

## THE ROLE OF JIRAW IN LEARNING KARAKALPAK FOLKLORE

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**Abstract.** The article presents scientific review on the formation and development of Karakalpak jiraw and baqsis arts which form the basis of Karakalpak music art, notes the role of the dutar player's ensemble «Mukhalles», as well as the role of modern young artists in the development of the art of jiraws and baqsis.

**Key words:** national music, jiraws, baqsis, kobyz, Karakalpak schools of baqsis, "Jeti Asyrim", «Mukhalles», dutarists, dastan (epic poem).

**Introduction.** The Prezident of the Republic of Uzbekistan Sh.Mirziyoyev, in the interview with the electors of the Republic of Karakalpakstan which was held on 10<sup>th</sup> November in 2016, said that he was charmed when he first heard Karakalpak folk songs "Bozataw", "Aidinlar", "Dembermes".As the President mentioned that ingenious baqsis and jiraws are praiseworthy persons one of them Gairatdin Otemuratov and Tenelbai Kalliev, who saved and handed over to our generation invaluable examples of folk works[1].They are believed to have been the properties of spiritual culture and music for many centuries.

The article based on historical sources analyses the ways of formation of Karakalpak national musical art, highlights the role of the school of mentors in the development, preservation, and handing down of the unique and distinctive musical heritage of Karakalpak jiraws (The singers who sing perform epic poems by the accompaniment of the qobiz, Karakalpak national violin) and baqsis (the singers who perform epic poems by the accompaniment of the two - stringed musical instrument dutar) from generation to generation. The article also presents scientific information on the formation and development of Karakalpak art of baqsis which form the basis of Karakalpak music art, notes the role of the dutar player's ensemble «Mukhalles», as well as the role of modern young artists in the development of the art of jiraws and baqsis.

In years of independence the national culture and art, in general, have become revived. Measures aimed at the development of the national musical art are being implemented.International conferences and contests, dedicated to studying and preserving our nation's musical heritage, transmitted from generation to generation, are being held at the highest levels.In his book "High Spirituality - an Invincible Force," The First President of our country Islam Karimov emphasized the importance of national musical art in the education of the young people, stressing that in our country there is practically no man who is indifferent to music, who would not have dutars (two - stringed instrument), doiras (percussion instrument)

or other stringed instruments at home. Above all the art of music influences the education of harmoniously developed young generation more than any other kind of art [2,41]. Indeed, now, we see how young people perform and listen to folk music with great love and interest. As history shows, at the origins of the national musical art were jiraws and baqsis, girzhek and balaman (pipe) players. One of the Karakalpak historian R. Kosbergenov wrote: "First the art of jiraws arose among them, later - the art of baqsis" [3,66]. Balaman and girzhek players accompanied the singing of baqsis. Performance of songs to the accompaniment of kobyz (a kind of Karakalpak national violin) has been known among Central Asian peoples since ancient times. Korkut Ata is known to have been the Father of Karakalpak School of jiraws. He lived in the lower reaches of the Syrdarya in the tenth century. According to popular legend, he was the first to produce kobyz and play on it [4,35].

Relying on the information received from Esemurat jiraw and Kiyas jiraw, doctor of philological sciences, professor K. Aiymbetov stated that Korkut Ata and Divanu Buryk were at the origins of the art of jiraws [5,79]. Valuable sources on the activities of Korkut Ata were cited in the famous Oguz epos of Korkut Ata [6,166].

The development of the Karakalpak art of jiraws is associated with the name of Soppasly Sypyra jiraw. Details about him are given in the work of the candidate of art criticism T. Adambaeva [7,4]. Soppasly Sypyra jiraw lived in the 14<sup>th</sup> century, as evidenced by the sources of folklore of Turkic peoples from the association of Nogais alternatively, Golden Horde State of Kazakhs, Bashkirs, Tatars, and Nogais. Works by Soppasly Sypyra jiraw, Korkut Ata, Asan Kaigy are common to most of the Turkic-speaking peoples.

First, the name of Soppasly Sypyra jiraw was introduced into scientific work by well known Kazakh scientist, ethnographer, and art critic Chokhan Valikhanov. He noted that Sypyra jiraw was one of the closest advisers of Tokhtamysh Khan and played many epics of the Nogayli period [8,5]. This fact is confirmed by the prominent Karakalpak scientist N. Davkaraev, who analyzed the history of the formation of the school of Karakalpak jiraws. According to him, there were two major schools of jiraws - Zhiyen jiraw's school and Soppasly Sypyra jiraws school [9,25].

