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**MEMORY: ILLUSION, FALSE IMPRESSION, FABRICATION,
OR INNER TIME**

From the first play to the last play, Harold Pinter fights against violence, oppression and authoritarian rule by penetrating the problems of mankind to one degree or another. The various symbols he uses, even the pauses, are enigmatic. While the mysteries are confessional or ironic, they reflect reality in a naked way and reveal the main idea of the work. By protesting against dictators, pointing out that they are deprived of moral values, and describing the consequences they will face, the English playwright emphasizes the rottenness of the ruling system of the ruling ideology.

The past depends directly on the attitude, feelings and emotions of the protagonist. Sometimes fictional, false, and illusory memories allow for the analysis of spirituality. Problems in the psychological state of the characters appear as a result of acting on demands and instructions. To avoid responsibility is to understand that the abstract future is full of dangers and to take a defensive stance.

The idea that democracy exists in developed countries cannot be confirmed. It is natural for a person who lacks peace, moral comfort, and sovereignty to distance himself from people. As a result, characters who do not want to show their inner weakness and loneliness face serious problems. This indicates that the policy of governance is incomplete, and political savagery leads to irreversible horrors.

Instead of connection and sequence between events, we encounter contradictions, denials, illogicalities and absurdities. The playwright uses the lack of revelation of the mysteries of the past and the incompleteness of the plot as a means of influencing the meaninglessness of life. While the characters demonstrate their position, they are based on life experiences, in fact, lies and truth, which have an inseparable internal connection in the foreground, are relative. What is wrong for some reflects right in the imagination of another, and vice versa. In all cases, the dominant ideology's mediation of violence results in depravity. Death, power and materialism are considered political tools. The ruling classes use any political means to implement their rulings and remove obstacles in the way. The depiction of the aristocratic class in "Anniversary" and "Banquet" not only proves their immorality, but also shows the pulsations of different human psychology, the complete difference of consciousness.

Drawing parallels between Elchin's plays and Pinter's plays, which were successful on the London stage, show that both artists portrayed dictators who ruled and subjugated the people and humiliated them. Pinter also looks at the same issue from a different perspective and describes the anarchy, the destruction of the innocent, the genocide in dictatorial states in the plays "Mountain Language", "One for the road", "Ashes to Ashes". "Mountain Language" highlights the horrors of military dictatorship, the destruction of thinking brains in "One for the road" and "Ashes to Ashes" highlights the humiliation and lack of responsibility of people as a result of massacres.

Elchin sheds light on the plight of the people, the violation of their rights, and the suffocation of the intelligentsia. The plot and ideas of Elchin's "Inhabitants of Hell" and "The Plague Lives" speak of the difficult conditions of the period of repression. Both playwrights describe the ugliness of the illogical environment by all possible means. The stage productions distinguished by the novelty of the presentation are of great importance in terms of approaching issues such as deprivation of moral values, loneliness, irresponsibility from a new perspective.

Key words: *dramaturgy, hegemony, political motives, illogical, Azerbaijani dramaturgy.*

Formulation of the problem. In order to analyze the thoughts and ideas of Harold Pinter's dramatic work, we will try to explain the subtextual meaning, symbol, allusion that exists in each play. The symbolic nature of the concept that the author wants to convey will be revealed through the analysis of individual plays. It will be announced that the British playwright will be able to express his position by protesting

against the events he considers unjust from a young age, and will be able to become the voice of truth by thinking about the solution of human problems.

Setting objectives. One of the main goals is to study the means by which hegemony, violence, fear and danger are reflected in Pinter's drama. The de facto lack of freedom of speech and thought in the plays is expressed by the description of the submissive

state of the characters and the search for a way out. We come to the conclusion that the citizenship of the playwright, who came to the conclusion that life is illogical and meaningless, is commendable.

Presenting main material. The play “The Room” reveals the hegemonic attitude of Bertha, who is afraid of revealing her social background, leaving all her questions and appeals unanswered, and wants to prove her point by using psychological violence. It is important to list the advantages of space, to emphasize the function of protection from cold and danger. Her inability to engage her husband in dialogue results in a lack of communication and understanding. There are opinions that the language of the play has a deceptive effect [7, p. 35].

