
The Creative Legacy of the Great Russian Poet Boris Pasternak: Traditions and Innovation in His Poetic Works

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ABSTRACT

This study examines the poems of Boris Pasternak, the famed Russian literary figure. It analyzes and compares the poet's works with those of his contemporaries and predecessors'. Some motifs, themes, images, and characteristic features of the stylistics and tropics of poetic creativity in Pasternak's lyrics were revealed, which signify the influence of traditions and innovation. By employing several literary criticism methods, namely those of close reading, a structuralist analysis, and biographical criticism, this study found that there is a wealth of themes both old and new in Pasternak's poetry. These themes were mostly derived from past authors, which confirm the findings of Baróthy (2015), Han (2015), and Polivanova & Polivanov (2018). These themes were then reconstructed in Pasternak's works in a way that signify these works as a celebration of the old and the welcoming of the new in the Russian literary tradition. This study has cemented Boris Pasternak's role as a hub linking the old and the new generations in Russian literature.

Keywords: *creativity of Boris Pasternak, innovation, style features, traditions*

INTRODUCTION

The creative legacy of Boris Leonidovich Pasternak, the Russian poet, includes poetry, prose, translations, as well as letters and articles about literature. This outstanding figure significantly enriched Russian intellectual life amid the tensions of post-WWII years, popularly known as the Cold War. Speaking of Russian literature in particular, Pasternak was one of the few figures who influenced Russian literature during those years. Together with Ivan Bunin, Mikhail Sholokhov, Alexander Solzhenitsyn, and Joseph Brodsky, Pasternak was one of the five authors in Russian literature to ever win a Nobel Peace Prize. This is notwithstanding that during those years, Russian society was still deeply entrenched in the Soviet worldview, a society that disregards any form of expression not praising the State, Soviet greatness.

In this study, the characteristics of Pasternak's contribution to the development of lyric verse are considered. Although he belonged, at one time, to the futurists' movement, his poetics do not fit into the framework of any direction in literature. The organic context for the poet turns out to be the entire course of the Russian cultural revolution, and subsequently the reactions to the period, in which the poet became a participant and contemporary.

With regard to the poems of Boris Pasternak, it should be mentioned that they reflected both the continuation of 19th century traditions and also the departure from them. Pasternak's writings were influenced by his fellow Russian authors who preceded him, having their images and motifs reconstructed in Pasternak's works (2018). Not only were his works

influenced by domestic authors, but also by foreign romantic era authors, particularly in their similarity in defining the self and treatment of the relationship between art and reality (Baróthy, 2015).

Pasternak's poems focus on prosaization and they are combined with the tongue-tied difficulty of speech, as well as musicality and pictorial visibility with cubist images and distortions of the picture of the world. Pasternak brought the traditions of the Russian classics by experimentally rewriting samples of them into his works. Therefore, among the futurists, Pasternak was considered to be a direct heir of the symbolists movement, but he placed their characteristic 'metaphorism' on the positivism style.

As a colleague of Mayakovsky, Pasternak's poems also have several similarities with those of Mayakovsky (Han, 2015). However, Pasternak repelled and partly changed Mayakovsky's simplistic extremism. Also, Pasternak's poems were able to combine the 'urbanism' of Mayakovsky with the 'landscapism' of Afanasy Fet.

At the same time, Pasternak's poetic style singles out a certain type of personality in Russian poetry, which opposes the anonymous dissolution of this personality in the stream of life, while preserving, however, the uniqueness of his own lyrical individuality (Etkind, et al., 1990). Further, there are those who have argued that his poems can be interpreted as his philosophical vision of the world, due to his experience with philosophy (Podoroga, 2015). Such a fluidity was probably the result of a fluid mind. Indeed, his many definitions of art were described to have boundless origin in inspiration (Livingstone, 2015).

This study employs two types of approaches to prove Pasternak's continuation of the old and departure to the new. The first one is a text-oriented approach and the second one is an author-oriented approach.

