O‘QITUVCHILAR UCHUN AI VIDEO

Oddiy kadr. *Cheksiz* imkoniyat.

Bitta real videodan tarixiy sahna, kimyo laboratoriyasi va jonli anatomiya. Kiyim, muhit va effektlarni qanday o‘zgartirganimizni bosqichma-bosqich o‘rganing.

syntx.ai | Seedance 2.5 | O‘zbekcha qo‘llanma | Bitta fayl · Offline 3



Yakuniy natija · 56 soniya

01 / ASOSIY MANTIQ

Hammasi real videodan boshlanadi.

Bu loyiha noldan yaratilgan video emas. Avval kamera bilan bitta to‘liq rolik olindi, keyin u sahnalarga bo‘lindi. Har bir parcha alohida qayta ishlandi, tayyor natijalar esa montajda birlashtirildi.

01 / TASVIRGA OLISH

Nutq va harakat

02 / BO‘LAKLASH

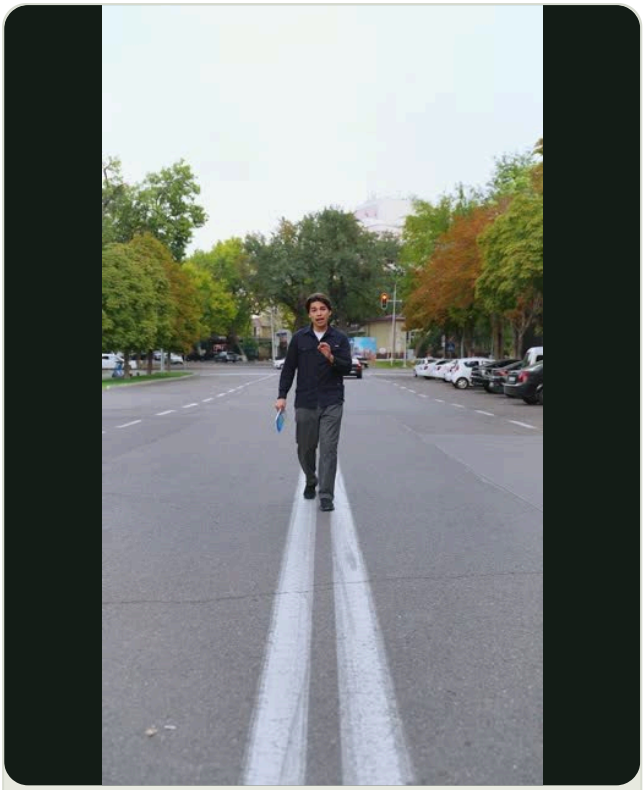
Har bir sahna alohida

03 / AI TAHRIR

Kiyim → muhit → effekt

04 / MONTAJ

Eng yaxshi kadrlarni yig‘ish



To‘liq original · kontent_1.mp4 · 79 soniya

Originalni tushunib oling

Qahramonning gapirishi, qo‘l harakati va kamera yo‘li — sahnaning asosi. AI uchun vazifa: kerakli detallarni almashtirish va shu ijroni imkon qadar saqlash.

Bu tugmalar originaldagi sahnalarni topish uchun. Ular aniq kesish chegaralari emas.

Ishga tayyorlang

1. Originalni video muharririga joylang va sahnalar bo‘yicha ajrating.
2. Har bir parchaning boshida va oxirida harakat uchun ozgina zaxira qoldiring.
3. Kerakli kiyim va muhit rasmlarini alohida tayyorlang.
4. Versiyalarni tartib bilan saqlang: `01_original`, `02_kiyim`, `03_muhit`, `04_effekt`.

> **Muhim qoida:** `@video1` har safar bir xil fayl degani emas. Birinchi bosqichda bu original parcha; keyingi bosqichda esa oldingi muvaffaqiyatli natija bo‘lishi mumkin. Har bir bosqichdagi “Yuklanadi” qatorini tekshiring.

Video

Harakat manbasi

Nutq, yuz, imo-ishora, vaqt va kamera harakatini beradi.

Referens

Koʻrinish manbasi

Kiyim yoki muhitning qanday boʻlishini koʻrsatadi. Rasmning vazifasini promptda aniq ayting.

Prompt

Oʻzgarish chegarasi

Nima almashadi, nima saqlanadi va effekt qachon boshlanishini belgilaydi.

Syntx.ai’da ishlash tartibi

1. syntx.ai platformasida loyihada ishlatilgan **Seedance 2.5** modelini tanlang.
2. Tegishli video parchasini va shu bosqich uchun kerakli rasmni yuklang.
3. Promptdagi `@video1` va `@image1` belgilarini yuklangan fayllarga moslang. Bu belgilar matnning oʻzi bilan fayl yuklash oʻrnini bosmaydi.
4. Quyidagi tayyor promptni nusxalang, video davomiyligi va vaqt belgilarini oʻz parchangizga moslang.
5. Natijani tekshiring; faqat muvaffaqiyatli versiyani keyingi bosqichga oʻtkazing.

Platforma va model nomi loyiha muallifi ma’lumotiga asoslangan. Bu qoʻllanma interfeys tugmalari boʻyicha emas, ijodiy jarayon boʻyicha tuzilgan.

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02 / KIYIMNI ALMASHTIRISH

Avval obrazni tayyorlaymiz.

Kiyim referensi qahramonning yangi yuzini yaratish uchun emas. U faqat mato, rang, bichim va detallarni belgilaydi. Yuz, nutq va harakat videodan olinadi.



Klassik obraz · yashil sviter



Anatomiya sahnasi · bordoviy sviter

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1 Faqat kiyimni almashtiring

YUKLANADI

`@video1` — tegishli original parcha.
`@image1` — bordoviy sviterli kiyim jadvali.

VAZIFA

Ustki kiyimni tvid pidjak, sviter, ko‘ylak va galstuk bilan almashtirish. Atrof va boshqa odamlar saqlanadi.

TEKSHIRING

Yuz, barmoqlar, lab harakati va mikrofon. Kadr chetida qolgan yeng ham yangi kiyimda bo‘lishi kerak.

ENGLISH PROMPT

Kiyimni almashtirish · original prompt

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SCENE CONTEXT
Video edit of @video1 . The ONLY change is the main speaker's clothing: his dark navy
overshirt and white T-shirt are replaced 100% by the outfit from @image1 . Everything
else in @video1 stays exactly as filmed, frame by frame: his face, hair, lip movement,
gestures, the camera move, the park location, the light, the young man in the white
puffer jacket and the passerby in the grey hoodie. Total duration 7.4 seconds.

ACTIVE REFERENCES @video1 : source footage. The main speaker is a young man with tousled
medium-length dark-brown hair who talks to camera while walking down a park alley,
gesturing actively with both hands. A ring stays on his finger. A small black DJI
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wireless microphone is clipped to his chest. Timing, motion, framing and every person in it are preserved 100%. @image1 : clothes sheet for the main speaker only, 100% matches the reference:
- brown herringbone tweed blazer, worn open, notch lapels, flap pockets, oval brown suede patches on both elbows
- burgundy wool V-neck sweater
- cream shirt with a pointed collar
- brown knit tie with a small dotted pattern, knotted at the collar
- straight brown wool trousers with front creases

LOCATION MAP
Unchanged from @video1 . Foreground: the main speaker. Midground: a grey stone alley with black bollards along its right edge. Background: tall columnar evergreen hedges on the right, broad leafy trees on the left, and a white classical building at the far end under an overcast sky.

FORMAT MODE
One continuous shot, exactly as in @video1 . The camera does not cut on its own.

CAMERA
Identical to @video1 : handheld, chest height. The operator walks backward in front of the speaker, then orbits to his right side, then slides right to reveal the young man in the white puffer jacket. Speed, path, framing and focus all match the source.

ACTION — timing
0.0s to 4.5s — Medium shot, front view. The speaker walks toward camera and talks, spreading and opening his hands. The open tweed blazer, burgundy V-neck, cream collar and brown knit tie are clearly visible on his chest. The blazer sleeves end at his wrists, and his hands, fingers and ring stay exactly as in @video1 .
4.5s to 6.3s — The camera orbits to his right side into a profile view. The blazer's side silhouette, the herringbone texture along the sleeve and the oval brown suede elbow patch are visible as he gestures with clenched fists. The cream shirt collar and tie knot show at his neck.
6.3s to 7.4s — The camera slides right and lands on the young man in the white puffer jacket, who stands in profile looking ahead. Only the speaker's gesturing hand and forearm remain at the left edge of the frame, and that sleeve is brown herringbone tweed through the final frame.

WARDROBE
The blazer is woven brown-and-cream herringbone tweed with a soft wool texture that catches the overcast daylight. The elbow patches are matte brown suede. The sweater is a fine burgundy knit and the tie a nubby brown knit. The trousers are smooth brown wool with a pressed crease. Fabric creases and moves naturally with every arm gesture and turn. The DJI microphone stays clipped at the same chest spot, now on the blazer's left breast.

PHYSICS
The tweed blazer has the weight of real wool: the sleeves bunch at the elbows when he bends his arms, the lapels shift slightly as he walks, and the hem sways with his steps. The clothing follows his body motion exactly, with natural contact shadows at the

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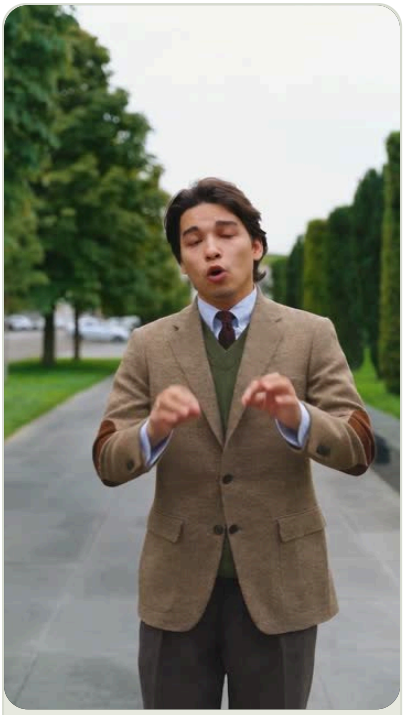
collar, cuffs and lapels.

LIGHTING
Matches @video1 : soft overcast daylight at 6000K, diffuse from above. Soft shadows
under the lapels and inside the blazer opening. The new fabrics take the same exposure
and white balance as the original footage.

