

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2022 Issue: 02 Volume: 106

Published: 07.02.2022 <http://T-Science.org>

QR – Issue



QR – Article



Nusratulla Hamidovich Abdullaev

National Institute of Fine Arts and Design named after Kamoliddin Behzod
Associate Professor of the Department of
“Miniature and Book Graphics”
Tashkent, Uzbekistan
jasur184@list.ru

HISTORY OF CARICATURE ART IN UZBEKISTAN

Abstract: The genre of the cartoon is studied in this article, its history and significance are covered. The structure, formation and development of the Uzbek satirical magazine “Mushtum” is considered. At the same time, the activities and achievements of the Uzbek cartoonist artists were revealed.

Key words: caricature, artist, “Mushtum”, satire, magazine, genre, history, fine art

Language: English

Citation: Abdullaev, N. H. (2022). History of caricature art in Uzbekistan. *ISJ Theoretical & Applied Science*, 02 (106), 64-67.

Soi: <http://s-o-i.org/1.1/TAS-02-106-7> **Doi:**  <https://dx.doi.org/10.15863/TAS.2022.02.106.7>
Scopus ASCC: 1200.

Introduction

Caricature is a noble genre, the appearance of which dates back to the Stone Age. The first marotaba on the stone surface of a strange man, who for the first time opposed the idea of his tribe, began to express his first Sharjah, which was inscribed with his own hands, dedicated to the head of his tribe and his revered Army through his discontent (in Imagine how much the cartoonist in the era of living mammoths and sword-toothed tigers risked himself, after all, any picture could bring people luck or the roar of the ruches. So sharp, talent-driven cartoon – it was seen as a serious weapon, even among Indians and papuas. In ancient times, caricature was also considered important, and the period of Pharaoh's glory was used as an effective weapon in laughing at the enemies of the Roman Senate.

Analysis and results.

Especially acute cartoon character evokes a terrible hatred in any humor. After all, the kech thing is that the defeat of the war, economic problems and internal problems, the genius, the tsar, his reputation in a funny way can not be reduced to such. Dictators of all times understood this very well and immediately found it necessary to take immediate measures against those who did so, to feed on sharp-toothed animals, to smear on the tonsils or loins. If so, what kind of

repressions, threats did not manage to disrupt the cartoon. On the contrary, in the period of the initial historical processes, the inscriptions did not develop at all, the genre of a caricature understandable to Khama promoted other types of art - literature, fine art, theater, development. This means that before drawing on Stone rocks, the picture can form the basis of the appearance of the next emerging writing, painting, theatrical masks, engraving, lithography and, finally, typographic stencils.

Caricature is valued as a monument of history. At the moment, the cartoon remains the most popular type of art. To understand this, we can see that if we take a gazeta or satirical magazine from the nearby Press stores and book something problematic is expressed in the "zakharkhan" pictures. Unlike the photomaterial, the talented cartoon is able to give the journalistic idea that many times are resourceful. As soon as the reader takes a look at the titles of the articles one by one and does not start reading them, his eyes fall into a dark funny cartoon. This was proved by our expert scientists in the observations of many times of humans.

In the Uzbek press, the cartoon appeared after the October Revolution, until the revolution there was not a single satirical publication, it would be sad if the cartoon did not speak about it. Now the rising national bourgeoisie was afraid of satire as a country. Although

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Tsarist Russia was overthrown in the 1920s, my aunt did not want to give up and sought to regain power in various guises in the form of a British spy, a deaf earner, a nephew trader or a vicious nationalist. But even though they hid their real faces in front of the people and pretended to be friends, they were shouting in the corners trying to prove that the nation was discriminated against and that there was no confidence in the new life. Through the cartoon, all the masks are revealed and their original purposes are shown. This was the first Uzbek satirical magazine Mushtum. Through the cartoon reveals all the masks, their original purpose is indicated. This was the first Uzbek satirical magazine "fist". The first editions of the satirical magazine "Mushtum" began to be published in 1923 year in Tashkent as an application of the newspaper "Turkistan" in two weeks from 2 500 to 3 500 copies in the form of black-and-white in Arabic script once in 8 pages.

Later, in the quality of the supplement of the newspaper "Kizil Uzbekistan" in Cyrillic, from 1926 until the war in the form of a weekly, its number increased to 20,000 and began to appear on 12 pages.

