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MIRRORING AS STRUCTURE AND CONCEPT: PASTERNAK'S SESTRA
MOIA-ZHIZN' (MY SISTER--LIFE)
AND DOKTOR ZHIVAGO (DOCTOR ZHIVAGO)

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree
Doctor of Philosophy in the Graduate School of The Ohio State
University

By
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*****

The Ohio State University
1997

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ABSTRACT

This dissertation demonstrates that mirroring as both a structure and a concept appears in Boris Pasternak’s first well-known cycle of poetry, Сестра моя--жизнь (My Sister--Life), and continues in his culminating work, Доктор Живаго (Doctor Zhivago). Scholarship on Pasternak’s use of the mirroring motif has been limited to the study of imagery and/or phonemics as found in selected poems from Сестра. As this dissertation demonstrates, however, the motif is all-pervasive. Moreover, the significance of mirroring lies in the fact that in Pasternak’s world it reveals the interconnection and unity between all living beings across various boundaries and divisions.

In order to emphasize this philosophical concept, Pasternak includes mirroring on different levels, i.e., mirroring structures, from the phonemic to the syntactic, from the image to the narrative, so that the various levels of mirroring, in fact, mirror each other. Thus, structure emphasizes concept and vice versa. Sources of influence on Pasternak’s use of mirroring as a structure and concept include
Vladimir Solovyov's theories on sexual love as found in his treatise “The Meaning of Love” and Andre Gide's device of *mise en abyme*, the duplication or mirroring of a work within itself. In addition, mirroring in the visual arts may have contributed to Pasternak's use of the motif. Mirroring not only permeates various levels but also unites the whole of *Cестра* as the motif appears throughout the collection. The mirroring motif so prevalent in *Cестра* not only continues but also grows more complex in *Живаго* both as structure and as concept: these two works, one early and one late, are mirrors of each other.
Dedicated to my parents
ACKNOWLEDGMENTS

My adviser, Dr. Irene Masing-Delic, whose dedication inspires me both academically and personally, deserves my deepest appreciation for the guidance and encouragement she gave me over the years. I likewise acknowledge Dr. George Kalbouss for his sound advice on this dissertation and throughout my graduate career. My gratitude extends to Dr. James Scanlan for assisting with this project and for inspiring my exploration of Russian philosophy. In addition, I am grateful to the faculty and staff in the Department of Slavic and East European Languages and Literatures for years of support and direction. I would also like to thank various Russian scholars, including E. K. Nesterova, Konstantin Polivanov, I. Sirotinskaia, and members of the Pasternak family, all of whom contributed to this endeavor. I sincerely appreciate the time, effort, and computer assistance provided by my Ohio State colleagues Mary Allen Johnson, Jeff Holdeman, and Peter Brandt. Moreover, the members of the Ohio State ESL Composition Program deserve recognition for their help during the final year of this project. I am deeply indebted to my family for its continued support, especially my parents, without whose help I could have never finished the degree. I would also like to thank Matt for his unflagging patience and encouragement during a most trying time.
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PREFACE

Sources

Citations of Pasternak's texts in Russian are generally from: Boris Pasternak, Собрание сочинений в пяти томах (Москва: Художественная литература, 1989-1992). This set includes Сестра моя--живь as originally published in 1922.

Transliteration

I will use the System II transliteration system for transliterating Russian names. Due to variation in the practice of transliteration, alternative spellings are often encountered, especially in citations or famous personages, e.g., Solovyov versus Solov'ev.

Format

I use The MLA Style Manual with exceptions: for a line of poetry that extends beyond the line limits here, I indent the continuation further than the manual indicates and without the "[t/o]" turnover marker.
INTRODUCTION

Philosophy is perfectly right in saying that life must be understood backward. But then one forgets the other clause—that it must be lived forward. Søren Kierkegaard, Journals and Papers (1843), vol. 1.

i.

The Reception of Сестра моя--жизнь

The revolutionary year 1917 has served as the setting for numerous Russian literary works, one being Сестра моя--жизнь. Subtitled "Лето 1917 года" ("The Summer of 1917"), Сестра was the first literary work to launch Boris Leonidovich Pasternak (1890-1960) into fame. Written mostly in 1917-18, this collection of poetry has been noted as innovative and revolutionary. Revolution—in the broadest sense, in fact, is one of its themes and served as the basis for a recent conference entitled "Poetry in Revolution: Boris Pasternak's My Sister, Life," at Stanford University in February of

Hereafter the collection will be referred to as simply Сестра rather than by Сестра моя--жизнь except in the dissertation's chapter or section titles.
this year. The conference, moreover, commemorated the seventy-fifth anniversary of the first publication of Сестра, which occurred in 1922. Even before the initial publication of Сестра, the collection was widely circulated by hand, a testimony to its immediate acclaim. Among the most esteemed collections of Russian poetry in this century, Сестра is considered one of Pasternak's finest works.

After the initial publication of Сестра and its immediate success, the collection received high praise from experimental writers of the time, such as Marina Tsvetaeva, Osip Mandel'shtam, along with other modernists and avant-gardists who saw it as innovative and fresh. Tsvetaeva, for example, perceives innovation in Pasternak's use of illumination which permeates, or rather "floods," the collection:

A poet of lightness (as others may be poets of darkness). Light. Eternal courage. Light in space, light in movement, openings (draughts) and explosions of light--a sort of feast and revelry of light. He is flooded and whelmed. And not only with the sun but with

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2 Participants included such noted scholars of Pasternak as Lazar Fleishman, Viacheslav Vsevolodovich Ivanov, Katherine Tiernan O'Connor, Evgenii and Elena Pasternak, and Aleksandr Zholkovskii.

everything that radiates, and for Pasternak
everything radiates.¹

According to Tsvetaeva, Pasternak uses light which seems to defy
laws and boundaries and, consequently, permeates everything. This
light also appears full of life, as it is dynamic and moving.

Movement itself within Cecrpa, furthermore, receives praise
from Tsvetaeva who discovers in Pasternak’s work a world in which
every entity and object is in motion:

Everyday life is for Pasternak as the earth is
to the footstep: a moment’s restraint and a
flying off. For him (check this in the
quotations) it is nearly always in movement:
a windmill, a carriage, the vagrant smell of
fermenting wine, the discourse of membranes,
the shuffling of flower-beds, spattered tea--
I’m taking examples at random! Check for
yourselves: Even sleep is in movement for
him--the pulsing temple!⁵

In other words, movement in Pasternak’s world is so prevalent and
dynamic that it manifests itself even within the act of resting or at
least what normally appears as inactivity. The fact that Pasternak
depicts even the smallest of movements from everyday life in

¹Marina Tsvetaeva, “A Downpour of Light: Poetry of Eternal Courage,”
Pasternak: Modern Judgements, eds. Donald Davie and Angela Livingstone

⁵Tsvetaeva 52.
Cестра underscores and enhances the overall dynamism and animation found within the collection.

In Cестра, vitality, included in the collection's title, i.e. the word "life," warrants much attention. Praise for the vitality of the collection emanates from another one of Pasternak's contemporaries, Mandel'shtam:

To read the poems of Pasternak is to get one's throat clear, to fortify one's breathing, to renovate one's lungs: such poems must be a cure for tuberculosis. At present we have no poetry that is healthier than this . . .

I see Pasternak's book My Sister Life as a collection of magnificent exercises in breathing: each time the voice is placed afresh, each time the powerful breathing apparatus is regulated in a different way.

That is, the collection possesses the ability to rejuvenate "life," which itself serves as one of the central themes in Cестра. In more specific terms, Pasternak's contemporary saw that the collection breathed new life, so to speak, into the literary world found in the early years of the newly-formed Soviet Union.

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Criticism of the Collection

After the widespread reception of the collection, Cестра received steady critical attention after its initial appeal in the early 1920's. Although studies, for the most part, have been limited to examining one or two poems in the cycle or comparing the cycle to Pasternak's other collections of poetry, Roman Jakobson's landmark study relates Cестра and Pasternak's poetry in general to his oeuvre, including his prose. Specifically, Jakobson states that "Pasternak's prose is the characteristic prose of a poet in a great age of poetry." In other words, the division between poetry and prose is blurred in Pasternak's art as one literary form blends with the other. Jakobson, furthermore, notes that Pasternak's art relies not on metaphor but metonymy to describe the world around him:

... in Pasternak's poetry, images of the surrounding world function as contiguous reflections, or metonymical expressions, of the poet's self.

Jakobson continues:

The substitution of an adjacent object is the simplest form of association by proximity. The poet has other metonymic devices as well; he can proceed from whole to part and

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vice versa, from the cause to the effect and vice versa, from spatial relations to temporal ones and vice versa, etc., etc. 

In particular, Pasternak often uses metonymy or a "part" to denote the whole, which leads one to see not a division of individual parts, but parts as composing a whole within a work: unity is a primary goal for the artist.

Nils Åke Nilsson believes that the various parts or elements in Pasternak's creations work together to form a unity. As Nilsson notes, Pasternak, in reaction to writers who stress one device over the other, sees that all must work together to relay the poet's message:

He did not wish the different devices of orchestration to become ends in themselves; their job was to support and sustain the poet's new idea or picture.

Thus, individual devices in and of themselves are not crucial, but their contribution to the whole is crucial for Pasternak.

While scholars continued to examine Cестра over the years, a particularly noticeable increase in scholarship on the collection began to appear in the 1970's--perhaps in reaction to the fiftieth

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*Jakobson 141-2.

anniversary of its publication. This revival of strong interest in *Cecrpa* demonstrates that its artistic importance has endured long past the early fervor it evoked.

At this point an introduction to this enduring cycle is worthwhile. The cycle tells the love story of a poet and a young woman, a story which begins in spring and ends in the autumn. Thus, the exuberance of the poet falling in love is paralleled by nature's annual rebirth. Likewise, the end of the relationship coincides with nature's autumnal transformation.

Although some poems have a decidedly bitter tone, all in all the collection reveals the poet's final acceptance of his separation from the beloved. As a result, the collection carries a harmonious quality seen especially in the poet's relationship with nature. Although some scholars, e.g., Nilsson, have explored different aspects of the collection with regard to its unity, I believe the interpenetration of the poet and nature, the transcendence of the boundary between the poet and nature, has not been examined thoroughly. Since the two appear to observe each other, the unity between the poet and nature is truly a unity with the two on equal footing. This interconnection and equality is revealed through the use of a mirror, in which the poet sees nature outside, in one of the poems. Thus, I believe the significance of the mirroring motif as a
unifying device, as a means to transcend a boundary, has been overlooked in scholarship—not only in the study of Сестра but also in the study of Pasternak's other works, such as Доктор Живаго.¹⁰

Research into the collection as a unity, furthermore, has not been extensive. Few scholars have endeavored to publish substantial and lengthy examinations of each individual poem as well as the cohesiveness of the whole collection itself. The whole cycle in detail, however, has been researched by Helen Vukanovich, Angelika Meyer, and Katherine Tiernan O'Connor.

A thorough study of the frequency of every consonant and vowel in all of the poems of Сестра, along with some of Pasternak’s other works, is found in Vukanovich’s research. Here Vukanovich discloses an interesting linkage between Pasternak’s use of language and everyday life:

Pasternak developed a sound texture in his poetry which, regarding basic features, adheres to the sound texture of everyday speech.¹¹

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¹⁰ Hereafter Доктор Живаго will be referred to as simply Живаго except in the dissertation’s chapter or section titles.

¹¹ Elena Vukanovich, Звуковая фактура стихотворений сборника Сестра моя—жизнь Б.Л. Пастернака (Lansing: Russian Language Journal, 1971) 172. Although her research presents some useful information as described above and including initial publication data for each poem, the scholar could have extended her findings further as a means to demonstrate unity within the work as a whole.

Throughout the dissertation, translations of foreign language texts into English are my own unless otherwise indicated.
That is, the repetitions of individual sounds in Pasternak's poetry parallel similar repetitions found in everyday Russian language. Thus, his poetry not only uses numerous words from everyday speech but also phonemically imitates the structure of this speech. In addition to bridging the division between poetic and everyday language, Pasternak's use of sound repetitions is also seen as linking distinct words within a poem on the semantic level as revealed in Vukanovich's study of each individual poem.12

Apparently unaware of Vukanovich's work, Meyer noted that other than O'Connor's research (at that time a dissertation, which had not yet been published as a book) a thorough study of the whole collection had not been conducted.13 Concurring with Pasternak's belief that Сестра embodies the revolution's beginning or "morning," Meyer remarks that the poet has captured the essence of revolution in the collection:

Pasternak constantly preserves exactly this moment of a new world's origin, in which everything is in movement and, thus, with a

12 See especially Chapters Two and Three in Vukanovich. Although the connection between sound repetitions and semantics was researched by scholars such as Dale Plank and Nils Åke Nilsson prior to Vukanovich's study, she examines this connection within each poem in the collection rather than just a few select poems as these scholars have.

significant change humanity and nature flow together, in  
CecTpa.\textsuperscript{14}

Meyer finds a unity between human beings and nature, or, in other  
words, a revolution of their previous relations, within the collection. 
Moving from content toward structure, Meyer examines various  
aspects of Pasternak's poetry, e.g. meter, rhyme, motifs, throughout  
the collection in order to demonstrate links between different poems,  
links which unify this entire collection across its divisions into  
separate poems.\textsuperscript{15}

Unity through the collection's narrative structure is found in  
O'Connor's study of  
CecTpa, in which both the individual parts, i.e.,  
the poems, and the whole are balanced. Thus, O'Connor finds the  
collection as consisting of elements from both prose and poetry:

Rather than being a sampling of poems  
collected under one cover,  
My Sister--Life is indeed an idiosyncratic and highly conscious  
poetic narrative which recalls the formal  
structure of a novel at the same time that it  
celebrates the linguistic freedom and the  
metaphorical inventiveness of lyric poetry.\textsuperscript{16}

While Vukanovich's and Meyer's research has found a bridging of 

\textsuperscript{14}Meyer 23.
\textsuperscript{15}For these various aspects, see especially: Meyer, Section A, Chapter III 1,  
2, and 4 as well as Section B I-III.
\textsuperscript{16}Katherine Tiernan O'Connor,  
Boris Pasternak's My Sister--Life: The  
divisions—between Pasternak's poetic language and everyday speech or between shared aspects in separate poems, O'Connor's study examines the poet's traversing the boundary between two different genres. O'Connor, furthermore, notes that a proper study of CecTpa should entail an examination of all the individual poems and how they interrelate with each other as well as relate to the collection as a whole.17

Because O'Connor's substantial research illuminates and clarifies the collection's overall meaning and, thus, is useful for the study at hand, I deem a survey of the organization of her research, as explained in her introduction, necessary.18 Following the format of CecTpa, which is divided into "chapters" grouping together poems, O'Connor sequentially analyzes each poem in a chapter for content and then overviews that entire chapter as a collection of these individual poems. I believe O'Connor's study helps the reader to see the cohesiveness of the collection as a whole while she also explains the main theme of each individual poem. In addition to discussing an entire chapter's theme and/or setting, O'Connor finds links between individual poems in a chapter or between chapters. She even finds connections between poems in what she calls

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17 O'Connor, Boris 14.
18 O'Connor, Boris 12-3.
"cycles"—poems with a similar setting or motif. Poems linked in cycles are not always sequential or within a single chapter, i.e., they may traverse chapter divisions. For example, travel by train serves as the basis for a cycle extending across chapters. Poems can also interconnect on a smaller scale across chapter divisions, e.g., the repetition of lines. All of these various means of linking poems together help explain the "narrative" of the work.

The numerous scholars discussed above have noted various types of interconnection across a boundary or division within Cестра. Thus, interconnection across a boundary is seen as a prominent device in Pasternak’s art. In connection with this device, I find that one of O’Connor’s cycles, the mirror-garden cycle, warrants particular attention. In the mirror-garden cycle two poems interconnect through the shared image of a mirror: the first, in fact, is entitled “Зеркало” ("The Mirror") and the second is “Девочка” ("The Girl"). In the former, the poet observes a windswept garden through a mirror’s reflection of the view from a window. That is, the poet sees the garden's image, visible through a window, in the mirror’s reflection. The garden is personified as it “bustles” within the hall (in the reflection) and shakes its fist in a flurry of activity. Also detailed in the poem is nature beyond the confines of the

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"O’Connor, Boris 44."
garden. In the second poem, a branch, presumably from the garden in the previous poem, has been broken off, brought indoors, and placed in a wineglass. The branch, symbolic of the poet’s beloved, tries to discern, with the help of the mirror, who has captured her. Beyond the mirroring imagery, these two poems entail another type of interconnection, for the mirror in both serves as a link between humanity, i.e., the poet, and nature: in the first poem, with the help of a mirror the poet views a garden, whereas in the second a branch, the “girl,” attempts to view the poet through a mirror.

Another mirroring can be found in the structure of the poet viewing nature in the first and nature viewing the poet in the second—nature and the poet “mirror” each other. If it were not for the poem “Зеркало,” which is further supported by “Девочка,” the significance of the mirroring motif in this collection and in Pasternak’s art, including his masterpiece Живаго, would not be easily decipherable. Because Pasternak’s world contains various instances of interconnection across divisions, such as the division between humanity and nature, I believe the mirroring motif itself, which serves the important function of bridging the worlds of the poet and of nature, necessitates further study here.
Previous Research on Mirroring in the Collection

Scholarship regarding the mirroring motif in Сестра can be divided into two types, that which examines the poem "Серкало" in detail and that which examines phonemic mirroring in Pasternak's poetry. Research on the former includes O'Connor's study of the poem, contained in her larger study of the collection, along with scholarship by Jean Marie Schultz, Maroti Zsolt, Boris Gasparov, and Anna Iunggren.

As O'Connor's research asserts, both divergence and unity are found in "Серкало." Regarding the former, she differentiates between the actual garden outdoors and its reflected image indoors:

Although on the surface the poem is an elaborate study in contrast—the contrast between a living animate garden and a garden "captured" in glass, it is also . . . a study in bonding. In fact, it explores on an allegorical level the relationship between the poet and the world of nature (metonymically represented as the garden), which his art mirrors. 20

While O'Connor perceives mirroring as contributing to the differentiation between the actual garden and the reflected one, she also notes an interconnection between the world of the poet and that

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20 O'Connor, Boris 31-2.
of nature. In this manner, the division between the two entities is bridged by the mirror.

The interconnection of two diverse realms in "Зеркало" also emerges in Schultz's study of the poem. In explanation of this concept, Schultz gives a history of the poem, which was originally entitled "Я сам" ("I Myself") and contained only the first six stanzas of the version found in Сестра. Schultz notes a paradox between the two versions' titles and their contents, for "Я сам" describes not the poet but the mirror's reflection, whereas "Зеркало" includes the lyrical "I." On the other hand, I would consider this paradox a mirroring reversal which contributes to layers of mirroring. That is, the paradox forms a mirroring between two versions of a poem whose theme is mirroring. The study of the contrast between these two versions helps explain contrast on other levels within the later version:

... the confusion generated by the multitextuality of the work is precisely the point of Pasternak's poem; for as revealed by the verses, there exists a constant conflict not only between illusion and reality but also between the lyrical self and exterior perception. This conflict is so embroiled that

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the two separate realms ultimately cannot be distinguished. 22

Like O'Connor, Schultz believes the conflict between reality and the reflection to be so complex that the two appear to merge, so that the division between the two different realms is blurred.

Similarly, the mirror's ability to blend contrasting elements is found in Zsolt's study of "Зеркало." In particular, hierarchical systems become balanced within the mirror:

... surface reflections are a means to find one's place since, with the removal of the vertical axis of values, parts, a system of ties which forms the earthly whole, become of equal rank. 23

The differentiation of parts is eliminated in the mirror, so that a balance of or equality among these parts occurs. As a result, another division is crossed in Pasternak's world. Zsolt further likens the mirror to a sponge (a parallel echoing Pasternak's reference to art as resembling a sponge rather than a fountain as the Romantic School asserted), for the mirror absorbs details within its reflection. 24

As such, the mirror can unify varied details within its frame.

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22 Schultz 95.


24 Zsolt 192.
Gasparov, who perceives in “Зеркало” a blending of the intellectual mind with the everyday world, reveals yet another level of unification in the poem. In fact, Gasparov likens this blending to the dispersal or refraction of light through a prism:

... the intellectual and artistic contents [of Pasternak’s poetry] grow primarily out of the material, ignored by culture, of everyday life... that “high” cultural and historical material, which figures in the lyrical poems of Pasternak, becomes refracted there through the prism of family life. ...25

Whereas Gasparov perceives everyday family life to be the prism through which intellectual material passes, I would argue, rather, that everyday family life passes through the prism of the intellect’s, or poet’s, mind, and that the “refraction” results in art. Nonetheless, Gasparov makes a valid point regarding the importance of day-to-day life in Pasternak’s art. Gasparov, moreover, links the observations of day-to-day life to the perceptions of a child’s experiences, i.e., a child’s view of life as reflected in Pasternak’s art,26 for a child notices and appreciates the details of daily life, whereas an adult often ignores them.


26 B. Gasparov 66-7.
Unity through the mirror's reflection becomes significant with regard to structure according to Lunggren, who asserts that two levels of meaning merge within the mirror, that concerning the garden and that concerning the poet-observer. The two poems that O'Connor links in her mirror-garden cycle, "Зеркало" and "Девочка," are further linked together by Lunggren, through their shared image of the mirror, as mirrors of each other:

"The Mirror" and "The Girl" together form a diptych. The symbol of reflection which united these texts indicates a configuration different from mere continuation. This formation iconically reproduces "directional" mirrors facing each other. Two mutually reflecting mirrors, metaphorically—a figure of limitless identity—create the illusion of depth.

Thus, the sequential placement of these two poems results in a "hall of mirrors" effect in which a series of mirrorings occurs. Indeed, layers of mirrorings are seen in the fact that the image of the mirror itself, because it appears in both poems, contributes to their mirroring of each other: the repeated image of the mirror creates a structural mirroring between the two poems. Thus, Lunggren

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28 Lunggren, "Сад" 228-9.
perceives mirroring as multilayered—even limitless—in Pasternak’s collection.

While research on the poem “Зеркало” has revealed various instances of interconnection and multiple layers of mirroring, studies conducted by Dale Plank and Krystyna Pomorska on Pasternak’s use of phonemic repetitions in poetry demonstrate that mirroring permeates his art at even the most minute level, the phonemic level. Mirroring can be found in sound repetitions within the collection, as Plank has discovered in examining Сестра along with some of Pasternak’s other poetic cycles.29 The repetition of variants of stressed or unstressed syllables can result in what Plank terms “reflective symmetry,” the pattern aB/Ba (or Ab/bA) resembling a reflection in a mirror. Here, capital letters denote stressed syllables, small case letters unstressed, so that the pattern is unstressed-stressed-stressed-unstressed (or stressed-unstressed-unstressed-stressed).30 For example, reflective symmetry is found in Сестра in the first line of a poem entitled “Слова веста” (“Oars at Rest”):

Лодка колотится в сонной груди

The boat beats within the sleepy breast

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30 Plank, Pasternak’s 20-1. Plank examines syllables or clusters of sounds together, rather than consonants separated by differing vowels or additional consonants.
The first four syllables of this line follow the stressed-unstressed-unstressed-stressed pattern and the first two syllables are repeated in reverse order in the next two, so that these pairs mirror each other. Sound repetitions work to enhance the semantic linkage between words, as is the case here, or create a linkage between words which initially appear unrelated semantically. Thus, sound repetition leads the reader to examine these words for broader interpretations on the semantic level.

A similar point regarding semantic linkages through sound repetitions in Pasternak’s poetry is argued by Pomorska. In particular, sound repetitions add to a work’s unity, especially in instances where words containing these repetitions appear semantically disconnected. Sound repetition, furthermore, can involve what Pomorska calls a “paronomastic chiasm” in which the repetition of a group of sounds inverts their original order. For example, “Ты душная, как мая, Ямская” (“You are Iamskaia Street, stifling like May”) from the poem “ПОЭЗИЯ” (“Poetry”) in “Темы и вариации” (“Themes and Variations”) contains a paronomastic

chiasm consisting of “маф, ям-” (“mai Iam-”). In this example Iamskaia Street and the month of May are compared to each other--and, thus, link together semantically--while they also mirror each other on the level of phonemes. These words unite or mirror each other on more than one level and, thus, again prove that Pasternak’s poetry contains mirroring on multiple layers.

iv.

The Purpose of the Dissertation

One could argue that scholars who have studied Цестра in its entirety or solely the poem “3еркало” perceive a common thread of interconnection across divisions and/or through mirroring in Pasternak’s early poetry. Research has demonstrated, furthermore, that mirroring within the collection occurs on various levels, so that a complex system of mirroring layered upon mirroring is found in Цестра. Although mirroring on various levels has been noted in separate studies, no research heretofore has attempted to examine mirroring on all levels--from the phonemic to the syntactic, from imagery to the narrative--as will be investigated in the study at hand. Moreover, mirroring has not been previously examined, as

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34 Pomorska 10-1. Although the example she gives involves a different cycle of poetry by Pasternak, I include it because it well serves as an example of Pasternak’s mirroring on the level of phonemes.
will be in this dissertation, in each and every poem in the collection. I see mirroring, i.e., the mirror motif, as a structure and a concept which permeates and unites the whole collection. Structure and concept both include the mirroring motif and, through this inclusion, mirror each other: Pasternak’s art contains layers of mirroring.

Moreover, mirroring as found in Pasternak’s Цветы, his first widely acclaimed poetic collection, provides a link between that work and the later culmination of his œuvre, Живаго, which also contains layers of mirroring.

With regard to mirroring as a concept, this dissertation examines Цветы as a whole for mirroring on all levels rather than limiting its search to a few poems or levels because mirroring is a key to understanding Pasternak’s Weltanschauung. Specifically, the mirroring motif demonstrates the significance of interconnection and traversing boundaries in Pasternak’s world. In particular, entities which may appear divided, such as humanity and nature, are seen as interconnected and, thus, united. In other words, the various types of structural mirroring present in the collection reveal mirroring or interconnection as an overriding concept in Pasternak’s art.

Mirroring as a concept involves uniting entities across divisions and boundaries into a harmonious whole— an ultimate goal for the poet in
which entities both interconnect with each other and with the entire
universe.

Beyond the image of the mirror, the motif is able to permeate
the entire collection in the form of “mirroring structures.” A
mirroring structure consists of two balanced parts whose elements
are reversed, as in the figure of speech called “chiasmus.” As such,
this term warrants a detailed explanation.

“Chiasmus,” Greek for “placing crosswise,” is a structure in
which a second of two “parallel phrases reverses the order of the
first.” The term “chiasmus” is derived from the Greek letter chi,
which is written as the character “X.” One type of chiasmus entails
the repetition of the same words, for instance, the nouns “pleasure”
and “sin,” as found in the following lines by Byron:

\[
\text{Pleasure's a sin,} \\
\text{and sometimes sin's a pleasure.} \]

A chiasmus may also entail different words, which balance through
their similar meanings and/or through a reversal of parts of speech,
so that the order of adjective and noun in the first phrase is reversed
in the second. Both chiastic types involving different words are

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Sylvan Barnet, Morton Berman, and William Burto, *A Dictionary of


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found in the following example:

    Poor as a widow,
    as a widower cold.\textsuperscript{37}

The chiasmus has also been defined as a "reversed parallel between two corresponding ideas:"

    Despised, if ugly;
    if she’s fair, betrayed.\textsuperscript{38}

In all three examples, the second phrase is a reversal of the first. If lines are drawn between corresponding terms, for instance, in the third example between "despised" and "betrayed" and another between "ugly" and "fair," a crossing or intersection of these drawn lines appears, thus, creating an "X." In other words, a mirroring occurs, because the items on the left side in the first phrase reverse to the right in the second, and those on the right side in the first phrase reverse to the left in the second. With this information in mind, one can see that the two pairs connect or, rather, intersect in a mirroring structure. Intersection is inherent within mirroring in general in addition to playing an integral role in Pasternak's mirroring on the level of concept.

This study, in addition to examining the mirroring motif, contextualizes the collection with regard to Pasternak's biography in

\textsuperscript{37}Barnet, Berman, and Burto 15.

\textsuperscript{38}Baldick 34.
the first chapter. Then a brief analysis of each poem and its main theme is conducted, so as to familiarize the reader with the entire collection and compare it to Pasternak's own life, specifically to his love affair with Elena Vinograd. Possible sources of influence from philosophy, the visual arts, and literature on Pasternak's use of mirroring are studied in the subsequent chapter, in order to provide a comprehensive understanding of mirroring as structure and concept in Pasternak's world.

Mirroring structures on all levels in Cестра are examined in the third chapter in order to demonstrate the extent to which the motif permeates the collection. These structures include a variety of levels: chiasmi, syntax, semantics, word and root repetitions, palindromes, phoneme/morpheme reversals, rhyme schemes, and meter in addition to mirroring imagery and mutual observation.

Живаго, a culmination of the author's oeuvre, deserves special attention because of its relationship with Cестра. In other words, scholars have noted that these works share similar themes, characters, and settings—they "mirror" each other. As a result, the fourth chapter will examine mirroring in Живаго in order to shed further light on mirroring in Cестра. The relationship between Cестра and Живаго is examined in more depth in the subsequent chapter. That is, the latter is seen as expanding upon the former in
many respects, especially in extending the philosophical implications and literary structure of Сестра with regard to mirroring: the layers of mirroring in Сестра are expanded in Живаго, for the poet's mirroring as structure and concept become more complex in his later work.

Various critical approaches will be applied in this study. Biographical data will be utilized in order to contextualize Сестра both in general and specifically with regard to the visual arts. The examination of philosophical influences on Pasternak's use of mirroring, in both Сестра and Живаго, will include Vladimir Solovyov's theories on ideal love in his essay entitled "The Meaning of Love" with additional clarification from Viacheslav Ivanovich Ivanov's scholarship on Solovyov. Author André Gide's device of mise en abyme, which he often used in his own writing, will be applied to the structure of Pasternak's creations as a possible source of literary influence. Mise en abyme is defined as "any aspect enclosed within a work that shows a similarity with the work that contains it," such as the play "The Murder of Gonzago" within the tragedy Hamlet. Solovyov's and Gide's theories, furthermore, will be applied to findings compiled through close readings of first

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Cестра and then Живаго to demonstrate that these works not only contain complex mirroring as both structure and concept but also mirror each other. Layers or series of mirrorings emerge within and between Pasternak’s artistic works and, thus, reiterate the fundamental significance of mirroring and its inherent interconnection within the poet’s world.
CHAPTER 1

GENERAL CONTEXTUALIZATIONS OF СЕСТРА МОЯ--ЖИЗНЬ

i.

Biographical Context and Story Line

In this chapter I contextualize and examine Сестра as a whole collection of individual poems. In particular, the cycle of poetry is contextualized in relationship to Pasternak's biography, or, rather, the story line's connection to his biography is studied. This contextualization will help the reader more clearly comprehend how closely its story line in general parallels events in Pasternak's life. With the biographical information in mind, I then examine each poem in chronological order for major themes in order to establish further connections between Pasternak's life and events portrayed in the collection. This information not only orients the reader to the placement of individual poems for later reference in this dissertation but also provides an overview of recurring themes in the collection. I also examine what I term "life text," that is, the poet's depiction of
his life within the poetic text, a depiction which deviates from his actual biography. Such an examination demonstrates that art’s role is not simply to repeat what is found in reality but to transform it, just as a mirror transforms an image within its reflection.

I should note here that although the words “story line” and “life text” bear resemblance to the traditional terms of “fabula” and “siuzhet” I refrain from using these terms in my examination for several reasons. While “fabula” is defined as the “chronological summary of the major events of the plot” in a work, an extensive study of the collection’s fabula is not as intriguing nor as relevant to the dissertation as an examination of how the “fabula” deviates from reality. The collection’s fabula and siuzhet, the creative rearrangement of the fabula, moreover, has already been examined by O’Connor, and need not be reexamined for this study’s purposes. For these reasons, I choose to concentrate on how the poet in general transforms reality within his art rather than comparing the difference between fabula and siuzhet in the collection. The term “life text,” rather than siuzhet, more aptly describes the “transformation” of the poet’s real life into a text while the term

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“story line” underscores the poet’s transformation of real events into a story or fictional account.³

With regard to the poet’s biography, the immediate source of inspiration for Сестра was Pasternak’s love for Elena Vinograd, a second cousin of his friend Shura Shtikh. Years before writing the collection, Pasternak first made the acquaintance of Vinograd. The two rarely met during World War I as Pasternak spent part of the war in the Urals. In the autumn of 1916, however, they met soon after the death of Vinograd’s fiancé, Sergei Listopad, at a time when Pasternak was finishing Поверх барьеров (Over the Barriers). Vinograd had asked Pasternak for a copy of that collection, but he later revealed that “I felt I could not [give it to her]—at that time I was caught up with Cubism, but she was a fresh and unspoilt girl. So on top of that book I began writing another one for her. Thus М y Sister--Life was born.”⁴ I infer that the motif of the poet and garden’s interconnection originated from real life, for the surnames of those involved in this love affair denote botanical life: “pasternak”

³Although not available at the time of this writing, Evgenii Pasternak’s paper entitled “Ход биографических изменений в Сестре моей жизнь” from the “Poetry in Revolution” conference may shed further light on the connection between the poet’s biography and the collection.

meaning “parsnip,” “vinograd” meaning “grapes,” and, ironically, “listopad” meaning “falling of leaves,” a “death” like that of Vinograd’s fiancé.

Upon Pasternak’s return to Moscow during the spring of 1917, he and Vinograd met more often and attended various political meetings together as they were caught up in the revolutionary fervor. Vinograd left in June to participate in social work in Saratov Province in the town of Romanovka, where Pasternak visited her briefly and then returned to Moscow. In August Vinograd was transferred to Balashov in the same province, and Pasternak subsequently visited her again. Whereas Pasternak fell in love with Vinograd and revealed his feelings, his love was not reciprocated, and he went back to Moscow shortly thereafter. In October Vinograd came back to Moscow and the next year married the wealthy Aleksandr Porodnov at her parents’ urging.

Parallels emerge between the storyline of CєçТпа and Pasternak’s biography. The collection depicts a poet’s love affair, which begins in spring in Moscow. Similarly, Pasternak’s real-life relationship with Vinograd intensified during their more frequent meetings in the spring of 1917 in Moscow. The story line of CєçТпа, moreover, includes a period of physical separation between the poet and his beloved during which he pines for her. They are reunited,
however, after the poet undertakes a journey by train southward to where the beloved resides. These events refer to Pasternak's separation from Vinograd and his travel to the towns of Romanovka and Balashov to visit her. In fact, the names of these two towns appear in the collection as do descriptions of the steppe in which the towns are located.

The story line of *Цеппa* continues with the beloved's displeasure at the poet's visit. He, therefore, leaves her and returns home by train. In reality, Pasternak and Vinograd parted in August after his second visit when Pasternak's love for Vinograd was not reciprocated. The story line concludes in the autumn with the ending of the relationship and the transformation of the poet's feelings towards the beloved who he feels betrayed him since—as alluded to in certain poems—she is now with another man. Likewise, when Vinograd returned to Moscow in October, she and Pasternak chose not to resume relations, and she later became engaged to Porodnov.

Thus, the relationship that inspired *Цеппa* underwent a "revolution" from friendship to love and, eventually, to separation during a year of revolution in Russia. Although revolution can be seen as an overriding theme in the collection, few references are
made to political events connected to the 1917 revolutions. Thus, political revolution itself does not figure as the central theme of *Cестра* but the revolutionary atmosphere prevalent at the time does.