STYLE
Photoreal handheld smartphone footage, identical look, grain and sharpness to @video1 .
The new clothing blends in as if he wore it during the original filming.
POSITIVE LOCKS
Only the main speaker's clothing changes, and it matches @image1 100% in every frame.
The young man in the white puffer jacket keeps his own white puffer jacket and
appearance exactly as in @video1 .
The passerby in the grey hoodie with the backpack (0.0s to 2.0s) stays exactly as in
@video1 .
The speaker's face, hair, expressions, lip movement, hands, ring and gestures match
@video1 exactly.
The herringbone tweed, suede elbow patches, burgundy V-neck, cream collar and brown knit
tie stay consistent from the first frame to the last, including the sleeve at the left
edge at the end.
Location, light, camera move and timing are identical to @video1 .
```

> Yashil sviterli natija quyida ko‘rsatilgan. Yuqoridagi original prompt esa bordoviy sviterli boshqa parcha uchun yozilgan. Yashil variantni takrorlashda referensni almashtirib, promptdagi rang va kiyim tavsifini ham moslang.



Yashil sviterli obraz · 18,72 s

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03 / TARIX

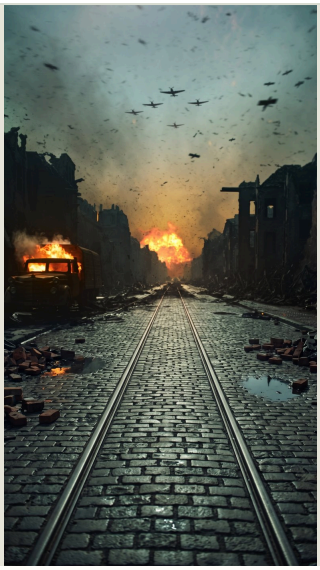
Davrni kadrga olib kiramiz.

Kiyim → muhit → fon voqealari

Bu sahnada originaldagi tez yaqinlashish, yuz oldidan o‘tgan qo‘l va orqaga uzoqlashish saqlanadi. O‘zgarishlar bir necha bosqichda beriladi.



Tarixiy kiyim referensi



Muhit referensi · vayron bo‘lgan ko‘cha

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1 Kiyim va mo‘ylov

YUKLANADI

`@video1` — tez yaqinlashadigan original parcha.
`@image1` — tarixiy kiyim rasmi.

VAZIFA

Kiyim bichimini o‘zgartirish va mo‘ylov qo‘shish. Ko‘cha hozircha original holatda qoladi.

TEKSHIRING

Original prompt rasmning bichimidan foydalanib, nishon va ramzlarsiz forma so‘raydi. Rasmni ko‘r-ko‘rona takrorlash bu ko‘rsatmaga zid.

ENGLISH PROMPT

Tarixiy kiyim · original prompt

```
Edit @video1 . Change only his clothes and add a mustache; the street, the trees, the
cars, the sky and everything else in the environment stay exactly as in @video1 . The
camera movement stays 100% identical to @video1 : the same fast push-in to the close-up
in the first second, the same close-up, the same fast pull-back to the wide full-body
shot from about 3.4 seconds, the same framing at every moment.

Outfit, following the cut and colors of @image1 but completely plain: a black wool
officer's tunic with four pleated pockets and silver buttons, a tan shirt with a black
tie under the open collar, a thin black leather cross strap over the right shoulder, a
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wide black leather belt with a plain silver buckle, black wool riding breeches with thin
light piping along the sides, tall polished black leather boots. Plain collar, plain
sleeves, plain chest: no armbands, no collar patches, no badges, no emblems, no symbols,
no insignia of any kind. His chest shows only the tunic pockets, the buttons and the
strap. His hands are bare, no gloves, no rings. In the first second he holds the same
sheet of paper as in @video1 . The wool and leather fold naturally with every step and
gesture.

Mustache: a thin, neatly trimmed dark brown pencil mustache in 1940s style along his
upper lip, matching his hair color, natural and realistic.

His face stays exactly as in @video1 : the same facial features, eyes, cheekbones, nose,
lips and age. His hair stays exactly as in @video1 : the same natural dark brown color,
shape, length and parting. Every step, hand gesture, the hand passing in front of the
lens at about 3 seconds, the raised arm at the end, head movement, mouth movement,
facial expression and the timing stay 100% identical to @video1 , frame by frame, for
the full length of @video1 . Photorealistic, one continuous shot.
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2 Tarixiy muhit

YUKLANADI

`@video1` — kiyimi almashtirilgan natija.
`@image1` — tarixiy ko‘cha rasmi.

VAZIFA

Ko‘chani, yoritishni va fon voqealarini almashtirish; askarlarning harakatini qahramon ishorasiga bog‘lash.

TEKSHIRING

Kamera o‘z vaqtida yaqinlashadimi? Qo‘l ≈3 soniyada obyektiv oldidan o‘tadimi? Qahramon fon bilan yopilmaganmi?

ENGLISH PROMPT

Muhit va askarlar · original prompt

```
Edit @video1 . Change the whole environment and give the shot a real cinematic camera
look. He keeps exactly the same uniform and the same mustache as in @video1 : plain
black collar patches with no runes or symbols, no badges, a plain silver belt buckle, a
thick officer's mustache.

Camera timeline, 100% identical to @video1 , follow it exactly:
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0 to 1.2 seconds: a fast push-in from the full-body shot to a tight close-up of his face.
1.2 to 3.3 seconds: the camera holds the tight close-up, his face and shoulders fill the frame, the background is barely visible behind him.
About 3 seconds: still in the close-up, his hand sweeps across the lens.
3.4 seconds to the end: one continuous fast pull-back from the close-up to the wide full-body shot, the camera keeps moving back until the very last frame.
His size in the frame and his position on the street match @video1 at every moment.

World: the ruined burning street of a European city in the 1940s from @image1 , during an ongoing battle. @image1 sets the look, the light and the color; the camera angle and perspective come from @video1 . He stands on the wet cobblestones between the two tram rails exactly where he stands in @video1 . Behind him on both sides of the street, about twenty soldiers in plain olive-grey field uniforms and plain rounded steel helmets without any insignia, spread out in small groups, crouching behind rubble and standing by the walls, each one different in height, posture and face.

Soldiers' timing: until about 3.3 seconds they wait for his order, tense, each in his own way: one checks his rifle, one wipes his face, one crouches lower, they glance at him. At about 3.4 seconds, the exact moment he shouts and raises his arm, they burst out of cover and charge toward the camera along the left and right sides of the street, never crossing in front of him, keeping at least three meters away from him on each side. They run like real men under fire: out of step, at different speeds, some hunched low, some upright, one stumbles and keeps running, rifles held in different ways, gaps between them, mouths open shouting, boots splashing through puddles and kicking up mud. The nearest ones rush past the left and right edges of the frame close to the lens with motion blur, more keep coming out of the smoke until the end of the shot. He stays fully visible, sharp and unobstructed in the center at every moment. His own gestures stay exactly as in @video1 .

The world is alive in every frame: a formation of propeller warplanes without markings flies fast across the sky from right to left, clearly moving a long distance every second, passing over the street and continuing out of the frame; thick smoke rolls and drifts across the street; flames flicker out of the windows and the burning truck, throwing moving orange light on the wet stones and the soldiers; glowing embers and ash float at different distances, some passing close to the lens; the explosion at the far end keeps billowing, distant artillery flashes light up the smoke. Every layer moves with natural parallax as the camera moves.

Camera look: a full-frame cinema camera with a 35mm lens at a wide aperture. Focus locked on him at every moment; the soldiers, the ruins and the fire behind him are softly out of focus with natural creamy bokeh, the blur getting stronger the farther away things are. Natural motion blur on the running soldiers, the planes and fast movement, real camera texture, fine film grain.

Light: grey smoky daylight with the warm orange glow of the fires and the explosion behind him, a warm rim of firelight along his hair and shoulders, a soft neutral key light on his face from the front left, natural skin tones. Desaturated colors, strong contrast, deep blacks, like a frame from a big-budget war film.

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His face stays exactly as in @video1 : the same facial features, eyes, cheekbones, nose, lips and age. His hair stays exactly as in @video1 . Every step, hand gesture, the hand passing in front of the lens at about 3 seconds, head movement, mouth movement, facial expression and the timing stay 100% identical to @video1 , frame by frame, for the full length of @video1 . Photorealistic, one continuous shot.
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3 Fon voqealarini aniqlashtirish

YUKLANADI

`@video1` — tarixiy muhitga koʻchirilgan natija.

VAZIFA

Samolyotlarning yoʻnalishi, portlash va fon xiraligini aniqlashtirish.

TEKSHIRING

Fon harakatlanishi kerak. Uchish va portlash qahramonning ijrosini oʻzgartirmasligi kerak.

ENGLISH PROMPT

Samolyot, portlash va fokus · original prompt

> Bu tahrir promptida moʻylov va yoqa tilga olingan, lekin alohida tavsifi toʻliq berilmagan. Oldingi bosqichning kerakli koʻrinishini aniq yozib qoʻying.

```
Edit @video1 . Change only the background events, the depth of field, and his collar patches and mustache. The camera movement, his face, his hair, every gesture, the hand passing in front of the lens at about 3 seconds, the soldiers and their run toward the camera, the street, the fire and the timing stay 100% identical to @video1 , frame by frame, for the full length of @video1 .

2. The sky: only four small dark-grey propeller planes without markings, high and far away, all flying in one direction from right to left in a loose formation. They move fast and steadily, each one crossing the whole width of the frame in about two seconds, with motion blur, then leave the frame on the left. No plane is large, close or brightly colored, no plane turns around, hovers or stays in one place in any frame. After they leave, the sky contains only moving smoke, drifting ash and a few distant flak bursts.

3. At about 3.6 seconds, right after he shouts, a large explosion erupts far behind him
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at the end of the street: a bright orange fireball, sparks and debris flying up in arcs,
a shockwave of smoke and dust rolling outward, the orange flash briefly lighting the wet
cobblestones and the soldiers' helmets, then a thick black smoke column rising and
growing until the end of the shot. It stays far behind him and never covers him.

Depth of field: a very shallow depth of field, like a 35mm lens wide open at f/1.4.
Focus is locked on him at every moment, he is the only sharp thing in the frame.
Everything behind him is strongly blurred with soft creamy bokeh: the ruins, the fire,
the explosion, the planes and the soldiers behind him become soft shapes, the blur
getting stronger the farther away they are. The soldiers rushing past close to the lens
are also out of focus with motion blur. Fire, sparks and embers in the background become
soft round bokeh highlights. Every layer moves with natural parallax as the camera
moves.

Photorealistic, one continuous shot.
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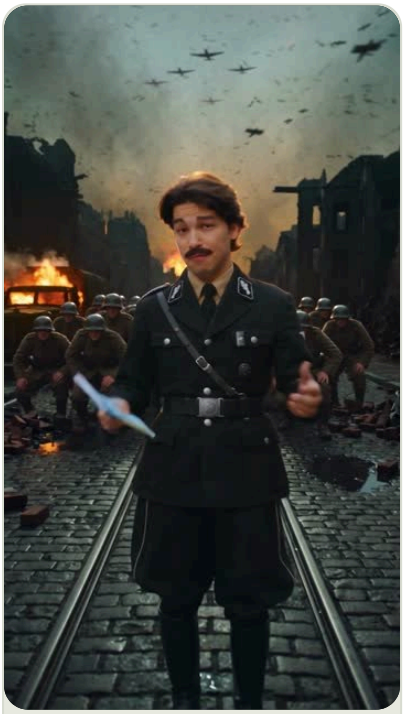

Tarixiy sahna natijasi · 6,05 s

> Versiyalarni solishtiring: kiyim promptida ingichka mo‘ylov, keyingi muhit promptida esa qalin mo‘ylov yozilgan. Bitta ko‘rinishni tanlab, keyingi promptlarda ham uni izchil saqlang.