In analyzing the poems of Boris Pasternak and his contemporaries such as V. V. Mayakovsky, textual analysis in the form of close reading, also known as New Criticism (see Klarer, 2004; Tyson, 2006) of those poems was used. The reading of those poems was focused on their intrinsic elements such as their paradoxes, word-plays, and rhetorical figures, all of which was done to make sense of the individual poetry respectively.

Further, in identifying the motifs in Pasternak's

poems, another text-oriented approach was used, namely the structuralist method (of literary criticism). This method involves the analysis of several works to examine the main underlying motif/theme(s) those works share (Klarer, 2004; Tyson, 2006). This kind of analysis may provide a big picture explanation in analyzing certain individual texts.

Such is the case with publications such as Shortt et al. (2012) and Stark & Zakaria (2022). The first publication employed a Structuralist analysis of a teachers' code of conduct to argue about how teachers are expected to bridge the political and ideological tensions of individuals in a modern society. The second publication also employed a structuralist analysis to identify characteristics related to the concept of 'Budi' in the *Siti Nurbaya* novel. It was revealed that such characteristics were found in the characters of that story, but the use of structuralist analysis allowed the paper to argue that the concept of 'Budi' could belong to a bigger picture than the story itself, which is the Malay worldview.

Finally, an author-oriented approach was also used, which is biographical criticism. This method establishes a direct link between the work(s) of an author to their biography (Klarer, 2004). In this study, several pieces of biographical writings about Pasternak were analyzed to shed some light on the real-life contexts related to some of his writings. This method is necessary due to Boris Pasternak himself who lived a complex life, which led to his vibrant thoughts and presence in Russian literature itself.

The analysis was undertaken by firstly close reading the poems, studying the diction and metaphors used by the author while comparing them with the styles of other Russian authors. Then, we moved on to a deeper level of reading, i.e. by examining the messages and ideologies conveyed by Pasternak. Finally, we identified his innovative styles and adherence to the traditions of Russian literature.

So far, not much research has been conducted to identify Pasternak's innovation and his adherence to the general tradition of Russian literature. Of the three cited since the beginning of this paper, there has been insufficient analysis that focused on the works of Boris Pasternak; thus, it is essential to identify and reveal his writing style as a prominent Russian author in this paper. Therefore, this study's purpose is to show our interest in the works of Boris Pasternak while specifically identifying what distinguished him from

his predecessors in the Russian literary tradition. This study proposes how innovation and adherence to the traditions of 19th century literature are expressed in Pasternak's lyrics while at the same time, identifying what is it that distinguished him from his previous generation of authors.

FINDINGS AND DISCUSSION

To start, let us compare the poem *My beauty, all become* by Boris Pasternak and *Already the second* by Mayakovsky. The poem by Mayakovsky still does not deviate from the theme of love, to which the poet often turned. There are motifs of bitterness, pain, and fear here, but these motifs are demonstrated with serenity:

As they say, the incident is covered.
The love boat crashed on the way of life.
We're even with you. And there is no need for
a list
Mutual pains, troubles and resentments
(Academy of Sciences USSR 1955-1961).

Of course, here there is a play on words peculiar to the poet: *Mlechput*, "the incident is covered" (Academy of Sciences USSR 1955-1961).

The poem by Boris Pasternak is also imbued with the theme of love for a woman, but here it echoes of the theme of the influence of love on the creative process. It must be said that the poems of the two poets were written around the same period, in the early 1930's, but these periods meant completely different things for both. If for Mayakovsky the poem is imbued with tired lifelessness, and despair, then the poems of Pasternak are more positive, like all his works:

My beauty, all to become,
Your whole essence is in my heart,
All rushes to become music,
And all the rhymes are asking for (Pasternak,
1990).

It is of no coincidence that the poet's late lyrics are not taken for analysis, since this poem contains echoes of futurism and turns of speech that are vaguely similar to Mayakovsky's:

And that love breathes in the rhymes,
What is hard to bear here,
Before which they frown drop it

And they wrinkle the bridge of their nose
(Pasternak, 1990).

At the same time, the author of the last poem shows that innovation in poetic art is the usage of traditional forms in a new way. Consider the work from the point of view of genre originality, then it is close to the form of elegy. In our opinion, the above poem by Mayakovsky also has elegiac features, if only because it is written in a more classical form compared to most of the poet's works.

