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COVID-19 PANDEMIC AND LOCKDOWN THROUGH THE EYES OF A CARTOONIST

The article is devoted to cartoons of the COVID-19 pandemic and quarantine and year, as a source of reconstruction of the mass moods of urban residents in the spring of 2020. Using the model of Dr. E. K?bler-Ross, the most popular satirical subjects of the quarantine period are identified and the characteristics of an array of cartoons of the beginning of 2020 are indicated. The concept of the stages of denial, anger, bargaining, depression and acceptance is firmly rooted in popular culture. This scientific model is mentioned in articles and series, and the English artist and entrepreneur Damien Hirst created a series of paintings, calling them the abbreviation 'DABDA' (denial, anger, bargaining, depression, acceptance). Characteristic topics of coronavirus caricatures ('coronacartoons'), visualization methods that expand the semantics of the creolized text, including the plots of 2020, in the global eschatological discourse are examined. A review of the caricature contests of the beginning of 2020 is given. The author comes to the conclusion about the need for an interdisciplinary study of caricature as a genre. Systematic caricature research is an important community task. The problem of coronavirus is a global problem, the movement of 'coronacartoons' will lead to the beginning of other effective movements in the field of communication of visual art with society. Cartoonists must be effective in conditions of social crises, when the need for creativity and heurism, as well as for the social responsibility of the artist, is growing in art and media space.

Keywords: *cartoons, visual researches, 'DABDA', coronacartoons, mass consciousness. social responsibility.*

Caricature has a special place among the visual genres. Each country has its own traditions and priorities in the satirical allegorical reflection of reality by means of graphics. Caricature research is thus found at the junction of several scientific fields at once. These are actually visual research, imagology, social psychology, the history of everyday life, etc. Caricature historians claim that if we want to recall an event that has long since sunk into eternity, we only need to take modern cartoons, and it will appear before us in all its power and brightness [Shvyiryov 1903].

Very few works are devoted to caricature, which is complained by both the caricaturists themselves and the art historians and cultural experts, involved in this type of graphics. Very few works are devoted to caricature. In most of them, the range of research is extremely narrowed. We are talking either about the

political caricature, or about the historical factors of origin and existence. A strictly scientific comprehensive study of caricature doesn't exist.

The topic of COVID-19 pandemic dominates in all spheres of life now. Coronavirus has become a serious test for all mankind. Coronavirus isn't a fun topic at all. The coronavirus pandemic causes panic in millions of people.

Nevertheless, it is not worth falling into pessimism. But healthy optimism will not be superfluous now. It would seem inadequate to some that people are joking about a terrible disease that has already claimed the lives of hundreds of people. But laughter in this case is a kind of defensive reaction. People need something to tickle their nerves. So, to speak, you have to cling to something and scare yourself, each other. The human psyche is designed in such a way that we are looking for something disturbing, which we can talk about and express our negative emotions. Laughter helps to overcome fear and widespread panic. This is a way to deal with the unknown. If the enemy is ridiculous, then he is no longer terrible.

Thus, it turns out that this is a way to cope with aggression and stress. In the cartoons about the pandemic there is nothing wrong, as this is only a way to protect yourself from constantly growing stress against the background of the ongoing spread of the virus. However, it is worth remembering an important detail: there are no forbidden topics – there are bad jokes.

However, regardless of national characteristics and the wave of development, the caricature always directly or indirectly reflected the most important events and the history of mankind and the problems that were most relevant at the moment. For all its tragedy, coronavirus and lockdown became a source of special, especially visual, humor, 'coronacartoons' [Kazanevsky 2020].

The caricature language is universal and does not require translation, it promotes the unification of people, allows you to build bridges between different cultures and social groups, resists intolerance and extremism.

And if our descendants forget about what humanity was experiencing in 2020, then they only need to look at the cartoons of this time, and they will understand everything about us.

The coronavirus pandemic swept the minds of cartoonists around the world. Over the past six months, thousands of satirical figures have appeared, the main characters of which are coronavirus and related pandemic events. Such drawings flooded the Internet. They clearly show the crisis, which is increasingly manifested in the art of caricature in recent years.