It is natural for people deprived of rights and freedoms to be aggressive. Patience does not mean enduring until the end, but calm people are known to be more fearful when the cup of patience overflows. No matter how calm and gentle Bert may seem, he tries to prove himself by killing a black man at the end of the play, showing that he is a decisive figure. What the oppressed people are capable of is condemned to the end of authoritarian rule.

In plays written by Pinter after 1980, time and memory are not used as artistic weapons. Political motive is also observed in the first plays of the playwright, but the dialogues do not serve to clarify the idea, the events that take place in the imagination of the characters are aimed at hiding the main idea. Different explanations are provided in the analysis of pauses, repetitions and short remarks. The emotional meaning of words and expressions is realized through movement, gestures, facial expressions and pauses. The characters do not show a desire to communicate, but try to distance themselves by giving short answers.

Stanley (“The Birthday party”) has his own world like Rosa, locks himself in the room, tries not to be remembered as having another name in the past he feared. The secrecy of political motives does not mean their absence. It is not known which secret organization they represent, but the character is psychologically shaken by riddles. Heroes who want to get away from the past give up their name, family members, memories, dreams and attitudes related to that period. Wars between states, chaos, and self-interested leaders in governance create an environment that is tense. This is one of the main ideas that the playwright wants to convey to us.

The use of closed space as a psychological tool is found in many plays by the playwright. The expulsion of Davis in “The Caretaker” and Edward in “The Slight Ache”, along with various psychological problems, is

a reflection of the situation of members of society who are not free. Violations of human rights are relevant in every period of Pinter’s career. In the play “One for the road”, the interrogation room is presented as a closed cell in “Mountain Language”, but it does not promise security, but helps to show that the truth has been trampled on and that justice has been suffocated.

The indoor depiction of characters is considered to be a return to the main element of Pinter’s pre-literary drama [1, p. 5]. The playwright received the Nobel Prize for “revealing in his plays the gap between banality, the closed space of subconsciousness, and returning to the theater the most basic elements – the closed space where hypocrisy is impossible and unexpected dialogues”. By returning the closed space to dramaturgy and using it for political purposes, the author reflects what happens within a limited time frame, often without giving the protagonists a development.

Why are people with claustrophobia afraid of public places? The problems of people with psychological disorders as a result of any trauma are revived. At the root of psychological problems is society and its management. The level, outlook and morality of the governing bodies can be seen more clearly in the plays “Mountain Language”, “Celebration”, “Party time”, “One for the road”, “The New World Order” and others.

The “Mountain Language” demonstrates the atrocities committed by military dictatorships. The arbitrariness of the officers and sergeants of the occupying states in the prisons where political prisoners are held goes beyond all borders. The playwright considers it necessary to transfer the incident he witnessed in prison to this play. People’s cries and screams are accompanied by Pinter’s anxiety. Restrictions on the language of national minorities, the arrest of ordinary citizens of a colonized country, and the immorality of those in power who are capable of committing all kinds of oppression, torture, and even immorality.

It is a well-known fact that authoritarian heroes suffer from narcissistic personality disorders. The officer (“Mountain language”) and Nicholas (“One for the road”) believe that they are irreplaceable, want to hear praise, are arrogant and do not respect others. The author makes people think about the causes of violence in society. The scenes described by Pinter coincide with the social consequences listed by psychologists [10, p. 74]. The play “Mountain Language” can be considered as a protest of the playwright, who was outraged by the horrors he saw in Turkey. Judges are afraid of people who can think and demonstrate their

position and they do their best to “neutralize” them. The main principle is to eliminate individuals who are able to open the eyes of the people by thinking about repressions.

Victor is arrested along with his wife and child because he has a different mental capacity than the masses. The hero, who refuses to enter into dialogue, answer questions, or look the oppressor in the eye, tries to protest against the pressure and violence in this way. Silence reveals the intensity of hatred and is a means of counteracting the “patriotic” Nicholas’s mockery, the savagery that is not seen on the stage, but is felt. Exercising the authority given by the head of state, the character is arbitrarily ignoring the law and considers himself an absolute ruler. The emphasis on “keeping the world clean” exposes the fact that states working for the development of so-called democracies are in fact violating human rights and promoting authoritarian rule.

