

Statement of Peer review

In submitting conference proceedings to *Web of Conferences*, the editors of the proceedings certify to the Publisher that

1. They adhere to its **Policy on Publishing Integrity** in order to safeguard good scientific practice in publishing.
2. All articles have been subjected to peer review administered by the proceedings editors.
3. Reviews have been conducted by expert referees, who have been requested to provide unbiased and constructive comments aimed, whenever possible, at improving the work.
4. Proceedings editors have taken all reasonable steps to ensure the quality of the materials they publish and their decision to accept or reject a paper for publication has been based only on the merits of the work and the relevance to the journal.

Title, date and place of the conference

GreenEnergy 2024

International Scientific Conference

Kyiv, Ukraine, October 22 - 25, 2024

Proceedings editor(s):

Yevima Serpy

Tsipko Victoria

Date and editor's signature

27.10.2024

The role of flora and fauna in expressing the artistic view of the universe

Nafosat O'roqova^{1*}, *Hayot Latipov*¹, and *Nigora Normuratova*^{1,2}

¹Bukhara State University, Bukhara City, M. Iqbol, 11, 200100, Bukhara, Uzbekistan

²Bukhara State Pedagogical Institute, Bukhara City, Piridastgir, 2, 200100, Uzbekistan

Abstract. This article discusses the world of flora and fauna, which is considered a part of our ecosystem. An effort has been made to provide comprehensive information about these elements of nature, including ideas regarding their origin, lifestyle, and development. By referencing early views on living creatures within the flora and fauna realm, the article explores their significance for the entire universe and, more importantly, human life. The symbolic use of animals, plants, flowers, and trees in portraying the artistic landscape of the world has been substantiated through various examples. The conclusion emphasizes the essential role of flora and fauna for life, supported by the thoughts of eminent scholars.

1 Introduction

Humanity has always had its own views on the structure of the universe. Even in ancient times, people understood that the flooding of rivers in spring, the lengthening of days, and the occurrence of rain and thunderstorms followed an extraordinary pattern. Our ancestors, who were the first to invent the hourglass or discover the initial calendar, also had concepts characteristic of their time regarding this matter. The earliest depiction of the world was mythological in nature, with the structure of the universe mainly reflected in myths and legends, in ideas and principles expressed in stories. These views were based on very simple and straightforward concepts, which gradually developed over the years. From the earliest forms of religion, the structure of the universe was interpreted as being connected to divine forces and gods, with the origin and end of the world also being linked to them.

As scientific knowledge developed and science emerged, the concept of the “scientific view of the world” came into existence. This concept refers to the body of knowledge reflected in theories, hypotheses, and evidence concerning the manifestation of the universe, existence, and nature. A comprehensive theoretical conclusion about the universe forms the core of the “scientific view of the world” concept, while various models, views, and ideas serve to prove and support this conclusion.

* Corresponding author: rustambek852107@gmail.com

2 Materials and Methods

Natural Science is the study of natural phenomena and laws. Modern natural science has an interdisciplinary nature, requiring the integration of different scientific disciplines to achieve a certain result, depending on the scale of the subject being studied. Natural science encompasses many natural sciences, including physics, chemistry, biology, physical chemistry, biophysics, biochemistry, geochemistry, and others. It covers a wide range of questions related to various properties of natural objects that can be viewed as a whole. The unity and integrity of natural science are provided by the natural science method, which forms the foundation of all natural sciences. Its essence lies in presenting knowledge of natural science within the framework of concepts—fundamental ideas and systematic approaches. Natural science contributes to forming a general scientific worldview and a rational attitude toward the world, demonstrates the role of science and scientific methodology in the development of modern society, and highlights the importance of high technologies in the context of humanity's future existence. It broadens the general natural science perspective and fosters analytical skills. Throughout human history, many different views of the world have been created and exist, each distinguished by its unique interpretation and vision of the world [1-15].

In science, the concept of the “worldview” is used in various forms, such as the “scientific worldview,” “non-scientific worldview,” “worldview,” “pre-scientific worldview,” “linguistic worldview,” “philosophical worldview,” and “artistic worldview.” Each of these terms is actively used in specific fields of study, such as philosophy, linguistics, and literary studies. Accordingly, when referring to the “artistic worldview,” it is understood as the creator's artistic perception of reality.

