

CONFLICT IN BORIS PASTERNAK'S "DOCTOR ZHIVAGO"



SKRIPSI

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Fulfilment of the Requirement for the S1 Degree At the English Department**

HARDALIA SULI

45 05 051 029

ENGLISH DEPARTMENT FACULTY OF LETTERS

UNIVERSITY "45"

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Title : **CONFLICT IN BORIS PASTERNAK'S "DOCTOR ZHIVAGO"**

Name : **Hardalia Suli**

Register Number : **45 05 051 029**

Faculty / Department : **letters / English Department**

Study Program : **Language and English Literature**

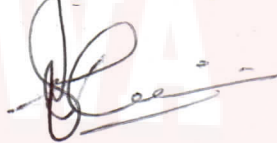
Approved By :

Supervisor I,



(Drs. H. Herman Mustafa)

Supervisor II,



(Hj. St. Haliah Batua, S.S., H. Hum)

Known By :

Dean of English Department



(Drs. H. Herman Mustafa)

Head of English Department



(Dra. Hj. Hanyah Haneng, M.Si.)

Date of Approval : 29 NOVEMBER 2008

HALAMAN PENERIMAAN

Berdasarkan Surat Keputusan Rektor Universitas "45" Makassar Nomor : SK.071/U-45/90. Tgl. 14 Agustus 1990 tentang Panitia Ujian Skripsi maka Pada hari ini...**Sabtu**... tanggal **29 November 2008**

Nama Mahasiswa : **Hardalia Suli**
No./ STB : **45 05 051 029**
Jurusan : **SASTRA INGGRIS**
Program Studi : **BAHASA DAN SASTRA INGGRIS**

Telah diterima oleh Panitia Ujian Skripsi Fakultas Sastra Universitas "45" Makassar untuk memenuhi salah satu syarat guna memperoleh gelar Sarjana pada Fakultas Sastra Universitas "45" Makassar, dengan susunan Panitia sebagai berikut :

1. Pengawas Umum

- **Prof. Dr. H. Abu Hamid**
- **Drs. H. Husain Hamka, M.S.**

2. Ketua : **Dra. Hj. Hanyah Haneng, M.Si.**

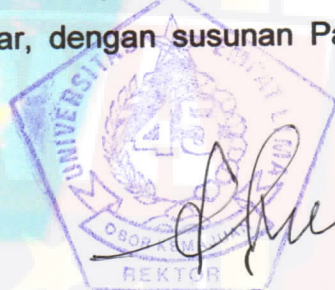
3. Sekertaris : **Drs. Lutfin Ahmad, M.Hum.**

4. Penguji : 1. **Dra. Hj. Hanyah Haneng, M.Si.**

2. **Drs. H. Herman Mustafa**

3. **Hj. St. Haliah Batau, S.S., M.Hum.**

4. **Dra. Nurhaerati**



(Handwritten signatures and initials, including names like Haneng, Lutfin, Herman, Haliah, and Nurhaerati, corresponding to the list of examiners.)

ABSTRAK

Skripsi ini berjudul *Conflict In Boris Pasternak's "Doctor Zhivago"*. Novel ini diilhami oleh kisah-kisah di jaman peperangan tentang seorang pria bernama Doctor Zhivago yang mengalami kisah cinta yang tragis di tengah Perang Dunia I. Zhivago mengisahkan tokoh utama, yang juga menjadi judul buku, sejak berusia 10 tahun hingga kematiannya, pada usia 45 tahun. Tokoh utama dalam cerita ini adalah Yuri Andreievich Zhivago yang sehari-hari ketika masih kanak-kanak, dipanggil Yuri. Setelah kematian sang ibu, Yuri diasuh pamannya yang bekerja pada sebuah perusahaan penerbitan milik sebuah surat kabar yang tergolong progresif.

Penulis menganalisis segala penyebab terjadinya konflik pada karakter utama dalam novel ini. Masalah yang dialami oleh tokoh utama juga didukung oleh peperangan yang rumit. Hal inilah yang menjadikan konflik lebih berwarna dan kompleks. Ayahnya, yang sempat dikenal sebagai seorang industrialis kaya raya, kelak diketahui Yuri, telah membawa keluarga Zhivago ke jurang kemiskinan. Kemudian Yuri diasuh oleh sebuah keluarga yang tergolong mapan dan berlatar belakang intelektual. Ayah asuhnya bernama Alexander Alexandrovich Gromeko. Di bawah pengasuhan sang "ayah", Yuri sampai mampu menyelesaikan studi dan menjadi seorang dokter. Ia juga akhirnya menikahi Tonia yang tak lain anak kandung sang ayah asuh.