The love lyric motif gradually turns into the motif of poetic art. The lyrical hero reflects on the meaning of poetry. He claims that 'rhymes' carry the truth, that there is no place for 'rock' in them. The lyrical hero realizes that the lines are only a form, so you need to feel the verses more deeply because they contain love, humility, and comfort. However, in the last stanza, the lyrical hero returns to the conversation about the beloved, repeating the first lines. He admits that his feelings pulled him on the road, pulled him to sing. Also mentioned here is Polycletus – an ancient Greek sculptor who made a detailed analysis of the 'golden ratio':

Polycletus prayed to you.
Your laws are made.
Your laws in the distance of years,
I've known you for a long time (Pasternak,
1990).

However, the pronoun "you" used by the author is ambiguous: it is not clear to whom the lyrical hero is addressing: to his beloved or poetry. In our opinion, the usage of "you" in this poem by Boris Pasternak expresses both the futuristic motifs that are apparent in the late lyrics of Mayakovsky, as an appeal to the motifs of ancient Greece, classicism, and tradition, which are also present in the works of Afanasy Fet (who will be discussed later on). This is in agreement with the findings of Han (2015) who observed that there are a number of similarities between the poems of Pasternak and Mayakovsky.

However, in the poem by Boris Pasternak, there are also innovative approaches to the lyrics. This lyrical work is conditionally divided into two semantic parts: an appeal to the beloved and arguments about the meaning of poetry and poetic art.

The first part frames the second, creating not only a semantic but also a formal frame. This poetic

dimension emphasizes the philosophical sound of the work. In our opinion, similar traditions can be seen in the lyrics of Tyutchev and Afanasy Fet, but in Pasternak's poems, the synthesis of the theme of love and the theme of poetry, not only in form, but also in content, are played in a more relaxed, liberated way, and openly:

And the rhyme is not an invasion of lines,
And the wardrobe number,
Ticket for a place at the columns
Into the afterlife hum of roots and womb
(Pasternak, 1990).

Comparing the lyrics of Boris Pasternak and Afanasy Fet, more similar themes and symbols can be found, compared to the lyrics of Mayakovsky. This is precise because Pasternak in many of his poems addressed to nature, as Afanasy Fet did. Nevertheless, there are differences between Fet's and Pasternak's lyrics.

First, the lyrics of Boris Pasternak, in our opinion, are more profound in terms of greater immersion of the individual in poetic creativity. It should not be assumed, however, that the lyrics of Afanasy Fet are superficial. Let's compare *In the Soul, Exhausted by Years...* by Afanasy Fet and *About these Poems* by Boris Pasternak. The peculiarity of the first poem is the abundance of epithets. When describing the image of the human soul, the author uses such expressions as "unapproachable pure temple", "virgin hiding place", and "blessed memory (Fet, 1963)." The theme of the poem is the hardening of the soul. The lyrical hero feels uneasy precisely because of this. Because of the hardships he has endured over a long life, he cannot experience the same sincere emotions as in his youth. The hero's memory keeps warm memories of the good things that happened to him before, but he can't feel happy again:

For the world, the path to it will stall, -
But in this virgin hiding place
Although I could, it will soon dry up,
Then my tongue will show the way (Fet, 1963).

It is interesting that the poems of both Afanasy Fet and Boris Pasternak (to a greater extent) characteristically demonstrate the love of life in all its manifestations. An optimistic mood is seen in most of the poets' works. Thus, the Afanasy Fet poem ends

in a completely different way, not as pessimistic as it began:

And from now on, against my will
In my blissful memory
With one smile, tender pain,
Brighter with one star of love (Fet, 1963).

Inspiration, the power of thought took over the sadness of the lyrical hero. His state becomes more fervent due to emotional exclamations. Again, expressive epithets ("soothingly bright", "gentle smile") can be seen, which made the image of the unnamed virgin look like an angel. This is a hope that such poetic appearances express the hero's heart which is still alive and sensitive. His memory and heart are filled with new happy memories and harmony with himself. Similar motifs, namely that of romantic but not pessimistic at the same time, can be traced in Pasternak's following poem:

Buran will not be a month for revenge,
The ends, the beginning will sweep.
I suddenly remember: the sun is (Pasternak, 1990).

