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INGILAB KARIMOV'S THEATRICAL-CRITICAL VIEW IN THE CONTEXT OF PERSONALITY AND TIME

The study of the history of the national theater has been considered one of the most important problems since the establishment of the science of Azerbaijani theater studies and significant work has been done to investigate the history of our theater. The works, research works, monographs, memoirs, articles and notices that emerged as a result of deep research of prominent theatre historians as Jafar Jafarov, Mahmud Allahverdiyev, Gulam Mammadli, Ingilab Karimov, Ilham Rahimli, Israfil Israfilov, Maryam Alizadeh, Aydin Talibzadeh, Narmina Aghayeva, Vidadi Gafarov are profound investigations of various problems of the history of Azerbaijani theater.

Corresponding member of ANAS, Doctor of Art History, Professor Ingilab Karimov had a worthy place and position in the development stages of science of Azerbaijani theatre studies. Ingilab Karimov had an effective, multifaceted and colorful creative activity in Azerbaijani theater studies for many years. He worked with many art figures, writers and playwrights in our national science of theater studies since the 20s of the last century and theater studies has been formed as a science as a result of their research and hard work. Ingilab Karimov was one of the theatre historians who laid the foundation for the professional study of the history of the national theater. Theater scientist Ingilab Karimov devoted his entire life to the study of the history of Azerbaijani theater. He researched every historical fact in detail and worked hard on archival materials.

Ingilab Karimov's historical research works cover a large period of time – from the founding of the history of the national theater to the present day. Besides providing detailed information about the spectacles, these works allow to paint a clearer picture of the establishment and development

history of national theatrical art. While reading Ingilab Karimov's research works on various problems of theatrical history, besides the general ideas and considerations that attract attention, valuable information about many interesting issues, specific events, individual spectacles, acting, touring, etc. is obtained.

Starting his scientific activity in the department of "Theater and Cinema", I. Karimov wrote and published monographs on a number of masters of the Azerbaijani theater and dramaturgy, such as "Abdulla Shaig and theater", "Nariman Narimanov and theater", "Abdurrahim bey Hagverdiyev and theater". It's no coincidence that he studied these writers' creative heritage in the context of the national theater. The researcher emphasized in his speeches that "...writers and playwrights' theatrical views, which are the object of investigation and research, have played an important role in writing the history of professional theater" [4].

The investigation of the national art of acting was also one of the main directions in the author's research and many articles and books were dedicated to prominent actors and the characters they created. Creators such as Mirza Ali Abbasov, Abulfat Veli, Mehdi bey Hajinski, Soltan Majid Ganizadeh, Huseyn Arablinsky, who made great contributions to the development of our national theater, found their worthy place in the history of our theater with Ingilab Karimov's signature.

One of the most important functions of theatrical science is to follow and fix the history of theater. Ingilab Karimov's numerous works dedicated to the study of the theater history are distinguished by their high objectivity and scientific accuracy. His works reflect the general view of our theatre history. Speaking about the problem of fixation of the Azerbaijani theater history in the works of prominent researcher-scientist Ingilab Karimov, we must not forget the importance of many of his works that reflect the history of theater.

So, he was the author of dozens of important works dedicated to the history of the national theater, various problems of theatrical art, the life and work of prominent theater figures: "Abdurrahim bey Hagverdiyev and theater" (1975) [1], "Nariman Narimanov and theater" (1989) [2], "Establishment, formation and development of Azerbaijan theater. The end of the 19th century - the beginning of the 20th century" (1991) [3], "History and development stages of the Azerbaijani professional theater" (2002) [4], "Heydar Aliyev. About art, masters" (2005) [5], "Baku Municipal Theater" (2006) [6], "Theater: the fate of my life" (2009), "History of Azerbaijani theater" (2008) and others.