With the help of the famous epos «Edige» well - known folklorist K. Aiymbetov proved that Soppasly Sypyra jiraw was a real historical person. In addition to him, he noted the works of such jiraws, folk tale narrators as Shankay jiraw (1814 - 1884), Zhiemurat jiraw (1836 - 1908), Nurabylla jiraw (1862 - 1922), Erpolat jiraw (1861-1938), Kurbanbai jiraw (1876 - 1958), Tore jiraw (1879-

1944), Oteniyaz jiraw (1884-1954), Esemurat jiraw (1893-1980), and Kiyas jiraw (1903-1974) [10,79-91].

In the above-mentioned work, art critic T.Adambaeva noted high professionalism of jiraws folk tale narrators such as Khulamet, Arzymbet, Jumabai and Jaksilik [11,4-5]. A significant contribution to Karakalpak art of narrators was made by Nurabulla jiraw Karazhan uly, who had his own school of performers. He had been called or nick named as "Bala jiraw." (Child bard) since his childhood. To learn the secrets of the art, he went to Bukhara. In Nurata, he learned for two years from Khalmurat jiraw. Here he learned to perform on the kobyz a number of folk eposes, termes (educational-didactic verses) and tolgaus (philosophical-lyric verses) - "Ilgal", "Tolgau", "Yar-Yar", "Jan-Jan", "Sybay", "Shapkyr", "Aituar", "Ormanbet", "Haujar". These facts were deeply researched by Professor K. Aiymbetov in his book "People's Wisdom" [12,83-84]. As the author notes, Nurabulla taught the Art of jiraws to 24 followers during his creative life, including his son Esemurat who became a famous folk tale narrators of the XX century.

One of the most famous folk tale narrators of the twentieth century was Esemurat jiraw, the son of the eminent Nurabylla jiraw. It is possible to trace the continuity of generations through his career. Esemurat followed his father from the age of 16, learned from him how to sing the folk eposes such as "Khoblan", "Alpamys", "Edige", "Maspasha", "Bozuglan", "Ershora", "Sharyar" and folk songs tolgaus and termes [13,94].

As the research of the scientists from the sector of Art of Davkaraev Institute of Language and Literature of the Academy of Sciences of Uzbekistan shows, the number of well-known Karakalpak jiraws was more than a hundred. Detailed analysis is provided in the monographical work "The Life and Culture of Karakalpaks during the Period of Colonialism" by the historian R.Kosbergenov [14;67]. He noted that such jiraws as Duisenbai, Paleke, Seydulla, Dauletbai, Shankay jiraw and Kabyl graduated from the narrators' school of Aituar jiraw in the 20<sup>th</sup> century. In its turn Kazkhbai, Khalmurat and Erjan graduated from Kabyl jiraw's school.

Famous Karakalpak jiraw Kiyas jiraw Khayratdinov (1903 - 1974) learned the performance of more than ten eposes from Kabyl jiraw, and from Abdurasuly jiraw he learned the melodies of "Hayyar", "Ilgal", "Kelte tolgau", "Ulli Ziban", "Kelte Ziban", "Koz Aydin", "Nama basy", "Sherbeyit", and "Darkar" [15;26]. He first served in Chimbay folk theater; from 1933 further, he worked as a musician in Turtkul Radio Committee. In 1939 he successfully performed in the competitions of popular talents in the cities of Tashkent and Moscow.

There were 20 eposes on the repertoire of Kiyas Kayratdinov as in Honor of the People's Jiraw of Karakalpakstan. In 1956, he participated in the Tashkent regional conference on the national epos "Alpamys". He recorded more than 24 folk tunes on the tape.

In 1960 he took part in the 25th International Congress of the researchers of the East, where he performed fragments from the national epos "Khirk Khiz". His art was highly appreciated by foreign artists such as Pirna from Czechoslovakia, Kopar from Germany, Pikgen of America, Mohammad from Iran, Ban Din-Zhiaba from Romania, Aynados from Azerbaijan, Sayakbai from Kyrgyzstan, Kenen Azerbaev from Kazakhstan, Hiton from India. "The kobyz is a unic perfect musical instrument, nothing can be compared with it, and Kiyas jiraw is a virtuoso of art", they said unanimously [16;27].

Jumabai Bazarov (1927-2006), a brilliant representative of the jiraws School of the second half of the twentieth century. His repertoire included such well-known epics as "Koblan", "Sharyar", and "Edige" [17;]. Jumabai Bazarov learned this art from Esemurat jiraw Nurabyllaev. Esemurat jiraw was very meticulous teacher, first he made his followers write down the text, and then memorize it. Jumabai was an attentive listener of his mentor; therefore eposes were easy for him to perform.