In some countries, caricaturists have suggested ridiculing a malicious virus and thus bring victory closer to it [Dianov 2020]. The world is filled with caricatures. People start to laugh at what is happening around. Humor, irony and sarcasm are always needed, but now, amid anxiety, worries and isolation,

the opportunity to laugh has become an outlet and an element of psychotherapy.

In different countries, international caricature contests were held on the pandemic and its consequences. The solidarity action 'Covid-19' (continuation–22) of the 14th International Biennial of Humor Drawing 2020 – Jonzac – France has collected the works of artists from around the world to support the victims of the pandemic and all those struggling in first line for our survival.

Action Solidaire – Covid-19 virtual exhibition with 272 works. Gergely Bacsa (Hungary), Gao Ying (China), Ross & Glenda Thomson (England), Marilena Nardi (Italy) and Vladimir Kazanevsky (Ukraine) mostly joke about coronavirus, quarantine and their consequences.

The international competition 'We will defeat the coronavirus' was organized by the Shiraz Medical University with the assistance of the Center for Fine Arts, the Fateh Culture Fund and the Iranian Ministry of Culture. Cartoonists from 68 countries of the world applied for the competition, and the total number of works exceeded two thousand.

In June 2020, the results of the Youth Cup cartoon contest 'Longing for Spring' Anti-Coronavirus International Cartoon Competition (UYACC) China were announced. There are many similar works.

The competition aims to support the fight against the coronavirus pandemic and to draw public attention to compliance with medical recommendations to prevent the further spread of the epidemic. Cartoonists with their works cause fear and grief, but also hope for 'post-crown' times. You can see the cartoons of the participants on the websites of the competitions and in the profiles of cartoonists on social networks and Instagram:

<https://www.ecc-kruishoutem.be/en/corona.html>.

http://www.cartoonvirtualmuseum.org/i_noticias_f_i.htm.

<https://www.irancartoon.com/site/gallery/gallery-of-intl-cartoon-contest-we-defeat-coronavirus>.

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<https://www.facebook.com/alirezapakdelcartoonist>.

A review of coronavirus cartoons was carried out by Ukrainian master Vladimir Kazanevsky [Kazanevsky 2020]. The author emphasizes that coronavirus was serious test for the art of cartoon. Coronavirus cartoons showed that in the works of witty artists in most cases there was practically no 'heuristic', they were mainly built on the expected stereotypical images

[Kazanevsky 2004].

In my opinion, the coronavirus caricature was a kind of protective reaction to the alarming situation in which we found ourselves.

In 1969, Dr. E. Kübler-Ross described the five stages of grief in her book 'On Death and Dying'. This model explains how to live after receiving disappointing news about a difficult diagnosis or incurable disease [Kübler-Ross 2005].

The notion of the stages of denial, anger, bargaining, depression and acceptance is firmly rooted in popular culture. These stages correspond to the normal feelings of a person when they are dealing with changes, both in personal life and at work. All changes incur losses to some extent. Therefore, we will use this model to understand the reaction of people to changes. How long each stage lasts it isn't specified, but it is believed that they should all go in a certain sequence [Morrow A. 2020].

This scientific model is mentioned in articles and series, and the English artist, entrepreneur and collector Damien Hirst created a series of paintings, calling them the acronym 'DABDA' (denial, anger, bargaining, depression, acceptance).

I will try to imagine a coronavirus pandemic and lockdown using cartoons drawn by me and colleagues during isolation. In this article, we will look at cartoons about the pandemic and lockdown in terms of conditions of denial, anger, bargaining, depression, acceptance. I was struck by the sheer number of deaths from coronavirus in Italy and in Europe as a whole and painted a caricature about it.

Denial. On December 31, Chinese authorities informed the World Health Organization (WHO) of an outbreak of unknown pneumonia in the city of Wuhan, located in the central part of the country. Experts have identified the causative agent of the disease – this is Coronavirus 2019-nCoV. WHO recognized the outbreak as an emergency of international concern.

