

## **HISTORY OF THE DEVELOPMENT OF PHOTOJOURNALISM**

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**Annotation:** This article explores the historical development of photojournalism, tracing its origins from early documentary photography in the 19th century to its evolution through technological advancements and social change. It highlights key periods such as the Golden Age of photojournalism, the impact of war photographers, the rise of photo magazines, and the transition into the digital era. The article emphasizes the enduring power of visual storytelling in journalism and its role in shaping public perception and documenting history.

**Keywords:** photojournalism, history of photojournalism, documentary photography, war photography, golden age of photojournalism, dorothea lange, robert capa, photo magazines, digital photography, visual storytelling, journalism history.

**Introduction.** One of the leading representatives of Russian professional photography, S.L. Levitsky (1819–1898), was the first to be awarded a gold medal in the world. A strange photo taken by the photographer - Herzen sitting on a chair and... Herzen standing opposite him - attracted the attention of many. The writer, who gave this humorous photo to his daughter, wrote: "Two fathers testing their achievements, or a conversation after the exam. April 10, 1865." A photo of the young Leo Tolstoy in military uniform with his colleagues from the magazine "Sovremennik" - I. Turgenev, A. Ostrovsky, I. Goncharov, A. Druzhinin, B. Grigorevich - is also well known. There are photos of Leo Tolstoy taken in different years with A.P. Chekhov, A.M. Gorky and others, and alone. Their wife, the writer S.A. Tolstaya, father and son K. and V. Bullas and others have been repeatedly cited in books and magazines. In 1900, the tsarist government forbade the publication of a photograph of L.N. Tolstoy and A.P. Chekhov taken by S.A. Tolstoy. The tsarist authorities, of course, did not want the two writers, whom they considered "disturbers of peace", to become more famous among the people. The photograph was nevertheless secretly sent abroad and soon returned to Russia as a postcard. In Russia, S.A. Levitsky, A.I. Denyer, A.O. Karelin, V. Carrick, S.A. Lyubovikov, M.P. Dmitriev, N.A. Petrov, in England, J. Cameron, G. Robinson, Hill, in France, Nadar, Neuau, Etienne Carja, in Germany, R. Durkoop, G. Ermurt, N. Perscheid, in the USA, A. Sibiglitz, G. Stehen, G. Kezibir, Eckmeier and others made a significant contribution to the development of photojournalism and photographic art. Photojournalism took shape as a genre in 1880 and 1897, began to be used in printing and entered the life of printed publications. The first half-sheet reproduction news was published in The Daily Graphik (New York) on March 4, 1880. This photograph, taken by the English photographer Jacob Rees, is considered the first photographic work in the history of journalism. After 1897, photography became a part of newspapers and magazines. In 1927, many sensational newspapers (even color photographs in the tabloids) began to appear. The first photo telegram was sent via Western Union in 1921. The 35 mm camera of the Leica company and the "vspishka" that appeared between 1925 and 1930 began the golden age of photojournalism.

Among the publications that flourished in the golden age (1930–1950), the magazines "Picture Post", "Paris Match", "Life", "Sports Illustrated" and the newspapers "The Daily Mirror", "The Daily Graphik" gained a huge audience precisely because of the publication of photographs. At first, the names of photographers were not mentioned in newspapers and magazines. First of all, the authors themselves did not want to do this. Later, the names of the authors began to be written under the photographs published in magazines. In this regard, Life magazine consistently took the lead, and the photographs published in it began to be warmly received by the audience.

**Materials and methods.** This study on the history of photojournalism was conducted through a qualitative historical research approach. Primary and secondary sources were examined to trace the evolution of photojournalism from its inception to the present day.

- Archival photographs and early photo collections from historical events such as the Crimean War and the American Civil War.
- Published works and biographies of notable photojournalists including Dorothea Lange, Robert Capa, and Henri Cartier-Bresson.
- Historical issues of influential magazines such as *Life* and *Look*.
- Academic journals, books, and articles on the history of photography and journalism.
- Online digital archives and databases including museum collections and photojournalism institutions.