Over three years Esemurat jiraw learned how to perform the eposes of "Edige", "Koblan", "Sharyar" and many terms and tolgaus. One of them - the melody of "Tolgau" was very melodic though it was sadly in content. The second tune - "Ilgal" was played on a high rhythmic note, often used in eposes. The third tune - "Sybay" often accompanied four or more lined verses. Now it is used in the performance of the song "Give me back my Amu Darya". The fourth tune "Shankay" is used to connect events in eposes. Each tune is used to display a particular story line. These data were presented in an interview held by journalist E. Ermanova [18;12] with Jumabai jiraw Bazarov.

The first independent step as a jiraw he took in 1950 at weddings in the village of the jeweller Nurymbetov. He vividly remembered later his having sung tolgaus and termes before proceeding to eposes. He glanced at the opposite side, where another jiraw was improvising, and noticed that the ranks of his listeners had decreased, many of them having gone over to the other jiraw. It gave him new strength, forced to believe in himself [19,27]. In 1960 Jumabai jiraw his work in the district Center of Culture in Shumanay, participated in many competitions and festivals held both in Uzbekistan and abroad, and usually returned with awards. In 1980 he took part in the Third Conference of the Turkic Languages in Tashkent and acquainted its numerous guests with the art of performance of Karakalpak epic poems (dastans). Some fragments of them were recorded on tape

by a university professor from the United States, Mrs. Elsa Lausen-Tsirtatel, as well as by a professor of Bonn University, Mr. Karl Reichl. Who studied Karakalpak dastans (epic poems) and their improvisers.

With a group of art workers Jumabai jiraw demonstrated his virtuoso art to the audience of Czechoslovakia and among Nogais in Dagestan, Russia, where he performed terms, tolgaus, and scenes from eposes. In 1993 he took part in the national festival of Nauryz organized by students of Moscow universities, who came to study there from Central Asia. In 1994 he participated in the scientific and practical conference in Ashgabat, which was dedicated to the memory of Ashyk Aydyn. In May of the same year he took part in the first International Symposium of Turkic Peoples held in the concert hall of the Kazakh National Academy.

The Kazakh audience liked especially Ormanbet's tolgau, which was repeatedly performed on encore. Here he met for the second time with the professor of Bonn University Karl Reichl, a true admirer and researcher of the Karakalpak folklore, folk music and their performers.

In 1997 at the invitation of Karl Reichl Jumabai jiraw Bazarov, a Professor of Karakalpak State University, and a well-known composer A. Saparova visited Berlin to take part in the international conference devoted to the study of music used in the eposes of the East [20,28]. As a result of their creative cooperation Karakalpak folk epics "Sharyar", "Koblan", and "Edige" were recorded. They were published as a book in German and English. On October 18, 2000 in his interview with journalist E. Ermanov Jumabai jiraw noted that epics "Edige" and "Koblan" took him 7 days to sing, and "Sharyar" 3 days [21,28]. It should be noted that for the performance of his repertoire, including epics, termes, and tolgaus, the jiraw would need some 20 days. In 2003 Professor Karl Reichl said that he was a true, devoted popularizer of the art of Karakalpak jiraws and baqsis, who acquainted the East, the West, and America with performers' video discs [22,82]. Jumabai jiraw Bazarov no matter where he visited with concerts, introduced the art of Karakalpak jiraws, the immortal heritage of the Turkic-speaking peoples, to the audience. In 2000, Jumabai jiraw Bazarov was given the honorary title "People's Baqsi of the Republic of Uzbekistan". He handed over his high art to the current generation of grateful followers. He also taught his art to his son Tobanazar Bazarov.

From century to century continues the tradition of preparing followers (learners) for the art of singing of Karakalpak epic songs. People's jiraw of Karakalpakstan Jaksilik Sirimbetov was a pupil of Kiyas jiraw, he learned from him how to sing the epos of "Edige", and plenty of lyric poetry termes, and tolgaus as well.

