

Hussein Aliyev's caricatures in satirical journals
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Карикатуры Гусейна Алиева в сатирических журналах
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Abstract: *in the article preeminent painter Hussein Aliyev's caricatures are researched. His caricatures were briefly commented in the article. Besides, it is mentioned that his caricatures have been published in three satirical journals – Molla Nasraddin, Communist and Kirpi in different periods of his life. Besides, ignorance and illiteracy are criticized in his caricatures and modernist ideas are agitated*

Аннотация: *в статье исследуются карикатуры знаменитого художника Гусейна Алиева. Это карикатуры, комментируются в статье в кратком изложении. Кроме того, описывается, что это карикатуры опубликованы в трех сатирических журналах – Молла Насраддин, Коммунист и Кирпи в разных периодах его жизни. Кроме того, невежество и неграмотность критикуются в его карикатурах.*

Keywords: *caricature, genre, superstition, prejudice, illiteracy, alphabet.*

Ключевое слова: *карикатура, жанр, ущерб, неграмотность, алфавит.*

The word “caricature” essentially means a “loaded portrait”. Until the mid 19th century, it was commonly and mistakenly shared the same root as the French ‘charcuterie’, likely owing to Parisian street artists cured meats in their satirical portrayal of public figures (1) The most famous caricaturists of XX century were Russian Alex Gard, American Al Hirshfield, David Levine, Indian S.Jithesh and so on. S. Jitesh is widely acclaimed as the ‘World’s Fastest Cartoonist’ Since his amazing ability to sketch 50 celebrity caricatures within 5 minutes (2) Hussein Aliyev was an Azeri caricaturist in XX century.

He was born in Western Azerbaijan in April, 1911. He was elder brother of the late president, Haydar Aliyev. He had innumerable paintings in different genres. His caricatures are the outputs of his early age. After being admitted to Baku Painting Technicon in 1927 he got acquainted with prominent enlighteners of his age. During his studentship years he began to collaborate with Molla Nasraddin journal. Namely, in this workplace he knew Jalil Mammadqoulouzadeh and got inspiration from him.

Molla Nasraddin, Communist and Kirpi journals were printed at that time to enlighten the illiterate people. These journals with their satirical articles criticized prejudice, avidity, money-worshipping, illiteracy, vanity, lasciviousness, greediness. Jalil Mammadqoulouzadeh’s articles made the journal readable with satirical words while young Hussein decorated journal with his graphics and caricatures. He painted graphics and caricatures with simple pen or pencil. Because of lack of technics at that time he made corrections manually.

The caricatures published in Molla Nasraddin journal by Hussein Aliyev were the synthesis of mild humour and harsh grotesque. One of the caricatures as this was “Pioneer group in Shusha or Iran troop”. He tried to synthesize old Iranian teaching regime in Madrasa with contemporary Russian school. Mullahs beat the children mercilessly with whips who couldn’t learn the Arabic alphabet while the new Russian schools approached everybody with special care, even not taking the age group into consideration. Illiteracy, specially not being able to read and write caused to this situation. First of all, he thought it was caused by long-termed application of snake-and-frog Arabic alphabet. The difficulty of the Arabic alphabet prevented the society from being educated. (3,9)



Figure 2. Pioneers in Shousha or Iranian troop (4)

The people couldn't read or write due to the hardship of this alphabet. He supported the Latin alphabet which was easier for everybody to read and write. The people who found it complicated didn't understand the Arabic language and went to clerk called Mirza. The painter depicted the emerging of the Latin alphabet and burial of previous Arabic alphabet in the caricature published in Molla Nasraddin journal in 1929.

After getting fixed up in a job in Communist newspaper his targets were much bigger. This considerable change was due to the demand of the government and its newspaper. This newspaper was issued to give data about ongoing processes happening in the world. He began to describe the internal and external confrontations in a humoristic way. In 1931 in a caricature published in Communist newspaper he described the aggression of Japan to Manjouria province in China. He described merciless Japanese army assaulting to poor Chinese people. Though Chinese government and poor people suffered from this war the rich supporters and military monopolists enjoy this situation. (3,34)



Figure 2. Aggression of Japan to Manjouria (5)

The Communist newspaper was the output of the socio-political environment of that time. The newspaper struggled against the opposed cases in agitation of official ideology. Herewith, the Communist newspaper played an important role in formation of publicist style of local language. In caricatures published in the Communist unmasked strict social deformity as official's bureaucracy. In his satirical-publicist caricatures at that period the great painter embodied a number of happenings of international social life. In these caricatures Hussein Aliyev severely criticized colonization policy of imperialist circles, military monopolists inciting in war, White Guards and their adherents opposed against Soviet government.

A new stage of development of satirical publicity began with publication of the journal "Kirpi" in 1952. It means "Hedgehog" in Azerbaijani. This journal followed the traditional way of previous Molla Nasraddin journal. The destination, interest and aim of ideas of this journal were determined by ideological demands of society at that time. Though ideological requirements in the choice of topics were taken as a bulk, Molla Nasraddin style was skillfully applied. Caricatures published in that journal were the best samples for this.

In Kirpi journal the targets of criticism were the people who destroyed public property, lived parasitically, abused the post. He criticized the bureaucrats who neglected citizens' complaints. The painter also exposed the people who were fame-avid.

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