In 1917 revolution penetrated Pasternak's artistic world as well as his personal life. Pasternak produced, in fact, a number of works during the years 1917-1918, marked by the revolutionary fervor in Russian society and culture around him. Furthermore, *Cестра* itself was the poet's revolt against Mayakovsky and Futurism, with which Pasternak associated himself in the pre-revolutionary years. In other words, Pasternak broke away from the Futurists' influence on his work in order to find his own creative voice: his revolution was one against a "revolutionary" poetic movement or a revolution against a revolution. Pasternak even changed the style of his handwriting in that year as if to demonstrate graphically the "revolution" he had undergone. All in all, *Cестра*, which depicts revolution on a personal level in connection to romance, fulfills a revolutionary role on the artistic level. Pasternak, in fact, noted the collection's revolutionary aspects in a letter to Valerii Briusov in 1922: "Sister is revolutionary in the best sense of the word [. . . ] The state of revolution closest to my heart and to poetry is the

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5 For example, "Керенский" ("Kerensky") in "Весенний дождь" ("Spring Rain"), and "революционная копна" ("revolutionary haystack") in "Распад" ("Raspad/Collapse").
revolution's morning, and its initial outburst, when it returns man to his own nature.”

This passage further reveals that Pasternak perceived revolution as a state of transformation, especially revolution's beginning or "morning," the initial stage of crossing the boundary between the old and the new. Cестра can be seen as containing the essence of transformation or, at least, depicting events occurring during a period of change. As such "revolution" forms an overarching and all-encompassing theme. As the subtitle “Лето 1917 года” indicates, the collection describes events which took place, for the most part, during the summer between the two revolutions. As I see it, the dual revolutions, in February and October, inadvertently form a mirroring structure with the summer, emphasized in the subtitle, as the axis between them. The subtitle creates a parallel between the collection and that summer, so that not only the summer but also the collection itself acts as an axis bridging the twin revolutions.

Cестра participates in an additional mirroring structure involving another collection of poetry. Poems created during the writing of Cестра but not included in the collection found their way

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into Pasternak’s next poetic cycle, *Темы и вариации* (*Themes and Variations*), which he originally entitled *Обратная сторона монеты* (*The Other Side of the Coin*). The two “sides of the coin,” *Сестра* and *Темы и вариации*, were later published together in a new edition as *Две книги* (*Two Books*). With the original title of *Темы и вариации* in mind, I see that the two collections form a “mirroring” pair or set of “twins,” which were created at the same time. The title *Две книги* further emphasizes the pairing of these two collections. The importance of “twins” can be seen earlier in Pasternak’s art in the title of the collection of poetry preceding *Сестра, Близнец в тучах* or *Twin in the Clouds*.

**ii. Major Themes and Life Text**

*Сестра*, the first “book” of *Две книги*, contains several interrelated themes: the poet, artistic creation, nature, love, the beloved, and separation. I have limited my examination of themes to these few to emphasize the collection’s cohesiveness rather than attempting to determine each poem’s own unique theme. Thus, this list of themes could be broken down to include various “subthemes” not listed here. These themes, moreover, require some explanation.

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7 Barnes, *Literary* 264.
I use the term “artistic creation” to mean both the artistic work itself and the process of creating the work—depending upon the poem and context. I use the term “separation” in a two-fold sense depending on the poem’s context. The term often refers to the ending of the relationship and the final separation of the lovers, yet in some poems it refers to the physical separation of the lovers during the relationship. In some instances it is difficult to determine which type of separation is depicted. The revolution will not be examined in individual poems as it is an overriding theme, as noted previously, which encompasses the entire collection and the major themes listed here. Naturally, two or three themes may intertwine within a single poem, just as love and creativity, contemplating nature and writing poetry are also not separated in the poet’s real life.

Although this examination of major themes appears to repeat some of O’Connor’s research, it provides guidance here for the reader’s comprehension of the collection and its arrangement. I rely heavily on O’Connor’s study of the collection’s themes as hers is the most comprehensive. My observations often coincide with O’Connor’s findings, yet at times mine differ from hers (sometimes stemming only from the fact that her listings of major themes are more narrow than mine as discussed above) or expand upon her research as is noted in the study. For the sake of reference, I provide a list of all
the poems in the collection in Russian and English in the appendix. In the text of the dissertation, I provide a poem’s title in both Russian and English along with its numerical placement in the collection: Poem One, Poem Two, etc. After introducing a poem, I refer to it henceforth by its numerical placement for the sake of brevity and to emphasize the poem’s placement within the whole collection. The collection’s chapters, moreover, are introduced and designated in the same format.

Cестра consists of fifty poems, which are divided into ten chapters, each with a specific title. Chapter One is “Не время птицам петь” (“Isn’t It Time for the Birds To Sing?”) while Chapter Two is called “Книга степи” (“The Book of the Steppe”). Chapter Three has the title “Развлеченья любимой” (“The Diversions of My Beloved”), and Chapter Four has “Занятие философией” (“My Pursuit of Philosophy”). Chapter Five is entitled “Песни в письмах, чтобы не скучала” (“Songs in Letters So She Won’t Get Bored”), and Chapter Six is “Романовка” (“Romanovka”). Chapter Seven has the title “Попытка душу разлучить” (“The Attempt to Separate My Soul”), and Chapter Eight has “Возвращение” (“The Return”). Chapter Nine is headed “Елене” (“To Elena”) while Chapter Ten is “Послесловье”
Poem One, entitled "Памяти Демона" ("In Memory of the Demon"), forms a prologue to the collection and, therefore, is not placed within a chapter.

Under Chapter One are found eight poems, two of which, Poem Two or "Про эти стихи" ("About These Verses") and Poem Three or "Тоска" ("Longing"), along with Poem One, the "prologue," center on the theme of artistic creation. Poem One incorporates the protagonist from the poemа Демон (The Demon) by Mikhail Lermontov, another author to whom Pasternak dedicated Сестра. Perhaps Pasternak places his work about the demon in the collection's opening position in order to emphasize his overall feeling towards his relationship with Vinograd. That is, Pasternak's demon, separated from his beloved, vows to return to her just as the poet "returns" to his beloved in writing this collection of poetry. Pasternak's appreciation for Lermontov's art centers on its passion: the Demon's vow to return to the beloved is likewise infused with passion. Poem Two describes Pasternak's own artistic creation, i.e., his writing of Сестра itself during the winter after the love affair. Moreover, in the process of writing the poems, Pasternak returns--across time and space--to great writers of the past, Byron and Poe, with whom he

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8 For chapter and poem titles in Сестра, I use, for the sake of convenience, O'Connor's translations, as they are the most accurate translations I have found.

9 O'Connor, Boris 17.
“smokes” and “drinks.” Lermontov also appears in Poem Two in the mention of his quivering emotional intensity: the passion of Lermontov again surfaces. Poem Three, paying tribute to Rudyard Kipling’s jungle tales, turns the reader’s attention to yet another writer’s work. As a result, the two poems honoring other writers’ works mirror each other with the poem about Pasternak’s own creation as an axis uniting the two. This organizational structure, moreover, emphasizes Pasternak’s art as engulfed by or, rather, intertwining with the works of other artists.

The theme of the poet follows the theme of creativity and unifies the remaining poems of Chapter One. Poem Four is entitled “Сестра моя--жизнь и сегодня в разливе . . .” (“My Sister--Life . . .”) while Poem Five is “Плакучий сад” (“The Weeping Garden”). Poem Six has the title “Зеркало” (“The Mirror”) and Poem Seven has “Девочка” (“The Girl”). Poem Eight is headed “Ты в ветре, веткой пробующей . . .” (“You Are a Lilac Branch . . . in the Wind”) while Poem Nine is “Дождь” (“Rain”).

Whereas the theme for Poem Four is the poet, specifically the poet in love, the major themes for Poems Five through Nine are nature, namely the garden, and the poet’s relationship to it--nature as mirroring him. 10 In a more specific sense, the poet (or, rather, his

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10 O’Connor defines the theme for Poem Four more generally as the poet “as a man.” O’Connor, Boris 44.
emotional state) and garden mirror each other. In Poem Five the
garden in a rainstorm mirrors the melancholy state of the poet, who
most likely mourns his separation from the beloved. Poem Six
describes the poet’s observation of a turbulent, windswept garden
via a mirror inside his home. In Poem Seven the poet views the
“girl” of the poem’s title, i.e., Vinograd, a broken-off branch, which
has been placed in a wineglass next to the mirror. Whereas in Poem
Six the poet and the garden interconnect through the mirrored
image, in Poem Seven they have physical contact since the branch
has been brought indoors. The garden in a rainstorm recurs in Poem
Eight as does the poet’s melancholy mood, whereas in Poem Nine the
description of the garden in a storm includes the exuberance of the
poet’s union with the beloved. This poem is subtitled “НАДПИСЬ НА
<<КНИГЕ СТЕПИ>>” (“Inscription on the ‘Book of the Steppe’”) and,
therefore, serves as a bridge between this chapter and Chapter Two,
“КНИГА СТЕПИ.”

Regarding Chapter One, one of the units which O’Connor calls
“cycles” bears particular relevance to the current study. Poems Five
through Nine form the garden cycle which can be further subdivided
into the garden-in-the-rain cycle of Poems Five, Eight, and Nine, and
the mirror-garden cycle of Poems Six and Seven.11 Regarding the

11 O’Connor, Boris 44-5.
arrangement of poems into these cycles, I see that the mirror-garden cycle functions as an axis between the two "mirroring" parts (albeit unequal parts of one poem versus two) of the garden-in-the-rain cycle.

Chapter Two consists of seven poems united through the themes of love and separation. These poems are: Poem Ten or "До всего этого была зима" ("Before All That There Was Winter"), Poem Eleven or "Из северья" ("Out of Superstition"), Poem Twelve or "Не трогать" ("Don’t Touch"), Poem Thirteen or "<<Ты так играла эту роль!...>>" ("You Played That Role So Well!")", Poem Fourteen or "Балашов" ("Balashov"), Poem Fifteen or "Подражатели" ("The Imitators"), and Poem Sixteen or "Образец" ("The Model"). This chapter compresses the love story of Сестра into a condensed form, a miniature collection of poems within the larger collection. In Poem Ten, the poet recalls the previous winter, and even the month of October preceding that winter, a time before the love affair began, whereas in Poems Eleven and Twelve he remembers the early stages of the relationship. Thus, the theme in these poems is the love affair as refracted by the poet’s memory. In Poem Eleven the poet returns to his apartment where the beloved used to visit him. The apartment in this poem has been linked to one on Lebiaszhii Lane

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O'Connor, Boris 59 and 185-90.
where Pasternak lived from the spring of 1917 to August of that year (except for a time in June when he stayed at a different apartment). The poet's reminiscences continue in Poem Twelve, which concerns the beloved's warnings not to "touch" her early on in their relationship, a warning that went unheeded.

In contrast, Poems Thirteen through Sixteen contain the theme of separation. In Poem Thirteen the poet bitterly compares the beloved to a skilled actor who only pretended to be in love with him while Poem Fourteen recalls the oppressive heat of Balashov, the city where Pasternak and Vinograd parted ways. In Poem Fifteen the poet, bitter over the failed relationship, envies another couple (whom he considers "imitators" of his own love story rather than lovers in their own right) enjoying a boat ride. In Poem Sixteen, however, the poet later recalls his relationship fondly since he sees that it serves as a model of love for others. Thus, Chapter Two appears to contain all stages of the relationship from the exuberance of the early love affair to the bitterness of separation to the acceptance of rejection.

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13 Barnes, *Literary* 229.

14 My notation of these major themes differs from that of O'Connor's, who sees Poems Eleven through Thirteen as focusing on the poet and the beloved while Fourteen examines the love affair and the city, Fifteen other lovers, and Sixteen the love affair, its physical settings, and historical context. O'Connor, *Boris* 60.
In Chapters Three and Four, entitled “Развлеченъя любимой” and “Занятъе философией,” both digress from the tracing of the development of the love story. In these chapters, the poet defines those activities which interest his beloved and himself, respectively. The former chapter, which addresses her amusements, contains six poems: Poem Seventeen or “Удивляюсь веткою машучи . . .” (“Swaying on a Fragrant Branch. . .”), Poem Eighteen or “Сложа весла” (“With Oars Crossed”), Poem Nineteen or “Весенний дождь” (“Spring Rain”), Poem Twenty or “Свистки милиционеров” (“Policemen’s Whistles”), Poem Twenty-one or “Звёзды летом” (“Stars in Summer”), and Poem Twenty-two or “Уроки английского” (“English Lessons”). The predominant theme of this chapter is the beloved and her various diversions: love, current events, nature, and artistic creation. With the exception of current events, I see all of these “diversions” as major themes of the collection in general.  

Love appears as the beloved’s first diversion in both Poems Seventeen and Eighteen. In the former, a raindrop which slowly runs along the sides of two flowers symbolizes the physical union of the two lovers while in the latter two lovers share a boat ride together. Poems Nineteen and Twenty describe actual political

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15 My definition of themes differs from that of O’Connor who describes the last two diversions in more narrow terms—“star gazing” and “Shakespeare and his heroines.” O’Connor, Boris 75.
events, namely a speech by Kerensky, which Pasternak and Vinograd did in fact attend together, and a strike by workers both in the spring of 1917. The beloved’s diversions include admiring nature in the form of a starry night in July in Poem Twenty-one and reading literary creations as symbolized by the characters of Desdemona from *Othello* and Ophelia from *Hamlet* in Poem Twenty-two.

O’Connor infers that the use of these characters, females tragically rebuffed by their lovers, is linked to the beloved’s desire “to identify with them and perhaps to overdramatize her own fate in terms reminiscent of theirs.” I am not entirely convinced by this argument since the poet, rather than the beloved, is the one rejected. Evidence of Pasternak’s crossing gender division is found earlier in a 1910 letter to his cousin, Ol’ga Freidenberg, in which he describes his taking on feminine aspects while she, in turn, takes on masculine ones in a reciprocal or mirroring exchange.

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17 O’Connor, *Boris* 78.

18 Boris Pasternak and Ol’ga Freidenberg, *The Correspondence of Boris Pasternak and Ol’ga Freidenberg 1910-1954*, Trans. Elliott Mossman and Margaret Wettlin (London: Secker and Warburg, 1982) 16. Also noteworthy is the fact that Freidenberg is, as Pasternak remarks in the letter, his "двояродная сестра," "cousin" or literally "sister once removed." Thus, she, like life, is his "sister."
Like Chapter Three with its six poems concerning the beloved’s diversions, Chapter Four, or “Заня́тье  филосо́фией,” contains the same number of poems. The poems, listed here, describe the poet’s “diversion,” his study of philosophy: Poem Twenty-three or “Опреде́ление поэ́зии” (“Definition of Poetry”), Poem Twenty-four or “Опреде́ление души” (“Definition of the Soul”), Poem Twenty-five or “Боле́зни земли” (“Diseases of the Earth”), Poem Twenty-six or “Опреде́ление творче́ства” (“Definition of Creativity”), Poem Twenty-seven or “Наша гро́за” (“Our Thunderstorm”), and Poem Twenty-eight or “Заме́стительница” (“The Replacement”). The poet’s pursuit of philosophy concerns, in chronological order, the themes of artistic creation, nature, again artistic creation, love, and separation.\(^9\) By examining these poems, one can see that Pasternak’s pursuit of philosophy appears to incorporate a variety of themes.

Pasternak’s concept of philosophy, more specifically, includes a range of interests, such as the themes of artistic creation, nature, and love: it is not merely a single branch of academic study. In Poem Twenty-three the poet, in an attempt to define poetry, uses several images, including that of two nightingales dueling since both poetry and nightingales are associated with “song,” hence the theme of

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\(^9\) O’Connor more narrowly defines the themes as poetry, the soul, and the beloved for Poems Twenty-three, Twenty-four, and Twenty-eight, respectively. O’Connor, Boris 94-5.
artistic creation. In Poem Twenty-four Pasternak uses the image of a pear falling to the ground to symbolize his soul. These two poems are united by the fact that their titles, "Определение поэзии" and "Определение души," indicate they are "definitions." The latter poem blends the themes of the poet (i.e., the poet's soul), artistic creation (the artist's soul is revealed through the creation), and love (the soul and emotion intertwined). Poem Twenty-five, which describes various diseases found in nature, continues the theme of nature from the previous poem yet interrupts the sequence of "definition poems." While O'Connor perceives symbolism of the revolution in the image of a diseased earth, I would add that the image also parallels the poet's emotional state regarding the love affair. That is, the physical pain of disease parallels the emotional pain of separation--both during and after the relationship.

Poem Twenty-six resumes the sequence (along with the theme of artistic creation) with a "definition" of creation as the playing of a chessgame. I see that the definition sequence forms a mirroring structure with the definition of the soul as an axis between the two definitions concerning artistic creation, that of specifically poetry and of artistic creation in general. In Poem Twenty-seven the theme of love intertwined with nature emerges as the lovers "share" a

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20 O'Connor, Boris 84.
thunderstorm and its passionate intensity as the "Hаша" of the title "Hаша гроэ" indicates. In contrast, Poem Twenty-eight addresses the separation between the poet and his beloved, whose photograph serves as a substitute facilitating his reminiscing.

Worth noting here is the fact that the six poems found in Chapter Three and the six in Chapter Four balance each other in a mirroring structure. That is, for the most part, Chapter Three's themes as I define them—love, current events, nature, and artistic creation—reverse order in Chapter Four—artistic creation, nature, artistic creation, love and separation. Although themes are mirrored in these two chapters, the lovers' roles with regard to these themes are reversed: the beloved's "diversions" involve a passive role, e.g., reading about literary heroines whereas the poet's intellectual pursuit of philosophy takes on an active role, e.g., creating art. The reversed chronological order of themes leads to some interesting questions regarding the relationship: why does the beloved's interest in current events correspond to the poet's interest in artistic creation, and why do current events appear solely as one of her diversions but not his? Perhaps Pasternak, in retrospect, saw the beloved as more part of the real world and its issues while he, as a poet, lives in a world of artistic creation. The poet's list, moreover, ends with the theme of separation, which serves as a transition or
return to the collection’s tracing the love story, which had been addressing the theme of separation when it was interrupted by the retracing the love affair as well as the examination of the lovers’ diversions.

While the poems of Chapter Five include the themes of love, the poet, and nature, the theme of separation during the relationship is found in the chapter’s title, “Песни в письмах, чтобы не скучала,” for the poet apparently writes letters with “songs,” or poetry, to the beloved as they are apparently separated for the time being. In this chapter the two lovers’ interests blend with each other as the poet’s artistic creation explicitly becomes a diversion—reading this very literary creation—for the beloved, so that she will not be “bored.” Chapter Five, shorter than the previous chapters, contains three poems: Poem Twenty-nine or “Воробьёвы горы” (“Sparrow Hills”), Poem Thirty or “Mein Liebchen, was willst du noch mehr?” (“My Dear, What More Could You Ask For?”), and Poem Thirty-one or “Распад” (“Raspad/Collapse”). The themes of love and nature are combined in one of the “letters” to the beloved, Poem Twenty-nine, in which the poet describes, from memory, a scene in which he and his beloved observe nature on Moscow’s Sparrow Hills on Pentecost.

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21 O’Connor narrows the themes or motifs in these poems to Moscow and the train. O’Connor, Boris 141.

22 O’Connor, Boris 96.
These themes continue in Poem Thirty, in which the lovers observe nature from inside a dacha during a rainstorm. 23 The themes of the poet and nature emerge in Poem Thirty-one when the poet—now alone—views nature in disintegration in a southern location. O'Connor claims that a 1965 edition of Pasternak's poetry states that "Распад" is a railway stop, yet she could find no proof of such a stop on any maps, which suggests that the poet uses the name figuratively for a place of turmoil. 24 O'Connor further notes that the disintegration of the poet's surroundings is due to the revolution. 25 I would add that the disintegration or collapse the poet experiences is connected with his separation from the beloved. The southern locale of this poem creates a transition between this chapter and the next one, whose poems are all set in the South. 26

Chapter Six mirrors Chapter Five in that it also contains three poems. They are: Poem Thirty-two or "СТепь" ("The Steppe"), Poem Thirty-three or "Душная ночь" ("A Sultry Night"), and Poem Thirty-

23 The German title "Mein Liebchen, Was Willst Du Noch Mehr?" is a line found in a poem by Heinrich Heine, "Du Hast Diamanten and Perlen" ("You Have Diamonds and Pearls"). Heine asks his beloved, who has beauty and wealth, "What more could you ask for?" whereas Pasternak asks the same question of his beloved in reference to the beauty of nature. Apparently, the beloved does not share the same appreciation for nature as does the poet. O'Connor, Boris 100-1.

24 O'Connor, Boris 102.


26 O'Connor, Boris 105.
four or "Еще более душный рассвет" ("An Even Sultrier Dawn"). In Chapter Six, I see that nature emerges as the predominate theme in connection both with love and with the poet. In Poem Thirty-two the beauty of nature in the boundless steppe, where the two lovers are together, is described, so that the themes of nature and love are intertwined. In Poem Thirty-three the themes of nature and the poet combine, as the poet observes nature in the dry heat within a city’s limits, probably those of Romanovka found in the chapter’s title. Here, the poet imagines that branches in a garden are talking about him. I find the image as creating a reversal or mirroring of his earlier observation of nature and subsequent “discussion” of it in the collection, for example, in Poems Five through Nine involving another garden. Poem Thirty-four continues Poem Thirty-three’s motif of the poet observing nature in stifling heat as indicated in the titles of these two poems, “Душная ночь” and “Еще более душный рассвет.”

Chapter Seven contains poems united by the theme of separation, emphasized in the chapter’s title, “Попытка душу разлучить,” as well as the titles of individual poems. These poems consist of: Poem Thirty-five or “Мучкан” (“Muchkap”), Poem Thirty-six or “Мухи мучканской чайной” (“The Flies of a Muchkap Teahouse”), Poem Thirty-seven or “Дик прием был, дик

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O’Connor notes the theme as the love affair and the setting interwoven. O’Connor, Boris 141.
In Poem Thirty-five entitled "Мучкап," a town near Romanovka, the poet waits for a departing train and wonders if he will see his beloved again before he leaves and they are separated. The name Muchkap calls to mind the suffering or "мученіє" which the poet endures after the relationship's ending. Oppressive heat in the town unites this poem with Poem Thirty-six, "Мухи Мучкапской чайной" as does the root denoting that particular town. In this poem the poet recalls a tearoom where he waited for his train just as a thunderstorm began to develop. Although his separation from the beloved is not explicitly mentioned in the poem, the poet reveals that the beloved thinks he is "strange" and "wild." The use of these adjectives denotes a distance or alienation between the beloved and the poet. The latter adjective is also used at the beginning of Poem Thirty-seven, "<Дик приєм бьє, дик приход . . .>," to describe the poet's arrival. That is, the beloved seemed displeased at the poet's arrival as her silence and staring at the ceiling indicate. This poem marks the disintegration of the relationship and leads to the lovers' final separation. In Poem Thirty-eight, which bears the same title

In a slightly different interpretation than mine, O'Connor defines the themes for Poems Thirty-five through Thirty-Seven as Balashov and its region, for Poem Thirty-eight as the love affair and the setting interwoven together. O'Connor, Boris 141.
involving separation as this chapter does, the poet reminisces about the failed relationship and endeavors to distance himself emotionally from the beloved. Worth noting here is the fact that in both Chapters Six and Seven several repeated words or roots appear in various poems’ titles and, thus, unite these poems: “ду́шный,” “Мучка́п/мучка́пский” and “дик.”

Separation is again seen as the theme of Chapter Eight, which contains only two poems, Poem Thirty-nine or “«Как усыпительна жизнь! . .»” (“How Soporific Life Is!”) and Poem Forty or “У себя дома” (“Back Home”). The placement of these poems as well as their content leads the reader to believe that both are set after the end of the affair. That is, the fact that they are placed immediately after the chapter in which the couple separates indicates the poet’s departure and return home as does the last poem’s title and the chapter’s title, “Возвращение.” Poem Thirty-nine describes a train ride in the South, where the torment of the heat parallels the poet’s emotional distress after the separation, which causes him to cry at anything. The fact that the poet is arriving at Kiev, and not Moscow, leads me to believe that the “return” is not so much on a physical level as it is on an emotional one. That is, he does not return to his

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29 In contrast O’Connor lists the main theme or motif for Poem Thirty-nine as the train and for Poem Forty as Moscow. O’Connor, Boris 141.

30 O’Connor, Boris 139.
hometown or to the locale of the affair (e.g., Romanovka), but the Southern heat and the train ride remind him of his earlier train ride home immediately after the relationship ended. Prompted by the same atmosphere near Kiev, he returns to the affair on an emotional level through reminiscing and creating rather than on a physical one. Poem Forty, however, reverts back to the time immediately after the relationship has ended and describes the heat of Moscow, to which the poet has just returned after the separation.31

The theme of separation in addition to the beloved and nature arises in Chapter Nine, which is dedicated to her as the title, "Елена," indicates. This chapter is composed of four poems: "Елена" ("To Elena") or Poem Forty-one, "Как у них" ("Like Them") or Poem Forty-two, "Лето" ("Summer") or Poem Forty-three, and "Гроза, моментальная навек" ("A Thunderstorm Instantaneous Forever") or Poem Forty-four. Poem Forty-one, which shares the same title as the poem's chapter, relates the beloved, Elena Vinograd, to her

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31 Although my interpretation of major themes at times diverges from that of O'Connor, I nonetheless find her description of a mirroring structure involving her major themes of Poems Twenty-nine through Forty noteworthy, as she sees a mirroring pattern. Again, her order of themes is Moscow (Poems Twenty-nine and Thirty), the train (Poem Thirty-one), love and the setting interwoven (Poems Thirty-two through Thirty-four), Balashov and its environs (Poems Thirty-five through Thirty-seven), love and the setting interwoven (Poem Thirty-eight), the train (Poem Thirty-nine), and Moscow (Poem Forty). With this structure, the themes of Poems Twenty-nine through Thirty-four reverse order in Poems Thirty-eight through Forty with the theme of Poems Thirty-five through Thirty-seven serving as an axis. O'Connor, Boris 141.
namesake, Helen of Troy, whose beauty played havoc in ancient times just as Vinograd did in Pasternak’s world. Recalling the relationship with both fondness and bitterness, however, the poet finally decides not to pass judgment on the beloved. Thus, I see the themes in this poem are the beloved in addition to separation. The theme of nature can be seen in Poem Forty-two, which describes two “faces” mirroring each other. One is the azure face of the sky and other that of the river, so that the polar opposites of earth and sky unite. I see the theme of nature combining with that of separation in Poems Forty-three and Forty-four. In Poem Forty-three the air outdoors is repeatedly compared to a wine cork’s sour odor, thus, denoting something no longer fresh while the poet, after his separation from the beloved, recalls the relationship. Separation or parting arises in Poem Forty-four, in which thunder takes “photographs,” with the help of lightning’s flash, to preserve its “memories” of summer, just as the poet remembers this season of the affair: again the poet and nature mirror each other through shared actions. As the poem’s title indicates, these photographs capture an instant in time and preserve it “forever.” The passing of the summer,
moreover, parallels the passing of the relationship itself.

While the predominant theme in Chapter Ten is separation, the collection's other themes—the poet, artistic creation, nature, the beloved, and love—also reappear. This chapter, the final chapter of the collection, contains six poems: Poem Forty-five or ""Любимая—жутъ! Когда любит поэт...»" ("Darling—it's an awesome sight!") Poem Forty-six or ""Давай понять слова...»" ("Let's Scatter Words...") Poem Forty-seven or ""Имелось"" ("It Used To Be"), Poem Forty-eight or ""Любить,--идти,--не смолкнул гром...»" ("To Love--To Walk...") Poem Forty-nine or ""Afterword"", and Poem Fifty or ""Конец"" ("The End"). With the poet and love as themes, Poem Forty-five describes the poet in love as antiquated and yet superior to the philistines around him. In Poem Forty-six separation, artistic creation, and nature become the themes as the poet compares the scattering of words, which I interpret as his creation of poetry, to the falling of leaves in September—at the end of summer and the relationship. 34

The common theme of separation unites the collection's four remaining poems. Separation emerges as the overriding theme in Poem Forty-Seven, in which a wine cork's sour odor is again

34 O'Connor, on the other hand, names the poet as the theme for these two poems, specifically, the poet and his peers in the first poem, and the poet and his art in the second. O'Connor, Boris 178.
described in connection with the past summer, that is, the month of August. While the poet reminisces, the lovers have already separated as the poem is set in autumn. Love becomes a theme in Poem Forty-eight, which reminisces about a time the lovers spent happily together at an inn. This work ends with a reference to the poet's saying good-bye, and, thus, the theme of separation can also be seen within this poem. The theme of separation or parting is found in the collection's final two poems as Poem Forty-nine, "Послесловие," sharing the same title as its chapter, appears to be the end of the collection. Nonetheless, Poem Fifty, "Конец," becomes the actual final or farewell poem of the collection. In Poem Forty-nine the poet asserts after the couple has parted that not he but the beauty of the beloved, along with nature, is to blame for her unhappiness. In "Конец" the poet longs for sleep without dreams as a respite from the emotional pain he feels regarding the end of the relationship.

*Сестра* as a whole, thus, could be considered a collection of reminiscences about the love affair as seen through the poet's eyes. Reality is portrayed subjectively in the collection because art does not strive to copy reality but rather to interpret it. In many respects, the life text of *Сестра* deviates from Pasternak's own

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O'Connor's view that the themes of Poems Forty-seven and Forty-eight as the settings of the affair differs from mine. O'Connor, *Boris* 178.
biography. For example, in the text the poet travels to his beloved in
May as depicted in Poem Four, whereas Pasternak traveled to
Romanovka in June. Furthermore, in Poem Thirty-two various Old
Testament references, especially that to the Fall, allude to the fact
that the lovers have consummated their love when in reality
Pasternak and Vinograd did not. In fact, Vinograd asserted that
their relationship remained completely platonic, for although
Pasternak fell in love with her, she was merely charmed by him.\textsuperscript{36}
Thus, again Pasternak’s interpretation of events as seen in the
collection diverges from reality.

Therefore, in connection with this transformation, art appears
to triumph over reality, for in \textsc{Ce\v{c}trpa} a love affair seems to have
taken place and to have been even consummated while in reality the
relationship between Vinograd and Pasternak remained strictly
platonic—at least according to Vinograd. Pasternak’s reinterpretation
of reality was colored not only by his romantic feelings towards
Vinograd but also by her ultimate rejection of him. \textsc{Ce\v{c}trpa} is not the
first instance in which a beloved's rejection of Pasternak resulted in
creative inspiration. Ida Vysotskaia’s rejection of Pasternak in 1912,
while he was studying in Marburg, Germany, led to his decision to
pursue his talents as a poet. In particular, Vysotskaia’s rejection and

\textsuperscript{36}Barnes, \textit{Literary} 230.

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the resulting emotional upheaval caused him to see the world anew and to depict this new order in poetry.

Pasternak’s account of this transformation is found in the poem "Марбург" ("Marburg") from "Поверх барьеров" ("Above the Barriers," hence, a boundary is transcended), in which the world around him appears anew. Not only does the world appear transformed but also Pasternak feels as if he has been born again, "вторично родившийся." This "rebirth" includes learning to walk again, as if he were an infant:

<<Научишься шагом, а после хоть в бег>,--
Твердил он, и новое солнце с зенита
Смотрело, как сызнова учат ходьбе
Туземца планеты на новой планиде.

Once you learn to walk, you may run, if you wish,
Repeated he over and over, and a new sun in its zenith
Watched a native of the planet once again
Being taught to walk anew on his predestined world.

In other words, the poet learns not only to view the world anew but also to move within it anew. 37

Pasternak further renders an account of this transformation in his first autobiography Охранная грамота (Safe Conduct). In particular, the poet notes the deautomatizing effect the rejection had

on his perceptions:

I was surrounded by things transformed. Something never before experienced had invaded the substance of reality. . . Carts and bicycles, vans and trains began to slip in all directions. Above them human plans and desires snaked like invisible plumes. They moved and vapoured with the terseness of parable, familiar and fathomed without explanation. Birds, dogs, houses, trees and horses, men and tulips became shorter, more abrupt than I had known in childhood. Life’s laconic freshness was revealed to me. It crossed over the road, took me by the hand and led me along the pavement.  

Interestingly, this transformation or crossing over into a new existence is depicted by Pasternak with the image of life’s crossing or traversing the road to reach, or rather interconnect with, the poet. With his new outlook, Pasternak was then able to interconnect with his surroundings for the first time, whereas earlier he had felt disconnected.  

In other words, the suffering resulting from Vysotskaia’s rejection of Pasternak moved him to think not of himself but of life around him. The “sacrifice” of his love changed his relationship with the world around him, so that he could appreciate it more fully, observe it more carefully. Vysotskaia’s rejection, moreover, resulted in Pasternak’s transformation from a philosopher

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38 Barnes, *Literary* 136.

39 Hughes 20-1.
into a poet as he rejected the academic field of philosophy after he finished his degree in it the year following Vysotskaia’s rejection. Likewise, Vinograd’s rejection of Pasternak led to his transformation from a Futurist poet into a poet in his own right with his own particular artistic voice as Cестра demonstrates. In this manner, the first “transformation” of Pasternak led to the second “transformation”—both the results of a rejection—like a chain reaction: crossing from one career path onto another resulted in the crossing from one literary school to his “own.”
CHAPTER 2

SPECIFIC CONTEXTUALIZATIONS OF СЕСТРА МОЯ--ЖИЗНЬ

i.

Philosophical Contexts

While Сестра has been contextualized in connection with Pasternak’s biography, a contextualization of the collection with regard to particular fields of study may also illuminate his use of the mirroring motif. These fields include philosophy, the visual arts, and literature. Concerning philosophy, Solovyov’s “The Meaning of Love” and Viacheslav Ivanovich Ivanov’s elucidation of it concern sexual love, which entails aspects of mirroring. Pasternak, as a philosophy student, certainly read Solovyov’s treatise, which, written not by “pure” philosopher but by philosopher-poet, likely made a lasting impression on Pasternak long after his rejection of the academic field. Just as Pasternak’s definition of philosophy includes artistic creation, works of visual art--containing the image of a mirror--can further elucidate Pasternak’s use of mirroring since he was
frequently exposed to the visual arts through his artist father, Leonid Pasternak. Literature which contains *mise en abyme* as Gide defines it may have also influenced Pasternak’s use of mirroring. The technique of *mise en abyme* has frequently appeared in works of world literature, such as *Hamlet*, and, thus, Pasternak was familiar with the technique through multiple sources. My purpose of discussing these fields of philosophy, the visual arts, and literature is not to prove one field as the most influential of the three, but rather to examine them as a combination of forces influencing Pasternak’s mirroring motif just as they combined and overlapped within Pasternak’s life.

As seen in Solovyov’s treatise “Смысл любви” (“The Meaning of Love”) from 1892-94, this philosopher’s theories on ideal love, a sublime sexual love, reveal a number of mirroring elements. In his treatise on love and creation, Solovyov asserts that the vice of egoism can be conquered by love. Through egoism an individual is separated from other individuals as well as the universe.¹ This individual fails to perceive the significance of others, for he or she “makes an infinite, incommensurable difference between himself [herself] and others: he [she], as such, is all, they, as such, are

nothing.”² In contrast, love results in our recognizing “in another the absolute central significance which owing to egoism we feel in ourselves only.”³ In other words, the one in love sees the beloved as just as important and valuable as oneself. In love, egoism is sacrificed in “the transference of our whole vital interest from ourselves to another.”⁴

Love, according to Solovyov, leads the individual to sacrifice his or her egoism and, thus, save him- or herself: “in sacrificing this egoism and surrendering himself [herself] to love, . . . he [she] does not lose together with his [her] egoism, his [her] individual being, but on the contrary preserves it forever. . . The meaning of human love in general is the justification and salvation of individuality through the sacrifice of egoism.”⁵ Two people in love preserve each other’s individuality when they value, as Solovyov terms it, the interests of the other as they do their own.