At first, everyone thought that the coronavirus was just a local problem for the Chinese. Wuhan was far away. And the Chinese authorities were silent about the dangerous virus that was spreading there. They then placed the residents of the city and the entire affected province of Hubei under house arrest. The world watched and thought he was safe. Everyone argued something like this: 'I can't believe it', 'This does not happen', 'Not with us!', 'Just not again!'. Authorities isolated the 60 millionth province of Hubei, in which Wuhan is located (according to studies, after which the spread of infection began to decline). There were few cartoons at this point. In January 2020, a cartoonist Arcadio Esquivel from Costa Rica portrayed a lockdown in Wuhan.

Anger. The cartoonists turned the coronavirus into a modest tourist, he

began to travel the world from China to other countries. The coronavirus ignored the borders and went on a journey. Suddenly, more and more people began to get sick and die in other countries [fig. 1].

In April 2020, U.S. President Donald Trump sharply criticized the actions of the World Health Organization during the COVID-19 pandemic. In particular, the anger of Trump was caused by the 'China-centric' position of WHO and the objections of the organization against the introduction by America of a ban on the entry of foreigners. He recalled that the United States, as a majority participant, allocated WHO a huge part of the money, and promised to stop funding the World Health Organization. However, later, talking with reporters, the US president backtracked and said that he had in mind only to 'explore the possibility' of stopping payments to WHO [fig. 2].

Many countries have closed their borders because returnees are the source of the coronavirus. Anyone who now crosses the border is recorded and voluntarily agrees to self-isolation, is a non-contact temperature screened, and anyone who has certain symptoms of acute respiratory viral infections is referred to certain health care facilities. Such measures were taken in all countries and... paradise [fig. 3].

When the Wuhan first evacuation boards was taken, there was a lot of unknown about the virus that is now circulating. In some countries, compatriots arriving from abroad were greeted with hostility and even aggression. The famous French satirical magazine Charlie Hebdo devoted a caricature to the events in Novy Sanzhary related to protests of local residents against the placement of the Ukrainians evacuated from China to the sanatorium. A small village in Poltava region has gained worldwide fame [Charlie Hebdo razmestila 2020]. The figure has a caption: 'We left China in vain' [fig. 4].

Since coronavirus under an electron microscope has a spherical shape, many cartoonists gave its shape to various spherical objects. Russian cartoonist Sergey Yolkin hints at the Asian origin of the virus, portraying it between chopsticks for traditional food [fig. 5].

The outbreak of coronavirus has caused another epidemic – an outbreak of xenophobia and racism against the Chinese and people from other Asian countries.

Harassment, discrimination and victim blaming against the Chinese and people in other Asian countries are also reflected in the cartoons. Myths about the emergence of a new virus, and with them racism: from the assumption that the virus 'leaked' from a secret laboratory, to accusations that the culprit is 'uncivilized' the Chinese with their habits in food, hygiene and life.

China has demanded an apology from the Danish newspaper Jyllands-Posten for a cartoon about a new coronavirus. Jyllands-Posten editor-in-chief



fig.1



fig.2



fig.3

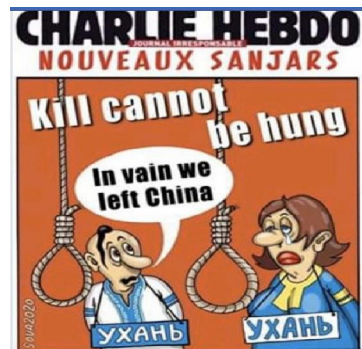


fig.4



fig.5

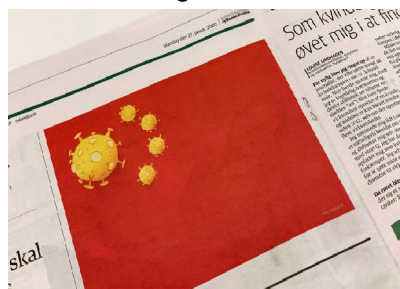


fig.6

Jakob Naibro said that the cartoon, which depicts the Chinese flag with something resembling viruses instead of ordinary stars, was not intended to ridicule China [fig. 6].

