

PROCESSES OF THE FORMATION OF THE POSTER AS A TYPE OF PRINTED GRAPHICS IN UZBEKISTAN IN THE EARLY YEARS OF THE 20TH CENTURY

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ABSTRACT

In this article, in the early years of the 20th century, the processes of poster formation as a type of printed graphics in Uzbekistan, artists who worked in that period, their work, poster themes and images are briefly covered. Through the colorful images on the posters, various views of the artists who worked in the 20th century were presented in a way that people could understand. In this, information is given about the role of creative products, comic images, newspapers and magazines created through the eyes of artists.

Keywords: poster, slogan, propaganda, standard, illustration, agitation, graphic, miniature, agitvitrina, specific.

INTRODUCTION

Posters of the Soviet of Uzbekistan are directly related to state policy. In the first years of this period, there were moments of revival, tracing the life of the people, and cultivating political consciousness. The impact of the process was increased not only by hearing, but also by visual agitation. During these years, a number of newspapers and magazines operated. In fact, poster artists worked from "Mashrab", "Mushfiqi" (Magazine of Tajikistan), "Scorpion", "Communist Thought", "Turkistan Military Worker", "New World" and others.[1]

Posters of the period were hung in the outskirts of villages and even in teahouses. The first posters were created in Central Asia (Turkestan) by Russian artists (D.Moor, I.Nivinsky, A.Gushini, N.Polyansky, V.Vinogradov). D. Moore's iconic posters were a hit with the audience. "I am free!" a lucky image was found on the poster. The idea of women's liberation was put forward there. In the poster, a young woman wants to join the Soviet youth, throwing off her veil. The elderly invite him to the mosque. But it leads to a new future.[2,3]

The first poster panel in Uzbekistan was created by B. Lavrenev in 1921 under the slogan "We will destroy the enemies of socialism". Large-scale poster panels like this have undoubtedly chosen a place. Special display windows are placed in crowded places and they are changed every Sunday. Not all posters and showcases have an artistic character. Some of them were filled with slogans, and some had images.[4,5]

In 1926, the Tashkent Association of Artists (TRA) was opened. One of the talented poster artists of this association was V. Solodov. Since 1927, the Tashkent Association has been engaged in building posters. Artists were mobilized on creative trips to study news, people, and the situation. These processes also had their own challenges.

LEARNED POSTERS

Interpretation of necessary artistic ideas in the spirit of agitation required great skill from creators. Many artists entered the poster genre from newspapers and magazines, book graphics. For this reason, we can feel their specific language and mentality in the posters. These aspects are visible not only in artistic form, but also in artistic images. For example, the method used to place slogans and images is similar to the illustration in book graphics and stamping the text to the page level. In the posters of L. Bure, A. Nikolayev (Master Momin), Master Nabi Khafizov, V. Solodov, we witness the above ideas, storytelling and illustration . [6]



Figure 1. Picture. Master Momin. (1932)

Picture 2. "To promote cotton farming let's heat up the national march!" N. Kashina. (1940)

Figure 3. "Children to children" N. Kashina. (1942)

The slogans on the posters were in Uzbek, Tajik, Arabic and Russian languages. Propaganda is the main purpose of posters.[7]

At the beginning of the 20th century, the Uzbek poster art, based on storytelling and illustration, faced regulation. During 1925 and 1926, about 8 thousand posters were created. So, we would not be wrong to say that the 1920s were the "childhood" moments of poster art. That is, during this period, artists learned and adapted to what a poster is, what it wants, what it needs for the public. They tried to find Uzbek national images on the plaque.[8]

Graphic art took an important place in the artistic life of the post-revolutionary years and became a real "war weapon" of the newly formed government. Mass graphic art, which had a great opportunity to inculcate the new ideology into the public consciousness, came in handy for the propagandists of the new ideology. They managed to create a unique style-standard of this art. Various forms of graphics were reflected in the spirit of the new era in posters, cartoons, images of the household genre on the pages of newspapers and magazines. Sometimes posters, sometimes cartoons, sometimes images made for newspapers and magazines, organized the daily environment of people in the form of slogans, slogans and banners. During these years, exhibition promotion work was intense.[9] Artists tried to quickly bring new ideas and methods to the masses. They drew portraits of political figures, took an

active part in creating slogans and slogans. Artists of various art forms took part in these works. Nabi Hafizov, the master of graphics, and I. Ikromov, who later joined them, and other artists, created the first examples of this art.[9]

In the late 1920s, the establishment of a graphics workshop under the Turkestan art school contributed to the wide spread of this art. In these years, works were created in all types of graphics, but poster art took the leading place.