Furthermore, Solovyov notes that the beloved, the “other” who abolishes the individual’s egoism, correlates with that individual. According to the philosopher, we should find that “. . . while having

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² Solovyov 158.
³ Solovyov 162.
⁴ Solovyov 162.
⁵ Solovyov 157.

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the same essential content as we, it [the "other"] must have it in another way, in a different form, so that our every manifestation, our every vital act should meet in that 'other' a corresponding but not an identical manifestation." 6 In other words, a balance or parallel appears between two individuals in love, so that they may not be exactly alike but nonetheless are equal to each other just as an image and its mirrored reflection are the "same essential content" in a corresponding yet "different form." Solovyov uses other terms to describe this balance, "a complete and continual exchange, a complete and continual affirmation of oneself in another, a perfect interaction and communion," 7 which emphasize the reciprocal nature of love.

This reciprocity or mirroring in Solovyov's ideal love is further expanded in a study of his philosophical views by Ivanov, "Религиозное дело Владимира Соловьева" ("Vladimir Solovyov's Religious Task)," from 1911. In a discussion of Solovyov's theories on epistemology, Ivanov explains that a person resembles a living mirror with his or her "recognition" resembling the mirror's reflection. According to Ivanov, this reflection does not equal the original because, by the laws of refraction, left becomes right and vice versa. Thus, the reflected image is not true to the original.

6 Solovyov 160.

7 Solovyov 160.
Ivanov asserts that this problem of reversal can be corrected by placing opposite the first living “mirror” a second living “mirror” or another human being, *speculum speculi*, or a “mirror of a mirror.”

Building on Solovyov’s philosophy, Ivanov notes that in the act of love a person sees in the other not an object but another subject, another “mirror” as I see it. That is, the person transfers interest from him- or herself to the other, so that the other becomes important and worthy of being a subject. I feel that this description of two people as dual subjects is similar to the relationship of Solovyov’s individual and the “other,” or the observer and observed in the mirror. In other words, the observer becomes the observed, and the observed the observer. Thus, ideal love entails a mirroring relationship between the two lovers.

In connection with this mirroring of lovers, Solovyov asserts in his treatise that sexual love brings about the most complete sacrifice of egoism—although various types of love result in an individual’s sacrifice of egoism—because of its greater reciprocity. In contrast to other types of love, sexual love, which has “the possibility of a more complete and comprehensive reciprocity,” possesses the ability to

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* V.I. Ivanov 110.
"lead to the actual and indissoluble union of two lives made one, and only of it does the word of God say that the two shall be one flesh, i.e., shall become one real being." In other words, the two individuals unite in a balance of two reciprocal halves: the division between the sexes is overcome as this union creates a "hermaphrodite" or "androgyne." Thus, sexual love, unlike other types of love, results in an equal balance of two individuals transferring significance from oneself to the other--neither individual takes a more altruistic nor dependent role in the relationship. While significance is transferred in other types of love, e.g., nationalism, the transfer does not result in an equal balance between the lover and the beloved. The reciprocity of sexual love, moreover, manifests itself in the physical realm as the male and the female engage in the sexual act.

Solovyov asserts that both the male and the female are required to reinstate God's image:

Man can creatively reinstate God's image in the living object of his love only by reinstating that image in himself as well; but he has no power of his own to do it . . . not having the power, he must received it from God. Hence man (husband) is the creative and formative principle in relation to his feminine

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*"Solovyov 162.

"Solovyov 162.
complement not in himself, but as a mediator of the divine power. 12

In other words, the male is the creative principle in the relationship and his role is to mediate the “divine power” found in the female. In Solovyov’s philosophy in general, he designates this productive principle found in the male “Logos” while the female is called “divine wisdom” or “Sophia.” Sophia can be further defined as the universal principle of love which leads to “всеединство” or panunity. 13

Panunity, that is, world harmony, is a basic component of Solovyov’s philosophy and serves as the ultimate goal for humanity. In other words, a human being should strive for greater unity with another human being, a unity which eventually contributes to universal unity, including both the material and the spiritual. Closely linked to the concept of panunity is “соборность” or a free organic unity founded on love. 14 With sobornost’, a unified whole consists of parts which retain their individuality, and, thus, if altered, these parts, in turn, can alter the whole. As a result, an individual part

12 Solovyov 171-2.

13 A controversy does exist regarding the translation of “всеединство.” While I here use the term “panunity,” traditionalists reject the use of that term which combines Greek and Latin forms, “pan” and “unity,” respectively, in favor of the term “total-unity.” I, however, feel that the “panunity” underscores the roots of Solovyov’s philosophy in “panentheism.”

“Because no appropriate English equivalent exists for “соборность.” I will simply refer to it henceforth by its transliterated form, “sobornost’.”

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exists on equal footing with the whole because the part has the power to influence the whole. These two concepts demonstrate that, according to Solovyov’s philosophy, individual components contribute to unity on a larger or universal scale. As such, the male and female work together in their respective roles to realize the principle of panunity, the ideal goal for the universe, for the male strives to recreate Sophia as found in the female through his own creation, art.

In order to attain this goal, the male and female must perceive the ideal within each other in a two-fold manner:

... we love, first, the ideal entity (ideal not in an abstract sense, but in the sense of belonging to a higher realm of being) which we must bring into our real world, and secondly, we love the natural human entity which provides the real personal material for such realization; it is idealized through love, not in our subjective imagination, but in the sense of being actually and objectively regenerated. Thus, true love is indivisibly both ascending and descending....

In other words, the idealization of the beloved results in not only raising the beloved, a being of the material world, to the level of the ideal but also actualizing the ideal within the beloved or the material world. The ideal descends to become part of the physical world just as the physical is elevated to the ideal: a reciprocal “movement”

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15 Solovyov 174.
occurs between the physical and the spiritual realms as they move closer to each other. Through this reciprocal assimilation of the physical and the spiritual, they become mirrors of each other. Just as the two lovers mirror each other on a horizontal plane—as they are equals, the physical and spiritual mirror each other along a vertical axis.

Through this relationship striving towards panunity, an individual can attain eternity, i.e., immortality since the spiritual union does not contradict the physical but rather transforms it. In contrast, spiritual love alone in the philosopher’s opinion prevents an individual from attaining immortality while he viewed purely physical passion without love as empty as solely spiritual love:

...true spiritual love is not a feeble imitation and anticipation of death, but triumph over death, not the separation of the immortal from the mortal, of the eternal from the temporal, but the transformation of the mortal into the immortal, the reception of the temporal into eternity. False spirituality is the negation of the flesh, true spirituality is its regeneration, salvation and resurrection . . . “so God created man in His own image, in the image of God created He him: male and female created He them.”

Just as the male and female, both physical reproductions of the image of God, are a blending of the spiritual and the physical, the

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16 Solovyov 170-1.
love between the sexes is an interpenetration of the spiritual and the physical realms. Thus, the individual can attain the immortality of the flesh, or transcend the limitations of earthly time, through union with another as Solovyov notes “... It is only together with all other beings that the individual man can be really saved, i.e. can regenerate and preserve forever his individual life in true love.” ¹⁷

Along with immortality, the individual can attain infinity—albeit temporarily—through love. Solovyov asserts that “Immediate and instinctive feeling reveals to us the meaning of love as the highest expression of the individual life which, in union with another being, finds its own infinity... a momentary infinity.” ¹⁸ This “infinity” refers to the feeling of boundlessness in love, as also experienced in the sexual act of love. Therefore, love does not restrict the individual but rather allows him or her to transcend the human limitations regarding space.

Thus, as earlier stated, ideal love allows one to overcome his or her limitations as an individual in order to step closer towards the goal of panunity. Solovyov asserts that while “God is all... man may be ‘all’ only together with others; only together with others can he [she] realize his [her] absolute significance and become an

¹⁷ Solovyov 176.

¹⁸ Solovyov 174-5.
inseparable and irreplaceable part of the universal whole. . . .”

That is, when the individual joins other individuals, he or she begins to understand not the “significance” found in egoism, but rather his or her real significance as an integral part of the universe. Ivanov also notes this phenomenon when he states that a person who was earlier “enclosed in the small I” now perceives a second subject in another, and, thus, finds a higher level of consciousness and, in turn, immortality. Solovyov also notes that “. . . it would be contrary to this moral meaning to separate the attainment of our individual perfection from the process of universal unification. . . .” Thus, Solovyov sees love between two individuals as an integral part of the universe itself, a part which manifests the goal of panunity on a smaller scale.

Solovyov, moreover, asserts that the individual’s merging with another transfers to other levels within the universe as various levels work toward the goal of panunity. The philosopher notes “love cannot be realized without a corresponding transformation of the whole external environment: the integration of the individual life necessarily requires the same integration in the domains of social

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19 Solovyov 158.
20 V.I. Ivanov 111-2.
21 Solovyov 177.
and cosmic life." Furthermore, the individual, according to Solovyov, must also transform his or her relationship with nature:

In ordering the physical world the divine idea threw the veil of natural beauty over the kingdom of matter and death; through man, through the activity of his universally rational consciousness, it must enter that kingdom from within in order to give life to nature and make its beauty eternal. In this sense it is essential to change man's relation to nature. He must enter with it too into the same relation of syzygic unity which determines his true life in the personal and social sphere.

Through the individual, nature's beauty can be made eternal—that is, if the individual enters into a harmonious relationship with nature as he or she has done with the beloved and other human beings.

In order to demonstrate that Solovyov's treatise may have influenced Pasternak's use of mirroring, I will now examine instances in Cestpa which echo Solovyov's theories as appropriate as well as discuss general parallels between the collection and the treatise. Rather than conduct a comprehensive study of the collection with regard to Solovyov's philosophy, I have chosen certain poems and fragments of poems which most clearly encompass elements of Solovyov's thought.

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22 Solovyov 177.

22 Solovyov 178-9.
As I see it, the poet's love for the beloved allows him to transfer interest from himself outward—to her and to nature—as seen in Solovyov's treatise. The exuberance of falling in love, as seen in the collection, leads one to view the world anew as one suddenly discovers the absolute significance of another being. For Pasternak, however, not only love but also rejection led him to see the world differently as revealed earlier in connection with the poem "Marburg." That is, his transfer of interest resulted in a shift in his perception of the world around him as it took on even greater significance than it had earlier. Perhaps because the poet's love was unrequited in the end, Pasternak chose nature rather than the beloved to be the poet's mirroring image. In other words, after her rejection of the poet, the beloved was no longer the recipient of the poet's transference of self-interest. Thus, nature became the recipient: the poet and nature are mutual mirrors of each other. Although nature, not the beloved, mirrors the poet, her relationship with the poet serves as the catapult, as captured in the poetry, for this mutual mirroring.

Pasternak demonstrates the poet's transference of interest to nature with the motif of the mirror, especially in the image of the mirror as found in Poem Six. Through the mirror, the poet perceives not his own reflection but rather perceives that of the garden. This
mutual reflection of physical images demonstrates graphically the interconnection of the garden and the poet on a spiritual plane. That is, the poet transcends his own vital interests and is able to perceive the significance of the garden. Moreover, nature in general in Pasternak's poetry maintains its own "independence" in this mirroring balance (as found in a relationship of ideal love according to Solovyov) as it is able to make its own observations, e.g., the branch discerning who has imprisoned her in Poem Seven.

Poem Seven further demonstrates the interconnection or mirroring of nature. Here the branch is called a "sister" and a "second mirror:"

Родная, громадная, с сад, а характером--
Сестра! Второе трюмо! (II, iii) 

Related, huge, as large as the garden, but in character--
A sister! A second mirror!

The "second mirror" may refer to the fact that the branch, like the actual or "first" mirror, reflects or resembles the larger garden. Nevertheless, the "second mirror" may also refer to the fact that the branch, here the poet's "sister," mirrors the poet just as he earlier

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24 This grouping of "(Capital Roman numeral, small Roman numeral)" indicates a poem's stanza number followed by line number and will be used throughout the dissertation.
found the garden's reflection, rather than his own, in the mirror.\(^{25}\) (The branch does, in fact, look in the actual mirror in order to see the poet just as he had done earlier to see the garden.) Thus, the branch becomes the "second mirror" as discussed by Ivanov.\(^{26}\) This mutual mirroring demonstrates fulfillment of one more essential element of Solovyov's theory as he urges the individual to change his or her relationship with nature in conjunction with his or her relationship with the beloved in order to move closer to panunity. The poet so interconnects with the branch that it, like life, becomes his sister, a "girl." Interestingly, the poet, the metonymic representation of humanity, unites with the branch, the metonymic representation of the garden, or rather, nature as a whole. Thus, their unity on a smaller scale reflects the unity of humanity and nature on a larger scale—of panunity.

At times Pasternak's depiction of nature parallels the Romantic School's use of the pathetic fallacy, as nature shares the same

\(^{25}\)Junggren has a different interpretation of what "second mirror" indicates as she links the image of the mirror to fortunetelling. Junggren, "Cаl" 228.

The fortunetelling of a young woman who looks in a mirror to see her future husband entails the interconnection of the male and female in a different way.

\(^{26}\)Research proves that Pasternak was aware of Ivanov's treatise at the time Сестра was written. In fact, Pasternak refused to write a scathing review of Furrows and Boundaries, such a review as Sergei Bobrov had requested. Lazar Fleishman, Boris Pasternak: the Poet and his Politics (Cambridge: Harvard University Press, 1990) 87.
emotions as the poet. For example, in Poem Five the garden weeps along with the melancholy poet. Nonetheless, Pasternak’s nature differs from that of the Romantic School in certain aspects. Specifically, nature is on equal footing with the poet as seen in the balance in the mirror. Thus, nature and the poet share a horizontal reciprocity as found in Solovyov’s concept of ideal love. Nature, furthermore, demonstrates vertical reciprocity, found in the idealized actual and the actualized ideal, in Poem Forty-two, in which two “faces,” that of the sky and that of the river, mirror each other. This interconnection of two faces, one on earth or the physical level, and one in the heavens or the “spiritual” level, parallels the ascending and descending of the ideal and the material, which interpenetrate each other.

This interconnection of the ideal and the actual as found in Solovyov’s philosophy appears elsewhere in Сестра. In particular, the philosopher’s actualized ideal and the idealized actual is found in Poem Forty-five, in which the poet in love contrasts with the philistines around him:

Он вашу сестру, как вакханку с амфор,
Подымет с земли и использует. (V: iii-iv)

He raised up your sister, like a Baccante from amphorae,
From the earth and used her.
Here the poet, who sees the ideal or Sophia within the beloved, another “sister,” “uses” her in his art and, thus, raises her above the level of the physical world and the philistines around him. Thus, the poet fulfills the male role or the creative principle by depicting in his art the divine he perceives in the beloved, the female. In this manner, he raises her to a level closer to the ideal just as he idealizes the love affair in general.

All in all, this vertical raising or mirroring found in Poems Forty-two and Forty-five works in conjunction with horizontal mirroring in Pasternak’s poetry. While horizontal reciprocity involves the poet and garden mirroring each other like Solovyov’s two lovers, it also manifests itself in other forms, for example, in the chiasmus. Pasternak uses a multiplicity of horizontal mirrorings which, in turn, mirror each other. In other words, these horizontal mirrorings on different levels mirror each other by the simple fact that they all contain mirroring itself. Thus, mirroring occurs between these different levels on a vertical axis, so that mirroring ascends and descends, just as the ideal and the actual do, in a series of seemingly endless reflections.

The motif of endlessness also unites Solovyov’s philosophy with Pasternak’s poetry. For example, in the title of Poem Forty-four the phrase “МОМЕНТАЛЬНАЯ НАВЕК” refers to the “photographs” that
thunder is taking. The moment is photographed and, thus, preserved forever. This phrase calls to mind the phrase “momentary infinity” found in Solovyov’s treatise. Pasternak’s term “instantaneous” or “momentary” refers specifically to time while Solovyov’s, linked with “infinity,” could refer to space in addition to time. Nonetheless, the fact that the moment, a limit of time, can contain endlessness is apparent in both. In broader terms, this parallels the boundlessness one finds through sublime sexual love leading to interconnection with the universe and to a closer proximity to panunity—a “boundless” or endless unity. Pasternak’s interconnections through multiple mirrorings reinforce this idea of endlessness, for everything appears to interconnect or mirror in his world.

ii.

Artistic Contexts

Just as Pasternak’s study of philosophy left lasting traces on his poetry, so did the visual arts. Specifically, paintings and drawings which contain mirrorings could well have influenced the poet’s use of mirroring in his texts. Although Pasternak did not seriously study art, he did experiment with the field as a child, and, more importantly, was immersed in art from an early age thanks to his father, Leonid Pasternak, who was a well-known portraitist and an
art professor at the Moscow School of Painting, Sculpture, and Architecture. The elder Pasternak, in addition to exposing his son to art, introduced him to a wide spectrum of the Russian intelligentsia, including artists, writers, musicians, and philosophers.

Before examining the contexts of the visual arts with regard to Pasternak’s use of mirroring, I find a discussion of the resemblance between the mirror and art, especially the two-dimensional visual arts, useful. Like a painting, a drawing, or a photograph, a mirror is commonly placed within some sort of frame and hung on a wall. Although the frame itself does not change form, that which is placed within the frame can change as a picture can replace another of the same size. Similarly, the frame of the mirror does not change even though the reflection in the mirror changes. Moreover, the visual arts, excluding sculpture, copy reality in a two-dimensional form just as the mirror reflects reality on its two-dimensional surface.

The similarities between the two-dimensional visual arts and the mirror may have become apparent to Pasternak at an early age because of his father’s various self-portraits. In other words, the elder Pasternak, in creating his self-image in art, in all probability

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27 Rima Salys, "Leonid Pasternak's Мой произведения: Text and Commentary," Russian Language Journal 47.156-158 (1993): 159-322. See pages 244 (entry 222), 250 (entry 253), 255 (entry 289), 259 (entry 313), 267 (entry 354), 283 (entry 423), 288 (entry 441), and 294 (entry 469) for listings of self-portraits created before his son’s writing of Сестра.
relied on mirrors in order to observe his face. At least two of the elder Pasternak’s self-portraits drawn before the writing of Человек in the Cage include the younger Pasternak, which leads one to believe that the son witnessed his father’s use of a mirror during the creative act: Self-portrait with Children and Self-portrait with Boris at the Piano.28

In addition to Pasternak’s observing the creation of these self-portraits, the poet was presumably familiar with history’s great artworks, some of which rely on a mirror to add dimensions to the creation. For example, Jan Van Eyck’s 1434 painting, The Wedding Portrait, also known as the Arnolfini Marriage, contains the scene of a bride and groom standing in a bedroom with a mirror on the wall behind them.29 Although not readily apparent, scholars have discovered that a magnification of the mirror’s reflection reveals not only the posterior view of the couple, who are facing the viewer, but also a reflection of two other people, i.e., witnesses to the wedding. Because the words “Johannes de eyck fuit hic” (“Jan van Eyck was

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here") appear above the mirror, scholars postulate that one of the witnesses was the artist himself.  

Another well-known work of art, Las Meniñas, or The Maids of Honor, by Diego Velazquez, contains a similar use of the mirror. This 1656 portrait of a young princess and her attendants includes the depiction of a mirror on the wall behind them. The mirror contains the image of her parents (seen only via the mirror's reflection), who are facing the girls and observing them from more or less the same viewpoint as the artist. The artist, however, is not reflected in the mirror but rather is placed side-by-side with the girls, so that the viewer sees him along with the back of the canvas on which he is painting the picture itself.

In these two works, the viewer sees the mirror functioning as a miniature artwork within the greater work itself. Like a painting or picture, these mirrors are placed within frames and hang on the wall. In fact, in Las Meniñas the mirror hangs on the wall amongst paintings as if it were a work of art itself. Moreover, the artist is able to include himself in his creation through the mirror: The Wedding Portrait, in which the artist's "self-portrait" appears in the

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30 Hanson 378. The importance of the artist as a witness to events--the 1917 revolutions--can be found in Pasternak's Сестра and even more so in Доктор Живаго.

31 Hanson 537.
reflection, demonstrates this self-inclusion in art. Although the artist in both paintings is not the main subject, he incorporates himself in his work with the help of the mirror.

The mirror in these paintings also fulfills the function of a bridge in several ways. For example, through the use of the mirror, the viewer is able to see that which is beyond the immediately depicted scene. That is, the viewer, through the mirror, is able to see what the subjects of the painting see. Furthermore, the subject of the painting is both the observed (by the viewer and those reflected in the mirrors) and is also the observer of those reflected in the mirror. Thus, the artist (as depicted in Van Eyck's painting) is not only an observer but is also observed. The mirror serves as a bridge between the viewer's point of observation and the subjects' and, likewise, reveals the mutual observation between the subject and the artist, the creation and the creator.

Some parallels between these artists' use of mirroring and Pasternak's are easily perceived. In Сестра, Pasternak imbeds an actual mirror within Poem Six or “Зеркало” and Poem Seven. Like the paintings' mirrors, the mirror in Poem Six contains a reflection, that of the garden, which resembles a framed artistic image placed within a larger work of art, the poem itself. The term “задний план” ("background"), used in the art field, is found in the poem's
description of nature in the distance as seen in the mirror and further substantiates the concept of the mirror as an artistic image. \(^{32}\) (In contrast to the paintings', Pasternak's mirror, however, comes to life as the garden "bustles" inside the room.) Like the artists, the poet includes a "self-portrait" within his creation, as in Poem Seven in which the branch attempts to discern from the mirror's reflection who has imprisoned "her."

Pasternak's mirror also serves as a bridge in various ways. For example in Poem Six, the mirror transcends the scene within the poet's room to include the view of the garden outside. Unlike the paintings, this poem entails a reflection of the subject, the garden (rather than what the subject sees). Poem Seven, like the paintings, reveals a relationship of mutual observation—or at least a potential relationship since the branch does not actually clearly perceive who has captured her. That is, the mirror allows the observed, the branch, to attempt to discern or observe the poet—the observer turned "observed." Pasternak noted, in his own study of Italian art, that the division between the artist and the subject of creation, the observer and the observed here, becomes blurred:

\[\ldots\text{once there is complete identity between the artist and his medium it becomes impossible to say which of the three is more actively manifest on canvas and in whose}\]

\(^{32}\) Schultz 84; Zsolt 191.
favor—the executant, the thing executed, or

The artist and subject merge not only with each other but also with
the creation itself. Again, transcending a division, like the division
between the poet and the branch, appears in Pasternak’s art.\footnote{In connection with mirroring in Poem Six and Seven, cf. the introductory chapter of this dissertation for Lunggren’s observation of these poems as mirrors or a diptych, another form of visual art.}

Pasternak’s poem, furthermore, likens the mirror to a
photograph, another form of visual art. This similarity can be seen in
lines from Poem Six:

Казалось бы все колодий залил
С комода до шума в стволах. (IV, iii-iv)

It seemed collodion flooded everything
From the dresser to the noise in the tree
trunks.

Collodion is a solution used in the manufacture of film, so that the
mirror’s image here is associated with a photograph.\footnote{Schultz 86.}

Moreover, the mirror is linked with water through the word “flooded.” In the

poem’s next lines the mirror is again likened to water:

\begin{quote}
\begin{tabular}{p{0.7\textwidth}}
It seemed collodion flooded everything
From the dresser to the noise in the tree
trunks.
\end{tabular}
\end{quote}
Зеркальная все б, казалось, навлень
Непотным льдом облила (V, i-ii)

It seemed as if a mirroring flow
Doused everything with unthawing ice

The word “flow” evokes the movement of a fluid and emphasizes Pasternak’s perception of the mirror image as full of life and dynamic. The mirror evokes “fluidity” because its reflection is changeable.  

In general, the visual arts may very well have had an impact on Pasternak’s use of the mirroring motif in his poetry. Similar to the paintings discussed here, the image of the mirror expands Pasternak’s work through the creation of additional points of view and bridges between beings, especially between the poet and nature. Through words, Pasternak creates a mirroring image resembling those found in the visual arts.  

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34 This fluid movement parallels the garden’s movement or “busting.”

37 Although the dissertation does not address music as a possible source of influence on Pasternak’s use of mirroring, music does contain “mirroring” in the form of a music theme which is repeated, perhaps in various ways. In fact, the title of Pasternak’s next collection of poetry after Сестра, Темы и вариации, refers to this “mirroring” technique in music. Moreover, Темы и вариации, is a “twin” of Сестра, as previously discussed, because works not used in the latter were included in the former.
iii.

Literary Contexts

Because Pasternak was a writer, the contextualizations of mirroring cannot but include literature. This section on literature first discusses its ability in general to function as a mirror and briefly surveys the use of the mirror as a symbol of literature, especially of poetry. Afterwards, a particular theory regarding mirroring in literary works, namely Gide's theory of *mise en abyme*, is discussed and applied to *Сестра*.

Like art in general, literature "mirrors" or portrays the real world as the writer interprets it. For Pasternak, literature functions as a "mirror" that reflects personal experience as opposed to a more objective registration of reality. In other words, the writer describes in his or her own words that which he or she has experienced. Albeit personal, the experience may be communicated to others in art. As a result, they can understand, and perhaps empathize with, the thoughts and feelings the writer expresses. Thus, an individual experience can become universal as it is shared by others through the writer's creation: the literary work acts as a mirror or bridge which unites the writer and the readers. Unlike an actual mirror, which spans only across space, a literary mirror spans spatial and temporal divisions.
In “Несколько положений” (“Several Theses”), a collection of short essays written at approximately the same time as Сестра, Pasternak comments on literature’s ability to interconnect individuals. Specifically, he recounts that “once upon a time there lived on the earth a seventeen-year-old girl named Mary Stuart, and one October day, . . . she wrote a poem in French that ended with these words: ‘Car mon pis et mon mieux sont les plus déserts lieux’ [‘For my worst and my best are the most solitary places’].” That poem was translated during the nineteenth century by the English poet Charles Algernon Swinburne and transformed into a play, entitled “Chastelard,” which Pasternak, in turn, was translating. Pasternak marvels that the girl and the English poet could tell him “so well, so intimately” what Mary experienced despite the differences of time and space separating them. Pasternak concludes with a definition of a miracle:

This is what a miracle consists in. In the unity and identity of the lives of these three and of a whole host of others (bystanders and eye-witnesses of three epochs, persons in a biography, readers) in the real-life October of who knows what year, that’s booming and growing blind and hoarse, out there beyond the window, beneath the mountain, in . . . art. That’s what it consists in.  

Through her poem, Mary was able to express her personal experience and emotions for her readers. Thus, her personal experience became universal through her writing. As a reader, Pasternak could well understand, via Swinburne, her experience, an experience that Pasternak, in turn, translated for a Russian audience. Thus, literature possesses the ability to overcome divisions of both space and time separating people.

In Цертва itself, Pasternak pays homage to literature's ability to span time and space when he mentions other writers or their characters. The rich intertextuality of the cycle creates a veritable maze of mirrors. Many of these writers are from foreign countries and/or lived decades or centuries before Pasternak was born: Byron, Poe, Lermontov, Kipling, Shakespeare (through his characters Desdemona, Hamlet and Ophelia), and Goethe (through his character Faust). Pasternak, moreover, praised his futurist contemporaries for their ability to transcend time through literary creations in his 1916 essay, "Чёрный волк" ("The Black Goblet"). Pasternak noted that "Transformation of the temporal into the eternal by means of the limitational instant--this is the true meaning of the futurist abbreviaturas." This "temporal" eternity of the Futurists parallels

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39 The list of "artists" whose works span across time and space does not exclude painters. Watteau is mentioned in Poem Forty-five.

40 B. Pasternak, Art 43.
Solovyov's "momentary infinity" as well as Pasternak's "momentary forever." Perhaps this shared belief in the temporal's ultimate linkage to endless time attracted Pasternak to the two different schools of the Futurists and the Symbolists: Pasternak began his writing career as a Futurist, yet the Symbolist school also influenced his creative works.

For Pasternak, art, including literature, transcends the limitations of time and space. He claims, again in "Несколько положений," that art in general has no beginning nor ending:

Искусство никогда не началось. Оно бывало постоянно налицо до того, как становилось.
Оно бесконечно ... меня обдает его свежей и стремительной повсеместностью и повсевременностью, будто это: приводят мгновение к присяге.

Ни у какой истинной книги нет первый страницы... 41

Art was never at a beginning. It was constantly present before it began.
It is infinite ... I am bathed in its swift, fresh ubiquity and eternity, as if the moment were being led up to swear an oath of allegiance.

No genuine book has a first page... 42


42 B. Pasternak. Art 29.
Art, especially literature, has no spatial or temporal limitations, just as any writer, such as Mary Stuart, is immortal through artistic creation because art mirrors experience across spatial and temporal divisions.  

The mirror as a symbol of literature, especially of poetry, has long traditions spanning the ages. M.H. Abrams, in his study of the mirror as a symbol of literature, traces the history of the symbolism. He describes four different phases this symbolism has taken: mimetic, pragmatic, expressive, and objective. The mimetic phase, in which literature, like a mirror, imitates reality, has its origins in Book Ten of Plato’s *Republic*. That is, Plato criticizes art, poetry in particular, for merely imitating reality like a mirror rather than giving a true image. In other words, the mirror parallels the shadows in the Parable of the Cave, which appear not as true images but distortions of them. Thus, for Plato the mirror, as a symbol of art, contains negative connotations.

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43 Pasternak further asserts in his 1913 essay “Символизм и бессмертие” ("Symbolism and Immortality") that the poet, in particular, is immortal: “... бессмертие есть Пoэт...” (“... immortality is the Poet...”). Boris Pasternak, “Символизм и бессмертие,” *Об искусстве: "Охранная грамота" и замети о художественном творчестве*, comp. E.B. and E.V. Pasternak (Москва: «Искусство>>, 1990) 256.


45 Abrams 30.
The mirror as a symbol for literature (often incorporated into literary texts themselves) later attained a pragmatic function as a means to instruct and became especially prominent during the Middle Ages and Renaissance. For example, many works in Latin from the Middle Ages bear titles which include the word *speculum* (mirror). Shakespeare, a writer who greatly influenced Pasternak, incorporated mirrors into many of his works, for example, *Hamlet*. Through his character Hamlet, Shakespeare declared that "the purpose of playing (that is, acting), whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." Shakespeare uses the metaphor of the mirror to explain the purpose of his writing—to portray and evaluate reality. Although this description of drama has particular relevance within this play, as Hamlet plans to expose his uncle's guilt through a dramatic performance, his definition may be extended to include Shakespeare's entire dramatic corpus. Thus, the mirror for Shakespeare has a pragmatic function, for it "has a

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7 William Shakespeare, *Hamlet*, 3.2.20-24. Hamlet also tells his mother, Gertrude, that he will use a "glass" or mirror, so that she can see her inner self, i.e., her guilt. 3.4.23-4.
purpose—to achieve certain effects in an audience."  

Hamlet, as is well-known, bore special significance for Pasternak throughout his creative career.

Another writer to have influenced Pasternak, Goethe, also incorporated mirror symbolism into his art. As was common with German and English Romanticism, Goethe's use of the mirror is expressive, according to Abrams, for it expresses the thoughts and feelings of the poet. In *Die Leiden des jungen Werthers* (*The Misfortunes of Young Werther*), Goethe likens the soul of the artist to a "mirror" that reflects the Divine from above. Rather than reflect reality to arrive at the truth, as Shakespeare attempted, Goethe sees art as the "mirror" that depicts that which is beyond reality—the Ideal.

With regard to this study, a particularly relevant notion of the motif was introduced by André Gide, who developed the theory of *mise en abyme*. For Gide, mirroring within a text's structure became crucial to his work. In his journal, Gide explains that in various

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48 Abrams 14.
49 Abrams 28.
50 Abrams 44.
51 The objective classification of the mirroring symbolism, rarely used in comparison with the other classifications, maintains that art is separate from the world, including the artist and the observer: art exists for art's sake as in Edgar Allen Poe's belief in 'a poem *per se*... written solely for the poem's sake.' Abrams 26-7.
works he attempted to create a structure which resembles "the
device from heraldry that involves putting a second representation
of the original shield 'en abyme' within it."\footnote{Dällenbach 7.}
That is, within a literary
work, Gide constructed another "work" which duplicated the original.
For example, one of the characters in a work may write a story about
the "real-life" events unfolding around him or her. Scholar Lucien
Dällenbach has studied Gide's theory of \textit{mise en abyme} in detail and
defines it as "any aspect enclosed within a work that shows a
similarity with the work that contains it."\footnote{Dällenbach 8.}
An example of this
structure can be found in \textit{Hamlet} which contains the play "The
Murder of Gonzago" (to which, as discussed two paragraphs earlier,
Hamlet refers when describing "playing" as "holding . . . the mirror
up to nature"). Thus, Shakespeare's work, which already contains
Gide's principle, includes layers of mirroring within the narrative and
through imagery.\footnote{Dällenbach 12.}

Dällenbach discusses three different types of \textit{mise en abyme}
or types of duplication: simple, infinite, and aporetic duplication. A
simple duplication is "a sequence which is connected by similarity to

\footnote{Dällenbach also examines pictorial art for examples of \textit{mise en abyme} which he concludes do not completely demonstrate Gide's theories. I examined two paintings, \textit{The Wedding Portrait} and \textit{Las Meniñas}, which Dällenbach, incidentally, discusses.}
the work that encloses it." Infinite duplication builds upon this first definition, for it entails "a sequence which is connected by similarity to the work that encloses it and which itself includes a sequence that . . . etc." Finally, aporetic duplication involves "a sequence that is supposed to enclose the work that encloses it." Dallenbach notes that two works by Gide, *Paludes* and *The Counterfeiters*, contain all three types of duplication.\(^5\) With these types in mind, Dallenbach provides an alternative definition of *mise en abyme*: "a *mise en abyme* is any internal mirror that reflects the whole of the narrative by simple, repeated or "specious" (or paradoxical) duplication."\(^6\) In other words, Dallenbach bases his final definition of *mise en abyme* on the duplication of some elements in a work's narrative structure.

This definition helps explain the narrative structure of *Cœstρα* in addition to demonstrating that mirroring in this collection is found on yet another level. That is, the narrative of *Cœstρα* contains an example of *mise en abyme*--a duplication of the collection within the collection itself. As previously noted, Chapter Two of the collection consists of poems which retell the collection's tale in miniature form. In other words, Chapter Two is an abridgment of the whole collection and is placed within the collection itself (in fact, is limited to one

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\(^5\) Dallenbach 35.

\(^6\) Dallenbach 36.
chapter out of ten). Hence, it serves as an example of *mise en abyme* involving aporetic duplication. The fact that Chapter Two is entitled "КНИГИ СТЕПИ," a "book" itself, further demonstrates its role as a self-contained entity within the larger collection.