Pada saat Perang Dunia I berlangsung, tepatnya ketika mengikuti wajib militer, Yuri bertemu Lara-Larisa Feodorovna Antipova (nama keluarga: Guishar). Lara, seorang perawat, mencari suaminya yang dikabarkan terluka berat pada sebuah pertempuran. Lara juga menyimpan kenangan buruk di masa lalu, yaitu pelecehan seksual oleh kekasih ibunya, Komarovsky, yang juga adalah pengacara culas ayah Yuri, Andre Zhivago. Perlahan, persahabatan antara Yuri dan Lara pun terjalin, dan berkembang menjadi rasa cinta. Namun, sayang, hingga akhir cerita upaya menjalin kasih antara Yuri Zhivago dan Lara tak kunjung terwujud.

Setelah mengamati novel ini, penulis menarik kesimpulan bahwa novel "Doctor Zhivago" merupakan novel tragedi kemorot-maritan revolusi. Itulah sebabnya dianggap perlu dimusnahkan dari perut bumi Rusia. Uni Soviet berlaku tidak adil karena ketika sebagian besar dokter meninggalkan rumah sakit karena perubahan-perubahan di bawah Bolshevik, hanya Doctor Zhivago yang memilih tinggal di rumah sakit tersebut dan tetap bekerja.

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CHAPTER I

INTRODUCTION

1.1 Background

Literature means "anything written." Even your grocery list would qualify. But the academic word usually means imaginative literature, which in turn means fiction as opposed to non-fiction. The term applies to novels, short stories, poems, plays, movies, and all TV shows that aren't news shows, documentaries, or interviews of real people.

From the late nineteenth century Egyptologists have regularly labelled certain compositions as 'literary', but the criteria for the definition have not always been made explicit. Criteria, implicit and explicit, vary. By way of introduction, consider the three areas outlined below - function, form and content.

With criteria of function, form and content, the modern reader/researcher may locate a composition on a spectrum from least to most self-conscious communication. An awareness of the relative place

of communicated words lifts the issue of defining literature from a sterile debate to an act of engagement. The most important activity in receiving a work as literary, and in appreciating a literature, is to read as widely as possible both perceived literary and perceived non-literary writings. The reader is the defining agent in literature.

More generally, one can equate a literature with a collection of stories, poems, and plays that revolve around a particular topic. In this case, the stories, poems and plays may or may not have nationalistic implications. The Western Canon forms one such literature.

The main device for structuring plot is called conflict. The term conflict refers to the central problem of the story that must be resolved. Just as we learn a lot about a real person by watching whether or not and how he resolves his problems, we learn a lot about characters in stories by watching whether or not and how they resolve their problems. But story-tellers control if, when, and how their characters resolve these problems. They use the way in which problems are resolved to teach fundamental lessons about life.

In Boris Pasternak's "Doctor Zhivago", the conflicts are very interesting to be researched and developed into a thesis. Due to this fact, the writer would like to analyze further about the novel, which basically the story of a man torn between two women, set primarily against the backdrop of the Russian Revolution of 1917 and the subsequent Russian Civil War of 1918-1920.

More deeply, the novel discusses the plight of a man as the life that he has always known is dramatically torn apart by forces beyond his control.

1.2 Reason for Choosing The Title

Regarding the elements that can be analyzed from literary works, the writer would like to focus her writing on *Boris Pasternak's "Doctor Zhivago"*, which tells about the ironic ending of a man's life in pursuing goals in his life.

1.3 Identification of The Problem

Based on the background above, the following is the unit of the identification of problem.

1. The conflict of the characters in the novel
2. The influence of the Russian revolution to the conflicts
3. Solution for the conflict in the novel

1.4 Scope of The Problem

Based on the identification of the problem, here are the scopes of the problems.