Uzbek caricature grew and gained momentum with the satirical journalism of the former Soviet Union. In the work of the first artist of "Mushtum" I.Tula, class enemies - the rich, bourgeois nationalists, religious movements, merchants - were exposed. In the second half of the twentieth century, new artists V.Nikolayev (Usto Mo'min), V. Rozhdestvenskiy, R.Neklyudov, M.Vorobeychikov, V. Eremyan, V. Odilov, I. Ikramov and other artists began to enter. Mushtum's caricature has become a politically sharp, purposeful force. It reflected many aspects of that period - the creation of a socialist industry, the cultural revolution, the struggle for the protection of women's rights and freedoms.

The cartoonists contributed to the further development of the former allied system as a fighting aide to the party in the struggle against the elements that opposed the creation of a new socialist life.

In June 1941, the years of the outbreak of World War II, the publication was suspended. Uzbek cartoonists, like all former Soviet publishers, used their sharp ideological weapons against the enemy. In collaboration with the republican and front-line newspapers, they sent many sharp cartoons exposing the anti-human idea of fascism. At that time, UzTAG Oynasi, in the form of TASS Oynasi, was operating in Tashkent.

Then, in October 1948, there was an attempt to re-launch the magazine, but only 2 issues were published. Uzbek satirical graphics from the war have been enriched with new names. These are L.Abdullaev, D.Sinitsky, S.Marfin, B.Jukov, N.Leushin, V.Evenko, V.Kaydalov, S.Malt, N.Melamed and others. The magazine was re-launched in 1951 as a magazine, and in June 1958 it was published twice a month.

Samples of folklore of Uzbekistan were widely covered in the issues of the magazine. Much attention was paid to the development of friendly relations between the fraternal peoples, the magazine introduced Russian satirical and miniature literature, as well as translations of foreign classical literature. There are still interested readers of the magazine at that time, even today. Fans painted M.Vorobeychikov's sharp, topical, outdated paintings, L.Abdullaev's works in delicate national colors, B.Zhukov's political posters, D. Sinitsky is well remembered for his humorous sketches.

A circle of young cartoonists has been set up at the Mushtum editorial office. The addition of T.Muhamedov, A.Khalikov, N.Ibrokhimov, A.Kambarov, V.Dumkin, L.Sharifjonova, F.Kagarov and other talented young people to the list of artists brought a number of creative innovations in their genres. Telman Mukhamedov was well known as a master of cartoons. Although short-lived, the talented artist left a deep mark on the development of Uzbek cartooning with his irreversible style. While artists N.Ibragimov and A.Khalikov stand out as masters of sharp cartoons and posters, young artists A.Kambarov, V.Dumkin, S.Subkhanov have a subtle humorous talent. Later J.Umarbekov, A.Gulamov, T.Khojakulova, A.Jabborov, K.Tolipov and a number of talented young artists joined the magazine. The seminar of young cartoonists, organized at the initiative of the editor-in-chief of the magazine Ibrahim Rahim, was constantly working, the artistic council contributed to the creative growth of cartoonists. The main artist of "Mushtum" A.Khalikov led them as a teacher.

As Mushtum magazine celebrated its fiftieth anniversary, it published its 1,000th issue. His magic mirror reveals the crooked faces of his "prey" - the lazy, the greedy, the lazy, the bureaucrats, the pianists and other vices, and reveals his intrigues.

The editors often referred to the preparation of a special issue entitled "Fist in Moscow" (during the Decade of Uzbek Literature and Art, at the Congress of Cotton Growers). Each year, special issues of the magazine were devoted to planting, harvesting, and other economic activities.

Such issues were published with the help of the authors of the mobile special team "Mushtum at the Congress" (January 1954), "Mushtum in the field" (June 1955), "Mushtum walks the city" in 1957. v.b.) prepared. By 1963, the magazine was published in 12 pages in 196,000 copies in four colors.

Satirical articles and pictures were regularly published under the satirical sections of the magazine, as well as under the headings "Hungry", "Ambulance", "Friend speaks bitterly", "Does not work, does not bite" and many others.

It is important for a true cartoonist to be able to understand his model better than others, to be able to convey the harmony of his spiritual world in graphic

Impact Factor:

ISRA (India) = 6.317	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 1.582	PIHII (Russia) = 3.939	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 9.035	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 7.184	OAJI (USA) = 0.350

expression. The cartoonist reveals the permission by changing the attributes in the photo and reveals their negative aspects to the surrounding people. Clearly targeted cartoon it's like writing The Crimes of the same subject on the board. As for the cartoon Painter, the specialist will require originality from the artist. If we look at the materials of the photo in a more substantive, formalized document, then the cartoon is more like an aphorism or proverb, which gives a great idea of the meaning, consisting of several lines. The subject in the face of the cartoonist, having found its shortcomings, taking away the excess and ignoring the norms of the show itself, immense observability in entering into his psychology, dictates that he is able to intuitively ignore the described thing.