This chapter contributes, as I see it, to a variant of the *mise en abyme* structure involving chapter and poem titles. That is, Chapter Two was originally entitled the "First Chapter," so that the initial chapter of the collection served as a prologue. As a result, *Cестра* initially appeared to have two beginning chapters, the actual one and the one entitled as such. Similarly, the collection contains two endings as found in Poem Forty-nine's and Fifty's titles, "Послесловье" and "Конец." With these dual beginnings and endings found in the titles, the collection appears to have two collections, one enclosed (Poems Ten through Forty-nine) within the other whole collection. Another example of a title's creating a variant of *mise en abyme* involves Poem Four. The fact that Poem Four's title, "«Сестра моя--жизнь и сегодня в разливе...»," is repeated, in part, in the collection's title can be seen as yet another such structure, for the individual poem's title is shortened to form the title of the whole

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57 O'Connor, *Boris* 142.
collection: the smaller work’s title contains or engulfs the larger work’s title.  

Chapter Two contributes to yet another variation of the mise en abyme structure with regard to time rather than narrative structure. That is, Chapter Two, namely Poem Ten, precedes the rest of the collection temporally, for it returns to the winter before the affair began, an earlier setting than that of any of the other poems. Chapter Two’s original title, “The First Chapter,” furthermore, designates a beginning. Similarly, Poem Two, in which the poet describes his writing of the collection during the winter after the affair, temporally follows the rest of the collection. In this manner, Poem Two and Poem Ten work together to enclose the rest of the collection within their time frames. In connection with this, a crossing occurs in that the earlier division, Poem Two, extends the collection to a later time period, whereas the later division, Poem Ten, extends the collection’s time frame to an earlier point. Poem Two encloses Сестра in yet another manner since it describes the writing of the collection and, hence, imbeds the collection, that is, its writing, within this single poem. The image of glass splinters in the sunlight found in the poem’s first two lines stresses this poem’s mirroring of the rest of the collection—in their creation:

58 O’Connor claims that this poem is a “microcosm” in that it introduces the cycle’s creator. O’Connor, Boris 45.

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On the sidewalk I will crush (the poems)
With glass shards and sunlight.

Moreover, the reference here to the mirroring of the collection can be expanded to include mirroring’s connection with art in general as previously discussed.

Thus, Gide’s theory illuminates the use of mirroring in Pasternak’s collection, for another level of mirroring is discovered in the narrative structure of the collection. In fact, as demonstrated, Gide’s theory can be expanded to include other examples of encirclement beyond the *mise en abyme* of the narrative structure. As a result, Pasternak’s ability to create multiple, complex mirroring structures, which build upon the basic image of the mirror in Poems Six and Seven, is further demonstrated.

Gide’s theory and Solovyov’s philosophy, moreover, intertwine in this study of Pasternak, which should be further discussed here. In particular, the relationship between part and whole with regard to mirroring is found in both their theories. That is, structurally a part mirrors or encloses the whole in the theory of *mise en abyme*.

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89 Although Pasternak later translated Gide’s work, specifically poetry from the novel “Новая пища” (“New Nourishment” “Les Nouvelles Nourritures”), I cannot determine if Pasternak, before writing *Сестра*, had read Gide’s works. For the translations of Gide’s poems, see Volume Two of the five volume collection of Pasternak’s works, pages 331-33.
Similarly, in Solovyov’s philosophy, a part can enclose or “influence” the whole as found in the concept of *sobornost*. A parallel exists with Pasternak’s frequent use of metonymy, a feature noted by Jakobson, for with this trope, i.e., especially synecdoche, part is used to represent the whole. Infinity is also a common thread between the theories of Gide and Solovyov, for multiple mirroring found in these theories can create endless mirroring or infinity, a motif Pasternak often uses when he builds upon the image of the mirror in his work.
CHAPTER 3

MIRRoring ON VARIOUS LEVELS IN CESTRA MOTA--ZHIZHNY

i.

Mirroring and Mutual Observation

As previously discussed, Poems Six and Seven contain the image of the mirror, which serves as the basis for the mirroring motif in Cestrpa. Another instance of the image of the mirror in the collection warrants attention at this point as does the mutual observation of the poet and nature. In general, both the poet and nature, as will be discussed, have the power to observe, for nature in Pasternak’s world obtains independence from human beings. As such, nature makes autonomous observations of the poet and humanity at large. This mutual observation of humanity and nature, which underscores their interconnection as beings, involves a two-way or reciprocal movement, a movement which appears in various forms in the collection. Extending the motif of mutual observation, Pasternak likens human beings to flora or fauna, just as he
anthropomorphizes nature. As a result, humanity and nature not only observe each other but also grow to resemble each other.

Mirroring, found in the image of the mirror and in mutual observation, extends to various levels within the work, including different levels of the language. Consequently, later sections of this chapter include the examination of mirroring on different levels of the language and concern various poetic elements: chiasmi, repetitions of words and roots as well as phonemes and morphemes, rhyme, and rhythm. These different levels of mirroring work together to underscore the overall significance of mirroring in this collection in addition to its philosophical symbolism.

While Poems Six and Seven contain the image of the mirror, this image reappears later in Сестра in Poem Thirty-four. Instead of the pier glass, here a looking-glass table appears:

Жар наспанной щеки и лоб
В стекло горячее, как лед,
На подзеркальник льет. (II, vi-viii)

The heat of the cheek marked by sleep and brow
In the hot glass, like ice,
Pours onto the looking-glass table.

This poem links with Poem Six not only through the image of a mirror but also through the words “лед” and “льет,” which echo the “людом облила” of the earlier poem. The latter also reminds one of
Poem Seven, for they both contain the image of a mirror in addition to the images of a branch and “sister.” in Poem Thirty-four the branch appears in the first stanza, whereas “сестрица” is the poem’s final word. The reemergence of the images of the branch, the sister, and the mirror once more as a group further emphasizes their interconnection with each other.

As the mirror fulfills the function of enhancing one’s ability to see beyond immediate perspectives, words referring to eyes and the activity of seeing frequently appear in Сестра.1 Sight becomes especially important for the poet, who observes his surroundings closely and depicts them, as he sees them, in his poetry. The poet’s ability to see is stressed in Poem Two in the verb “увижу” (III, iv) (“I will see”), which reappears in Poem Thirty-five (IV, i). His capacity to observe is also found in Poem Sixteen in the words “сixa

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1 Meyer notes that “eyes” appear a total of sixteen times within fifteen poems in the collection. Meyer 114.

My findings are similar, and I list them here. Some form of the word “глаз” appears in the following poems: Poem Four (II, iii); Poem Six (VIII, iv); Poem Seven (III, iii); Poem Eight (V, iv); Poem Nine (III, iv); Poem Twelve (I, iv); Poem Sixteen (III, ii); Poem Twenty (III, ii); IV, iii); Poem Twenty-seven (I, iii); Poem Twenty-eight (V, iv); Poem Twenty-nine (III, ii); Poem Thirty-six (II, ii); Poem Thirty-seven (IV, iii); Poem Forty-five (II, i); Poem Forty-eight (IV, ii).

Some poems also use the archaic form “огль” for “eye:” Poem Six (VIII, ii); Poem Forty-two (II, i). Other poems include metonymic references to the eyes, for example, the eyelash, “ресница” as in Poem Nineteen (II, iv) and Poem Forty-nine (V, i); eye socket, “глазница” as in Poem Thirty-six (II, ii); and eyelid, “веко” as in Forty-seven (VII, ii). According to my list, twenty poems or forty percent of the collection contain some sort of reference to the eye which consequently underscores the significance of sight in Pasternak’s poetry.
окидывать” (VIII, i) (I cast my eyes around) as well as in Poem Thirty-seven in the phrase “видев издалек” (V, ii) (“having seen from afar”). Later Poem Forty-five again stresses the poet’s powers of observation in the phrase “он видит” (III, i) (“he sees”).

In turn, nature, like the poet, possesses the ability to see. For instance, in Poem Thirty the forest has the power to observe:

Что он [лес] плачет, старый олух?
Иль видел каких счастливей? (X, i-ii)

Why is he [the forest] crying, the old fool?
Or has he never seen happier people?

Here the forest not only observes but also feels emotion as demonstrated in its crying. Its ability to experience emotion, particularly emotion inducing tears, is revealed earlier in the poem:

Он [лес]--в слезах, а ты--прекрасна (IX, iii)

He [the forest] is in tears, but you are beautiful

The beloved and the forest are linked in this poem while earlier in Poem Seven she had been united with the branch, the garden’s or forest’s metonymic representation.

Nature capable of observing reappears later in Poem Thirty-nine, which contains willows that seem to be able both to see and to think like humans:

Увидят тень орехника
На каменном фундаменте?
УЗНАЮТ ДЕНЬ, СГОРЕВШИЙ
С ВОСХОДА НА СВИДАНЬИ? (XXV, i-iv)

Will they [The willows] see the shade of the
hazel tree

On the stone foundation?
Will they recognize the day, burnt out
In rendezvous since sunrise?

This parallel structure of the willows’ seeing and thinking is
underscored with the internal rhyme of the words “ТЕНЬ” and “ДЕНЬ.”

The word “ТЕНЬ” requires additional commentary with regard
to the act of observing. This word is found earlier in the collection in
the Poem Six, in which nature appears to have the ability to see and
read:

ОЧКИ ПО ТРАВЕ РАСТЕРЯЛ ПАЛИСАДНИК,
Там КНИГУ ЧИТАЕТ ТЕНЬ (II, iii-iv).

The front yard lost its eyeglasses in the grass,
There the Shadow reads a book.

There are various interpretations on the meaning of “ТЕНЬ” in this
poem, especially with regard to its capitalization. One
interpretation claims that its capitalization is a personifying
technique which elevates nature, in importance, to the level of man.

In connection with that interpretation, nature, i.e., the shadow
perhaps of a tree, is found not only to see but also to have a high

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² See Schultz 84; B. Gasparov 63-5; Zsolt 190.

³ O’Connor, Boris 32.
degree of intelligence as demonstrated in its ability to read. The combination of glass and a literary work were grouped in an earlier poem, Poem Two, in which the poet describes his writing of this collection of poems. While Poem Two combines the images of glass shards and the “unfinished” collection--both fragmented, here is found a “book” and eyeglasses used to read it. Perhaps in Poem Six nature as a whole, with the help of the eyeglasses, is “reading” the finished product, the “book” entitled Сестра. Later in Poem Six, the reader discovers another example of nature as an observer in the fact that slugs crawl over the eyes of statues in the garden. Thus, a being appears to serve as “eyes” for an inanimate object which, ironically, represents another being, a person. Furthermore, the garden penetrates the human world indoors via the mirror while humanity penetrates the nature world outdoors through the statues (and the book): art, which the mirror, the statues, and the book symbolize, interconnects humanity and nature in their respective domains--indoors and outdoors--in a mirroring balance.

The motif of nature as an observer reappears in Poem Thirty-six. In this example cherries and eyes are merged:

Но в чайной, где черные вишни
Глядят из глазниц и из мисок (II: i-ii)

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4 O'Connor, Boris 32.
But in the tearoom, where black cherries
Glance from eye sockets and bowls

Through similar dimensions and color, black cherries resemble black eyes, and, in fact, the term “black cherries” commonly refers to dark eyes in Russian. This parallel is further strengthened by the fact that these cherries glance from both eye sockets and bowls, as if the cherries were both eyes and real cherries. The poet creates the chiastic balance in his listing of cherries and sight (“glance”), eye sockets and basins. The poet interconnects cherries and eyes here, and, thus, the link between nature and the act of observing becomes even stronger, as does the link between nature and humanity: nature, in the form of these cherries, “sees” or literally the dark eyes of a human being do. Moreover, the black cherries may refer to the beloved’s eyes in particular, just as she was earlier linked with the branch: perhaps the use of cherries further connects her with botanical life.

In addition to references regarding nature’s general ability to see, nature’s observation of the poet in particular can be found in Cестра as nature and the poet mutually observe each other. Poem Five, which immediately precedes the poem first including the mirror’s image, contains one such example of mutual observation.

O’Connor, Boris 121.
and, thus, ushers in the mirroring found in Poem Six. Here a window pane serves as the bridge between the garden and the poet, who observes it during a rainstorm. The "weeping" garden mirrors the poet on both physical and emotional levels. Regarding the former, the garden appears to pause during the storm in order to discern whether or not someone is watching it: indeed, it is the poet's observation of the garden which it senses. Once the garden believes it is no longer being observed, it returns to its previous activity, and at the same time the poet is concerned for his privacy, for he wishes to cry without being observed. Thus, man and nature not only participate in similar actions, but also desire the same state—that of privacy. Paradoxically, neither is alone since they observe each other. The two express the same "emotion," moreover, as the rain in the garden resembles human tears. The poem's structure underscores the similarity between the poet and the garden, for the first stanza, describing the garden, and the fourth stanza, describing the poet, parallel each other:

Все он ли один на свете ... (I, ii)
Или есть свидетель. (I, iv)

Все я ли один на свете ... (IV, ii)
Или есть свидетель. (IV, iv)

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Is he alone on the earth . . .
Or is there a witness.

Am I alone on earth . . .
Or is there a witness.

The window offers a variation of the mirror, as both are made of glass, are means through which the poet views the garden, and are capable of reflecting an image. Although Pasternak does not mention his reflection in the window, the poet's reflection could very well superimpose upon the garden scene, so that the reflected image of the poet and the image of the garden are visible simultaneously--image layered upon image.

The branch in Poem Seven, like the garden in Poem Five, is the object of observation, an object which also tries to observe the poet as previously mentioned in this study. That is, the branch attempts to discern who has imprisoned it:

Кто это, --гадает, --глаза мне рюмит
Тюремной людской дремой? (III, iii-iv)

Who is it, guesses [the branch], that causes
my eyes to cry
With an imprisoned human drowsiness?

The branch wonders who has imprisoned it in the wineglass near the mirror but cannot name its captor, not because it lacks the ability to see, but because its eyes are clouded with tears. The verb "тадает"
demonstrates that the branch has the ability to reason in addition to the ability to observe like the willows, which can "recognize," in Poem Thirty-nine.

Nature in the collection, moreover, observes the human world at large in addition to observing the poet. For example, in Poem Thirty-one nature searches for a particular city:

У звезд немых и жаркий спор:
Куда девался Балашов? (IV, i-ii)

The stars are having a silent and heated debate:

Where did Balashov disappear?

Balashov is a city in the Saratov district on the Khoper River, a tributary of the Don River. The stars argue amongst themselves about the location of this city which they cannot find. As in Poem Seven, nature—here the stars—has the ability to see, but has difficulty discerning something. The stars, in fact, engage in a debate, a human activity requiring reasoning, which again demonstrates the existence of an intelligent nature in Pasternak’s world. Nature in “a debate” appears in other poems: branches and the wind in Poem Thirty-three (IV, ii-iv); and branches again in Poem Thirty-four (I, xiii; II, xv). A debate involves an exchange of ideas between its participants and, thus, a two-way, reciprocal movement results, which has been discussed in connection with the
horizontal reciprocity of Solovyovian lovers earlier in this study and
is part of the mirroring phenomenon as a whole.

Various examples of this reciprocal or mirroring movement
occur in the collection and require further examination. The mutual
observation between the poet and nature, like any exchange, entails
a mirroring motion, which is also found in the audial "counterpart" to
mirroring, the echo, in which sound moves away from its source only
to return to it: echoing consists of sound being "reflected." The echo
motif occurs in Сестра in Poem Thirty-four in the lines "Как
пыльный отзвук молотьбы" (II, xiv) ("Like the dusty echo of
threshing"), and in Poem Forty-eight in "Лазурь с отскоку полосуя:
<<Так это эхо?>>" (II, ii-iii) ("Flogging the azure sky with a rebound:
"So it is an echo?"). "With a rebound" underscores the reflecting
movement of the echo. This poem also contains a reference to a
boomerang in the last stanza: "(Я) умирал, и возвращался к ее
рукам, как буферанг . . ." (VIII, ii-iii) (I died and returned to her
arms, like a boomerang"). The boomerang, which involves a
movement away from its thrower and subsequent movement back to
him or her, entails a sort of mirroring motion. The same motion
appears in the word "return," which implies a movement away in one
direction and then in the opposite direction. Another example of this
mirroring motion surfaces in swings or the swinging motif found in several poems in Сестра. 

Like mutual observation, Pasternak’s depictions of humanity and nature follow a mirroring motion. That is, the numerous examples of nature as an observer and a thinker point to a personification of nature, to its humanization while, in turn, human beings are likened to flora or fauna: the mirroring of humanity and nature is expanded even further, so that they begin to resemble each other. As previously noted, the branch symbolizes the beloved. Moreover, in Poem Four the poet describes peevish, conservative people, as animals, as “snakes in the oats,” “каж змен в овсе” (I, iv). In addition to the branch motif, Pasternak frequently compares the beloved to birds as in Poem Eight. Here she is described as “воробышком” (I, iii) (“like a little sparrow”) while in Poem Thirteen she acts birdlike as found in “касаткой об одном крыле” (III, ii)

They include the mirroring poems among others: Poem Three in the lines “кажалясь, лаская и гладясь” (II, iii) (“Swinging, chattering, and stroking oneself”), and “Теперь качайся продолжая” (III, i) (“Now continuing to swing”); Poem Six in “кажется тюль” (I, ii) (“The tulle swings”), “кажалясь бежит тюло” (I, iv) (“The mirror runs to the swings”), “сосны врaskачку” (II, i) (“The pines sway”), and “Огромный сад тормошится в зале, подносит к трюму кухах, бежит на качели” (X, i-iii) (“The enormous garden bustles in the hall, raises its fist to the mirror, runs to the swings”); Poem Seven in “Из сада, с качелей, с бухты-бараахты” (I, i) (“From the garden, from the swings, without rhyme or reason [as Schultz translates it]”); and Poem Forty-one in “Век в душе качаясь” (III, iii) (“A lifetime swaying in the soul”). For more on mirroring motion in Poems Six and Seven, see: O’Connor, Boris 36; Schultz 94; Zsolt 189-91.
("like a swallow on one wing"). Perhaps the poet chose the garden as his twin in nature, and the bird, which travels great distances, for the beloved because he felt more "grounded" in the relationship or deeper in love than the beloved, who moved on to another man. The interconnection of humanity and nature found in mutual observation is further strengthened as human beings are identified with various forms of flora and fauna which surround around them.

For Pasternak the ability to perceive one's identity in relationship to one's surroundings is crucial. In a 1910 letter to Freidenberg, Pasternak explains the process through which, in his opinion, one understands one's relationship with the world:

. . . experience of the spiritual world which characterizes childhood and culminates at age fifteen or sixteen, embraces the external world, which until then we merely observed, seizing upon that which was characteristic, imitating it and giving expression to it or not, according to our gifts. Now, at this new stage, the town, nature, and separate lives that pass within our orbit become real and are sharply perceived for the sole purpose of fulfilling that function of the soul which enables us to seem to be part of these things; they are real just so long as we regard them as given factors of our lives, just so long as they are given to us as part of our lives. *

According to Pasternak, a person not only "imitates" his or her

*B. Pasternak and Freidenberg, Correspondence 14.
surroundings as a child does, but also begins to perceive his or her interconnection with them. The poet chooses the image of the mirror, and other forms of mirroring on various levels, to reveal his interconnection with his surroundings, i.e., nature.

ii.

Mirroring in Chiasmi

In addition to the image of the mirror and mutual observation, mirroring in Сестра occurs on various levels involving the poet's use of language. By its very construction, the chiasmus serves as a key example of a mirroring structure, and this figure frequently appears within these poems. The chiasmus, a figure containing two parallel phrases whose order reverses, involves various poetic units in Сестра: a single line, adjoining lines, and separated lines. Because of the large number and complexity of examples, I have chosen to analyze the figure according to the three types listed above while following the poems' chronological order in the discussion of each type. Regardless of their type, chiasmi in general fulfill an important function by iconically demonstrating the thematics and philosophical concepts of mirroring relationships between beings.

A few examples of chiasmus on a single line appear in the collection. One is found in Poem Twelve, in which the poet recalls the beloved’s warning not to “touch” her:

И мгла моя, мой друг божусь (III, i)

And my darkness, my friend, I swear

In this chiasmus, two forms of a possessive pronoun “my” unite to form one pairing while the nouns these pronouns modify, “мгла” and “друг,” are linked. Both nouns entail an interesting “mirroring” opposition as one contains female gender while other contains male: through this pair of opposites, the chiasmus contains another mirroring internally. Moreover, the gender opposition calls to mind Solovyov’s mirroring of the two lovers, male and female.

In Poem Forty-three another instance of a chiasmus on a single poetic line appears. In this example, “чем” serves as a pivot between the two mirroring halves:

Скорей со сна, чем с крыш; скорей (V, i)

Rather from a dream than from roofs; rather

As “скорей” balances itself, the two prepositional phrases, both using the preposition “c” and the genitive case, are paired. Moreover, the nouns of these phrases are linked in a comparison, as “rather” indicates preference is given to one over the other. Again, the
significance of the collection’s mirroring motif is underscored in the structure of the chiasmus.

Numerous examples of chiasmi on adjoining lines occur throughout the collection. Disregarding the prepositional phrases, one discovers a chiasmus in Poem Fifteen:

Змеёй гремучей--в песок,  
Гремучей ржавчиной--в купаву. (I, iii-iv)

Like a rattlesnake into the sand,  
Like rattling rust into the waterlilies.

In this chiasmus, the word “гремучий” repeats itself to create one half of the figure while nouns in the instrumental case, “змеёй” and “ржавчиной,” form the other half. While these nouns normally share no semantic affinity, they are linked in this poem, since the figurative snake actually is the boat’s docking chain. These two lines are further united through the parallelism of a prepositional phrase at the end of each line. The motif of the rattling boat’s chain in the first stanza reappears in the poem’s last stanza in the words “бросьте лодкою бряцать” (III, iii) (“stop rattling with the boat”), so that with regard to this image, the initial and final stanzas mirror each other. Once more, part of a chiasmus participates in multiple mirrorings and, as a result, demonstrates on a smaller scale the collection’s various layers of mirroring.
The collection’s following poem, Poem Sixteen, includes the next example of a chiasmus. As in Poem Forty-three, which was discussed earlier in connection with single-line chasms, the chiasmus here involves a comparison:

Одна из южных мазанок
Была других южней. (IV, i-ii)

One of the southern cottages
Was more southern than the others.

In these lines the forms of “ЮЖНЫЙ” are paired while “МАЗАНОК” and “ДРУГИХ” are joined together since “ДРУГИХ” refers to other “huts.” The fact that this poem and Poem Forty-three both contain a chiasmus, which involves a comparison, reveals a mirroring between these poems.

Poem Nineteen contains an additional chiasmus involving sequential lines:

Гипсовую эпопею лепит,
Лепит никем не лепленный бюст. (III, iii-iv)

With a gypseous epic (the moon) molds,
Molds a bust such as no one has made.

The word “ЛЕПИТ” mirrors itself and adjective-noun pairs of “ГИПСОВОЮ ЭПОПЕЕЮ” and “ЛЕПЛЕННЫЙ БЮСТ” balance since both phrases describe the “molding.” The fact that an epic and a bust are both artistic creations further unites these two phrases. The root
“ΛΕΠ,” resurfacing in the second line’s “ΛΕΠΛΕΝННШИ,” echoes the twice appearing “ΛΕПИТ.” As a result, a mirroring series occurs as the repetition of a root links a chiastic pair with a third element within the chiasmus. Moreover, this repeated root is associated with art and creation, which the mirror symbolizes in Pasternak’s world. Interestingly, the first line forms a positive statement, whereas the second, its mirroring partner, is a negative one, so that they appear “reversed” as in a mirror.

In Poem Twenty-four another chiasmus involving art emerges:

О МОЙ ЛИСТ, ТЫ ПУГЛИВЕЙ ЩЕЛКА!
ЧТО ТЫ БЬЕШЬЯ, О ШЕЛК МОЙ ЗАСТЕНЧИВЫЙ?
(III, iii-iv)

Oh my leaf, you are more timid than a
goldfinch!
Why do you struggle, oh my shy silk?

The phrase “О МОЙ ЛИСТ” pairs with “О ШЕЛК МОЙ” while “ТЫ” repeats itself. The former pair contains another chiastic layering, for the order of “my” plus its noun in the first line reverses in the second. This chiasmus within a chiasmus resembles the *mise en abyme* as the structure of the whole is echoed within a part. A connection between “ПУГЛИВЕЙ ЩЕЛКА” and “БЬЕШЪЯ” is found in the fact that a frightened bird may struggle to escape: “БЬЕШЪЯ” may refer to the frightened bird’s beating heart.

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The first of two chiasmi found in Poem Twenty-six resembles the preceding example:

И какую-то черную добычу,
И--с тоскою какою-то бешеной. (II, i-ii)

And some kind of black [chess] king,
And—with some kind of rabid anguish,

In this instance, one finds a chiastic balance between the two forms of "какой-то" while the two nouns "добычу" and "тоскою" unite, both modified by the pronoun "какой-то." Furthermore, this last chiastic pair participates in another chiasmus, whose second grouping involves the other adjectives modifying these nouns, "черную" and "бешеной." Like Poem Twenty-four, this poem has a chiasmus within a chiasmus, so that mirroring upon mirroring is layered or is linked in a mirroring chain: because they mirror each other by sharing this common structure, these two poems extend this mirroring chain further. Poem Twenty-six also interconnects with Poem Twenty-two through this chiasmus. The latter describes Desdemona, the wife of Othello, who evokes the images of "черный" and "бешеный" found in Poem Twenty-six. This poem reveals yet another chiasmus:

Соловьем над лозою Изольды
Захлебнулась Тристанова задороль. (III, iii-iv)
Like a nightingale on Isolde’s vine
Tristan’s coolness choked.

Isolde and Tristan are paired while “яно” and “зволнешь,” the two items respectively representing these characters, are joined together in the chiasmus. Both names have genitive case endings demonstrating their ownership of their respective symbols, the “vine” and “coolness.” The two chiastic examples in this poem further interconnect as both concern literary characters, which emphasizes the mirror’s symbolism of art.

Another example of a chiasmus on a multiple lines of poetry appears in Poem Twenty-nine. In this instance, the chiasmus entails a prepositional phrase, the verb phrase “is no,” and a noun in the genitive case, which alternate:

У прудов нет сердца, бога нет в бору

(II, iv)

There is no heart in the ponds, no God/god
in the forest

The prepositional phrases further link as both denote nature scenes, so that the mirroring here involves semantics as well as syntax: multiple layers of mirroring appear within this line. Furthermore, the last half of the previous line, “На лугах лица нет” (“In the meadows there is no face”), extends as well as alters the chiasmus. That is, the order of noun and “is no” in this line alters in the first
half of the next, "is no" plus "heart" and then returns to the original order of noun and "is no" in the end of the chiasmus.

In the Poem Thirty-one offers an additional example of chiasmus:

Пылают балки и кули,
И кровли гаснут и росят. (III, iii-iv)

Blaze the beams and sacks,
And the roofs become extinguished and wet
with dew drops.

The verbs "Пылают" and "гаснут" unite while "балки" pairs with "кровли," both nouns signifying sections of buildings. These two verbs, associated with fire, denote the opposite actions of blazing and becoming extinguished, so that semantically they manifest the reversal found in mirroring. Incidentally, these two lines are further balanced as the first contains one verb and two nouns while the second has one noun and two verbs.

The following poem in the collection, Poem Thirty-two, offers the next instance of chiastic mirroring:

Туман снотворен, ковыль как мед.
Ковыль всем Млечным Путем рассорен. (VI, i-ii)

The fog is soporific, the feather grass like honey.
The feather grass is scattered like the whole Milky Way.
"Ковыль" repeats itself and the noun-adjective "Туман создан" mirrors "Млечным Путем рассорен" in this chiasmus. The latter grouping is further linked as celestial phenomena—mist and the Milky Way. Moreover, feather grass and the Milky Way, found on the earth and in the heavens, resemble one another, so that the earth and sky appear to mirror each other. This example evokes the blending of the physical and the spiritual, or the actual and the ideal, found in Solovyov's philosophy.

The series of chiasmi continues with the next poem in the collection, Poem Thirty-three, which also links together the earth and heavens, i.e., God, through the chiasmus:

И рожь горела в воспаленьи,
И в роже пух, и бредил бог. (II, iii-iv)

And the inflamed rye burned
And down was in the erysipelas, and God raved.

The order of subject, verb and prepositional phrase in the first line reverses order in the second to form the chiasmus. The prepositional phrases are further linked semantically since inflammation is one of the symptoms of erysipelas.

Prepositional phrases appear in a later chiasmus in the last lines of Poem Thirty-six:

Знаю только: в сушь и в гром,
Пред грозой, в июле--знаю. (XI, iii-iv)
I only know: into the drought and thunder,
Before the thunderstorm, in July—I know.

In this case, the instances of “я знаю” balance each other and the two sets of prepositional phrases mirror each other. The prepositional phrases “в гром” at the end of the first line and “пред грозой” at the beginning of the second line are linked semantically as well.

Another chiasmus surfaces in Poem Thirty-eight:

Я их, как будто это ты,
Как будто это ты сама, (II, i-ii)

I [love] them, as if they were you,
As if it were you yourself,

The appearances of “Как будто это ты” pair while the pronominal forms “я” and “их,” and “сама” balance. Interestingly, the two halves of the chiasmus interconnect since “you” involves three of the four mirroring components: as such, the halves of the chiasmus extend the figure’s mirroring by mirroring each other.

A mirroring relationship evolves between the next two poems in the collection regarding the figure of chiasmus. Poem Thirty-nine opens with these lines:

Как усыпительна жизнь!
Как откровенья бессонны! (I, i-ii)

How soporific is life!
How sleepless are revelations!

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Two adjectives dealing with sleep, “успительна” and “бессонны,” form one half of the chiasmus while two abstract nouns create the second half. The paired adjectives in the chiasmus have opposite meanings, i.e., “soporific” and “sleepless,” thus, demonstrating a mirroring reversal. A similarly constructed passage using some of the same vocabulary is found in the collection’s next poem:

Как усмпительно—жить!
Как целовать—бессонно! (III, iii-iv)

How soporific it is to live!
How sleepless it is to kiss!

In this poem adverbs replace the previous poem's adjectives and infinitives are substituted for the nouns. The only major change in vocabulary between the two poems consists of replacing “revelations” with “to kiss.” In the semantic link here, love offers revelations just as love—and rejection—enlightened Pasternak in real life. Moreover, the two poems’ chiasm, by mirroring each other, expand the figure’s mirroring into a series of mirrorings. The kiss itself is also a “mirroring” and further enhances the use of the mirroring motif here.

Another poem, Poem Forty-two, also contains a mirroring series involving a chiasmus:

Бездонный день—огромен и пунцов.
Поднос Шелони—черен и свинцов. (IV, ii-iii)
The bottomless day is enormous and crimson.  
The tray of the Shelon River is black and leaden.

The chiasmus in the second halves of these lines consists of pairing two adjectives describing color, "пунцов" and "черен," and two adjectives, referring to mass and weight, "огромен" and "свинцов." Moreover, "свинцов," which also means the color "dull gray," unites with the other half of the chiasmus and, as a result, extends the chiastic mirroring.

Poem Forty-seven offers the cycle's final example of a chiasmus between subsequent lines:

С куста за хлеб, к крестьянам,
То к нашему стеклу, с дерев. (V, ii-iii)

From the bush beyond the barn, to the peasants,
Now to our windowpane, from the trees.

The prepositional phrases beginning with "с" mirror each other and, furthermore, both incorporate botanical words. The objects of the prepositional phrases beginning with "к" also pair, and the repetition of this preposition emphasizes forward motion--to places associated with human beings or where they live. The prepositional phrase "к стеклу" denotes the glass of a window, which in Poem Five is the point of contact between the poet and nature. Thus, the connection
between humanity and nature seen in the chiastic pairs finds further expansion through the motif of the window.

Just as the collection includes numerous examples of chiasmus between subsequent lines, it also holds many examples of chiasmi on separated lines. This type of chiasmus, henceforth referred to as "deferred chiasmus," can occur between lines which are not consecutive or lines which are consecutive but separated by stanzaic divisions. Consequently, deferred chiasmi link different stanzas, and, thus, contribute to the thematics of mirrored unity in Cестра.

Poem Six, the quintessential mirroring poem, reveals the study’s first example of a deferred chiasmus:

Казалось бы, все колодий залил (IV, iii)
Зеркальная всё б, казалось, наклынь (V, i)

It seemed collodion flooded everything

A mirroring flow [poured over] everything, it seemed

The order of “казалось бы, все” of the first line is reversed in order to “все б, казалось” in the second. This chiasmus expands further to create another mirroring, for these two phrases alternate with another pair, the words “колодий” and “зеркальная,” again a series or layering of chiasmi occurs. The latter group also unites semantically since both are associated with the mirror. Here both
mirror imagery in addition to the mirroring structure of the chiasm
reinforce each other. Appearing at the line end position, "залива" and
"нахлынь," words associated with liquids, underscore the link
between these two separated lines as well as emphasize the fluidity
of the mirror's reflection.

In the collection's next poem, Poem Seven, epithets for the
branch create another deferred chiasmus:

Огромная, близкая, с каплей смарагда
(I, iii)

Родная, громадная, с сад, а характером
(II, iii)

Enormous, close, with a drop of emerald
Related, huge, as large as the garden, but in character

The order of these epithets, all adjectives, creates a chiasmus, for
"Огромная" resembles "Громадная" phonetically and semantically,
and "близкая" links semantically with "родная." The prepositional
phrases with "с" following the epithets stress the interconnection of
these two lines, which intersect across several poetic lines.
Noteworthy here is the fact that the next line of the poem entails the
words "second mirror," which I have linked to Ivanov's study of
Solovyov's mirroring lovers.
The phrase "на чашечку с чашечки" ("from cup to cup") in Poem Seventeen contributes to an example of layered mirroring:

Бежала на чашечку с чашечки (I, iii)

На чашечку с чашечки скатываясь (II, i)

Ran from cup to cup

From cup to cup rolling down

The phrase repeats itself while the verb forms "бежала" and "скатываясь," indicating motion, create the other half of the chiasmus. The imagery of two flowers or "cups," two separate entities of the same type, emphasizes the mirroring motif in this poem. They, moreover, resemble two lovers, a comparison which is further reinforced by the words "целующихся" (III, iv) ("kissing") and "из рылец" (IV, iii) ("from the stigmas"). These flowers call to mind Solovyov's notion of lovers as mirrors, who were also linked with the immediately preceding example of a deferred chiasmus.

The next example of a deferred chiasmus involves a single line repeated in different word order in Poem Twenty-seven:

Гроза, как жрец, сожгла сирень (I, i)

Гроза, сожгла сирень, как жрец. (II, iv)

The thunderstorm, like a pagan priest, burned the lilac
The thunderstorm, burned the lilac, like a pagan priest

"Как жрец" and "сожгла сирень" of the first stanza reverse order in the second stanza to form the deferred chiasmus. The placement of "гроша" in the initial position of both lines prompts the reader to see the chiasmus between these two lines across the stanzaic divide. In this instance another divide, that between nature and humanity, is crossed through the pairing of lilac and a priest.

In Poem Thirty-two two examples of deferred chiasmus are found. The first involves a comparison between the steppe and a seascape:

Безбражная степь, как марина, (I, ii)

Примолкла и взмокла безбражная степь,

(II, iii)

The boundless steppe, like a seascape

The boundless steppe fell silent and was drenched

Here, the repetition of "безбражная степь" forms part of the chiasmus while the words "марина" and "взмокла" form the other part. That is, the latter pair unite semantically since fog and seascape both involve moisture in contrast to the literally dry steppe, the other half of the chiasmus. The latter pair is further bound by
the fact that fog, although it can occur anywhere, frequently appears along the seashore. Again, a chiasmus unites across a stanzaic divide.

