

UDC 821.51;821.512.161

DOI <https://doi.org/10.24919/2308-4863/59-1-10>**Kamran GASIMOV,**

orcid.org/0000-0001-9211-5232

PhD student at the Film Studies and Screen Dramaturgy Department

Azerbaijan State University of Culture and Arts

(Baku, Azerbaijan) k.gasimov@azernewmedia.com.az**THE CONCEPT OF HOMELAND IN THE CONTEXT OF UZBEK AUTEUR CINEMA**

The destruction of the traditions of socialist realism in Uzbek cinema began in the late 80s of the 20th century. Uzbek cinema became the first cinematographer to revolutionize the cinema of the Turkic peoples of Central Asia. The departure from the traditions of socialist realism continued in the first fantastic film of Uzbek cinema, "Abdullajan, or Dedicated to Spielberg", filmed by director Zulfugar Musakov in 1991, which was highly popular at that time. Zulfugar Musakov was born in Tashkent in 1958 and graduated from the Tashkent Theater Institute named after A. Ostrovsky. In this screenplay produced by Vatan, one of the first independent studios of Uzbek cinema, the events take place in the Soviet collective farm called "Communism". Bazarbay Narmatov, one of the forerunners of the collective farm, discovers the flying saucer that crashed on the territory of the collective farm. Bazarbay, who found an alien child on board the spaceship, does not tell anyone about it, rather, he begins to describe him as his illegitimate son. Using his supernatural power, Abdullajan begins to benefit the kolkhoz excessively: "cows grow, fruits and vegetables grow to an incredible size." If we analyze the current state of Uzbek cinema, then three directions can be distinguished:

- rapprochement with the classics of national literature, as well as with the works of modern authors;
- appeal to historical topics that excite the modern audience and received a new interpretation in the works of Uzbek writers;
- development of the moral theme from the point of view of modern national ideology.

The drama "Homeland" filmed by director Zulfukar Musakov in 2006 is about the Soviet regime's hostile classification among acquaintances, friends, even within a family, and the tragic fate of people who suffered from this process for years. "Homeland" represented Uzbekistan at the "A" category film festivals held in London and Moscow, and was awarded with special diplomas, as well as the Grand Prix of the "Kinoshock" Festival held in Anapa in 2007. The socio-political processes that have taken place in the world in recent years, and the widespread spread of terrorism in the international world, undoubtedly brought new themes to Uzbek cinema. In this way, the film "Father is sick" appeared as a screenplay presenting the psychology of terrorism. If Zulfukar Musakov uses long shots in the film Vatan, cinematographic elements aimed at revealing the inner world of the characters, the film "Father is ill" completely departs from this principle and succeeds in creating action. In general, the action genre is considered one of the most requested directions in Uzbek cinema in recent years.

Key words: Musakov, Uzbekistan, homeland, Central Asia, new wave, Hamrayev, individual style, Uzbek film.

Kamran GASIMOV,

orcid.org/0000-0001-9211-5232

аспірант кафедри кінознавства та екранної драматургії

Азербайджанського державного університету культури і мистецтв

(Баку, Азербайджан) k.gasimov@azernewmedia.com.az**КОНЦЕПЦІЯ БАТЬКІВЩИНИ В КОНТЕКСТІ УЗБЕЦЬКОГО
АВТОРСЬКОГО КІНО**

Руйнування традицій соціалістичного реалізму в узбецькому кіно почалося в кінці 80-х років 20 століття. Узбецький кінематограф став першим кінематографістом, який здійснив революцію в кіно тюркських народів Середньої Азії. Відхід від традицій соціалістичного реалізму продовжився в першому фантастичному фільмі узбецького кінематографа «Абдулладжан, або Присвячується Спілбергу», знятому режисером Зульфугаром Мусаковим у 1991 році, який користувався великою популярністю на той час. Зульфугар Мусаков народився в Ташкенті в 1958 році, закінчив Ташкентський театральний інститут імені А. Островського. У цьому сценарії, створеному однією з перших незалежних студій узбецького кінематографа «Ватан», події відбуваються в радянському колгоспі під назвою «Комунізм». Базарбай Нарматов, один із передовиків колгоспу, виявляє літаючу тарілку, яка впала на території колгоспу. Базарбай, який знайшов на борту космічного корабля інопланетну дитину, нікому про це не розповідає, скоріше починає називати його своїм позалюбним сином. Користуючись своєю надприродною силою, Абдулладжан починає приносити колгоспу непомірну користь: «корови ростуть, фрукти й овочі виростають до неймовірних розмірів». Якщо проаналізувати сучасний стан узбецького кіно, то можна виділити три напрямки:

– зближення з класикою вітчизняної літератури, а також із творами сучасних авторів;
– звернення до історичної тематики, яка хвилює сучасну аудиторію і отримала нове осмислення у творчості узбецьких письменників;

– розробка моральної теми з точки зору сучасної національної ідеології.