The fate of those who want to raise their voices in protest of the ruling ideology is no different from the tragedy that befell Victor (“One for the road”) and his family. Repression is sometimes used in authoritarian countries. Images of torture and humiliation represent the oppressed class. “Every dog has a name!” [5, p. 607], the officer points out that animals are more important than humans. Characters are not given special names, it turns out that their choice is insignificant.

When Nicolas says that Cila has been hit in the eye and that he has many rivals, he tries to humiliate Victor, to remind him that his wife was raped by soldiers, and once again demonstrates his moral humiliation. A seven-year-old boy is sentenced to death for disobeying, spitting and kicking soldiers. Niki is killed for his opposition to fraud, hypocrisy and aggression. The measures taken to prevent the establishment of democracy are complemented by the destruction of a child who cannot accept subordination and dependence.

The play begins with a conversation about paying attention to the eyes and looks and ends with Victor’s stern, sharp gaze. It is impossible to talk about the development of events in the work that ends at the beginning. The play, which took place in the dictator’s office for a short time, is reminiscent of classical drama. The disgusting looks and silence of the protagonist, who does not accept moral defeat, is a powerful tool of influence used by the author throughout his career. The playwright’s recent plays sound like a political warning.

The playwright, who proved his immorality and ignored the values, said that he would start his

journey from the west, emphasizing that the door of repentance was located there [5, p. 5]. The hero, who suffers from psychological disorders, speaks of his love for God and his faith and seeks an opportunity to admit his mistakes. Nicholas, who said “The Lord speaks with my tongue” [5, p. 616], considers those who do not respect him to be extraordinary. The idea that those who do not believe in fate and are not believers are drowning in spiritual filth is expressed by a cruel image. Words and unrelated thoughts that give the effect of unconnected dialogue are the playwright’s abstract reflection of reality.

In the play “Celebration”, the violence against the oppressed is portrayed as a violation of Jimmy’s psychology. Jimmy, who witnessed the torture and gave harsh orders, is in a state of shock. In the face of this image, the author shows the fate of the representatives of the authoritarian government. The cries of the victims for help, terror, and supplication cause the tyrant, who gives ruthless orders, to suffer a serious psychological disorder. The atrocities of the hero, who ordered the killing of thousands of people, lead to the darkening of his life, as if his heart does not beat, and his eyes do not see.

One of the main goals is to form a submissive masses with the development of colonial policy. When dictatorships are established, the “thinking brains” who demand their rights, protest against the subjugation of their people, and see the future are destroyed so that the problem is kept to a minimum. It turns out that the guests encountered on the way to the banquet are a demonstration of anxiety. If the establishment of a free society is not possible, an active way of struggle is not excluded. The playwright, who opposes war, genocide and loss for any purpose, is looking for ways to protest against manipulation. This demonstration may be the beginning of a great revolution, or a sign of the path to revolution.

Characters who think about recreation and entertainment talk about different clubs. Dame Melissa’s contradictory words at the banquet – whether she likens the celebration to a mourning ceremony or a beautiful one – help us to come to a conclusion about this image. Calling himself a “permanent peacemaker”, Douglas is determined to achieve this with the power of his fists. Can people gain sovereignty where there is violence? Just as peace, tranquility cannot stand in the same eye of cruelty, it is impossible to put everything in order in the country through pressure. Pinter considers the attempts of the heroes to deny the truth in order to understand the meaning of life to be absurd logic.

Events still take place indoors, and time is limited to a few hours. Frequent violations of language norms are

aimed at exposing the illogicality of thought, and the use of repeated words and expressions is complemented by actions that demonstrate nonsense. The impossibility of communication can be explained by the absurd thinking of images. Characters who face serious problems in building social relationships are portrayed as part of a chaotic world. Chaos manifests itself not only in communication, but also in the inner world of the characters. We witness the expression of feelings and emotions through confusing speech acts.