3 Results

In the field of artistic worldview, numerous studies have been conducted in Russian and Tatar literary criticism and cultural studies. For instance, L.A. Poltoratskaya, approaching the subject from a cultural studies perspective, asserts: “The worldview governs people's behavior. There are many terms that describe this concept: ‘model of the world,’ ‘image of the world,’ ‘model of the universe,’ ‘scheme of reality’, as well as terms like mentality and “paradigm”. Additionally, it is used synonymously with concepts such as “feeling the world”, “perceiving the world”, and “understanding the world”. It becomes clear from this that the scholar introduces several complementary concepts based on the worldview. According to her conclusion, the worldview is embodied in the ways we feel, understand, and perceive the world.

A. Sperkin defines the general worldview from a philosophical perspective as follows: “The general worldview is a synthesis of people's knowledge about nature and social reality, while a worldview itself represents an even higher integration of knowledge than the general worldview. It is characterized not only by intellectual understanding but also by the existence of emotional and value-based relations between a person and the world.” Therefore, the worldview is the result of a spiritual activity that arises in the process of a person's interaction with the world and is distinguished by its diversity. Moreover, a person's life activity is a process of perceiving, understanding, and comprehending the world [16-25].

Another philosopher, L.S. Pestryakova, specifically defines the concept of the artistic worldview: “The artistic worldview, as a part of the general worldview, encompasses the portion of reality's development process marked by the unique capabilities of art. Based primarily on the most significant achievements of global artistic culture, it is distinguished by its emotional richness, necessary visual representation, harmony between knowledge

and imagery in interpreting the world and humanity, as well as the unique linguistic tools inherent to each form of art.” Indeed, the artistic worldview is a concept that has emerged from modern scientific-theoretical research. It reflects a diverse, life-affirming, and emotionally charged picture formed on the basis of human and societal perspectives of understanding and comprehending the world through the emotional-philosophical perception of works of art.

G.R. Sagitova studied this scientific issue through the example of the plays by the Tatar writer A. Gilyazov. It was established that A. Gilyazov’s plays demonstrate unique characteristics in depicting characters, representing artistic space and time, and the significant role of symbolism. From this, one can conclude that the artistic worldview refers to the creator’s artistic expression of reality, with an emphasis on the use of symbolism [26-30].

4 Discussion

Human beings exist as an integral part of society, nature, and the universe. From this perspective, it is appropriate to depict them in relation to other objects and phenomena of existence. All elements belonging to the world of flora and fauna have been used in understanding and expressing the artistic worldview. It is natural to encounter the images of plants and animals not only in folklore and classical literature but also in modern poetry, as they are a fundamental part of human existence.

Plants are natural sources of food, fodder, medicine, clothing, and many other materials for humans. Various widely used medicinal plants are utilized by our people, including wild garlic, chamomile, aloe, dandelion, and others. Plants play a significant role in treating various infectious diseases in the human body. Additionally, people extensively use plants as fodder for livestock and as building materials. One of the important aspects of plants in human life is their contribution to greening the environment, with species such as sycamore, poplar, oak, and evergreen conifers among them. Moreover, they purify the air by filtering out dust and enriching it with oxygen.

Currently, the survival and future of humanity are largely dependent on the plant kingdom. Plants not only provide food, shelter, and medicine but also constitute a vital part of the natural environment where people live. The earliest scientific information about plants that has reached us can be found in the works of the Greek classical philosopher Aristotle and his student, Theophrastus, who is considered the founder of botanical science, dating back to the 3rd-4th centuries BC.

The understanding and principles regarding the evolution and development of natural phenomena were later reflected in the works of scholars such as Abu Nasr Al-Farabi, Al-Khwarizmi, Abu Rayhan Beruniy, Abu Ali ibn Sino, Mirzo Ulug’bek, and Zahiriddin Muhammad Babur. Natural science acknowledges two types of selection: one that is brought about by human hands and activities, and another that is created and continues to be created by nature itself. Al-Farabi was the first to describe the emergence of artificial (human-assisted) species and natural (unassisted by humans) plant and animal species in his works, scientifically substantiating this fundamental issue of biology. This demonstrates that Al-Farabi was the first to address this matter a millennium before the English scientist Charles Darwin. Thus, Al-Farabi’s works in the natural sciences serve as a theoretical foundation for substantiating the laws of natural evolution in anatomy, physiology, medicine, and biology.

