



Trends In The Development Of Modern Cinema Art

Jaborova Aziza G'ayratovna

Lecturer, Department of Pedagogy and Psychology, Turon University jaborova aziza90@gmail.com Tel: +(91) 216-29-24

ABSTRACT

The article presents the contemporary trends in the development of cinema art and provides their socio-philosophical analysis. It examines the digitization of the film production process, the increased accessibility of modern technologies, and offers reflections on the outcomes of these changes.

Keywords:

digital technologies, cinema, art, digital civilization, enlightened society, information and communication technologies, feature film, television series, documentary film, fiction, spiritual image, theater, fine arts.

Introduction. Modern cinema has transformed into a virtual space that embodies an original reflection of reality and exerts a powerful influence on both individual and social consciousness. As a result, the processes that occurred in various spheres of human society on the eve of the 21st century and in its early years have fundamentally altered the image of modern cinema art and the film industry.

Research Methodology. This article employs a comprehensive approach to studying modern trends in the development of cinema art. The methodological basis of the research is grounded in socio-philosophical analysis, comparative analysis, and the principles of historicity and systematicity.

During the research process, particular attention was paid to the analysis of digital technologies, information and communication systems, and the activities of streaming platforms that influence the development of modern cinema. Philosophical and cultural approaches were used to identify the transformations taking place within the film

industry. Special emphasis was placed on the conceptual study of the impact of cinema on social consciousness, aesthetic thinking, and spiritual values in the context of digital civilization.

The article also extensively applies the method of comparative analysis. Through this method, the differences between traditional film production systems and modern digital cinema technologies were examined. In addition, the emergence of streaming platforms such as Netflix and YouTube and their influence on the creation, distribution, and consumption of film products were comparatively analyzed. Based on the principle of historicity, the technological and cultural transformations in cinema at the end of the twentieth century and the beginning of the twenty-first century were considered as an evolutionary process. In particular, the transition from film tape to digital formats, the development of editing technologies, and the expansion of Internet space that led to new cinematic trends were analyzed in historical sequence.

The research also utilized the content analysis method. The themes, ideological orientations, and genre characteristics of modern films, television series, and cinematic works presented at international film festivals were studied. In particular, the representation of issues such as migration, ecology, authoritarianism, globalization, and cultural identity in contemporary cinema was analyzed. Furthermore, the article follows the principles of scientificity, objectivity, and systematicity. The findings of the study were generalized on the basis of local and foreign scientific literature, Internet sources, and scholarly perspectives related to the modern film industry. As a result, scientific conclusions were developed regarding the major trends in the development of modern cinema, their socio-cultural consequences, and future directions of development.

Discussion And Results. The image of contemporary cinema began to change primarily due to the integration of digital technologies into cinema art. It is well known that, on the threshold of the 21st century, humanity entered a new stage of development — the era of digital civilization [1; 41-50]. This process was rooted in the emergence of advanced information and communication technologies [2; 19-23] and the rapid exchange of information through global networks [3]. Starting from the late 1990s, computer processor speeds, data storage capacity, and graphic capabilities grew rapidly. At the same time, the widespread adoption of the Internet, innovations in software, and the decreasing cost of digital devices created the foundation for the broad expansion of digital technologies.

Digital technologies have opened unprecedented opportunities for high-quality film editing. Previously, editing film reels required enormous effort and time; today, this process is carried out quickly and precisely using digital programs such as Adobe Premiere, Final Cut, and Avid. Renowned director James Cameron, for instance, edited every frame of his 2009 feature film *Avatar* entirely with digital technologies [4]. This new form and style of editing has blurred the boundaries between

reality and virtuality even further, offering viewers a completely different aesthetic experience.

In the 21st century, the emergence of streaming platforms in the Internet space has vastly expanded the possibilities for disseminating works of cinema art. Streaming platforms refer to services that transmit video and audio content in real time via the Internet and organize continuous viewing for audiences [5; 118-119]. The technical reasons for the rise of streaming platforms include the increase in Internet speed, improvements in data storage technologies, and the adaptation of digital services to user needs.