After the independence the art of Karakalpak jiraws renewed. We can see it in the performances of the new generation of talented jiraws and baqsis. At the age of 14 Bakbergen Sirimbetov began to learn the mastery of jiraws from his father. In 1991 he became the winner of the Republican festival of young performers. He performs passages from the epic poems such as "Alpamys", "Qiriq - qiz", "Edige," "Sharyar", "Maspatsha", terms and tolgaus. In 2002 he took part in the international competition «Jingle-the String" (Almaty) and also participated in the festival "Baqsis and Poets" held in 2003 in Kitab district of Uzbekistan. He also participated in the following events: in 2004, in the international festivals of folklore ensembles held in Seoul, Korea, and in Cannes, France, in 2005, at the forum "Melodies of Bards" organized in Amsterdam, Holland, in 2007, at the international festival of "National folklore and Theatre Arts" held in Ashgabat, Turkmenistan [23,7]. Today Bakbergen Sirimbetov is a leading jiraw of the Republic, and has his own school of jiraws. The young jiraw Bakhtiar Esemuratov is a head of the folk and ethnographic ensemble "Amu Tolkyny" and visited Germany and France with his concert programs. He brilliantly plays the kobyz. Now he holds the title of Honored Artist of the Republic of Karakalpakstan.

After the independence of Uzbekistan the Karakalpak art of jiraws and baqsis started to revive. At present People's Jiraw of Karakalpakstan Bakbergen Syrymbetov also has his own school of jiraws. The graduate of this school a young jiraw Janibek Piyazov became the winner of the Republican contest "Kelezhak Ovozi" (The Voice of the Future) organized by the fund "Forum" in 2009. In 2010 he became award winner of several contests: at the international festival "Asrlar Sadosi", republican contest "Nihol" and the international competition "Aydin saz" held in Ashgabat, Turkmenistan. He also became the winner of the Tashkent competition of jiraws in 2011. Above all he was recognized by the world music community. In 2011, he became the winner of the international competition of jiraws "Interfolk" held in St. Petersburg, Russia. Recently he has performed the epos "Alpamys" on Karakalpak television.

The art of baqsi is also very popular among the population. Because, in contrast to the sad music note of kobyz, it has lyricism and major as baqsis sing to the accompaniment of the dutar. Most often baqsis are accompanied by a girzhekshi (the player of the national violin) and a balamanshy (the player of the pipe), which gives additional colour to performance and musical variety.

Well-known Karakalpak scientist in history R. Kosbergenov wrote that the art of baqsis was also popular among Uzbeks, Turkmens, Kazakhs who are related to Karakalpaks. Thus, the epos "Garip Ashik" was performed among Karakalpaks and Uzbeks, while the epos "Gorugly" is popular among Karakalpaks, Kazakhs

and Turkmens. [24,134] Honoured Artist of the Republic A.Allamuratov noted that South Caucasian peoples also performed the epos «Gorugly»[25,35].

Doctor of Philology K.Aiymbetov compiled the genealogical annals of Karakalpak baqsis and studied their repertoire in his book "Folk Wisdom". According to him, the pioneer of Karakalpak School of baqsis was Ahimbet baqsi. He trained quite a few famous baqsis such as Musa, Edenbay, Bayniyaz, Khozhabala, and Dosnazar. The most famous among them were Musa baqsi and Edenbay bakhshi, who stood at the head of the independent schools [26,141].

Musa Bakhshi (1836-1907) was born in the village of Shorakhan, Turtkul District. Juman baqsi (1871-1949) was a follower of Musa baqsi, later he himself became the mentor of Patullaev Ibrahim (1909-1967). In 1936 in Moscow, the latter recorded on disc the melodies of Karakalpak baqsis, including Musa baqsi.

One of the most famous baqsis was Hurliman (1861- 1906), the daughter of the classic of the Karakalpak literature Berdakh. She married a man by the name of Kabyt, and in 1894 gave birth to a son - Karajan. All her skills and art she gave to her son, as well as the dutar (national two-stringed musical instrument) made for Berdakh. Subsequently, Karajan became a famous baqsi [27,141].

Aitjan Khojalepesov (1908-1954), a pupil of Karajan baqsi, put the melody of his teacher to music, which has been preserved to our days. Aitjan baqsi began his career in 1934, and was engaged in work until the end of his life. The title Honored Artist of Karakalpakstan was awarded to him.

One of the favorite baqsis of Karakalpaks is Esjan baqsi Kospolatov (1901 - 1952). He was a pupil of Shernazar and Artyk baqsi, who were the followers of the famous Musa bakhshi. Esjan baqsi worked in the Republican Radio Committee, and put melodies of Musa baqsi to music. According to the famous art critic T.Adambaeva, there were four Karakalpak schools of baqsis - Aiymbet and Musa baqsi's, Garibniyaz and Suyeu bakhshi's, Arzi bakhshi's and Orynbai baqsi's [28]. Each school had its own unique style of music and represented the great baqsis on all of the Southern Aral Sea area.

