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INGILAB KARIMOV'S ARTISTIC AND PUBLICISTIC WORKS

Abstract. I.Karimov is one of the well-known figures of Azerbaijani culture and art. He wrote in all areas of theater. Prominent scientist, tireless researcher I.Karimov also tried his pen at artistic and publicistic works. As he said, "sometimes there are such topics in my life that do not fit into any sources of scientific thinking. In this case, there is a need to write in the genres of story, short story". The scientist's books "How not to cry blood", "Theater: fate has written my life" and "Plays, Theater Stories, Stories, Narratives" are his works arising from this need.

Key words: Ingilab Karimov, Azerbaijan, theater studies, story, artistic publicism.

Introduction. My article begins with the words about the corresponding member of ANAS Ingilab Karimov's work in the field of theatrical studies in Azerbaijan, which are well known to art workers and scientists. His books "How not to cry blood", "Theater: the fate of my life", "Play, Theater Stories, Stories, Legends" are thoroughly studied. Ingilab Karimov played a great role in the development of our national theater and theater studies with his books on the history of theater – "Azerbaijan Drama Theater", "Azerbaijan Theater of Young Spectators", "Kirovabad State Drama Theater", "Azerbaijan Theater History" (Volumes I–II), "ShushaAgdam Theater", "Baku Municipal Theater", etc., his works dedicated to theater devotees – "Abdulla Shaig and theater", "NarimanNarimanov and theater", "Abdurrahimbey Hagverdiyev and theater", "Aghadadash Gurbanov", "Youth and beauty theater", etc. and his numerous portraits, reviews and other genre articles. The article deals with Ingilab Karimov's artistic and publicistic works.

The interpretation of the main material. The works done by the corresponding member of ANAS Ingilab Karimov in the field of theatrical studies of Azerbaijan are well known to art workers and scientists. Ingilab Karimov played a great role in the development of our national theater and theater studies with his books on the history of theater – “Azerbaijan Drama Theater”, “Azerbaijan Theater of Young Spectators”, “Kirovabad State Drama Theater”, “Azerbaijan Theater History” (Volumes I–II), “Shusha Agdam Theater”, “Baku Municipal Theater”, etc., his works dedicated to theater devotees – “Abdulla Shaig and theater”, “Nariman Narimanov and theater”, “Abdurrahimbey Hagverdiyev and theater”, “Aghadadash Gurbanov”, “Youth and beauty theater”, etc. and his numerous portraits, reviews and other genre articles.

Prominent scientist, tireless researcher I.Karimov also tried his pen at artistic and publicistic works. As he said, “sometimes there are such topics in my life that do not fit into any sources of scientific thinking. In this case, there is a need to write in the genres of story, short story”. The scientist’s books “How not to cry blood”, “Theater: fate has written my life” and “Plays, Theater Stories, Stories, Narratives” are his works arising from this need.

I.Karimov’s book “Plays, Theater Stories, Stories, Legends” includes the tragedy “Sorrow of betrayal” staged on May 3, 2004 at the Baku Municipal Theater and Theater Stories. Theater stories (“How do I measure the pieces of props”, “His hand never touched my throat”, “The role of the wounded Nadir Shah”, “The last performance on the stage”, “Little gardener”, “A thousand horsemen passed here” and “In Ismayilli”) taken from real life were written in an artistic way. Stories written on religious topics (“Don’t apply to Hazrat Abbas”, “This is the case of God”, “I will never come”, “Azrael’s body trembled”, “My God, you know better”, etc.) are preferred in the chapter of the book entitled Legends.

The scientist and writer, who began his book “Theater: fate has written my life” with the words BISMILLAHIR-RAHMANIR-RAHIM, “I thank God that I have no weakness in my thinking and imagination at this age (when he is approaching eighty)”.

The chapter of the book entitled “The main factors influencing on the establishment and formation of the Theater School in Azerbaijan and the pedagogical and aesthetic foundations of this school” deals with the factors influencing the formation of our national theater.

The theatre researcher looked at the theatre history of his hometown and talked about the spectacles he saw there in the chapter "Theatrical life of Goychay". Ingilab Karimov wrote that the first theater troupe in Goychay was created by talented and nimble youth in 1910. Abulfat Valiyev and the Agabeyovs brothers showed vaudevilles "Evening patience will be good", "A picture of home education", "Dursunali and Ballibadi".

As in all theaters, the Goychay Theater has taken on the mission of propaganda and agitation, as well as artistic issues since 1920. For this purpose, even executives of various levels began to perform in the theater. The Goychay State Drama Theater was established on November 29, 1945 on the basis of the local "Theater troupe". The theater was directed by Yusif Mammadov and the producer was Yusif Yildiz. The theater researcher also brought to the attention of readers all the stages from the liquidation of the Goychay State Drama Theater in 1951, the reopening of the Goychay People's Theater in 1960 and the collapse of the theater in 1985.