By the beginning of the new century, traditional cinemas and the once-popular DVD players could no longer fully satisfy the needs of the general public. People of the new era wanted to watch films anytime, anywhere, and in high quality. Traditional cinemas and DVD players could not provide such flexibility. Consequently, from the early 2000s onward, online services such as Netflix and YouTube entered the market. At that time, Netflix did not yet stream films directly over the Internet; instead, it copied them onto DVDs and rented them to customers by mail. Users would select films from the website, place an order, receive the discs, and return them later. Unlike traditional video rental stores, Netflix did not charge extra fees for late returns — an innovative solution for customer service at the time.

The entry of streaming platforms into cinema art can be explained by a number of economic and social factors. First, the ability of streaming platforms to distribute films worldwide in a short time has created significant financial benefits for the film industry. Filmmakers, relying on streaming platforms, gained the opportunity not only to reach a much wider audience but also to generate substantial revenue in a short period. Streaming platforms also met audience needs: people could now watch their favorite films whenever and wherever they wanted, on any device.

The distribution of films through streaming platforms has led to both positive and negative consequences. On the one hand, cinema art has become significantly more democratic: not only

major studios but also independent and debut directors can now present their films to a broad audience. Increased competition has improved the quality of productions. Streaming platforms have also expanded opportunities for national cinema works to enter the global market. On the other hand, the rise of streaming platforms has diminished the importance of traditional cinemas and created serious financial difficulties for them. People accustomed to streaming services have stopped visiting conventional movie theaters.

Digital technologies and streaming platforms have given rise to new trends in the development of modern cinema art. First, the range of social themes reflected in films has expanded considerably. This increase indicates that contemporary cinema is becoming an active participant in discussing important social issues. Every problem that concerns humanity — whether clearly visible or subtly emerging in various spheres of society — prompts intense engagement and debate among filmmakers, which in turn finds expression in their works. For example, modern films vividly depict the fates and anxieties of people who have left their homeland in search of work or as refugees, as well as the difficulties of adapting to a new cultural environment. Films about migrant life in Europe and America, for instance, reveal not only the personal drama of individuals separated from their homeland but also a painful socio-political issue affecting all of humanity [6]. In Indian cinema, numerous series focus on the life of the diaspora abroad and the process of adapting to a new cultural setting. These films raise questions about the need to preserve national values and maintain cultural identity amid globalization [7; 108].

In recent years, issues arising from political instability and authoritarianism have taken a prominent place in world cinema. This trend is clearly visible not only in individual films but also in works presented at major international film festivals. For several decades, films screened at the Cannes Film Festival in France have reflected conflicts in various regions of the world (armed clashes in Eastern Europe, the refugee crisis in the Middle East, or ethnic conflicts in Africa), revealing how global politics

affects human lives [8]. Additionally, films sharply criticize the control of people's minds through mass media and social networks, as well as the imposition of certain "truths." Some works presented at Cannes have highlighted the restriction of press freedom and pressure on dissenting voices under authoritarian regimes [9].

It is also worth noting that ecology and climate change have become one of the most pressing topics in world cinema in recent years. Films in this category extensively explore the relationship between humans and nature, ecological crises, and their consequences. These works are clearly intended to raise ecological awareness and increase public attention to environmental problems [10; 43-47].

Second, cinema genres have undergone profound transformation. In contemporary cinema art, genres are breaking free from traditional frameworks and acquiring new content and forms. While 20th-century cinematography relied on established formulas for melodramas, romantic comedies, or superhero films, today these genres are enriched with numerous elements of social, spiritual, and personal drama. For example, the romantic comedy genre has merged with "anti-romcom" (a parody and ironic use of romantic comedy motifs). This synthesis allows the dilemmas of love and wealth, freedom and responsibility to be examined through satire. Modern action films no longer limit themselves to combat scenes but also encompass themes of human psychology, family relationships, and grief.

The transformation of cinema genres has not occurred in isolation; it has been driven by the rapid advancement of related technologies and the intensified cultural exchange between different nations and ethnic groups. The development of Internet technologies, especially the emergence of artificial intelligence, has led to the creation of a new genre called "techno-satire." In techno-satire, situations related to modern digital technologies are depicted in a humorous and ironic manner. This genre primarily aims to show humanity's excessive dependence on technology and over-reliance on it. In recent

years, feature films in the techno-satire genre have centered on the absurd habits of modern society, such as the culture of virtual friendships and judging people's status and popularity by the number of likes on their posts. Intensified cultural exchange between nations and ethnic groups has also given rise to genres such as socio-horror, post-colonial drama, and hybrid musical-drama.

