



CONFERENCE ARTICLE

THE PROBLEM OF MORAL CHOICE IN RASPUTIN'S STORY LIVE AND REMEMBER

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ABSTRACT

This article is devoted to the description of moral relations manifested through the actions of characters, their internal conflicts, the author's position and artistic means of expression.

KEYWORDS

Duty, responsibility, love, humanism, conscience, obligation, parental home, maternal care.

INTRODUCTION

The problem of moral choice is brought to the forefront with particular poignancy in the story "Live and Remember." Rasputin emerges here as a subtle psychologist and expert on the lives of the people.

The story takes place in the final days of the war. Returning home from the hospital rather than to the front, one of the main characters, Andrei Guskov, becomes a deserter. While in the hospital after being wounded, he dreamed of returning home and was completely certain that he would never be sent to the front again. It was 1944. However, all his hopes of returning were dashed, and he decided on a desperate step. "He prepared himself, every drop and every thought, for a meeting with his family—his father, mother, Nastena—this was what he lived for, this was what he recovered and breathed, this was the only thing he knew... How could he go back, again under bullets, under death, when he was right next to him, in his own land, in Siberia? Is that right, is that fair? If only he could spend one single day at home, to calm his soul—then he would again be ready for anything." Having become a deserter, he is afraid to admit it even to himself and therefore makes a deal with his conscience. He was prepared to die at the front upon seeing his family, but gradually his overwhelming desire to live drowns out the weak voice of conscience. He confides in his wife, Nastena.

The guilt over her husband's actions haunts her. She took on the responsibility for his desertion while harboring her fugitive husband. After each encounter with Andrei, Nastena increasingly distanced herself from the people with whom she had shared both joy and sorrow her entire life. Even the expectation of her child became painful. The story ends with Nastena's death; unable to find a logical solution, she atones with her death for the guilt of involuntary shame for her husband's grave act.

Why is life so cruel and unfair? Andrei, a man without a conscience, remains alive! But the life of such a beautiful, honest, kind, and pure woman, Nastena, is cut short. But it's not just Nastena who falls victim to Andrei's terrible act; his father, too, is deeply affected. Mikheich is overcome with grief, withdrawing into himself, sensing evil, and then falls gravely ill.

In this story, V. Rasputin depicts the gradual degradation of man. Andrei, from a kind, loving son and husband, turns into a

worthless animal. The choice he makes has an irreversible impact on his future life. The lines between good and bad, right and wrong, blur. Essentially, Andrei no longer has control over his life and his actions; he drifts with the flow.

Andrey, as scary as it is, distances himself from his loved ones in order to save his life.

He's unmoved by the death of his wife, who could have become the mother of his child, or by his father's illness. He cares only for his own well-being. Andrei, having withdrawn from people, gradually loses all humanity. He even tries to howl at the moon, like wolves. For a moment, he realized he was drifting away from normal life, but he could no longer do anything about it. External circumstances were stronger, and his willpower was insufficient to resist them. He submitted.

Cruelty toward others settled in Andrei's soul. He shot a scythe and watched its death throes. To this, he replied to his wife, "If you tell anyone, I'll kill you." Thus, step by step, Andrei sank lower and lower. So who is to blame for a man's fall to this depth: circumstances or himself? This question has troubled many writers of Russian literature. In Rasputin's story, the protagonist is placed in exceptional circumstances, the circumstances of war, and blames them on his own lack of will: "It's all war, all of it," he began to justify and exorcise again. With these words, he seemed to absolve himself of all responsibility for his actions, blaming everything on fate. Thus, Andrei's moral decline is not a tragedy. He condemned himself to a lonely existence, forced to constantly hide. This even became a habit. Like a wild animal sensing danger, Andrei "jumped up, got ready in a minute, habitually bringing the winter quarters to an uninhabited, neglected state, he had an escape route prepared... There, in the cave, his Not will find no one dog".

The tragedy of the story is Nastena's death. This woman embodies the true Russian character, embodied in many of the heroines of Rasputin's stories. Nastena is a highly moral individual, feeling guilty for her husband's actions but bearing this cross. She committed suicide, but in doing so, she was morally purified. In her soul, moral laws triumphed, as they triumph in the souls of all people. For Andrei, her suicide was another step down, for he saw his salvation in the child Nastena was carrying. And their mortal deaths are punishment for the

fact that he violated all moral laws in his soul.

Moral relationships are a set of moral principles, norms, and values that determine the behavior of characters and the semantic direction of a work. They are manifested through the characters' actions, their internal conflicts, the author's position, and artistic means of expression.

Each work, to one degree or another, touches upon moral issues, raising them through plot lines, character images and a system of artistic

Valentin Rasputin can rightfully be called a truly popular writer. His fate is closely linked to the fate of his homeland, the fate of his people. Rasputin is the conscience of our time.

Rasputin's paradox is that his writing theme, his pain, his life's task became the exposure of the origins of immorality, while his heroes, on the contrary, became people of exceptionally high morality.

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