1. The conflict of the characters in the novel
2. The influence of the Russian revolution to the conflicts

1.5 Formulation of The Problem

Based on the scope of the problem above, the writer will formulate the problems as follows:

1. What are the conflicts of the characters in the novel
2. How does the Russian revolution influence to the conflicts in the novel

1.6 Objective of The Study

The writer formulated the objectives of this study as follows:

1. To identify the conflicts of the characters in the novel
2. To describe how Russian revolution influences the conflicts in the novel

1.7 Methodology

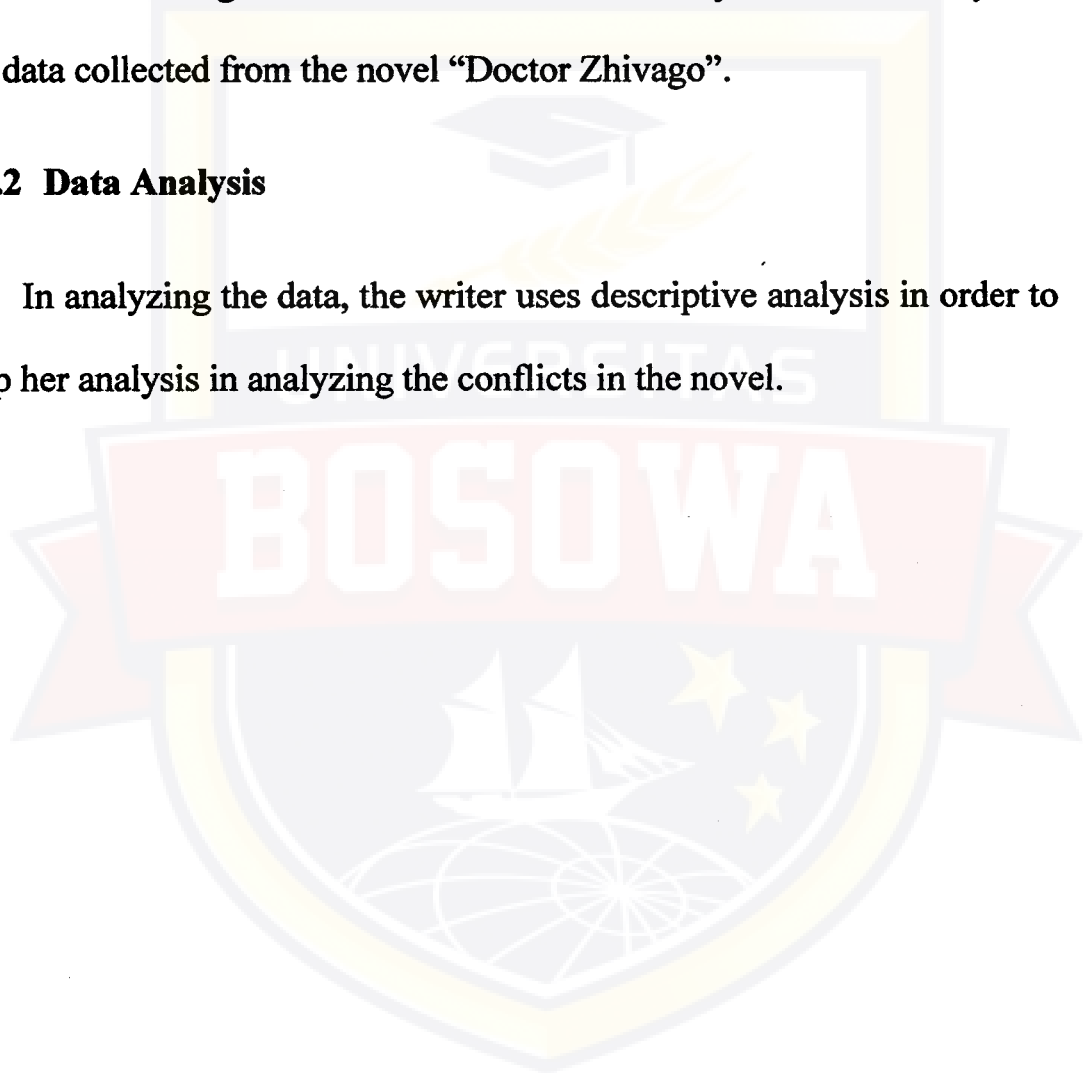
The writer would like to use the library research, due to support her writing from the novel.

1.7.1 Library Research

This method that is used to collect the data which is related to the idea of her writing. The writer collected the theory from the library and the data collected from the novel “Doctor Zhivago”.

1.7.2 Data Analysis

In analyzing the data, the writer uses descriptive analysis in order to help her analysis in analyzing the conflicts in the novel.



