

# ISSUES OF THE USING THE SPECIAL EFFECTS AS MEANS OF VISUAL EXPRESSION IN THE CINEMA ART

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**Abstract:** *In this scientific article, determining the role of computer technology and special effects in cinema as a new visual expression tool and, in this connection to the filmmaking, the problems associated with film resolution, was analyzed. The purpose of this article is to identify common features and regularities of the development of computer-specific effects with the example of renowned films that have been created in this sphere. This article also clarifies the role of special effects in the development of Uzbek cinema. Achievements and imperfections in this field, as well as issues of artistic quality in contemporary Uzbek cinema, and the importance of expanding and enriching the moral world of the audience through visual aids, were also analyzed.*

**Keywords:** *Art, cinema, visualization, special effects, Uzbek cinema, combination, technology*

## INTRODUCTION

Determining the role of computer technologies and special effects in cinema as a new visual means of analysis and, in connection with them in cinema, it is considered that one of the main problems is analyzing of emerging problems in film art and film resolution.

The point of this research paper is consist of identifying common features and regularities of the development of computer-specific effects in a number of Uzbek and world films, which have been received special attention. The task of the work is to clarify the tendency that dominates only computer-specific effects which damages in the screenplay, acting and directing blockbusters created in modern Uzbek cinema; to consider about the prospects of using special effects of computer in modern Uzbek films and to determine their prospects; Analyze the work on the requirements and criteria for creating special computer effects; Identify the individual features of the tool of computer-specific effects of the artistic expression.

The solution of these tasks illuminates the role of special effects in the development of cinema, determines its possible impacts on the future of cinema, and contemplates their role in the development of Uzbek cinema. Moreover, it allows us to outline exactly how this process is going on in our national cinema and where it is going

to evolve at the current pace of development, and indicates what special effects must reply a kind of criteria as a means of visual express.

### **MATERIALS AND METHODS**

To illuminate the subject of this scientific article, descriptive, classical, historical, comparative, contextual, and comprehensive approaches were utilized.

Considering the complex context of the screen culture phenomenon, methodological devices of social sciences which include arts, psychology, sociology, communication theory, cultural studies are used in the work. Modern methods of art history directed at theoretical and historical-artistic understanding of the problems under the investigation, including: method of artistic-methodical analysis of specific expressive means created by technical and technological devices; typological methods were used to analyze and clarify basic untraditional forms of creating screen picture by means of technical and technological devices

Generally, the work used an integrated approach to the problem of creating and sensing screen-specific expressions that enable to comparative analysis and typological generalization. The method of comparative analysis has been used to study the interaction of visual resolution in feature films and the technological capabilities of its implementation at various stages of the development of screen art.

### **LITERATURE REVIEW**

Several researchers around the world have also done scientific investigations on the use of special effects in feature films. In particular, a postgraduate student of All-Russian State University of cinematography M.A. Stepanova in 2001, he focused on the problems of special effects in his PhD thesis, "Computer Specific Effects as an example of Hollywood films of the last decade of the 20th century." Primarily, benefits on the economics by using computer-specific effects, including; reducing their cost of filming, and securing the filming process were accounted consideration on this research work.

One more researcher, Hanoi Muhammad Rizo from Iran, in his PhD thesis on "Modern Art Cinema and Animation" (Moscow, 2003), argues that the film is losing its original features as a result of the improvement of digital technology. He emphasized the basic problem of virtual actors on the work. The author says: "Experts in modern film art have created a very perfect and authentic copy of the human (Vector). With the creation of films such as "Final Fantasy", It is obvious that several years later, virtual actors who are indistinguishable from live actors will appear in the film."