In "The New World Order" Pinter not only protests against the atrocities committed by the imperialist countries, but also sympathizes with the cold-blooded puppets who do so. Lionel and Des are commanding slaves in a miserable situation. They are members of a team trying to keep residents of the occupied country awake. The investigator cries when he realizes that he was used and eventually dragged to destruction. The realization of the bitter truth, the blows of repression are described by the playwright in a very subtle way.

The arrested philosophy teacher is facing severe punishments for obstructing the implementation of the ruling ideology and causing people to wake up from their slumber. Self-confidence, verification of all information, and refusal to accept the judge's ideas are cited as reasons for a prisoner's arrest. They want to deprive people of their thoughts, feelings and emotions as soon as the usurpation of their lands is over. The language and history of the colonies are being destroyed, and natural resources are attracting dictators to seize more money and power.

Disclosure of the political situation in the delivery of newspaper reports indicates the existence of pressure and violence. Wars, genocides, and totalitarianism show that the chaos of the world order is everywhere. When understanding, mutual relations, and cultural values are destroyed, people's resistance to chaos is broken. Chaos dominates morality and leads to the creation of a new person. The new man does not know what love, friendship, care and attention are. Pinter conveys the new world order in which the new man exists in three images, with little movement and few words. The new world order is based on violence, oppression and torture.

When he says, "You keep the world clean for democracy" [4, p. 98], the hero, who is a slave to command, realizes that he is dragging himself to destruction, getting closer to the abyss each time. Remembering the days when he was moral and honest, he cries because of his situation. A principled, self-confident person is forced to remain silent because he cannot do what he is doing or say what he will

say, and he does not say a single word until the end of the play.

The applied sanctions serve to soften the confession of "criminals". There are no punishments on stage, and the characters who intend to use the effective ones are disappointed by the ignorance, ignorance, and lack of understanding of the nature of the events around them. What will happen in thirty-five minutes is remembered, and the news could be the detonation of nuclear bombs with the power to shake the world. Will the use of nuclear bombs solve the problems as the characters expect?

Elchin's play "Inhabitants of Hell" reveals the truths that husband and wife hide from each other in the work on repressions in Azerbaijani drama. The fact that those who do not support the ruling ideology deserve severe punishment, that people live in fear, and even a lack of trust among family members is shown by the original approach.

What is the reason why the play "Inhabitants of Hell", which will be staged in London in 2018, is liked by the British? In this play, mass persecution turns people into traitors and pits family members against each other. When Satan reveals the sins of a couple who hide what is happening from each other, both the astonishment and the horror caused by fear and revelation are revealed. The fact that moral pressures cause tragedies is known not only to Azerbaijanis, but to all mankind. That is why the British imagine their plight as they watch human lives turn into hell.

The 30s are turning into hell for people in Azerbaijan. In our country, which the Soviet empire has turned into a semi-colonial state, the people are subjected to moral pressure by keeping them in fear, anxiety, anxiety and worry. Repression turns people into liars, hypocrites, traitors, cowards.

Elchin Efendiyev's play "The Plague Lives" shows the destruction of people under the name of "enemy of the people". Those who are afraid of making political mistakes are worried and afraid in their homes. "The son sells the father, the brother exposes the brother, the daughter refuses to be born, the wife writes a complaint to the party organization from her husband, the sister spies, mosques and churches are destroyed" [3, p. 24]. The whole tragedy begins with Khosrov's protest against the school principal Alasgar Babazadeh's daughter's offer to drink to Stalin's health for the second time on his birthday. Indeed, Arzu exposes his father seven times in various "hatred" rallies. The destruction of books written in the Arabic alphabet is considered a prerequisite. The destruction of mosques and churches and the spread

of atheism in the republics of the Soviet Union are presented as a known fact.

The fear instilled by the Soviet system corrupts people's psychology. Persecution, exile, and murder have left many families and children bereaved. Khosrov, who lost his family to the burning of his family due to the spread of plague in Hadrut, is not affected by the teacher. Even a young schoolgirl skillfully plays the immoral games of the political system. When he says "the plague lives", he is referring to the betrayal of society. Betrayal is worse than a contagious disease, because people forget their moral values, believe in socialism, and act on dictation.