In addition, the tremendous resourcefulness, through some small detail, brightens the model itself, reveals its character, the cartoonist qiyng takes the task to his neck and, most importantly, izokh, simplifying it in the case that he maintains the similarity of the structure of nature. When a cartoonist observes a single person or a whole class, it is necessary to go through these attempts by deepening and compounding the processes with artistic processing, summing up a holistic image, symbolizing, forming a graphic formula. The basis of the cartoon is all the same a clear drawing. Only in the 20 years began to appear plasticity, relaxation in the lines, when describing the location of rough contoured works, over time. As the change of the period influenced the Fine Arts, new techniques of expression began to appear in the direction of the cartoon, especially in the 70-80-ies of the XX century, when new young artists entered, new methods of expression began to appear. A vivid example of this is the work of Husan Sodiqov, a 15-17-year-old artist Adolescent amateur, who entered the editing in those years with his first cartoons, later from 1996 to the present day as the chief artist in the satirical magazine "Mushtum". Of course, it is possible to study the experiences of the last generation of cartoonists who conducted their creative activity in the satirical

magazine and consider the result of their work as a product. Recall that once upon a time the young cartoonists 'seminar, organized under the initiative of the Chief artist of " Mushtum " Alijon Kholikov, was constantly working.

If history repeats itself, well-known cartoonists M.Eshonkulov, Sh.Muzaffar, F.Teshaev and a number of young cartoonists with different genres have gathered around Husan Sodiqov and a new school of cartoons has appeared. This was a period of renaissance of the cartoon genre. It certainly served to expand the magazine's potential, first with the band's 2010 National Award for the Golden Pen, and then its participation in the 2012 Cartoonists' Convention in Washington, DC. .

After the independence of Uzbekistan, our Uzbek cartoonists not only participate in many competitions in this field abroad, but also win high titles and prizes. If we take only the achievements of Mahmudjon Eshankulov as a cartoonist, he participated in more than 350 national and foreign exhibitions, competitions and festivals, winning 64 of them. It is a great honor for us to include the name of the Uzbek cartoonist in the list of "100 great master cartoonists."

Conclusions.

In the past, Mushtum Magazine was in close contact with many satirical magazines of the former Soviet republics, especially the Russian magazine Crocodile. Now our cartoonists are trying to introduce the name of our magazine to the whole world. Yes, let's say - "Mushtum" magazine is 100 years old. Over the course of a century, many writers and artists have created satire and humorous materials in the magazine's editorial office. He helped to cleanse the society of such evils, called people to turn away from evil, and made a great contribution to preventing the spread of evil. The future of Mushtum magazine and its further development depends on the contribution of new cartoonists. We wish them great victories!

References:

1. Krotkov, A. (2020). *Caricature. Unimagined story.* – Litres.
2. Laskova, M. V., & Zueva, R. S. (2016). Political caricature as a socio-cultural universal in modern political linguistics. *Humanitarian and social sciences*, №. 1.
3. (n.d.). *Mushtum magazine // 1960-1970.*
4. Ahmedova, N.R. (2004). *Zhivopis` Central`nyj Azii XX veka: tradicija, samobytnost`, dialog.* Tashkent.
5. Ahmedova, N. (2004). Hudozhnik - jepoha - istorija. *San`at*, №2, pp.21-24.
6. Rakitin, V. (2001). Hudozhestvennyye iskanija Aleksandra Volkova. *Nauchnyj, metodicheskij i informacionnyj zhurnal MGK "Vestnik MAGK"*, №2.

Impact Factor:	ISRA (India) = 6.317	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 1.582	PIHII (Russia) = 3.939	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 9.035	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 7.184	OAJI (USA) = 0.350

7. Lotman, Jy.M. (2004). *Kul`tura i vzryv. Semiosfera.* SPb.: Iskusstvo-SPb..
8. Zinger, L.S. (1986). *Ocherki teorii i istorii portreta.* Moskva: Izobrazitel`noe iskusstvo.
9. Hakimov, A.A. (2010). *Iskusstvo Uzbekistana: istorija i sovremennost`.* Tashkent.
10. Chuhovich, B. (2007). V poiskah imeni sobstvennogo (Sredneaziatskij avangard v 20-e gody i v nashi dni). *KURAK*, №1.