Furthermore, the Russian investigator M.L.Terakopyan He also studied the problem of special effects in his scientific work "The influence of computer technology on the modern film process." The author attends to the problems of virtual actors, real emotions, the effects of worst films based on computer games and, conversely, the effects of computer games founded on certain films on the young generation. In the research work, the author says that the movie is becoming more and more digitalized: "The directors and screenwriters have created a fantastic plot, manipulated images using computer technology, and filmed it without even moving the office. The problem is not just the occupation of computer graphics into the film process, but the fact that the original concepts of the movie are changing. "

Another Russian researcher Monetov V.M. analyzed the impact of computer technology on modern forms of art, including the creation of artists. In his thesis entitled "Artistic Opportunities of Computer Technologies in the works of painter of Screen Art," (Moscow 2005)

A number of researchers in our country have already done scientific investigations on computer graphics. However, these studies are not specifically focused on special effects, and

they are mainly indicated the role of computer technology in making cartoons, animated films, and the artistic and technical excellence of computer animation.

Therefore, the work aimed at highlighting the issues of artistic expression through the use of computer-specific effects as an example of Uzbek films is novelty. Because most of the researchers who have done research on this subject are foreign scholars, role of specific effects in the Uzbek cinema has not been studied.

## **DISCUSSION**

Digital technologies, which have emerged as a result of technological development in the twentieth century, are at the peak of its progress today and have gained momentum in almost every spheres of industry.

Cinema is also carried out as a distinctive feature of technological progress at the end of the 19th century and, at all stages of its development, embraced new achievements in techniques and technology. For many years, the main tools of cinematography have been the camera, film projection apparatus and film. They have evolved and improved over the years, and because of technological enlargement, they have become almost perfect shape nowadays.

There have been several steps in the development of film technique. They include the appearing of sound in cinema, the subsequent invention of color films, wide-screen and wide-format film, panoramic and stereoscopic cinema, the discovery of stereophonic sound, and more.

It is obvious that the process of making films was directly linked to technical and technological advances when cinematographer was appeared from the earliest times. The first filmmakers were also tried to create news in cinematography as their present colleagues. The fact that some of the special effects, methods of picture and optical devices that are still in use today in the cinema industry has been invented until by 20th-years of the 20th century.

By the 1970s, there was a tendency of electronics and computerization in all sectors of the national economy. The technological advances of this period did not flee cinema art. As a result, a new process in film art has begun, with the advent of electronic technologies and computers. The filmmakers have a chance to use new visual means and techniques.

“Motion control” technology based on computer technology was invented first time in the US in that times. This technology was first used to create special effects in the “Star Wars” movie by director Stanley Kubrick

Historically, all the technological developments in the film industry were not received warmly by the creators. One of the reasons is the fact that the use of new technologies has resulted in additional costs, and the other hand directors have to change the style and attitudes that have developed over the years in order to use the new technology as a means of expression. Representatives of the older generation, conservatives and classics, who have a worldview and have their own creative autograph, have hardly received the news at all times. The process is much more complicated, especially when this news belong to computers and digital technology which is not considered near to the Art. As a consequence, news as a new technical opportunity has slowly entered the film industry at first.

However, they have become an inseparable part of film art as years passed. All of this has become an important creative component of film art today as a means of expressing the cinema art that serves the artistic value and expressive feature of works of screen.

These innovations appeared in the film industry are strongly opposed or even embraced by many famous filmmakers. The famous filmmaker, producer and actor Charles Spencer Chaplin also initially opposed the appearance of sound in the movie. He emphasized that "the emergence of sound cinema destroys the art of pantomime, and thus the power of silent cinema will go away!" In time, Chaplin also was able to create several highly regarded

sound films estimated a classical masterpiece, after realizing that new trends in cinema were a new stage in the development of cinematography.

This process was repeated both with colour cinema and later with the advent of computers and digital technologies in film art.

Digital technologies have taken a strong place in the film industry today, and naturally, filmmakers and creators have come up with different ideas and thoughts about this process. The main purpose of world art science today is to understand the moral essence of humanity, while also combining the need to identify the problems tied with technical and artistic symbiosis of modern cinema; the issues of art, ideology, visibility and authenticity in cinema with technological processes in film art along with visual interpretation of films.