This poem’s second deferred chiasmus links the first and second to the last stanzas together:

Вдыхает ковыль, шуршат муравьи
И плывает плач комаринный. (I, iii-iv)

Плыл Плач Комаринный, Ползли Мураши,
(IX, iii)

The feather grass sighs, the insects rustle
And the mosquito cry floats.

The Mosquito Cry Floated, The Insects
Crawled

“Мураши” repeats itself in this chiasmus, whereas “плывает плач комаринный” pairs with “Плыл Плач Комаринный.” This latter grouping entails a shift in vocabulary from indeterminate to determinate motion with the different verb forms of “float” as well as from present to past tense. Pasternak, therefore, links present time with the past. The second passage, with its capital letters, creates an air of “reverence,” perhaps toward the Old Testament, which is echoed in “в Начале” (IX, ii) (“in the beginning,” the opening words of the Old Testament) and later in “трехопаденья” (X, ii)
"fall/the Fall"). Here the poet and the beloved mirror another pair from an earlier time--from the Old Testament--Adam and Eve.

The collection's next two poems present other examples of deferred chiasm. In Poem Thirty-three a chiasmus emerges uniting consecutive lines separated by a stanzaic division:

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Еще я с улицы за речью
Кустов и ставней--не замечен; (V, iii-iv)
Заметят--некуда назад: (VI, i)
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From the street, for the talk
Of bushes and shutters I still--was not noticed

[If they] notice--there's no retreat for me:

"Замечен" and "заметят" unite through their common stem of "замет-", "notice." With the paired phrases "с улицы" and "некуда назад," the former refers to motion away from a place while the latter refers to backward motion or, rather, the negation of backward motion. As a result, the latter reinforces the former semantically.

Poem Thirty-four contains another example of a deferred chiasmus:

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У вас в окне; (I, ii)
Когда за окнами у вас (II, ii)
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In your window

When beyond your windows

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In this instance the word order of "γρας" and "οξό" in the first line is reversed in the second. Interestingly, the second half of the chiasmus appears as an extension of the first through the shift to the plural of "window" and the change from a preposition denoting a specific location, "in," to a preposition signifying location past some sort of boundary, "beyond." The window, used by the poet to observe nature in Poem Five and, thus, unite with it, is again associated with the transcendence of space as found in "beyond." Similarly, the division between stanzas is transcended through this deferred chiasmus.

Poem Thirty-six contains a deferred chiasmus involving cherries, whose connection with eyes was mentioned earlier in this chapter:

Но в чайной, где черные вишни (II, i)
Заливает черным чаем. (III, iv)

But in the tearoom, where black cherries
Quenches with black tea.

"Чайной," a room where tea is served, and "чаем," tea, form one half of the chiasmus through the repetition of their shared root while the repetition of "черный" creates the second half. Perhaps, the black tea was made from black cherries or served with black cherry jam, which would further strengthen the tie between these two lines.
This example entails another type of mirroring, i.e., the cherries resembling eyes, as discussed earlier in connection with nature's ability to see and the beloved's linkage with nature.

In the collection's lengthiest poem, Poem Thirty-nine, a deferred chiasmus joins widely separated stanzas:

Πρισοκший к жарким лбам (VIII, iii)

И на лоб по жаре (XVIII, i)

Was sticking to the hot brows

And on the brow in the heat

The common root denoting "heat" in "жарким" and "жаре" unites these words in the chiasmus, whereas the repetition of the word for brow in "лбам" and "лоб" creates another pairing. In opposition to the singular-plural shift in the deferred chiasmus of Poem Thirty-four, here a noun, "brow," shifts from the plural to the singular. This movement from singular to plural and plural to singular in these two poems results in another mirroring structure, so that again a chiasmus expands in a series of mirrorings. Thus, these deferred chiasmi unite not only separate stanzas within a poem but also separate poems within the collection.

The list of deferred chiasmi in Сестра continues with an example from Poem Forty-three:
И пахло винной пробкой (V, iv)

И винной пробкой пахли (VII, iv)

And there was the smell of wine cork

And [the days] smelled of wine cork

A chiasmus is formed through the repetition of forms of "пахнуть" in the past tense and the phrase "винной пробкой." Scent seems to be particularly crucial to this poem, for the root "пах" also occurs thrice (in the past tense verbal forms "пахла," "пах" and "пахли") in the sixth stanza, which physically separates the two lines of the chiasmus. As a result, these three stanzas unite in their shared verbal forms involving the root "пах."

The final examples of deferred chisami are found in Poem Forty-seven. The first of these involves nouns denoting botanical life:

В траве, на кислице, меж бус (II, i)

Что кислица--травой трава (VI, iii)

In the grass, on the sorrel, between the beads

That sorrel--has no taste [literally the grass is like any grass]

In this instance the general term for grass "трава" repeats to create one half of the chiasmus, whereas a particular plant's name,
"Кислице," repeats to form the second half of the figure. The repetition of "трава" in the second line creates a phrase which semantically has no reference to grass yet builds upon the repetition of this word in the chiasmus.

The poem’s second stanza contributes to another deferred chiasmus:

Брильянты, хмурясь, висли (II, ii)

Дрожание. На веках висли
Брильянты, хмурясь. (VII, ii-iii)

Diamonds, frowning, hung

Trembling. On the eyelids hung
Diamonds, frowning.

The repetition of the words "брильянты, хмурясь" pair in this chiasmus while the repetition of the verb "висли" creates a balance. One could argue that the two halves of the chiasmus actually link semantically through the words of "хмурясь" and "висли," for a frowning person’s countenance “hangs.” Hence, another instance of a chiasmus involving layered mirroring occurs. Moreover, a frowning person may recourse to weeping tears, the “diamonds” in this poem.

Poem Forty-seven adds a unique example to the list of deferred chiasm, an example, which, in fact, spans not stanzas but poems. Its first half is found in Poem Thirty-four in "Бреди не час,
He Bex,” (III, vii) (“Trudged not an hour, not a century,”) which unites with the line “He Bex, He час пьют моллюск” (VIII, iii) (“Not a century, not an hour swim the molluscs”) in Poem Forty-seven. The order of “He час, He век” found in the first poem reverses in the second and, thus, links the two poems together. Moreover, the verbs of these lines, verbs denoting motion, are placed before the first chiastic half and after the second and, thus, further extend the chiasmus. These verbs diverge, however, with regard to time as the first verb is in past tense and the second in present. This shift in tense may denote the linkage of different eras as found earlier in the deferred chiasmus in Poem Thirty-two. As the other components of this chiasmus spanning poems also refer to time, time--both past and present--appears united in this example.

This unique deferred chiasmus in addition to the collection’s various chiasmi demonstrates the extent to which mirroring permeates Сестра. This study demonstrates thirty-two examples of chiasmi in twenty-two poems or in forty-four percent of the collection: thus, chiasmi permeate the collection. Moreover, eight poems or sixteen percent of the collection have more than one chiasmus. Many of the collection’s chiasmi also expand to include further mirrorings, so that various layers or chains of mirroring unite
the collection and further underscore the significance of the mirror and its symbolism.

iii.

The Mirroring of Words and Roots

Like most poetry, Cецтpa contains a large number of repetitions on the level of words. Pasternak, in this collection, incorporates the repetition of roots in addition to word repetitions. Both types of repetition entail doubling, twins so to speak, which balance each other as does an image and its reflection in the mirror. Thus, these types of repetition further enhance the mirroring motif and its philosophical and thematic symbolism. This study will examine three forms in which word and root repetitions appear in Cецтpa: simple repetitions involving ring constructions on a single poetic line or within a single stanza; repetitions involving a noun plus preposition plus the noun’s repetition, henceforth referred to as “object-after-object” repetition; and a noun and its repetition joined by the conjunction “and.” The latter two types illustrate the motif of mirroring in a sequence since they themselves entail a sequence of objects.

The initial and final words of a single line of Pasternak’s poetry at times consist of the same word as found in Poem Thirteen:
Along the clouds a boat went. Along

Here a ring construction involving the word "ВДОЛЬ" creates a mirroring between the line's beginning and end. Moreover, the word's repetition results in an enjambment in which the repeated word is separated from the rest of its sentence appearing on the next line. With this enjambment, the repetition bridges or links the first sentence with the second, so that its mirroring forms a chain uniting across sentence boundaries. Moreover, earth and sky join together in this line as seen in the boat's passing through the clouds' reflections on the water. Thus, this poetic line contains mirroring imagery along with mirroring through word repetitions. The same type of construction, including the enjambment, appears in Poem Forty-three and was earlier discussed as an example of a chiasmus on a single line: "Скорей со сна, чем с крыш; скорей" (V, i).

Another instance of word repetition appears in Poem Forty-two in a line describing faces:

Лицо лазури пишет над лицом (I, i)

The face of the azure sky blazes above the face

This example, however, differs from those examined above, for the same word is repeated in the first and last positions with case
endings creating a slight difference. Therefore, word stems remain unchanged, whereas grammatical function changes. This combination of similarity and difference underscores the fact that two similar yet distinct faces reflect each other in an arrangement that echoes the balance of Solovyov's mirroring lovers. Moreover, the ascending-descending relationship found in the philosopher's ideal love seems indicated here by the fact that one face is in the sky and the other on earth. The "АИЗО АСУРИ," blazing above, refers to the sun in a blue sky, whereas the second face's identity is more elusive. In conjunction with the poem's next line, "НЕДЫШАЩЕЙ ЛЮБИМЦУМ РЕКИ" ("of the non-breathing favorite of the river"), this face may refer to that of one drowned. Since many Shakespearean themes are found in СЕТРЯ, the face in the river may refer to Ophelia, who appears twice earlier in the collection, namely in Poems Twenty-two and Forty-one (V, iv), the poem immediately preceding the one examined here. Thus, the face of Ophelia, either below or on the water's surface, mirrors the face of the sun above. Moreover, these first two lines of the first stanza reappear in the poem's final two-line stanza, so that a ring construction is formed: the line containing mirroring images is also mirrored at the poem's conclusion.

In addition to this type of repetition, СЕТРЯ contains word or root repetitions which contribute to ring constructions across a stanza.
or stanzas. For example, the first stanza of Poem Six, the main mirroring poem, begins and ends with the word "трюмо:"

В трюмо испаряется чашка какао
Качается туль, и--прямой
Дорожкой в сад, в бурелом и хаос
К качелям бежит трюмо.

In the mirror evaporates the cup of cocoa
Sways the tulle, and--on a straight
Path to the garden, to the fallen wood and chaos
Toward the swings runs the mirror.

This stanza’s beginning and end mirror each other through the very word “mirror,” so that the poet once more succeeds in layering the mirroring motif. The swinging tulle and the swings with their mirroring movement, as previously noted, further contribute to the mirroring multiplicity in this stanza.

Another repetition spanning a stanza is found in Poem Eight. This example, however, involves not a word repetition but that of a root:

У капель--тяжёсть запонок,
И сад слепит, как плес,
Обрызганный, закапанный (II, i-iii)

The drops have the weight of cuff links,
And the garden blinds, like the surface of a river
Splashed, spotted

In this instance, the root “kap” appears in the first word of the first
line, "капель," and in the last word of the third line, "закапанный," to create of ring construction involving these three lines. The fact that the garden blinds, like a river's surface, reveals another mirroring as this surface's "blinding" is the result of a reflection. In this example, moreover, nature and humanity interconnect through the similarity between raindrops and cuff links created by the metaphor.

A complex mirroring structure linking different stanzas revolves around the root "бел-" in Poem Twelve:

Что желтелый белый свет  
С тобой--белей белила (II, iii-iv)

И мгла моя, мой друг, божусь,  
Он станет как-нибудь  
Белей, чем бред, чем абажур,  
Чем белый бинт на лбу! (III, i-iv)

That a yellowed white light  
with you--becomes whiter than whitewash

And my darkness, my friend, I swear,  
It will somehow become  
Whiter than delirium, than a lampshade,  
Than the white bandage on a forehead!

The ring construction in this poem consists of the repetition of "белый" in the first and last lines listed here. Moreover, a pattern of "белый," "белей," "белила," "белей," "белый" evolves, so that "белила" becomes the axis for a mirroring of other two words containing the root "white." The first line of stanza three, as
previously stated, provides a mirroring structure through its chiasmus. Hence, the mirroring of “white” engulfs the chiastic mirroring.

Also common is another type of word repetition involving a noun and its repetition with a preposition separating the two—the object-after-object repetition. In the poem “ВОЛНЫ” (“Waves”) from ВТОРОЕ РОЖДЕНИЕ (Second Birth) the phrases “образ входит в образ” (“image enters image) and “ПРЯМЕТ СЕЧЕТ ПРЕДМЕТ” (“object slashes object”), which call to mind a Cubist collage of layered images, parallels the object-after-object repetition, or the layering or linking of objects, studied here. The preposition in such a repetition serves as the axis for the pair’s mirroring and may result in differences in grammatical case between the two noun forms. Poem Fourteen contains an example of this type of repetition in the expression “ПАЯК ПАЯМ” (I, iv) (“fits together”). Literally, this passage means “a share for a share.” This term itself carries a sense of two paired, balanced entities, similar yet distinct like an image and its reflection. Furthermore, the noun’s shift from the nominative singular to the dative plural entails a balance of seemingly unequal parts and, thus, corresponds with Pasternak’s notion of part equaling whole.

10 B. Gasparov 56-7.
Another example of object-after-object repetition is found in Poem Twenty-nine in the phrase "ночь за ночью" (I, iii) ("night after night"). Here, the preposition "за" serves as an axis for the repetition of "ночь" in its different case forms. Semantics contribute to the mirroring sequence in this phrase because "night after night" entails a sequence of similar "objects," that is, nights. Poem Thirty-nine contains yet another example of a mirroring sequence pivoting on the word "after," "горсть за горстю" (XXII, iii) ("handful after handful").

Poem Thirty-two reveals an example of object-after-object repetition in the phrase "вулкан на вулкане" (II, ii) ("volcano on volcano"). This phrase, used to describe haystacks lined up "with the clouds," contains the repetition of "вулкан" in different cases with "на" as a pivot. Thus, here are stacks and volcanoes in rows, one after the other in a series, so that these parallel series of images mirror each other. This example creates another mirroring linkage, an intertextual one, because it reminds one of the volcano image in another poem involving clouds, Mayakovsky's "Облаках в штанах" ("The Cloud in Trousers"). The combination of volcanoes, haystacks, and clouds in Pasternak's poem, moreover, serves as another example of earth and sky, the physical and heavenly, intertwining.
Poem Sixteen contains another object-after-object construction, yet in this instance both noun forms are modified by prepositions: "из ночи в ночь" (III, iii) ("from night to night"). This example involves motion away from something, as the preposition "из" and the genitive case designate, and motion to something, as "в" and accusative case denote. Both of these objects are "nights" albeit different ones, two similar yet distinct units of time. Moreover, the change from night to night entails a sequential pattern—or mirroring series—as found in the earlier example involving night in Poem Twenty-nine.

This movement from an object to a similar one recurs in the next poem, Poem Seventeen, in the phrases "на чашечку с чашечки" (I, iii; II, i). As previously mentioned, these phrases contribute to the formation of a chiasmus. In addition, the poem's two flowers serve as the mirroring basis for this transfer from one object to its "twin." Because this passage appears twice, it results in another level of mirroring: the drop moves from one flower to another and then reverses its motion from the latter back to the former in a mirroring movement. This mirroring movement underscores the "exchange" of the drop between the two flowers as well as the exchange or reciprocity between the two lovers, whom the flowers symbolize.

Movement from an object to a similar one is also found in Poem
Forty-three in the phrase “от тучки к тучке” (IV, iv) (from cloud to cloud). In this passage night moves from cloud to cloud, so that again two similar yet distinct items form a sequence.

Сестра contains other types of word repetitions, e.g., mirroring sequences, pivoting on the conjunction “and.” For example, in Poem Eighteen the reader finds the line “тубы и губы на звезды выменить” (II, iv) (“to trade lips and lips for stars”). In this case, the word “тубы” has “и” for an axis, so that the phrase emphasizes the lips of two lovers—themselves a mirroring pair. While the repetition of “тубы” is balanced via the conjunction, this passage contains yet another balance, the exchange of these sets of lips for stars. With these exchanged images, the poet incorporates various other exchanges and interconnections, such as that between humanity and nature and that between earth and the heavens.

Another mirroring sequence via “и” appears in Poem Twenty-eight in the phrase “гостят и гостят” (I, iv) (“they visit and visit”). In this poem, the root “гост-” (“guest”) is echoed later in the next stanza’s second line with its “гостиной” and “гостей.” Thus, the phrase itself contains a mirroring sequence in addition to contributing to a larger mirroring sequence spanning stanzaic divisions. In this complex structure, one mirroring sequence develops into another just as mirroring on one level reinforces
mirroring on other levels: mirroring through word repetitions emphasizes the significance of the mirroring motif throughout the collection.

iv. The Mirroring of Phonemes and Morphemes

By creating mirroring structures involving phonemes and morphemes, Pasternak emphasizes the significance of the mirroring motif on the most minute level of the language: even the smallest of language units echoes the semantics of mirroring in Pasternak’s art. This study examines numerous phonemic/morphemic repetitions which form mirroring patterns throughout Češťa. The mirroring of phonemes as researched by Pomorska and discussed in this study’s introductory chapter will be used as a basis for this examination. This mirroring includes both vowel and consonant repetitions together. Because this section serves the sole purpose of demonstrating that mirroring occurs on all levels in the collection, I

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11 In an attempt to simplify, I will address both phonemic and morphemic mirroring together without attempting to distinguish between the two and, henceforth, will use exclusively use the term “phonemic” for both.

12 While Pomorska’s study concerns only phonetic mirroring, I here examine both phonemic mirroring, as found in palindromes, as well as phonetic mirroring and alternate between the two as needed in the study.
will limit the number of examples listed here as needed for sufficient evidence rather than conduct an exhaustive survey.  

With regard to phonemic mirroring, the palindrome serves as the most common form in general and is found in *Cестра* in particular. A palindrome is defined as a word which "remains the same if read backwards," so that if divided, its two parts mirror each other. In Poem Fifteen Pasternak uses the word "ишшущий" (III, ii) ("searching" "or "the one who searches"), which appears as a "phonetic" palindrome, "ishchushchi." This example bears particular significance because of its inclusion in the phrase "ишшущий обръщет" ("the one who searches will find") within the poem, a phrase echoing the Biblical passage "seek and ye shall find" (Matthew 7:7). This phrase not only reinforces the Biblical motifs prevalent throughout this collection, but also includes a mirroring structure on the philosophical level. In other words, to the one who moves outside him- or herself, i.e. seeks, an answer will come. Thus, mirroring motion here underscores mirroring on the level of phonemes. In contrast to this example, a simpler palindrome appears later in the cycle in Poem Twenty-five in the phrase "Так--шабаш" (II, i) ("There--the end of it").

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13 For studies of general phonemic repetitions in the collection, see the studies by Vukanovich, Plank (*Pasternak's*), Meyer, and Nilsson ("Life").

14 Baldick 158.
Another palindrome is found in Poem Thirty-nine in the genitive plural noun form "ре́бер" ("ribs"). Although the vowel in the syllable "ре́б" is "yo," not "ye" (as in its nominative case form "ре́бrophy"), a mirroring occurs with regard to orthography. An examination of lines of the poem reveal this palindrome’s role in further mirrorings:

Переплет, непной обвал
Балок, ре́бер, ре́льс и шпал. (II, v-vi)

Binding, a chain collapses
Of beams, ribs, rails and railroad ties.

Interestingly, the combination of "ре-" in "ре́бер" appears in the previous line’s "переплет" ("binding") and then again in that line’s "ре́льс" ("rails"). In fact, since "ре́бер" is followed by "ре́льс," the reader sees another level of mirroring linkage between these two words through the pattern "ре-," "е́р" and "ре-." The order of "ре-" is reversed in the same word and then reversed back to its original order in the following word. These words are, moreover, bound semantically, for "ре́бер" evokes an image of human ribs and the "ribs" of railroad ties. In connection with human ribs, this example calls to mind Poem Thirty-two with its references to Adam and Eve--Adam’s rib was used to create Eve. Just as the branch is the
metonymic representation of the garden, Eve is an "extention" of Adam: "part" equals "whole."  

Although examples of phonemic mirroring thus far have involved all the phonemes in a word, that is, they are palindromes, other examples of mirroring may include only part of a word's phonemes. In Poem Two the word "προτορια" (VI, i) ("beat, knock") contains a mirroring structure. In other words, "-ροτόρ-" contains a mirroring involving "-ρο-" and its reversal to "-ρ-" with "-τ-" as an axis. The action of beating or knocking involves a forward and reversed movement—a mirroring movement—which reinforces the phonemic mirroring found here. Furthermore, Poem Two, as previously discussed, contains variants of **mise en abyme** with these mirrorings on various levels—the narrative and phonemic—strengthening and, in fact, mirroring each other.

In Poem Six another phonemic mirroring occurs in the "-ολλο-" of the word "κολλοδια" (IV, iii) ("collodion"), a word previously linked with mirroring imagery in addition to a chiasmus: the phonemic mirroring here echoes the image of the mirror. A similar phonemic mirroring appears in "-άννα" in the word "οσάννα" (IV, i) ("Hosanna") in Poem Nine.

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15 O'Connor. *Boris* 46.
Phonemic mirroring extends beyond word boundaries, for this mirroring may unite phonemes across such boundaries. In Poem Two the clause "солнце есть" (III, iii) ("there is sun") contains a mirroring in "-ие есть" if one considers that "у" results from a combination of the consonant phonemes "t" and "s," "тс ест'." The sun in this phrase recalls the poem's earlier instance of sunlight and glass shards--the poems--which reflect sunlight in a mirroring effect. Thus, the phonemic mirroring echoes the mirroring motif as a symbol of art.

Phonemic repetitions connect not only words but also stanzas as the word "год" (I, iii; V, iv) ("year") in Poem Sixteen demonstrates. In the passages "Былые годы за посл" ("one such year worse than past ones") and "Хоть год не посл" ("although a year has passed") forms of the word "год" is followed by the phoneme combinations "за" and "по-." In the first instance the order is "за по-" while it reverses in the second to "поza-." This mirroring of sound sequences demonstrates that the smallest language units can link larger components, e.g. stanzas, together. The mirroring of "years," furthermore, underscores the linkage of time, as found in the deferred chiasmi in Poem Thirty-two as well as in Poems Thirty-four and Forty-seven, in Pasternak's world.
Poem Forty presents another example of phonemic mirroring in the phrase "город с дороги" (IV, ii) ("the city from the road"), namely the pattern "город с дорог-". In this case, the phonemic mirroring emphasizes the semantic linkage between these words which involves the movement from one to the other.

As in Pasternak's poetry, phonemic repetition plays a key role in a phenomenon common in Russian phonology, *polnoglasie*. *Polnoglasie* involves changing the Common Slavic TorT formula, i.e. CVCC, where the second consonant is an "l" or "r" and the first and third are any combination of consonants, into CVCVC through the lengthening and repetition of the vowel. Thus, *polnoglasie* creates a mirroring structure. This phenomenon can be seen in the Russian word "город" versus the Old Church Slavonic form "градъ" and "дорог" versus "драгъ." Thus, the complex example discussed in the previous paragraph contains mirroring structures—not created by the poet but occurring in the Russian language through *polnoglasie*—within a mirroring structure, i.e., multiple layers of mirroring within a single phrase. The poet, however, with his futuristic roots (hence texture-oriented approach to poetry) was most likely aware of the fact that *polnoglasie* offers a mirroring structure.

Another example of *polnoglasie* appears in Poem Eight in the phrase "замокшая воробышком" (I, iii) ("having gotten wet like a
little sparrow”). *Polnoglasie* is found in “вороб.-.” A mirroring, moreover, occurs between these two words insofar as the first word’s consonants of “М,” “К,” “Ш” are found in reversed order in the latter with “вороб.-” in between the two sets. On a larger scale, the little sparrow refers to or “mirrors” his beloved, his “second mirror” according to Ivanov’s theories.

Another common structure in the Russian language further contributes to phonemic mirroring in this collection. Specifically, the repetition of “-оре” found in the genitive case masculine and neuter adjective endings appears in *Cecrpa*: although this pattern would most likely occur in any Russian poet’s work, it bears particular significance in conjunction with the other instances of mirroring in this collection. This structure is found in Poem Two in the phrase “много из того” (IV, iii) (“much of that which”). Here, the genitive case “того” provides “-оре,” which echoes “-оре” in “много” with “из” functioning as an axis. Moreover, this “-оре” itself is a mirroring of the same vowel with “т” as an axis. (This mirroring is not only phonemic but also phonetic as the stressed and unstressed forms of “о” alternate.) Again, one finds a phrase which contains mirroring structures within another mirroring structure. These structures are engulfed by further mirroring in the fact that this particular poem discusses the writing of the collection itself to form an example of
mise en abyme. In general, while phonemic mirroring do not alone carry great significance, they do further emphasize the extent with which mirroring permeates this collection as well as accentuate the various mirroring on all levels within this collection. Moreover, phonemes contribute to mirroring on another level not yet examined in this study, mirroring involving rhyme.

v.

Mirroring in Rhyme

In addition to more traditional rhymes, Pasternak incorporates a variety of modernistic rhymes which at times include the rhyming of roots, syllables, or phonemic clusters. For example, in the first and third lines of the third stanza in Poem Seven, the words “пoмe” ("wineglass") and “пoмит” ("cry" or "snivel") rhyme through the syllable “пom.” This rhyming solidifies these words’ semantic relationship since the branch is crying, because it has been imprisoned in the wineglass. These inexact rhymes expand the number of mirroring opportunities in the collection as they contribute to mirroring in rhyme schemes, as do more traditional rhymes, as well as contain phonemic mirroring similar to those discussed above.
Although Pasternak uses a wide variety of rhyme schemes in Cестра, he favors the patterns ABAB or AbAb. The varied use of schemes often shifts from poem to poem, but most, albeit not all, poems follow an orderly scheme throughout. This study will survey the collection for rhyme schemes involving a mirroring within a stanza such as ABBA, AbbA, aBBa, or abba. I limit the study to masculine and feminine rhymes, as opposed to the dactylic, for two reasons. First, masculine and feminine rhymes number far greater than dactylic rhymes. Second, and more importantly, masculine and feminine rhymes form a balanced pair of mirroring opposites, as their names suggest, for the former entails an unstressed-stressed pattern, whereas the latter entails its opposite, a stressed-unstressed pattern.

The ABBA, etc. pattern may be found in a single stanza within a poem. For example, in Poem Thirty-eight the rhyme scheme of the fifth stanza follows the ABBA pattern: "мьс-", "-он-", "-он-", "мьс." The collection's next poem, Poem Thirty-nine, contains another example of a single stanza with a mirroring rhyme scheme. The mirroring structure of abba can be found in the twenty-second stanza: "-оч-", "-ост-", "-о(ρ)ст-", "-оч-." The third component, the word "торстъю," furthermore, contributes to another mirroring structure, the object-after-object structure found in "торстъ за
As a result, a mirroring sequence extends into another such sequence on a different level.

The next example of a mirroring rhyme scheme appears in the fourth stanza of Poem Forty-two in the pattern ABBA in "-ки," "-дёв," "-дёв," and "-ки." Interestingly, the middle rhymes of "-дёв" appear in words creating a chiasmus as discussed earlier: "огромен и пунцов . . . черен и свинцов." Here words used to create a chiasmus join together in yet another way and, thus, enhance their interconnection and their semantic linkage as words denoting colors.

The final example of the ABBA rhyme scheme is found not in a single stanza but in several stanzas of Forty-six. Specifically, the first three stanzas carry the pattern AbbA, AccA, DeeD. Along with the alternation of rhymes, the pattern alternates masculine and feminine rhymes, so that all three stanzas follow a mirroring of masculine, feminine, feminine, masculine. The rhymes of these stanzas are as follows: "-ва," "-ед-," "-ед-," "-ва;" "-мон-," "-мон-," "-ва;" "-зи-," "жер-," "-жер-," "-зи." While the poem continues with a different rhyme scheme, the first four lines of the seventh stanza revert back to the mirroring pattern, ABBA, limited to masculine rhymes only: "-ит," "даль-," "-даль-," "-ит." These various mirroring rhyme schemes echo the mirror itself, a visual form, through the repetition of sounds, an audial phenomenon.
Mirroring structures can be found in rhyme schemes that do not follow the ABBA, etc., pattern. In Poem Nineteen the following scheme is found: AbAb, CdCd, bEbd, fGfG, hIhI, kLkL. The pattern of odd line masculine and even line feminine rhymes of the first two stanzas switches to that of odd line feminine and even line masculine in the rest. These two patterns mirror each other, so that masculine, feminine, masculine, feminine becomes feminine, masculine, feminine, masculine. This reciprocal alternation is strengthened by the fact that the feminine rhymes in the first stanza of each pattern, the first and third stanzas, share the same rhyme element "-ẹną." In general, the masculine-feminine alternation bears particular significance in this poem, which describes the lovers' attendance of a public meeting early in the love affair—perhaps one of their first social events as a pair. Poem Forty-nine contains a similar pattern in its first two stanzas: AbAb, cAcA. Again, the pattern masculine, feminine, masculine, feminine becomes feminine, masculine, feminine, masculine. A single masculine rhyme, "-ẹịa," appears throughout these stanzas which strengthens the reciprocity between them.

A particular rhyming element can create by itself a mirroring structure as it alternates between masculine and feminine rhyme positions. In Poem Thirty-six the rhyme of "ẹịa," feminine in the
second and fourth lines of the third stanza, reappears as masculine in the first and third lines of the eighth stanza. Not only does the rhyme shift from masculine to feminine but it also switches from even to odd lines in the poem. The "ча-" of the third stanza's fourth line appears in "черным чаем," which has already been linked to other mirrorings, a chiasmus involving "чайной" and "черные," and cherries and dark eyes.

Poem Thirty-nine has two examples of rhyming elements which appear in both masculine and feminine rhymes. The rhyme element "жий-" in the masculine rhyme of the first and third lines of the first stanza reappears in the feminine form on the first and third lines of the ninth stanza. Incidentally, three of the words containing these rhyming elements, "жизнь" ("life"), "размозжить" ("to smash"), and "послужила" ("to serve") share affinity with the collection's title via the root "жив" ("live") which also appears in this poem's title, "Как успительна жизнь! . .". This poem's second example of this type of rhyme involves the form "пе," which is feminine in the first and third lines of the tenth stanza and masculine in the first and third lines of the eighteenth stanza. This rhyme occurs in the eighteenth stanza in the word "жаре" of "набожно жаре" which was found previously to contribute to a chiasmus. Again layers of mirroring on various levels are found in the collection.
Rhymes contribute to mirroring structures through their sound repetitions in addition to their rhyme schemes. That is, the phonemes of a certain rhyme may return later in the poem in reverse order and, as a result, may contribute to another rhyming pair. The sound repetitions in rhymes in Pasternak’s poems can appear within a single stanza, between stanzas or even between poems.

A rhyme’s sound repetitions as creating a mirroring structure within a stanza can be found in the first stanza of Poem Twenty-nine. The “мо-” of the rhyme “мойник/моник” on the first and third lines in “рукомойник” (“washstand”) and “гармоник” (“accordions”) alternates with its opposite, the “-ом/ем” of the rhyme “чом/чем” found in “ключом” (“бить ключом”-“to spout”) and “влечем” (“drag”) of lines two and four. Similarly, in Poem Forty-six the sixth stanza contains both the rhymes of “-cta” of “лист” (“leaf”) and “поста” (“post”) and its opposite, “-act-” of “Экклесиаста” (“Ecclesiastes”) and “алабастра” (“alabaster”). Incidentally, this poem, as was noted, is one of the few carrying the ABBA mirroring rhyme scheme.

Examples of sound reversals in rhymes of different stanzas within a poem surface throughout the collection. In the Poem One the second and fourth lines of the first stanza contain the rhyme
"-мап-" of "Тамары" ("Tamara") and "кышмапы" ("nightmare"). In contrast, the opposite sound sequence in the rhyme "-пам-" appears in the second and fourth lines of the next stanza in "Шрамах" ("scar") and "Храма" ("temple, church").

Poem Six holds alternating rhymes of "эал-" and "-ала" in the fourth, seventh, and tenth stanzas (an instance of "сал-" in the last stanza), those stanzas which repeat the poem's refrain. Thus, the "-ал-" of the former mirrors the latter rhyme in these crucial stanzas. The rhyming words used in these stanzas include "эале" ("hall"), "эали" ("flow, pour over"), "эалежь" ("deposit, bed") and "салит" ("grease") in addition to "стекла" ("glass"), "стволах" ("tree trunk"), "клад" ("buried treasure"), and "кулак" ("fist"). The latter sequence also appears in the fifth stanza's second and fourth line rhymes, "облила" ("pour over") and "могла" ("was able"). Many of these rhyming words, "эали," "стекла," and "облила," are directly associated with the mirror. As such, words linked with the image of the mirror contribute to further mirrorings through rhyme.

Poem Seven, the collection's next poem, includes another interesting example of a rhyme's sound repetition playing on the word "трюмо." The even numbered lines in each stanza contain the rhyme element "-мо," which is found in the thrice-appearing rhyme word "трюмо." In the third stanza, the alternating rhyme element
"πιΟΜ-," of "πιΟΜκε" ("wineglass") and "πιΟΜΙΤ" ("cry, snivel"), also occurs within the word "τριΟΜο" itself. Thus, "τριΟΜο" serves to unite the other "μο" rhyme words with the "πιΟΜ" rhyme words. That is, the word for mirror unites various rhymes in the rhyme scheme and, thus, contributes to a mirroring series of different rhymes.

Poem Thirteen reveals a similar play on a single word, "ποΛβ" ("role"). The "-Λε-" rhyme of the first stanza’s second and fourth lines, as found in "συφλερ" ("prompter") and "σοβλεκ" ("take"), mirrors the "ολ" of the next stanza’s first and third lines in "βδολβ" and "ποΛβ." The fact that the first rhyme falls on even numbered lines while the second falls on the odd helps underscore their mirroring opposition. "ποΛβ" also takes part in another rhyme, "πο-," as does "βτοροή" ("second") in the first stanza. A form of "ποΛβ," moreover, appears in another rhyme, "-Λε--as in the third stanza’s "ρυλε" ("rudder") and "κρυλε" ("wing")--through its genitive plural form "πολεί." Thus, various forms of "ποΛβ" unite three different rhyme pairs. "ποΛβ" bears even further significance, for it appears as the final rhyme in the last line of the poem. Although mirroring occurs in the rhyme scheme of this poem, here mirroring on the thematic level takes on negative connotations, as the beloved merely pretends to be in love, i.e., she "plays a role:" her feelings, according to the poet, only mimic the true feelings he has for her.
Poem Twenty-four offers the next example of rhyming sound repetitions between stanzas. Specifically, the rhyme "-ce" in the second stanza's first and third lines as in "косе" ("scythe") and "красе" ("beauty") contrasts with "-ес" found in the fourth stanza's first and third lines in "песе" ("song") and "здесь" ("here").