Japak baqsi Shamuratov (1893 - 1973) was the pupil of Suyeu baqsi, Amet Tariykhov, Genjebay Tleumuratov and Turganbay Kurbanov were the followers of Kurbaniyaz baqsi. They enriched the art of baqsis of the twentieth century, performing at large theater stages, recording music on records. The folk tunes "Lay - lay", "Jeti Asyrim", "Alakaiys", "Adingnan", "Arukhan", "Dasnama", "Siy Perde", "Ming Tumen" [29,3] and others sang by Genjebay baqsi Tleumuratov will remain forever in the memory of admirers.

It is on the basis of these rich traditions of Karakalpak musical culture of the first half of 1970s that the ensemble of dutar players «Mukhalles» was formed for the first time in TV and Radio Company of Karakalpakstan. It gained

popularity not only in our country but also far beyond it. The ensemble including 10 people on a voluntary basis was established in August, 1976, under the leadership of the famous Karakalpak baqsi, laureate of the Berdakh State Prize of the Republic of Karakalpakstan Genjebay Tleumuratov [30,83]. More than 50 popular folk tunes held a firm place in the repertoire of the ensemble, which included, in particular, "Dem bermes", "Ilme Sultan", "Dasnama", "Su Serper", "Siy Perde", "Hauij Muhallezi" and others. The creative team of the ensemble, which consisted of talented members such as T.Kurbanov, K.Tinibaev, U.Shamuratov, J.Eschanov, J.Esbolganov, G.Rametova, I.Saburova, G.Utemuratov, B.Askarova, and B.Uteuliev quickly gained huge sympathy and love of the admirers of folk music with their high professional and inspirational performance of the most popular tunes.

The way made by the ensemble of Genjebay Tleumuratov became a unique school for the present folk musicians. They learn the tunes played in the 70-80s of the twentieth century by distinguished Karakalpak baqsis such as S.Sadikov, T.Kurbanov, A.Khayratdinov, K.Tinibaev, U.Sadykov, G.Baylepesova, U.Shamuratov and others. Within 25 years of its existence, "Mukhalles" managed to achieve a lot. It made its debut in 1977 in Bashkortstan, Russia then the dutarists (dutar layers) of the ensemble demonstrated their mastery of playing Karakalpak folk music in Tatarstan, Dagestan, Kazakhstan, and Khorezm. They also gave concerts in Tashkent, Moscow and many other cities [31,50]. Artists of the ensemble «Mukhalles», other baqsis and singers enriched the repertoire and musical art in general with their new melodies and songs.

During the years of independence, our national art enriched its content, and its audience expanded very much, absorbing the countries of Europe and Asia. Today the ensemble of dutarists «Mukhalles» is conquering new heights of musical Olympus under the guidance of the People's Baqsi of Uzbekistan Gayrat Utemuratov.

In 1992, the department of "National Music" was opened at Karakalpak State School of Arts named after J.Shamuratov. Now a new generation of musicians, represent the interests of our national art in the world. For achievements in the training of talented performers and promotion of Karakalpak art Tenel Kalliev was awarded the title of "People's Baqsi of the Republic of Uzbekistan".

**Conclusion.** At the beginning of the twentieth century, we knew of only two girl baqsis, Hurliman and Kanigul, now we are proud to pronounce the names of the whole galaxy of woman baqsis - Gulnara Allamberganova, Gulbahar Rametova, Ziyada Sharipova, Inzhigul Saburova, Begzada Askarova, Gulbahar Akhymbetova,



Lola Muhameddinova and many, many others. Audiences in India, France, Switzerland, Holland, Belgium, and Luxembourg, applauded G. Allambergenova. In 2010 she became the winner of the competition "When Baqsis Perform Epics." In 2011 she was awarded the title "People's Bakhsi of the Republic of Karakalpakstan".

Today Karakalpak folk music is known almost throughout the world. Under the patronage of UNESCO in 2012, Canadian scientist Frederick Leotard recorded "The Epic Heritage of the Karakalpak People", including the melodies of songs from 22 Karakalpak folk epics on a modern compact disc.

As the first President of Uzbekistan Islam Karimov fairly pointed out the unique harmony of the melodies of Karakalpak songs, the high talent of the performers amaze listeners, Karakalpak people with such national literature and culture will always be at the forefront. Indeed Karakalpak folk music presented by jiraws and baqsis, along with other types of art surprises and amazes the world today.

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