A number of scientific studies have been conducted by filmmakers, art critics and philosophers from around the world. It should be noted that each researcher expressed his / her attitude to the issue. Some researchers (Terakopyan M.L., Kemnits Y.Y., Onipenko M.S., Monetov V.M., etc.) emphasized that cinema itself is more technological art, and that high-technologies' appearing into film development is a natural step. "Digital technology is now becoming a new element of artistic reality that greatly influences the psychology of intelligence of the audience. The emergence of computer technology, which has given great opportunities for filmmakers, emergence of the internet that raised communication and video games that have embraced virtual reality on a new level, influenced aesthetically and technically to film art. "The emergence of the Internet has had a significant impact on film art both technically and aesthetically" wrote researcher Terakopyan M.L. while assessing effect of modern technologies to film art... Other investigators (Monetov V.M., Poznin V.F., etc.) affirmed that technological devices should serve as an auxiliary tool, such as camera movement or installation work to open concept of film, in film art technology whether it can be digital technology or computer technology, primarily for art, suggesting that special effects and technological tools should not be the primary element of filmmaking.

The technological advancements and developments in the cinema industry occurs in also Uzbek cinema. Uzbek filmmakers are also actively using modern digital cinema equipment and technology. Naturally, minds of creators to these changes and developments in the Uzbek film industry are also different. Along with the successes in this field, there are also many problems that need to be studied and resolved deeply.

There is no difference between issues related to the use of digital technology in the resolution of contemporary Uzbek feature films and the problems in the world cinema. It is clear that, the financial techniques base and infrastructure of the film studios is formed, it is difficult to imagine that they will be recognized in the market if the technical facilities and technologies used in the process of making films are not used effectively for the real creativity, enriching the visual solution, artistic and ideological features of the films. This proves that the study of the problems of using modern digital film and technology in the process of creating modern Uzbek films and their image resolution is a very important scientific issue today.

Art evolves in the context of culture. However, scientific and technical progress plays also important role for its sustainable development. This process depends not only on the level of technical and technological capabilities of the society, but also on individual innovative technical solutions used in artistic and creative fields, as well as on scientific and technological progress.

Today, there are many famous people in the public and cinematography, who have been exploring the issue of "Misusing of special effects," The solution to these questions has been to answered today.

The cinematography has been constantly evolving, with giving many experiences to human body. Each film became famous in the past because of using some complex

filmmaking or unusual movie styles. All of them bring eternal glory to the director of the films who invented this kind of stunts. Today, nobody will be impressed with such simple and ordinary effects, and to create them the role of the computer software is endless.

A new movie art is creating by synthesizing with computer specific-effects. They are used to solve complex aesthetic issues and to create artistic-expressive images by means of classical expressive tools.

"Fortunately, technology has been sufficed to the imagination," James Cameron, the director of Hollywood (USA) fantasy films, said frankly about modern technology that at the premiere of the Avatar movie.

To differentiate computer-assisted images with real images is much more complicated currently. We need to realize that computers have learned to draw alive creatures, especially the human body in the 21st century with exactness. Drawing "dead bodies" is not a problem for a computer.

In addition to the emergence of new visual means and techniques, a number of issues and problems have arisen. If we want to use these opportunities wisely and appropriately in a movie art, we must clarify a number of issues.

Heretofore, the old methods and techniques did not allow effective images to be as authentic as the creator wanted them to be. Nowadays, computer technology has made everything easier. Indeed, computer-specific effects greatly influence image quality. Therefore it is accepted warmly by the viewers.

Particularly noteworthy are the special effects films like "Jurassic Park", "Jumanji", "Mask", "Independence Day", "Armageddon", "Godzilla", "Mars Attack", "Titanic", "Matrix", "Star Wars"(1-2 parts), "Invisible Man", "Transformers", "Avatar", "Doctor Strange", "2012", "Fantastic Four" and "Iron Man" created over the past 20 years." The films mentioned above, with their extraordinary special effects, have given their creators millions of dollars in value but need to be critical thinking of the artistic ideological trouble of the films. Computer technology has created so many possibilities, and as a result, creators are so interested in effects that they neglect the quality of other necessary components of the film.

