

TRANSFORMATION OF FILM GENRES

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Annotation: *The article presents trends in the development of modern cinema and their socio-philosophical analysis. Film production is a digitization of the process, an increase in the possibility of using modern technologies and feedback on its results.*

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Genre transformation in cinema is also heavily influenced by the creative approach of filmmakers. Already, the creators of each era strive to show it through new images, styles, original directorial finds, and not limited to simply depicting the existing reality in society. These aspirations ultimately lead to the discovery of new genres. The tendency of creators to various experiments also creates zmin for the emergence of new genres. For example, the US film director and screenwriter Quentin Tarantino managed to create a completely original style in the history of cinema, harmonizing various genres-the manual in gangster films, comedies, thrillers, melodramas in his films. And Christopher Nolan, a well-known director, harmonized the genres of fiction and drama with philosophical ideas in his films. or example, the US film director and screenwriter Quentin Tarantino managed to create a completely original style in th.

Thirdly, in modern cinema, author's films began to develop rapidly. Author's film refers to a work of cinema that expresses the personal worldview and social pose of a director or screenwriter. The main focus in such films will be not to interest the viewer or earn a large income in the mass market, but to express the personal ideas of the creator. Therefore, the author's film in many cases will be rich in philosophical observations and the characteristic talins of the zamona ranges.

In the last century, the filming of author's films was somewhat complicated and serendipitous. In the 21st century, the penetration of digital technology into the cinema has significantly reduced the production process of films, a situation that has provided ample opportunities for independent directors. Thanks to these opportunities, many vivid examples of author's films began to appear on the World Film Market. For example, in Terrence Malik's 2010 film "The Tree of Life" (2011), which became a three-time nominee for the Oscar Motion Picture Film, reflections on the purpose of man to live, his direct connection with the universe, were interpreted through vivid images. At the center of the Film is the childhood of a character named Jack, his life in his family, his relationship with his father and mother. In it, when the image of the mother is expressed as a tisol of kindness and spiritual divinity, the father is shown in the form of a symbol of perseverance, discipline and Life rules. Jack deeply feels these two worldviews - kindness and law, materialism and spirituality, the connection between nature and man, the struggle. The plot in the film is

not limited to events that took place only in the family of Jack. Malik manifests the history of the whole universe - the emergence of the universe, the formation of life on Earth, the evolution of nature and the existence of man, both through vivid visual frames. Through this, he shows that the fate of a person is a branch of the entire universe process[1].

Andrei Zvyagintsev's 2014 feature film "Leviathan" is a philosophical-social drama that vividly expressed the injustice, corruption and instability of human fate in the system of society and the state in the cinema of modern authorship. The work depicts the part of Nicholas, an ordinary hardworking young man who lives in a distant Russian seaside city. He goes to court because the MA-Hallie head of power tries to seize the court, which was bequeathed to him. Andrei Zvyagintsev's 2014 feature film "Leviathan" is a philosophical-social drama that vividly expressed the injustice, corruption and instability of human fate in the system of society and the state in the cinema of modern authorship. The work depicts the part of Nicholas, an ordinary hardworking young man who lives in a distant Russian seaside city. He goes to court because the MA-Hallie head of power tries to seize the court, which was bequeathed to him. She even calls a lawyer friend from Moscow and asks him for help. However, in the face of corruption and the interests of the power system, the efforts of both him and the lawyer go fruitless: the heroes are defeated in court. At the moment, there is also a severe dramatic moment in Nicholas ' personal life. The film tells not only about the fate of a person, but also about the undesirable system that has managed to make a decision in the whole society. While he reveals real problems in Russian society, his ideas have universal significance. It reveals issues such as the attitude of the state and the individual, the question of justice and truth, the spiritual choice of a person and his weakness in the face of life difficulties. Thinking in this respect, the author's fiction film "Leviathan" is one of the important works that show the tragedy of the modern "little man" before the big order[2].

