the watan. But Fitrat was stressing the foreign domination over Muslim nations and especially his nation. Perhaps, the notions of liberty and

liberation in Fitrat's ideology were inspired by the Young Turk circles during his stay in Istanbul"[7,59].

From these lines, we are convinced that Saliung Beshakchi is obsessed with the subject of the Fitrat Father and that the Oppressors of the Holy Scriptures are Muslims, At the same time, he said that his participation in the "Old Turkish Tower" should have been distorted when they broke through beams of Istanbul. It is well-known to us that he did not like the divisions of foreign insurers in our country. Salili Beshakchi bases his ozone layer through the following lion:

Actually, the watan concept of Fitrat was as innocent as an infant's cry to its mother. Fitrat later expressed his feelings regarding to watan inverses of Sayha:

*Oh my dear mother,
Oh land of Bukhara
My Pride with you,
And my trust is with you...*

In another poem he says:

Begin to blow about my homeland in the morning

*Oh, did I say homeland, rather the place where
I prostrate my body and soul
Both my safe place of rest, my honor and glory
And my ka'ba, my qibla, and my garden*[8,23].

Beshakchi Abdurauf Fitrat Vatani uldida yangi tuvilgan chauralour singari begunox ukanligini va urining urorid keltyrilgan "Sayxa" sheurid Vatangabulgan xis-tularini namoyish utganligini tarkidlaydi[8,23].

Handbags, one of them quoted author Fitrat as saying, "Munozara" ("Discussion between a Pharisee and a Bucharest muddaris about a number of issues"), in which the question of God has been discussed. We are a line orchestral orangunia quartyrib, witness b.

The evolution of the concept of homeland generated the 'liberation' notion. Fitrat explained the occupation of Muslim lands by the ignorance of Muslims. He wrote that "300 million of Muslim population was under the domination of infidels" in the Munâzâra . Fitrat defined his notion with three terms: homeland, nation and liberation; all which are vital to build a state. His concept of homeland started with Bukhara-i-Sherif, then developed to include the Emirate of Bukhara, and finally amore comprehensive area including Turkestan.

S. Beshakchi Fitratning "Chin sivesh" va "Ҳинд иxtilolchilars" asarlari ҳақида ghapirar ekhan, y n'n ystyd y n ysl y nha ysl y nha y tddim y nha thuidheachd y nha thuidheachd:

Fitrat first wrote "Chin Sevish" (True love), which has a plain plot compared to "Hind Ikhtilâlchilari" (Indian Revolutionaries. After "Chin Sevish" ,Fitrat completed "Hind Ikhtilâlchilari" with more complicated plot and casting. However, Fitrat hesitated to publish it in the political atmosphere of the Republic of Bukhara. The play was published in Berlin in 1923 by the students of Fitrat who had been sent to Germany for higher education. The "Hind Ikhtilâlchilari" was one of the subsequent works of Fitrat. Its literal quality was high and its aim was to preach to the public; perhaps it was written for the stage, but records about the staging of this play have not been found. In the "Chin Sevish" and "Hind Ikhtilâlchilari", Fitrat

exemplified the liberation of India in the form of an imaginary revolution against the colonial British rule. Fitrat's preliminary homeland concept just covered Bukhara, but this perception expanded to Turkestan in the "Hind Ikhtilâlchilari" . The interest of Fitrat in India stemmed from the historical commercial and cultural relations of Central Asian people with India. One also believes that as a colony of the British Empire, India was a comparable example to Bukhara in the context of colonialism [2, 154].

According to his data, Fitrat wrote "True Love" from the drama "Ind Dissenters," which was later described as simpler than it was, and the drama "Ind Dissenters" came out a little more complex and perfect. Nevertheless, Fitrat hesitated to publish the drama "The Differences of the People's Republic of Bucharest" to the political situation in the People's Republic of Bucharest, and he sent his disciple to Germania for a well-educated education and gave him this work, and in 1923 he was born in Barlin Shaurid. It is one of Fitting's latest works. The poem was found in a high level of badii zhijjat, and it encouraged the public to think. Most importantly, the poem was written for the right, but the saga was not used when it was written. A. Fitrat, an orchestra for the book Love of Truth and the drama "The Dissenters of the World," expressed his opposition to the entire colonial sycamore. It is clear that in the case of the symbol of Uind, he portrayed the people of Central Asia. In the case of the Uindiston colony, he portrayed Bucharest[4,14].

S. Bishakchi also focuses on the complex aspects of the poem. For example, in those days, foreign words that had entered the English language were interrupted. Chunchi, quoted May reference to:

*In Hind Ikhtilâlchilari ,Fitrat introduces the term **ulus** which is a new word for the Uzbek language. While he is describing the power of the Indian nation, he uses **ulus** , instead of **halq** . Perhaps, the word **ulus** holds the **sui generis** character of nation which the new elites are trying to form.*

Салиҳ Бишакчи Фитратнинг ўз асаарида **халқ** сўзи ўрнига **улус** сўзини ишлатганлиги ва бу сўз ўзбек тилида

янгилик эканлигини айтиб ўтади. У мақоласининг сўнгида Фитратнинг ушбу драмасини қуйидагича таърифлайди:

Fitrat also tries to individualize the nationalism and liberation feelings by adding a love theme to the play. The love theme is the main subject of many legends and stories of oral tradition in the Central Asia. Thus, the reader would catch the notion from a different point of view. The Bukharan Jadids also emphasized the education of woman and participation to their modernization efforts. Hind Ikhtilochilari was also stressing the importance of role of women in the transformation process of Bukhara and Turkestan at a higher level. Fitrat defined women as solid supporters of the men during the modernization process of Bukhara. The Hind Ikhtilochilari proves that in all Muslim societies the modernization process was affected by each other [9,32].

Ademac, scholar Fitrat Allo, also 'idia mucammal works, was published. The colonial sísatats of The Watchtower and Agri-Medical Organization (OHCHR) are a master of love. The drama "Innd Iesolchilchilari" features a new maw in the development of science – take the darraaga and take the chischi muam jarati and these works barchamusulmon žamiati rywedda у у n ysbyty.

The craftsmanship of the craftsmanship of the craftsmanship of the craftsmanship Our writers, who contributed greatly to the development of our literature, have entrusted us with the responsibility of expanding the history of our writers and literary heritage to the world.

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