In consequence it became obvious that the special effects were self-effaced. In recent years, efforts have been made to achieve some logic in the use of special effects. Nevertheless, the imbalance between content and effects still remains. Without doubt that the use of special effects in feature films will continue to increase. But the simplicity of their production methods and their accessibility for each and every will soon cause the movie market to spill over with poor quality products. The use of special effects in vain in the films diminishes their interest in the film, and as a result it becomes more urgent to devise another new medium to attract the viewer.

Whether it is a novel or a story, a work of art, or a film, the creator strives not only to reflect the world, but to reveal its essence in different ways, to create an artistic image. In this way, he tries to concentrate not only on specific parts or elements of reality or imagination, but he also tries to express world with all things in the image, in a new way, by synthesizing them with their own imagination. The creator, intuitively focusing on the individual features and characters of his imagination as a result of his attitude to the object being expressed, reveals its hidden aspects. Realizing its true nature and gives its original value, that is, to create an artistic image and to present it to others.

In cinema, the images are distinct and clear. Their emotional conditions dominate in them. But at the same time, it has both the logical and entertainment components. Sometimes, while forgetting that cinema is not just a glimpse of different performances but an attempt to create an artistic image, some "creators" try to fill their films with stunts and special effects, rather than realistic characters.

Formation of an artistic image in screen art in general is based on the individual characteristics of the creator. The artistic image is considered that unique. After all, one of the main features of the creator is his creativity.

As mentioned, the rapid increase in computer-specific effects in modern movies has, on the one hand, greatly enhanced the creative possibilities of creators. On the other hand, there is an overstatement of effects, with a negative impact on ideas and artistic images. Only some of commercial films have a real artistic image, with the use of computer-specific effects. Such as: "Forrest Gump", "Titanic", and "Matrix" and others. The basis of moral of these films is the ability to reveal the artistic aspects of the images with special effects.

The creators of films such as "Mummy", "Batman", "Superman", "Spider-Man" and especially "Doctor Strange" are successfully using the images of superheroes that have long been used to and effaced. The characters in these films have a very ordinary and identical quality. These are familiar, popular, and very top-selling movies.

Special effects also help to reveal the features of different images, sometimes those that are completely out of the art. For example, the dinosaurs in the "Jurassic Park" movie. They are very reliable. The movie reflects elements of science-fiction films as entertainment and about the ancient history of the planet. They help to understand the real moral of the film. However, they are completely devoid of artistic features. The artistic image also differs from "simple images" in the process of creation of synthesis of various means of expression.

From the time it was first discovered, computer-specific effects undoubtedly attract the attention of viewers in high-degree. However, this period is coming to an end, despite the advances in modern computer technology is developing gradually . However, the development of technology affect the minds of creators and their creativity.

Mainly it was natural that there was an increased interest in special effects. Because the creation of photography, film art, and later sound cinema is caused to be appeared such kind of "mania", which is why people are so interested in these scientific and technological discoveries. In the process, experts were also working, along with amateurs who did not understand the field at all. The special effects of the computer also cause "FX-mania", which is the fond of "special effects" in today's cinema.

Any news in cinema has always been subject to controversy and criticism. For instance, in the early 1920s, "silent cinema" replaced its place in sound cinema. Engineers and inventors have invented a way of recording and synchronizing sound. But voice film has come across many obstacles in the way of its development. Representatives of the film industry were not in a hurry to absorb the news. They feared that movies would be expensive and that they would lose their place in the world market. Because, in order to promote the film on the world market, it would have to be translated into another languages other than the language it was created. Furthermore, it is difficult to choose actors: in addition to their appearance, the voice of the actor had to be suitable.

In general, financially, technically, and artistically, sound in cinema is not harmless. Only in 1925, a movie company that was on the verge of bankruptcy, with nothing to lose, embarked on a reliable project. During two years, the company failed and invested in sound films and finally succeeded in 1927. On October 6, 1927 the premiere of the movie "Jazz Singer" was held. The premiere date is the birthday of the sound films and also the birthday of the movie company that actually implemented the project. It was a Warner Brothers movie company.