Zahiriddin Muhammad Babur’s memoir “Baburnama” is a brilliant work that encompasses the history, socio-economic conditions, nature, ethnography, geography, and medicine of countries such as Central Asia, Afghanistan, and India. One of the main characteristics of “Baburnama” is that the author vividly depicts the natural environment,

geographical features, flora and fauna, and economic opportunities using bright colors and simple language.

In “Baburnama” Babur provides information about widely used plants that have economic significance and medicinal properties. He discusses the disease of malaria, which caused great suffering during his time, along with its causes. According to the author, the factors leading to malaria include weather conditions, the abundance of malaria mosquitoes, and their widespread presence.

The author provides a comprehensive and engaging account of the history of agriculture in Central Asia, Afghanistan, and India. “Baburnama” is an invaluable source regarding the history, geography, nature, ethnography, and culture of our region.

Babur places great importance on the cultivation and propagation of flowering, ornamental, and fruit trees in India and Central Asia. He endeavors to grow certain plant varieties in areas where they had not previously thrived. Additionally, he offers significant information about fruit trees that do not grow in other parts of India and Afghanistan, showcasing his keen interest in botany and horticulture.

Animals are an integral part of biological resources and play a crucial role in the exchange of materials and energy in nature. The animal kingdom is essential for human existence, life, and activities.

It is well-known that domesticated animals such as cattle, sheep, goats, pigs, horses, donkeys, camels, as well as dogs and cats, are raised for specific purposes in our lives. Some animal species provide us with sources of protein, fats, and milk, while others assist in agricultural tasks, serve as transportation, guard homes, and help combat pests.

Wild animals living in nature also have unique beneficial properties; for example, they provide fur, medicinal substances, and food products. Animals contribute to maintaining the balance of natural resources in the environment.

Animals also play a role in improving soil composition and increasing its fertility, as well as in the pollination of plants and the distribution of seeds and fruits. To protect unique and endangered species of animals, it is essential to improve their living conditions and create favorable opportunities for their reproduction. To achieve this, first, it is necessary to strictly monitor endangered and rare animal species and completely prohibit hunting them. Secondly, it is important to preserve the natural habitats of these animals and transform them into protected areas.

In artistic works, alongside human figures, we often encounter images of animals, insects, birds, and plants. These elements are utilized to express the character of individuals and their spiritual and emotional worlds more broadly. The inclusion of the animal and plant worlds enhances the impact of the work. In expressing the artistic panorama of the world and understanding its essence, the presence of the animal and plant realms plays a crucial role in reflecting the Creator’s beauty and in feeling the unity of existence alongside the human figure.

In poetry, one of the age-old images that has been used is that of butterflies. Butterflies are among the most beautiful insects in nature, and anyone who encounters them inevitably feels a deep sense of curiosity. These delicate creatures are often viewed as symbols of freedom and beauty.

The genesis of the butterfly image dates back thousands of years. In many cultures, butterflies are interpreted in connection with the spiritual realm and the material world. According to some beliefs, butterflies—especially white butterflies—serve as messengers between the worlds of the living and the spiritual. From this perspective, seeing a white butterfly is often interpreted as a visit or message from deceased loved ones. It is believed that these creatures carry the spirits of those who have passed on with them.

For some people, seeing a white butterfly can hold comfort and spiritual significance, as they may feel as if a loved one is visiting or as if it represents a sign of the afterlife. This

belief implies that those we have lost never truly leave us, and their love and energy continue to envelop us, a notion that is grounded in various perspectives.

In some folklore beliefs, white butterflies are considered spiritual protectors and guides. It is believed that these creatures can offer assistance when we need it and provide guidance during confusing times. Encountering a white butterfly can be interpreted as a reminder that we are cared for and protected by unseen forces.

Children have a strong desire to spend time with fantastical creatures and play tag with them. Among the popular songs in folklore is the “Butterfly” song, which is expressed from a child’s perspective and directly addresses the butterfly. This song highlights the butterfly’s external beauty and its powerful spiritual allure that captivates not just children but people of all ages. However, the significance lies in the fact that these descriptions are conveyed in a simple style characteristic of children’s expressions.

When we take a look at contemporary Uzbek poetry, we frequently encounter the image of the butterfly. This indicates that the tradition of using this image and the creative approach associated with it have not lost their strength. In the lyrical works of some poets, we witness the elevation of the butterfly to a symbolic level. This can be illustrated through the works of Muhammad Yusuf, a prominent Uzbek poet. For example, in his poem “Ishq kemasi,” which begins with the lines “Sevgi bamisoli lolaqizg’aldoq...” (Love is like a red tulip...), the butterfly is portrayed not merely as an insect but as a companion and friend to humans, bringing this image vividly to the reader’s mind.