The unity and connection between the peoples of Turkey and Azerbaijan, which are “Two states, one nation”, has been manifested in all spheres of life since ancient times; this relationship has been important and useful in the field of theatrical art. The book “Azerbaijan-Turkey theatrical relations” (2000) [7] provides detailed information about the friendship of Turkish-Azerbaijani stage masters, mutual tours, spectacles of Turkish playwrights’ works in the Azerbaijani theater since 1908, examples of our national dramaturgy that found a stage interpretation in Turkish theaters in recent years.

The prominent scientist’s monograph “Heydar Aliyev – about art, masters and skill” speaks about national leader Heydar Aliyev’s role in the development of our literature, culture, as well as theater and cinema, his care and respect for art and masters. These works, which were dedicated to the investigation of the history of our national theater and written in the direction of the conservation of a great stage of the Azerbaijani theater history, have a great scientific value, as well as wide practical and theoretical significance.

Professor Ingilab Karimov took also a very serious, clear, honest and responsible approach to the writing of the three volumes of the Azerbaijani theater history and wrote books that were both critical and scientifically valuable.

1998 marked the 125th anniversary of the establishment of the Azerbaijani professional theater. I. Karimov’s book “History and development stages of the Azerbaijani professional theater” was published in 2002 in accordance with the measurement plan of the organizing committee for the preparation and holding of anniversary events on the basis of the decree of the President of the Republic of Azerbaijan, which is a manifestation of the high historical and political value of this event in the cultural life of our republic. The author looked at the history of Azerbaijani theater from three points of view: first, issues of the elements of theatrical art. From this point of view, the Azerbaijani theater’s age is more than three thousand years. Second: the theater manifests itself in small-scale spectacles such as “Kos-kosa”, “Garavelli”, “Kosa bride”, “Tapdig herdsman”, “Deer game”. These folk spectacles had a significant impact on the establishment of the Azerbaijani professional theater with their realism and optimism. And finally, the third point of view is the history of the establishment of the secular professional theater, which began in 1873 with the play “Lankaran khan’s vizier” in Baku.

It should be noted that the establishment history of the Azerbaijani theater was determined in 1873 with the spectacle “Lankaran khan’s vizier” staged in

Baku that was mentioned in all large and small works of our theater scientists, which were published before 1990 and related to our national theater. But, it is known from I.Karimov's research that theatrical spectacles were staged in Azerbaijan long ago, in 1848 in Shusha, in 1850 in Lankaran, in 1857–1858 in Shamakhi and in 1872 in Tbilisi.

It is noteworthy that Azerbaijani cultural figures made great efforts for the establishment and development of advanced theatrical art in the late 19th and early 20th centuries. N.Vazirov, J.Mammadguluzadeh, S.M.Ganizadeh, A.Vali, M.Alvandi, J.Zeynalov, N.Narimanov, A.Hagverdiyev, U.Hajibeyli, M.M. Kazimovski, A.M. Sharifzadeh and other cultural figures who lived and created in Baku and other regions of Azerbaijan fought extensively and comprehensively for the people's cause. The first chapter of the book provides information about the works of these intellectuals, actors and directors, whose names were mentioned and who struggled in the establishment and formation of the national theater.

The research examines also the formation of national drama, the search of the theater's repertoire, the founder of stage design A.Azimzade's works, it contains detailed information about H.Arablinsky, M.A. Aliyev, H.Abbasov, M.M. Kazimovski, J.Zeynalov, M.Hajinski and A.Anapli's life and work. At the same time, attention is paid to new research materials in Turkish-Azerbaijani theater relations and it is noted that Azerbaijani actors have turned to Turkish dramaturgy, enriched their repertoire with interesting and valuable Turkish works since the early 20th century. Namig Kamal, Reza Zaki, Abulhag Hami, Tahsin Nahid's plays were performed in theaters. The work carries out extensive investigations of the great directors of our national theater A.Isgandarov, M.Mammadov, T.Kazimov's creative paths and their spectacles.