The transition from silent cinema to sound cinema has begun a complex and difficult process: dramatic changes in the requirements for actors, film plot and, accordingly, changes in production and market requirements. Briefly, the technological revolution has had certain economic and psychological consequences. Some well-known filmmakers, film directors and film critics have predicted the end of the movie.

A similar but less serious case has occurred with the occurrence of color cinema. Initially, many filmmakers showed intense resistance until the screen is seen color film by Ruben Mamulyan's "Becky. Sharp"

Such a problem also occurred at the turn of the 20th century with the birth of digital methods for recording and reproducing sound and images. Many film experts have begun to talk about the "degradation of the movie" and even the "death of the film industry," with the fact that television is a rival to the film and gradually drives it out of society. The situation was that each time the emergence of new technical tools and capabilities would cause panic or misunderstanding among some parts of society and industry professionals. Other filmmakers make good use of this opportunity, as the Warner Brothers did at the time, trying to use new opportunities and technologies to enrich the film's artistic world, to set its visual solution.

The natural question is why the movie takes new techniques and capabilities more seriously and slightly more painfully than other forms of art. The use of any technical novelties, tools, new techniques in cinema directly influences the characteristics of the film and its poetic style

Special effects can also contribute to the development of the screenplay and the plot, but cannot be created. Today's cinema is not lacking special effects but real artworks and good screenplays. Computer technology has enabled viewers to immerse themselves in new worlds, new realities, virtual reality. They have changed the way of thinking and contribute to the development of imagination and creativity. By the by, using special effects for conveying the author's ideas to audience in the film Steven Spielberg's "Artificial Intelligence".

Obviously, modern high-tech technologies have a declining effect on the quality of work of operators. As modern operator equipment are extremely comfortable, in consequence of it, young operators to remain lean and lazy. The widespread motto of "We'll fix it all in montage!" has become a common occurrence among young operators, causing them to be extremely neglected and irresponsible in their profession. Consequently, modern technology not only opens up a great deal of opportunity for directors, but, on the contrary, has a significant negative impact on the creativity of operators.

The development of effective cinema has also begun to take away or completely change the work of a number of professionals. Studying scientific research indicates that, a number of professionals, such as decorative artists, make-up artists, and operators of sophisticated imaging techniques, are forced to change their professions, jobs and skills as a result of scientific and technological advances.

When the films are being made using computer technology, the profession of operators is also changing its essence currently. While the sophisticated operators began to cease to work, today cartoon film operators are forced to continue their work in other areas. We can prove that the number of animated films made using computer technology is increasing in our country.

As modern high technology facilitates the work of creators, it is important to have a positive attitude towards this process. However, it should be observe because of uniformity of the film industry and the work of operator of films recently and becoming of them just painters instead of real cinematographs.

If we drew attention to the 20th century cinema, it is clear that the role of the operator in cinema was very important. Operators created a new style, based on fiction or screenplay materials, using various techniques and techniques, synthesizing their imagination.

We can sense the original approach in all of them, a new look to the work, if we glance at the works of great Russian operators A.Moskvin's "The Lady with the little dog"; S.Urushevsky's "The Cranes are flying", "I am Cuba", the filmmakers who are working and producing in Uzbek cinema are D.Demutsky, M. Krasnyansky, A.Pann, Even if we look at a

number of feature films made by H. Fayziev and A.I. Ismailov. Now it is not possible to create such an environment, and also to operate normally. Commenting on the responsibilities of the profession, the great Italian filmmaker Vittorio Storaro said: "... Only one person is responsible for the solution of the light and color of the film, the composition of the film - the operator ..."

Indeed, the literary people convey the truth to the reader by the words, the atmosphere and the idea of the work, whereas the operator will use the visual aids and visual methods to convey the idea of the film, the moods and the inner experiences of the heroes.