Pinter also looks at the same issue from a different perspective and describes the anarchy, the destruction of the innocent, the genocide in dictatorial states in the plays "Mountain Language", "One for the road", "Ashes to Ashes". Like Pinter, Elchin sheds light on the government's plight of the people, the violation of their rights, and the suppression of the intelligentsia. Both playwrights describe how dictators have degraded and subjugated the people.

The play "Ashes to Ashes" describes the situation of those who suffered psychological trauma during the massacres. Painful memories are told in Rebecca's language, and the fear of humiliating people and giving up responsibility for one's fate is given in the form of an allusion. The work is named after a song sung by the character. The song, which became an epitaph, means to bury the past, not to remember, to erase the memory. The description of the events of the Jewish genocide, known as the Holocaust, indicates the burning of human values to ashes. To be attached to life, to find the meaning of life, to hope for the salvation of mankind, is already a dream. The avoidance of communication, the avoidance of responsibility, and the perception of injustice as a threat, which are characteristic of Pinter's characters, are once again manifested in Rebecca's face.

The protagonist's speech is incoherent, unrelated words, avoidance of questions, failure of dialogue, behavior reminiscent of a patient with a psychological disorder expresses a desire to escape reality. In desperation, Rebecca mourns her ashes. The abduction and rape of a child in a death camp is a sign of a woman's suffering. According to T. Nikitina, changing the memory on stage makes it easier to revive any time. Paying special attention to the problem of time and memory, Pinter turns them into an artistic tool to explain the meaning of relationships. The memory of each character is perceived as his inner time. The present changes under the influence of the past, is sometimes erased,

and it is difficult to say when events actually took place. Sometimes we go beyond time and see that the mind is weak and closed to the senses in the form of illusions [2, p. 7].

In one of his interviews, Pinter spoke about the relationship between society and the individual, saying that he was against isolating them from each other, and that it was wrong to present society as guilty and the individual as a victim. They are the individuals who shape society. We have a human community of interdependent villains and heroes [8, p. 40]. Based on this opinion of the playwright, we can say that everyone is able to take responsibility, not to be indifferent to what is happening, to choose a determined and active lifestyle. The author is disappointed that the majority of members of society are deprived of moral values.

In Elchin's play "Shakespeare", the insane, who are psychologically disturbed but compare themselves to celebrities, represent a sick society. Madness is presented as a convenient means to tell the truth, to be able to move freely. The play "Celebration" exposes the inside of the government. The brothers who put forward the state strategy cannot achieve prestige, love and respect in the family. In terms of outlook and level, they are much lower than a simple waiter. The playwright, who often creates low- and middle-level human figures, as an exception, in the plays "Party time" and "Celebration", the ruling, "aristocratic" class becomes the target of criticism of his work.

Throughout the play, the protagonists, who face psychological violence, want to assert themselves at the expense of money, position, power, position, but do not feel the need to pay attention to ethics, culture, feelings and emotions. Irony, lack of trust, skepticism, and even insults in the dialogues reveal the face of the management system. Loss of human dignity is one of the main questions on Pinter's mind. What will a person who is deprived of high moral values do for his people if he does not respect and love his family members? Constantly looking for a culprit without love is the weakness of those in power. They own the country, but love, friendship and care are inaccessible to them. Images that need kind words shape society by becoming careless individuals. A society of indifferent individuals faces the problem of loneliness and lack of communication.

The spectator does not understand the meaning of the dialogue of the characters, the secrets hidden under the veil of uncertainty can only be assumed. The author does not try to give information about the past of the characters, but from a psychological point of view, the memories change according to the circumstances

of the narrator. In this case, the perception of the past is related to the psychological state of the audience. The past, perceived in various forms and aspects, corresponds to the psychology of each individual. Knowing that psychology is different, we can say that the play can be understood in different ways.

Harold Pinter's work is important in modern world drama for several reasons. What is the difference between the most popular performances on the world theater stage? The plays expect three laws of unity that belong to classical drama. A few characters, the events of the day, the spatial limitations show that

the principles of conformity to reality are observed. On the other hand, one of the goals is to identify the features of postmodernism and absurdism.