I.Karimov took a very serious, clear, honest and responsible approach to the writing of three volumes of the "Azerbaijan Theater history" [8; 9], researched the documents he studied from a new point of view and created excellent monographs in terms of research and science. We are sure that the publication of the third volume of this two-volume investigation will be a necessary work for the theater community. The first volume of this fundamental work which consists of three chapters comprehends the period from the source of the theater till 1920. The first volume of the three-volume book consists of introductions, the main three chapters and development of the professional theatres (in Shusha, Gandja, Shemaha, Nahchivan, Lenkoran, Sheki) and also

beyond the bounds of Azerbaijan (in Tbilisi, Erevan, Ashkabad, Tabriz) are covered in this volume.

2nd volume of the three – volume “Azerbaijan Theater history” includes the period between the years of 1921–1960. The rich archive is based on published writings, during the printing period, as well as the author’s personal observations of the certain period (1948–1960) of the 40 year history, which resulted in exact, smooth and unbiased reflection of the years from 1921 to 1960 of Azerbaijan theater history.

Since the establishment of the secular professional theater in Azerbaijan, investigations in the process of interaction, development and renewal is typical for Ingilab Karimov’s scientific position, who had an exceptional place and position in the protection and development of our national culture and moral values. The fact that the Azerbaijani theater has a special place in the system of universal cultural values in terms of national and spiritual values, artistic and aesthetic principles is especially emphasized in Professor I. Karimov’s works.

The art of theatre is immortal, but it is also momentary, alive and so, it is mortal. The mission of the theater critic is to protect the theater and its pearls of art for the future. Ingilab Karimov was able to cope with such a difficult and responsible task throughout his creative life and held the dignity of a theater studies above all else.

Key words: Ingilab Karimov, theater, theater history, theatre historian, criticism.

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Nərminə Ağayeva (Azərbaycan)

İNQILAB KƏRİMOVUN TEATR-TƏNQİDİ GÖRÜŞLƏRİ ŞƏXSİYYƏT VƏ ZAMAN KONTEKSTİNDƏ

Məqalədə Azərbaycan teatrşünaslıq elminin inkişafında özünəməxsus yeri, mövqeyi ilə seçilən sənətşünaslıq doktoru, professor İncilab Kərimovun teatr-tənqidi görüşləri şəxsiyyət və zaman kontekstində araşdırılır. Müəllif qeyd edir ki, İ.Kərimov milli teatr tarixinin professional tədqiqinin əsasını qoyan səriştəli tədqiqatçı olmaqla yanaşı, həm də elmi-nəzəri biliyə, müasirlik duyumuna malik teatrşünasdır. İ.Kərimovun teatr tarixinin ən müxtəlif problemlərinə, görkəmli sənət adamlarının, müqtədir teatr xadimlərinin həyat və yaradıcılığına həsr olunmuş tədqiqatları, kitab və monoqrafiyaları, dövrün teatr prosesini işıqlandıran elmi məqalə və məruzələri milli teatrşünaslıq elminin inkişafında xüsusi mərhələdir.

Açar sözlər: İncilab Kərimov, teatr, teatr tarixi, teatrşünaslıq, tənqid

Нармина Агаева (Азербайджан)

ТЕАТРАЛЬНО-КРИТИЧЕСКИЕ ВЗГЛЯДЫ ИНГИЛАБА КЕРИМОВА В КОНТЕКСТЕ ЛИЧНОСТИ И ВРЕМЕНИ

В статье в контексте личности и времени исследуются театральные критические взгляды известного театроведа, доктора искусствоведения, профессора Ингилаба Керимова, точка зрения и научная деятельность которого занимает особое место и положение на разных этапах развития театральной науки в Азербайджане. Автор отмечает, что И. Керимов является не только компетентным исследователем, заложившим основы профессионального изучения истории национального театра, но и театральным критиком, обладающим научно-теоретическими знаниями и чувством современности. Научные исследования И. Керимова, его книги и монографии, посвященные самым различным проблемам истории театра, жизни и творчеству выдающихся деятелей искусства, его научные статьи, освещающие театральный процесс того времени, занимают особый этап в развитии театральной науки.

Ключевые слова: Ингилаб Керимов, театр, история театра, театроведение, критика