Similarly, in Poem Twenty-seven, "ре-" found in the rhyme components "-рень" and "-ре-" contrasts with the rhyme component "ер." The former can be found in the first line of the first stanza in "сирень" ("lilac"), in the first line of the second stanza in "набекрень" ("aslant"), in second line of the seventh stanza in "мигрене" ("migraine"), in the third line of the seventh stanza in "торетъ" ("to burn"), in the fourth line of the seventh stanza in "коре" ("bark"), and in the second line of the eighth stanza in "озаренъ" ("illumination"). The latter is found in the first line of the seventh stanza in "верь" ("believe") and in the first line of the eighth stanza in "теперь" ("right now"). Many of these rhymes of reversed elements appear together in the seventh and eighth stanzas. Moreover, the first example above, "сирень," creates a mirroring sequence as it also contributes to the chiasmus containing "Гроза, как жрец, сожгла сирень."

Poem Twenty-eight has the next pair of mirroring rhymes between stanzas. The second and fourth lines of the seventh stanza
contain the rhyme "-К0-" as in "ПОДКОВ" ("horseshoes") and "ПЛАТКОМ" ("kerchief"). In contrast, the first and third lines of the eighth stanza have the rhyme "-ОК" as in "ТОК" ("a small woman’s hat") and "НОСОК" ("sock"). The contrasting odd numbered versus even numbered lines in their respective stanzas adds to their mirroring. This contrasting between lines also appears in connection with the mirroring rhymes of "-оп-" and "-п0-" found in Poem Thirty-six. In the sixth stanza the former rhyme appears in the second and fourth lines in "шара" ("sphere") and "обчарок" ("sheepdog"). On the other hand, "п0" is found in the ninth and tenth stanza’s first and third lines in "нера" ("pen"), "запирать" ("to lock"), "п0ра" ("it is time") and "спираль" ("spiral").

The "-ар-" and "-ра-" rhyme elements discussed in the immediately preceding paragraph are also found in Poem Forty-five. The former rhyme appears in the second and fourth lines of the third stanza in "старше" ("older") and "корчмарши" ("innkeeper"). The latter surfaces in the eighth stanza’s first and third lines in "умирал" ("was dying") and "бумеранг" ("boomerang"). This final rhyme word was previously linked with mirroring movement and, thus, participates in multiple mirroring structures.

Sound repetitions in rhymes unite not only stanzas of the same poem but also different poems in the collection. In particular, Poems
Eighteen and Nineteen mirror each other through the repeated rhyme “-чн-.“ This rhyme is found in the second and fourth lines of the former poem’s first stanza. Here, the words involved are “ключицы” (“collarbones”) and “случиться” (“to happen”). In the latter work the rhyme appears again in the first stanza, in the first and third lines in the words “смочил” (“dampened”) and “скрипачи” (“violinists”). The former’s even numbered lines contrast with the latter’s odd numbered lines. This shared rhyme allows the different poems to mirror each other: the fact that the two poems in this instance are sequential creates a diptych structure between them.

As seen in this section, this collection’s mirroring motif is extended by the use of masculine and feminine rhymes and other rhyming patterns. By determining whether a rhyme is masculine, feminine or dactylic, meter contributes to the formation of rhyme schemes. Like rhyme, meter in this collection provides further examples of mirroring in this collection. Moreover, meter shares an aspect found in mirroring, repetition—of beats.

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16 Nilsson believes that the repetition of certain vowel sounds here including “и” combined with harsh sounding consonants like “ч,” “т,” and “щ,” as found in these rhyming words, creates a driving rhythm accentuating liveliness and life in this poem about lovers taking a boat ride. Nilsson, “Life” 57-9.
vi.

MIRRORING IN METER

Examining the meters used in *Cerqua*, one discovers various mirroring structures on the level of rhythm in Pasternak’s art. In this collection, Pasternak incorporates the whole range of binary and tertiary meters including the trochee, iamb, dactyl, amphibrach, and anapest. Only one type of meter, however, contains a mirroring, the amphibrach. That is, an unstressed syllable is followed by a stressed one, which is followed by another unstressed syllable. The stressed syllable acts as a pivot across which the two unstressed syllables mirror each other.

One finds the amphibrach in the following poems: Poem Four, Poem Five, Poem Six, Poem Seven, Poem Seventeen, part of Poem Twenty, Poem Thirty-two, and Poem Forty-five. The first four, linked chronologically, appear early in the collection: Poem Four follows a four-foot amphibrach, Five a three-foot, and Six and Seven four-foot and three-foot on alternating lines. As discussed previously, Poems Five, Six, and Seven unite together through a common image, that of the mirror. Poem Four can be added to this list to create a mirroring between these poems. That is, Poem Four

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17 For a detailed list of meter in the collection, see: Meyer 78-83.

18 Meter contains another common link between Poems Six and Seven which unite through the image of the mirror.
like Poem Seven concerns the poet's beloved while the middle two poems focus on the poet and his natural counterpart, the garden. As a result, this "mirroring" meter unites poems together which, in part, are linked through the image of the mirror.

The three remaining poems to incorporate the amphibrach include Poems Seventeen, Thirty-two, and Forty-five: Poem Seventeen follows a three-foot amphibrach, and Forty-five alternates between four and three-foot lines. Poem Thirty contains a unique pattern of alternating four and three feet in the first through third stanzas and the seventh through tenth but strictly four-foot amphibrach in the fourth through the seventh stanzas. Poem Seventeen contains the mirroring of two flowers, representing two lovers while Poem Thirty-two links the two lovers across time to Adam and Eve. Both poems emphasize the interconnection of the lovers in addition to containing the mirroring meter.

Some of the poems in which meter shifts between stanzas reveal other mirroring relationships. Poem Twenty begins with a dactyl and switches to a three-foot amphibrach one-third of the way through the poem. This change, which occurs on the first line of the third stanza, is marked by the words "И вдруг" ("and suddenly"). Furthermore, the poem's motifs switch from a strike, the night and

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"Meyer 81.
nature, to the policemen's whistles, that which with its law and order disturbs the former group, so that these groups appear as opposites. In contrast, Poem Thirty-nine begins with a one-stanza dactyl but changes to a trochaic pattern for the next five stanzas before shifting to an iambic meter for the rest of the poem. Disregarding the initial stanza, one can see a mirroring of the poem's meters. That is, the trochee involves a stressed syllable preceding an unstressed one while the iamb is the opposite, an unstressed syllable followed by a stressed one. Thus, these two types of meters mirror each other in structure.

Meyer also lists the second stanza of Poem Thirty-Six as following a three-foot amphibrachic meter. Although I would agree with her that the first three lines do follow that meter, I see the fourth line as switching to dactylic meter. Interestingly, the first two lines of this stanza, which follow the "mirroring" meter of the amphibrach, contain the black cherries associated with eyes. Moreover, the first line of this stanza contributes a deferred chiasmus as previously noted.

This discussion of Pasternak's use of mirroring on the level of meter provides further evidence of the significance of this motif in the collection in addition to echoing the iconic representation of

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*Meyer 81.*

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mirroring, the image of an actual mirror. While mirroring expands in various ways within Сестра, the motif expands further by linking this collection to another of Pasternak's works, Живаго.
CHAPTER 4

MIRRORING ON VARIOUS LEVELS IN ДОКТОР ЖИВАГО

i.

The Mirroring Pair of Сестра моя--жизнь and Доктор Живаго

In many ways Живаго appears as a reflection or mirroring twin of Сестра: his culminating masterpiece is a mirroring twin of his first widely acclaimed work. This argument is based on the fact that Живаго contains some main elements which echo those found in Сестра, especially with regard to themes, male protagonists, and settings as will be examined here. Although sharing some similar aesthetic elements, these two works diverge in some respects and, in fact, appear as reversals of each other, for example, in the use of poetry versus prose. As a result, they resemble and yet also reverse each other—they mirror each other with the earlier Сестра as the “image” and the later Живаго as the “reflection.” Thus, an examination of the mirroring motif in the poetry and prose of Живаго, like that of the study’s preceding chapter concerning
Сестра, is useful here. I find that both works share the mirroring motif to such an extent that the motif itself reinforces the works' mirroring of each other. In other words, their textual mirrorings accentuate the intratextual mirroring of the two works and vice versa.

With regard to themes, Сестра and Живаго clearly parallel each other. The themes of love, nature, art, and revolution occur in both works as does the focus on dynamism and vitality, i.e., "life." The significance of this last theme can be seen in its inclusion in the titles, Сестра моя--жизнь and Доктор Живаго--"life" as the poet's "sister" and the doctor of "living." Zhivago is a Church Slavonic form which Pasternak took from a line in a prayer: "Ты есть воистину Христос, сын Божа живаго" ("You are truly Christ, son of the living God").¹ The word "сестра" (or "сестрица"), moreover, appears four times in the earlier text and often refers to the beloved. Lara, the heroine of Pasternak's later work, serves as a nurse, "сестра милосердия" or "медицинская сестра."²


In addition, *Живаго* includes a male protagonist, who resembles the lyrical hero of *Сестра*. Specifically, these men are poets who depict their respective “life texts” in their poetic creations just as Pasternak, their creator, does. In this sense the formation of these characters is autobiographically based. The poet’s artistic creation is a result of a permanent separation from his beloved in each case. In the earlier work, she leaves the poet for another man: the poet, i.e., Pasternak, chronicles the relationship in the collection of poems. Like Pasternak, the poet in *Сестра* is inspired by his relationship with and separation from the beloved. In the later work various circumstances lead to their separation. Again the poet’s relationship with his beloved and the ultimate separation result in an artistic creation, the collection of poems, which constitute the novel’s last chapter.

Moreover, both fictional poets serve as the voice of nature with which they share an affinity. The two poets, in addition, acutely observe nature in order to become its voice. In a larger sense, both poets serve the role of observing reality, including nature, and interpreting it in their art for others.¹ Dr. Zhivago, in fact, develops a specialty in diseases of the eye--or doctor of “observing.” A doctor as

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¹Plank notes that the two works share the same principles with regard to the depiction of reality and its “disparate objects.” Dale Plank, “Readings of *My Sister Life,*” *Russian Literature Triquarterly* 2 (1972): 325.
such, he enables others to see reality “better:” the later work’s
protagonist, the eye specialist-poet, is a further progression of the
earlier poet in Cестра. Nilsson has noted that although the two
works detail the poet’s relationship with his work and his role as an
observer, a difference between the earlier and later work emerges:

The poet’s task, as he [Pasternak] sees it now
[in Xeика], is not only to reproduce life in
new, unexpected images, to rediscover reality
for those who are incapable of seeing and
experiencing for themselves. Now something
else is emphasized . . . The poet’s eyes are no
longer fixed only on the present or the past,
but also on the future. . . He has now
discovered that poetic inspiration is also to be
found in a looking forward. 4

In this manner, the role of the poet in Pasternak’s later work
encompasses larger perspectives than his earlier one.

Time frames and settings overlap to a certain extent in Cестра
and Xeика. For example, the time frame for the two works
includes 1917 and its two revolutions. Although not politically active
in the revolutions, these poets attend mass rallies which were
common at that revolutionary time. 5 With regard to location, the
two works also are similar. While Moscow serves as a setting in both
creations, other locales are also used, for example, Romanovka and


5 Elena Pasternak, 159-60.
Balashov in the earlier work and Meliuzeev in the later. The poet’s beloved, in each instance, travels to these locations for “social work.”

In the two cases, the poet meets the beloved: in Сестра the poet travels to visit her, whereas in Живаго a meeting occurs, as they are both serving the war effort. As a result, in the later work, the poet appears to resemble the beloved more closely than in the earlier one since he also is performing “social work” as a doctor. Furthermore, these secondary locales of the two works parallel each other with regard to atmospheric phenomena occurring during the lovers’ reunions. That is, Сестра and Живаго contain similar descriptions of summer thunderstorms.

Both works are set in 1917 for the most part, yet the time frame of Живаго extends well before and after that year as it encompasses Yurii Zhivago’s childhood and death. Even though much of the plot occurs during 1917 and the years of turmoil that followed.

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7 Elena Pasternak, 160. Note that the beloved’s social work in Сестра is not mentioned in the poetic text, but rather in Pasternak’s “life text” as Vinograd volunteered for service in these locations. Yuriatin also serves as another location for the later work.

8 Elena Pasternak 160.
it, ЖИВАГО appears to engulf Сестра with regard to time. In this manner, the later work once again is an extension of the earlier.

Evidence that Сестра and ЖИВАГО are as reversals of each other can also be found. For example, the separation of the poet and his beloved results in the creation of poetry in both works, but in the earlier one the beloved leaves the poet, whereas in the later one the poet “leaves” the beloved--Zhivago, although he has the opportunity, chooses not to accompany Lara and Komarovsky in their escape to the East. In this regard, the two works are mirroring opposites.

The use of imagery between Сестра and ЖИВАГО reverses to a certain extent. Although nature continues to play an important role in the poet's world in the later work, its depiction, like Pasternak's art in general, is less obscure than in the earlier work. That is, the imagery in ЖИВАГО appears more unified with the poet and the text as a whole. Nilsson notes that the “balance of power” between the poet and the images shifts between the two works:

In My Sister, Life the man was silent and the images spoke. In the Doctor Zhivago poems the poet speaks and the images support what he has to say.⁹

I see this explanation of the difference between the two works as an

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important part of Pasternak's simplification and clarity found in his later art.

Not only in the use of imagery but also in the structure of the texts a reversal is found. In particular, Сестра is comprised of a collection of poems within which the narrative of a "novel" is found, whereas Живаго is a novel within which a collection of poetry has been embedded—in the final chapter: early in Pasternak's career did he stress the interconnection between poetry and prose in "Несколько положений" when he wrote "Inseparable from each other, poetry and prose are two opposite poles." Interestingly, the "main" literary form in each work, poetry and prose, respectively, contains not one but two endings: Сестра concludes with the poems "Послесловье" and "Конец" while Живаго ends with the chapters "Окончание" and "Эпилог." This phenomenon is clearly a calculated effect and an intentional reduplication.

The larger significance of dual endings entails the fact that endings or partings appear to be final in Pasternak's world yet are not. Although the personages may permanently be separated, the creation of the artistic works themselves appear as lasting evidence of the lovers' union. Seen especially in Живаго, the poet's "subjective understanding is to be found in the history of human

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existence and can be appreciated and experienced anew by future
generations:" his art lives on even though the artist himself is
mortal. Moreover, Christ's parting or dying, a motif in Живаго, is
not "final" as He is reborn or resurrected after death. With regard to
the works themselves, Сестра, in fact, does not appear to be an
"ending" in itself, for it continues on in various ways within Живаго
as the later is an extension of the earlier.

ii.

Mirroring in the Poetry of Доктор Живаго

Because mirroring plays such a significant role in the
relationship between Сестра and Живаго, an examination of the
mirroring motif in the latter will prove useful—albeit it will be done
on a less extensive scale than in the case of the former. As a result,
the study of the motif in the poetry of Живаго will concentrate on
the most significant and complex form of mirroring in poetry, the
chiasmus. (In contrast to Сестра, the poetry in Живаго does not
contain the image of the mirror so important in the earlier work.)
Because poetry, as opposed to prose, relies more heavily on the
construction of language, this study will also include some examples
of mirroring on other levels of the language: mirroring in words and

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roots, phonemes, rhyme, and rhythm. In other words although the image of the mirror is absent in the Zhivago poetry, mirroring, nonetheless, permeates the cycle.

Chiasmi in Живаго, like those in Сестра, form three different groupings: those on a single line, those on adjoining lines, and those on separated lines, the deferred chiasmi. The poems of Живаго contain many examples of the first chiastic group, beginning with the poem “Объяснение” (“Explanation”):

Те же люди и заботы те же (II, i)

The same people, and their cares are the same\(^\text{12}\)

In this line the repetition of “те же” forms the first half of the chiasmus while the plural nominative case nouns, “люди” and “заботы,” form the second half. These nouns further link semantically since these “worries” belong to these “people.”

In the poem “Рождественская звезда” (“Star of the Nativity”) a chiasmus is found within a single line:

Сквозь гнезда грачей и деревьев верхи

(XII, iii)

Beyond rook nests among the treetops.


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In this chiasmus, the first and last nouns in the accusative plural, “Тнеда” and “верхи,” pair to form one half of the chiasmus while nouns in the genitive plural, “гречей” and “деревьев,” form the other half. This last set of nouns shares a bond semantically, for they both signify living things. The first pair loosely links semantically as they denote a location or object high above the ground, much like the poem’s subject, a star. This poem has yet another chiasmus:

Осляные губы и ноздри вола (XIX, iv)

... the lips of an ass and the nostrils of an ox

“Осляные” and “вола” are united as a chiastic pair as words denoting animals. The other chiastic half, the nominative plural nouns “губы” and “ноздри,” are further linked semantically, since they both denote facial features of an animal.

These two chiasmi mirror each other, moreover, as they both begin and end with words denoting flora or fauna, i.e., living beings. A contrast, however, between the two can be found in the fact that the former example pairs life in the “heavens” while the latter names earthly life. While this interconnection of earth and heaven is found in Solovyov’s philosophy, its use here underscores the Christian theme prevalent in the work as Christ was a combination of earth or flesh and heaven or God as found in the twin chiasmi here. This
poem resembles Poem Twenty-six of Сестра which also contains two chiasmi with a shared theme, artistic creation in the form of literary characters. Thus, chiasmi in both works not only entail a mirroring structure but also mirror each other.

The next Zhivago poem, "Рассвет" ("Dawn"), has another example of chiasmus on a single line:

Я так сам, как тает снег (VII, iii)

I feel I'm melting, even as the snow melts

The two subjects, "я" and "снег," create one half of the chiasmus while the two verb forms of "melt" create the other half. With this mirroring figure, Pasternak links together the poet and nature, specifically snow, through shared actions: literally the divide between the two "melts" as they do. Such a mirroring between the poet and nature echoes the mirroring in Poem Five of Сестра when both the garden and the poet weep. In the earlier example, however, the mirroring effect was enhanced by the use of parallel poetic lines while in the later one, Pasternak further embeds the mirroring in a chiastic structure. The mirroring effect of Zhivago poem in accentuated with the inclusion of the word "как" within the chiastic line as this word itself contains a mirroring pattern in the paired "к" with "а" as an axis.
The poem "Магдалина I" ("Magdalene I") contains another single-line chiasmus:

Учитель мой и мой Спаситель (III, ii)

My Master and my Savior

The two forms of "my" balance with the nouns "Учитель" and "Спаситель" in the figure. These nouns are also linked by their internal rhyming and by semantics since they denote a male human being, as seen in "-тель." Both nouns here refer to Christ. The symbol of Christ, furthermore, is the cross which is also found in the chiastic figure—here as well as in later examples of chiasm/i. Thus, this chiasmus as a thematic device contains crossing both in structure and concept.

In addition to examples of chiasm/i on a single line, examples of chiasm/i on sequential or adjoining lines are numerous in the Zhivago poems. The poem "Объяснение," which already provided an example of a chiasmus on a single line, contains several chiasm/i on sequential lines. The first such example is found in the poem's first stanza:

Жизнь вернулась так же беспричинно
Как когда-то странно прервалась. (I, i-ii)

Life has returned with just as little reason
As on a time it so oddly snapped.

Here, the order of verb plus adverb in the first line switches to
adverb plus verb in the second to create a chiasmus. The fact that both verb forms are reflexive in addition to sharing the same subject, life—a main theme in the work—underscores their linkage. Emphasizing the figure’s “mirroring,” the verb “return” entails a mirroring motion in its meaning as discussed in the previous chapter.

The same stanza contains another chiasmus:

Я на той же улице старинной,
Как тогда, в тот летний день и час. (I, iii-iv)

I am on the same ancient thoroughfare

That I was on that summer, on that day and hour.

The nouns “улице” and “день” alternate with their respective adjectives, “старинной” and “летний” to form the figure. These nouns, both objects of a preposition, are further joined by forms of “тот” which precede the noun and adjective pairs. Semantically these chiastic halves link as they refer to time as found in the terms “ancient,” “summer,” “day,” and “hour.” Interestingly, here the past and present blend since “ancient” is used in a present tense sentence. This merging of time echoes the same merging as found in Poem Thirty-two in Сестра, in which two lovers are connected with both the past and present. Two lovers are also involved in the Zhivago poem, so that both poems suggest that past and present together or

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“eternity” links with the concept of love, just as it was found to do in Solovyov’s philosophy: through ideal love the individual becomes immortal.

An additional instance of the chiastic figure is found later in the same Zhivago poem:

Быть женщиной—великий шаг,
Сводить с ума—геройство. (VIII, iii-iv)

To be a woman is a great adventure;
To drive men mad is a heroic thing.

With regard to syntax “женщиной” and “геройство” are linked as nouns referring to human beings, the second in an abstract sense. Meanwhile, “великий шаг” and “сводить с ума” both refer to motion, so that they pair to form the other half of the figure. The dashes, moreover, help designate the two parts of the chiasmus on both lines. The fact that the second chiasmus involves location while the third involves motion enhances the meaning of the poem, in which two lovers are permanently separating or “moving away” from each other. These various examples of chiasmi in this single poem, moreover, work to form a mirroring chain which builds upon the mirroring structure inherent in the chiasmi themselves.

In the poem “Бабье лето” (“False Summer”), a chiasmus involving the repetition of the same words is seen:
В доме смех и хозяйственный гомон,
Тот же гомон и смех вдали. (VI, iii-iv)

The house hums with laughter and
housewifely bustling
That bustling and laughter also come from
afar.

The repetition of the nouns "смех" and "томон" create the chiasmus in this instance. The figure is extended by words denoting location, "в доме" and "вдали," which precede and follow the figure, and, thus, add another intersection or mirroring to the chiasmus: a mirroring chain results. Moreover, a mirroring occurs between these two lines as the activity indoors parallels that found outdoors. That is, humanity and nature mirror each other, just as the weeping garden and the poet do in Сестра.

A chiasmus can be found in the collection's next poem, "Свадьба" ("Wedding"):

Стай голуби неслись,
Снявшись с голубятен. (X, iii-iv)

Flocks of pigeons taking off
In fast flight from dovecotes.

The repetition of the root "тольб-" alternates with verb forms, the past tense "неслись" and the past active participle "снявшись," in the chiasmus. The varied verb forms bond semantically because both concern the act of flying. Because the theme of this poem is the
wedding, "голуб" reminds one of "голубчик" or "darling," with which a human being is likened to an animal just as the beloved in Сестра is linked with images of the bird. Furthermore, the dove symbolizes the Holy Spirit, or Sophia, so that here not only the Christian theme but also Solovyov's philosophy is underscored.  

The collection's next poem, "Осень" ("Autumn") has a chiasmus whose pairings are further enhanced by a semantic linkage:

И чашу горечи вчерашней  
Сегодняшней тоской превысьте.  

(V, iii-iv)

And raise the level of the gall of yesterday  
Within the cup, by adding to it today's yearning.

The order of noun and adjective in "горечи вчерашней" reverses in the second line in "сегодняшней тоской" to create a chiasmus. These words are also bound semantically, since both nouns refer to something unpleasant, "gall" or "bitterness" and "yearning."

Meanwhile the adjectives denote time, that is, the consecutive days of yesterday and today perhaps symbolizing the paired past and present found in "объяснение." The image of the cup calls to mind Christ, who asked God to "take this cup from me" (as does Hamlet in

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13 The phrase "с часу до семи" in the third line of the second stanza of this poem contains the concept of balance so crucial to mirroring, for one and seven appear as opposites on a clock's face.
Zhivago’s first poem) and again interconnects the Cross with a chiasmus.

“Сказка” (“Fairy Tales”), the collection’s following poem, has two chiasmi and, furthermore, is the fourth in a series of poems containing the figure. Both chiasmi involve nature, a mountain, and a meadow in the first instance:

Миновал поляну,
Гору перешел. (V, iii–iv)

...skirting the meadow,
He crossed over a mountain.

The verb forms "миновал" and "перешел" create half of the chiasmus, whereas the nouns "поляну" and "гору" form the other half. These words also connect semantically, since both verbs denote motion forward while the nouns name natural locations. The word "перешел," moreover, semantically enhances the crossing structure of the chiasmus. The chiastic sequence in this poem continues with a second occurrence of the figure:

У ручья пещера,
Пред пещерой--брод. (VIII, i–ii)

By the stream a cave yawned,
Before the cave was a ford;

The nouns "ручья" and "брод," both referring to bodies of water, intersect with the forms of "пещера." The first and third components
of the chiasmus found at the beginning of each line link, moreover, as objects of a preposition while the second and fourth at the end of the lines appear in their nominative case forms, so that grammatically these lines parallel each other in addition to crossing.

The concept of crossing contributes to the chiasmus in the poem "Зимняя ночь" ("Winter Night"):  

Скрещенья рук, скрещенья ног,  
Судьбы скрещенья. (IV, iii-iv)

... of crossed arms, of crossed legs--  
Of crossed destiny.

Here the order of "скрещенья" plus a noun in the first line is reversed in the second. Just as the plural nouns in the first line “balance” with the single in the second, the physical items of “arms” and “legs” seem to balance with the abstract singular noun “destiny.” As such, the physical and abstract worlds intertwine or “cross” each other as in Solovyov’s philosophy of love. The word “скрещенья,” moreover, reinforces the concept of crossing found in the figure. ¹⁴

In the poem "Свидание" (" Encounter"), a chiasmus involving eyes is found:

Снег на ресницах влажен,  
В твоих глазах тоска, (VI, i-ii)

¹⁴"As this poem reveals, the act of love-making is the epitome of mirroring and crossing."
Snow melts upon your eyelashes.
Sadness is in your eyes.

The nouns “снег” and “глаза” create one half of the chiasmus while the prepositional phrases create the other. Although both prepositional phrases are further linked semantically in reference to the beloved’s eyes, the first line’s description of something on her eyes juxtaposes with the description of emotion within her eyes. Eyes here may unite the beloved’s physical being with her emotional or spiritual one. Eyes in Pasternak’s world also function as the crucial organs without which observing and mirroring would not be possible.

A chiasmus involving complex pairs appears in the poem “Чудо” (“Miracle”):

По дереву дрожь осуждения прошла,
Как молнии искра по громотводу. (VI, i-ii)

A shudder at the condemnation ran through the tree
Even as a spark of lightning runs down a rod.

The nouns “дрожь” and “искра” form one half of the figure as they link semantically in a comparison while the nouns “осуждения” and “молнии” unite to create the second. The prepositional phrases beginning with “по” both before and after the chiasmus extend the figure even further in a mirroring series.

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In the poem "Земля" ("Earth") prepositional phrases comprise the next chiastic example:

И на окне, и на распутье,
На улице и в мастерской. (V, vi-vii)

Whether on window sill or at crossroads,
Whether in the street or in a workshop.

The two sets of prepositional phrases form the two chiastic halves and further join semantically since "окне" and "мастерской" refer to buildings while "распутье" and "улице" denote roadways.

Interestingly, "распутье" meaning "crossroads" emphasizes the intersection found in the chiasmus and the intersection of the worlds indoors and outdoors as found in these chiastic halves. Thus, the interpenetration of the world of nature (seen in the crossroads and streets--they are human made but exist in nature’s outdoor world) and that of humanity is found here just as it was in Poem Forty-seven in Сестра, which links flora and buildings together. This same poem contains another example of the figure:

И наши вечера--прощанья,
Пирушки наши--завещанья, (VII, iii-iv)

And why our evenings serve as farewells
And our little feasts as testaments.

Here the order of "наши" plus a noun in the first half of the first line reverses in the first half of the second line. The fact that both lines
end with abstract nouns which rhyme further strengthens the bond between these two lines. The concepts of evenings, farewells, and feasts call to mind the Last Supper and links the poet and his parting described in this poem with Christ’s parting from earth.

The poem "Магдалина II" ("Magdalene II") has another instance of the figure:

Ниткой бус их обмотала с горла,
В волосы зарыла, как в бурнус. (III, iii-iv)

I have entwined them [Christ’s feet] with the string of beads from around my neck,
I have buried them in my hair, as in the folds of a burnous.

The order of verb plus prepositional phrase, "обмотала с горла," at the end of the first line reverses in the beginning of the second line, "в волосы зарыла," to create a chiasmus. The phonetic linkage between "бус," which precedes the chiasmus, and "бурнус," which follows the figure, intensifies the bond between the two lines. Again, the crossing found in the chiasmus parallels the cross of the crucifixion, the symbol of Christ, who is the center of this poem.

The collection’s final poem, "Гефсиманский сад" ("Garden of Gethsemane"), has a chiasmus in which Christ once more is involved:

Дорога шла вокруг горы Масличной,
Внизу под нею протекал Кедрон. (I, iii-iv)
The road led around the Mount of Olives; 
Below, in its valley, the Brook Kedron ran.

The sequence of noun plus verb plus prepositional phrase in the first line, “дорога шла вокруг горы Масличной,” switches order in the second, “под нею протекал Кедрон,” in a chiastic mirroring. The linkage of these two lines is enhanced by the fact that the “Mount of Olives” serves as the object of both prepositions albeit in the pronoun form “нею” in the second line. Both the figure and references to the coming crucifixion echo the crossing motif. A second chiasmus appears in the poem’s subsequent lines, so that the two chiasmi are side by side:

А я в к а о Г п и Б а А в н о А о А о б н н и.
За нею начинался Млечный путь. (II, i-ii)

Halfway, the small meadow dipped in a sharp break;

Beyond it began the great Milky Way,

The order of noun plus verb plus prepositional phrase in the previous example and its reversal reappears here: “Лужайка обрывалась с половины” and “за нею начинался Млечный путь.” These two chiasmi, therefore, not only contain mirroring parts but also mirror each other with their similar word order. In other words, they work to form a chain of chiasmi, a sequence of mirroring.
Another mirroring can be seen in the alternation of the heavens-earth-earth-heavens between these two examples: the Mount of Olives, valley, meadow, the Milky Way. Although the mount is on the earth, it contrasts in altitude with the valley and appears to be "close" to the heavens or the sky from ground level. The meadow and the Milky Way echo the feather grass and the Milky Way in Poem Thirty-two in Сестра, so that again earth and heavens, the physical and the spiritual, are linked.

The Zhivago poems also include several examples of deferred chiasmi. The poem "Август" ("August") contains one such chiasmus:

Мою постель, подушку мокрую (II, iii)
Слегка увлажнена подушка (III, ii)

My bed, my dampened pillow

For the slight dampness of my pillow

The repetition of the forms of "подушка" creates one half of the figure while words referring to "dampness," "мокрую" and "увлажнена," make up the other half of this chiasmus. In this poem the poet is dreaming of his imminent departure and saying farewell to friends, which parallels Christ's bidding farewell during the Last Supper.
Alternating prepositional phrases create yet another deferred chiasmus, this time in the poem “Гефсиманский сад,” which provides a chain of chiasmi as seen earlier:

Я в добровольных муках в гроб сойду.
(XIII, iv)

Я в гроб сойду и в третий день восстану
(XIV, i)

I shall, in voluntary torments, descend into my grave.

I shall descend into my grave. And on the third day rise again.

The repetition of “в гроб сойду” balances with two other prepositional phrases, “в добровольных муках,” and “в третий день,” in this chiasmus. The linkage between these two lines is emphasized by the fact that “я” introduces both. Although these lines are consecutive, this chiasmus is classified as deferred, because they separated by a stanzaic division. The references here to Christ further enhances the crossing found in the figure, and the descending and ascending call to mind the interpenetration of the heavens and earth, the spiritual and the physical, which Christ himself represents.

This study reveals that the poems of Живаго contains twenty-three examples of chiasmi. Although fewer in number than that found in Сестра, the later collection is more saturated with the figure
since its poems number twenty-five versus the earlier collection's fifty. That is, fifteen of the twenty-five poems or sixty percent of this collection contains a chiasmus while the figure was forty-four percent in the earlier collection. Moreover, five of the twenty-five poems or twenty percent of the Zhivago collection contain more than one chiasmus while in Сестра it was sixteen percent. Consequently, this evidence reveals that Pasternak expanded his use of the chiasmus in the later collection: the poet appears to increase his use of this mirroring figure and extend the mirroring motif further, frequently in connection with the theme of Christ.

Just as examples of chiasmi abound in this collection, so do word and root repetitions. Most of these repetitions can be divided into various types: those forming ring constructions, those with object-after-object structures, and those joined by conjunctions. An interesting line from the collection's first poem, "Гамлет" ("Hamlet"), does not fit into these categories but is noteworthy:

Жизнь прожить — не поле перейти. (IV, iv)

To live life to the end is not a childish task.

In this poem's last line, the repetition of the root meaning "life" in the line's first two words, a noun and verb form, creates an echo effect of these words in addition to echoing the novel's title and protagonist's name. This line literally translates "to live one's life is
not to cross a field.” It is, in fact, a Russian saying signifying that life is a difficult journey. Note that the verb “to cross” is included, so that this saying not only touches a main theme of the work, life, but also echoes the mirroring structure and its “crossing.”

Regarding word repetitions which form ring constructions, an example can be found in the collection’s second poem, “Март” (“March”):

ЭТИ НОЧИ, ЭТИ ДНИ И НОЧИ! (I, i)

These days, these days and nights also! ¹⁵

The word “ночь” appears early in the line and repeats at its end to form a ring construction. Thus, a chain of night followed by day followed by night, as exists in reality, appears: “night” and its repetition mirror each other.

A important variant of the ring construction can be found in the refrain of “Зимняя ночь.” The refrain involves two lines, which appear four times in the poem:

Свеча горела на столе,
Свеча горела. (I, iii-iv; III, iii-iv; VI, iii-iv; VIII, iii-iv)

A candle burned on the table;
A candle burned.

The refrain’s appearance in the first and last stanzas (i.e., the last

¹⁵Literally “These nights, these days and nights.”

192
lines of the poem) creates a ring construction. A chain of continual
"mirroring" appears in the constant repetition of the phrase "свеча
gорела" just as earlier in the study the repetition of "скрещение"
revealed a chain of mirroring or crossing.16

As in Сестра, several examples of object-after-object repetition
are found in the poems of Живаго. "Объяснение," a poem containing
various mirroring constructions including a chiastic chain, provides
an example of object-after-object repetition in the phrase "друг к
dругу" (VII, iii) (literally, "to one another" rather than the English
translation’s "together"). The repetition of forms of "друг" around
the preposition "к," as seen here, reemerges again in the poem
"Осень," "друг к другу" (VIII, iv). This particular object-after-object
construction appears in different poems, and these repetitions of the
phrase unite the two poems in another layer of mirroring. This
layering continues with another instance of "one another" this time in
the poem "Август" in the phrase "друг за дружкой" (III, iv) ("one
after another" rather than the English translation’s "all of you"). The
phrase "друг за дружкой" is a conversational variant of "друг за
dругом," and the preposition "за" not only denotes a series within

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16 A play on the ring construction can be found in the poem "Чудо" in the
line "И в горечи, спорившей с горечью моря" ("And, knowing a bitterness that
rived the bitterness of the sea") (III, i). The repetition of forms of "горечь"
towards the beginning and end of the line, as the object of a preposition in
both cases, creates a ring construction of sorts, and the forms mirror each
other with "спорившей" as an axis.
the phrase itself—"one after another," but also underscores the sequential pattern of "one another" as it appears in various poems.

The poem "Магдалина I," has an object-after-object repetition in the phrase "туут как туут" (I, i) (I translate this as "like clockwork"). The words involved in this repetition also contain a repetitive structure internally, for each word in this phrase follows the pattern of consonant, vowel, and the same consonant again. Thus, here the object-after-object pattern internalizes with the consonants' repetition paralleling the repetition of "туут" in the phrase.