Boris Pasternak's *About These Poems* was written in the summer of 1917. At this time, the poet realizes that his life will be closely connected with poetry. He had already abandoned the career of a musician and also of a philosopher.

Both poems were written in four-stop iambic, but the latter poem is written in the stream of consciousness genre while the former poem is more classical in its structure. At the same time, in our opinion, they both relate to philosophical lyrics and represent the aesthetics of the work of the two poets.

We also analyzed the poems using the poetic tool of metaphors. According to Lakoff and Johnson (2003), the concept of metaphor represents "a device of poetic imagination" which is categorized as an extraordinary linguistic expression. By using a metaphorical concept, we are extending the meaning of words using a similar sense, and thus, borrowing the concept of other words to express other similar sense. For instance, when we say, "life is a box of chocolate", we are using the sense of "a box of chocolate" to describe the concept of life in which we are left with a range of choices to make. Therefore, this metaphor extends our poetic imagination.

There are metaphors in the poem by Boris Pasternak. The first one, for example, opens the entire work:

On the sidewalks of the interpretation
With glass and the sun in half,
In winter I will open the ceiling
And I'll let the damp corners read (Pasternak, 1990).

A metaphor means that words can form complete work during a walk. Further, the reader understands that the verse is like a child in that it is carried for a long time, and this indicates a long process of creativity. The first listeners of the masterpiece are the damp corners and the ceiling. The author plays with the word "damp": including in its direct meaning several figurative ones that emphasize the unsettled and imperfect housing and with it the imperfection of his poems. In our opinion, this proves that the lyrics of Boris Pasternak need to be read better than Afanasy Fet's.

Boris Pasternak also mentions romantic writers in the poem such as Byron and Edgar Poe. The hero is completely disconnected from the world: he does not know what kind of millennium it is now. His fear of reality is conveyed in images of how he hides himself from the world:

In a muffler, with the palm of his hand covering
his face,
I'll shout to the kids through the fort:
What, dear ones, do we have
A millennium in the yard (Pasternak, 1990)?

Here, in our opinion, it is necessary to mention that in the lyrics of Boris Pasternak, not only the images of Russian poets and prose writers are reflected, but also the motifs of foreign authors of different times. If in the early works the poet refers to the romantics: Edgar Poe and Byron, then in the later works one can find allusions and reminiscences in poetic and prose works to modernist contemporaries, for example, M. Proust and R. M. Rilke.

In the last verse, the lyrical hero compares the true life of the author with the trembling of Lermontov, with the immersion of the lip in Vermouth. It should be noted that the poet not only refers to the romantic tradition in this work but also mentions here the great representatives of different cultures:

While I was smoking with Byron,
While I was drinking with Edgar Poe (Pasternak, 1990)?

This corroborates the findings of Baróthy (2015) and Polivanova & Polivanov (2018) and emphasizes the multicultural nature of the poet's work. Pasternak's works were influenced by his fellow Russian authors as well as foreign authors from the Romantic times. The motifs and themes brought forward by his preceding Russian authors were reconstructed again by Pasternak in his poems other than the one analyzed in Polivanova & Polivanov (2018). Not only that but there are also even explicit mentions of foreign Romantic authors in his works. However, the similarity between Pasternak and his preceding authors as outlined by Baróthy in his 2015 publication, namely that of the representation of the self and reality, seem to be not present in the poems that were analyzed here in this study.

Continuing, despite some differences in the lyrical works of the two poets, the theme of the influence of nature on the poet's work is apparent. The following is from Afanasy Fet:

As a genius, you are unexpected, slender,
Light flew from heaven to me
I humbled my restless mind.
I drew my eyes to my face (Fet, 1963).

The genius of Boris Pasternak also receives inspiration, strength, and life from nature:

Under it, the thawed areas turn black,
And the wind is pitted with screams
And the more random, the more certain
Poems are composed in tears (Pasternak, 1990).