Драма «Батьківщина», знята режисером Зульфукаром Мусаковим у 2006 році, розповідає про вороже класифікування радянського режиму серед знайомих, друзів, навіть у родині, та трагічну долю людей, які роками страждали від цього процесу. «Родина» представляла Узбекистан на кінофестивалях категорії «А», що проходили в Лондоні та Москві, і була нагороджена спеціальними дипломами, а також Гран-прі фестивалю «Кіношок», що проходив в Анані в 2007 році. Соціально-політичні процеси, які які відбулися в світі в останні роки, і широке поширення тероризму в міжнародному світі, безсумнівно, привнесло нові теми в узбецький кінематограф. Таким чином фільм «Батько хворий» з'явився як сценарій психології тероризму. Якщо у фільмі «Ватан» Зульфукар Мусаков використовує довгі кадри, елементи кінематографії, спрямовані на розкриття внутрішнього світу героїв, то у фільмі «Батько хворий» повністю відходить від цього принципу і вдається створити дію. Взагалі бойовик вважається одним з найбільш затребуваних напрямків в узбецькому кінематографі останніх років.

Ключові слова: Мусаков, Узбекистан, батьківщина, Середня Азія, нова хвиля, Хамраєв, індивідуальний стиль, узбецький фільм, роман, психологізм, азербайджанський народ, моральний бунт, протестна література.

Introduction. The collapse of the traditions of socialist realism in Uzbek cinema began in the late 80s of the XX century. Film studio “Uzbekfilm” created such films as “Who are you?”, “Stone Idol”, “Stone Fairy Tale”. The well-known Uzbek film director Ali Khamraev explains the state of Uzbek cinema in the Soviet period in this way: “We were friends, we talked a lot. Some of my friends, now deceased, were too independent. Andrei Tarkovsky, Kira Muratova, Alyosha German and others; each of them personified a special group of people dissatisfied with the existing regime. Of course, it depends on the character. Personally, my character was passed on to me from my father. My father was a screenwriter and actor. He died in 1942, during the Second World War. He was said to be a straight man who spoke the truth to his face. I was not afraid of anyone or anything”. The world-famous film director Antonioni spoke very flatteringly about A. Khamraev, with whom he planned a joint project “Teimur”. This project was not destined to take place, the director tells the following about the reasons: “This project interested me in 1966. On the cover of one of the diaries was written “1966, Teymur”. While working on the script, I was invited to Italy on the initiative of Michelangelo Antonioni. Famous producers found financial means and decided to make this film together with the Soviet Union. Then the USSR collapsed, and Uzbekistan decided to put this film into production. I brought \$40 million from abroad, Uzbekistan added \$12 million, totaling \$52 million. The creative team consisted of filmmakers from Italy, Yugoslavia, France and Russia. Thousands of costumes have already been sewn, weapons and props have been prepared, scenery has been built in Kazakhstan, including the scenery of the palace of Emir Teimur”.

Discussion. It was at the end of the preparatory period that the end of the existence of the USSR was announced and, accordingly, the available financial

resources collapsed. The Italians declared themselves bankrupt and, having received insurance, were able to escape in this way. In a word, the project did not materialize”. The director of the project, Ali Khamraev, explained in his interview to Real TV about the withdrawal from the production plan of the proposed film about Emir Teymur.

Uzbek cinema was the first cinema among the cinematographies of the Turkic peoples of Central Asia, which took a revolutionary path. The retreat from the traditions of socialist realism continued with the creation in 1991 by director Zulfikar Musakov of the first Uzbek science fiction film “Abdullajan, or Dedicated to Steven Spielberg”, which gained great popularity in those years.

Zulfikar Musakov was born in 1958 in Tashkent, graduated from the Tashkent Theater Institute named after A. Ostrovsky. In this screen work, created at one of the first independent studios of Uzbek cinema “Homeland”, the events take place on a Soviet collective farm called “Communist”. Collective farm leader Bazarbay Narmatov discovers a crashed flying saucer on the collective farm territory. Bazarbay, who finds an alien child on board a spaceship, does not inform anyone about it, rather, he adopts him as an illegitimate son. Using his supernatural abilities, Abdullajan brought great benefits to the kolkhoz: the number of cows increased, and vegetables and fruits grew to an unprecedented extent.