The Chinese embassy in Copenhagen expressed its ‘strong outrage’ and said the cartoon was an insult to China. The diplomats noted that the image ‘crossed the lower line of civilized society and the ethical limit of freedom of speech’. Naibro said his newspaper ‘cannot apologize for what we do not consider wrong’. The Prime Minister of Denmark, Mette Frederiksen, stated that freedom of expression in Denmark includes cartoons [Virus instead of stars 2020].

To protect their citizens, governments around the world have introduced quarantine – with devastating consequences for the economy. Many companies are on the verge of bankruptcy. Despite numerous assistance programs, millions of people no longer know what to pay for an apartment and food.

The pandemic has hit political life. Coronavirus began to be portrayed as a world evil. Surrounded by coronaviruses, you feel vulnerable around the world. There is no vaccine and no one knows what will happen next [fig. 7].

Cartoonists of Iran, together with the Ministry of Internal Affairs, the Department of Diplomacy of the Ministry of Foreign Affairs of the country and the municipality of Tehran, prepared 24 cartoons on the theme ‘Crown and Sanctions’.

Bargaining. The tragic figure of Death with a scythe appeared in the second wave of the ‘crown’. The coronavirus was painted as an attribute of various games with death: lottery, billiards, chess, bowling ...Only these are games which rules were not known to mankind. This is a race against time. The famous cartoonist KAP (Jaume Capdevilla) Berg spoke about the pandemic: ‘If we are not idiots, we can handle it’. On April 6, 2020, the Spanish edition La Vanguardia published KAP’s caricature in which he laughs at death [fig. 8].

Nicola Listes from Croatia drew ‘Billiards 2020’. Osmani Simanca from Brazil portrayed death taking out lottery balls. But as long as the deadly game between humans and disease continues, the outcome is unknown.

A pandemic was seen as a war on the enemy, a war on death. With hope, people looked at scientists and physicians. Many doctors gave their lives to save patients with coronavirus. Physicians were portrayed as real heroes, the whole world looked at them with hope. Other people who fought with coronavirus were not forgotten. I have drawn some cartoons on this subject. Research laboratories are developing a vaccine that would kill the coronavirus [fig. 9].

Coronavirus infection is transmitted mainly by droplets, so we generally have two main points that we can and should influence: the distance and our

hands, which we can touch both our face and other objects around. Restrictions on public life were not as severe everywhere as in southern Europe. For example, you can go outside, but you must keep a distance of at least 1.5 meters from others. Otherwise there is a risk of severe fines [fig.10].

Wash your hands, do not touch your face, stay at home to survive the war against the coronavirus – politicians and doctors repeat every day as a mantra. For Europeans and Americans, nine out of ten cartoons are a bravado, how great it is to sit at home.

And caricatures in all directions – in the form of a virus, on toilet paper, on disorganization, on old people who are in a hurry somewhere. It should be noted the lack of positive art in European civilization. Europeans joked and fantasized over masks, toilet paper, and even death.

Cartoonist Marian Kamensky, who became famous for painting for Playboy, Der Spiegel and Focus, showed a European man, who neglects to wear a mask in public places. His cartoons are distinguished by black humor [fig. 11].

And you know, what is surprising – almost always it was not vulgarity. Everyone has their own opinion, and who knows what exactly to say how to act in this situation.

Depression. Quarantine isolation resembles a conclusion. Yes, we are sitting in our apartment, but our freedom is very limited. Unfortunately, for many, isolation takes place alone. In a number of countries, solitary confinement is equated with torture – this is not even a matter of cramped conditions, but of social isolation [fig. 12].

Social isolation against the spread of coronavirus may not make sense in countries where a significant proportion of the population is in poverty. ‘Stay home’ is an order for the whole world not to get coronavirus [fig. 13].