04 / KIMYO

Oddiy buyumdan laboratoriya sahnasiga.

4 bosqich · 4 prompt

Originaldagi qo‘l harakati yangi kolbalar uchun asos bo‘ladi. Idishlarni qo‘lga moslashtiramiz; qahramonning qo‘lini yangi predmetga moslab qayta o‘ynatmaymiz.



Birinchi muhit · eski laboratoriya



Kiyim referensi · oq xalat

1 Muhit va uchta idish

YUKLANADI

`@video1` — originaldagi tajriba parchasi.
`@image1` — eski laboratoriya.

VAZIFA

Parkni laboratoriyaga, ustunni stolga, oddiy buyumlarni shisha idishlarga aylantirish. Hozircha tutun yo‘q.

TEKSHIRING

Barmoqlar o‘zgarmaganmi? Idishlar bir-biriga tegmayaptimi? Suyuqlik faqat belgilangan vaqtda quyilyaptimi?

ENGLISH PROMPT

Laboratoriya va idishlar · original prompt

EDIT TASK — BACKGROUND REPLACEMENT + THREE CHEMISTRY VESSELS. Total duration 11.46 seconds.

PRIORITY 1 — NO-CONTACT LOCK — ABSOLUTE: at NO moment do his hands, his fingers, or either vessel he holds touch the middle flask on the bench. During the pour, both held vessels hover ABOVE the middle flask's opening with a clearly visible gap of open air between their mouths and its rim. The liquids fall through that open air into the opening. No fingertip on the rim, no glass-to-glass contact, no vessel inserted into the opening, no hand resting on or steadying the middle flask — not for a single frame.
PRIORITY 2 — The young man's performance is 100% untouched. Every movement, every gesture, every head turn, every hand and finger position, his face, expressions, mouth movement, hair and clothing stay 1:1 identical to @video1 , frame for frame. He performs only the movements already in @video1 and no others.
PRIORITY 3 — The park (grass, trees, white columns, sky, cars) is completely replaced by the laboratory in @image1 . The grey square post in front of him becomes the black laboratory bench from @image1 .
PRIORITY 4 — Three glass chemistry vessels: one in his screen-left hand, one in his screen-right hand, and one standing on the bench in the middle. When he lowers his hands over the middle vessel, he looks exactly like he is pouring two chemicals together into the third vessel from just above it.
PRIORITY 5 — The camera move, the framing sizes and his size and position in the frame stay exactly as in @video1 .

ACTIVE REFERENCES @video1 : the source video. It defines the person, his complete performance, the camera move, all framing and all timing. Only the environment and the objects named below change. @image1 : the location reference. It defines the laboratory room 100%: its architecture, the arched window with lace curtains on the left, the wooden glass-door cabinet with bottles, the blackboard, the hanging green enamel lamps, the shelves of glassware, the materials, the palette and the warm, dim, moody light. The black lab bench across its foreground is the bench he stands behind. The room is rendered at a generous, spacious width, never cramped.

WHAT STAYS UNTOUCHED
— His face, identity, hair, expressions, mouth movement and lip sync.
— His dark navy button shirt, white T-shirt and grey trousers, exactly as in @video1 .
— His whole performance: raising his screen-left hand high, gesturing with his screen-right hand, turning his head, talking to camera, spreading his arms, leaning forward, lowering both hands over the middle vessel, and pulling both hands away.
— The camera's handheld push-in, the tilt down and the final close-up, all timing included.

WHAT CHANGES
1. The environment becomes the @image1 laboratory.
2. The grey square post becomes the black lab bench from @image1 .
3. The spray bottle in his screen-left hand becomes a glass laboratory flask with blue liquid.

4. His empty screen-right hand holds a glass test tube with pink liquid.
5. The black-and-white thermos on the post becomes a glass Erlenmeyer flask on the bench.
Nothing else changes, except the liquids and the brief pour described below.

CHANGE 1 — ENVIRONMENT
— Every trace of the park is gone in every frame: no grass, no green, no trees, no sky, no white columns, no cars, no daylight park edges around his silhouette, no green halo on his hair or shoulders.
— The room sits behind him exactly as arranged in @image1 : the arched window on the LEFT SIDE OF THE SCREEN, the wooden cabinet left of centre, the blackboard on the RIGHT SIDE OF THE SCREEN, and the hanging lamps near the top.
— The background reacts correctly to the camera push-in with real parallax and depth, never as a flat pasted backdrop.
— If showing more of the room would require widening the shot, the room is cropped instead. The camera never pulls back.
CHANGE 2 — THE BENCH
— The grey square post is replaced by the black lab bench from @image1 , which runs across the whole width of the frame in front of him.
— The bench top sits at exactly the same height in the frame as the top of the grey post in @video1 : at about 57% down from the top edge at 0.0s.
— He stands directly behind the bench at the same distance as he stands behind the post in @video1 . The bench hides his body from roughly upper-thigh level down. His legs and feet are never visible.
— The bench is a static, solid surface.

CHANGE 3 — VESSEL IN HIS SCREEN-LEFT HAND (0.0s–9.3s)
— A clear glass laboratory flask with a SHORT neck replaces the spray bottle completely. There is no sprayer, no trigger, no nozzle and no plastic left.
— It holds a vivid, saturated, pure BLUE liquid (close to #1E6BFF), translucent like a real colored solution, filling about its lower third.
— CONFORMITY RULE — ABSOLUTE: the flask is built inside his existing grip, at the exact height, angle and contact point of the spray bottle in @video1 . His hand, fingers, wrist and arm are NEVER moved to hold it. The flask moves exactly with his hand, every frame.
— Where the spray bottle's nozzle dips into the thermos opening in @video1 , the flask is SHORTER than that nozzle reach. Its open mouth stops ABOVE and slightly to the left of the middle flask's opening, tilted down toward it, with a clear gap of air between the two glasses. It never enters the opening and never touches the rim.

CHANGE 4 — VESSEL IN HIS SCREEN-RIGHT HAND (0.0s–9.3s)
— A clear glass laboratory test tube is held between his thumb and index finger, exactly in the pinch his fingers already make in @video1 .
— It holds a vivid, saturated, bright PINK liquid (close to #FF4FA3), filling about its lower half.
— CONFORMITY RULE — ABSOLUTE: the test tube is placed into his existing pinch at the angle his fingers already point. His thumb, fingers, hand, wrist and arm are NEVER moved, opened or re-posed to hold it. It moves exactly with his hand, every frame.
— At 8.4s–8.9s its open mouth is tilted down toward the middle flask's opening from above and slightly to the right, with a clear gap of air between them. It never touches

the rim.

CHANGE 5 – THE MIDDLE VESSEL ON THE BENCH (0.0s–11.46s)
– A clear glass Erlenmeyer flask stands on the bench exactly where the thermos stands in @video1 , on the same footprint.
– Its neck is slightly SHORTER than the thermos, so its rim sits a little LOWER than the thermos top. This guarantees open space between its rim and his hands and held vessels when they come over it. The middle flask adapts to his hands; his hands never adapt to the flask.
– It holds a clear, colorless liquid in its lower part.
– It stands completely free on the bench: never held, never touched, never steadied. It never moves, never slides and never tips.

THE POUR – TIMING LOCK
– 0.0s–8.4s: NOTHING pours. No drops, no drips, no spills. The middle flask holds only its clear, colorless liquid.
– 7.9s–8.4s: both held vessels arrive over the middle flask and stop ABOVE its opening, not touching it.
– 8.4s–8.9s: a short, thin stream of BLUE liquid falls from the screen-left flask, and at the same time a short, thin stream of PINK liquid falls from the screen-right test tube. Both streams cross a visible gap of open air and drop into the middle flask's mouth, where the blue and pink swirl into the clear liquid and blend together.
– 8.9s–9.3s: both streams stop as his hands pull away, exactly as in @video1 , still without touching anything.
– 9.3s–11.46s: the middle flask stands alone, its liquid now gently swirling with blended blue, pink and violet color, slowly settling.
– Only this simple pour and mixing happens. NO smoke, NO foam, NO bubbles boiling over, NO glow, NO sparks, NO explosion, NO overflow.

SUBJECT SCALE AND POSITION LOCK – measured from @video1 – 0.0s: full body. The top of his head sits about one quarter down from the top edge of the frame. His head is centred at roughly 53% across from the left edge. His screen-left hand is raised high near the left third of the frame.
– 3.0s–6.0s: the camera pushes in to a waist-up framing. His head stays about one quarter down from the top, roughly centred.
– 7.5s: he leans forward and his head rises to about one seventh down from the top edge.
– 8.0s–9.3s: the camera tilts down. His face is cut at the top edge and the middle flask's opening sits at about the middle of the frame, with his hands and both held vessels hovering above it.
– 9.3s–11.46s: close-up. The middle flask is centred at about 45% across, its rim at about half the frame height, and its body continues past the bottom edge. He is only a soft, blurred torso behind it.
He is NEVER larger, smaller or shifted sideways compared with @video1 .

CAMERA AND LENS – IDENTICAL TO @video1 Handheld, with natural small drift and breathing sway. It is NOT gimbal-smooth and NOT a locked tripod. One continuous move with no cuts.
– 0.0s–7.0s: about a 28–35mm equivalent lens at chest height, slowly pushing in. FOCUS: he and both vessels in his hands are sharp. The middle flask on the bench is sharp to slightly soft. The laboratory behind him is softly out of focus, with the cabinet, bottles, window and blackboard still readable.

– 7.0s–9.3s: the push-in speeds up and tilts down. Focus moves smoothly from his face to the middle flask, the two streams and the open-air gap above its rim, all crisp.
– 9.3s–11.46s: close-up, about a 50mm equivalent at a wide aperture around f/2. FOCUS: the middle flask and its liquid are crisp. DEFOCUS: he is a heavily blurred shape behind it and the laboratory melts into warm, dark bokeh.

LIGHTING AND INTEGRATION
– He is fully relit to belong in the @image1 room: soft, warm daylight from the arched window on the LEFT SIDE OF THE SCREEN, a dim low-key room, and his screen-right side falling into soft shadow.
– All flat, cool, overcast park daylight and all green grass bounce are removed from his face, hands and clothing. Same exposure and color grade as @image1 .
– He stands firmly behind the bench, with correct occlusion of his lower body. His edges and hair blend cleanly into the room, with no cut-out outline, no halo and no flicker.
– The glass vessels show real refraction, reflections and highlights from the window light. The liquids are saturated but naturally lit, not neon and not glowing.

AUDIO LOCK
The original audio of @video1 is kept 100% unchanged: his voice from ~1.1s to ~8.2s and the silence from ~8.2s to the end. No sounds are added.

OUTPUT SETTINGS
1080×1920, vertical 9:16, 11.46 seconds, photorealistic, cinematic.