Since 1996, new paths of development have opened up for the national cinema. Based on the decision of the Cabinet of Ministers No. 247 of July 12, 1996, the state joint-stock company “Uzbekkino” was organized. The decree gave impetus to the bold identification of the problems of modern Uzbek cinema, the search for ways and means to attract viewers, the possibility of self-financing and material support for activities, arming with new equipment and technologies. It was thanks to this that such films as “The

Eldest Daughter” (R. Kubaeva), “Everything around was covered with snow” (K. Kamalova), “Give back my star” (F. Davletshin), “The Great Ruler” (I. Ergashev, B. Sadykov), “Father’s Valleys” (Sh. Abbasov), “Margiana” (Kh. Faiziev), “Past Days” (M. Abzalov, H. Fayziev), “On Foot” (R. Malikov), “Praise to the Almighty” (Z. Musakov), “Love” (I. Ergashev) appeared. These films take a fresh approach to solving modern problems. At the present time, the social significance of films is growing, in the creation of which the work of local authors predominates. Reworked folklore, historical, modern and philosophical themes have now received a new sound. The films “The Kingdom of Women” (Y. Razykov), “Chayengul” (S. Nazarmukhamedov), “Paris Momo” (M. Radjabov, M. Tuychiev), “She” (Z. Musakov) and others are considered the best films of our time. Nabi Ganiev is considered the founder of Uzbek cinema, his films have gained worldwide fame. The work of the People’s Artist Kamil Yarmatov has become a bright page in the national cinema.

Thanks to the work and great contribution to the national cinema of such masters as directors Y. Agzamov, Sh. Abbasov, L. Fayziev, Z. Sobitov, R. Botirov, A. Khamraev, A. Kobulov, K. Kamalova, Z. Musakov, I. Ergashev, Kh. Faiziev, cameramen Kh. Faiziev, A. Pann, M. Krasnyansky, A. Mukarramov, M. Penson, D. Fatkhullin, A. Ismailov, L. Travitsky, D. Abdullaev and others, Uzbek cinema has become truly national. Their merit is also in the development of the figurative system of national cinematography. During the shooting, cameramen use the latest equipment and modern technologies, masterfully work with light and color, convey plasticity, dynamics, rhythm, plan and style of the material, study foreign experience and apply it in their work. The films of young directors and cameramen deserve special attention. Not so long ago, many film works were devoted mainly to everyday problems, but recently there has been an interest in social and spiritual topics. From this follows the conclusion that in the future we should expect the appearance of artistically valuable works with deep content, glorifying the Homeland. In a word, today Uzbek cinematography is developing rapidly based on foreign experience, enriched in form and content. Works that are integral from an artistic and ideological point of view are being created everywhere, problems associated with the creation of an artistic image are being solved. Given the rapid development of the cinematography of Uzbekistan, the theoretical study of cinematography by the science of art history is becoming increasingly important. To date, Uzbek directors continue to shoot five or six films a year with short breaks. Many of

them participate in international festivals and receive awards. One of these films is Yusup Razykov’s film “The Orator”, in which he tried to tell, using the example of his hero, about the difficult parting with his past for Uzbeks. “There, the hero was clearly visible as a conformist, speaker, who entered the service of the Bolsheviks in order to save his family”, says Razykov. – “He had three wives, and in order to save this world, he goes to serve as “red”, simply becoming a speaker and managing to captivate the masses. At the same time, he has his own family, which goes against the ideology of the new life”. The processes taking place today speak of a change of generations, the emergence of new filmmakers who, in the new market conditions, are actively looking for ways to apply their efforts to create such films, which would combine artistic qualities and features capable of providing interest to themselves from the audience. Today, when interest in national history and literature has increased, Uzbek cinematographers cover in their work an even wider range of problems, genres and stylistic forms. In the late 90s, such feature films as “Emir Teymur”, “Past Days”, “Bomb”, “Margiana”, “On Foot”, “Alnamysh”, “Love”, “Father’s Valley”, “Chayengul” and others, were created by such directors as Sh. Abbasov, I. Ergashev, M. Abzalov, Zh. Musakov, R. Malikov. Dozens of documentaries on various historical and contemporary topics have been released. If we analyze the state of Uzbek cinema today, we can distinguish three areas:

- rapprochement with national classical literature, as well as the work of modern authors;
- an appeal to historical topics that excites a modern viewer who gained a new interpretation in the work of Uzbek writers;
- Development of a moral topic from the point of view of modern national ideology.