Isolation of the population should not be carried out at the expense of human rights. Some cartoonists viewed isolation as a restriction of freedom. In poor countries, the «stay at home» order and other restrictions used in high-income countries may be ineffective. Many poor people, migrants, refugees already live in cramped conditions, with low resources, and little access to health services [fig. 14].

How to survive isolation when you depend on daily work to eat? News reports from around the world show how many people are in danger of running out of food. Millions of children cannot go to school because of their closure, which has deprived many of them of the opportunity to eat [fig. 15].

A pandemic accelerates technology development. Education and commerce go online, work becomes remote. The reverse side of the process is lonely and vulnerable people locked in an apartment without confidence in the future.

Lessons from past epidemics say stress, anxiety, and depression persist

many months after quarantine. Information hygiene is no less important than personal [fig. 16].

Cartoonists tried to figure out how the new reality will affect our psychological state after the pandemic. Social distance, restrictions on movement are new and unusual states. We are used to shaking hands or hugging at a meeting. Communicating with people, we do not think that we can become infected. When the established patterns of behavior have to be changed, this will certainly have psychological consequences. It is hard to say how severe it is, because the coronavirus pandemic has not yet ended. But we can study the experience of other epidemics. Cartoonists tried to portray what is happening in the heads of people now and what to expect when it all ends.

But the insidious virus often dominates the mind when you are at home. A new coronavirus infection is especially dangerous, and can be fatal, for older people and / or people with concomitant diseases. In particular, people over 65 are more at risk of getting sick and dying from a new coronavirus infection than younger ones [fig. 17].

For many cartoonists, the economic crisis is an even bigger monster than the virus. The trouble does not come alone: the coronavirus pandemic has led to unprecedented problems in the global economy, the consequences of which people around the world will feel over the next few years. The new economic crisis, the onset of which was announced at the International Monetary Fund, may be the largest and most powerful since the Great Depression of the 1930s. And its completion date and consequences are almost impossible to predict, since the coronavirus pandemic is still ongoing. What could be the consequences of the ‘coronacrisis’ for the world? The world economy was in a fever [fig. 18]. We see its consequences already, at the initial stage of the ‘disease’. Unemployment is rising worldwide, and soon this could lead to a record increase in the number of people living below the poverty line.

The peculiarity of the new crisis is not only that it creates unprecedented uncertainty, but also that it hurts the most in jobs, changes the chains of production and delivery of goods, destroys entire sectors of the economy, in particular the tourism sector (due to coronavirus without work in millions of people working in the tourism sector can remain in the world), transport and even energy (due to falling oil demand). The coronavirus pandemic revealed deficiencies in the social structure of democratic countries, especially totalitarian regimes.

Acceptance. There are things whose value is manifested in extreme situations. First of all, this is the relationship of people. Will they change? Will the world change? It’s hard to say now. Someone will understand and draw conclusions, someone – no, someone will quickly forget everything ...But, of

