



FILM ART OF UZBEKISTAN: YESTERDAY AND TODAY

Ikbal Mamasadikovich Melikuziev

Head of the "Sound stage direction and cinematography skill" Department,

Acting Professor of the State

Institute of Arts and Culture of Uzbekistan

e-mail: iqbol.1981.nozxon@gmail.com

<https://doi.org/10.5281/zenodo.6528897>

ARTICLE INFO

Received: 01st May 2022

Accepted: 10th May 2022

Online: 17th May 2022

KEY WORDS

Uzbek cinema, art, creativity, development, cooperation, politics

ABSTRACT

This scientific article is devoted to the history of Uzbek cinema, feature films and documentaries shot in the first years of its existence, the artistic quality of films, the skill of the creators of these films. At the same time, the article examines the fundamental changes taking place in Uzbek cinema, their essence, the opportunities that open up for the creators. The article also details the policy pursued by the Government of the Republic of Uzbekistan for the development of domestic cinema, as well as the practical assistance provided. He talks about the projects of Uzbek filmmakers in cooperation with foreign filmmakers and their plans for the future. The article presents scientifically grounded ideas about the importance of these processes for the development of Uzbek cinema.

The art of cinema has an incomparable power and potential that can have a powerful impact on the human mind and heart. Screen art, which combines elements of theater, fine arts, music, and literature, on the one hand, approaches the processes taking place in society in terms of artistic, philosophical, and aesthetic generalizations, and on the other hand, its inherent popularity makes these generalizations great. allows the audience to be presented in an interesting and impressive way.

Cinema is an art form that partially changes a person's thinking, broadens his worldview, gives him spiritual

nourishment, spiritual support and encourages him to do good. In it, the viewer is able to realize their dreams and dreams, albeit imaginary: together with the protagonists of the film lives in harmony, rejoices, cries, laughs, mourns, feels sad, envious and, most importantly, , lives in the belief that good will always prevail.

Today, more attention is paid to the film industry than ever before. As in other areas, a wide path has been opened for the development of the Uzbek national cinema. Signing of the Resolution of the President of the Republic of Uzbekistan No. PF6202 of April 7, 2021 "On bringing the film industry and industry to a new level,



further improving the system of state support for the industry" The signing of the Resolution "On the establishment of the Public Fund" Ilhom "is a practical proof of this concern.

The purpose of the introduction of these historical documents is the further development of national cinematography, the full artistic expression of the glorious changes and achievements of the country through the art of cinema, artistic, documentary, popular science and to increase the importance of cartoons in the life of our people, especially in the education of young people.

In this regard, it is more important to reflect on the past and present of Uzbek cinema, to analyze it in all its aspects and to draw scientifically based conclusions about its future development.

METHODS

Descriptive, classification, historical-comparative, contextual and complex analytical methods were used to cover the topic of this scientific article. At the same time, he uses the methodological tools of the humanities - art, psychology, sociology, communication theory, cultural studies. The research uses modern art methods to understand the theoretical and historical-artistic understanding of the problems under consideration.

In general, the work used an integrated approach to the problem of creating and feeling the unique means of expression of the screen, which allows the use of comparative analysis and typological generalization. The method of comparative analysis has been used to study the interaction of visual solutions in feature films at different stages of the development of screen art and the technological

possibilities of its implementation. However, the retrospective analysis method was also used.

RESULTS AND DISCUSSION

Uzbek cinema has a long history and a glorious past. It did not appear yesterday or today, on the contrary, cinema has not yet taken shape as an art, it has existed and developed since its inception.

The first screening of feature films in Uzbekistan took place in 1897 in Tashkent. The Russian-Bukhara Friendship Organization Bukhkino was founded in 1924, and in 1925 he made a number of documentaries, including The Tower of Death, together with the Sevzapkino film studio. The film is based on a popular legend of the time, and is arguably the first film of its kind in our country.

