

«СЛУЧАЙ ИЗ ПРАКТИКИ» —
ЛЕЧЕНИЕ ИЛИ ДУШЕВНОЕ МОПЫНИЧЕСТВО?

«Велик мой труд, как врач, ищущий в
всех случаях истинный путь, дабы
лучше себя сумел лечить.»

Ф.М. Достоевский, «Преступление и наказание»

Склонность к самообману — одна из типичных черт человеческого героя. Чехов постоянно исследует и разоблачает эту склонность; делает он это и в отношении доктора Королева в рассказе «Случай из практики». К сожалению, на этот факт не обращают внимания ученые, пишущие о рассказе¹. Критикова приписывают наблюдения Королева, а то время как наблюдения Чехова над Королевым остаются исследованными.

Было отмечено, что главная тема рассказа «Случай из практики» — абсурдность устройства вообще и капиталистической фабрики в частности — проявляется на многих уровнях². Тема бессмысленности, заключенная в рассказ вместе с «бессмысленно составленной телеграммой» (10, 75), приглашающей профессора из Москвы к какой-то Лиликовой, продолжается в псевдонимных объяснениях болезни, которые гурьевитка обрушивает на пролежавшего ординатора Королева. Последние Королев наблюдает несурово организованную фабрику, поехавшую на торгашу и делавшую несчастными как рабочих, так и хозяев. Критик, тем не менее, не распространяет внимание на бессмысленности на самого Королева, хотя его манера отъезда с фабрики тоже многоразлична. После наблюдательных ночных ужасов, заставляющих его задуматься о давлении, Королев уезжает, забыв обо всем, что он видел, и возвращается только майским утром.

Поразительно и то, что эстетическая бессмысленность (10, 82) охватывает и рассказ и мир гурьевиты. Несоответствие между явными природой и физическими временами подчеркивается сентенциозно, чтобы быть случайным. Распространение этого парадокса позволяет нам лучше судить о том, как Королев представлен в рассказе, и о том, как Чехов к нему относится. Цель моей работы показать, что в этом мире недоразумений и шептаний Королев выступает не как сторонний наблюдатель, а как важное действующее лицо.

События рассказа разворачиваются майской ночью под Москвой. Герою рассказа не спится, он гуляет по двору и слышит патристичные звуки, которыми сторожка фабрики отмечает время, соответственно 11, 12 и 2 часа ночи. Но что же происходит в это время?

В описании ночи происходит следующее: «На дворе было прохладно; уже начинался рассвет [...] Далеко за двором кричали летучие мыши и пол есавейки» (10, 80). В полноту рассвет упоминается: «Между тем совсем стало светло»

¹ В.В. Бредкин: А.П. Чехов. Москва 1956, с. 292-294; В.Я. Лившиц: Художественный мир прозы А.П. Чехова. Москва 1982, с. 73-77; В.В. Ефимов: Проза Чехова. Москва 1979, с. 268-275.

² В.Л. Шинков, *указ. соч.*, с. 76.

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