Ingilab Karimov also remembered his father Saleh Karimov respectfully and talked about his prestige in Goychay. He said that the ashugs who gathered at their house in the evenings had a positive influence on his outlook. At the same time, he noted that his pleasant-looking, sincere, domesticated father was a talented theater connoisseur. He wrote that he worked also as an actor at the Goychay Theater as a theater lover. Ingilab Karimov wrote about his father in his memoirs that Saleh Karimov had to play the role of Nadir Shah in Nariman Narimanov's play "Nadir Shah" on April 5, 1931. There were bands of robbers in Goychay as in all regions of Azerbaijan at that time. Saleh Karimov, the head of the Goychay branch of the State Security Department, was shot in the left arm when he annihilated robbers with his groups while thinking about how he could enliven the character of Nadir Shah. When he reached home, the neighbors met him at the door with words "We congratulate you! We have good news, your son has been born". He looked at his wounded arm, smiled and named his son Ingilab. The next day, he played the character of Nadir Shah on the first stage with his arm hanging with cheesecloth.

Ingilab Karimov wrote also about his work as an amateur director and actor. When he was in high school, he was an active member of the school's drama circle. He played the roles of Polad, Eldar and Ayaz in Mir Mehdi Seyidzadeh's spectacles "Golden Bird", "Nargiz" and "Ayaz" staged in the drama circle.

We know from Ingilab Karimov's memoirs that he staged Samad Vurgun's historical drama "Vagif" and Suleyman Sani Akhundov's play "Lachin Nest" in the regiment's club with soldiers who were theater lovers and he played the characters of Vagif and Amiraslan agha in these spectacles during his military service.

Later, Ingilab Karimov directed these works and played various roles and was awarded an honorary diploma for the sympathetic spectacle, when he worked also as a chief's assistant in the House of Culture of the Institute of Labor Resources in Baku and later in the club of the factory named after Andreyev in the late 1949.

At the same time, Ingilab Karimov was also engaged in translation. He translated into our language: A. Gahhar's "My favorite old men" (1975), A. Arbuzov's "In this kind old house" (1976), H. Mukhtarov's "I am getting married to the grandmother" (1977), N. Kamal's "Gulnihal" (1995).), "Poor Child" (1996) plays have been staged in many of our theaters.

As noted by theatre researcher, PhD Narmina Aghayeva, "A strong international spirit can be felt in a part of the creative life of a research scientist, who was close to our national theater with all his heart. Those who read the words – translated by Ingilab Karimov – in the posters of Mingachevir, Sumgayit, Sheki, Gazakh theaters and watched the spectacles "In this old loving house" (A. Arbuzov), "Halal bread" (G. Batishvili), "My favorite old men" (A. Gahhar) will probably confirm it again" [3, 5].

When we speak of international issues, it should be noted that I. Karimov's articles "Art relations of the peoples of the Caucasus", "Tbilisi from the history of Azerbaijani theater", "Praise of Friendship of Peoples", "Humanist artisan" (on the 100th anniversary of B. Hugo's death), "Schiller and Azerbaijani Theater", "Works of brotherly peoples' playwrights on the Azerbaijani stage", "Human should love his homeland" (works of Turkish playwright Namig Kamal on the Azerbaijani stage) were also written on this topic and talked about the friendly and brotherly relations between our peoples.

Ingilab Karimov showed that M.F. Akhundov's "Haji Gara", N.B. Vazirov's "We came out of the rain, we fell into the rainfall", S. Ganizadeh's "Mektubati-Sheydabey Shirvani", N. Narimanov's "Nadir Shah", "Bahadır and Sona", S.S. Akhundov's "Dibdatbey", A. Hagverdiyev's "Agha Mohammad Shah Gajar", J. Mammadguluzadeh's "Kamancha" made a great

contribution to strengthening friendship and international solidarity between the peoples of the Caucasus.

The author talked about the sweet and bitter memories of student life in chapter entitled “Student life. Baku theaters. General condition of the actors; Cares of Life and Art” of his book “Theater: fate has written my life”. At the same time, he remembered his teachers respectfully. He talked about the favours of Professor Ali Sultanli and Mammad Jafar Jafarov for him.

I.Karimov remembered that most of the teachers of the Institute were educated, serious, fair, kind and caring people. In particular, he spoke about the care of Ali Sultanli and Mammad Jafar Jafarov for him. “...Ali Sultanli was not only a prominent philologist, but also an aestheticist; was in love with beauty. He taught Western European literature; he had a fluent, clear, logical, artistic and explained lesson emotionally. He enchanted the students with his beautiful speech. Once the professor was about to take an exam of the subject, which he taught us. The students worried much. They thought that he was teaching at such a high level, would our answers satisfy him in the exams? So we read for three days and nights. During the exam, there was no trace of Ali Sultanli’s former demands and he wrote 4-5 marks for the students.

