

## **MORAL AND ETHICAL ISSUES IN I. SHCHEGOLIKHIN'S EARLY PROSE**

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Ivan Pavlovich Shchegolikhin's way into the literature was not easy. The first trials of his writer's pen belong to the period when he was about thirty years old, and when he was already accumulated considerable experience. Meanwhile, his interest in the art of words began to emerge in a fairly early age. From the eighth grade, he records in his diary the impressions of life, writes poems on various topics, read a lot. He went out from a peasant family, was born in 1927 in the village Novotroitskoe, district Karabalyk, region Kustanai.

After graduating from the Almaty State Medical Institute I. Shchegolikhin during twelve years works as a doctor. It is no coincidence that heroes of many of his works, especially in the early period of his creativity become medical workers.

During the medical work he got acquainted with a number of different medical status, with the vicissitudes of a difficult profession. This material then was useful in the future for the writer. In a private conversation with the author of this work, he said that, for example, the basis of his first published story, "The daughter of the professor" was a true story that took place in the family of one scientist.

Already in this short story beginner literary man connects professional medical problems with the social, moral, psychological problems.

After publication in the mid-fifties a number of short stories and essays I. Shchegolikhin in 1957 was invited to the magazine "The Soviet Kazakhstan" as an editor of essays. In the same year he entered to the correspondence department of the Literary Institute named after A.M. Gorkiy, he was admitted to the Union of Soviet Writers, he became a professional writer.

With images of medical workers we will meet in almost all subsequent works of the writer. At the same time he seeks to set and somehow solve the ethical problems that are typical not only for medical workers; they have, in fact, universal significance. We can not say that the writer in his short stories, novels is always original. But it is impossible not to see that in many cases I. Shchegolikhin acts as distinctive and interesting writer with a well defined, universally significant topics, with his typical creative manner, often artistic and original fine instrumentary.

In the annotation to the book by Shchegolikhin "The burden of choice", which released in 1979 in Moscow, it is said: *"A distinctive feature of the works by I. Shchegolikhin is dynamic plot ... The tension and dynamism of the narrative, the sharpness of setting moral and ethical issues". This characteristic feature of the artistic style of the writer somehow are evident in many his works. At the same effect, especially in the early period of creativity, his desire to rely on a familiar material of his life*" [1, 17].

On the basis of the story "In one institution" [2] lies a well-known real case, though it is impossible not to feel a certain influence, and situation is widely

reported in the literature where an elderly man with a tight purse becomes the victim of a beautiful young predator.

Before us is a banal story. After the death of his wife, a medical professor Grechikhin was "got the hands" of thirty years old Inna Sergeevna. And began to live separate from the spouse not a sinless life on a grand scale. Deeply wounded professor goes away from her.

The author's stories convinces that this case was an instructive lesson for more separated from the real life, sometimes indifferent to the surrounding human. Now he has become different, more demanding to treat themselves and others. *"It is interesting to count – he thought – how many years he has been indifferent, like a scientist-mercenary from a foreign country? And really, the indifference to heal, we must personally each dipped into trouble?"* [2, 18]. And if he is indifferent first on the exam to students, who hadn't known anything, put rescue "three", only they "got rid" from him, but now he can chastise with irritation unprepared student: *"You are illiterate and immoral. Yes, immoral!"* [2, 27] at that moment, he thought from a girl's irresponsibility tomorrow may be formed the same predator, Inna Sergeevna, who taught him.

Already in his first works I. Shchegolikhin, as we see, refers to the artistic and pictorial development of the moral and psychological problems, which then become the main in many of his works of different genres.

Life is made up of so many things, from large and small conflicts, awareness and resolution of which is unavoidable in human society. The writer's task is to investigate the patterns of moral conflict, which becomes the nerve of the artistic work.

Sometimes it happens that in them some or other positive qualities of the person receive the wrong direction, are used in egotistical, in unseemly, in selfish purposes. Then they become immoral and socially harmful. *"Clashes between humanity and egoism, between socially significant aspirations and those that are "short-circuited" only the general interest,* - writes Andreev Yu., a well-known literary critic. *They have real value for us, the readers, by providing opportunities and to compare and test our own relationship with the world and conscience"* [3].