Posters were published even during the difficult situation of the country and economic crisis. They were distributed among the masses. In its development, this art existed in two forms: heroic and comic posters. Heroic posters are characterized by their depiction in a realistic style, in an upbeat revolutionary atmosphere. When choosing a color, a more symbolic theme is taken into account (for example, red color is a symbol of the revolution, Soviet state, black cold colors are a symbol of the enemy, etc.).[10] During its development, the poster existed in a political and educational direction, reflecting the tasks of explaining the government's policy among the people. In these years, a new type of comic poster art emerged.

In the 1920s, domestic and comic posters and pictures, working under various slogans and slogans became widespread in the graphic art of Uzbekistan. In the early years, the posters and cartoons produced and reproduced were mostly handmade. Printed posters began to be published in 1923-1924. Nabi Hafizov (1893-1959) from Bukhara was one of the first artists to print such posters. His "Pay your taxes on time!" In his poster, he wanted to explain to the public that taxes paid on time will help the state to be strong, to build new factories and factories, schools and kindergartens, otherwise, it will lead to poverty and living as before.[11] It shows this by comparing the life of old and new times. The artist created a unique style by trying to interpret the idea of the era in the style of simple folk art, miniature art. In these years, book, newspaper and magazine graphics also revived. This was due to the large number of publications of books, newspapers and magazines. A group of artists gathered around newspaper and magazine publications. The subject of graphic art has expanded. For example, popular satirical and scientific magazines such as "Mushtum", "Mashrab", "Mulla Mushfiq", "Bigiz", which began to be published in 1923, reflect the achievements and vices of social life on their pages, and are very popular among the public. aroused interest.[12] Although these pictures are not free from the ideology of the time, at the same time, it is necessary to recognize that most of the cartoons made by this group have a positive place in increasing the general level and activity of the public.

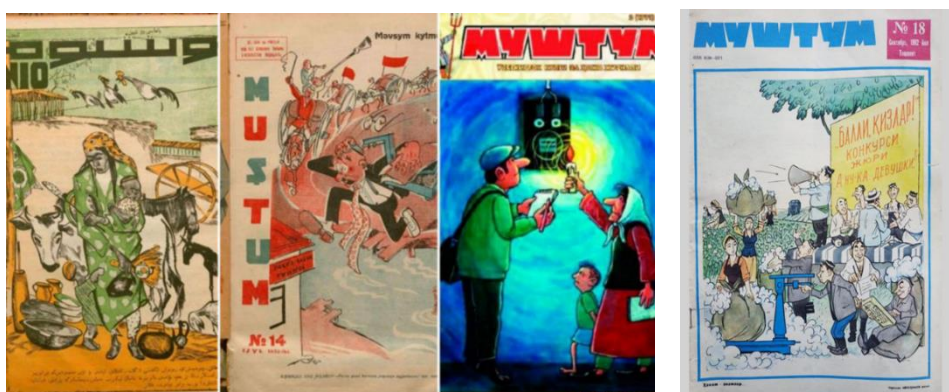


Figure 4. Cover images from the printed edition of Mushtum magazine (1982)

Posters aimed at inviting young people to new modern thinking, calling for enlightenment, getting rid of the remnants of the archaic system, and attracting women to social life have gained positive significance. These ideas were similar to the aspirations of advanced national intellectuals. This movement later showed itself in the cultural development. The first step of the local artistry started from the pages of these newspapers and magazines. The first Uzbek graphic artists, I. Ikromov, M. Hakimjonov, started their work from the pages of this newspaper and magazine. A large group of artists worked in graphic art. They drew and decorated the pages of newspapers and magazines, newly published books. One such graphic artist, I. Tullya, was also effective. In newspapers and magazines, his cartoons have a wide place. The artist mostly worked on posters and paintings on the topic of religious fanaticism, heresy, news in social life, decorated and painted A. Qadiri's novel "O'tkan kunlar". During these years, L. Bure, an artist from Samarkand who has rich experience in graphics, took an active part and made posters. The artist put forward the ideas of calling the people to activism, fighting against existing heresies and vices, regardless of the field of graphics. Along with this, he continued to write colorful works dedicated to his favorite subject, his motherland, Samarkand.

If the poster was one of the leading types of visual art in Uzbekistan during the war, the transition to posters in peacetime was accompanied by great losses. The compactness of the compositions, the emotionality of the images disappeared, they were replaced by naturalism, cold declarativeness. The elimination of these shortcomings is connected with the name of such talented artists as V. Akudin, V. Yevenko, I. Gromyko, F. Kagarov, N. Leushsh, D. Makhotin, G. Tkachev.