Thus, it can be seen that in the poems of Boris Pasternak there is a connection with the themes of poets of past generations. He partly takes the theme of love for nature and thirst for life from Afanasy Fet. Also, especially in the lyrics of his early works, there is a connection with the romantic poets. At the same time, the poetry of Pasternak is full of intimate lyricism, openness, and simplicity of thought of the lyrical hero. This primarily distinguished him from the poets of the previous generation.

The topic of religion has not been touched, which is considered to be both tradition and innovation

in the works of Pasternak. Talking about religion in general, it should be mentioned that Pasternak's roots were not connected with Christianity. The poet's path to religion was long. His father and mother were not baptized, but Pasternak himself was brought into Orthodox spirituality early on in life. In a biography of Pasternak written by his son, he wrote about his father's religious upbringing:

The fact that he goes to church with a nanny was also illegal and vulnerable. Apparently, she overcame it in her own way. After sprinkling him in the name of the Father and the Son and the Holy Spirit, she assured him that there were no obstacles to his participation in the service. The child's memory greedily absorbed the chants and words, unconsciously creating a deep sense of belonging. Then it developed and changed for external-historical and personal-spiritual reasons. Carefully concealed, remaining an object of thirst, a source of inspiration, and not a quiet habit-this feeling never left him (Pasternak, 1990).

Among the indelible impressions of childhood, captured later in the poem *Women in childhood*, there is a temple:

Sidewalk, pavement, cellars,
Church on the left, its domes
Shade of double poplar bedspreads
From the beginning of the wall to the corner
(Pasternak, 1990).

An attempt to make sense of life in the light of the new Christian worldview is the novel *Doctor Zhivago*, begun in late 1945 and completed on December 10, 1955. In a letter to his cousin Olga Freudenberg, Boris Pasternak wrote:

Actually, this is my first real work. In it, I want to give a historical image of Russia over the last forty-five years, and at the same time, with all the aspects of its plot, heavy, sad, and detailed, as, ideally, in Dickens and Dostoevsky – this thing will be an expression of my views on art, on the Gospel, on the life of man in history and much more. The novel is still called "Boys and Girls (Pasternak & Andreevich, 1992)."

In addition, it should be mentioned that Pasternak is well aware of the Orthodox tradition. He

addresses the various aspects of church life with love and spiritual sensitivity. This is one of the innovative aspects of Pasternak's appeal to religion.

Pasternak & Andreevich (1992) wrote, "Never, in any case, do not despair. To hope and act is our duty in adversity." This is the motto that he identifies his religious path. He connects it with life, reality, and passes it through himself.

The biblical motifs in Pasternak's lyrics have that special "power of cohesion" that binds the creative world of the poet into a single whole and allows us to reproduce life in all its diversity.

Pasternak's poetry is peculiar not only in terms of meaning but also in terms of expression in writing. Let us consider the traditions and innovations of Pasternak's lyrics at the level of the theme of the plot-figurative system and stylistics such as tropics.

The most important innovations of the poet, in our opinion, are the increased use of metaphors and metonymies. Of course, in the texts of the poet, there are comparisons and personifications, but in the lyrics of the poet, it is connections by contiguity and transfer by the similarity that prevail (Etkind et al., 1990).

The thematic meaning of shifting the emphasis from similarity to contiguity is to emphasize the unity of the world, and not only the noumenal, essential, which were transmitted using metaphors but also the phenomenal, superficial, blurring the lines between individual phenomena, events, causes and effects (Etkind et al., 1990).

The poem *Grass and Stones* includes a technique of interaction of metaphor and metonymy with the proud lyre of Mickiewicz:

Where with the proud lyre of Mickiewicz
Mysteriously merged tongue
Georgian Tsars and Tsarevichs
From maidens and basil (Pasternak, 1990).

"The proud lyre of Mickiewicz" instead of "The proud poetry of Mickiewicz" is the first metaphorical transfer because the lyre is identified with poetry. The adjective "proud", in our opinion, can be taken here in a figurative sense. "Proud Poetry" is the second metaphorical transfer. At the same time, proud poetry is also a metonymy: the proud poetry of Mickiewicz means the poetry of proud Mickiewicz. Then the adjective proud simultaneously implements the direct meaning compared to lexical meanings of the words proud and pride in the dictionary which means full

of pride, pride, self-esteem, self-esteem (Etkind et al., 1990).