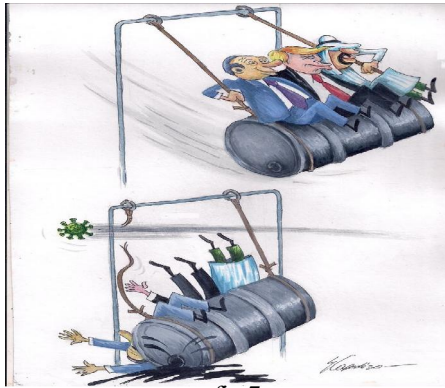


fig.7

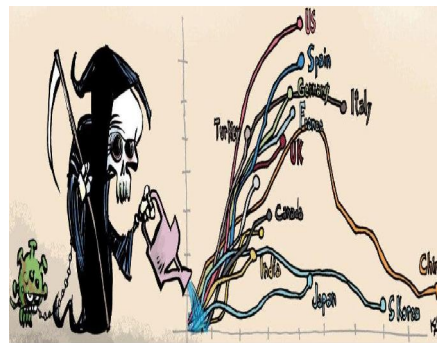


fig.8

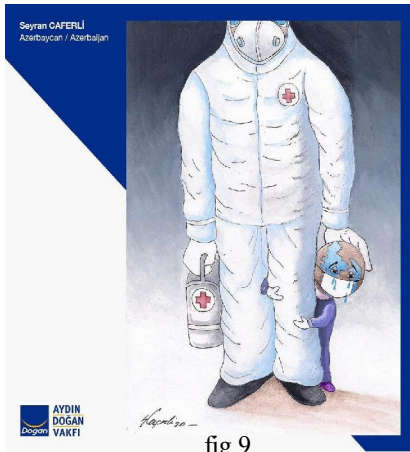


fig.9



fig.10



fig.11

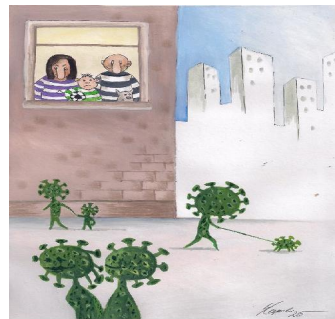


fig.12

course, it would be nice for everyone to understand something for themselves.

Caricaturists from Eastern countries are dominated by such directions in creativity: praise of doctors and volunteers and grief for the dead. Cartoonist from the Iranian city of Mashhad, Alireza Pakdel creates powerful drawings, demonstrating how hard the work of doctors in general and in particular during the coronavirus pandemic every day. In his symbolic drawings, which he puts on Instagram, the artist emphasizes the importance of solidarity and love for each other during this crisis time. First of all, he emphasized by the courage and sacrifice of doctors and nurses who continue to fight the virus and save people while the population is forced to quarantine. Alireza Pakdel often resorts to allegory, depicting the virus either in the form of a labyrinth through which doctors must pass, or in the form of handcuffs that they must break into pieces, or in the form of a huge trap that blocks the road to the car. These images tell us about the ever-changing dangers that doctors and police have to overcome in order to defeat the epidemic.

This can turn into a creative state, because it forces people to explore and look for new opportunities. People discover new things in themselves, and it is always great to realize the courage that is necessary for acceptance. ‘Let’s get it after coronavirus’ – the slogan of spring 2020. Coronavirus plunged the world into a new reality with closed borders, work from home and canceled contests, festivals, competitions. But people all over the world are not discouraged and are trying to find a way out of this situation [fig. 19].

The Italians, who have suffered the most from the pandemic in Europe, encourage each other. During the quarantine, they sang and played music on the balconies every night. And also applaud the heroes of the crisis – doctors and nurses [fig. 20]. This creates a sense of unity despite the demands of social distancing. This hope gives faith that change has a good end, and that everything that happens has its own special meaning, which we will understand with time.

The emergence of a new type of caricature, which can conditionally be called philosophical, has been outlined now. As a rule, it affects a person’s suffering, having a psychological basis, or thoughts related to the inner, spiritual world of a person. The caricature has evolved from an exclusively visual genre into an instrument influencing public opinion, has become the original genre of printed graphics. The caricature is relevant not only in the political and social sense, as is most commonly said. It performs various functions and purposes – from purely commercial to psychological, providing the reader with both additional information and emotional release. Caricature is important in terms of education. The caricature allows people to convey important information with



fig.13



fig.14



fig.15

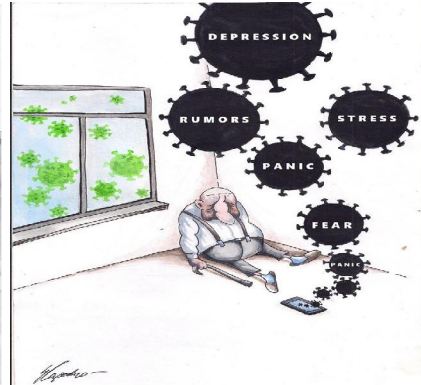


fig.16



fig.17



fig.18



fig.19



fig.20

fig.1 humor, for example, on preventive measures.

