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Research Article

THE INFLUENCE OF CINEMA ON THE WORLDVIEWS OF YOUNG PEOPLE

Submission Date: November 05, 2023, **Accepted Date:** November 10, 2023,

Published Date: November 15, 2023

Crossref doi: <https://doi.org/10.37547/ijasr-03-11-20>

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ABSTRACT

Cinema, often regarded as a mirror reflecting societal values, has undeniably become a powerful influencer in shaping the worldviews of young people. In the digital age, where screens are omnipresent, the impact of cinema on the perspectives, beliefs, and attitudes of the youth cannot be underestimated. This article explores the multifaceted influence of cinema on the worldviews of young individuals and the implications it holds for their personal and societal development.

KEYWORDS

Cinema, the modern world, the impact of cinema on the inner world of a person, lifestyle, feelings, worldview, the younger generation.

INTRODUCTION

Cinema in the modern world is one of the youngest and at the same time very popular mass arts. Its influence on people, including young people, is noticeable, since they have not yet fully formed their own worldview. The topic of the complex impact of cinema on a person's inner world is very relevant today, due to the fact that

lifestyle, feelings, psychological and social models, a worldview system, and moral values are being imposed on the younger generation from the TV screen.

In modern life, the Internet and the latest technologies are actively used. Young people

spend a significant amount of time on social networks. Virtual life is beginning to replace real reality. To attract the audience, there are many promotions online for attractive products and services to make life simpler and easier. And young people happily escape from everyday difficulties, become thoughtless consumers of goods, do not want to think about problems and look for their solutions. A young man or girl who chooses comfort and convenience abandons spirituality, becomes callous and indifferent to the problems of others, and is unable to sympathize and empathize. After all, when you are warm and comfortable, you don't want to think that somewhere there are hungry and disadvantaged people, you don't want to leave your comfort zone, endure inconvenience for the sake of someone who needs help. This happens thanks to attractive and sometimes very intrusive advertising of a beautiful, carefree life.

Today, sociologists are sounding the alarm about the active broadcast of violence in the mass media, scenes of sophisticated murders on the screen, and the spread of bloody computer games, the cynicism of which surpasses all moral barriers.

It is difficult not to notice and cannot be ignored the negative impact on the consciousness of modern children and young people. Modern life is like a game in which we do not set the rules and true human values are replaced by false ones.

Young people begin to be proud of negative character traits, the ability to show aggression, arrogance, and rudeness. This process of

influencing the fragile minds and souls of young people certainly needs to be resisted. And it exists, so let's pay attention to the positive aspects of the influence of cinema.

The formation of a worldview is a complex process that entails serious personal changes as a result of the impact on the mental and cognitive essence of a person.

There are three main types of formation of a person's worldview: spontaneous, purposeful and self-education. And it is precisely the spontaneous form that we need to talk about when it comes to watching movies in offline or online cinemas, where changes in a person's personal sphere sometimes occur violently, sometimes imperceptibly, but in essence, always as a result of random influences.

Cinema is valuable for the education and formation of personality, not only as one of the best means of reproducing reality, but also as a way of understanding it. The character of boys and girls is characterized by romantic elation and intense emotionality.

The effectiveness of psychological influence is directly dependent on the content of the film, an interesting topic and the ability to interest the audience, find contact with it and unobtrusively contribute to the formation of a worldview.

The intellectual development of university students often outstrips their emotional development. Films help correct this situation and contribute to the formation of a comprehensively developed personality.

Cinema is one of the most popular art forms among young people, as it arouses fairly stable interest among young people. Therefore, with the help of high-quality cinema, it is possible to form a personality in the right direction.

The technical capabilities of cinema provide special clarity of information about events, situations, tragedies and joys that occur in real life, which each of us has heard about at some point, but was able to understand and deeply feel only after seeing it on the screen. Cinema makes this information as accessible as possible for perception. Film frames evoke a sensory display of objects of reality, informing about a specific situation and practical actions.

The story of director M. Romm convinces that cinema is a powerful means: "Cinematic documents of this kind turned out to be so strong that, to use Eisenstein's terminology, the viewer was "knocked out." He closed his eyes and could not look at the screen.

We are connected to the world around us by many intricately woven threads. A talented film helps us unravel them. It contains a large amount of various information: the viewer perceives it without realizing it. Sitting in the cinema, young people, it would seem, are not even trying to remember, understand, or delve into anything... They just sit, watch, listen (often while crunching popcorn...).

But still this passivity is deceptive. Having relaxed outwardly, boys and girls inevitably experience serious internal tension due to the active work of the brain, which records everything, "puts it

aside" in memory and someday, if necessary, due to some set of circumstances, it will reproduce this "experience". This is how cinema can help to more fully reveal and use all the capabilities and reserves of each individual. A. S. Makarenko said: "You cannot raise a courageous person if you do not put him in conditions where he could show courage" (A. S. Makarenko, 1990). This is a fair statement based on the rich teaching experience of Anton Semenovitch. Indeed, it is difficult to raise a hero in hothouse conditions only on stories about the exploits of epic heroes. On the other hand, creating artificial difficulties is stupid and illogical. A contradiction arises, which cinema helps to cope with. The film serves as a kind of simulator, creating proposed circumstances that require decision making.