These trends are increasingly intensifying, enriched with new colors. We are talking about the ribbons of the “Uzbekfilm” “Love” (scriptwriter U. Azim, director I. Ergashev), “Chayengul” (scriptwriters H. Sultan, H. Dustmukhamedov, director S. Nazarmukhamedov), “Chimildik” (based on the play by E. Khushvakhtov, director M. Abzalov), “Tulip in the snow” (author Chulpan, directors E. Tuychiev, A. Shakhobiddinov).

I would like to especially highlight the Oskor tape. In the center of the plot is the fate of a young man named Jura. The actor A. Kamraev managed to reveal the complex world of his hero, the motives of his behavior, directness and honesty. “Films such as Oskor are a guideline for those who are in search of directors. National literature is a huge wealth that will inspire the real art of filmmakers for a long time.

The drama "Homeland" filmed by director Zulfiqar Musakov in 2006 tells about the tragic fate of people who suffered from class enmity between acquaintances, friends, and even family members for many years during the Soviet regime. The film "Homeland" represented Uzbekistan at category "A" film festivals in Moscow and London, where it was awarded special diplomas, and also won the Grand Prix at the "Kinopoisik" festival held in Anapa in 2007. The Director of the Joint Stock Company "Uzbekfilm" Sergei Kim notes in an interview given to the newspaper "News of Uzbekistan" on March 3, 2006: "'Rodina" in recent years has been the largest film in terms of scale. It is about a person who comes to understand the meaning of the word "Homeland" through his fate. There is great love, and betrayal, and joy, and sadness, and a cruel war ... The events in the film take place from 1937 to the present time. We believe the film will be a big event" («Скоро премьера фильма Ватан»).

In the matchmaking scene, when Banovsha, in violation of all laws and traditions, sits opposite the groom's matchmakers, her impudent behavior, and even an invitation to Qurban to be present at this, if it does not give the impression of the veracity of what is happening in the Muslim environment, then this should be taken as a normal case from the point of view of the loss of national and moral values in postmodern consciousness. The summons from the draft office, which came at the end of the scene, marks the beginning of hard trials, the collapse of human destinies before the war factor, and raises the topic from the regional level to the universal level. At the recruiting station, biting off the same bread according to Uzbek customs, teenagers, who will go to the front in half an hour, display a symbol of unity and fidelity on the screen. The celebration of the victory of the Germans over the Soviet soldiers on the ruins of the city destroyed by the war and the sending of Qurban, who was captured in this battle because of an empty gun, to the "death camp" confirms the author's desire to look at local problems from a universal perspective. The fact that Gurbani, who was captured by the Germans and served in the Russian Liberation Army, told the Russian officer in German uniform in the "death camp" that "I am hungry, but I will not eat German bread" indicates the presence of an element of socialist realism: The offer of this Russian officer (Vladimir Isayev) to Gurbani to join the Turkestan Legion, which served the fascists, "Here are two stools, choose one of them" by the offer of Gurbani to choose a stool with a prisoner's clothes, clearly proves the concept of inseparable attachment to the Homeland in his understanding. Jamshed Mamadjanov writes in the article "Turkestan Legion": "On

November 15, 1941, the Turkestan Legion, consisting of 4 companies, was created as part of the 444th Guards Division. Along with Caucasians, Georgians and Armenians, the legion included Turkmens, Uzbeks, Kazakhs, Kyrgyz, Karakalpaks and Tajiks. The soldiers were promised the creation of the state of Great Turkestan under the protectorate of Germany (Мамаджанов, 2015).

As Hamid, returning from the war, blocked Banovsha's path, she angrily protested: "Aren't you ashamed to block the path of a married woman?" In response to the question, he said, "No matter how difficult it is, I have to say that the victim is dead" and the events taking place in parallel in the present time, when the elderly Qurban buys an ax in the store and continues on his way, find their justification. After returning from the war, Hamid, who came to work in the police, accuses Banovsha of sabotaging the work and inciting his link to do so. In exchange for the charges being dropped against her, he proposes marriage to her, which looks like an element of low genre. When an elderly Qurban asking a water seller on the side of the road if he knows Hamid, he gets the answer: "In our village, no one calls his sons by this name, because he served in the People's Commissariat for Internal Affairs and caused harm to everyone", then the previous scene of the dialogue between Hamid and Banovshi rises from a low genre to a high one.