In Jean-Luc Dardenne and Luc Dardenne's 2011 author film "The Kid with a Bike", the relationship of personality and social environment is described in a lively and simple style. The work depicts a fragmentary 11-year-old boy named Sirel. Her father renounces her and hands her over to a foster care institution. From this point on, the most valuable item for Sirel remains the one left over from his father. The child begins to look for ways to find him. The relationship of personality and social environment is described in a lively and simple style. The work depicts a fragmentary 11-year-old boy named Sirel. Her father renounces her and hands her over to a foster care institution. From this point on, the most valuable item for Sirel remains the one left over from his father. The child begins to look for ways to find him. The body of Samantha, a woman who works at a bicycle barber shop, is found. Later, Samantha shows the child maternal affection and helps him find his place in life. However, Sirel's inner anguish and longing for his father does not leave him alone. He struggles to find his place in life, to feel affection and trust. Some criminal gangs try to seduce her, but through Samantha's sincere affection and humanity, she is able to overcome difficulties. Later, Samantha shows the child maternal affection and helps him find his place in life. However, Sirel's inner anguish and longing for his father does not leave him alone. He struggles to find his place in life, to feel affection[3].

Fourth, the balance between the artistic and commercial value of films began to be broken. As we explained in the previous paragraph, The Art of cinema as an important component of the spiritual life of society is the fulfillment of the tasks of enriching human thought, ensuring its spiritual perfection. For this, however, it is imperative that the films made have a certain artistic value in the first place. But, on the second hand, it is daunting that motion pictures are also of commercial value, that is, they satisfy the financial needs of their creator, like any work of art, leaving him the opportunity to engage in new creative activities. From this point of view, any work of cinema should embody both artistic and commercial value in itself.

The artistic value of the film that the creator is creating is determined by its ideological content, figurative expressions, the degree to which he reveals genius problems to the life of Man and society, the potential to influence the spiritual world of the viewer. Artistically valuable works ensure the succession of the national and universal spiritual heritage, open the way for cultural prosperity, contribute to the development of social consciousness. The artistic value of the film that the creator is creating is determined by its ideological content, figurative expressions, the degree to which he reveals genius problems to the life of Man and society, the potential to influence the spiritual world of the viewer. Artistically valuable works ensure the succession of the national and universal spiritual heritage, open the way for cultural prosperity, contribute to the development of social consciousness. The commercial value of the film, on the other hand, is largely measured by its value in the film market, namely its potential to generate revenue, box office receipts, and audience size. This is ensured through expensive advertising policies, marketing strategies, the involvement of popular actors and the application of modern technologies[4;110-120].

Practice shows that in modern cinema, the balance between artistic and commercial value is increasingly being broken. Practice shows that in modern cinema, the balance between artistic and commercial value is increasingly being broken. The real reasons for this process can be attributed to the following: a) financial interest in all aspects of modern society came to the fore, this case did not bypass the world of cinema either; B) the interest of people in products of passion-arousing, "fast-digesting", but ideologically shallow spiritual culture increased, while filmmakers were forced to follow these nuances; C) an absolute large part of the films began to be shot by mediacorporations and large studios, while the creator had no choice but to submit to the requirements of these entities in order to create his work and present it to the public.

The violation of the balance between the artistic and commercial value of modern cinema works is becoming increasingly prominent. For example, at International Film Festivals held in different regions of the world, artistically highly regarded films in most cases do not bring a worthwhile income. For this reason, author's films, which are filmed artistically and are devoted to significant socio-existential problems, remain insufficiently popular. And in the film market, commercial products are gaining recognition, which can be purchased, rich in blockbusters and visual effects, capable of generating income for their creators.

This trend can lead to extremely dangerous consequences in the near future. A chunonchi, he superficially deconstructs cultural thought, limiting the possibilities of cinema in enriching social consciousness. In the film market, commercial products are gaining recognition, which can be purchased, rich in blockbusters and visual effects, capable of generating income for their creators.

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Fifth, the World Film Market began to sharply commercialize. The world of cinema of the XXI century is developing not only as an aesthetic and cultural process, but also as a huge economic industry. This industry is increasingly directing the processes of production, screening and distribution of films to economic and financial interests, turning the film into a product for sale and purchase, a source of income. It is no secret that in today's global cultural environment this situation is increasingly visible.

The commercialization of the modern film market is gaining momentum in several directions. First of all, blockbusters, detectives, serials capable of generating large profits in this market are gaining a large share. To provide such film products, now Hollywood studios are becoming monopolists of the market with billions of dollars in box office receipts. Secondly, the fact that streaming-platforms are finding progress makes cinema one of the products that is widely consumed, and not a means of spiritual maturation. These platforms themselves, which offer millions of people the opportunity to see movies and series even outside the cinema, are gaining momentum as a huge commercial market. Thirdly, the film market is actively advertising films that can generate income, and not works of artistic value.

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