Like poems in Сестра, some of the Zhivago poems include word repetitions joined by conjunctions. For example, the poem "Лето в городе" ("Summer in Town") contains the phrase "шарят и шарят" (V, iv) ("go rummaging, rummaging"). "Свадьба" has a similar repetition in the phrase "спать и спать" (III, ii) ("sleep forever" or literally "sleep and sleep"). In both these instances a series of actions is found, or rather the action continues for a period of time. 17

17 In connection with this type of construction, instances of hyphenated repetitions and lists of repeated words should be noted: in "На страстной" ("Holy Week") "Еще земля голым-гола" (III,i) ("The earth is stark-naked yet"); in "Свадьба" "И опять, опять, опять" (V, i) ("And again, again, again") and "Павой, павой, павой" (VII, iv) ("Just a peahen, peahen"); in "Рассвет" "И долго-долго о тебе" (I, iii) ("And for a long, long time . . . from you") and "И через много-много лет" (II, i) ("And after many, many years"). Note that these last two poems contain more than one instance of this type of repetition.
A variant of repetition with a conjunction can be found in a line from "Чудо," "Но чудо есть чудо, и чудо есть Бог" (VIII, iv) ("But a miracle is a miracle—and miracle is God"). Here two phrases, which balance each other with the same sequence of noun-is-noun, are conjoined through "и." In addition to mirroring each other across the conjunction, the phrases themselves contain a mirroring in their noun-is-noun sequence as they are definitions. In fact, the first phrase comprises a repetition of the same noun, "чудо," which serves as the springboard for the next phrase beginning with "чудо." The concept of continual mirroring, therefore, can be found within the phrases themselves and through their linkage with each other. The mirroring motif, moreover, is linked here with God just as it repeatedly is with Christ.

In addition to word and root repetitions, the repetitions of phonemes contribute to the mirroring motif in ЖИВАГО as they had in СЕСТРА. In the Zhivago poems, some interesting examples of this type of repetition appear, especially with regard to religious words. For example, "ГАМЛЕТ" contains a palindrome in the word "АВБА" (II, iii) ("Abba"). This Aramaic word denotes "God," and, thus, a phonemic mirroring occurs within the word "God." This term was used by Christ to address Him "in a relation of personal intimacy." 18

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Interestingly, mirroring, which was used by Pasternak as a means to unite beings—the poet and the garden in \textit{Cестра}—can also be found in a form of address between Christ and God.

Another example of phonemic mirroring occurs in a later poem, "\textit{Дурные дни}" ("Evil Days") in the word "осанны" (I, iii) which is also found in \textit{Cестра} in Poem Nine. Again a mirroring sequence is seen in "-анны." As such, the two collections mirror each other through the repetition of this word while the word itself contains a mirroring. Moreover, both examples of phonemic mirroring in the Zhivago poems refer to God, who is already linked with mirroring through the image of the Cross.

In addition to the mirroring of words or parts of words, the rhyming of words creates another level of mirroring in \textit{Жива\v{g}o} as it does in \textit{Cестра} with the mirroring pattern of ABBA found in different poems. In the poem "\textit{Рождественская звезда}" the pattern AbbA is prominent in much of the poem, as it appears in the first through eighth stanzas and the eighteenth stanzas. Again, a poem with Christ as a theme contains a mirroring which underscores Christ as reflecting both God and humanity. In "\textit{Чудо}" part or whole of a stanza forms the ABBA pattern. In particular the fourth stanza follows an AbbAbA pattern, and the fifth and sixth stanzas follow AbbA.
With regard to rhyme, patterns of alternating feminine and masculine rhymes also work to create mirroring structures in Живаго as they do in Сестра. The most interesting example can be found in "Объяснение," in which the pattern feminine, masculine, feminine, masculine in the poems first half inverts to masculine, feminine, masculine, feminine in the second half. Thus, the whole poem forms a perfect mirroring pattern in connection with feminine and masculine rhymes. The pattern, moreover, underscores the mirroring balance between the male and female lovers in the poem as well as the lovers in Solovyov’s philosophy.

Similar alternations form between consecutive poems, such as "Хмель" ("Hopbines"), "Бабье лето," and "Свадьба." That is the masculine-feminine-masculine-feminine pattern of the first poem reverses to feminine-masculine-feminine-masculine in the second before returning to the original pattern in the third. These three poems, therefore, mirror each other with regard to masculine and feminine rhymes: they form a mirroring chain. A similar relationship exists between the consecutive poems "Раслуха" ("Parting") and "Свидание" since the masculine-feminine-masculine-feminine pattern of the former inverts in the latter to feminine-masculine-feminine-masculine. While this masculine-feminine mirroring further underscores the lovers’ relationship, the pairing of
these two poems contains another mirroring in that the title of the first denotes a separation, whereas the reversal is found in the latter's title, "Encounter."

In addition to rhyming patterns, Pasternak, as he did in Cестра, uses meter in the Zhivago poems to create mirroring. Specifically, the amphibrach meter is found in the poems "Рождественская звезда," "Чудо," and "Дурные дни." Interestingly, these poems are the eighteenth, twentieth, and twenty-second poems in the collection and are interlaced with poems using iambic meter, so that a mirroring chain involving all five of these poems results: amphibrach-iamb-amphibrach-iamb-amphibrach with the second amphibrach as a pivot for the mirroring. This mirroring finds further support in the fact that the amphibrachic poems all contain Christ as a theme, whereas the iambic poems center on the poet and his beloved.

The shift from one meter to its opposite, in order to form a mirroring pattern, occurs within a single poem, "Объяснение," which follows the trochee in the first half of the poem and switches to the iamb in the last half. In other words, just as the pattern of masculine and feminine rhymes shifted from the first to the last half...

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19The trochaic pentameter in this poem calls to mind the same meter in Лермонтов's "Выхожу один я на дорогу" ("Alone, I Step out on to the Road"). Thus, another connection with Lermontov is found in Pasternak's art.
in this poem, so too does the meter. Once more the mirroring motif is found—in the rhythm as well as the rhyme of this poem—and underscores the lovers’ mirroring of each other. The pattern of shifting meters, furthermore, echoes that of Poem Thirty-nine, which, however, began with one stanza of dactylic meter. Interestingly, both of these poems involve the theme of parting, which underscores their mirroring on the level of meter.

Meter shifts can contribute to mirroring between other poems. The second through fifth poems in the collection, “Март,” “На страстной,” “Белая ночь” (“White Night”), and “Весенняя распутница” (“Bad Roads in Spring”), alternate types of meter between themselves. That is, the first and third poems follow the trochee while the second and fourth follow the iamb (and their titles refer to a unit of time), so that these pairs appear as alternating mirroring opposites, or a mirroring chain. The same pattern occurs with the eleventh through fourteenth poems, “Свадьба,” “Осень,” “Сказка,” and “Август,” so that these poems continue the previous mirroring chain of the second through fifth poems. The shift from iamb to trochee back to iamb is found in the poems “Магдалина I,” “Магдалина II,” and “Гефсиманский сад” to create a mirroring pattern. The first two poems appear as a mirroring pair themselves with regard to their titles, which repeat, the name “Magdalene.” All
in all, Живаго, like Сестра, has mirroring on various levels which reinforce each other as well as the mirror’s symbolism—a balance of two lovers on one hand and Christ, a “mirror” himself, on the other blend the physical and the spiritual realms.

iii

Mirroring in the Prose of Доктор Живаго

While mirroring in the poetry of Живаго centers on language, mirroring in its prose concentrates on the image of the mirror, which abounds in the text. In addition to real mirrors, I will here examine figurative mirrors in the prose text. Reflections of light, a type of mirroring, are also discussed as are aspects of mirroring pertinent to the novel: mimicry and crossing.

In Живаго, the image of the mirror exposes a character’s sexual embarrassment or the lack there of, as opposed to linking a human being with nature as occurs in Сестра. For example, in the scene after Lara’s seduction by Komarovsky, the mirror is a means to reveal Lara’s “fall.” Returning home late at night while everyone else is sleeping, Lara looks at herself in a mirror:

Она сидела перед своим отражением в зеркале и ничего не видела. Потом положила скрещенные руки на столик и упала на них головою.
Если мам узнает, она убьет ее. Убьет и покончит с собой. (47) 20

She sat before her reflection in the mirror, and saw nothing. Then, folding her arms, she put them on the dressing table and buried her head in them.

If Mother learned about it she would kill her. She would kill her and then she would kill herself. (41) 21

Because of the shame that Lara experiences, she is incapable of seeing her own reflection in the mirror as if her “fall” has made her nonexistent. Interestingly, Lara thinks that her mother, Madame Guishar, will kill her for what she has done, i.e., will bring about Lara’s “nonexistence” in reality. This scene with a mirror leads to another person’s “nonexistence,” for Lara thinks her mother, in addition, will kill herself. Also noteworthy is the fact that Lara places on the table her folded or crossed arms—“скрепленные руки.”

Hence, a crossing motif, in addition to the actual mirror, appears in this scene: a similar phrase is echoed later in the poem

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20 All prose quotes from Живаго are taken from the third volume of Pasternak’s five volume collection. Therefore, page numbers for a given quote in this section of the dissertation will be listed after the quote rather than listing a footnote each time.

21 All prose quotes from Живаго in English are taken from the Hayward, Harari, and Guerney translation. Therefore, page numbers for a given quote from the translation in this section will be listed after the quote rather than listing a footnote each time.
"ОБЪЯСНЕНИЕ," which also concerns love making albeit in circumstances different from Komarovsky's seduction of Lara.

The next instance of the mirror occurs shortly after the first, when Lara's mother has indeed tried to kill herself. In a scene describing the lobby of the hotel in which Madame Guishar has tried to commit suicide, a woman, most likely a prostitute, inspects herself in a mirror:

Налево в вестибюле перед зеркалом стояла накрашенная дама с пухлым, мучнистым от пудры лицом. На ней был меховой жакет, слишком воздушный для такой погоды. Дама кого-то дожидалась сверху и, повернувшись спиной к зеркалу, оглядывала себя то через право, то через левое плечо, хороша ли она сзади. (60)

A thickly made-up woman with a face like a dumpling stood by the looking glass on the left. Her fur jacket was too light for the weather. She was waiting for someone to come down; her back to the glass, she turned her head over each shoulder to make sure she looked attractive behind. (52)

In contrast to Lara, who fails to perceive her own image in the mirror, this woman not only observes herself but does so from behind in order to insure that she is attractive from all sides. Her vanity, demonstrated in the way she views herself, is juxtaposed with Lara's shame, which prevents her from seeing her reflection.
As a result, Lara contrasts with the shameless prostitute since the former suffers because of her “fall.”

Lara’s shame parallels the embarrassment Pasha experiences in a later scene involving a mirror. En route to the Sventitsky’s Christmas party, at which she plans to shoot Komarovsky, Lara visits Pasha while he is still dressing for the party:

Красный от натуги Паша, подперев щеку языком, бился перед зеркалом, надевая воротник и стараясь проткнуть подгибающуюся запонку в закрахмаленные петли манишки. Он собирался в гости и был еще так чист и неискушен, что растерялся, когда Лара, войдя без стука, застала его с таким небольшим недочетом в костюме. (79)

Pasha, his face red from the effort, his tongue pushing out his cheek, stood in front of the mirror struggling with a collar, a stud, and the starched buttonhole of his shirt front. He was going to a party. So chaste and inexperienced was he that Lara embarrassed him by coming in without knocking and finding him with this minor incompleteness in his dress. (68)

Although both Lara and Pasha are ashamed in separate scenes involving a mirror, Pasha is embarrassed by his unfinished dress because he is sexually innocent, whereas Lara is ashamed because she has lost her innocence.

22This shame makes Lara symbolic of Mary Magdalene just as Zhivago is of Christ.
In viewing these three scenes involving the image of the mirror, I see that in *Kibaró* the mirror functions less as a means to view a person’s outward appearance than as a means to perceive a character’s inner being or, more specifically, a character’s moral integrity. The fact that the prostitute vainly gazes at her appearance—even her posterior view—demonstrates that she concentrates on her physical being and the material world at large at the expense of her moral integrity. In contrast, Lara, although also a “fallen woman,” does not even see her physical being when she is overwhelmed with the “sinfulness” of her “fall.” This phenomenon demonstrates that Lara’s inner being bears greater significance than her outward being. As a result, the mirror in *Kibaró* works as an educational tool (for the reader) revealing the state of a character’s spiritual being. Similarly, the mirror in *Cestra* functions as a tool to demonstrate the poet’s interconnection with nature—on a spiritual level.

As in *Cestra*, in *Kibaró*, the image of the mirror is used to transcend a boundary. In *Cestra* the boundary between the human world inside and the natural world outside is crossed via the mirror, just as the divide between the inner being and the outer appearance of a character is transcended via the mirror in *Kibaró*. Two other scenes in the novel contain the image of the mirror. In the first such
instance, Tonia is forced to sell the family's possessions as a means of survival, so that she must barter her “малый зеркальный шкаф” (197) (“small mirror wardrobe”) (167) for green firewood. As a result, Tonia chooses to sell that which was given to her as a gift, so that her family can stay warm. A transformation occurs as she sacrifices a prized material object in order to survive. The second instance occurs when Yurii has returned to Yuriatin after he had escaped from the partisans for whom he was serving as a doctor. While Glafira Tuntseva is giving Yurii a haircut, she tells him to look in the mirror. Thus, the mirror again involves a transformation as Yurii attempts to change his appearance.  

Along with actual mirrors, the novel contains a number of figurative mirrors. For example, Lara observes herself in another young woman at the Christmas party during which Komarovsky has been ignoring her. Specifically, Lara witnesses Komarovsky's eyeing the young woman, who is flattered:

При виде этого Лара чуть не вскрикнула. Краска стыда густо залила её лицо, у нее покраснели лоб и шея. «Новая жертва», -- подумала она. Лара увидела как в зеркале всю себя и всю свою историю. (85)

Lara crimsoned with shame and nearly screamed. “A new victim,” she thought. Lara

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23 Russian text page 380, English 321.
saw, as in a mirror, herself and the whole story of her liaison. (72)

In observing Komarovsky's behavior towards the young woman, Lara sees this woman as herself, who is both flattered and victimized at the same time. 24

A figurative mirror is found in Tonia's letter to Yurii informing him that the family, now in Moscow while he is near Yuriatin, is being deported. In the letter, Tonia reveals to Yurii that "Ты как-то превратно, недобрыми глазами смотришь на меня, ты видишь меня искаженно, как в кривом зеркале." (410) ("I have a feeling that you misjudge me, that you take an unkind view of me, that you see me as in a distorting mirror.") (347). The distorting mirror here is used figuratively as Tonia believes Yurii cannot comprehend what kind of person she truly is and the extent of her love for him. 25

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24 In addition to the shared mirroring motif, the scene at the Christmas party connects with Poem Twenty-eight in Сестра in the actions of waltzing and eating oranges. In a letter from December 10, 1959, Pasternak revealed to Renate Schweitzer that he twice used this motif, in that poem, as Barnes notes, and in the novel. Pasternak links these scenes not with Vinograd, but with Vysotskaia. Barnes, "Notes" 404.

25 In that same letter, Tonia remarks that Lara is her "полная мне противоположность. Я родилась на свет, чтобы упрощать жизнь и искать правильного выхода, а она, чтобы осложнить ее и сбивать с дороги (410) ("exact opposite. I was born to make life simple and to look for sensible solutions; she, to complicate it and create confusion") (347). While Tonia views her practicality as positive, for her artist husband a woman more attuned to emotion and nature, a woman who can inspire his art as Lara does, appears more positive and more necessary to his creation.
Tonia has observed her husband’s attraction to Lara and, therefore, believes he no longer loves her.

Throughout the novel, other types of mirroring are found in the form of images or light reflecting off a smooth surface. These reflecting surfaces can be divided into two kinds: liquid and glass. One mirroring of light on a body of water occurs early in the novel in a scene in which Ivan Ivanovich and Nikolai Nikolaevich have been discussing history and metaphysics:

На реку было больно смотреть. Она отливала на солнце, вгибаясь и выгибаясь, как лист железа. (14)

It was hard to keep one’s eyes on the shimmering river, which, like a sheet of polish metal, reflected the glare of the sun. (13)

In this scene, the boundary between the sky, i.e., the sun, and the earth, i.e., the river, is blurred since the sun and the river unite via the reflection. As in Сестра, a division is transcended through a mirroring although the division here involves earth and the heavens, thus, echoing Solovyov’s interpenetration of the physical and the spiritual--at a point when the men are discussing metaphysics.

The reflection of light on another body of water, puddles, is found later in the novel when Yurii attempts to break off his
relationship with Lara. On his way home, Yurii realizes that he need not end the relationship at that time and decides he will once again visit Lara. Yurii, in his love for Lara, rejoices at the very thought of the houses neighboring hers and "the lamps and icon lights reflected in the puddles and shining like berries!"

(254) or "Ягодки отраженных в лужах огоньков и лампад!" (302). Here, as in *Cестра*, the world inside, represented by the icon lamps, and the world outside, represented by the puddles, merge within a reflection. In this instance, however, the instrument for mirroring, the puddle, is positioned outdoors rather than the indoors as the mirror in *Cестра* is. Another intratextual mirroring connected with mirroring puddles occurs in a description of Marburg in "Охранная грамота:"

... all around lakes and puddles lay like unhung mirrors face upwards on the ground and told how the crazily capacious earth had been cleaned and the premises made ready for another lease.  

Here Pasternak draws the connection between the mirror and a body of water directly in this passage in which he explains his feelings toward Vysotskaia who was coming to visit during spring, the season of renewal. As such, Marburg, "Охранная грамота" and Живаго blend within this particular type of mirroring motif.

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Not water but glass reflects light earlier in the novel when Yurii is returning to Moscow after a three year absence:

Из-за нее [тучи] выбивались лучи солнца, расходясь колесом во все стороны, и по пути задевали за парниковые рамы, зажигая их стекла нестерпимым блеском. (164)

Sunbeams were breaking through it [a dark cloud], spreading like wheel spokes and reflected by the glass of the frames in a blinding glare. (139)

Here Yurii witnesses the sunlight reflecting off windowpanes. Just as reflection involves casting light backwards from a surface, i.e., in a mirroring motion, Yurii is returning to his family and home in Moscow. Thus, the movement of light within the act of reflecting parallels his physical return. Moreover, Yurii realizes in this scene that art involves the returning to one’s family and oneself on a spiritual level as he is then doing on a physical level. Thus, not only a physical but also a spiritual return occurs, and the two realms are yet again merged in the novel.

Another instance of the combination of artistic creation and reflection on glass is found later although the source of light here is the moon. Yurii, while writing late at night at Varykino, ponders artistic creation. The baying of wolves outside interrupts his writing:

Белый огонь, который был обят и полыхал незатененный снег на свету

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He [Yurii] was dazzled by the white glow playing on the shadowless, moonlit snow. . .
The wolves stood in a row, their heads raised and their muzzles pointing at the house, baying at the moon or at its silver reflection on the windows. (364)

Multiple reflections of light are found in this scene for moonlight bounces off the snow as does the moon’s reflection off the window, so that two sets of mirrorings occur. These mirrorings expand further because moonlight itself is a reflection of the sun’s light. Thus, moonlight, a reflected light itself, creates other instances of reflection involving snow and the window in a mirroring chain.

Another example of light reflected off a glassy surface is found after Yurii’s death when his personal papers disclose the importance of reflection to his understanding of Moscow:

Я живу на людном городском перекрестке.
Летняя, ослепляемая солнцем Москва,
накаляясь асфальтами дворов, разбрасывая
зайчики оконницами верхних помещений и
дыша цветением туч и бульваров, вертится
вокруг меня и кружит мне голову и хочет,
чтобы я во славу ей кружил голову
другим. (481-2)
I live at a busy intersection. Moscow, blinded by the sun and the white heat of its asphalt-paved yards, scattering reflections of the sun from its upper windows, breathing in the flowering of clouds and streets, is whirling around me, turning my head and telling me to turn the heads of others by writing poems in its praise. (406)

The reflection of sunlight on windows, among other things, urged Yurii to create his art. Different series of reflections can be found in this particular passage, for the city, with its reflections, "turns the head" of the poet, so that he creates art depicting the city, art that will turn others' heads. In other words, the poet "reflects" the city in his art, so that others see it as he interprets it. That is, the poet's duty is to interpret reality for other people. The fact that Yurii lived at an intersection underscores the crossing involved in the reflection or mirroring--of light in this scene. The combination of art along with light reflected off glass, as seen in these examples, echoes the image of glass shards and sunlight in Poem Two in Cecrpa, a poem about artistic creation. Moreover, in the Zhivago poem the world of nature and the world of humanity are linked in the reflection of light as the former supplies the source of light and the latter the reflecting surface, just as in Poem Six the poet's mirror reflects nature's image. Another example of reflection and the city can be found in Pasternak's descriptions of Venice, a city build on water--which
reflects images, in “Охранная грамота” in addition to the poem “Венеция” (“Venice”), from his first collection of poetry, *Twin in the Clouds.*

In Живаго the outside world of nature and inside world of humanity are linked in other ways involving “mirroring.” For example, the bedroom of the Siberian merchant’s wife, Galuzina, seems to mirror nature outside:

> Окна комнаты выходили в сад. Теперь, ночью, нагромождения теней перед окном внутри и за окном снаружи почти повторяли друг друга. Обвисающие мешки оконных драпировок были почти как обвивающие мешки деревьев на дворе, голых и черных, с неясными очертаниями. Тафтяную ночной тьму кончившейся зимы в саду согревал пробившийся сквозь землю черно-лиловый жар надвинувшейся весны. В комнате приблизительно в такое же сочетание вступали два сходных начала, и пыльную духоту плохо выбитых занавесей смягчал и скрашивал темно-фиолетовый жар приближающегося праздника. (310-1)

The room looked out into the garden. Now, at night, the massed shadows on this side of the window and outside it almost repeated each other. The limp, drooping shapes of the curtains were like the limp, drooping shapes of the bare, dark trees in the garden, where the winter was almost over, was being warmed by the dark purple heat of the coming spring bursting out of the ground.
And there was a similar interaction of two elements inside the room with its dusty curtains, where the airless darkness was softened by the warm dark violet tones of the coming Feast. (262)

Grouped shadows, limp shapes, and dark purple are shared by both nature outside and the woman’s bedroom. Moreover, the same mood or tone appears outdoors and indoors. Similarities between the outside and inside worlds have already been noted in connection with Сестра, for the poet’s emotion is mirrored in the raining garden in Poem Five.

Later in Живаго, the outside world is linked with yet another woman’s bedroom, Lara’s. After escaping from the partisans and returning to Yuriatin in search of Lara, Yurii visits her empty apartment and makes an important discovery:

Свет в комнате и снаружи был один и тот же, молодой, невыстоявшийся вечерний свет ранней весны. Общность света внутри и снаружи была так велика, точно комната не отделялась от улицы . . . Сейчас же однородность освещения в доме и на воле так же беспричинно радовала его. Столб выхоложенного воздуха, один и тот же, что на дворе, что в жилище, роднил его с вечерними уличными прохожими, с настроениями в городе, с жизнью на свете. (377)

The light in the room was of the same quality as outside, it was the same new, fresh evening
light of early spring. This seemed to make the room part of the street . . . Now, the sameness of the light in the house and in the street exhilarated him. Bathed in the same chilled air as the passers-by, he felt a kinship with them, an identity with the mood of the town, with life in the world. (318)

The light and coldness on the street are also found inside Lara’s apartment. Here the connection between the two worlds is emphasized by the fact that Yurii feels a bond with those out on the street and, moreover, with life itself, rather than feeling disconnected from others as he had been earlier. Thus, Lara’s room is the catapult for his emotional bonding with others.

Linking the inward and outward worlds through mimicry is of particular interest to Yurii as he reveals to Lara:

Я помешан на вопросе о мимикрии, внешнем приспособлении организмов к окраске окружающей среды. Тут, в этом цветовом подкрашивании, скрыт удивительный переход внутреннего во внешнее. (402)

. . . I am obsessed by the problem of mimicry, the outward adaptation of an organism to the color of its environment. I think this biological phenomenon can cast light on the problem of the relationship between the inward and the outward world. (339)

Although Yurii seems to use mimicry as a means to understand the
transfer of the internal outward, in a broader sense it symbolizes the adaptation or the bridging of the inside world and the outside, as seen in Pasternak’s art, in both prose and poetry. In a biological sense an organism mirrors its environment in order to survive the natural selection process.

While working for the partisans, Yurii ponders factors concerning natural selection:

His [Yurii’s] mind turned to its accustomed round of thoughts--he had touched on them indirectly in many medical works--concerning will and purposefulness as superior forms of adaptation; mimicry and protective coloring; the survival of the fittest; and the hypothesis that the path of natural selection is the very path leading to the formation and emergence of consciousness. And what was subject?

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What was object? How was their identity to be defined? In the doctor's reflections, Darwin was next to Schelling, the butterfly that had just flown by next to modern painting and Impressionist art. He thought of creation, the creature, creativeness, the instincts of creation and simulation. (289)

Here the reader finds that Zhivago's questioning of what defines a subject or an object echoes the interconnection or intertwining of the two in mutual observation. That is, in mutual observation one cannot easily discern who is the subject and who is the object of observation: thus, on a philosophical level the division between subject and object is null and void. While mutual observation has been linked to nature and art, i.e., the mirror in *Cестрa*, Pasternak, in questioning what defines a subject or object, returns to this linkage by comparing the butterfly and impressionist painting. In connection with this linkage, one sees that art resembles mimicry in that both imitate their surroundings, their "reality." In fact, the poet interprets reality for others and expresses that interpretation in art. Like mimicry in nature, mimicry in art allows for "survival" in the sense that an artist's creation enables the artist to live on or "survive" long after he or she dies—as does Yurii's poetry at the end of the novel. Thus, art makes the artist immortal. Yurii's words above further strengthen the linkage between biology and art

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through the use of terms with common roots, “creation” and “creature” etc., in the last sentence of this passage.

Yurii’s contemplation of the linkage between art and biology is directly associated with the poet’s own mimicry in the same scene. Yurii, while working for the partisans, lies down in a glade to take a nap. The glade is scattered with golden leaves which, along with patches of sunlight, create a crisscross or checkered pattern in the shade. The patchwork of light and dark also covers Yurii, so that he blends in with the surroundings and cannot be seen. During this time he, in fact, ponders the questions regarding mimicry in biology and art as examined above: his physical mimicry involving his surroundings parallels his contemplation of mimicry on the intellectual level. Furthermore, mimicry, in which an entity, or thing, blends with its surroundings, involves a crossing, for the entity is able to cross the divide between itself and its surroundings.

Crossing, particularly crossroads, plays a role in another example of mimicry in the novel. When Yurii returns to Varykino with Lara and Katia, they come across the Moreau and Vetchinkin signs:

Когда же они промчались мимо этого второго, остававшегося на прежнем месте, в чаще у Сакминского распутья, столба нельзя было распознать сквозь рябившую в

28 Russian text page 341, English text page 288.
When they galloped past the second, still in its old place in the thicket at the Sakma crossroads, it was indistinguishable from the dazzling lacework of hoarfrost that made the forest look like black and silver filigree, so that they never saw it. (357)

Here the second sign in particular is associated with mimicry, for it blends with the rest of the frost-covered forest. As such, the sign blends, or connects, with its surroundings just as Yurii, Lara, and Katia attempt to "blend in" with their surroundings or, in other words, hide from the partisans.

The crossroads associated with the sign above attain significance earlier in the novel and are structurally linked to mirroring in general. When Yurii, who has attempted to end his relationship with Lara, decides that he need not end his relationship with Lara just yet, he reaches this decision at these very crossroads. Moreover, he is captured by the partisans at this crossroad. The crossroad may also symbolize the fact that Yurii is not ready to break of his relationship with Lara and that he wants to maintain a

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Russian text pages 300 and 303. English text pages 252 and 255. As previously discussed, this scene contains a mirroring in the image of light reflecting off puddles near Lara’s home as Yurii imagines. Thus, this particular location is associated with a series of different mirrorings or crossings. Moreover, this location and Lara’s neighborhood both have the Moreau and Vetchinkin signs.
connection with her—to keep their “paths” intersecting and not diverging just yet.

Although crossroads or intersections are frequently found, many other intersections in this novel carry particular significance and should be noted. The house in Meliuzeev which served as the hospital where Lara and Yurii worked is on a corner. Lara’s home, furthermore, is on the corner of Merchant Street. It is this house of which Yurii is daydreaming at the crossroads when he is captured. Thus, Pasternak layers intersection upon intersection. He later adds another layer when he describes Yurii’s journal, which includes drawings of forest cuttings or intersections marked by the sign “Moreau & Vetchinkin. Mechanical seeders. Threshing machines,” the very sign Yurii observes at the crossroads while he daydreams (and often encountered on the route between Varykino and Lara’s home). As previously noted, Yurii’s personal papers disclose that he later lives at an intersection. The motif of multilayered intersection or crossing parallels the multilayered mirroring in this work which,  

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Russian text page 481, English page 406. Perhaps this sign carries further symbolism in the fact that it deals with farming machinery for sowing and reaping, necessary components for life, both for botany and for those who depend on the crops for food. The image calls to mind Pasternak’s comment regarding the fact that the seed must die in order to produce life in his second autobiography (Boris Pasternak, An Essay in Autobiography, trans. Manya Harari [London: Collins and Harvill Press, 1959] 85) just as human beings die and produce future generations: a being must be transformed or cross to another dimension through death. Also important is Christ’s dying so that human beings could have eternal life. Thus, the sowing and reaping symbolize birth, rebirth, and death.
in turn, mirrors Сестра. As a result, the mirroring motif found in the earlier work is extended through similar as well as different mirrorings in the later one.
CHAPTER 5

THE DEVELOPMENT OF MIRRORING

i.

*Mise en Abyme* in *Сестра моя--жизнь* and *Доктор Живаго*

Since *Сестра* and *Живаго* are linked with regard to the mirroring motif, possible sources of influence for this mirroring, consequently, should be examined in connection with *Живаго*. In this chapter I analyze the relevance of Gide's theory of *mise en abyme* and Solovyov's "The Meaning of Love" for Pasternak's novel while I also compare these findings to those discussed in connection with *Сестра*.¹ *Живаго* appears as an extension of *Сестра* in that it expands upon Pasternak's use of the mirroring motif with regard to the narrative structure and philosophical principles as found in the earlier work. Here I should clarify my meaning of "expand" or

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¹ Although the visual arts may have also been a contributing source of influence on Pasternak's use of mirroring in general, they will not be examined in connection with mirroring in *Живаго*. For a discussion of the visual arts and *Живаго* see: Per Arne Bodin, "Pasternak and Christian Art," *Boris Pasternak: Essays*, ed. Nils Åke Nilsson (Stockholm Studies in Russian Literature 7; Stockholm: Almqvist and Wiksell International, 1976) 203-14.

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"extend" in this context. These terms as I use them in this case entail a development into a fuller form, a development which includes, in part, a qualitative shift just as Pasternak's point of view later shifted with time in addition to growing more expansive. In other words, mirroring in Cestra evolves in various ways in Живаго.

Живаго likely resulted from Pasternak's reexamination of his life, including a most significant time for him both personally and artistically--the revolutionary period. As a result, Живаго would certainly contain some of the same themes and concepts as found in Cestra. Nonetheless, a difference between the two results, for the earlier work details the poet's life as a young man from the viewpoint of a young man. Живаго, however, portrays a young man's life from the viewpoint of an elder man, who has experienced more of life than the younger one--a retrospection of the poet during the revolutionary period. As a result, the later work naturally expands upon the earlier work. In particular, in Cestra the poet is painfully rejected yet ultimately reconciles himself to the final separation from the beloved. The separation in addition to the relationship leads to artistic creation. On the other hand, in Живаго the poet not only reconciles himself to the separation but, in fact, chooses separation over remaining together. Perhaps, this poet understands before rather than after the relationship's end that
separation results in artistic creation: separation is necessary for creation. More importantly, the elder poet comprehends that an artist is obligated to fulfill a duty, the duty of expressing reality as he or she interprets it in art. As a result, the artist must sacrifice personal happiness in order to fulfill this unique mission. For this reason, Pasternak chose to incorporate the motif of Christ into Живаго, for Zhivago sacrifices staying with Lara for the sake of his art, among other reasons. Here the artist chooses separation rather than merely accepting it as the youthful poet in Сестра does: as Nilsson argues, a shift occurs from the ecstasy of a youth to the sacrifice of an experienced person. 2 This comparison of the two works helps explain the motivation for the expansion of Сестра in Живаго.

Gide’s mise en abyme is found in Живаго in the poems written by Yurii, which comprise the work’s final chapter. That is, the novel relates the tale of Yurii and Lara’s relationship, a relationship which Yurii details in his poems placed at the novel’s end: the poems engulf the entire novel just as Chapter Two of Сестра did that cycle. In Живаго, however, the larger work is not a collection of poems encapsulated by a single poem, but rather a lengthy prose work encapsulated by a collection of poems.

Like Сестра, Живаго also contains a mise en abyme involving the act of writing a collection of poetry. That is, the prose section of Живаго contains passages in which Yurii is writing poetry, as he does at Varykino, just as Poem Two in the earlier work depicts the poet writing the collection during the winter after the affair. Both poets, in fact, write in seclusion during the winter. In the two works, one is able to read the final product of this writing, a collection of poetry. Thus, with both works the reader not only "witnesses" the act of creation but also reads the creations themselves--Сестра along with Yurii's poems.

Nevertheless, the addition of a prose text in Живаго, a text which explains in more detail the poet's writing process, serves as an extension of the writing process seen in Poem Two. While in Poem Two the poet "drinks and smokes with Byron and Poe," in the novel one finds a more developed description of the poet's thoughts on writing: perhaps this is, in part, the result of form, for naturally a lengthy novel can explain in more detail, i.e., with more words, than a reasonably short poem can.

In Живаго Yurii's thoughts on the creative act are revealed through Yurii's own words and a narrator. For example, Yurii uses the image of the river in connection with the creative process in the scene in which he writes poetry at Varykino:
In this quote, the creation of poetry is likened to the “current of a mighty river,” so that fluidity or motion, i.e., rhythm in poetry, is emphasized. Moreover, a reversal as found in mirroring occurs, for

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3... he felt the approach of what is called inspiration... the relation of the forces that determine artistic creation is, as it were, reversed... Language... begins to think and speak for man and turns wholly into music... in terms of the impetuosity and power of its inward flow. Then, like the current of a mighty river polishing stones and turning wheels by its very movement, the flow of speech creates in passing, by virtue of its own laws, meter and rhythm and countless other forms and formations, which are even more important, but which are as yet unexplored... Yurii Andreevich felt that the main part of the work was being done not by him but by a superior power which was above him and directed him, namely the movement of universal thought and poetry... he felt himself to be only... the fulcrum needed to make this movement possible. (363-4)
the creative process takes control and speaks for the artist. In other words, the artist becomes a mere instrument for expression rather than a guiding force. As such, the artist fulfills the duty of a higher power and, in the process, sacrifices his own will.

In Живаго the prose text, in which, in part, the artist’s writing process is explained, and the poetry appear to fulfill different functions. That is, the prose text retells the poet’s life or biography, whereas the poetry is the poet’s interpretation of his life and his expression of it through artistic creation, i.e., his life text. In this sense, Живаго expands beyond the limits of Сестра and includes both “factual” information and the artist’s interpretation of life or his creation. Pasternak’s own words shed light on this “division of power” between the two forms of verbal expression:

Poetry is prose. Prose, not in the sense of someone’s complete prose works, but prose itself, the voice of prose, prose in action, not narration.⁴

Thus, poetry is “in action,” for it is the artist’s expression of life versus the narration of it as found in the prose text of Живаго. Poetry and prose, therefore, appear to mirror each other as they tell the reader about the character of Zhivago in different ways: they engulf each other, for the poetry, in addition to being embedded in

⁴B. Pasternak, Voice 7.
the prose text, enhances the reader's understanding of Zhivago as formed by the prose text and, in turn, the surrounding prose text enhances or explains the poetry.