POSITIVE LOCKS
– His hands, his fingers and both held vessels NEVER touch the middle flask; there is always a visible air gap above its rim, and the liquids fall through open air into it.
– His performance, face, hair, clothing and every hand position are 1:1 identical to @video1 .
– The park is gone completely; the @image1 laboratory is behind him in every frame.
– The black lab bench replaces the grey post, at the same height, and hides him from upper-thigh down.
– A blue glass flask in his screen-left hand, a pink test tube in his screen-right hand and a free-standing clear Erlenmeyer flask on the bench where the thermos was.
– The vessels conform to his hands; his hands never move to fit any vessel.
– Only a short blue and pink pour into the middle flask at 8.4s–8.9s, and nothing before it.
– Same camera push-in, same framing sizes, same focus, same timing.
– Original audio untouched.

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2 Xalat, yorug‘lik va reaksiya

YUKLANADI

@video1 — laboratoriya va idishlar tayyor natija.
@image1 — oq xalat referensi.

VAZIFA

Kiyimni almashtirish. Quyishdan keyin kolba ichida ko‘pik va og‘zidan oq tutun qo‘shish.

TEKSHIRING

≈8,4 soniyagacha effekt yo‘q; ≈8,8 soniyadan tutun. Yenglar yaqin kadrda ham xalatniki bo‘lsin.

ENGLISH PROMPT

Xalat, ko‘pik va tutun · original prompt

```
EDIT TASK — THREE THINGS CHANGE: OUTFIT, LIGHTING, AND A FOAM-AND-SMOKE REACTION. Total
duration 11.39 seconds.

PRIORITY 1 — The young man wears the exact outfit shown in @image1 in every frame,
including the 7.8s–9.2s close-up, where his sleeves and cuffs are the outfit's.
PRIORITY 2 — From the moment the two liquids hit the middle flask, the mixture fizzes
and FOAMS UP a little inside the flask, and thick white SMOKE pours out of the flask's
mouth and rises upward, continuing to the last frame.
PRIORITY 3 — The whole shot is lit exactly as described in the LIGHTING block below.
PRIORITY 4 — NO-CONTACT LOCK — ABSOLUTE: his hands, his fingers and both vessels he
holds NEVER touch the middle flask, not for a single frame. There is always a visible
gap of open air between them and its rim.
PRIORITY 5 — Everything else stays 1:1 identical to @video1 , frame for frame: his face,
his hair, every movement, every hand and finger position, the vessels and their liquid
colors, the laboratory room, the camera move and all timing.

ACTIVE REFERENCES @video1 : the source video. It defines the person, his complete
performance, the laboratory, the three glass vessels, the liquid colors, the pour, the
camera move, all framing and all timing. @image1 : the outfit reference. The young man
wears the exact outfit shown in this image, matching it 100% — every material, color,
cut, and detail, from every angle, with no verbal description substituted for it. This
image is a wardrobe reference only: its grey studio backdrop, its flat studio lighting
and its empty standing pose are ignored. The body inside the outfit is missing on
purpose; his own head, neck and hands from @video1 complete it.

WHAT STAYS UNTOUCHED
— His face, identity, hair, expressions, mouth movement and lip sync.
— His whole performance: raising the vessels, turning his head, talking to camera,
spreading his arms, leaning forward, lowering both vessels over the middle flask,
pouring, and pulling his hands away. He performs only the movements already in @video1
and no others. He does NOT flinch, step back or react to the smoke.
— The vessels exactly as in @video1 : the glass test tube with PINK liquid on the LEFT
SIDE OF THE SCREEN, the glass flask with BLUE liquid on the RIGHT SIDE OF THE SCREEN,
and the clear glass Erlenmeyer flask standing on the black bench in the middle. Their
```

shapes, sizes, positions, grips and liquid colors are unchanged.
– The pour exactly as in @video1 : a pink stream and a blue stream falling into the middle flask from about 8.4s to 9.0s.
– The laboratory room: arched window on the left, wooden cabinet with bottles, blackboard on the right, hanging green lamps, black bench in the foreground.
– The camera push-in, tilt-down and final close-up.

WHAT CHANGES
1. His clothing becomes the exact @image1 outfit.
2. The lighting of the whole shot follows the LIGHTING block.
3. The foam and smoke reaction in the middle flask.
Nothing else changes, except the foam and smoke and the light they catch.

CHANGE 1 – OUTFIT (0.0s–11.39s)
– The original dark navy button shirt and the white T-shirt under it are fully replaced by the @image1 outfit. Not a trace of them remains anywhere: no dark collar, no dark sleeve, no dark cuff, no ghosting at the edges.
– CONFORMITY RULE – ABSOLUTE: the outfit is fitted around his existing body and movement, never the reverse. It bends, folds and creases naturally when his arms are raised high, when they spread wide and when he leans forward over the bench. His arms, shoulders, posture, lean and hand positions are NEVER moved or re-posed to fit the outfit.
– The sleeves end at his wrists, so his hands, fingers and both vessels stay fully visible and never covered by fabric. The outfit never touches, hides or overlaps any vessel.
– The black bench in the foreground hides his lower body exactly as in @video1 . The camera NEVER pulls back or widens to show more of the outfit.
CHANGE 2 – LIGHTING
Light the entire shot (him, the outfit, the room, the glass, the foam and the smoke) as one consistent, real, dim old laboratory:
– KEY LIGHT: the only real light source is the tall arched window with lace curtains on the LEFT SIDE OF THE SCREEN. It gives soft, diffused, overcast daylight with a slightly warm cream-yellow tint, about 4300K. The window glass itself glows bright and nearly blown out.
– DIRECTION AND FALLOFF: the light comes from the left side, slightly from behind him, and falls off fast across the room. Surfaces near the window are warmly lit. The right half of the room, including the blackboard and the right wall, sinks into deep shadow.
– PRACTICALS: the hanging green enamel lamps are OFF and give no light.
– AMBIENT: very low fill. The shadows carry a muted olive-green, sepia tone. Blacks are deep and slightly crushed, and the black bench in the foreground is almost pure black.
– CONTRAST: high, low-key, about 8:1 between the lit and shadow sides. Moody and cinematic, never evenly lit, never bright.
– PALETTE: desaturated olive, aged ochre-brown wood with warm golden highlights on the cabinet edges, and dusty cream walls. A soft, matte, film-like image with fine grain.
– ON HIM: the screen-left side of his face, hair and outfit catches the warm window light. The screen-right side falls into soft olive shadow.
– THE OUTFIT: the light-colored outfit must NOT glow, must NOT blow out and must NOT be the brightest thing in the frame. The window is always brighter. It sits in the same dim exposure as his face, warm on the window side and grey-olive in shadow on the other side. Real fabric texture, no CGI cloth look.

— GLASS AND LIQUIDS: the window light gives the vessels thin, bright rim highlights and real refraction. The pink and blue liquids are rich but naturally lit, not neon and not self-luminous.

TIMING LOCK — ABSOLUTE
— 0.0s–8.4s: NO foam, NO bubbles, NO fizz, NO smoke, NO vapour of any kind anywhere. The middle flask holds only its still, clear liquid.
— The reaction begins only when the liquids first hit the middle flask at about 8.4s.

CHANGE 3 — FOAM AND SMOKE REACTION (8.4s–11.39s), coming only from the middle flask
— 8.4s–9.0s: as the pink and blue streams hit the liquid, it instantly starts to fizz. Masses of tiny bubbles burst up through the liquid and a frothy foam layer forms on its surface. The pink and blue swirl into each other inside the churning liquid.
— FOAM: the foam rises a little, only partway up the flask's sloping body, toward the base of the neck. It is a dense, fine, bubbly froth tinted by the mixed liquid. It stays INSIDE the flask: it never reaches the rim and never overflows. This is a modest foam, not a foam eruption.
— 8.8s onward: thick, dense white SMOKE begins to pour out of the flask's mouth.
— 9.0s–9.4s, while his hands pull away: the smoke grows heavier. It rolls up out of the neck in a strong, continuous plume that billows, curls and swirls as it rises and spreads. Some of it spills briefly over the rim and slides a short way down the outside of the neck before drifting up.
— 9.4s–11.39s, close-up: the smoke keeps pouring out of the mouth nonstop. It rises straight up in a full, thick, slowly twisting column, widens as it climbs, and drifts out through the top of the frame. Inside, the foam keeps bubbling and slowly working, and the liquid underneath stays churning with pink, blue and violet swirls.
— SMOKE LOOK: real, dense, volumetric white vapour, softly lit by the warm window light from the left, so its left edges glow warm cream and its right side turns grey in shadow. It has visible internal turbulence, constantly rolling and reshaping, never a faint wisp, never a static cloud and never a CGI particle look.
— The smoke rises around the place his hands were, but it never changes his movement and his hands never touch the flask. The flask stays clearly visible through and below the smoke and is never fully hidden.
— Only foam and smoke. NO fire, NO sparks, NO flash, NO glow, NO explosion, NO overflowing liquid, NO splashing.
NO-CONTACT LOCK — repeated
During the pour, the pink test tube and the blue flask hover ABOVE the middle flask's opening with open air between their mouths and the rim. The liquids fall through that open air. No fingertip on the rim, no glass-to-glass contact, no vessel inside the opening, no hand on the middle flask. The middle flask stands free on the bench and never moves.

SUBJECT SCALE AND POSITION LOCK — identical to @video1 — 0.0s: medium-wide shot. He stands behind the bench, the top of his head about one quarter down from the top edge, his head centred at roughly 52% across. The bench top edge sits a little above the middle of the frame and the dark front of the bench fills the bottom ~45%.
— 3.0s–6.0s: the camera pushes in to a waist-up framing. His head stays about one quarter down from the top, roughly centred.
— 7.2s–8.0s: he leans forward and his face rises toward the top edge.
— 8.0s–9.2s: tight framing on the middle flask, with his hands and both vessels hovering

above it.
– 9.4s–11.39s: close-up. The middle flask is centred, its rim at a little under half the frame height, and its body continues past the bottom edge. He is a soft, blurred shape behind it. The rising smoke fills the space above the flask up to the top of the frame. He is NEVER larger, smaller or shifted sideways compared with @video1 .

CAMERA AND LENS – IDENTICAL TO @video1 Handheld, with natural small drift and breathing sway. It is NOT gimbal-smooth and NOT a locked tripod. One continuous move with no cuts.
– 0.0s–7.0s: about a 28–35mm equivalent lens at chest height, slowly pushing in. FOCUS: he, the outfit and both vessels in his hands are sharp. The middle flask in the foreground is slightly soft. The laboratory behind him is softly out of focus, with the window, cabinet and blackboard still readable.
– 7.0s–9.2s: the push-in speeds up and tilts down. Focus moves smoothly to the middle flask, the two pouring streams and the first foam and smoke, all crisp.
– 9.4s–11.39s: close-up, about a 50mm equivalent at a wide aperture around f/2. FOCUS: the flask, the foam and the base of the smoke column at the flask's mouth are crisp. The smoke softens slightly as it rises higher. DEFOCUS: he is a heavily blurred shape behind the flask and the laboratory melts into warm, dark bokeh.

AUDIO LOCK
The original audio of @video1 is kept 100% unchanged: his voice from ~1.1s to ~8.2s and the silence from ~8.2s to the end. No sounds are added.