In 1925-26, the Bukhkino, Sharq Yulduzi, and Uzbekkino enterprises were established, and the Sharq Yulduzi film factory was opened. Many films have been made over the years. These include The Tower of Death (Bukhkino, 1925, directed by V. Viskovsky, cameraman F. Verigo-Darovsky), The Muslim Girl (Bukhkino, 1925, directed by D. Bassaligo, cameraman V. Dobrjansky), "Pakhtaorol" ("Sharq Yulduzi" film studio, 1925, director-cameraman Sh.Cherbakov), "Sunny Happiness" ("Sharq Yulduzi" film studio, director V. Krivsov, cameraman N. Gasilov), "Second wife" ("Star of the East" film studio, director M. Doronin, cameraman V. Dobrjansky), "Chodra" ("Star of the East", 1927, director M. Averbach, cameraman A. Lemberg), "Wolves of Ravot" ("East star", 1927, director K. Gertel, cameraman A. Dorn, composer V. Uspensky), "Indoor van". ("Star of the East", 1926, director O. Frelix, cameraman V. Dobrjansky),



"Leprosy Woman" ("Star of the East", 1927, director O.Frelix, cameraman V.Dobrjansky), "Muslim girl" ("Star of the East", 1926, directed by O. Frelix, cameraman A. Ginzburg), "From the Dome of the Mosque" ("Star of the East", 1928, directed by K. Gertel, cameraman A. Dorn), "Dostboy Arabic" ("Star of the East", 1930, screenwriter and director N.Zubova, cameraman F.Verigo-Darovsky), "American from Baghdad" ("Star of the East", 1931, directed by N.Klado, cameraman F.Verigo-Darovsky).

Directors: ONFrelix, K.Gertel, M.Doronin, NNKlado, cameramen: A.Dorn, A.Bulinsky, F.Verigo-Darovsky, V.Shevchenko, V.Timkovsky and others contributed to the development of Uzbek cinematography in the era of silent cinema. contributed. During these years, the group of young filmmakers: N. Ganiev, K. Yormatov, M. Kayumov, F. Khodjaev, R. Hamroev, Y. Agzamov, A. Saidov has grown. The creativity of Uzbek cinematographers and the improvement of shooting techniques have laid the foundation for sound cinema.

The Tower of Death was directed by V. Viskovsky and directed by F. Verigo-Darovsky. In our opinion, this is the first historical film in the history of Uzbek cinema based on local legends.

It can be said that the film was shot with great difficulty. The main problem was that the filmmakers had absolutely no knowledge of local conditions, national customs, customs, lifestyle, language. This affected the quality of the film.

The creators created "Fake East" with monumental decorations. Well-known actors were involved in the film. The nature shots were taken in Bukhara, and

the pictures in the pavilion were taken in Moscow and Leningrad. The beautiful concubines, the passionate men, the exotic nature, the "crazy" races, the intricate tricks, the mystery and the mysticism - all this was to captivate the European audience. The plot is based on the legend of the Death Tower in Bukhara (Kalon Minorai).

The screenwriter A.Balagin wrote a melodramatic adventure about the beautiful Jamal from Khiva, who fell in love with a poor young man without knowing the history of the tower. The film manages to entertain as well as inform.

Verigo-Darovsky, a cinematographer who was committed to the pre-revolutionary film tradition, shot the film statically, using medium and general plans, resulting in a much slower pace. In the episode of the uprising, the weaknesses of the director V. Viskovsky were felt. In general, and above, the insurgents' attack scene looks like Muslims heading to the mosque for a religious holiday: the "rebels" are in no hurry to take the Emir's palace.

In turn, the cameraman Verigo-Darovsky took the fight on a stationary camera, as a result of which he looked like an outside observer who recorded only the part of the event that entered the camera. The way this episode is filmed is so simple that you can often see the screen getting darker. One of the participants in the mass scene was filmed on a stationary camera.

Despite its shortcomings, it was the first film to be shot in Uzbekistan. Probably a factor as to why they're doing so poorly. The Uzbek audience was excited not only by the events of the film, but also by the fact that familiar events were filmed.



