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**RATIO IN "RAVZAT US-SAFO" TRANSLATED BY SHERMUHAMMAD MUNIS**

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**ABSTRACT**

*The article describes information about the art of aspect ratio in Muhammad ibn Khovandash ibn Mahmud Mirkhand's seven-volume work Ravzat us - safo, based on the second volume of the manuscript translated into Uzbek by Shermuhammad Munis. This copy adds for the first time for scientific use.*

**KEYWORDS:** *Manuscript, Description, New Copy, Translation, Historical Work, Translation Of Historical Work, "Ravzat Us-Safo", Shermuhammad Munis, Aspect Ratio.*

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**INTRODUCTION**

Muhammad ibn Khovandash ibn Mahmud Mirkhand (1433, Balkh - 22. 06. 1498, Herat) in his work "Ravzat us-safo", full name "Ravzat us-safo fi-siyrat al-anbiyo va-l-muluk va-l-xulafo" ("A pure paradise of biographies of prophets, kings and caliphs", ("Payg'ambarlar, podshohlar va halifalarning tarjimai holi haqida sof jannat bog'i") describes the socio-political events that took place in Central Asia, the Middle East from the beginning of the world until 1523. The work consists of an introduction, seven volumes, an introduction and appendices. Some parts of "Ravzat-us-safo" have been translated into French, Latin, Swedish, German and a number of other languages. For a long time, the work served as an important source for Europeans in the study of Eastern history.

The art of proportion has a special place in the height of the art of the work. "The beauty of speech, also known as rhetoric, comes from the fact that words are compatible with each other in terms of sound or meaning, or both. Beautiful words and phrases come from words that fit together. Matching sentences creates beautiful seasons, chapters are created from seasons, books are created from chapters" [1.13p]. For example, the "Previous season. The Prophet xotam ul-anbiyo Muhammad Mustafu sallallohu alayhi va olihi va sallam's verses are in the Qur'an and his message is in the Qur'an, and he is mentioned in the Qur'an" chapter of the work begins with the following sentences: "The title of the page of Murad and the narration of the narrator of the salafi isam, the narrator of the narration of the narrator of the salafi isam, the narrator of the narration of the narrator of the khalafi kiram, the praise of the wajib al-wujud, Jude's praise is due to the fact that the body of the creature is a drop of his companion, and Donoekim, the ancient center of knowledge, surrounded the palace of the khok circles and the aflok poets". In this sentence itself, a series of relative ratios is formed, that is,

1) *page, title, set, correct words book terms;*

2) *literary terms of the words salaf, siyar, story, message, narration;*

3) *Vajibu-l-wujud, hamd, sana, Foizu-l-jud, praise, thanks, wujud birr, imtinon, Dono, ancient words of science, religious and mystical vocabulary;*

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4) The words *creature, central hok, doir, davari aflok, soir, sarayir* creates a series of ratios as units of the natural sciences.

For example, let's look at page, title, set, and terminology. For instance, *tug'ro* in the Turkish language, at the beginning of the decrees of kings and khans in the East, a special ornament, a symbol, a word instead of a title, a sentence is written as an ornament, indicating their names and deeds. Mahmud Kashgari's "Devonu lug'otit turk" gives three meanings in the form of a *tug'rach*:

- 1) the seal of the king in the Oguz language;
- 2) the horse that the king gives to each warrior in the army before the journey;
- 3) a letter stamped in the Oguz language.

In this meaning, the word tag used by other Turkic peoples (later Mongols) was unfamiliar to the Oguz. During the Seljuk period, *tug'roi* was known as the official head of the state court.

4) At the end of the 19th century, in North India and Uzbekistan, the fact that individual letters are written in the form of various animals or birds is also called a *tug'ro xati* or a *xatti tug'ro* [2].