The structure of *mise en abyme* in the narrative of *Живаго* has been noted by other scholars. David Shepherd in his study of metafiction, or "fiction about fiction" cites a survey conducted by Dmitrii Segal on the tradition of "literature about literature" as common in Russian writing. Segal sees *Живаго* as a quintessential example of this literary tradition:

*Doctor Zhivago*, as has been repeatedly noted (including here), is a novel about literature and the artist *par excellence*. In a certain sense everything that happens with the characters in the novel is not only "real life" but rather "text," "literature;" . . . in nature and history the creative spirit is present . . . In the artistic system of a novel any act of independence is an act of literature on its own terms.

In this sense literature, i.e., the theme of literature or artistic creation, permeates this artistic creation and engulfs it. For this

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reason, Segal considers ЖИВАРО to be among the best examples of “literature about literature.”

The aporetic duplication of mise en abyme is observed not only in the narrative of ЖИВАРО but also in a single “character” in the poetry, Christ. Namely, Yurii’s poem “ПРТВБ” contains such a structure within Christ’s words concerning his impending crucifixion: “Я ИМИ ВСЕМ ПОБЕЖДЕН, И ТОЛЬКО В ТОМ МОЯ ПОБЕДА” (VIII, iii-iv) (“All these are victors over me--and therein lies my sole victory”). In other words, the victory of Christ’s enemies is His crucifixion which, in turn, becomes Christ’s victory over His enemies and a means to attain eternal life: Christ’s defeat is also His victory, just as His death becomes His rebirth or resurrection. Thus, His enemy’s “encircling” or overpowering Him actually allows Him to “encircle” them just as a single poem in Сестра encircles the whole collection of poems or the collection of poetry in ЖИВАРО encircles the entire novel. In this manner, Pasternak extends the aporetic duplication of mise en abyme within ЖИВАРО as he had with titles in Сестра (Poem Four’s title encloses the title of the whole cycle). With the later work, however, Pasternak shifts the mise en abyme structure to underscore his philosophical concerns--including submitting one’s will to a higher will, sacrificing oneself to conquer evil--through the
theme of Christ, which will be examined more thoroughly in connection with Solovyov's philosophical theories.

ii.

"The Meaning of Love" in Сестра моя--жизнь and Доктор Живаго

Живаго, like Сестра, contains elements found in Solovyov's "The Meaning of Love," namely, sacrifice in connection with sexual love and artistic creation. Regarding the former, not only does a sacrifice of egoism occur in love but also through love, as Yurii sacrifices remaining together with Lara. In connection with artistic creation, the poet makes a sacrifice of himself and his personal happiness in order to fulfill his role or duty as an artist. Thus, Pasternak builds upon the sacrifice of egoism found in Solovyov to include a Christ-like sacrifice for a higher power--for the sake of art. Живаго, thus, expands the notion of sacrifice found in Сестра, that is, separation from the beloved as resulting in artistic creation, as the artist becomes "martyr" in Живаго. Rather than discuss several Zhivago poems regarding the concept of sacrifice involving sexual love and artistic creation, I have decided to concentrate on the two which most clearly demonstrate these notions of Solovyov's philosophy, "Зимняя ночь" and "Гамлет." Although the latter opens the poetic collection, I prefer to examine the former first as it
addresses sacrifice on the personal level of two lovers. The sacrifice of the artist on a "public" level will be examined later in connection with "Тамлет."

In "Зимняя ночь" Pasternak's interpretation of Solovyov's sexual love and its reciprocity is found. In particular, Pasternak uses the act of making love to demonstrate this reciprocity and union of the two lovers, likely Yurii and Lara. As a result, the depiction of love in this work appears more vivid than that in Сестра in which the consummation of love is only referred to as the "Fall" in Poem Thirty-two. In contrast, in "Зимняя ночь" the act becomes not a spiritual "fall" but a rising, for the physical act here underscores the spiritual exchange of the lovers:

Скрытенья рук, скрёщенчя ног,
Судьбы скрёцений (IV, iii-iv)

Shadows of crossed arms, of crossed legs--
Of crossed destiny

In this reciprocal act of sexual love is found a basic component of mirroring--crossing. The "crossing" of arms and legs underscores their physical exchange, whereas the "crossing" of destiny emphasizes their spiritual exchange, and these lines, found previously in the present study to contain an example of a chiasmus, further accentuate the motif of crossing. In other words, a higher power deems that they be together: their paths crossed earlier when
Yurii noticed a candle burning, as does here, in Pasha’s window, where Lara was visiting on the way to the Christmas party (and Pasha looks in the mirror). As the lovers also mirror each other on a spiritual level in their mutual exchange or sacrifice of egoism, they mirror or “cross” each other in a physical exchange, just as an image and its reflection “cross” in the mirror.

The poem contains another reference to crossing in the description of a moving shadow created from the light of a candle:

Ha свечку дуло из угла,
И жар соблазна
Вздымал, как ангел, два крыла
Крестообразно. (VII, i-iv)

A corner draft fluttered the flame
And the white fever of temptation
Upswept its angel wings that cast
A cruciform shadow.

The cruciform image, “крестообразно,” again recalls the crossing motif found in mirroring and underscores the lovers’ physical crossing or embrace. The cross, a symbol of Christ’s sacrifice of life, i.e., execution, bears particular significance in the Zhivago poems as it represents the theme of sacrifice, for Yurii and Lara’s love affair is later sacrificed. The ascending motion of this shadow underscores the fact that it is not merely a “cross” but a “crucifix” form, a “divine” form with “angel wings.” Although divine, this form is also an actual
physical form, and, therefore, it is a combination of the spiritual and the physical as found in Solovyov's theories, in which the spiritual raises the physical to a higher level: in fact, the divine shadow here actually physically ascends as did Christ in His resurrection. The dual nature of the cruciform shadow emphasizes Zhivago's raising of Lara along with the relationship to a higher level through his art as well as enhancing the connection between the artist’s sacrifice and that of Christ. Moreover, the crucifix is a symbol of Christ’s “crossing” or blending of the physical and spiritual realms as God in human form.

The cross and its connection with the blending of the spiritual and the physical, of God and humanity, appears in the prose text of Живаго, namely, in the sign of the cross which appears at the novel’s end during Yurii's wake. Yurii as a human being fulfilling a divine mission is a combination of the two realms. The cross frequently appears in the novel’s poems which depict the last days of Christ’s life and, thus, underscore the theme of sacrifice in connection with the artist who “writes” these poems.

The motif of “crossing” found in the physical love making of Yurii and Lara, as already noted, takes on a spiritual level—as in their crossed arms and crossed destiny. Their love entails Solovyov’s

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7 See the Russian text pages 490 and 493, and the English text pages 413 and 416.
concept of horizontal reciprocity while it also entails movement along a vertical axis as found in his philosophy, for their love is both on a physical and a spiritual level: passion in this poem is two-fold, physical and spiritual, i.e., Christ's "passion." The horizontal and the vertical together, moreover, result in a "crossing." That is, the horizontal and the vertical "intersect" each other in the form of a cross. The motif of the cross also links the two lovers to Christ, who combines the physical and the spiritual, and to the theme of sacrifice as the love affair is sacrificed for a higher power's will.

Yurii and Lara also fulfill the male and female roles as Solovyov describes in his treatise. In particular, Solovyov's assertion that man is "the creative and formative principle in relation to his feminine complement . . . as a mediator of the divine power" can be found in these characters. Yurii as a poet is a creator who mediates the divine message given to him through Lara. Regarding his beloved, Yurii realizes her special gift:

С ними [жизнен и существованием] нельзя разговаривать, а она их представительница, их выражение, дар слуха и слова, дарованный безгласным началам существования. (386)

You could not communicate with life and existence, but she [Lara] was their representative, their expression, in her the
Thus, Lara as Yurii's "Sophia" or divine wisdom personified acts as a link interconnecting the poet and "life"--a link through which they connect or cross each other. Nevertheless, Lara is not the Sophia of Solovyov, for she is a "fallen" woman. The poet in this work raises up the beloved through his art just as the poet in Czecra does in Poem Forty-five, yet the raising in ЖИВАРО appears far greater because of Lara's "fall." Moreover, a parallel is created between Lara and Mary Magdalene as the "fallen" women raised by a "savior," the poet and Christ, respectively.

Yurii demonstrates Solovyov's belief of man as the "mediator" for a higher power--man is the creative principle as seen in the poet. While earlier in this study the novel is found to contain a linkage

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*Keep in mind Pasternak's use of the mirror as a moral indicator as revealed in the novel when the reader witnesses Lara's moral sensitivity after her "fall."

*While the mirror is seen in Pasternak's art as a means for beings to interconnect or "cross," Lara herself is associated repeatedly with crossing, namely, the crossing or diagonal of her own body. On two occasions, her left shoulder and right foot are mentioned (pages 28 and 51 of the Russian text and 25 and 44 of the English). A line connecting these two points would be a diagonal across her body. The second mention of the left shoulder and right foot appears shortly after Lara has "fallen" and later looks in the mirror. A link can be made between the diagonal crossing her body and the intersecting lines involved in mirroring.

between poetry and a river with poetry as a divine force using the poet, Yurii’s connection with this divine force is further revealed. For instance, at Yurii’s funeral Lara refers to him as “моя быстрая глубокая реченька” (495) (“my swift, deep, dear river”) (418). The river motif becomes even more interesting in light of the fact that an earlier examination of mirroring motifs in Живаго the river was seen as a reflector of light or a mirroring surface in many places in the novel. As the mirror or river reflects another image, the poet “reflects” a divine message or image in his work, for the poet is an instrument fulfilling the will of a higher power. The image of the river and its movement further underscore the “fluidity” of a reflected image in a mirror and its animation: art depicts “life.”

In comparison with Сестра, Живаго more definitively outlines the divine role of woman, for not only man but also woman “mirrors” God. In the novel, Sima quotes Mary Magdalene, who begs Christ for forgiveness, washes his feet with her tears, and dries them with her hair. In the novel Mary Magdalene, a fallen woman like Lara, is quoted as asking “‘Грехов моих множества, судеб твоих бедны кто исследит?’” (“Who can fathom the multitude of my sins or the depths of Thy mercy?”) to which a character in the novel, Sima, responds, “Какая короткость, какое равенство Бога и жизни, Бога и личности, Бога и женщины!” (408) (“What familiarity, what
equality between God and life, God and the individual, God and a woman!”) (345). This quote recalls Solovyov’s belief in woman or “Sophia” as divine wisdom made flesh. Moreover, equality, a component of mirroring in which two “images” balance in the reflection, is found in the fact that God and woman are on the same footing in Pasternak’s world—part equals whole as in Solovyov’s philosophy. Similarly, equality between Yurii and the divine, i.e., the universe, is discovered earlier in the novel in a comparison of his reaction to Anna Ivanovna’s death and that to the earlier death of his mother: “Сейчас он ничего не боялся, ни жизни, ни смерти, все на свете, все веши были словами его словарь. Он чувствовал себя стоящим на равной ноге со вселенной” (89) (“Now he was afraid of nothing, neither of life nor of death; everything in the world, all the things in it were words in his vocabulary. He felt he was on an equal footing with the universe.”) (76).

Although mortals, Lara and Yurii attain a Christ-like eternal life as Yurii’s art immortalizes their relationship: Solovyov argued that through sexual love the individual attains immortality. While a relationship is preserved through art in Сестра, the immortality of Lara and Yurii’s relationship is underscored by the Christian symbolism. Pasternak’s thoughts on art’s ability to preserve life can be found in his second autobiography in a discussion of his paper.
“Symbolism and Immortality:”

... although the artist is of course mortal like everyone else, the joy of living experienced by him is immortal and can be felt by others through his work, centuries after his death, in a form approximating to that of his original, intimately personal experience.  

In Yurii’s art, his personal experience lives on after his death. The placement of his poems at the novel’s end underscores the fact that his art endures after he has died. As pointed out earlier, Nilsson notes that in Pasternak’s later work the poet looks not only at the past and the present but also to the future. While the artistic creation also outlasts the relationship in Сестра, it does not emphasize its own immortalizing power as does Pasternak’s later work. As noted by Nilsson, Zhivago clearly has the power to immortalize himself (and Lara), for “he lifts himself above time and place.” Furthermore, Lara and Yurii bear a child, Tania, who adds to their immortality in a biological sense. Although Tania in and of herself has little significance regarding the theme of immortality—almost any pair of lovers can create another human being—she underscores the “fruitfulness” of Lara and Yurii’s union, a union which bore artistic “fruit” as well. Nature’s seasons as found in the

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11 B. Pasternak, Essay 69.


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Zhivago poems also underscore the immortality of Lara and Yurii's love as well as that of Christ. That is, the poems follow a cycle of spring to summer to autumn to winter to spring again, so that the rebirth of nature in spring, which is also the season of Christ's resurrection, is underscored. In contrast, the poems in Сестра span from the autumn before the relationship in Poem Ten through the seasons to the winter following the relationship in Poem Two: such seasons do not inspire thoughts of rebirth or renewed life.

While the poet in Сестра steps closer to panunity through his relationship with the beloved, i.e., he and nature become mirroring twins, this theme is extended in Живаго. For example, when Yurii returns to Yuriatin, he goes to Lara's apartment in search of her. Although he does not find her, he notices the same atmosphere and mood in her room as he did on the street, for the outside world parallels the inside—a common motif in Pasternak's world. As a result, Yurii begins to feel a bond again with others out on the street, a bond that he has not felt for the lengthy period he was forced to serve the partisans. Like the earlier work, the later work also brings humanity closer to panunity, for the relationship preserved in art serves as an example of ideal love. Nonetheless, Lara and Yurii's

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relationship carries a degree of nobility not found in the youthful love of the earlier work.

While "Зимняя ночь" demonstrates Solovyov’s philosophy concerning sacrifice and sexual love, "Гамлет" best illustrates the linkage between sacrifice and the duty of an artist. While the two lovers form a mirroring pair in the other poem, in "Гамлет" the artist and the audience mirror each other in a relationship of mutual observation. In this poem an actor, playing Hamlet on stage, observes the audience, which, in turn, is watching him:

На меня наставлен сумрак ночи
Тысячью биноклей на оси. (II, i-ii)

Night and its murk transfix and pin me,
Staring through thousands of binoculars.¹⁴

The actor sees “thousands” of opera glasses, a metonymic reference to the audience watching the production. As a result, mutual observation occurs between the actor and the audience, so that mirroring here concerns an artist and his viewing public.

The fact that opera glasses are used to refer to the audience is noteworthy in connection with the act of mutual observation, for the opera glasses depend on mirroring in fulfilling their function. That is, opera glasses are a type of “binoculars,” “an optical device,

¹⁴Note that these “binoculars” logically refer to “opera glasses,” "театральные бинокли," as Pasternak, famous for his use of ellipsis, has most likely dropped the adjective.
providing good depth effect, for use with both eyes, consisting of two small telescopes fitted together side by side, each telescope having two prisms between the eyepiece and objective for erecting the image." As such, binoculars depend on two prisms or mirrors, both of which reflect the image through a lens within the middle of the apparatus in order to enhance that image. Thus, multiple mirrorings occur within this device which resembles the workings of the human eye. That is, the lens of the human eye refracts and inverts an image onto the retina: later the image is again inverted, so that the brain can receive the image in its original form. As a result, a series of mirrorings occur within the act of seeing, and the series is expanded when a pair of binoculars used as in this scene and is expanded even further through the act of mutual observation.

Thus, the motif of glass refracting light or images—the glass shards and eye glasses found in Poems Two and Six in *Cecropa*, respectively—is extended in the Zhivago poem. In other words, the opera glasses enable one to see items as a distance with greater clarity than eye glasses do: the opera glasses here bring the viewer closer to distant items in addition to their specific use for viewing an artistic creation. Moreover, Zhivago himself is a medical expert on

\[\text{Steinmetz 209.}\]
the eye, its retina in particular, the part of the eye that receives an image.\textsuperscript{16}

The lines quoted above connect the image of numerous sets of opera glasses with the semidarkness of the night, so that the glasses themselves reflect the stage light back to the actor on stage. In a sense the glasses, thus, resemble stars shining high above the ground or stage. This scene is blended with one connected with Christ, for the next lines of the poem echo Christ's words in the Garden of Gethsemane on the eve of His crucifixion, a scene in which one may have very well seen stars shining above:

ЕСЛИ ТОЛЬКО МОЖНО, АВВА ОТЧЕ,  
ЧАШУ ЭТУ МИМО ПРОНЕСИ. (II, iii-iv)

If Thou be willing, Abba, Father,  
Remove this cup from me.

In this poem the actor playing the role of Hamlet is likened to Christ, who fulfills a "role" which he is called to play. Thus, a parallel is drawn between the man or artist playing Hamlet and Christ, both of whom ask a higher power to "remove this cup:" this garden contrasts with the Garden of Eden found in Poem Thirty-two of \textit{Сестра}, as with this later garden one's personal happiness is replaced with sacrifice. The union of the physical and the spiritual within Christ again echoes

\textsuperscript{16}Note that optics uses the term "optic chiasm" to describe the place at which the optic nerves, transmitting the image to the brain, cross.
Solovyov’s theories and serves as a model for which the artist should strive: he should raise the beloved to a higher level through the artistic creation by seeing the ideal within the beloved. The immortality of Christ, furthermore, parallels the immortality the artist attains through the enduring artist creation as art preserves life. The artist’s addressing God, moreover, includes the mirroring motif in the palindrome “АВВА,” whose mirroring structure further enhances the importance of mirroring within this poem and its thematics. Again a creation by Pasternak contains multiple levels of mirroring.

The mirroring or interconnection of God and human beings is also found within the prose text in another passage involving the character Sima. Sima’s words concerning the Fall and the Resurrection reveal a human being’s attempt to resemble God:

Adam tried to be like God and failed, but now God was made man so that Adam should be made God. (343)

In the words “Бог становится человеком, чтобы сделать Адама Богом,” a chiasmus is found in the order of God and a human being

\[17\] Cf. Chapter 4.
in the first phrase, which reverses to the order of a human being, Adam, plus God. The passage's parenthetical rephrasing, "<<человек бывает бог, да бога адам соделает>>, also creates a chiastic structure through the order of human being plus God and God plus a human being, Adam—a reversal of the order of the previously mentioned passage. Thus, the two phrasings of essentially the same concept reverse order or mirror each other. Moreover, the reciprocity seen in the two halves of each passage is found also on the level of ideas—God was "made" man, i.e., Christ, so that Adam could be made God. Here, beings in the physical and spiritual realms unite in a mirroring construction which echoes the ascending and descending interaction of the physical and the spiritual in Solovyov's philosophy.

While "Зимняя ночь" demonstrates union between two lovers on the personal level, interaction between people occurs on a public or more "universal" level appears in "Гамлет." That is, in this poem the artist interacts with his viewing audience as Nilsson notes:

The curtain rises and the player enters. "I seek to grasp in the distant echo what will happen during my life." The sentence intimates a double perspective: behind the player we see the poet scanning the world with eyes and ears. Now the eyes of the binoculars are turned on him. It is not just the groundlings, it is the general public, it is the world. The poet is both outside of what is
happening, in his art, and at the same time out front in full limelight. 18

Thus, the poet here is examining his relationship with the audience, a relationship that is not particularly comforting nor is the limelight. Nonetheless, the artist sacrifices his personal happiness to play the role given to him. While his relationship with the audience is not particularly harmonious in and of itself, the artist fulfills his role and through his art leads humanity closer to panunity by his setting an example just as the lovers discussed earlier are models in their relationship and in the resulting artistic creation: both lead humanity to a greater unity by example. Moreover, the actor playing Hamlet demonstrates the importance of sacrifice and links it with Christ: through sacrifice both Christ and the artist, in his work, discover a "lasting" or eternal life, a life which conquers death. As a result, "Тамлет" as well as "Зимняя ночь" clearly demonstrates parallels between Pasternak's art and Solovyov's theories, including the theme of sacrifice.


The echo that Nilsson notes appears on the opening line of the poem and parallels the mirroring found in mutual observation: the "mirroring" of sight and of sound occurs within this one scene.
Although the previous section has discussed particulars concerning Solovyov's and Gide's theories seen in Сестра моя—Жизнь, here I would like to add some general commentary on the development of these theories in the two works. Intertextual mirroring of other writers' works through Сестра and Живаго is also of interest at this point. Intertextual mirroring found in the later work, furthermore, includes the earlier text, so that Pasternak mirrors one of his own works within another, i.e., Живаго contains intratextual mirroring in addition to intertextual mirroring.

While the prose and poetry sections fulfill the roles of telling about the poet's life and depicting his interpretation of that life, the addition of the prose text along with its narrator serves another function. That is, the narrator enables Pasternak, an elder poet at the time of the novel's writing, to relate the story of a younger poet, the young poet Pasternak of the revolutionary period. Just as Pasternak's reexamination of that period differs from his initial examination of it in Сестра, the reexamination, or retrospection, requires an "omniscient" narrator who, like Pasternak, has experienced life beyond that of the young poet. Thus, the two forms
of verbal expression in Живаго complement each other: the poetry is the "younger" man's interpretation while the prose section is the elder poet's, Pasternak's, "autobiographical" text. Thus, the later work extends the earlier not only through the prose section but also through the use of a narrator.

Many studies have been conducted regarding the linkage between the poetry and the prose section of Живаго. For example, Henrik Birnbaum links the poems with the prose text in great detail. Other scholars, such as John Wain, disagree and state that claims to attempt such a comparison are not well-founded:

... if Zhivago's poems had been set down on the page at the various points in the story at which he is supposed to write them, they would be anchored to the narrative with a literalness that, as things are, Pasternak has avoided.

Although I would argue against a claim that no connection between the two texts exists, perhaps the point could be made that the two do not readily avail themselves for a perfect comparison. That is, the two recall each other since art does not fulfill the function of retelling

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"facts" or reality in an objective light but rather the poet's interpretation of events as previously mentioned. The connection between the two has been noted by Pasternak at the end of his second autobiography when he addresses the relationship between art and life with these words: "What I have written is enough to give some idea of how, in my individual case, life became converted into art and art was born of life and of experience." Life and art, although not completely parallel, nonetheless intertwine in Pasternak's world in a *mise en abyme* structure themselves.

The poetry and prose sections as mirrors of each other, i.e. parallel mirrors, calls to mind Solovyov's theory on the meaning of love. Specifically, the poetry and prose sections resemble mirrors facing each other, for reading the prose sheds light on the poem's meaning and the poems shed light on the interpretation of the prose. Here the theories of Solovyov and Gide intertwine or, in fact, mirror each other, for they both offer explanations for Pasternak's combination of poetry and prose within ЖИВАРО. Thus, this level of mirroring in ЖИВАРО extends beyond the levels found in СЕКТРА, so that the later work expands the mirroring motif. Moreover, the *mise en abyme* structure found in the relationship between poetry and prose further enhances the later work's themes of sacrifice.

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through love and for artistic creation because the relationship inspiring the art is detailed in the prose text in addition to the poetry.

*Живаго*, moreover, extends the intertextuality found in *Сестра*, e.g., references to other writers, in some unique ways.\(^{22}\) Intertextuality in literature, as Shepherd argues, is a form of mirroring in which a work mirrors another through a reference to it.\(^{23}\) In fact, literature itself involves a mirroring of life or reality. Thus, the mirroring of life in a work which is in turn mirrored in another work creates a series or chain of mirroring. Intertextual mirroring, for example, is found in the brief reference to Hamlet and Faust in Poem Forty-one in *Сестра*. Perhaps these two characters are united within this poem as men who faced difficult decisions or choices. *Живаго* expands on the Hamlet motif, for not only does this “Hamlet” explain his thoughts but also he is an actor playing the role of Hamlet. It seems hardly accidentally that Pasternak, whose works are permeated with the mirroring motif, chose a character from a play linked with *mise en abyme*—as Gide’s example of a work within a work (in addition to Pasternak’s fondness for Shakespeare). Thus, the construction of *mise en abyme* mirroring in this poem is

\(^{22}\) For a detail explanation of the intertextual linkage between Goethe, Lermontov, Poe, and Pasternak, see: O’Connor, *Boris* 17-21.

\(^{23}\) Shepherd, Chapter Two.
extended further with the inclusion of the actor playing the role of Hamlet: the actor "lays bare the device" through his discussion of "playing" a character in a play that contains another play—in a series of enclosures, i.e. *mise en abyme*. As a result, this intertextual reference or mirroring underscores the mirroring on the philosophical plane as playing the role of Hamlet is likened to Christ's sacrifice.

The actor's discussion of his playing Hamlet parallels Pasternak's writing about a poet in that in both one sees the artist discussing not only his craft but also his life as revealed in his art. Pasternak creates not only intertextual links between his works and others' but also intratextual ones between his own works. That is, *Живаго* links intratextually with *Сестра* in their depictions of a poet in love and his writing about that love. Thus, Pasternak creates a series of intertextual and intratextual mirroring within and between his works—and further extends the mirroring motif. In fact, in *Сестра*, a collection of poetry written during the revolutionary period, becomes imbedded within the novel *Живаго*, the novel about the revolution, in a *mise en abyme* structure. Moreover, the beginnings of the intratextual mirroring, including love along with separation, find an earlier start in the poem "Marburg." That is, through his love for and rejection by Vysotskaia, Pasternak first
began to see the world around him differently, as it took on greater significance than before. This new perception led to the poet’s interconnection with the rest of the world, with nature, so that he stepped closer to Solovyov’s concept of panunity. Through a later love for and rejection of another woman, Vinograd, the poet was able to step closer to panunity and incorporate even more Solovyovian elements in his work. In Pasternak moves even closer to panunity in his depiction of Yurii and Lara’s love. In other words, Pasternak “immortalizes” his character through that character’s creation of poetry, a mise en abyme of Pasternak’s own poetry as the character, whom Pasternak creates, “writes” poetry for Pasternak’s novel.
As demonstrated in this study, mirroring in Pasternak’s art appears as both a concept and a structure. For Pasternak, mirroring represents the interconnection of beings across the various boundaries and divisions which separate them. Thus, mirroring in Pasternak’s world reveals the existence of a greater unity, as found between two lovers as well as between all beings in general—panunity. In order to emphasize these underlying philosophical concerns, Pasternak includes multiple mirrorings on various levels, i.e., mirroring structures, from the phonemic to the syntactic, from the image to the narrative, so that mirroring permeates Cестра as well as Живаго. These mirroring structures are often layered upon each other or form mirroring chains. Possible sources of influence on Pasternak’s use of mirroring as a concept and structure include Solovyov’s and Gide’s theories, respectively. Mirroring not only permeates various levels but also unites the whole of Cестра as the motif appears throughout the collection. The mirroring motif so prevalent in Cестра not only continues but also grows more complex.
in Живаго both as structure and as concept: as a collection of poetry, Сестра is engulfed by Живаго in an intratextual mise en abyme.

Although Pasternak’s use of the mirroring motif may change between Сестра and Живаго, the mirroring motif still appears prevalent in both works. Consequently, I question if the difference between Pasternak’s early and later work (a work written approximately before and after World War II) in general is really as divergent as is claimed. Certainly differences do exist between the author’s earlier and later writings. For example, his style of writing shifted from the ambiguity and complexity of his earlier style to the clarity and simplicity of the later. Just as Pasternak’s writing style moved toward a clearer expression of the artist’s thoughts, so too did his use of imagery. That is, imagery in his later work provides the reader with a concrete--albeit symbolic--referent, whereas his earlier imagery, often presented in an impressionistic manner, can lead to bewilderment in the reader’s mind.

With regard to this shift in Pasternak’s use of imagery, Boris Gasparov finds a greater unity in the artist’s later work as opposed to his earlier. In other words, the language used by Pasternak undergoes a change from his earlier to later work:

The graphic world of Pasternak’s later work, in comparison with his earlier, is characterized by total unity, the interweaving and mutual penetration of all details; the
contemporary linguistic texture presenting this world becomes more simple, that is, more connected, complete, skillfully narrative.¹

Thus, the language of the poet’s later work, in its simplicity, creates greater harmony within his art.

Pasternak’s use of Christian themes and characters, as opposed to the Old Testament in his earlier works, becomes more dominant in his later creations, especially in Живаго and constitutes another shift in his art. As noted earlier, Nilsson explains that the ecstasy of youth in Pasternak’s earlier work gives way to sacrifice for a higher power found in his later writings, especially the symbolic use of Christ in the Zhivago poems. Moreover, that scholar finds a “striving toward simplicity, content, and essentials” in Pasternak’s later work.² In other words, the poet’s message bears greater significance than other aspects of his art, e.g., the use of complex language and ambiguity as found in his earlier work.

Pasternak himself noted the shift from his earlier to later writing. In particular, the author felt disdain toward his earlier artistic creations, some of which were permanently lost for a variety of reasons:

... I dislike my style before 1940 ... I dislike the disintegrating forms, the impoverished

¹ B. Gasparov 68.

From this quote one discovers that Pasternak saw his art as moving toward more highly developed forms and concepts than that found in his earlier works. Moreover, he strove to use a more even language within his later creations. The discussion of his earlier art continues as Pasternak states "I have already said how divided is my attitude to my poetic past . . . I would not lift a finger to rescue more than a quarter of my writings from oblivion." Thus, Pasternak leaves no ambiguity regarding his disappointment in his earlier writings. This phenomenon could be attributed to the fact that in his later years he saw his art in a different light than he did in his youth: in turn, perhaps the youthful Pasternak, if he could have read his future works, may have seen them as an oversimplification of art.

Despite the fact the artist eschewed his earlier works' connection with his later, many scholars have noted similarities. For example, Nilsson, although he sees shifts in Pasternak's art, finds in his writings, both earlier and later, the linkage between the artist and his work. That is, the artist serves as a subject for the artwork:

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\[ B. \text{ Pasternak, Essay } 84. \]

\[ B. \text{ Pasternak, Essay } 118-9. \]
art is autobiographical. Mossman also argues that the autobiographical aspect appears throughout Pasternak's oeuvre in both his poetry and prose.

In addition to the autobiographical element, I find unique aspects of Pasternak's art continue to appear at various stages of his career and, thus, unify his earlier and later works. The mirroring motif, in particular, has demonstrated that Pasternak's early and late works share similarities despite the time separating their creation. That is, the mirroring motif not only demonstrates unity as a significant philosophical concern within a single work but also, in its continuous use, unifies the artist's oeuvre. As noted by Jakobson, Pasternak is a poet of contiguity rather than metaphor--interconnection and unity are his main philosophical and artistic concerns.

Because interconnection and unity remained important to Pasternak while his point of view shifted from the exuberance of youth to the wisdom of age, the mirroring motif not only endured but grew more complex in his later work, e.g., ЖИВАРО. Furthermore, crossing found in the mirroring motif began to dominate in his later art as his philosophical concerns expanded and included more

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5 Nilsson, "Life" 64.

elements of Christianity. As such, Pasternak’s later work moves closer to Solovyov’s philosophy of panunity, in which the physical and the spiritual are united. Likewise, Pasternak’s artistry developed over time. That is, rather than choosing prose or poetry, Pasternak incorporated both in Живаго so as to enhance one by use of the other and vice versa.

Although the writer himself disliked his earlier work, including Cестра, I see the earlier as laying the groundwork for his later art. Despite the fact that Pasternak discounts his earlier art, he explains why he included it in a publication of his works:

The poems scattered over the past years of my life and collected in the present book are steps preparatory to the novel [Живаго]. And it is as a preparation for the novel that I regard their publication in this book. 7

In other words, the intratextuality between Pasternak’s earlier works and the novel is recognized by the poet himself. As such, the use of the mirroring motif in Cестра can be seen as preparation for its later, more developed form in Живаго. Just as Живаго is the culmination of Pasternak’s oeuvre, the mirroring motif as philosophical concept and structural device in Живаго is a culmination of mirroring as a whole in Pasternak’s art.

7 B. Pasternak, Essay 119.
APPENDIX
The Poems of Сестра моя--жизнь

Сестра моя--жизнь
1. "Памяти Демона" ("In Memory of the Demon")

"Не время ль птицам петь" ("Isn't It Time for the Birds To Sing")
2. "Про эти стихи" ("About These Verses")
3. "Тоска" ("Longing")
4. "Сестра моя--жизнь и сегодня в разливе . . ." ("My Sister--Life . . .")
5. "Плачущий сад" ("The Weeping Garden")
6. "Зеркало" ("The Mirror")
7. "Девочка" ("The Girl")
8. "Ты в ветре, веткой пробующем . . ." ("You Are a Lilac Branch . . . in the Wind")
9. "Дождь" ("Rain")

"Книга степи" ("The Book of the Steppe")
10. "До всего этого была зима" ("Before All That There Was Winter")
11. "Из северья" ("Out of Superstition")
12. "Не трогать" ("Don't Touch")
13. "Ты так играла эту роль! . . ." ("You Played That Role So Well!")
14. "Балашов" ("Balashov")
15. "Подражатели" ("The Imitators")
16. "Образец" ("The Model")

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“Развлеченъ любимой” (“Diversions of the Beloved”)
17. “«Душистою веткою машучи...»” (“Swaying on a Fragrant Branch...”)
18. “Слова веслы” (“With Oars Crossed”)
19. “Весенний дождь” (“Spring Rain”)
20. “Свистки милиционеров” (“Policemen’s Whistles”)
21. “Звезды летом” (“Stars in Summer”)
22. “Уроки английского” (“English Lessons”)

“Заньяе философией” (“The Study of Philosophy”)
23. “Определение поэзии” (“Definition of Poetry”)
24. “Определение души” (“Definition of the Soul”)
25. “Болезни земли” (“Diseases of the Earth”)
26. “Определение творчества” (“Definition of Creativity”)
27. “Наша гроза” (“Our Thunderstorm”)
28. “Заместительница” (“The Replacement”)

“Песни в письмах, чтобы не скучала” (“Songs in Letters So She Would Not Be Bored”)
29. “Воробьевы горы” (“Sparrow Hills”)
31. “Распал” (“Collapse”)

“Романовка” (“Romanovka”)
32. “Степь” (“The Steppe”)
33. “Душная ночь” (“A Sultry Night”)
34. “Ещё более душный рассвет” (“An Even Sultrier Dawn”)

“Попытка душу разлучить” (“An Attempt to Separate the Soul”)
35. “Мучкап” (“Muchkap”)
36. “Мухи мучкапской чайной” (“The Flies in a Muchkap Teahouse”)
37. “«Дик приём был, дик приход...»” (“Wild Was Your Welcome...”)
38. “«Попытка душу разлучить...»” (“The Attempt to Separate My Soul”)

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“Возвращение” (“The Return”)  
40. “У себя дома” (“Back Home”)  

“Елена” (“To Elena”)  
41. “Елена” (“To Elena”)  
42. “Как у них” (“Like Them”)  
43. “Лето” (“Summer”)  
44. “Трость, моментальная навек” (“A Thunderstorm Instantaneous Forever”)  

“Послесловье” (“Afterward”)  
45. “Любимая...жуть! Когда любит поэт...” (“Darling--it’s an awesome sight!”)  
46. “Давай ронять слова...” (“Let’s Scatter Words...”)  
47. “Имелось” (“It Used To Be”)  
48. “Любить,--идти,--не сомкнул гром...” (“To Love--To Walk...”)  
49. “Послесловье” (“Afterword”)  
50. “Конец” (“The End”)
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