OUTPUT SETTINGS
720×1280, vertical 9:16, 24 fps, 11.39 seconds, photorealistic, cinematic.

POSITIVE LOCKS
– He wears the exact @image1 outfit in every frame, including the sleeves in the close-up; no trace of the original dark shirt.
– From ~8.4s the middle flask fizzes and foams a little, the foam staying inside and never overflowing.
– From ~8.8s thick white smoke pours out of the flask's mouth and keeps rising out of the top of the frame until the last frame.
– No foam, no smoke and no bubbles before 8.4s.
– Dim, low-key window light from the screen-left arched window, lamps off, olive-sepia shadows, deep blacks; the outfit never glows.
– His hands and the held vessels NEVER touch the middle flask.
– Pink test tube on screen-left, blue flask on screen-right, exactly as in @video1 .
– Same face, same performance, same room, same camera push-in, same framing, same focus, same timing.
– No fire, no flash, no explosion, no added sound.



Keyingi muhit · zamonaviy laboratoriya

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3 Zamonaviy laboratoriyaga ko‘chirish

YUKLANADI

`@video1` — xalat va idishlar mavjud eng yaxshi natija.
`@image1` — zamonaviy laboratoriya rasmi.

VAZIFA

Faqat muhit va unga mos yorug‘likni yangilash. Kamera va qahramon ijrosini saqlash.

TEKSHIRING

Xalat xona bilan bir xil yoritilganmi? Derazalar va stol kamera harakatida o‘z joyida turibdimi?

ENGLISH PROMPT

Zamonaviy laboratoriya · original prompt

```
Edit @video1 . Change only the room around him. @video1 is the master: the camera position, the camera movement and its speed, the slow push-in toward the bench and the final close-up of the flask, the framing in every frame, his position, every gesture, head turn, arm movement, lip movement, eye direction, facial expression and the timing stay 100% identical to @video1 , frame by frame, for the full length of @video1 , with the original audio and lip sync fully preserved. His face, hair, white lab coat, light blue shirt, green tie and dark trousers stay exactly as in @video1 . The test tube with pink liquid, the flask with blue liquid, the empty conical flask on the bench and the color change of the liquid when he pours stay exactly as in @video1 .
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The room: replace the old dark classroom with the bright modern laboratory from @image1
, exactly as in @image1 and at exactly the scale of @image1 , which shows the first
frame of the shot. The foreground bench with the black top and the dark front stays
exactly where it is in @video1 . Behind him: the wall of large modern windows on the
left with warm golden sunlight streaming in, the ceiling with switched-on rectangular
light panels and long pendant lights, the back counter full of glassware, bottles of
blue, green and amber liquids, the laptop with colorful molecule graphics, the glass
jars, the fume equipment with a small blue flame and thin steam, the green plants. As
the camera pushes in, the room behind him stays consistent with @image1 and only gets
closer and more blurred.

The room is alive: the steam rises and drifts in the sunbeams, the small blue flame
flickers, liquid bubbles gently in the glassware on the back counter, specks of dust
float in the sunlight, the laptop screen glows.

Lighting and integration: he is lit by this room. Warm golden sunlight from the windows
on the left puts a warm glow and a soft rim on the left side of his face, hair and lab
coat; the warm ceiling lights give soft top light; his white lab coat picks up the warm
sunlight and soft reflections from the colored liquids. His face is clearly lit, bright
and warm, matching the bright room. If he looks darker, colder or differently lit than
the room, the shot is wrong.

Camera: full-frame cinema camera, 35mm lens at f/2.8, 180-degree shutter, exactly the
same movement as in @video1 . Focus stays on him and on the flask on the bench exactly
as in @video1 ; the room behind him is softly out of focus, with warm bokeh from the
ceiling lights and sparkles from the glassware; in the final close-up of the flask, the
room behind is a soft warm blur. One fine organic film grain over the whole frame.

Grade: bright, warm and natural, golden sunlight, clean whites, vivid blue, green, pink
and purple liquids, soft contrast.

His face stays exactly as in @video1 in every frame: the same facial features, eyes,
eyebrows, cheekbones, nose, lips and age. Photorealistic, one continuous shot.
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4 Assistentlar va fon xiraligi

YUKLANADI

@video1 — zamonaviy laboratoriyadagi natija.

VAZIFA

Uzoq fonda ikki assistent qo‘shish va qahramonga e’tiborni kuchaytirish.

TEKSHIRING

Assistentlar kichik va uzoqda, qahramonning ikki yonida bo‘lsin. Oldingi stolda yangi odam paydo bo‘lmasin.

ENGLISH PROMPT

Assistentlar va fokus · original prompt

```
Edit @video1 . Keep 100% identical to @video1 , frame by frame, for the full length of @video1 : the camera position and movement, the push-in and the final close-up of the flask, the framing, the man in the white lab coat in the foreground, his face, clothes, every gesture, lip movement, eye direction and the timing, the original audio and lip sync, the liquids and glassware he holds, the foreground bench, the room, the light and the colors. Change only two things: add two lab assistants far in the background, and make the background more out of focus.

1. Two young lab assistants far away at the very back of the room, standing behind the long back counter with the bottles of blue and green liquids, on the other side of that counter, about six meters from the camera:
– on the left half of the frame, near the sunlit windows, a young woman in a white lab coat, safety glasses and blue gloves, her dark hair tied back, carefully pipetting a blue liquid into test tubes on the back counter;
– on the right half of the frame, a young man in a white lab coat and safety glasses, slowly adjusting the small blue flame under a glass flask on the back counter and checking the steam.
Scale and position: they are small and far away; each of their heads is about half the size of the head of the man in the foreground; the back counter hides them below the waist; they stay clearly to the left and to the right of the man in the foreground, never behind his head and never next to him. Nobody else is added: no third person, no older man, no one sitting, no one at the foreground bench, nothing new on the foreground bench.
They move calmly and naturally, absorbed in their work for the whole shot, with small hand movements; they never look at the camera, never look at the man in the foreground, never walk toward the camera and never leave the back counter. If anyone appears next to the man in the foreground, at the foreground bench or larger than described, the shot is wrong.
They are lit by the same room: warm golden sunlight from the windows on the left and the warm ceiling lights, glowing rims on their lab coats.

2. Shallow depth of field, focus on the hero: full-frame cinema camera, 50mm lens wide open at f/1.4, 180-degree shutter, exactly the same camera movement as in @video1 . The focus is locked on the man in the foreground: his face, eyes, hair, lab coat, hands, the test tube and the flasks he holds, and the empty flask on the bench in front of him are crisp and sharp. Everything behind him is clearly out of focus: the back counter, the bottles, the laptop, the lab assistants, the windows and the ceiling lights become a soft creamy blur; shapes and colors are still recognizable, but no fine details, no sharp edges and no readable screens; the ceiling lights, the sunlit windows and the glass bottles turn into large soft round bokeh with warm halation. The farther something is, the softer it is. In the final close-up of the flask, the whole background is a smooth warm blur of light and color. Never sharpen the background. One fine organic film
```

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grain over the whole frame.

His face stays exactly as in @video1 in every frame: the same facial features, eyes,
eyebrows, cheekbones, nose, lips and age. Photorealistic, one continuous shot.
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Laboratoriya sahnasi natijasi · 11,39 s

> **Ikki muhim farq:** birinchi promptda ko‘k idish ekran chapida, keyingisida esa o‘ngda yozilgan. Har yangi tahrirdan oldin real natijani tekshiring va tomonlarni unga moslang. Keyingi promptlarda “empty flask” deyiladi; oldingi reaksiyani saqlash kerak bo‘lsa, kolbadagi mavjud suyuqlik va tutunni ham saqlashni aniq yozing.

Ko‘pik va tutun bu yerda AI vizual effekti sifatida ishlatilgan. Promptda haqiqiy tajriba uchun reagentlar yoki retsept berilmagan.

Ko‘rinmaydigan jarayonni ko‘rsating.

Kiyim → xona → organlar → harakat

Qahramon qaysi a’zoni ko‘rsatayotgan bo‘lsa, effekt aynan shu vaqtda va shu joyda paydo bo‘ladi. Qo‘l ishoralari vaqt jadvalining asosi bo‘lib xizmat qiladi.



Muhit referensi · anatomiya xonasi



Kiyim referensi · bu sahna uchun

Avval 02-bo‘limdagi kiyim bosqichini shu original parchaga qo‘llang. So‘ng quyidagi ketma-ketlikda davom eting.

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1 Qahramonlarni xonaga joylash

YUKLANADI

`@video1` — kiyimi almashtirilgan ikki kishilik parcha.

`@image1` — anatomiya xonasi.

VAZIFA

Park o‘rniga yagona izchil xona yaratish. Kamera burilganda xona buyumlari o‘z joyida qoladi.

TEKSHIRING

Doska, portretlar va skelet takrorlanmasin. Kamera o‘ngga burilganda fon tabiiy ravishda chapga siljisin.

ENGLISH PROMPT

Anatomiya xonasi · original prompt

```
SCENE CONTEXT
Video edit of @video1 . Only two people are taken from @video1 : the main speaker and the young man in the white puffer jacket. They are placed into the anatomy classroom from @image1 , standing in the open floor space at the front of the room, about 1.2 meters from the chalkboard wall. Everything else from @video1 is replaced by the room: the park, trees, hedges, path, bollards, building, sky and every other person. The classroom is one solid, fixed 3D space. As the camera turns, the background shows whatever part of this room the camera faces at that moment, with every object staying in its fixed place. All lighting comes only from this room. The two people's clothes, faces, hair, gestures, lip movement, the camera move, the timing and the audio stay exactly as in @video1 . Total duration 7.4 seconds, one continuous shot.

ACTIVE REFERENCES @video1 : source footage. Exactly two people come from it, preserved 100%:
- The main speaker: young man, tousled medium-length dark-brown hair, ring on his finger. He wears a brown herringbone tweed blazer with oval brown suede elbow patches, a burgundy V-neck sweater, a cream shirt, a brown knit tie and brown trousers. He talks to camera while walking forward, then turns toward the young man in white, gesturing with both hands.
- The young man with curly black hair in a white puffer jacket. He stands about 1 meter to the speaker's left, which is frame-right in the opening view. @image1 : the location, 100% matches the reference. It is a dim old-school anatomy classroom with olive-beige painted walls, a pale cornice line, a grey ceiling with rectangular fluorescent panel fixtures (switched off) and a dark maroon-brown floor. The objects are listed in the ROOM MAP below.

