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Vidadi Gafarov
PhD (Art Study), Associate professor
Institute of Architecture and Art of ANAS
(Azerbaijan)

vidadi-qafarov@rambler.ru

THE PROFESSION VIEWS OF INGLAB KARIMOV

Abstract. The article is dedicated to the memory of eminent scientist, corresponding-member of ANAS, doctor of art, professor Inglab Karimov (1931–2011). Analyzing the researching works of the scientist, the author notes that contemporaneity, professionalism and skill serve as main criterion for the aesthetical views of Inglab Karimov.

Key words: Inglab Karimov, theatre science, aesthetic views, criticism, theatre process.

Introduction. Ten years ago, 4 March of each year would be Inglab Karimov's birthday... we have been celebrating this day for already ten years as the day of remembrance of Inglab Karimov. This year is also the year of the 90th anniversary of the prominent theatre critic. May your soul rest in peace! The Russian esthetician M.Bakhtin wrote that "Silence is only possible in the world of people (and only for people)" [1, p. 357]. Because it is people who create this silence and who break it. Corresponding-member of National Academy of Sciences of Azerbaijan, doctor of arts, professor, Inglab Karimov who we are celebrating his 90th anniversary these days, broke this silence with his selfless work, productive and valuable activity, served our national theatre and theatre criticism during his 60 years of his life. Creativity, scientific heritage of Inglab Karimov who is the author of nearly 300 articles, nearly 30 books is very wide, multifaceted and rich, so that, it is possible to talk about the aesthetic views of art critic scientist by simply mentioning its names the scope, geography and names of his works. Undoubtedly, the priority of Inglab Karimov's scientific activity is the research of the history of our national theatre. However, at the same

time there are many works of scientist devoted to theatrical criticism and theoretical problems.

The interpretation of the main material. If we classify the scientific heritage of a prominent art critic, we see three directions. The first direction consist of research on the theatre history, the second on portraits of prominent art workers and the third on works about modern theatrical process. The historical researches that form the main line of I.Karimov's creativity are distinguished by their detail, perfection, richness and accuracy of factual material. The sense of national sympathy in the approach of the scientist attracts special attention to the subject of research, to the topic, especially to the issues related to our theatrical history. In his works İnglab Karimov opposes the calculation of the history of Azerbaijan professional theatre since 1873 and considers this figure to be the history of the first performance in Baku and tries to prove with evidence that, long before that date, in 1840-50 theatrical performances were shown in Shusha, Shamakhi, Lankaran.

Y.Garayev, a prominent literary critic who characterized İnglab Karimov's work, wrote that "a selfless love for theatre devotees and classics, education of respect and devotion to their art and civic traditions..., analysis and promotion of examples embodied on the stage – and motives" [2]. It is no coincidence that an important part of the theatrical scholar's work is portraits of theatre devotees. İnglab Karimov started from his first book "Abdulla Shaiq and theatre" [3] to "Abdurrahimbey Haqverdiyev and theatre" [4], "Nariman Narimanov and theatre" monographs [5], "Jalil Mammadquluzadeh and theatre", "Suleyman Sani Akhundov and theatre", Abulfat Veli Veliyev, Mahammadbey Alvandi, Mehdi bey Hajinski, Haji Zeynalabdin Tagiyev, Soltan Mejid Ganizade, Mirza Ali Abbasov, "Revolutionary actors" [5], and with other monographs express their respect to the devotees who stood at the cradle of Azerbaijani culture and theatre, creates their scientific-historical portraits. In the meantime, it is necessary to emphasize the monograph of İnglab Karimov, who always followed the words of Hazrat Ali "I will be the slave to the one who taught me a letter" about his favorite teacher, the founder of our national theatrical science Jafar Jafarov "Suffering scientists with high taste" [7, p. 9-37].

"Modernity gives a great impetus to art". This expression, which belongs to İngilab Karimov, can be considered as the main thesis of his creativity, the main criterion of art. He evaluates both historical event and modern manifestations on the criteria of modernity and innovation. For