**Methods:**

- Systematic literature review was carried out to identify key milestones and influential figures in photojournalism.
- Comparative analysis of visual and textual materials was performed to understand technological advancements and stylistic changes.
- Contextual analysis was used to assess the social and political impact of photojournalism throughout different historical periods.
- Chronological synthesis of findings was organized to present a coherent timeline and thematic progression in the field.

By employing these research methods, the study aimed to provide a comprehensive overview of photojournalism's historical development and its significance in the broader context of media and society.

**Research methodology.** This study employs a qualitative historical research methodology to explore the development of photojournalism from its origins to contemporary practices. The approach is designed to analyze historical events, technological advancements, and influential figures that shaped the field.

Data were gathered from a combination of primary and secondary sources:

- Primary sources included archival photographs, early printed newspapers and magazines featuring photojournalistic content, and firsthand accounts from notable photojournalists.

- Secondary sources consisted of scholarly books, journal articles, biographies, and documentaries on the history of photography and journalism.

Digital archives, museum collections, and reputable online databases were also utilized to access rare or digitized materials.

Cross-referencing multiple sources was employed to ensure accuracy and reliability of the historical information. Prominent events and figures were corroborated through various independent accounts to maintain scholarly rigor.

**Research discussion.** The historical analysis of photojournalism reveals a dynamic interplay between technological innovation, societal needs, and journalistic practices that have collectively shaped the field into a powerful medium for storytelling and public engagement. From its inception in the mid-19th century, photography provided a new way to document reality with immediacy and authenticity previously unattainable by traditional illustration or written reports. Early photographers like Mathew Brady and Roger Fenton demonstrated the potential of the medium to bring distant wars and social issues directly to the public, setting the foundation for photojournalism as a crucial element of news reporting.

The advancement of printing technology and the rise of illustrated newspapers and magazines in the late 19th and early 20th centuries allowed photographs to reach a broader audience, enhancing the impact of visual news. The Golden Age of photojournalism, spanning the 1930s to 1950s, coincided with significant global upheavals such as the Great Depression and World War II, which created a fertile environment for photojournalists like Dorothea Lange, Robert Capa, and Henri Cartier-Bresson to influence public perception and policy through compelling imagery. Technological innovations—particularly the development of smaller, more portable cameras and faster film—empowered photojournalists to capture spontaneous and intimate moments, enriching the narrative quality of photojournalistic work. This period also saw photojournalism emerge not just as documentation but as a form of social activism, highlighting human rights issues and wartime realities.

The digital revolution transformed photojournalism once again, making image capture and distribution faster and more accessible. While this democratization has increased the volume and diversity of visual content, it has also introduced challenges related to image authenticity and the role of professional standards. Nevertheless, digital tools have expanded the ways stories are told, incorporating multimedia and interactive elements that engage contemporary audiences. Overall, the study highlights that photojournalism is not merely about capturing images but about crafting visual narratives that resonate with viewers and foster a deeper understanding of the world. The ongoing evolution of technology and media consumption patterns will undoubtedly continue to influence the practice, but the core mission of photojournalism—to inform, inspire, and provoke thought—remains steadfast.

**Conclusion.** The history of photojournalism is a testament to the powerful synergy between technological progress and human storytelling. From its early days capturing war and social realities in the 19th century to its flourishing during the mid-20th century and its transformation in the digital age, photojournalism has continually evolved to meet the demands of changing media landscapes and audience expectations. Throughout its development, photojournalism has

played a critical role in shaping public awareness, documenting historical events, and giving voice to marginalized communities. Its unique ability to communicate complex narratives through compelling imagery ensures that it remains an indispensable part of journalism today. As new technologies and platforms emerge, the future of photojournalism will likely continue to expand in form and reach, yet its fundamental mission—to capture and convey truth through visual storytelling—will endure. Understanding its rich history not only honors the pioneers of the field but also provides valuable insight into the challenges and opportunities facing photojournalists in a rapidly evolving media world.

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