As for the cameraman Verigo-Darovsky, he worked for many years in the studio "Sevzapkino". During these years, he was accompanied by cinematographers from pre-revolutionary cinema. Among them were N. Kozlovsky, I. Frolov, G. Lemberg, E. Rillo, A. Kyun, A. Drankov and other operators. They were all professional practitioners. It was worth envying their artistic culture and professionalism. Traditionally, their job was to install the device on a water polo, to clearly define the exposition, and to photograph the events taking place in front of the device in an almost flat light, with a light effect, in accordance with the technical requirements.

The constant height of the device is about 120 centimeters. Very simple tasks, such as relocating equipment, changing plans in general, medium, or large, have rarely been done. It was not easy for Verigo-Darovsky to change his priorities. Unlike Moscow and Gordanov, he was not able to make a "revolution" in the field of cinema.

Verigo-Darovsky, like many Russian cinematographers, linked his destiny to Uzbekistan. He took an active part in the production of plots for the film magazine "Uzbekistan". The stories taken by Verigo-Darovsky in those distant years have become invaluable documents about Uzbekistan's recent past. All of them are kept in the archives of film and photo-phono documents in Tashkent.

It is safe to say that the first film made in the early 1930s was a major step in the cinematography of Uzbek films of the silent film era.

In the 1930s, various films were made in the studio. Their artistic level also

varied. After all, these films were made by different artists. In those years, another propaganda film, *Tikhoi Sapoy*, appeared. The leader of the enemies in the film is played by a woman. The filmmakers' choice was the beginning of his failure.

At the time, it was difficult to describe a woman who had just been freed from slavery as a leader of the enemy. Besides, there is no meaning or reason in this woman's actions, she only fulfills the wishes of the authors. According to the author's order, Gulomova is a hot-tempered woman with a gauze scarf on her head, a pistol hanging around her waist, and she is very old. She looks like a warrior, puts her lakes between her wide belts and every time he spoke to the kolkhozists he raised his head proudly and looked straight into the hall where the spectator was sitting. There were so many flaws in the film that it didn't work out. Therefore, I do not think it is necessary to dwell on the work of operators V. Asmus and Adigov.

If we analyze the work of cinematographers in silent Uzbek films, they have a people with an ancient culture, traditions, character, whose way of life, love and hatred are still unknown to the world audience. have discovered a country that is struggling to survive on its native land.

The abundance of sunlight has affected the visual resolution of many silent films. Talented and experienced cameramen, who are well versed in the rules of photography, were able to make artistic use of the bright sunlight and the contrast between the shadows. The skillful comparison of light and shadow, and their



proper combination, resulted in stunning images.

Another common denominator in the work of cinematographers in the era of silent cinema is the overuse of exotics: in the frame, of course, torn national costumes, strange rooms, muddy streets, gleaming walls. Perhaps this can be explained by the fact that at that time many Uzbeks lived in such houses, wore dirty coats and skullcaps, and part of the population lived in poverty. The creators did not show the rich inner world of these people, their kindness, humanity and sincerity in their relationships, but insisted on external signs.

Although the cinematography of these films is below world standards, and the operators have not created films with amazing visual resolution, we are still very grateful to them. Because with their films, they immortalized our lives in the 1920s and 1930s.

Nowadays, every frame of these films is watched like a documentary. With their work and films, these cameramen have paved the way for a new generation of Uzbek cinema. They left bright memories of themselves.

As the years go by, we recognize one thing: how technically equipped studios are important in the development of the art of cinematography. In most cases, an operator who wants to put his creative idea into practice will need expensive and modern photography equipment that is not available in small studios. Because of this, the operator is often forced to abandon complex experiments and solve his idea in a simpler way. Which, of course, made the video an overnight sensation.

All the great cinematographers who have made world-class films have worked in large studios with great technology. Uzbekkino was far from technically advanced, and this was reflected in the artistic level of films made during the silent era.