The next scene of the capture of the "death camp" by the Anglo-American-French-Soviet troops is presented, as it were, through the eyes of Qurban. The officer's statement that "the first table belongs to the Soviet Union" indicates that the Soviet Union, as the winner, claimed even more booty. It shows how Qurban was brought to Uzbekistan in a train car as a prisoner, what restrictions the former prisoners of war faced, who pursued them with severe hardships and sharp contradictions. The presentation by the scriptwriter and director of the film of events in terms of the requirements of a high genre, the formation of his own style is due to the fact that his grandfather also faced similar hardships after the war. Thus, the author adapts the social problem for himself. Professor Aidyn Dadashev interprets the problems of style in his book "Problems of Style in Directing": "The literary critic O.A. Tvorogov, who wrote "Style is the principle of describing the realization of reality, determined by the author", also emphasizes the connection of style only with the author. The opinion of the French theorist J.-P. Sartre "Style is the ability to speak indirectly about the subject of the conversation" not only dictates the exaltation of imagery, which is the bearer of essence, but also insures the author, who is outside the open society" (Дадашев, 2010, 4).

The meeting of Qurban and Banovsha exiled to Siberia, which took place years later, takes place during a walk in parallel rows of prisoners – former prisoners of war – and women arrested on various charges. Although the desire of Qurban and Banovsha to approach each other cannot be fulfilled, Banovsha's exclamation "this is my husband" serves the author to create a psychological portrait. This demonstration of Stalinist repressions, which continued after the end of the war, bears on itself the complex socio-social background of that time. The softened Russian officer's attempt to arrange a meeting with Qurban in the detention center where Banovsha is kept, the message to Qurban about Banovsha's death from a serious illness at night, the construction of retrospective events based on the cause-and-effect relationships related to the finale, the events of the finale and sailing on a boat, the dramatic burden of Qurban leaving Uzbekistan throws on the shoulders of the present time. The meeting of the elderly Qurban with the aged and blinded Hamid is an illustration of the conflict between the authoritarian environment and the democratic one. To Hamid's question "you will kill me", Qurban's answer "I will leave, and you will hang yourself" turns the portrait of Qurban into an image of the bearer of the essence of the idea. The episode where Hamid enters the barn to hang himself, but a few minutes later runs after the taxi taking away Qurban, shouting "Qurban, the rope has broken", acts as a means of expressing postmodernism. When at the end of the film Qurban suddenly dies on a plane flying to America, and to the flight attendant's question "Are you an American", Qurban's son sitting next to his father answers "No, I am Uzbek", then the concept of "Homeland" belongs not only to Qurban, it confirms national identity son of Qurban and his subsequent generations. Thus, Z. Musakov, demonstrating liberalism between classicism and postmodernism, does not completely deny national and moral values; keeping them at the level of nationality, he offers postmodern consciousness a new model of self-consciousness.

The socio-political processes taking place in recent years in the world, the wide spread of terrorism in the international sphere, undoubtedly, brought new themes to the Uzbek cinema. Thus, such a screen work as "Father is sick" appeared, representing the psychology of terrorism. The plot line of the film "Father is Sick", filmed in 2017 by Zulfikar Musakov, is based on the fate of a mother with many children, whose husband is ill. Although it is not easy for a woman to cope with difficulties, she, along with her eldest son, continues to fight for her husband's health. The director raises the theme of extremism and ter-

rorism in the film as universal. As Zulfiqar Musakov said, the script for the film was written even before the problem of extremism and terrorism became relevant for all mankind. The film was conceived five years before it went into production. Critics described this screen work of Musakov as "a comedy in the style of Quentin Tarantino". In this screen work, two storylines develop in parallel. A happy family suddenly faces a misfortune: the father ends up in intensive care, and the mother is forced to decide to become a taxi driver in order to pay for her husband's treatment. Another storyline is based on classic love. The director takes the audience to prison – a young girl accused of murder was imprisoned, and her beloved young man is trying to get her out of there. According to the director's idea, both storylines develop in parallel, and the viewer is waiting for the denouement. Farhad Yunusov, who played the main role in the film, shared his thoughts in an interview with nuz.az on January 1, 2017: "I think that the film turned out to be very good. If you do not take into account some aspects, there can be no claims against him. There is real, genuine cinema, and everything else is business production. All successful films push the boundaries of style and genre. The topic chosen by Zulfikar Musakov is ambiguous. Because, in fact, it is difficult to understand the psychology of a terrorist. In order to reveal such a character, you must first penetrate into his character. Zulfiqar Musakov did it. It is rare when a director manages to reveal a complex topic that is far from everyday issues («Зулфиқар Мусақов сніл узбекський фільм в стилі екшн»).