Tavonoekim, the power of the room, came to the testimony of the unseen space with the combination of two letters: *muftradot* and *murakratot*. Rahimekim, *Nahnu naqussu alayka ahsana'l-qasasi bimo avhayno نحن نقص عليك أحسن القصص بما أوحينا* the content of the verse is a sign for the *inshirohi sadri* of the *sargah* of the *dargah muqarrabs*, and the light is a blessing. Karimekim, *allazino johadu fiyno الذين جاهدوا فينا* the content of the Qur'an is a perfect example of the authority of the *Mujahideen* of *Sabilullah*. Finally, I sharpened the sword of the tongue with a *tawfiq*, so that the field would be able to deny the denial of the verses of the Qur'an and the claim of the miracle of the prophet 2a. Mubda'ikim, the power of the pen, made the jawbone swell with the jawbone. With his help, he was able to edit the text of *Azimat Anonin's* sermon. My dear, I am the curtain of *Lutfdin ankabuti*, the flower is more delicate than the leaf, in front of the *shadidu-l-khusumat sangdils*, *Saddi Iskandar's* face appeared, to *Murad's* bud The space of the *Savr* cave was opened in the midst of the tumult of the gods. The sword of the ignorant *Ghazis* is the face of victory and victory, and the link between the Arab and *Ajam* rebels has been severed, and the jewel of the *Hanif's* opponents has been thrown into the dust of the air.

Similarly, we can read about the word *salaf*: In the language of our classical writers, we find the terms *salaf* and *khalaf*. The word *salaf* سلف is used in the dictionary to refer to ancestors who lived before. The plural comes in the form *sulof, aslof* اسلاف, سلاف. The *Xalaf* خلف is lexically referred to have been passed down from generation to generation. If there is a good generation, they are said to have succeeded with the fatha of *lom*. If the position could not be a generation worthy of the ancestors, they are called *xalf* خلف with the suk of *lom*. In scientific terms, the word *salaf*, when used in general, refers to the first three centuries - the most advanced generation of the *Muhammadan Ummah* [3]. Here the word *salaf* is mentioned among the literary terms because it comes from the meaning of the previous pen owners.

If we look at the term *Wajib al-Wujud* in this way, we see that it means very complex ideological and philosophical concepts. This Creator created all living and non-living things from nothing. He is *Wajib al-Wujud* (that is, he must exist). It is not created by the other side. If he were created by another, he would not be the Creator. Its creative quality requires that it is not created by the other side and that it is obligatory. Because everything depends on Him for existence. And he doesn't rely on anything to exist. As for the need to be the Creator of all things, this is explained below. What the mind perceives consists of man, life, and the universe. These things are limited. Consequently, each of them is weak, flawed, and in need of something other than itself: Man is limited because he stops at a boundary that cannot be crossed in every area. Therefore, it is

limited. Life is limited because it is found only in certain beings. Observations through the senses show that life ends in an individual being, that is, an individual. So, life is also limited. The universe is finite because it is a collection of bodies. Every body in it is limited. It goes without saying that the set of constraints is also limited. So, the universe is also finite. Therefore, man, life, and the universe are limited. When we look at a finite thing, we see that it is not eternal (that is, it has a starting point). Otherwise, it would not be limited. Therefore, what is limited must be created by someone else. Beyond that finite thing, existence is the creator of man, life, and the universe. That being is either created by the other side, or created by himself, or the eternal Wajibul-being. It is wrong for the Creator to be created by someone else. Because then it is limited. It is also wrong to create oneself. Because he is both a creator and a creature (created by the other side) at the same time. This is absolutely impossible. That is, the creator must be eternal and obligatory. He is Allah Almighty. Moreover, every intelligent person is able to perceive the existence of the things he feels through his senses, and that there is a Creator who created them. Because they all have obvious flaws, weaknesses, and need for something other than themselves. That is why they are undoubtedly created by the Creator. That is why it is enough to look at the universe, life, and everything in man to know that there is a Creator who rules the universe. Looking at any of the stars in the universe, meditating deeply on any of the scenes of life, and perceiving a sphere in a person is a sure sign of the existence of Allah Almighty. To this end, the Qur'an calls on man to pay attention to things, to look at them, the things around them, and the things related to them, and thus to know that Allah exists. Because when a person looks at these things, he sees that they need another being, and from this, he realizes that there is a Creator, God, who rules the universe.

Apparently, understanding the art of classical text requires, first of all, understanding the meaning of each word used in it, the ability to work systematically with classical and modern lexical texts.

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