Great achievements of Uzbek cinema in the 1940s: such films as "Tahir and Zuhra" (1945), "The Adventures of Nasriddin" (1947, directed by NGaniev), "Alisher Navoi" (1948, directed by K. Yormatov) photographed Realistically shot, these historical films depict the life and culture of the distant past, the internal processes of society.

Among the products of the Tashkent film studio in the 50s were devoted to topical issues, historical themes: "Ibn Sino" (1957, directed by K. Yormatov), "Kutlug Kan" (1956, directed by L. Fayziev), "Furkat" (1959, directed by Y.Agzamov) depicts the past life of the Uzbek people.

The 60s were marked by a number of achievements in the field of cinema. In 1959, Uzbek filmmakers took over the new building of the Uzbekfilm studio. Here, along with older artists K.Yormatov, Z.Sobitov, Y.Agzamov, M.Krasnyansky, N.Ryadov, V.Sinichenko, V.Yeremyan, young artists: directors Sh.Abbasov, A.Khachaturov, A.Hamraev, D .Salimov, R.Batirov, H.Akhmar, U.Nazarov, A.Akbahojaev, E.Ishmukhamedov, Q.Kamalova, operators H.Fayziev, D.Fathullaev, L.Traviskiy, T.Eftimovskiy, artists E.Kalantarov , Y. Pushin, N. Rakhimbaev and others began their creative work. The cinema of this period is rich in different genres, directions and themes. Historical films of this period: "Star of Ulugbek" (1965, directed by L. Fayziev),



"Last Days" (1970, directed by Y. Agzamov) also belong to this period.

For the first time, the courage of the Uzbek people during the Second World War was reflected: "You are not an orphan" (1963, directed by Sh. Abbasov), "Forty-first year apples" (1970, directed by R. Botirov), , come back alive "(directed by L.Fayziev).

In the 1970s, Uzbekfilm made several historical films. These are: "Alone among people" (1974, directed by K.Yormatov), "Man follows birds" (1976, directed by A.Khamraev), "Abu Rayhon Beruni" (1975, directed by Sh. Abbasov), "Youth of Daho" (1983, directed by E.Ishmuhamedov) and others. The pages of the history of the Uzbek people are opened in them, the figures of historical figures - the poet Nodira, the poet Mushfiq and scientists - Beruni, Ibn Sino are embodied. The children's film "Shum bola" (1977, directed by D. Salimov) tells the story of the past of our people.

In the 1970s, several historical films were made in collaboration with foreign film studios. Films "The Story of Two Soldiers" (1977, directed by Z. Sobitov), "Ali Bobo and the Forty Thieves" (1980, directed by L. Fayziev and U. Mehra), dedicated to the war years with Bulgaria. taken. In 1975, a screenplay workshop was established at the Uzbekfilm film studio.

During the years of independence, the Uzbekfilm studio has made a number of historical films. "Potter and Persimmon" (1991, directed by G. Bzarov), "Margiyona" (1997, directed by H. Fayziev), "The Great Amir Temur" (1998, directed by I. Ergashev, B. Sodiqov), "Last Days" (1998, directed by M.Abzalov), "Fields left by my father" (1998, directed by Sh.Abbosov),

"Preacher" (1998, directed by Yu.Rozikov), "Alpomish" (2000, directed by P. Fayziev), "Comrade Boykenjaev" (2002, directed by Yu.Rozikov), "Mesh Polvon" (2002, directed by M.Abzalov), "Tulip in the Snow" (2003, directed by A.Shahobiddinov), "Yodgor" (2003, directed by H.Nasimov), "Efendi and Azroil" (2004, directed by H.Nasimov), "Vatan" (2006, directed by Z.Musakov), "Utov" (2007, directed by A.Shahobiddinov), "Chess Miracles in the Land of the Rising Sun "(2008, directed by J. Ishakov, " Lead "(2014), " Berlin - Akkurgan "(2018, directed by Z. Musakov) Many of them have participated in international film festivals, won top places and were recognized in many countries. In particular, the film "Vatan" by director Z. Musakov (cameraman A. Ismailov) 2007 It won the Best Asian Film nomination at the 50th International Film Festival in Kuala Lumpur, Malaysia in 2006. The same film won the Grand Prix and Diploma at the 2006 International Film Festival in Smolensk, Russia.