But today, it is hard to find brilliant films in work of operators both in world cinema and in Uzbek cinema. Operators have recently lost their positions and become simply technicians who only press the camera's red button, or have their powers transferred to other types of "operators" - special effects masters.

The fruits of technical development were first invented and discovered by film operators themselves during their work. Now this discovery has begun to squeeze real art. Real cinema, and the art of real cameramen, is only possible because of the hard work of the selfless devotees, who are real supporters of the film.

Unfortunately, is that there are no young Uzbek operators who have their own style and taste. When you watch movies, almost everyone seems to be filmed by the same operator. Films can only be distinguished by the exploitation of certain techniques of the operator or the use of visual means. At the same time, the "creative" activities of some operators, who do not fully understand the position, the moral of film, responsibility, and power of the operators, are undermining the artistic quality of the film.

Frequently the genre and plot of the film require the use of special effects as a means of expressing the idea of the film. In particular, the movie "Invisible Man", created by computer animation. This movie is fascinating with not only a good screenplay or a director, but also utilizing of special effects to the audience. Film director Paul Verhoven said of the film's preparation process: "Aidru was also writing scenes for the movie, which included scenes that used special effects that were not technically possible at that times." The film does not repeat any of the old special effects, and the conflict between the invisible and the other characters in the film develops fairly. In the episode where an invisible man tries to kill an elderly man by drowning in a pool, we are fully convinced that he is not really visible.

The creators of the film have invited highly qualified human anatomy specialists to collaborate in creating invisible shadows for the human body. Because of this, these images were correctly performed from the point of view of anatomy. According to Eypril Knob, a computer animation artist at Sony, "these scenes required more than just painting the actor's body in a green background. In the movie, the invisible hand stretches the girl's hair and uses various subjects to use them. Therefore, advanced technology and software were required to make these effects more reliable. "

It is need to be noted that computer technology can save a significant amount of money in film making, and that's why it plays an important role in the development of cinema. Blowing up real buildings, ships and aircraft, or something like that, often costs a lot of money. Therefore, creators resort to layout or computer techniques to get the best result. The main reason of using computer technology allows you to create unique and unrepeatable shots. Many special effects masters and movie lovers are still advocating real explosions. They believe that natural methods greatly influence the quality and accuracy of images.

If you look at the movie sales statistics around the world, you can see the top-selling films which is using high quality special effects. Everyone knows that economy plays a great role in the art of cinema, and it is important to recognize that "author's" cinema cannot thrive without significant investment.

Computer effects specialists try to make use of computer effects and graphics elements in their purposes of film-making. Otherwise, the movie can do more detriment than benefit. French film director Luke Besson says in one of the interviews: "We used 86 visual layers that were intertwined in a few seconds of the "Fifth Element". The plan of vehicles flew across the city has been created for nearly 19 months. Special effects are like double-edged swords: sometimes they break and sometimes they create; sometimes it's easier to create, and sometimes it's just a waste of time. "

Luke Besson's definition of a "double-edged sword" in relation to the use of special effects in film art is quite appropriate. In recent years, we have seen that computer technology has rapidly penetrated and expanded into the film industry. Thereby, computer effects have become more and more popular every day.

The special effects used in the film "Gladiator", which are inseparable from the natural images at first sight, are the result of the hard work and dedication of highly skilled professionals. The work began with the modeling of the Coliseum amphitheater in computer memory. These effects made it possible to visualize the power and history of the Roman Empire. It was required to perform in high-quality of the process of computing\* to maintain a balance between color and light character between computer-generated scenes and actual images. The complex scenes in the Gladiator required the use of all the techniques available to process every single scene ,”said Richard Roberts, an artist and visual effects master at Mill Film.

We know that today's cinema is changing, and it's not just a change, but there are different views on this matter. "The transition to the digital age," says George Lucas, "is a normal process, and the role of actors in this new era is just as important as the silent film. Certainly, there may be some questions as to whether acting as a form of art is being eroded by the growing number of virtual actors. Those who ask this question will sometimes forget that you cannot create an actor by using a computer and you can't force him to play a role. Actors are also needed to create a character. I believe that digital technology will never snatch out their work and, on the contrary, can employ a large number of actors.”