DISCUSSION

The poster is designed to increase the intellectual level of a person, and its theme reflects almost all the most pressing issues in the life of the republic, the country and the world. "Kommersant" newspaper caused the work of poster artists in Uzbekistan to gain fame not only in the Soviet Union, but also abroad. Original poster masters worked in Tashkent, Bukhara, Samarkand, Navoi and other cities of the republic. Based on the experience accumulated in the entire previous history of the Uzbek poster, it adopted new means of influencing the audience's mind, new pictorial techniques and styles, and was distinguished by its variety and genre structure. The search for artists, conducted within a loose framework of social order, nevertheless yielded positive results. The art forms and poster language have been improved and updated.

The socio-economic changes and democratization processes taking place in the country significantly activated the creativity of poster artists. The tasks facing the poster have changed and its functions are still changing. The possibilities of the Uzbek poster have increased significantly in recent years. This is evidenced by the creation of creative groups of poster artists who strive to create an alternative to the posters of state publications and to express the positions of various democratic directions in their works. There is a need to understand the accumulated experience of the politics of Uzbekistan, its place in the art and social life of the republic, to determine the main tasks facing the Uzbek poster and the prospects for its further development.

The political posters of Uzbekistan in these years are aimed at the modern man and were created taking into account the specific characteristics of his "stela-actual development" and the psychology of perception. The visual language style of contemporary posters is defined by interaction. The colorful posters of the 1920s and early 1930s, with their longer texts and numerous characters, are, in his opinion, direct successors to the traditions of local calligraphy and miniatures. The relative freedom of the 1920s, according to Maria Filatova, makes the work of this decade more artistically interesting than the next. They also tell about the period under the Soviet government, when "socialist ideas lived side by side with Islamic ideology". Several posters from the 1920s show the Soviet red star and the Muslim crescent together," he told Eurasia Net.org.[13] Thematically, the collection of posters certainly includes calls for the construction of socialism and the expulsion of the bourgeoisie, but some posters deal with more pressing issues. The Soviet Petroleum Research Institute in Baku issued a safety poster showing how to wrap the cable correctly. It is said to stay in bed for a week.

One poster published in Tashkent in 1934 invited everyone to learn to play chess. Some of the themes are familiar. About ten posters in the Uzbek language from the early 1930s were included in the exposition of the exhibition, in which collective farmers were invited to grow cotton. By the 1950s, artists "realized that shorter texts and larger figures were more accessible to the general public," says Maria Filatova.[14] It was replaced by a simplified "ideological content". Overall, one of the most striking features of these posters is the variety of alphabets they use. Azerbaijani, Kyrgyz, Tatar, and Uzbek, along with a number of other languages, appeared in the Arabic script in the 1920s, and in the Latin alphabet in the 1930s.[15]

As a result of the study of the formation processes of the poster as a type of printed graphics in 20th century Uzbekistan, the following was determined:

The biggest artists of the time were involved in propaganda work, N. Kashina, A. Nikolayev (Usto Mo'min), V. Akudin, V. Yevenko, I. Gromyko, F. Kagarov, N. Leushsh, D. Makhotin, G. Posters by talented artists such as Tkachev helped to reveal the spirit of the era in an emotional aesthetic;

Alexander Nikolayev (Usto Mo'min) are partly inspired by the manners of his paintings;

In the posters created by Nadezhda Kashina, we can also witness the tendencies of majestic painting;

In many sources, we find that the leadership of women's characters in the work of N. Kashina is interpreted as gender equality. In the process of writing this scientific work, we analyzed the posters that addressed the image of women in the artist's work from the perspective of the era. (It was during the difficult years of the Second World War that the main workforce consisted of women and the elderly.)

The red color as a symbol of the Soviet Union was the main accent in the artistic and plastic solutions expressed in the posters .

CONCLUSION

there was a "mirror" in quotation marks of any era ("OZ TAG OYNASI", "Jhangovor kalam assotsatsiya", "OKNOTASS"), and through it the environment sometimes manifested openly, sometimes secretly. In ancient times, they used written sources to motivate people to do

something, to inform them about the situations of the time and the people in it. The events of the 20th century, which we have stopped in scientific work, are vividly displayed on posters. His influence on the masses was extremely fast. But today's requirements are completely different. Today, it is possible to carry out large-scale work on posters, which are the most striking example of graphic art. The search process shows that there is a database on this art. It would be appropriate to conduct scientific research in the case of integrating these data into a single line.

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