Thus, in this technique, we can see either two metaphors or metaphor plus metonymy. At the same time, in any case, the poem emphasizes the unity of the world, which means that in this work the boundaries between phenomena, events, causes and effects are erased:

Lilac, double shades
Lilac and white brushes
Dotted between the walls
Crumbling fortresses.

Where people are related to the elements,
Elements in the neighborhood of people,
The earth is in every stone hole,
The grass is in front of all doors (Etkind et al., 1990).

It is symbolic that in this poem the poet unites two different nationalities together:

So Poland and Georgia were brought closer
together,
That it brings both of them together (Etkind
et al., 1990).

The theme of unity appears to the reader not only in the tropics but also in the semantic theme of the works which permeates all things and removes the distinction between the subject and the external world. In the embodiment of the image of this force, Pasternak uses a wide variety of poetic techniques from romantic symbolist distances and otherworldliness, cubist displacement of predicates, and the surreal with a touch of the fabulousness of giant anthropomorphic figures:

Looks like a giant, shadow-like barber,
Wet in tree ponds and fences
And he clicks his razor against the edge of the
galleries (Etkind et al., 1990).

As for the stylistic figures, in the poetry of Pasternak, both the observance of a certain tradition and at the same time complete originality can be seen. The reader sees in the poetry of Pasternak a rigid 'consonantism' and difficult clusters of consonants characteristic of the Futurists and completely opposite to the symbolists:

And those promises are picked up
By nature, by the labor of their hands (Etkind
et al., 1990).

An abundance of plural forms, including from 'singulariatantum', can be seen in these examples: "in the thunders of other fatherlands" in *To the Untimely Deceased*; frequent use of energetic adverbs such as "all the way", "at random", "look up", including definitions to nouns; long enumerations, cumbersome syntax; pluralizing repetitions of the same word such as "lips and lips" in *Folded oars*; "halls, halls, halls, halls" in *Golden Autumn*; exclamations, phrases with "O...!", "How...!", etc.; exotic vocabulary à la Severyanin: "Daryal, ... zeichhaus ... arsenal... vermooth..." in *About these Poems* (Etkind et al., 1990).

In addition, in the poetic works of the poet, there is a catchy, in particular, punning, rhyme; colloquial turns and colloquial constructions; a modernist shift in the rhythm of traditional sizes, in particular, the emphasis in the iambic tetrameter of the 1st, rather than the 2nd icta; sharp, sometimes improvised-chaotic breaks and ups in the composition of the poems; and numerous appeals to hyperbole. Thus, it is evident that there was a creation of a certain musicality in B. L. Pasternak's works, achieved using different turns of speech, exotic vocabularies, and specific syntactic constructions.

The theme of musicality in poetic creativity is closely related not only to the specifics of the use of syntactic constructions but also to the metaphors and metonymies that make up the innovation of Pasternak's lyrics and those mentioned above. That is why this study set out to compare the theme of musicality in the poems of Boris Pasternak and Afanasy Fet. Tchaikovsky called Afanasy Fet a poet-musician. In our opinion, the same definition also applies to Pasternak.

The experiences associated with the perception of vocal music inspired Afanasy Fet to create the poems *Singer*, *Serenade*, and the lyric cycle *Romanzero*. Impressions of Kuzminskaya's singing brought to life one of Fet's lyrical masterpieces, the 1877 poem *The night shone. The garden was full of the moon; they were lying...* In the poem *The midnight blizzard was roaring in the forest and remote side...*, the picture of the world peculiar to Afanasy Fet is drawn — the spiritualized nature and human relations that correspond to the state of nature. The first stanza presents the themes

of nature (blizzard and night, fire) and human relationships. These themes will develop throughout the poem:

The midnight blizzard was roaring
In the forest and remote side.
We sat down next to each other.
The deadwood whistled on the fire (Fet, 1963).