The outstanding film director S. M. Eisenstein (1946) remarked on this matter: "Art allows a person, through empathy, to fictitiously create heroic deeds, fictitiously go through great mental upheavals, fictitiously... feel like a wise Faust, a passionate Romeo... As a result The viewer experiences a completely real, concrete satisfaction from such a "fictitious" act."

There are many examples in life of the similar influence of good films: I watched it and looked at the world differently, something changed in my soul. But basically, a person does not change immediately after watching; it is not a sudden, but a gradual impact.

The influence of works of screen art on the developing personality occurs inevitably and very actively, but in a rather complex way. Cinematic

ideas are perceived by young viewers not as an extraneous force, but as matured within themselves. Each viewing of a film here already acts as an educational event that needs special organization and must have a clear plan and a strictly defined theme. This should (or could) be done by parents in childhood, and by academic group curators who perform educational functions when they are students. The creators of outstanding films always try to reveal on the screen the thoughts, experiences, and characters of people through expressive means - acting, speech, actions and behavior of the characters. The art of the screen has the ability to master aspects of life that cannot be directly captured by a film camera. Cinema, just like literature and theater, strives to penetrate into the internal processes of human spirituality and makes the mystery of the birth of ideas, emotions, and motives of individual behavior the direct subject of its research. The movie screen makes it possible to test what a modern person is capable of, what the internal resources of the individual are in various difficult conditions. And this should be used when organizing educational work with student youth. Film director I. Kheifits wrote about the power of cinema: "The viewer always longs to mentally shake hands with such "his guy" and thank him for saying the cherished words for the person sitting in the hall and doing what the person sitting in the hall would like to do. But he did it more skillfully, and most importantly, at the most opportune moment." The more sensitive a person is, the more attentive he is to others, the more responsible he is about his responsibilities, the more modest he behaves in society. Such a

person is able to empathize and sympathize, provide help, and share someone else's misfortune. Young people need to cultivate a culture of feelings in order to form certain views and beliefs. The idea of forming a young man's morality by influencing his emotional sphere was defended by K. D. Ushinsky: "Nothing - not words, not thoughts, not even our actions express ourselves and our relationship to the world as clearly and truly as our feelings" (K. D. Ushinsky, 1974; pp. 117-118).

Thus, the best films, as young people consider them to be, essentially become a kind of life textbooks, however, the full educational function of modern cinema cannot be viewed in a simplified manner, in analogy with the impact of cinema on generations of young people of previous generations.

Our life is becoming significantly more complicated, its perception today also requires much more complex and intense efforts and, therefore, demanding simple answers to the most important questions from film authors is at least naive and, by and large, pointless. Young people do not want ready-made and simple recipes "on a silver platter"; they want to "get to everything" themselves. It is commendable. However, in this case, a modern work of cinema should be such that the viewer does not try to "understand" its "true" meaning, but actively works to find "his own" meaning, adequate to his current needs, interpreting the information presented in the work by its author.

Cultural Lens:

Cinema serves as a window into diverse cultures, allowing young audiences to explore and understand perspectives beyond their immediate surroundings. Exposure to different languages, traditions and customs through cinema broadens their cultural horizons, fostering tolerance and empathy. For example, a teenager from Tokyo can vicariously experience life in New York through Hollywood films, thus breaking down geographic and cultural barriers.

Social Issues and Awareness:

Modern cinema has become a powerful platform for solving pressing social problems. The films often tackle topics such as inequality, discrimination, climate change and mental health, giving young audiences the opportunity to engage with complex social issues. The emotional impact of a well-made film can spark debate and inspire activists, motivating young people to become agents of positive change.

Formation of values:

Characters depicted in films can become role models for young people, influencing their moral compass and values. Whether it's a superhero fighting for justice or a protagonist grappling with ethical dilemmas, these on-screen characters help shape a young person's sense of right and wrong. Cinematic narratives often touch on universal themes of love, friendship, sacrifice and resilience, shaping the ethical foundations of youth.

Cinematic literacy:

Film language is a unique form of literacy. Understanding film techniques, narrative structures, and visual storytelling improves critical thinking skills in young audiences. Film analysis not only deepens understanding of the art form, but also develops insightful thinking to deconstruct media messages and separate fiction from reality.

Personality Research:

Adolescence is a period of self-discovery, and cinema gives young people the opportunity to explore different aspects of identity. Films that depict characters struggling with identity, be it gender, sexuality or culture, can resonate deeply with young viewers going through similar journeys. This representation promotes a sense of significance and inclusivity.

CONCLUSION

The influence of cinema on the worldview of young people is complex and profound. While it opens doors to different cultures, encourages critical thinking and builds moral values, it also creates problems of perpetuating stereotypes and unrealistic expectations. As cinematic narratives continue to evolve, it is critical for educators, parents, and society at large to engage in conversations that will help young audiences navigate the complex interactions between film and real life. By improving media literacy and encouraging reflective approaches, we can ensure that cinema becomes a positive force in shaping the views of young people for generations to come.

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