The pandemic once again pointed to an acute crisis in the art of contemporary satirical drawing, which has turned into a more or less successful juggling with stereotyped images and primitive messages for society. The caricature requires a character, exaggeration. Interdisciplinary studies of the satirical genre, sensitively reacting to changes in the socio-political situation, and a document reflecting the emotional state of society is necessary. An important task is the systematic research work in the field of caricature.

Cartoonists can be effective in conditions of social crises, and that is their presence in the art and media space strengthens both the artist's spirit and the artist's social responsibility. The problem of coronavirus is a global problem, the movement of the 'coronacarture' will lead to the beginning of other effective movements in the field of communication of visual art with society.

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Сейран Насиров (Сейран Джафарли)

ПАНДЕМИЯ COVID-19 И ЛОКДАУН ГЛАЗАМИ КАРИКАТУРИСТА

Статья посвящена карикатурам периода пандемии COVID-19 и карантину, как источнику реконструкции массовых настроений городских жителей весной 2020 года. На основании модели Э. Кюблер-Росс выявлены наиболее популярные сатирические сюжеты периода карантина и обозначены характеристики массива карикатур начала 2020 года. Понятие стадий отрицания, гнева, торга, депрессии и принятия прочно укоренилось в массовой культуре. Эта научная модель упоминается в статьях и сериях, и английский художник, предприниматель и коллекционер Дэмиен Херст создал серию картин, назвав их аббревиатурой «DABDA» (отрицание, гнев, торг, депрессия, принятие). Рассматриваются характерные для коронавирусных карикатур («коронакарикатур») темы, методы визуализации, которые расширяют семантику креолизованного текста, включая сюжеты 2020 года, в глобальном эсхатологическом дискурсе. Дан обзор конкурсов карикатуры начала 2020 года. Автор приходит к выводу о необходимости междисциплинарного исследования карикатуры как жанра. Систематическая исследовательская работа в области карикатуры является важной задачей сообщества. Проблема коронавируса является глобальной проблемой, движение

«коронакарикатур» приведет к началу других эффективных движений в области коммуникации визуального искусства с обществом. Карикатуристы должны быть эффективными в условиях социальных кризисов, когда в искусстве и медиа-пространстве усиливается потребность, как в креативности и эвристичности, так и в социальной ответственности художника.

Ключевые слова: карикатура, визуальные исследования, «DABDA», коронакарикатура, массовое сознание. социальная ответственность.

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ПАНДЕМИЯ COVID-19 І ЛОКДАУН ОЧИМА КАРИКАТУРИСТА

Статья посвящена карикатурам периода пандемии COVID-19 и карантину, як джерела реконструкції масових настроїв городян навесні 2020 року. Спираючись на модель Е. Кюблер-Росс виявлені найбільш популярні сатиричні сюжети періоду карантину і позначені характеристики масиву карикатур початку 2020 року. Поняття стадій заперечення, гніву, торгу, депресії і прийняття міцно вкоренилося в масовій культурі. Ця наукова модель згадується в статтях і серіях, і англійський художник, підприємець і колекціонер Демієн Херст створив серію картин, назвавши їх аббревіатурою «DABDA» (заперечення, гнів, торг, депресія, прийняття). Розглядаються характерні теми коронавірусних карикатур («коронакарікатур»), методи візуалізації, які розширюють семантику тексту, включаючи сюжети 2020 року, в глобальному есхатологічному дискурсі. Даний огляд конкурсів карикатури початку 2020 року. Автор приходять до висновку про необхідність міждисциплінарного дослідження карикатури як жанру. Систематична дослідницька робота в області карикатури є важливим завданням спільноти. Проблема коронавірусу є глобальною проблемою, рух «коронакарікатур» започаткує інші ефективні рухи в галузі комунікації візуального мистецтва з суспільством. Карикатуристи повинні бути ефективними в умовах соціальних криз, коли в мистецтві та медіа-просторі посилюється потреба, як в креативності та евристичності, так і в соціальній відповідальності художника.

Ключові слова: карикатура, візуальні дослідження, «DABDA», коронакарикатура, масову свідомість. соціальна відповідальність.

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