Today, the film industry is fully supported by the state. A solid legal basis for the development of the national cinematography has been created, and the development of the production base has begun. Every year, the state budget allocates guaranteed funds for the needs of the national cinema, and the necessary legal documents are developed to attract additional investment.

As in all social spheres of our country, today a lot of attention is paid to the national cinematography. In particular, on August 7, 2017, the President of the Republic of Uzbekistan Shavkat Mirziyoyev adopted Resolution No. PP-3176 "On measures to further develop the national



cinematography" and began a process of radical change in the industry. Comprehensive support of the film industry, development and, if necessary, its complete re-formation of the material and technical base, the creation of films on current, contemporary topics with a deep understanding of the role of cinema in educating young people, world standards. At the national level, special attention was paid to the creation of films that are widely recognized in world art.

The meeting focused on the gradual increase in the number of national films and cartoons in the framework of the Action Strategy of Uzbekistan for 2017-2021 and the development of 30 feature films, 50-60 documentaries a year by 2021 at the expense of state funds. and the creation of popular science films and 50 cartoons was highlighted.

Due to the special attention paid to the history of our country, in the last 5 years, many feature films and documentaries on historical themes have been made. The fact that most of the films made in 2018 are on a historical theme also proves our point. These include "Islamkhoja" (2018), "Berlin-Akkurgan" (2018), "Imam Abu Isa Muhammad Termizi" (2019), "Kokand wind" (2019), "Avloni" (2019), "Ilhaq" (2020), "Ibrat" (2020), "Farida's 2000 songs" (2020) and other films were made.

At the same time, the film studio will present patriotic songs "Elparvar" (2018), "Behind Peace" (2018), "Life" (2018), "101" (2020), "101 flights" (2020), "Baron 2" (2020), "Opa" (2018), "Parvoz" (2018), "Hot bread" (2018), "August 1" (2019), "Ota rozi" (2019), "Colorless dreams" (2020), "Lonely Boat" (2020), "Sea" (2020)

and other films have been made and are being made.

It should be noted that over the past 5 years, international relations in the field of Uzbek cinema have expanded significantly. As an example, the film "Sarvqomat dilbarim" (2018) based on the work of the famous Kyrgyz writer Chingiz Aitmatov was shot in collaboration with Kyrgyz filmmakers. The Taste of the Sun "is being filmed.

Resolution of the President of the Republic of Uzbekistan dated July 24, 2018 No PQ3880 "On additional measures for the development of the national film industry", the creation of documentaries and feature films about famous poets and writers with statues in the Alley of Writers work has begun. As a result of this work, "Said and Saida" (2018), dedicated to the life of Said Ahmad and Saida Zunnunova, "Spring of Love" (2020), dedicated to the life and work of famous writers Hamid Olimjon and Zulfiya. and other films were filmed. At the same time, the creative team of the Department of "Sound Directing and Camera" of the Uzbek State Institute of Arts and Culture in collaboration with other film professionals dedicated to the works of the great Uzbek poet, folk singer Muhammad Yusuf "Muhammad Yusuf: Ulugimsan Vatanim" ! " The shooting of the feature-length documentary is underway under the direction of director Iqbol Melikoziev.

Adoption of the Decree No. PF6202 of April 7, 2021 "On bringing the film industry and industry to a new level, further improving the system of state support for the industry" is a step towards the development of Uzbek cinematography. took it to a new level in a sense. According to it, the higher educational institution of



the Academy of Cinematography of Uzbekistan under the National Agency of Cinematography of Uzbekistan, the state institution "National Film Fund of Uzbekistan" financed from the budget on the basis of SUE "Republican Film Fund", the private institution on the basis of SUE "Uzbekfilm". It is planned to establish a state unitary enterprise Uzbekfilm, regional and Tashkent regional branches of the Agency, which will provide services to film companies in the production of films, cartoons and series.