CHAPTER II

REVIEW OF OITERATURE

2.1 Definitions

2.1.1 Prose

According to www.wikipedia.org/thefreeencyclopedia,

“The status of prose has changed throughout its history. The early literature of many societies consists mostly of poetry. Early prose was often restricted to mundane and everyday uses, such as legal documents and yearly records. Academic subjects such as philosophy and history were generally written in prose, but fiction does not often appear in prose until much later.[citation needed] Poetry is still often regarded as a higher form of literature than prose, but the relatively recent development of the novel has challenged that view.”

The quotation explains that prose was at one time synonymous with dull, unimaginative or laboured writing, and the meaning of the word "prosaic" has developed "containing or characteristic of prose" to "lacking in imagination or spirit; dull." Prose that is too ornate and overblown for its context is called purple prose.

Prose varies considerably depending on the purpose of the writing. As prose is often considered to be representative of the patterns of normal speech, many rhetorical devices are used in prose to emphasize points and enliven the writing. Prose which aims to be informative and accurate, such as history or journalism, usually strives to use the simplest language possible to express its points. Facts are often repeated and reiterated in various ways so that they are understood by a reader, but excessive use of this technique can make a serious piece of writing seem pedantic.

In fiction, prose can take on many forms. Skilled authors can alter how they use prose throughout a book to suggest different moods and ideas. A thriller often consists of short, "punchy" sentences made up of equally short words, suggesting very rapid actions to heighten the effect of a very fast-moving plot. Conversely, longer sentences can be used to slow down the action of a novel.

2.1.1 Definition of Novel

One meaning of the English word novel has remained stable: "novel" can still signify what is new owing to its "novelty". When it comes to fiction, however, the meaning of the term has changed over time:

- The period 1200-1750 saw a rise of the novel (originally a short piece of fiction) rivaling the romance (the epic-length performance). This development, which one could describe as the first rise of the novel, occurred across Europe, though only the Spanish and the English went one step further and allowed the word novel (Spanish: novela) to become their regular term for fictional narratives.
- The period 1700-1800 saw the rise of a "new romance" in reaction to the production of potentially scandalous novels. The movement encountered a complex situation in the English market, where the term "new romance" could hardly be ventured, after the novel had done so much to transform taste. The new genre also adopted the name novel: this new novel was a work of new epic proportions, with the effect that the English (and Spanish) eventually needed a new word for the original short "novel": The term novella was created to fill the gap in

original short "novel": The term novella was created to fill the gap in English; "short story" brought a further refinement.

“The early novel was basically any story told for its spectacular or revealing incidents. The original environment - living on with the typical frame settings - was the entertaining conversation. Stories of grave incidents could just as well augment sermons. Collections of examples facilitated the work of preachers in need of such illustrations. A fable could illustrate a moral conclusion; a short historical reflection could do the same. A competition of genres developed. Tastes and social status were decisive, if one believes the medieval collections. The working classes loved their own brand of drastic stories: stories of clever cheating, wit and ridicule levelled against hated social groups (or competitors among the storytellers). Much of the original genre is still alive with the short joke told in everyday life to make a certain humorous point in a conversation.” (www.wikipedia.org/morici, 2008).

If lofty performances grew tedious - as they did in the fourteenth and fifteenth centuries with the old plots never leading to newer ones - the collections of tales or novels made it easy to criticise the lofty performances and to reduce their status: one of the group of narrators (created by the actual author) could start with the romantic story only to be interrupted by the other narrators listening within the story. They might silence him or order him to speak a language they liked, or they

might ask him to speed up and to make his point.

The result was a rise of the short genre. The steps of this development can be traced with the short story gaining in appreciation and value to rival romances in new versified collections at the end of the fourteenth century.

“Novel can be understood as cultural instrument designed to confront intellectual and social crisis. This conflict embodied in Richardson and Fielding, who according to this method can be understood as representing alternative methods of doing the same thing.” (www.wikipedia.org/novel, 2008).

The urban population learned to read, but did not aspire to participation in the world of letters. The market of chapbooks developing with the printing press comprised both romances and short histories, tales and fables. Woodcuts were the regular ornament and they were offered without much care. A romance in which the heroic knight had to fight more than ten duels within a few pages could get the same illustration of such a fight again and again if the printer's stock of standard illustrations was small.

As their stocks grew, printers repeated the same illustrations in other books with similar plots, mixing these illustrations without respect to style. One can open eighteenth century chapbooks and find illustrations from the early years of printing next to much more modern ones.