In the second stanza there are some explanations:

And our two shadows of the bulk
Lay on the red floor
And in my heart, there is no spark of joy,
And there is nothing to banish this haze (Fet, 1963)!

It becomes clear that the heroes of the poem are not sitting in front of the fire, but in front of the fireplace of the village house. This is how the theme of fire develops, metaphorically related to the second theme of the relationship of the lyrical hero with the woman he loves. In the third stanza, as in the third part of the sonatina, the leitmotif themes for the entire poem are repeated:

Birches creak behind the wall,
The branch of the spruce tree cracks with pitch...
O my friend, tell me, what is the matter with you?
I've known for a long time what's wrong with me (Fet, 1963)!

Under the "what", highlighted by the author with the help of emphasis, it substitutes any state of the human soul, any feeling and experience. The reader is prepared for the perception of the last two lines by all the previous images: the night blizzard, the disturbing reflections of the fire, and the darkness in the heart. In the same way, the listener of the sonatina perceives its third, final part, which is incomprehensible in isolation from the two preceding parts. The reader will fill the pronoun "what" with a sense of bleakness, disappointment, or grief of the lyrical hero.

The same associations are evoked by musical images. The poem by Afanasy Fet is understandable only if it is perceived according to the laws of a musical work. The reader not only sees constant sound images: "The branch of a spruce tree cracks with pitch...", but also the musicality of the work is achieved due to the

predominance of smooth and sonorous sounds, that is, "l", "m", "n", "r" (in the original, Russian version).

The focus on musicality also distinguishes the vocabulary of the poet's poems. In the poem "Some sounds are worn ..." there are such musical terms: sounds, song, sounded. In the poems "No, don't wait for a passionate song..." and "Former sounds, with former charm..." (1862), the main meaning is conveyed by the following words: sounds, strings, sang, songs, sounds, sing.

Now the poem by Pasternak *Waltz with Devilry* (1941) will be analyzed. There are also many 'musical' words, along with sonorous sounds:

Just hear the polka in the distance,
I think I can see through the keyhole: the
lamps have been blown out, the chairs have
been moved,
The wicks fluttered like bees (Pasternak, 1990).

In addition, in Pasternak's poem, there is an enumeration of objects that create the illusion of circling and multiplicity of objects. This is the innovation of Pasternak himself in giving the poem musicality. The poet not only uses images filled with sound but also enhances this sound by piling them up:

The raging of blouses, the singing of doors,
Roar of toddlers, laughter of mothers.
Dates, books, games, nougat,
Needles, rugs, races, runs (Pasternak, 1990).

Thus, in the lyrics of Afanasy Fet and Pasternak, the word in conjunction with the musical sound conveys feelings, impressions, momentary states of the human soul. Some of their poems are built according to the laws of musical works, one of which, is the law of the triad, which poets use especially often (Davydova, 2003). The musical, harmonic form of expression of a poetic work among creators expresses instant impressions and, as a rule, feelings of admiration for the beautiful in nature, man, and art, attempts to penetrate beyond the physical world. In the poetry of Afanasy Fet develops a new impressionist aesthetic for Russian literature of the second half of the 19th century, which is later picked up and innovatively expanded in his works by Pasternak.

CONCLUSION

Thus, in the lyrics of Boris Pasternak, the preservation

of 19th-century traditions is traced, whether it is the theme of nature, religion, philosophy, or love. The poet derived a lot from the images of Afanasy Fet (1963) and transformed the motifs of Mayakovsky. However, what is innovative in Pasternak's poetry is the appeal to life, religion, and philosophy passed through itself.

The works of Boris Pasternak are a unique cultural phenomenon that concentrated on itself; reproduced the aesthetic and stylistic searches of the 20th century, demonstrated the perception of art as a harmonizing beginning of the world and human existence in it while opened a personal, dramatically felt, the experience of the crisis of the modern era and formed a special worldview of the poet. This is characterized by the features of openness and sincerity, continuity and creativity, artlessness, and mutual exchanges found in Pasternak's works, as have been discussed in this article.

STATEMENTS OF COMPETING INTEREST

The author herewith declares that this article is free from any conflict of interest regarding the data collection, analysis, editorial process, and publication process in general.

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