In the poem, a beautiful triad of life is intertwined, consisting of love, the red tulip, and the butterfly. The essence of this triad is not difficult for a keen reader to grasp. All three are linked to their enchantment; their existence is dependent on the one who admires them. Externally beautiful and vibrant, they possess a mesmerizing quality. However, if one approaches them carelessly, they can quickly fade away. The lines compare love to the red tulip: “Alvon bir gumbazning o’rtasi oppoq...” (The center of a red dome is white...), illustrating the allure of both love and the flower. They are so captivating that one might unknowingly reach out to touch them, only to realize that such an action can lead to their demise. The lyrical hero implies that the butterfly understands this situation well, as its own life is similarly short-lived once touched. This underlying theme is evident throughout the poem, highlighting the transient beauty of love and life.

Indeed, the poet emphasizes that the lifespan of a butterfly is fleeting, akin to the morning light. The moment the Earth completes its rotation and reaches its destination, the butterfly’s life comes to an end. Both the poet and the butterfly are acutely aware of this ephemeral nature. In this context, the butterfly symbolizes fate, life, the world, and time—concepts that are intertwined.

In the poem from Muhammad Yusuf’s collection “Ishq kemasi,” which begins with the lines “Menday g’aribni ham ko’rolmaslar bor...” (There are those who cannot even see the poor like me...), the butterfly embodies humility, a gentle spirit that causes no harm to others. This portrayal reflects the essence of modest, self-effacing individuals who live quietly and often go unnoticed. Through the butterfly, the poet conveys a poignant message about the beauty of simplicity and the inherent dignity of those who exist in the background of life’s grand stage.

The poet draws a striking parallel between the delicate nature of a butterfly and the lonesome existence of the lyrical hero. The phrase “Tovushim chiqmas bir kapalakcha ham” (I don’t make sound, not even a butterfly) emphasizes the hero’s desire for quietude and peace. Like the butterfly, the hero yearns to observe the world without disturbing it, embodying an almost ethereal presence that refrains from causing any harm. The lyrical character’s resemblance to the butterfly underscores a profound sense of vulnerability. Despite his gentle nature and good intentions, he finds himself weighed down by the burdens of the world—symbolized by the hypocrisy or deceit that others impose upon him.

The poet poignantly illustrates how even a light-hearted and serene existence can be marred by the judgments and expectations of those around him. The comparison to the butterfly's fragile wings suggests that the hero's spirit is equally delicate, unable to bear the heavy expectations and burdens placed upon him. Through this imagery, the poet captures the essence of isolation felt by those who, despite their inherent goodness, are often misunderstood and overlooked, leading to a poignant reflection on the nature of existence and the struggle for inner peace amidst external chaos.

The excerpt from the poem "Tunda she'r aytishdik kapalak bilan..." from the book **Erka kiyik** beautifully showcases the contrasting imagery of the butterfly and the snake, enriching the emotional landscape of the lyrical narrative. The butterfly emerges as a symbol of love, innocence, and tenderness, representing the lyrical hero's companion and muse. Its gentle nature encapsulates the beauty of genuine affection, evoking a sense of serenity and harmony within the poem.

In stark contrast, the snake embodies treachery, deceit, and malevolence. This imagery serves to highlight the darker aspects of human relationships, where individuals may resort to manipulation and coercion in the pursuit of love. The snake's symbolism as a creature that imposes itself on others emphasizes the struggle between genuine affection and toxic attachment. The juxtaposition of these two symbols—the butterfly and the snake—creates a rich tapestry of meaning within the poem. It allows readers to explore the duality of love, illustrating how beauty and danger can coexist in the realm of human emotions. This contrast not only deepens the thematic content but also invites readers to engage with the lyrical text on a more profound level.

The use of symbolism throughout the poem serves as a powerful artistic tool, enhancing the readers' understanding and interpretation of the intricate emotional dynamics at play. By grounding these observations in scientific reasoning, one can appreciate how literary devices like symbolism contribute to a more nuanced understanding of the text and the human experience it seeks to represent. The poem encourages reflection on the nature of love and the complexities that accompany it, making it a significant addition to the exploration of poetic expression in modern Uzbek literature.