Actors have another problem with the use of computer animation elements in cinema. This is an issue regarding filmmaking, with virtual actors and creatures playing alongside real actors in movies.

In point of fact, in the process of such shooting the actor cannot see his partner - the virtual actor. For instance, the scene of "escape from the dinosaur" is filmed, the actor playing has never seen an living dinosaur. He will never be able to feel his horror and the environment in which he may live. In addition, playing a role with an "invisible" actor requires a clear advance planning on the space of the film making place where the actor exacerbates dishonesty, hesitation, mental restraint and self-control. "It made me crazy," said Bob Hasking, actor of the movie "Who Framed Roger Rabbit" –"I had to talk to the heroes that didn't really exist and fight the invisible Gorillas with an ax in my hand.”. This is an example of difficulties on playing a role with virtual creatures in this movie.

With this in view, experts believe that it is time to raise a new generation of actors who can play roles with new, virtual actors and creatures.

There is another important issue. If filmmakers use their special effects to such an extent, today's audience will become accustomed to it, and many movies will lose their reality. This danger is becoming increasingly apparent. It can be concluded that special effects and computer animation cannot be overused in feature films. Because if that happens, there will be times when viewers will not believe in the movies. This is not only aesthetic but also a real, universal threat, and it is important to anticipate it and to avoid any possible negative consequences.

Technique always teaches you to achieve greater results with less effort and expense. There is no such thing as “technical purpose in living”. Human life goals have always been connected by the morale. According to N.A. Berdyaev, "... man often substitutes for living things with his own life goals ..." This was happened with computer technology in the early days of its existence. They were viewed and aspired as the higher purpose, not just the means to achieve it. This trend has become even more difficult today because of high quality techniques and technologies that allow for special effects to be created and widely available. Technical means have become a higher goal, not as means of solving the problems of artistry in the views of modern man on culture, but rather than as means of achieving another goal.

Richard Taylor, a master of special effects and computer graphics, comments on the problem: “I don't like the idea that computer technology is dangerous to society. They are just a creative tool that allows the directors to convey their ideas, minds and rich imaginations to the audience. Computer technology has made life and creative work easier for us ...

Before starting the making film, the directors often discuss the situations that can be done with the help of computer-specific effects and try to allocate more than the film budget for their implementation. It should be noted that a number of modern films without the special computer effects may not have had such a high artistic effect or were not filmed at all.

By the way, the ability to remove some of the “excessive” elements that sometimes result in the re-image of the shots, whether it is a movie effects or an author's movie, will be profitable.

Probably, the problems we are thinking of are not all of the problems that computer technology can make in the film industry. But we think there are solutions to these issues.

## CONCLUSION

It is sad that modern cinema is divided into two separate directions, and the difference is expanding. It can be seen that the best-selling movie is in some cases compressing the original author's movie. But they cannot exist without each other now. After all, modern cinema is more like “industry” than “art.” In this market, everyone can see what they want. You can't tell him, “Watch this movie, do not watch it.”

From this point of view, we must fully comprehend the possibilities of computer technology today, with its all technical and visual means. Otherwise, we can not only develop our own creative way, but also completely lose our achievements, traditions and features of the Uzbek national cinema. “Honey is sweet, but the bee stings” our wise people say. Experience has shown that excessive and inappropriate use of such technical advances can contribute to the success of the film but also to the detriment of its quality.

Art is primarily a reflection of reality through artistic images, it can be said that if the computer effects are primarily the conveying of the artistic idea of the film, its universal values, the environment, the heroic experiences and the awakening of the catharsis in it, it is absolutely right to use these technologies if there is no other way. Otherwise, all this will be nothing but an extravagance.

Utilizing special-effects improperly and creating a fantastic film based on the use of special effects, computer graphics, and graphic beauty, even in the unnecessary shots that follow the viewer, or for special effects should be controlled strongly by the Arts Council.

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