One of the heroes of the story "The highlight" [4] Boris has not bad human qualities as will, persistence in achieving goals, but applied on with unseemly goals and intentions, they become a source of evil. In this story the writer expands the range of artistic and visual means and techniques. If his stories discussed previously were written by the technique "from outside", "in the third person", the "The highlight" – in the first person. Writer more insistently seeks to penetrate into the inner world of his characters.

The narrator told us the story which happened to him. He and Boris, who studied with him at school, loved his classmate Zoe. She as if favored the narrator and in the absence of Boris responded with hostility about him, said that he hadn't the "highlight", which makes a person likeable. Boris, expounding to friends his life program, says that he has a motto – *"power, in whatever it is expressed, is always beautiful"* [4, 52]. This he announced as his "highlight". And suddenly an unexpected turn in the plot: Boris and Zoe go together to Leningrad.

Naturally, what the reader expects continuation of this story. 12 years has been left. Once narrator, avoiding in his hospital wards, saw and looking much older and thinner Zoe. In medical history he read that her disease is associated with meanness and betrayal of her husband, who in his youth had slandered and betrayed his friend. Then thought the narrator: *"This is what you are, a friend of our childhood! You do not have enough highlight, and you have found it in meanness. It means, the power to whatever it may expressed?..."* [4, 58].

The artistic task of the writer, as we see, was the condemnation of the vicious man, his disgusting life position, but, in our opinion, the author of the story did not find solutions for a facing goal which is corresponded to the material of techniques, forms of its realization.

Appears to be, it is not quite appropriate here the reception of the story in the first person. Indeed the task was to discredit and condemnation of anti-hero, rather than the image of the narrator, which is simply an informant. In addition, the narrator is "the interested" and the affected person, so it is a message about what happened and evaluation of Boris and Zoe can not be objective. Here, perhaps, there is reason to talk about the non-compliance of the form and content.

In the story "Wedding Dress" the writer continues and improves the reception of narration in the first person, complicates it. First, the narrative is lead by one narrator, and then the word is passed to another that here is used the reception of *"story within a story"* [2, 82].

Before us is the dramatic story of how orphaned girl Stela is involved in religious net by her own aunt and how she with great exertion broke away from religion with the help of other people.

Here the moral and ideological theme is closely intertwined with the anti-religious. And in this work figures medics-students and professor – who was told Stesha's story.

Over time, it is expanding the range of life themes, phenomena, characters of works by I. Shchegolikhin is becoming more diverse. Fairly stable for him are moral and ethical, moral and psychological problems. Writer's interest in creating an image of a positive hero is increased. In the story "The old man Platonov" at the forefront is the image of a highly moral, principled, persistent in achieving their goal man. At the same time it tells the story of a discredit human with a middle-class formation of the soul, inveterate bureaucrat, who is managing a building trusts – Prodolyubov.

Having acquired a certain writer's experience, I. Shchegolikhin drawn in his early works to the moral and psychological problems. In the story "Abdominal form" [2] he brings the action entirely in his familiar environment of medical workers. However, the author does not care about only medical problems, but above all the moral aspects of the behavior of people in this profession.

In one of the hospitals there was a complicated and acute situation, in a result of which found, who is worth what, what is the true face of every member of this team. Ilyin, the best surgeon of the hospital, misdiagnosed and made to patient operation. The patient died, but the cause is not in operation: he had found another

disease, from which he still would have died – hard defined, so-called abdominal shape of a heart attack.

Being a man of honest and truthfulness, Ilyin did not hide from the relatives of the deceased the truth. Medics, participating in the operation, at the conference justified Ilyin. Tsarev, associate professor, condemned surgeon for frankness, because it casts a shadow on the entire staff of a respected professor (he was careful bowed before the professor). But the professor himself justifies Ilyin. Such a turn of affairs was disadvantageous for Tsarev, because it turns out that was condemned not Ilyin, but Tsarev. At the end of the story Associate Professor Tsarev writes to the prosecutor on the accusation to his yesterday's friend Ilyin.

Thus, we conclude that I. Shchegolikhin in his short prose touches upon the topic of moral and ethical responsibility of the person. In these stories he by using vivid examples of heroes, reveals what the true nature of people wallowed in lies and hypocrisy.

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4. *Shchegolikhin I.* Empty field: novels and short stories / I.P. Shchegolikhin. – Alma-Ata: Kazgoslitizdat, 1962. – 198 p.