ROOM MAP (seen from above, fixed for the whole video)
Back wall, left to right:
- the tall ficus in its pot in the back-left corner;
- one row of three framed black-and-white portraits of men in dark suits, high on the wall;
- below them, the dark-green chalkboard on its wheeled metal stand, with a chalk heart drawing and handwritten lines;
- the anatomical muscle chart poster;
- the standing white skeleton model;
- the large dark-leafed plant in its pot in the back-right corner.
On the floor in front of the board: the pink torso model and the white skull.
Left wall: tall windows. Low golden late-afternoon sun streams in through them toward the right side of the room.
Right wall: plain olive-beige painted wall, continuing the same cornice and baseboard lines. The sunlight from the left windows paints warm window-shaped patches across it.
White desks: in the rear half of the room, behind the camera's starting position.
People: the speaker stands 1.2 meters in front of the chalkboard, and the young man in white stands 1 meter to the speaker's left (toward the right side of the room).
The classroom is empty apart from the two people.
```

FIRST FRAME / BLOCKING
The camera faces the back wall. The speaker stands 1.2 meters in front of the chalkboard, facing camera, framed exactly as in @video1 's first frame. Behind him, softly out of focus: the chalkboard, the portraits above it, and the skeleton at frame-right.

CAMERA
Identical to @video1 : handheld at chest height. The operator walks backward in front of the speaker. Then the operator moves toward frame-right while turning the camera to the right, about 80 degrees in total, following the speaker's turn and landing on the young man in white. Speed, path, framing, field of view and focus all match the source. The background has the same shallow depth of field as @video1 : the room stays softly defocused but readable, and the people stay sharp. Exposure stays constant from the first frame to the last.
ACTION — timing
0.0s to 4.4s — Medium shot, front view. The camera faces the back wall. The speaker walks slowly toward camera, talking and gesturing exactly as in @video1 . Behind him: the defocused chalkboard with the chalk heart, the portraits above it and the skeleton to its right.
4.4s to 6.3s — The speaker turns to his left, toward the young man in white, and ends in profile facing frame-right. The camera moves right and turns right with him. The room slides smoothly from frame-right toward frame-left, exactly as a real room does when a camera turns right:
- the chalkboard and portraits slide to frame-left and leave the frame;
- the poster, the skeleton and the dark-leafed plant in the back-right corner pass behind him;
- the right wall with its warm window-shaped sun patches enters from frame-right.
6.3s to 7.4s — The camera continues to the right and lands on the young man in the white puffer jacket. He stands in profile, looking toward frame-right. The speaker's gesturing hand and tweed sleeve stay at the left edge of the frame through the last frame. Behind the young man, softly defocused, is the back-right part of the classroom: the dark-leafed plant in the corner, and the right wall with warm sun patches and the same cornice line.

LIGHTING
All light comes from the room in @image1 .
Key light: low golden late-afternoon sunlight at 3400K from the tall windows in the left wall. It travels across the room toward the right wall and lands as warm window-shaped patches on the back wall and the right wall.
Front view (0.0s to 4.4s): the windows are at camera-left. The warm sun hits the camera-left side of the speaker's face, hair, blazer shoulder and sleeve. The camera-right side of his face falls into cool soft shadow. A thin golden rim lights the edge of his hair on camera-left.
Turn (4.4s to 6.3s): the camera turns right, so the windows end up behind the camera at its left. The sun now comes from behind-left. A warm golden edge lights the back of the speaker's head, his ear and his blazer shoulder on the camera-left side. The front of his face, turned toward frame-right, takes soft cool bounce from the room.
White puffer jacket (6.3s to 7.4s): the sun from behind-left puts a warm amber glow on the back of his jacket and on the camera-left edges of his curly hair. The front of the

jacket and his face take a cool teal-grey tone from the room's ambient light. The white fabric keeps its texture and stays clear of clipping.
Fill/ambient: dim, cool teal-grey room light at 6500K, about 1.5 stops under the sunlit areas. The ceiling and room corners fall into deep shadow. The fluorescent panels stay switched off.
Integration: the sun casts each person's soft shadow toward the right side of the room across the dark floor. The tweed herringbone shows warm texture where the sun touches it and cool depth in the shade.

COLOR GRADE
Low-key, muted, filmic grade from @image1 : teal-green shadows and olive-beige midtones on the walls (#525D5A shadow wall, #7B725C sunlit wall), dark maroon-brown floor (#2D2B2A), warm amber highlights only where sunlight lands. Skin stays natural, with a warm side and a cool side. Soft contrast, gentle highlight roll-off, light haze in the sun beams at 10% density, subtle vignette toward the frame edges. The same grade and brightness hold through the whole video.

PERFORMANCE
Both people's faces, expressions, eye-lines, lip movement and every gesture are identical to @video1 . Skin keeps pore-level realism, catch-lights in the eyes, and natural micro-movement.

AUDIO
Original audio from @video1 , unchanged.

STYLE
Photoreal cinematic footage, as if filmed on location in this classroom: moody, quiet, low-key late-afternoon light, fine film grain, natural handheld movement. 24 fps, real-time, vertical 9:16.
POSITIVE LOCKS
Exactly two people appear in the video: the main speaker in the brown herringbone tweed blazer with suede elbow patches, burgundy V-neck, cream shirt and brown knit tie, and the young man in the white puffer jacket. Both come from @video1 unchanged.
The classroom is one fixed 3D room. Every object keeps its place from the ROOM MAP, and each object appears once.
The background always shows the part of the room the camera faces. As the camera turns right, the room slides from frame-right to frame-left in one smooth continuous motion.
The sunlight always comes from the windows in the left wall, and its direction on the people follows the camera's turn.
Both people stand at the front of the classroom. The white desks stay behind the camera for the whole video.
Exposure, grade and brightness stay constant through all 7.4 seconds.
Camera move, timing, framing and depth of field match @video1 from the first frame to the last.

2 To‘rtta anatomik effekt

YUKLANADI

`@video1` — anatomiya xonasida ikkinchi qahramon ko‘rsatiladigan tegishli parcha.

VAZIFA

Miya, ko‘zlar, o‘pka va qorin sohasini ketma-ket ochish. Har bir effektga kamera yaqinlashishi berilgan.

TEKSHIRING

Effekt tana bilan birga harakatlansin. A’zolar tanadan tashqariga chiqmasin; effekt tugaganda kiyim qaytsin.

ENGLISH PROMPT

Miya → ko‘z → o‘pka → qorin · original prompt

```
SCENE CONTEXT
Video edit of @video1 . The young man in the white puffer jacket stands in the classroom corner while the speaker's hand, at the frame-left edge, points to parts of his body. At four moments, the part of the body being shown turns into translucent glass and reveals the real human anatomy inside, like a living medical illustration: first the brain, then the eyes, then a heavy smoker's blackened lungs, then the stomach and intestines. For each organ, the handheld camera pushes in close to it, then pulls back to the original framing. Each reveal fades in, holds, and fades back to normal skin and clothes. Everything else in @video1 stays exactly as filmed, on its exact timing: the young man's face, hair, clothes and body movement; the speaker's hand gestures and tweed sleeve; the room, the light and the audio. Total duration 12.1 seconds, one continuous shot.

ACTIVE REFERENCES @video1 : source footage, preserved 100% outside the anatomy reveals and the camera push-ins:
- The young man with curly black hair, wearing a white puffer jacket open over a light-blue fine-striped shirt, with black sunglasses hanging from the placket.
- The speaker's hand and forearm at the frame-left edge: brown herringbone tweed sleeve, red-burgundy knit cuff, ring on his finger.
- The background: a classroom corner with a dark-leafed plant at frame-left and an olive-beige wall with a warm window-shaped sun patch at frame-right.

OPTICS
One fixed lens for the whole shot: 29° field of view, a portrait-length lens look with natural compression and shallow depth of field, exactly as in @video1 . The field of view stays the same through every move, with no drift; every push-in is the camera physically moving closer. As the camera gets closer, the background falls further into soft creamy blur, while the young man and the revealed organ stay in sharp focus.