this reason, the scientist puts serious demands on his young colleagues and writes: "Theatre critics are being required to have a board outlook, a rich spiritual world, objectivity and principledness. He must be distinguished by his ability to feel innovation and beauty, and he must have the ability to promote this innovation and beauty" [7, p. 290]. The high scientific and creative quality of Inqilab Karimov also lies in the fact that these words of the prominent scientist are not only a recommendation for other, but also a credo of art that he has followed throughout his career. That is why historical research, portraits and articles on the current process and reviews of individual performances of Inqilab Karimov have always remained relevant. For example, in his book "Abdulla Shaiq and theatre", published in 1961, a theatre critic who analyzes act of the main role in the play "Khasay" writes: Trying to reveal the mental status of the character, H.A. Sadigov masterfully demonstrated the events that took place Khasay's life" [3, p. 17]. Pay attention to this expression "trying to reveal the mental status of the character". At that time, when the Soviet ideology and socialist realism were still rampant, it took great courage, along with deep erudition, to pay attention to the "mental status of the character" and to evaluate it as a means of artistic and aesthetic expression. Or another similar example: Doctor of Arts, professor Maryam Alizadeh, referring to Inqilab Karimov's review of the play "Peri Cadu", show that, "for the first time, he wrote, perhaps calling it a blasphemy for our theatre science: "... one of the positive aspects of the new structure of ("Pari Cadu" – *M.A.*) work is that he director Tofiq Kazimov, remaining true to the author's opinion, sees the individual tragedy of each character in its own inner shortcoming" [8, p. 175].

Here the "blasphemy" was that, "until now, the absolute and unequivocal adherence of the director to the author opinion was considered an almost undeniable law in the theatre studies. The director who violated this law was accused of distorting the work" [8, p. 175]. In that review, for the first time in our theatrical studies it was Inqilab Karimov who considered it normal for the director to remain "mostly" faithful to the author's opinion. Because the main criteria for a prominent scientist was modernity, true professionalism and high craftsmanship. In this sense, he emphasized that "you should speak truthfully and openly with the audience, be able to subdue it with the wonderful language of art without losing its naturalness and reality, and most importantly, convince it by strongly influencing its feelings heart and

mind. The most powerful weapon in the hands of the theatre for this is true professionalism and high craftsmanship" [6, p. 280].

I. Karimov's article "Artistic design of Azerbaijani drama performances (1873–1920)" [6, p. 156–170] is very typical in terms of studying aesthetic views and views of art. The scientist is engaged in the study of a topic that is rarely used in our national theater studies, also studies a complex period of our theatre history – 1873–1920. In this article, Ingilab Karimov also attracts attention with his deep knowledge of the subject and his theoretical ideas. In the article the theatre critic enters into polemic with E. Zolya, A. Antuan, A. Arria and other prominent theater theorists and draws interesting conclusions.

I. Karimov's aesthetic, socio-philosophical views are based on the idea of Azerbaijanism, the position of citizenship. As a citizen who fond of his people, a fan of the theater, he was always stood guard over the achievements of our national culture, our people and as he said, tried to protect them from hateful forces, especially Armenian nationalists. In this regard, the articles of I. Karimov dedicated to the 125 anniversary of the Yerevan Azerbaijan Theater "Theatre of Refugee Destiny" [9], "The hostile policy of a treacherous neighbor" [6, p. 254–265] and others are of great importance.

Speaking about I. Karimov's activity, it is impossible not to mention his artistic creativity. The book of stories by Ingilab Karimov called "Necə qanağlamasın" [10], the tragedy "Xəyanətin müsibəti" staged at the Baku Municipal Theatre, 18 plays which he translated and performed in various theaters show that not only his wide range of creativity, but also how emotional he is, how much he values word and art.

Conclusion. The scientific and artistic-publicist heritage of scientist show that his creative process is based on the idea that "first of all a theater critic should be a close friend of theatre". Corresponding-member of National Academy of Sciences of Azerbaijan, doctor of arts, professor, Ingilab Karimov devoted 60 years of his 80 year life to his friend – Azerbaijan theatre.

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Vidadi Qafarov (Azərbaycan)

İNQILAB KƏRİMOVUN SƏNƏT BAXIŞLARI

Məqalə görkəmli alim, Azərbaycan Milli Elmlər Akademiyasının müxbir üzvü, sənətşünaslıq doktoru, professor İncilab Kərimovun (1931–2011) yaradıcılığına həsr olunub. Alimin elmi, bədii və publisistik əsərlərini təhlilə çəkən müəllif vurğulayır ki, müasirlik, peşəkarlıq və sənətkarlıq İncilab Kərimovun sənət baxışlarının əsas meyarını təşkil edir.

Açar sözlər: İncilab Kərimov, teatrşünaslıq, estetik görüşlər, tənqid, teatr prosesi.

Видади Гафаров (Азербайджан)

ПРОФЕССИОНАЛЬНЫЕ ВЗГЛЯДЫ ИНГИЛАБА КЕРИМОВА

Статья посвящена творчеству видного ученого, члена-корреспондента НАН Азербайджана, доктора искусствоведения, профессора Ингилаба Керимова (1931–2011). Автор статьи, анализируя научные, художественные и публицистические труды ученого, отмечает, что современность, профессионализм и мастерство – это самые важные критерии профессиональных и эстетических взглядов Ингилаба Керимова.

Ключевые слова: Ингилаб Керимов, театроведение, профессиональные взгляды, критика, театральный процесс.