The transformation of cinema genres has also been significantly influenced by the creative approaches of filmmakers. Artists of each era strive not merely to depict existing reality but to present it through new images, styles, and original directorial discoveries. These aspirations ultimately lead to the discovery of new genres. Filmmakers' openness to experimentation creates fertile ground for the emergence of new genres.

Third, authorial (auteur) films have developed rapidly in contemporary cinema art. An auteur film is understood as a cinematic work that expresses the director's or screenwriter's personal worldview and social position. In such films, the primary focus is not on entertaining the audience or achieving high box-office returns but on conveying the creator's personal ideas. Consequently, auteur films are often rich in philosophical reflections and unique interpretations of the spirit of the times.

Fourth, the balance between the artistic and commercial value of films has begun to be disrupted. As noted earlier, cinema art, as an important component of society's spiritual life, must enrich human thought and ensure spiritual development. For this to happen, films must first possess genuine artistic value. At the same time, films must also have commercial value — that is, like any work of art, they must meet the financial needs of their creators and enable them to continue their creative work. From this perspective, every film should combine both artistic and commercial merit.

However, practice shows that in modern cinema the balance between artistic and commercial value is increasingly being disturbed. The main reasons for this trend can be summarized as follows: a) financial profit has become the top priority in all spheres of modern society, and cinema art is no exception; b) people's interest

in emotionally stimulating, easily consumable, yet ideologically shallow cultural products has grown, forcing filmmakers to cater to these tastes; c) the vast majority of films are now produced by media corporations and large studios, leaving creators with no choice but to comply with their demands in order to produce and distribute their work.

This tendency may lead to extremely dangerous consequences in the near future. It risks superficializing cultural thinking and limiting cinema's ability to enrich social consciousness. The disruption of the balance between artistic and commercial value distorts viewers' aesthetic taste, training them to perceive films merely as visually stimulating products.

Fifth, the global film market has become sharply commercialized. In the 21st century, the world of cinema is developing not only as an aesthetic and cultural phenomenon but also as a massive economic industry. This industry increasingly directs film production, distribution, and exhibition toward economic and financial interests, turning films into marketable commodities and sources of profit. In today's global cultural environment, this trend is becoming increasingly evident.

Conclusion. The commercialization of the modern film market manifests itself in several directions. First, blockbusters, detective films, and series capable of generating large revenues now occupy a significant share of the market. Hollywood studios, presenting such products, have become monopoly leaders with billions of dollars in box-office collections. Second, the development of streaming platforms is turning cinema from a tool of spiritual development into one of many mass-consumption products. These platforms, which give millions of people the opportunity to watch films and series outside of cinemas, are themselves expanding as enormous commercial markets. Third, in the film market, works with genuine artistic value are being overshadowed by films promoted primarily for their profit potential.

References

1. Popova S.A. Digital (digitized) civilization and breakthrough

- technologies. // Bulletin of the University of World Civilizations, 2020, No. 1. – pp. 41-50.
2. Frolova N.Kh., Frolov E.S. The formation of information and communication technologies. // Symbol of Science, 2018, No. 12. – pp. 19-23.
 3. Nomozov Kh. Sh. The influence of the Internet space on the socialization of the individual: Abstract of the PhD dissertation. – Bukhara: Bukhara State University, 2024.
 4. Avatar (film, 2009). // www.kinopoisk.ru/film/251733.
 5. Ryabtseva V.D. Streaming platforms 2022-2023. // Science and Worldview, 2024, No. 21. – pp. 118-119.
 6. Dementieva E. 5 films about migration problems. // postnauka.org/faq/73472.
 7. Tkacheva N.V. The Indian film industry: features of modern development. // MediaAlmanac, 2020, No. 5. – p. 108.
 8. Cannes-2025: how the war in Ukraine became closer to Europe. // bbc.com, 2025, May 24.
 9. Rodnyansky A. A film about brutal authoritarianism, gender inequality and the suppression of dissent. // echofm.online, 2024, May 25.
 10. Nagaeva G.A. The environmental theme in domestic cinematography: regional experience. // Heritage of Centuries, 2016, No. 1. – pp. 43-47.