2..1.3 Conflict

“A conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The principles remain the same.“ (M.Nicholson: Rationality and the Analysis of International Conflict. 1992:11).

Conflict can be defined as a disagreement through which the parties involved perceive a threat to their needs, interests or concerns. Within this simple definition there are several important understandings that emerge:

- **Disagreement** - Generally, we are aware there is some level of difference in the positions of the two (or more) parties involved in the conflict. But the true disagreement versus the perceived disagreement may be quite different from one another. In fact, conflict tends to be accompanied by significant levels of misunderstanding that exaggerate the perceived disagreement considerably. If we can understand the true areas of disagreement, this will help us solve the right problems and manage the true needs of the parties.
- **Parties involved** - There are often disparities in our sense of who is involved in the conflict. Sometimes, people are surprised to learn they are a party to the conflict, while other times we are shocked to learn we are not included in the disagreement. On many occasions, people who are seen as part of the social system (e.g., work team, family, company) are influenced to participate in the dispute, whether they would personally define the situation in that way or not. In the above example, people very readily "take sides" based upon current perceptions of the issues, past issues and

relationships, roles within the organization, and other factors. The parties involved can become an elusive concept to define.

- **Perceived threat** - People respond to the perceived threat, rather than the true threat, facing them. Thus, while perception doesn't become reality per se, people's behaviors, feelings and ongoing responses become modified by that evolving sense of the threat they confront. If we can work to understand the true threat (issues) and develop strategies (solutions) that manage it (agreement), we are acting constructively to manage the conflict.
- **Needs, interests or concerns** - There is a tendency to narrowly define "the problem" as one of substance, task, and near-term viability. However, workplace conflicts tend to be far more complex than that, for they involve ongoing relationships with complex, emotional components. Simply stated, there are always procedural needs and psychological needs to be addressed within the conflict, in addition to the substantive needs that are generally presented. And the durability of the interests and concerns of the parties transcends the immediate presenting situation. Any efforts

to resolve conflicts effectively must take these points into account.

“Conflicts occur when people (or other parties) perceive that, as a consequence of a disagreement, there is a threat to their needs, interests or concerns. Although conflict is a normal part of organization life, providing numerous opportunities for growth through improved understanding and insight, there is a tendency to view conflict as a negative experience caused by abnormally difficult circumstances. Disputants tend to perceive limited options and finite resources available in seeking solutions, rather than multiple possibilities that may exist 'outside the box' in which we are problem-solving.” (www.wikipedia.org/conflict, 2008).

So, is it still a simple definition of conflict? The writer thinks so, but she must respect that within its elegant simplicity lies a complex set of issues to address. Therefore, it is not surprising that satisfactory resolution of most conflicts can prove so challenging and time consuming to address.

2.1.4 Character

The best stories are usually about interesting, likeable people facing extraordinary situations. Heroes are never perfect. In fact, it is usually because of his/her flaws that the hero becomes more endearing.

“A fictional character is any person, persona, identity, or entity whose existence originates from a fictional work or performance. Such existence is presumed by those participating in the performance as audience, readers, or otherwise. In addition to people, characters can be aliens, an artificial intelligence or, occasionally, inanimate objects.” (www.wikipedia.org/character, 2008).

Characters are widely considered as essential element of fictional works, especially in novel and play. Nevertheless, some works have attempted to portray a story without the use of characters, (James Joyce’s *Finnegans Wake* is one of the most famous examples). Even in works that do not expressly convey the existence of characters, such as in poetry, they are presumed in the form of narrator or an imagined listener.

In various forms of theatre, performance art and cinema, fictional characters are portrayed by actors, dancers, and singers. In animation and puppetry, different aspects of a given character are rendered separately using different modalities.

A character’s name will sometimes reference a real-world, literary, or mythological precursor. This can be as simple as calling a character in love Romeo, or naming a character who seemingly comes back from the dead phoenix.

“A character is a person chosen by a playwright in corresponding his/her works to the audience. Character is an important aspect in a fictional work because; a story can be written and constructed through a character. The selected character by the author can be a primary character or can be a secondary character. The definition of the main character is the actor that plays the important role in a story and the secondary character is the actor that functioned as the supporting unit of the story.” (www.wikipedia.org/character, 2008).

According to Hudson (Sugihastuti and Suharti, 2002:50), there are two methods in characterization. First, direct method is where a narrator describes the character, the ambition of the character, and the feeling of the character. Second, dramatic method or indirect method, which is the conclusion of the characters' thoughts, dialogues, and behaviours that will be presented by the author or narrator. Kenney (1966:24) then said that in judging a fictional character, there are certain questions that seem appropriate.