CAMERA
```

Handheld operator at chest height, with organic movement: gentle breathing sway, small natural corrections, and a slight half-beat lag behind each move.
- Base framing: a medium shot of the young man exactly as in @video1 .
- For each organ, the operator steps in about 0.6 meters toward it at a calm 1 km/h. The camera holds close with a soft handheld float while the organ is revealed, then steps back to the base framing at the same pace.
- Focus follows the revealed organ at every distance.
- When a close framing crops the speaker's hand, the hand keeps its exact @video1 motion just outside the frame.

SPEAKER'S HAND — LOCKED TIMELINE (matches @video1 exactly, every 0.25s)
0.00s — open palm raised beside the young man's head at frame-left, fingers up.
0.25s — the hand closes into a loose fist, still raised.
0.50s to 1.25s — the fist stays at shoulder height and moves slightly down in small beats.
1.50s — the fist drops lower to mid-body height at the frame-left edge.
1.75s — the hand opens and reaches toward the back of his upper arm.
2.00s — the open hand rests on the back of his upper arm.
2.25s to 2.75s — the hand gently pushes his arm and turns him to face the camera.
3.00s to 3.25s — the fingertips stay on his arm at the frame-left edge.
3.50s — the hand lowers and slips out to the frame-left edge.
3.75s — an open palm rises at frame-left at face height.
4.00s — a short wave beside his cheek, palm open.
4.25s — the hand withdraws out of frame-left.
4.50s to 5.75s — no hand in frame.
6.00s — the hand enters from lower frame-left, index finger pointing at his upper chest below the collar.
6.25s to 6.75s — the index finger points at the center of his chest, moving slightly lower.
7.00s to 7.50s — the finger points at his lower chest near the sunglasses, moving down.
7.75s — the hand opens palm-up at belly level.
8.00s to 9.25s — the open palm-up hand makes small presenting beats in front of his belly.
9.50s — the palm stays open at belly level.
9.75s — the hand turns into a low point and withdraws.
10.00s to 11.50s — no hand in frame.
11.75s to 12.1s — an open palm appears briefly at the frame-left edge at belly level.
YOUNG MAN'S BODY — LOCKED TIMELINE
0.0s to 2.0s — in profile, looking toward frame-right, standing still.
2.0s to 2.9s — turned by the speaker's hand, rotating to face the camera.
2.9s to 12.1s — faces the camera, standing calm and still, with natural breathing and blinks as in @video1 .

ANATOMY REVEAL STYLE (applies to all four reveals)
The skin and clothing over the revealed area become a clear glass shell, about 85% transparent, keeping the exact outline of the young man's body with a thin soft edge highlight. The organs inside are photoreal medical-illustration quality: true anatomical shape, real-life size, and true position inside his body, with moist realistic surfaces and fine detail visible even in the close framing. They stay locked to his body and move with every small movement of his head and torso.

Each reveal starts at the center of the area and spreads outward over 0.4 seconds as the skin clears into glass. It reverses the same way, returning to normal skin and clothing. Outside the revealed area, his face, hair and clothes stay normal and fully opaque.
ACTION — timing (camera motion and reveal listed separately; hand and body follow the locked timelines above)
0.0s to 0.3s — Reveal: none. Camera: base medium shot.
0.3s to 1.9s — BRAIN.
Reveal: the young man's whole head, from the neck up, turns into a translucent glass head in profile. Inside it:
- a pink, deeply folded brain filling the top of the skull, with the cerebellum at the back;
- the ivory skull with the jaw and teeth;
- the spine of the neck;
- bright red arteries and blue veins running up the neck into the head.
The curly hair stays as a soft dark silhouette around the glass. Fade in 0.3s to 0.7s, hold 0.7s to 1.5s, fade out 1.5s to 1.9s.
Camera: pushes in toward the head 0.3s to 0.8s, ending in a close-up of the glass head in profile. Holds close with a handheld float 0.8s to 1.4s. Pulls back to the base medium shot 1.4s to 1.9s.
1.9s to 4.3s — Reveal: none, normal. Camera: base medium shot, following his turn exactly as in @video1 .
4.3s to 5.9s — EYES.
Reveal: he faces camera, calm and still. Only the band of his face from the eyebrows down to the cheekbones clears into glass. His own eyes stay exactly as they are in real life: his iris color, pupils, eyelids, lashes, gaze and blinks from @video1 . The eyes sit flush in his face at their true size and position. Through the glass, the hidden anatomy around them shows:
- the ivory bone rims of both eye sockets of the skull, framing each eye;
- each eyeball as a real-size white sphere, about 2.4 cm across, sitting deep in its socket behind the eyelids, its round outline reaching only slightly past the eyelid opening;
- six thin red-pink eye muscles attached around each eyeball;
- a pale cream optic nerve leaving the back of each eyeball and running back into the skull, the two nerves meeting behind the bridge of the nose;
- fine red arteries and blue veins along the nerves and muscles.
The surface of his face keeps his eyebrows, nose and skin edges as a soft glass outline. Fade in 4.3s to 4.7s, hold 4.7s to 5.5s, fade out 5.5s to 5.9s.
Camera: pushes in toward his face 4.3s to 4.8s, ending in a close-up framed from his forehead to his chin with both eyes centered. Holds close with a handheld float 4.8s to 5.4s. Pulls back to the base medium shot 5.4s to 5.9s.
5.9s to 6.0s — Reveal: none. Camera: base medium shot.
6.0s to 7.6s — SMOKER'S LUNGS.
Reveal: his neck and chest turn into a glass torso, with the open jacket and striped shirt becoming translucent over it. Inside: the windpipe running down from the throat and branching into the two lungs, the neck spine and collarbones, and the ribcage around the lungs.
The two lungs are the lungs of a heavy, long-term smoker:
- the whole surface is charcoal-black and dark grey, with only small faded pink patches left near the edges;
- they are coated in a sticky, glossy layer of black-brown tar, densely speckled with

black dots and blotches;
- the tissue is swollen, spongy and uneven, with dark enlarged air pockets showing through;
- the windpipe and the branching airways are stained dark brown-black.
In the close-up, the tar texture reads clearly in fine detail. The speaker's pointing finger stays in front of the glass. Fade in 6.0s to 6.4s, hold 6.4s to 7.5s.
Camera: pushes in toward his chest 6.0s to 6.6s, ending in a close shot framed from his throat to the bottom of the ribcage, with the blackened lungs filling the frame and the pointing finger visible at frame-left. Holds close with a handheld float 6.6s to 7.5s.
7.5s to 9.9s — STOMACH AND INTESTINES.
Reveal: as the speaker's hand opens palm-up at belly level, the glass area slides smoothly down from the chest to the abdomen. The blackened lungs fade back behind the normal shirt, and the belly turns into glass. Inside:
- the pink-red stomach curving under the left ribs;
- the coiled small intestine filling the middle of the belly;
- the large intestine framing it on the sides and top;
- the lower spine behind them.
The change from lungs to belly runs 7.5s to 7.9s, hold 7.9s to 9.5s, fade out 9.5s to 9.9s.
Camera: still close, it tilts and drifts down from the chest to the belly 7.5s to 7.9s, framing the abdomen with the speaker's open palm at frame-left. Holds close with a handheld float 7.9s to 9.3s. Pulls back to the base medium shot 9.3s to 9.9s.
9.9s to 12.1s — Reveal: none, normal, exactly as @video1 . Camera: base medium shot with gentle handheld sway.

LIGHTING
All light stays exactly as in @video1 : low golden late-afternoon sunlight at 3400K from the windows behind the camera at its left, and dim cool teal-grey ambient light at 6500K.
The glass shells and the organs take this same light. Warm golden light falls on their camera-left side, with a thin warm highlight along the glass edge on that side. Their camera-right side sits in cool soft shade. Soft natural reflections sit on the moist organ surfaces and on the wet surface of the eyeballs, and a dull oily sheen sits on the tar-coated lungs. The light inside the glass is consistent with the light on his face and jacket.
In the close-ups, the same warm and cool sides hold on the skin, the glass and the organs. Exposure stays constant through every push-in and pull-back.

COLOR GRADE
Same grade as @video1 for the whole shot: low-key, muted, filmic, with teal-grey shadows, olive-beige wall, warm amber highlights where the sun lands, and natural skin.
The organs keep their true colors inside this grade: pink brain, ivory bone, red arteries, blue veins, white eyeballs with red-pink eye muscles and cream optic nerves, charcoal-black tar-coated smoker's lungs, pink-red stomach and intestines.

PERFORMANCE
The young man's face, expressions, eye-lines, breathing and every movement are identical to @video1 , on the locked timeline. He stays calm and still through every reveal. In the close-ups his skin shows pore-level detail, living eyes and natural micro-movement.

```
AUDIO
Original audio from @video1 , unchanged.

STYLE
Photoreal cinematic footage with a seamless, high-end medical visualization effect built
into the live action. Portrait-lens look with natural compression, fine film grain,
organic handheld camera. 24 fps, real-time, vertical 9:16.

POSITIVE LOCKS
Exactly two people appear: the young man in the open white puffer jacket over the light-
blue striped shirt with sunglasses, and the speaker's hand and forearm in the brown
herringbone tweed sleeve with the red-burgundy cuff and ring.
The speaker's hand follows the LOCKED TIMELINE exactly, matching @video1 at every 0.25s
mark.
The young man turns to face the camera 2.0s to 2.9s, exactly as in @video1 .
His eyes keep their true human size and stay set inside his face. The anatomy shows
through the glass around them while his own iris, eyelids and gaze remain.
The lungs are a heavy smoker's lungs for their entire time on screen: charcoal-black,
tar-coated, speckled and diseased.
Only the four reveals and their camera push-ins change the image, each in its own time
window: brain, then eyes, then smoker's lungs, then stomach and intestines.
For every organ, the camera pushes in close and then returns to the same base medium
shot.
The 29° field of view stays the same for the whole shot; closeness comes only from the
camera moving.
Between the reveals and after the last one, the young man looks exactly as in @video1 .
The organs stay anatomically correct, inside his body outline, at real-life size, and
locked to his movement.
The background, light, grade and timing match @video1 from the first frame to the last.
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3 Hazm jarayonini alohida jonlantirish

YUKLANADI

`@video1` — ikki kaft qorin sohasini ajratib ko‘rsatadigan boshqa parcha.
`@image1` — organlarning tasdiqlangan ko‘rinishi.

VAZIFA

Bu oldingi 12,1 soniyalik klipning davomi emas, alohida 8,1 soniyalik parcha uchun tahrir. Qorin ichidagi harakat va yaqinlashish aniq belgilangan.

TEKSHIRING

Kaftlar, organlarning rangi va shakli, effekt chegarasi. Ko‘krak hamda yuz oddiy holatda qolsin.

ENGLISH PROMPT

Hazm jarayoni · original prompt

> Manba matni “COLOR GRADE / Same grade as” joyida tugagan. Nusxa asl holida qoldirildi. Ishlatishdan oldin jumlani, masalan, “Same grade as @video1 throughout the shot.” tarzida tugating.

```
SCENE CONTEXT
Video edit of @video1 . While the speaker's two flat palms mark a section of the young man's torso, the space between his palms (his abdomen) turns into translucent glass and reveals his abdominal organs at work, showing how the stomach and intestines digest food: the stomach churns its contents, then the food moves on through the small intestine and into the large intestine. The organs and the glass-body effect are identical to @image1 , the same living medical-illustration style as the previous shot. The handheld camera pushes in close to the abdomen during the reveal, then pulls back to the original framing. After the reveal, everything plays exactly as in @video1 : the young man alone, the camera move to the speaker, and the speaker talking and giving a thumbs-up. Everything outside the reveal and the push-in stays exactly as in @video1 : both people's faces, hair, clothes and gestures, the room, the light, the camera move, the timing and the audio. Total duration 8.1 seconds, one continuous shot.

ACTIVE REFERENCES @video1 : source footage, preserved 100% outside the abdomen reveal and its camera push-in:
- The young man with curly black hair, wearing a white puffer jacket open over a light-blue fine-striped shirt, with black sunglasses hanging from the placket.
- The speaker's two hands at frame-left: brown herringbone tweed sleeves, red-burgundy cuffs, ring on his finger.
- The classroom corner behind him: a dark-leafed plant at frame-left and an olive-beige wall with a warm window-shaped sun patch.
- From 5.0s, the camera move to the speaker in his tweed outfit in front of the chalkboard and portraits. @image1 : the exact look of the organs and the glass-body effect, 100% matches the reference.
- Glass shell: about 85% transparent, with a thin pale-blue edge highlight; ivory ribs, spine and pelvic bones visible through it.
- Liver: large, glossy, dark red-brown, under the right ribs, appearing at frame-left.
- Stomach: smooth pink-peach, with fine red vessels, under the liver toward frame-right.
- Large intestine: segmented, olive-grey-green, framing the belly on the top and both sides.
- Small intestine: glossy pink coils filling the middle of the belly.
The organs in this shot have exactly the same shape, color, texture, size and arrangement as in @image1 .

OPTICS
One fixed lens for the whole shot: 29° field of view, a portrait-length lens look with natural compression and shallow depth of field, exactly as in @video1 . The field of
```

view stays the same through every move, with no drift; the push-in is the camera physically moving closer. As the camera gets closer, the background falls into softer creamy blur, while the young man and the organs stay in sharp focus.

CAMERA
Handheld operator at chest height, with organic movement: gentle breathing sway, small natural corrections, and a slight half-beat lag behind each move.
- 0.0s to 0.5s: base medium shot on the young man, exactly as in @video1 .
- 0.5s to 1.1s: steps in about 0.6 meters toward his abdomen at a calm 1 km/h, ending in a close shot framed from his lower ribs to his hips. Both of the speaker's flat palms stay visible at frame-left.
- 1.1s to 3.7s: holds close with a soft handheld float, so the whole digestive process reads clearly.
- 3.7s to 4.3s: steps back to the base medium shot at the same pace.
- 4.3s to 8.1s: exactly as in @video1 , including the move to the speaker from 5.0s. Focus stays on the abdomen while close, and on the people as in @video1 afterward.
SPEAKER'S HANDS — LOCKED TIMELINE (exactly as in @video1)
0.00s — one flat open palm, horizontal, at the young man's lower-chest level at frame-left.
0.25s — a second flat open palm appears below it at hip level.
0.50s to 4.25s — both flat palms stay horizontal at frame-left, the upper at the level of his lower ribs and the lower at his hips, making small rhythmic up-and-down beats that frame the abdomen between them.
4.50s — both hands withdraw out of frame-left.
5.0s to 8.1s — exactly as in @video1 : hands clasped at his waist as he comes into view, relaxed while he talks, then a double thumbs-up at the end.