At the same time, SUE "Youth Creative Experimental Studio" will be renamed into SUE "Youth Film Studio". Films produced by local film companies and their source materials, as well as video and photo materials on major projects in the country will be transferred to the National Film Fund of Uzbekistan for storage.

The remaining funds of the liquidated unitary enterprises, their buildings (facilities) and material and technical base will be transferred to the account of the Agency and its regional branches.

15% advance payment of the import contract signed between the Agency and the Danmon group (Kingdom of Denmark) for the tender for the purchase of film production equipment, technological systems and multimedia products from the state budget provided.

To cover the remaining 85% of the import contract, the NBU will receive a loan from the Austrian bank Raiffeisenbank for a period of 5 years.

Reimbursement of principal, interest, insurance and commissions on the loan of the Austrian bank "Raiffeisenbank"

Funds from the use of purchased film equipment, collected in a special account opened in the Treasury of the Ministry of Finance part is done at the expense of the State budget.

As we can see, this document can be called a historical document that literally takes Uzbek cinema to a new stage of development. The purpose of introducing this document is to further develop the national cinematography, to fully reflect the essence of the idea of national independence in the glorious changes and achievements of the country through the art of cinema, artistic, documentary, popular science and to increase the importance of cartoons in the life of our people, especially in the education of young people.

CONCLUSION

In conclusion, the number of young filmmakers who are enriching the Uzbek cinematography with their unique creations is gradually expanding. To this day, the problems in the art of cinema are being solved.

Today, we live in the midst of national independence plans and aspirations, and we are moving toward a third renaissance. As we are on the verge of rebuilding the society in which we live, this renewal applies not only to economics or politics, but also to enlightenment, science, art, culture, and all levels of thinking. These updates are more or less reflected in the art of cinema and continue to be found. At the same time, the national screen art itself is undergoing significant changes.

Uzbek filmmakers have a great task to preserve and develop the best achievements of our national cinematography, to convey the artistic



expression of the idea of national independence to the audience in an alternative form, combining national and universal values. Iyat and qualification are sufficient. Original art inspires people to higher ideals. So our words and deeds must be the same. First of all, we need to bring nationalism, the Uzbek spirit, the atmosphere of our country to the films, and

in this regard, large-scale reforms are being carried out. Based on the invaluable experience of our masters of cinematography, we need to restore not only the love of the people, but also the historical glory of the national cinema, and we will certainly achieve this in the near future.

References:

1. Dr. Tadjibayeva O.K.; Melikuziev I.M.; Khusanov Sh.T., Issues of the using the Special Effects as means of Visual expression in the Cinema art. European Journal of Molecular & Clinical Medicine, 7, 2, 2020, 2204-2215.
2. Ikbol Melikuziev. (2020). CINEMATOGRAPHER'S ABILITY IN THE CREATION OF GRAPHIC IMAGE IN UZBEK HISTORICAL FILMS. International Journal of Advanced Science and Technology, 29 (05), 1554 - 1567. Retrieved from <http://sersc.org/journals/index.php/IJAST/article/view/10078>
3. Ikboljon, M., & Tirkashaliyevich, K. S. (2019). Creative researches of young cameramen on the creation of graphic image in modern uzbek feature films. International Journal of Engineering and Advanced Technology, 9 (1), 5230-5236. doi: 10.35940 / ijeat. A2948.109119
4. Khusanov, S. (2018). Poetic methodology in Uzbek cinema 60-70 p. Culture and Arts of Central Asia, 7 (1), 6.
5. Khusanov, S. T. (2017). THE ROLE OF LIGHTING IN CINEMATOGRAPHY ART. Modern Science, (3), 163-165.
6. Khusanov, S., Bazarbayev, B., & Xidirova, K. (2020). Lacking professional personnels as the major issue in the "karakalpakfilm" cinema studio. International Journal of Psychosocial Rehabilitation, 24 (Special Issue 1), 766-773. <https://doi.org/10.37200/IJPR/V24SP1/PR201216> Abul-Kasymova X., Teshabaev J., Mirzamuxammedova M. Cinema of Uzbekistan. - T.: Izd-vo lit. and art im. G. Gulyama, 1985
7. Abul-Kasimova X. Cinema and xudojestvennaya kultura Uzbekistana. - T.: "Fan", - 1991.
8. Abulkasimova H. Fundamentals of Cinematography i / H. Abulkasimova; editor-in-chief
9. H. Ikromov; Uzbek State Institute of Arts. - T.: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2009. - 100 p.
10. Akbarov H. Literature and cinema. - T.: G'. Gulom Publishing House of Literature and Art, 1984
11. Akbarov H. Magic rain. Years and movies, on the threshold of maturity, the screen and two problems. - T.: Literature and Art Publishing House, 1977. - 176 p.
12. Aliev M. People's favorite art. - T.: Literature and Art Publishing House, 1973. 134 p.
13. Aliev M. Fundamentals of Cinema: The Ministry of Culture of the Republic of Uzbekistan is a textbook for students majoring in culture and education. - 2nd revised and supplemented edition. - T.: Teacher, 1993. - 160 p.



14. Aliev M. Same with time. (On the example of Uzbek cinema) - T.: "Uzbekistan" 1983.
15. Axmedov B. Under the sign of cinema. - T.: 2005 y.
16. Ahmedov B. One day and one life. Academic Service Printing House. - T.: 2005. - 148 p.
17. Kopadze O. Ways of development of Turkish feature cinema. - T.: 2005 y.
18. Mahmudov J., Mahmudova H. Fundamentals of directing. Textbook for students of the University of Arts / - T.: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2008. - 224 p.
19. Muhammedov M. In the footsteps of teachers. - T.: 2003 y.
20. Haytmatova S., Abulkasimova H. From the history of art of Uzbekistan: Uzbek cinema in the period of independence. Tashkent State Institute of Culture named after Abdulla Qodiri. - T.: 2008. - 134 p.
21. Teshabaev D. Uzbek cinema: search and hope. M., Bureau of Propaganda sov. Cinematography, 1984.
22. Art of Uzbekistan. (1991-2001) - T.: "Sharq", 2001. - 204 p. (Dedicated to the 10th anniversary of the independence of the Republic of Uzbekistan).
23. National Encyclopedia of Uzbekistan. Volume 4 - T.: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2002. - 704 p. National Encyclopedia of Uzbekistan. Volume 12 - T.: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2006. - 712 p.
24. Art of Uzbekistan: Globalization and National Identity. Proceedings of the scientific-practical conference of young scientists. - T.: "Yangi asr avlod", 2004. - 58 p.
25. Art of Uzbekistan: traditions and creative research. Proceedings of the scientific-practical conference of young art historians. - T.: 2007. - 90 p.
26. Documentary film of Uzbekistan: Independence period, 1991-2007 / Compiler and editor-in-chief S. Haytmatova; OJSC Scientific-Popular and Documentary Film Studio of the Republic of Uzbekistan, Institute of Art History of the Academy of Arts of Uzbekistan. - T.: ART FLEX, 2008. - 116 p.
27. National Agency "Uzbekkino" Association of Cinematographers of Uzbekistan.
28. Proceedings of the 2008 Government-sponsored Film Conference (March 9-13).
29. «Zrelishchnye iskusstva v sisteme khudojestvennoy kultury Uzbekistana XX vek» tom 2. - T.: «San'at» zhurnali nashriyoti, 2009. - 174 p.
30. Film * s magazine (August 2006 and January 2007 issues).