



# TRANSFORMATION OF SCREEN ARTS IN UZBEKISTAN IN THE DIGITAL AGE

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## Abstract

This article examines the impact of contemporary digital technologies and the internet environment on the transformation of dramaturgy in the screen arts of Uzbekistan. It analyzes changes in the modes of production and distribution of audiovisual content, the formation of internet dramaturgy, and the influence of social media platforms on narrative structure. Particular attention is paid to mobile filmmaking, web series, and short-form content, which shape new models of plot construction and character systems. The study outlines the prospects for the development of screen arts within the digital environment.

**Keywords:** Screen arts, dramaturgy, digital technologies, internet platforms, web series, mobile filmmaking, clip thinking, short-form content, Uzbekistan, visual culture.

## Introduction

The development of cinema and television under conditions of digitalization has led to significant changes in the methods of content production and distribution. Whereas traditional dramaturgy was based on linear storytelling and long-form formats, the internet environment establishes new principles—brevity, dynamism, and adaptation to audience attention patterns.



A comparison between traditional and internet dramaturgy demonstrates that the latter is oriented toward rapid audience engagement, the use of visual emphasis, and a compressed narrative structure.

### **Internet Platforms as a Space for the Formation of Dramaturgy**

Contemporary platforms such as YouTube, TikTok, and Instagram have become key venues for the distribution of screen content. Their algorithms directly influence dramaturgy by:

- shaping requirements for scene duration;
- increasing the importance of the opening seconds (the “hook”);
- encouraging clip-based editing;
- stimulating the production of serialized content.

Thus, the phenomenon of *algorithmic dramaturgy* emerges, in which the structure of a work is determined not only by the author but also by the logic of the digital platform.

### **Transformation of Screen Narrative Structure**

Under conditions of clip thinking, traditional narrative models undergo transformation. New types of dramaturgy are formed:

1. **Clip dramaturgy** — rapid succession of visual images;
2. **Fragmented serialization** — division of the narrative into short episodes;
3. **Micro-dramaturgy** — ultra-short stories lasting up to one minute.

A crucial role is played by the principle of the “hook,” which ensures audience retention in the first seconds of viewing.

### **New Forms of Screen Production in Uzbekistan**

One of the key phenomena is the development of mobile photography and mobile filmmaking. The use of smartphones determines specific features of the visual language:

- predominance of close-ups;
- dynamic editing;
- vertical framing;
- simplified composition.

The aesthetics of social media also affect script structure:

- dialogue is reduced;
- visual expressiveness is intensified;
- the role of gags and rapid plot twists increases.

Web series are becoming an important form of screen art. Their characteristics include:

- short episodes;
- simplified dramaturgical structure;
- rapid character development;
- orientation toward maintaining audience attention.

Budget constraints are compensated by creative solutions, including unconventional editing and the use of accessible technologies.

### **Dramaturgical Features of Short-Form Content**

Short internet formats generate a new narrative model characterized by:

- immediate audience engagement;
- high density of events;
- minimized exposition;
- emphasis on emotional impact.

Platform algorithms reinforce these tendencies, creating conditions for the development of a specific screen language.

### **New Models of Characters and Plots**

In Uzbekistan's internet dramaturgy, the following trends can be observed:

- the use of archetypal characters;
- rapid character establishment;
- fragmented development of plotlines.

These features are driven by the constraints of limited screen time and the requirement for instantaneous audience comprehension.

### **Development Prospects**

In the coming years, the following trends are expected:

- further development of web series;
- synthesis of traditional cinema and internet formats;
- growing popularity of mobile filmmaking;



- increasing influence of algorithms on dramaturgy.

The digital environment will foster the emergence of new artistic forms and narrative methods.

## **Conclusion**

Contemporary digital technologies and internet platforms significantly transform the development of screen arts, shaping new principles of dramaturgy and visual storytelling. Within the digital environment, traditional models of narrative construction are being reconsidered: dynamism, brevity, and visual expressiveness are gaining importance, while narrative structures are increasingly oriented toward the specifics of online content consumption.

Internet platforms determine not only distribution channels but also their own logic of organizing screen material. The algorithmic environment affects rhythm, composition, and strategies of audience retention, leading to the development of short-form content, web series, and mobile cinema. Under these conditions, new types of dramaturgy emerge, characterized by fragmentation, high event density, and rapid character development.

The observed changes indicate a gradual convergence of traditional cinematography and internet formats, opening opportunities for the emergence of hybrid forms of screen art. The digital environment becomes not only a space of distribution but also an active factor shaping artistic decisions and the directions of contemporary visual culture.

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