Each era's literature, especially the subtle aspects of poetry, manifests its unique characteristics and stylistic directions, which are reflected in poetic meters and genres. In this process, symbols also exert influence on poetry. It is undeniable that creativity emerges from individual characteristics in all eras. Contemporary Uzbek poetry has undergone such a process and continues to do so. The works of Rauf Parfi are known for their richness in metaphors and symbolic images. In this small research study, we aim to explore his poems that incorporate animal images.

It is known that over the years, new approaches to symbols and motifs that have been reinterpreted and consolidated have emerged. Creators have sought to reveal themes and ideas through these forms and symbols. One of the tools that serves to enhance the artistic and aesthetic value and impact of a work is the symbol. Various forms of symbols are frequently encountered in the examples of Eastern folklore and literature. Rauf Parfi's poem titled "The dog of my friend lies at my door" is noteworthy in this regard. In it, the poet has managed to convey a world of meaning within a small composition consisting of just four lines.

In the poem titled "The dog of my friend lies at my door" the image of the dog is elevated to the level of a symbol. It represents loyalty and fidelity. Traditionally, dogs have been used as symbols of fidelity, just as depicted in this poem. Here, Rauf Parfi equates the dog with the concept of friendship, relying on established traditions.

In the line from the poem "My days pass like this," the image of the dog is also brought to the forefront. In this context, the dog symbolizes those who have been mistreated,

oppressed, and unappreciated. The phrase “Lost dog” can be encountered in the works of the poet Furqat as a traditional expression.

In contemporary Uzbek poetry, reflecting the artistic landscape of the world through floristic imagery is one of the distinctive features of the work of Uzbekistan’s Hero and national poet A. Oripov. His unique relationship with nature—the plant world—is well-known to readers, not only in his specific poems but throughout his entire body of work. The poet’s approach to portraying the flora and imbuing it with symbolic meaning is marked by a remarkable sense of passion.

One of the artistic phenomena in the literature of the 20th century is the poem “Spring,” where a number of images from the flora world are created. In this poem, the withered grass in the initial stanza symbolizes spring. The subsequent stanza features a tulip, which indicates the arrival of spring. There is also the image of rotten leaves in the verses. It is known that with the coming of spring, existence is covered in greenery. Even beneath the leaves, green shoots emerge. The poet expresses this through symbolism, saying, “even the rotten leaves are connected to the green sprout.” In the following stanzas, the spirit of melancholy intensifies.

The emergence of symbols in modern poetry, their role in fully revealing thoughts, and their relevance to the process creates a distinction. Symbols can be found in all areas, and the mastery of the poet plays a significant role in their integration into poetry. Poetic symbols serve to express intimate feelings through signs in terms of their external appearance. At the same time, it is essential for the symbol to represent the concept it conveys clearly and in accordance with artistic norms.

5 Conclusion

The plant kingdom is a miraculous organism of nature that produces organic substances from inorganic materials and serves as the primary link in the material exchange process. The material wealth necessary for humans—namely food, clothing, fuel-energy, and building materials—primarily comes from plant products. These are mainly produced through the process of photosynthesis. Therefore, we define plants as the primary natural resources that meet various needs of humans.

Animals are an important part of biological diversity in nature. They possess characteristics such as multicellularity, movement, and heterotrophic nutrition. The diversity of animals and their role in ecosystems make them an integral part of the natural world. They are significant for nature and humanity, helping to maintain the balance of ecosystems. In conclusion, there are various ways to express the artistic landscape of the world, one of which is through the use of floral and animalistic imagery. The method of applying the symbols of animals and plants in a symbolic sense has existed since ancient times. We can find such features in both folklore and examples of our classical literature. In contemporary Uzbek literature, the symbolic and thematic meanings of floral and faunal images have acquired a new essence. Consequently, modern literature places a primary emphasis on the development of these images. This can be demonstrated through the poetry of several folk poets. In their works featuring animal, tree, flower, and plant imagery, worldly issues and universal human ideas are illuminated, forming the core of these poets’ creativity.

To fully comprehend and interpret the entire universe, the artistic works utilize elements such as representatives of the plant and animal worlds alongside the human image. Without them, we cannot fully envision our lives. To grasp the essence of events and phenomena occurring in existence, we must see the nature, flora, and fauna surrounding us as a unified, complete entity. The animals and plants depicted in artistic works are essential tools for richly illuminating the human image.

