



Article

Submission of a Photo Portrait in The "Vesti Karakalpakstana" Newspaper (Using K. Urazov's Photographic Materials as an Example)

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Abstract: The article discusses the genre characteristics of Karakalpak photojournalism. The portrait genre in the newspaper is of great importance, especially in the newspaper "Vesti Karakalpakstana." The article examines the style of photojournalist K. Urazov in presenting a portrait photograph in the newspaper.

Keywords: Karakalpakstan, Photojournalism, Newspaper, Photojournalist, "Vesti Karakalpakstana," Portrait, Genre, Creativity

Citation: Niyetbaevna, K. K., Karamovna, U. L. Submission of a Photo Portrait in The "Vesti Karakalpakstana" Newspaper (Using K. Urazov's Photographic Materials as an Example). Central Asian Journal of Arts and Design 2026, 7(3), 1-5.

Received: 05th Apr 2026

Revised: 20th Apr 2026

Accepted: 10th May 2026

Published: 26th May 2026



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1. Introduction

The development of photojournalism in Karakalpakstan is associated with the emergence of the first newspapers in our region. The founders of print media are the Izvestia newspaper and the Kzyl Karakalpak newspaper, which have a century-long history. During this period, new newspapers and magazines were established [1]. As photojournalism in Karakalpakstan evolved, it was not only strengthened by professional personnel but also expanded its genre potential through the use of photography. One of these genres is the photoportrait, which is reflected in the journalistic work of photojournalist Karam Urazov [2].

2. Materials and Methods

In covering the topic of this scientific article, descriptive, classificatory, historical-comparative and comprehensive methods of analysis were employed. The study is based on photographic materials from the republican newspaper Vesti Karakalpakstana, particularly through the example of the creative work of the Karakalpak photojournalist Karam Urazov [3].

3. Results and Discussion

Photojournalism in Karakalpakstan is characterized by the active development of various genres, including photo essay, photo correspondence, photo sketch, and especially the photoportrait genre, which occupies a dominant place in the creative work of photojournalist Karam Urazov [4].



Figure 1. Karam Urazov.

The analysis of photographic materials published in the newspaper *Vesti Karakalpakstan* shows that K. Urazov's works are distinguished by a high level of professionalism and a strong focus on capturing human character through portrait photography. His photo archive demonstrates that portrait photography is not only a visual representation of individuals but also a tool for revealing their social role, emotions, and inner world [5].

The works of K. Urazov cover a wide range of themes, including social, cultural, agricultural, sports, and interstate events. In particular, his portraits successfully reflect the national identity and cultural color of the Karakalpak people, presenting individuals in natural and expressive moments [6].



Figure 2. Karakalpak people.

One of the key features of his work is the ability to capture “live moments”, where the subject is unaware of being photographed. This technique allows the photographer to preserve authenticity, emotional depth, and natural behavior, which significantly increases the artistic value of the photograph [7].



Figure 3. Live moments.

For example, the portrait of the advanced shepherd Gochok Durdyev from the state farm named after the 40th anniversary of the KKASSR in Karauzyak district demonstrates the strength, responsibility, and dedication of the working class. This image clearly reflects the character of the subject and serves as a documentary representation of rural life [8-11].

Another important example is the portrait published on March 15, 2005, in *Vesti Karakalpakstan*, featuring actress Sapargul Dauletova of the Karakalpak State Academic Musical Theatre named after Berdakh. In this photograph, K. Urazov not only captured the external appearance of the actress but also revealed her emotional and spiritual world, which she expresses through stage performances.

During the Days of Culture and Literature of Karakalpakstan in Uzbekistan, Kazakhstan, and Bashkortostan, K. Urazov documented many significant historical moments. One of such works includes a photograph taken during the cultural event in Tashkent in 1993, later republished in 2005 under the title “Poetic Autograph”. In this image, the People's Poet of Uzbekistan Zulfiya Isroilova and the People's Poetess of Karakalpakstan Gulistan Matyakubova are depicted, capturing a meaningful cultural interaction.

These photographs demonstrate that the photojournalist carefully selects angles and moments that reflect the spiritual and emotional essence of public figures without disturbing natural communication during events [12].



Figure 4. Spiritual and emotional essence of public figures.

Another example from his work includes sports photography published in *Vesti Karakalpakstan*, where athletes and sports professionals are depicted in dynamic and expressive moments. These images highlight determination, discipline, and success, contributing to the visual storytelling of sports life in the region.

In addition, his works were also published in prominent publications such as *Pravda Vostoka* (Tashkent) and *Yunost* (Moscow), confirming his professional recognition beyond Karakalpakstan. Apart from photography, K. Urazov also contributed to journalism through satirical feuilletons addressing current social issues [13].

Overall, the analysis shows that the photoportrait genre dominates in the creative output of K. Urazov. His ability to capture both individual and group portraits demonstrates his strong artistic vision and journalistic skill. As noted in editorial commentary, the photojournalist always works in the center of events, covering socio-political, economic, and cultural life, and presenting it in an artistic and accessible form to readers.

Thus, his photographic legacy plays an important role in shaping public perception and visual documentation of social life in Karakalpakstan [14][15].

4. Conclusion

Photojournalism in Karakalpakstan is represented through various genres, including photo essay, photo correspondence, photo sketch, and collective photography. Among

these genres, portrait photography plays a dominant role in the creative work of photojournalist Karam Urazov.

His works, published in newspapers such as *Karakalpakstan Zhaslari*, *Yerkin Karakalpakstan*, *Nokis Khakyikati*, and *Vesti Karakalpakstan*, cover a wide range of social, cultural, agricultural, and sports topics. A key feature of his photography is the clear reflection of the Karakalpak national identity and the ability to reveal both the external appearance and inner world of individuals.

K. Urazov skillfully applied portrait photography to capture significant moments and personalities, including workers, artists, and public figures. His works also documented important cultural events, such as the Days of Art and Literature of Karakalpakstan, preserving meaningful historical moments.

His photographs were published not only in regional newspapers but also in central publications, demonstrating his professional recognition. Overall, the creative legacy of Karam Urazov made a significant contribution to the development of photojournalism in Karakalpakstan and remains an important subject of academic study.

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