When I was postgraduate, my academic supervisor was Ali Sultanli. He gave me valuable advice. But, Mammad Jafar Jafarov was appointed my academic supervisor after Ali Sultanli’s death in 1960.

I remember well the first day when Mammad Jafar came to class. He entered the room and greeted. He asked “How are you?” Some of the students said, “We are fine”, and some said “Thank you, teacher”. He passed by and stood quietly in front of the window for 45 minutes, neither he nor the students spoke. During the break, third-year student Huseyn Abbaszadeh asked how our lesson was. “The students ever open their mouths”, H.Abbaszadeh: – “Ask a question” – he said and walked away. Firudin asked a question about Jafar Jabbarli in the next lesson. We were amazed. How fascinating was the great scientist’s eloquence, profoundly analysis and interesting, precise and necessary arguments...” [2, p. 106].

As we have seen, Ingilab Karimov remembered his teachers not only as a pedagogue, who prepared philologists and theater researchers, but also as a beautiful citizen, a symbol of honor, dignity, trust, endurance, beauty, sincerity and honesty.

Conclusion. At the end of the book, the critic, researcher, prominent scientist I. Kerimov was worried about the Karabakh problem, which was a heartbreaking problem. But, he hoped that this difficult problem would soon be solved by Mr. Ilham Aliyev, who continued both the domestic and foreign policies of our national leader Heydar Aliyev, with the support of the people. Rest in peace, our dear teacher! Our lands were returned to Azerbaijan as a result of our 44-day glorious history of victory by the order of the Supreme Commander-in-Chief and with the iron fist of our glorious army! The Shusha State Musical Drama Theater, Fuzuli and Aghdam State Drama Theaters, which were driven out of their native lands, will soon return to their homes and open their curtains to the spectators in their native cities!

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Mələhət Ağayeva (Azərbaycan)

İNQILAB KƏRİMOVUN BƏDİİ-PUBLİSİSTİK YARADICILIĞI

Məqalədə AMEA-nın müxbir üzvü İncilab Kərimovun çoxşaxəli fəaliyyətinin bir hissəsi olan bədii və publisistik yaradıcılığında araşdırılaraq təhlil edilir. Onun “Necə qan ağlamasın”, “Teatr: taleyin ömrümə yazdığı qismət”, “Pyes, Teatr əhvalatları, Hekayələr, Rəvayətlər” adlı kitabları hərtərəfli tədqiq edilir. Görkəmli alim “Azərbaycan Dram Teatrı”, “Azərbaycan Gənc Tamaşaçıları Teatrı”, “Kirovabad Dövlət Dram Teatrı”, “Azərbaycan teatr tarixi” (I-II cildlər), “Şuşa Ağdam teatrı”, “Bakı Bələdiyyə Teatrı”, “Abdulla Şaiq və teatr”, “Nəriman Nərimanov və teatr”, “Əbdürrəhimbəy Haqverdiyev və teatr”, “Ağadadaş Qurbanov”, “Gənclik və gözəllik teatrı” və s. əsərləri, çoxsaylı portret, resenziya və sair janrlı məqalələri ilə milli teatrımızın və teatrşünaslığımızın inkişafında böyük rol oynamışdır.

Açar sözlər: İncilab Kərimov, Azərbaycan, teatr, hekayə, bədii-publisistika.

Малахат Агаева (Азербайджан)

**ХУДОЖЕСТВЕННО-ПУБЛИЦИСТИЧЕСКАЯ
ДЕЯТЕЛЬНОСТЬ ИНГИЛАБА КЕРИМОВА**

В статье анализируется художественно-публицистическая деятельность члена-корреспондента НАНА Ингилаба Керимова, являющаяся частью его многогранной деятельности. Его книги «Как не плакать кровью», «Театр: жизнь, начертанная мне судьбой», «Пьесы, Театральные рассказы, повести, легенды» всесторонне изучены. Многочисленные портреты, рецензии, статьи, а также такие произведения, как «Азербайджанский драматический театр», «Азербайджанский театр юного зрителя», «Кировабадский государственный драматический театр», «История Азербайджанского театра» (тома I-II), «Шуша – Агдамский театр», «Бакинский Муниципальный театр», «Абдулла Шаиг и театр», «Нариман Нариманов и театр», «Абдуррахимбей Ахвердиев и театр», «Агададаш Гурбанов», «Театр молодежи и красоты» выдающегося ученого сыграли большую роль в развитии нашего национального театра и театроведения.

Ключевые слова: Ингилаб Керимов, Азербайджан, театр, сказка, художественная публицистика.