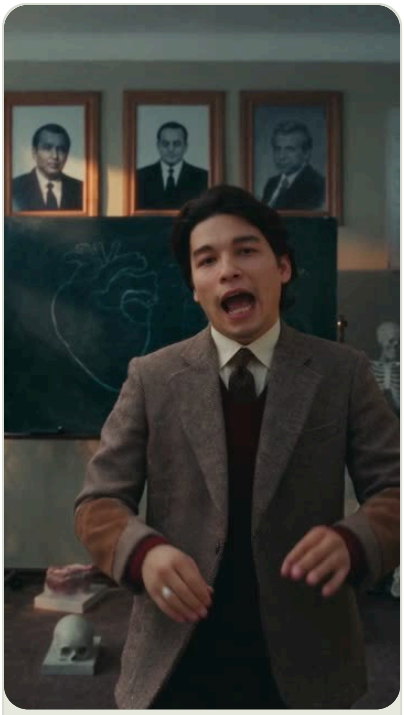
ANATOMY REVEAL — DIGESTION AT WORK (0.5s to 4.3s)
Area: only the band of his torso between the speaker's two palms, from the lower edge of the ribcage down to the hips. The glass edge follows the palm levels. His chest, neck and face above the upper palm stay normal and fully opaque, so the lungs stay hidden. The open white puffer jacket and the striped shirt become translucent over this area, keeping their outline.
Organs inside, exactly as in @image1 :
- the glossy dark red-brown liver under the lower right ribs, at frame-left;
- the pink-peach stomach below it, toward frame-right;
- the olive-grey-green segmented large intestine framing the belly on the top and sides;
- the glossy pink coils of the small intestine filling the middle;
- the lower ribs, the spine behind, and the ivory pelvic bones at the bottom edge.
The stomach and intestine walls keep their exact look from @image1 and are slightly see-through, about 30%, so a soft beige-amber mass of digesting food is visible moving inside them. The moving mass carries a soft warm inner glow, so its path reads clearly.

Reveal timing: the skin clears into glass from the center outward 0.5s to 0.9s, and the organs rest still 0.9s to 1.0s. Then the digestion runs in anatomical order:
1. 1.0s to 1.7s — STOMACH: the stomach wall contracts in slow, rhythmic waves rolling from its upper left toward its lower outlet, about two waves per second. The beige-amber food mass inside swirls and mixes.
2. 1.7s to 2.5s — SMALL INTESTINE: a portion of the mixed food squeezes through the stomach's outlet into the first part of the small intestine, at the center of the belly.

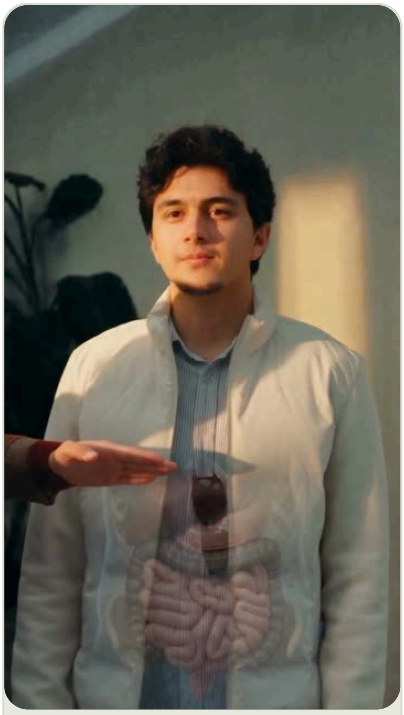
It travels through the pink coils, pushed along by visible ring-shaped contraction waves moving down the coils, until it reaches the lower part of the belly at frame-left.
3. 2.5s to 3.2s — LARGE INTESTINE, UP AND ACROSS: the mass passes from the end of the small intestine into the large intestine at the lower part of the belly at frame-left. It moves up the frame-left side, then across the top of the belly from frame-left to frame-right, as the segmented pouches squeeze in slow sequence.
4. 3.2s to 3.7s — LARGE INTESTINE, DOWN: the mass moves down the frame-right side of the large intestine toward the bottom of the belly, with slow, heavy contractions.
Throughout, the liver stays still, catching soft light. The organs breathe gently with his breathing.
3.7s to 3.9s — the organs settle and the motion calms.
3.9s to 4.3s — fade out: the glass clears back to his normal jacket and shirt.

ACTION — timing
0.0s to 0.5s — exactly as @video1 : the young man faces camera, calm and still, and the speaker's palms appear at frame-left.
0.5s to 4.3s — the digestion reveal, with the camera push-in, hold and pull-back, while the palms make their rhythmic beats.
4.3s to 5.0s — normal, exactly as @video1 : the young man stands alone in frame.
5.0s to 8.1s — exactly as @video1 : the camera moves to the speaker in front of the chalkboard and portraits. He talks, smiles and gives a double thumbs-up.
LIGHTING
All light stays exactly as in @video1 : low golden late-afternoon sunlight at 3400K from the windows behind the camera at its left, and dim cool teal-grey ambient light at 6500K.
The glass shell and the organs take this same light. Warm golden light falls on their camera-left side, with a thin warm highlight along the glass edge on that side. Their camera-right side sits in cool soft shade. Soft natural reflections sit on the moist, glossy organ surfaces, as in @image1 . The warm inner glow of the moving food mass stays soft and subtle within this light.
Exposure stays constant through the push-in and pull-back.

COLOR GRADE
Same grade as



Xonaga ko‘chirilgan sahna · 7,39 s



Hazm effekti natijasi · 8,04 s

> Organlar uchun alohida rasm fayli berilmagan. Mavjud `3qism_tuzatilgan.mp4` natijasidan organlar aniq ko‘ringan kadrni chiqarib, uslub referensi sifatida ishlatish mumkin. Bu dastlab ishlatilgan referensning o‘zi emas.

Ta’limga chiqarishdan oldin anatomik joylashuv va jarayon tasvirini fan o‘qituvchisi bilan tekshiring. Bir necha soniyalik animatsiya jarayonning soddalashtirilgan tasviridir.

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06 / BOTANIKA · NAMUNALAR

Daraxt ichidagi harakatni ochish.

Bu ikki rolik kiyim, fasl, yorug‘lik hamda daraxt va barg ichidagi yorqin yo‘llar bilan ishlashni ko‘rsatadi. Ularning original promptlari yuborilgan matnlarda yo‘q, shu sababli bu bo‘limda tayyor natijalarni tahlil qilamiz.



Daraxt yonidagi qahramon · 10,40 s



Daraxt va bargdagi effekt · 11,07 s

01 / Obraz va muhit

Kiyim, rang va yorug‘lik butun sahna davomida bir xil bo‘lishini kuzating.

02 / Effekt chegarasi

Yorqin yo‘llar daraxt tanasi va barg shakliga ergashadi. Effektning qayerda ko‘rinishini oldindan belgilang.

03 / Kamera bilan bog‘lash

Umumiy kadrdan bargga o‘tishda effekt obyektga yopishgan holda qolishi kerak.

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07 / YAKUNIY MONTAJ

Alohida natijalardan bitta hikoyaga.

Yakuniy `ustoz.mp4` originaldagi sahnalar tartibini to‘liq takrorlamaydi. Unda boshlang‘ich va qayta ishlangan kadrlar bir-biriga ulanib, o‘zgarishning ta’sirini ko‘rsatadi.

YAKUNIY VIDEO	KO‘RINADIGAN BLOK	MONTAJDAGI VAZIFA
Boshlanish	Sinf va tarixiy obraz	Tomoshabinga imkoniyatni tez ko‘rsatish
Keyingi blok	Original tajriba → laboratoriya	Oldin/keyin farqini ko‘rsatish
O‘rta qism	Anatomiya xonasi va organlar	Fan mavzusini ko‘rgazmali ochish
Oxiri	Qahramon, kiyim almashishi va titrlar	Asosiy fikrni yakunlash

> Yakuniy videodagi o‘quvchilar bilan sinf epizodi uchun alohida prompt va referenslar berilmagan. U yakuniy natijada ko‘rsatiladi; bu qo‘llanmada uni yaratish bosqichlari o‘ylab topilmagan.

Montajda qanday yig‘amiz?

1. Original ovozni asosiy yo‘lakka joylang. AI natijalaridagi ovozni original bilan solishtiring; buzilgan bo‘lsa, originalni ishlating.
2. Har bir sahnaning eng yaxshi versiyasini tanlang. Bir xil nutq va harakat nuqtalarini moslab ulang.
3. O‘zgarishni ko‘rsatish uchun avval originaldan qisqa parcha, keyin uning AI variantini bering. Har bir kesish mazmunga xizmat qilsin.
4. Titrlarni video muharririda yozing. O‘qilishi, imlosi va telefon ekranidagi o‘lchamini tekshiring.
5. Kliplarning rang va ovoz balandligini uyg‘unlashtiring, so‘ng vertikal formatda eksport qiling.

Natijani topshirishdan oldin

- [ ] Yuz va lab harakati originalga mos.
- [ ] Qo‘llar, barmoqlar va buyumlar buzilmagan.
- [ ] Kiyim kadr chetida va yaqin planda ham izchil.
- [ ] Fon buyumlari joyini saqlaydi va takrorlanmaydi.

- [ ] Effekt belgilangan vaqtda boshlanib tugaydi.
- [ ] Original ovoz bilan tasvir sinxron.
- [ ] Fan bo‘yicha tasvir va titrlar tekshirilgan.
- [ ] Video telefonda ko‘rib chiqilgan.

Natija o‘xshamasa, nimani tuzatamiz?

MUAMMO	KEYINGI URINISH
Yuz yoki ijro o‘zgarib ketdi	Eng yaxshi oldingi versiyaga qayting. Bitta tahrirda vazifalarni kamaytiring va saqlanadigan jihatlarni aniq yozing.
Kiyim ranglari almashadi	Referens va matndagi ranglarni moslang. Yeng, yoqa va so‘nggi kadrni ham tavsiflang.
Kolba barmoqqa yoki boshqa idishga kirib ketadi	Predmet o‘lchamini mavjud tutishga moslang; idishlar orasida bo‘shliq qolishini yozing.
Effekt juda erta chiqadi	Effektgacha bo‘lgan oraliqni alohida belgilang: masalan, 0–8,4 s — tutunsiz.
Xona tekis rasmdek ko‘rinadi	Buyumlarning joyini, kamera burilishi va chuqurlikdagi harakatini yozing.
Bir necha tahrirdan keyin sifat pasayadi	Keraksiz qayta ishlashni to‘xtating; tozaroq oldingi versiyadan kerakli tahrirni qayta bajaring.

SIZNING AMALIY VAZIFANGIZ

O‘z faningizdan bitta sahna tanlang.

Qisqa real video oling. Avval faqat kiyimni, keyin muhitni o‘zgartiring. Oxirida mavzuni tushuntiradigan bitta effekt qo‘shing. Har safar original bilan solishtiring.

Materiallar: loyiha muallifi · syntx.ai / Seedance 2.5
Video nusxalari HTML ichida ixchamlashtirilgan; original fayllar o‘zgartirilmagan.

Yuqoriga ↑