References

1. Baxtiyorovna, N. N., Latipov, H. R. (2024). Expression of Common Ideas and Images in the Creations of Navoy and Pushkin. *International Journal of Formal Education*, **3(4)**, 46–53.
2. Latipov H. R. //Theoretical & Applied Science. – 2020. – №. **6**. 551-556.
3. Nafosat, U., & Quvvatova, D. (2019). *International Journal of Engineering and Advanced Technology*, **8(5 Special Issue 3)**, 396-399.
4. Ramazonovich L. H. //Journal of Social Sciences and Humanities Research. – 2018. – **T. 6**. – №. 04. – C. 14-18.
5. Ramazonovich L. H. //Best Journal of Innovation in Science, Research and Development. – 2024. – **T. 3**. – №. 3. – C. 822-827.
6. Ramazonovich, L. H. (2024). *International Journal of Formal Education*, **3(4)**, 20–28.
7. Uroкова, N. (2019). *Theoretical & Applied Science*, **(8)**, 57-59.
8. Uroкова, N. (2022). Theoretical aspects in the formation of pedagogical sciences, **1(3)**, 63-65.
9. Yorievna, U. N. (2022). *Central Asian Journal of Literature, Philosophy and Culture*, **3(10)**, 67-70.
10. Yorievna, U. N., Ikhtiyar's, K. N. . (2024). *Best Journal of Innovation in Science, Research and Development*, **3(3)**, 831–837.
11. Yorievna, U. N. ., Narzulloyevna, M. L. . (2024).. *International Journal of Formal Education*, **3(4)**, 40–45.
12. Yoriyevna, U. N. (2023). *Confrencea*, **8(1)**, 123-126.
13. Yoriyevna, U. N. (2023). *Spectrum Journal of Innovation, Reforms and Development*, **18**, 20-23.
14. Уракова, H. (2019). *International scientific review*, **(1 (41))**, 26-28.
15. R. Kuldoshev et al., *E3S Web of Conferences* **371**. 05069 (2023)
16. R. Qo'ldoshev et al., *E3S Web of Conferences* **538**. 05017 (2024)
17. R. Qo'ldoshev et al., *E3S Web of Conferences* **538**. 05042 (2024)
18. A.Hamroyev, H. Jumayeva, *E3S Web of Conferences* **420**. 10007 (2023)
19. Kuldoshev R., Rahimova M. //E3S Web of Conferences. –, 2024. – T. **549**. – p. 09028.
20. Qo'ldoshev R., Dilova N., Hakimova N. //BIO Web of Conferences 2024. **120**. . 01049.
21. M. Shirinova et al., *E3S Web of Conferences* **538**. 05016 (2024)
22. B. Mamurov et al., *E3S Web of Conferences* **538**. 02025 (2024)
23. B. Mamurov et al., *E3S Web of Conferences* **538**. 05031 (2024)
24. Dilova N. et al. //E3S Web of Conferences. –2024. – T. **538**. – C. 05001.
25. Mamurov B. et al. //E3S Web of Conferences. –2024. – T. **538**. – C. 02025.
26. Okhunjonovna, S. H., Bakoevna, R. M., & Kadirovna, A. Z. (2023). Travelogues in The Literature of Bukhara at The End of The 19th and The Beginning of The 20th Century. *Res Militaris. Social Science Jounal/Res Militaris*, **13(1)**, 2023-258.
27. Rajabova, M., Safarova, H., Amonova, Z., Shirinova, M., & Ibotova, M. (2024). The world of subjects in" Nazm Ul-Javahir" by Alisher Navai. In *E3S Web of Conferences* (Vol. **538**, p. 05023). EDP Sciences.

28. Safarova, H., Rajabova, M., Amonova, Z., Shirinova, M., & Maxmudova, R. (2024). Activity of Cholpan in the literary environment of Bukhara. In E3S Web of Conferences (Vol. **538**, p. 05036). EDP Sciences.
29. Amonova, Z., Rajabova, M., Safarova, H., Shirinova, M., & Akhrorova, Z. (2024). The teachings of Hurufism and Nasimi's poetic skills. In E3S Web of Conferences (Vol. **538**, p. 05037). EDP Sciences.
30. Amonova, Z., Rajabova, M., Safarova, H., Shirinova, M., & Akhrorova, Z. (2024). The teachings of Hurufism and Nasimi's poetic skills. In E3S Web of Conferences (Vol. **538**, p. 05037). EDP Sciences.