Conclusions and suggestions. The discovery of similar thoughts and ideas in English and Azerbaijani drama will be useful for the world literary environment. It is a novelty of our work to compare the fact that artists, who write about the problems facing humanity, not a nation, fall into the subconscious of a person as a psychologist. Carrying out such parallels can prove the convergence of national and human values and lead to the development of literary ties.

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Аласгарова Солмаз Гашим. ПАМ'ЯТЬ: ІЛЮЗІЯ, ПОМИЛКОВЕ ВРАЖЕННЯ, ВИГАДКА АБО ВНУТРІШНІЙ ЧАС

З першої й до останньої п'єси Гарольд Пінтер бореться проти насильства, згноблення та авторитарного правління, проникаючи в проблеми людства. Різні символи, які він використовує, навіть паузи, є загадковими. Незважаючи на те, що загадки є конфесійними чи іронічними, вони відображають реальність і розкривають головну ідею твору. Протестуючи проти диктаторів, вказуючи на те, що вони позбавлені моральних цінностей, описуючи наслідки, з якими вони зіткнулися, англійський драматург підкреслює гнилість системи правлячої ідеології.

Минуле безпосередньо залежить від ставлення, почуттів та емоцій головного героя. Іноді вигадані, помилкові та примарні спогади дозволяють аналізувати духовність. Проблеми в психологічному стані персонажів виникають у результаті дії на вимоги та вказівки. Уникнути відповідальності означає зрозуміти, що абстрактне майбутнє сповнене небезпек, і зайняти оборонну позицію.

Думка про існування демократії в розвинених країнах не може бути підтверджена. Людині, якій не вистачає миру, морального комфорту та суверенітету, природно дистанціюватися від інших. Тому персонажі, які не хочуть демонструвати свою внутрішню слабкість і самотність, стикаються з серйозними проблемами. Це свідчить про те, що політика управління є неповною, а політичне дикунство призводить до незворотних жахів.

Замість зв'язку та послідовності між подіями ми стикаємося із суперечностями, запереченнями, нелогічностями та абсурдами. Відсутність розкриття таємниць минулого та неповноту сюжету драматург використовує як засіб впливу на безглуздість життя. Хоча герої демонструють свою позицію, вона не базується на життєвому досвіді. Насправді брехня та правда, які мають нерозривний внутрішній зв'язок, відносні. Те, що неправильно для одних, відображається правильно в уяві іншого, і навпаки. У всіх випадках посередництво домінуючої ідеології щодо насильства призводить до розбещення. Смерть, влада та матеріалізм вважаються політичними інструментами. Правлячі класи

використовують будь-які політичні засоби для реалізації своїх рішень та усунення перешкод на шляху. Зображення аристократичного класу в «Ювілеї» та «Банкеті» не лише доводить їхню аморальність, але й показує пульсації людської психології, повну різницю свідомості.

Проведення паралелей між п'єсами Ельхіна і Пінтера, які мали успіх на лондонській сцені, показує, що обидва художники зображували диктаторів, які правили і підпорядковували собі народ, принижували його. Пінтер розглядає це питання з іншої точки зору і описує анархію, знищення невинних, геноцид у диктаторських державах у п'єсах «Гірська мова», «Один за дорогу», «Попіл до попелу». «Гірська мова» висвітлює жахи військової диктатури, руйнування мізків, які мислять, в «Один за дорогу» і «Попелі до попелу» він висвітлює приниження та відсутність відповідальності людей в результаті масових убивств.

Ельчин проливає світло на тяжке становище людей, порушення їхніх прав та задуху інтелігенції. Сюжет та ідеї твору Ельхіна «Мешканці пекла» та «Чума живе» свідчать про важкі умови періоду репресій. Обидва драматурги описують потворність нелогічного середовища усіма можливими способами. Сценічні постановки, які вирізняються новизною презентації, мають велике значення з точки зору підходу до таких питань як позбавлення моральних цінностей, самотність, безвідповідальність з іншої точки зору.

Ключові слова: драматургія, гегемонія, політичні мотиви, нелогічність, азербайджанська драматургія.