Another advantage of the film "Homeland" is the erasing of boundaries between genres, which is now more intensely manifested in modern audiovisual art. However, let's take into account that the film "Homeland" was filmed in 2005, and at that time the boundaries between genres were clearer. Musakov should be considered an innovative director in this area. The drama genre can actually easily turn into melodrama at some point in the storyline.

If in the film "Homeland" Zulfikar Musakov uses more long shots, cinematic elements aimed at revealing the inner world of the characters, but in the film "Father is Sick" he completely deviates from this principle and successfully creates action. In general, action is considered one of the most sought-after trends in Uzbek cinema. It is no coincidence that the Honored Artist of Uzbekistan Rano Shoydiyeva, who played the role of Rakhshan in Zulfikar Musakov's film "Homeland", speaking about the current state of Uzbek cinema, said the following: "You know, I remember that in the 90s, none of our neighbors made films. However, at that time, according to the

Decree of the President, we were filming at least 15 films. I don't mean commercial films, I'm talking about state orders. Even our closest neighbors, Kyrgyzstan and Kazakhstan, shot 2–3 films a year. Including commercial films, 50–60 films were released per year. Therefore, we are very proud of the great attention paid to our film industry. Our Uzbek audience loves to see our Uzbek films more" ("Profil", 2019). From this statement it follows that the Uzbek state has always closely followed the development of auteur cinema, and, at the same time, has created conditions for the emergence of independent authors.

Result. During the transition to the new system in the 90s, it occurred to Central Asian cinematographers that the reason for the lack of interest in Uzbek films was the lack of a hero that the audience wanted to see, the weakness of the film's intrigue, or the fact

that the issues raised were not sharp enough. Even if this is partially true, the problem itself sometimes seems too pathetic. Film critics sometimes cite the word as the main hindering factor, not the image, due to the flaws in the films. The style of directing in the cinema of the Turkic peoples of Central Asia has revealed a new cinematography by presenting the cinematographic language in the unity of action and dialogue. The new cinema thought was also a local cinema thought for the cinematographers of the region and had an essentially logocentric character. In fact, this is the main sign of the new local cinematography. In the cinema of Uzbekistan, which is an integral part of the cinema of the Turkic peoples of Central Asia, the style of directing appeared as a synthesis of the manifestation of local cinema thought with European thought.

BIBLIOGRAPHY

1. «Скоро премьера фильма Ватан», газета Новости Узбекистана. № 291, 03.02.2006
2. Мамаджанов Дж.: «Туркестанский легион: враг в тылу СССР», журнал «Евразийское развитие», 03.05.2015.
3. Дадашев Айдын: «Проблемы стиля в режиссуре» (на основе творчества Джаннет Селимовой), Баку-2010, стр. 4.
4. «Зулфикар Мусаков снял узбекский фильм в стиле экшн». URL: <https://www.nuz.uz>, 07.01.2017.
5. "Profil" (с Рано Шойдиевой), передача Real TV, автор Кямран Гасимов. 24 ноября, 2019-й год.

REFERENCES

1. "Skoro prem'era fil'ma Vatan", [The premiere of the film Watan is coming soon] News of Uzbekistan newspaper, No. 291, 03.02.2006 [in Russian].
2. Mamadzhanov Dzh.: "Turkestanskij legion: vrag v tylu SSSR", ["Turkestan legion: the enemy behind the lines of the USSR"] the journal "Eurasian Development", 03.05.2015 [in Russian].
3. Dadashev Ajdyn: "Problemy stilja v rezhissure" (na osnove tvorchestva Dzhannet Selimovoj) [Problems of style in directing" (based on the work of Jannet Selimova)]. Bakui-2010, p. 4 [in Russian].
4. "Zulfikar Musakov snjal uzbekskij fil'm v stile jekshin" ["Zulfikar Musakov made an Uzbek action film"]. URL: <https://www.nuz.uz>, 07.01.2017 [in Russian].
5. "Profil" (s Rano Shojdievoj) ["Profil" (with Rano Shoydiyeva)]. Real TV program, author Kamran Gasimov. November 24, 2019 [in Russian].