Two of most important questions are: what is the relevance of this character to me? and what does he contribute to the story of which he is a part? Further, it can be stated that all names these categories will be simple and complex character. Different critics used different division of the term of character, such as round and flat character.

Round characters are those that are very detailed. They are so detailed that they seem as if they are real. Protagonists are normally round characters, though notable exceptions (such as Vonnegut's Harrison Bergeron) exist. Antagonists are often round as well, though comedic villains may be almost farcically flat.

According to Kenney (1966:28), the sample of flat character is less representing of human personality than the embodiment of a single attitude or obsession in a character. This type of character is often called flat because you see only one side of it.

Due to this fact, a character is a flat character if the reader sees an aspect from that character, for example, a character who appears as the hero of the story without a slightly change within himself/herself.

In analyzing the character, there are three aspects that become the central attention i.e. psychology, sociology, and physiology.

a. **Psychological Aspect**

In this aspect, it exposes the psychological aspect played by a character. For example, there are angry, jealous, evil, silent, and brave characters.

b. Sociological Aspect

Sociological aspect covers the personal background of the character such as poor, rich, and so forth.

c. Physiological Aspect

Physiological aspect covers the physical appearance of the character such as hair colour, eye colour, height, weight, and so forth.

2.1.5 Setting

Generally, setting is a place and time where the story happens. Setting can be described as the space, which can be observed as the day, date year, season, period, and so on.

Landy (1972:160) explains more about setting in his book, "Insight: Study of A Short Story".

"The setting is location and period in which, a story occur. A story must take place and time, and therefore must have the same setting. But the importance of setting varies greatly from one story to another."

Further, setting has an important role in a story because one must always have the importance to know more about the character existence. This makes every aspect around the characters known as setting.

Setting has to integrate with other component such as theme. In other words, if setting in a play can be replaced without changing in influencing other character or thereof the drama, can be called integral.

The affectivity of a story in a drama is determined by the perception and appreciation of the author for the setting itself. Basically, setting has to create the mood and the soul of the story. Setting, in a story, becomes more alive because of the space, time, events mood of the character in the story, and the reflection of real life.

The position of setting is very important because of the action of the whole character in the story and how it connects to the environment.

In addition, setting determines the character, which the character, determines the action.

Both time and place create the same effect towards the whole characters in a story. The reaction of every character towards setting depends on some factors. Setting functioned as the force to revenge,

Both time and place create the same effect towards the whole characters in a story. The reaction of every character towards setting depends on some factors. Setting functioned as the force to revenge, which is the symbol of challenges. Setting must be considered as the logic and reasonable things.

Further, setting can be categorized into three principles. Firstly, setting creates freshness in a story or drama. Secondly, it creates the mood and encouragement for the characters. Thirdly, it creates the direct meaning of a story.

2.5 Synopsis

Doctor Zhivago (Russian: Доктор Живаго, *Doktor Zhivago*) is a 20th century novel by Boris Pasternak. The novel is named after its protagonist, Yuri Zhivago, a medical doctor and poet. The word *zhivago* shares a root with the Russian word for life (жизнь), one of the major themes of the novel. It tells the story of a man torn between two women, set primarily against the backdrop of the Russian Revolution of 1917 and the subsequent Russian Civil War of 1918-1920. More deeply, the novel

discusses the plight of a man as the life that he has always known is dramatically torn apart by forces beyond his control. The book was made into a film by David Lean in 1965 and has also been adapted numerous times for television, most recently as a miniseries for Russian TV in 2005.

Although it contains passages written in the 1910s and 1920s, *Doctor Zhivago* was not completed until 1956. After submission for publication to the journal *Novy mir*, it was rejected because of Pasternak's political viewpoint (incorrect in the eyes of the Soviet Union): the author, like Dr Zhivago, was more concerned with the welfare of the individual person than with the welfare of the State, with passages that may have been misinterpreted as anti-Marxist. In 1957, the Italian publisher Giangiacomo Feltrinelli smuggled the book manuscript from the Soviet Union and simultaneously published editions in both Russian and Italian in Milan, Italy. The next year, it was published in English, (translated from the Russian by Ehud Harari and Max Hayward) and was eventually published in a total of eighteen different languages. The publication of this novel was partly responsible for Pasternak's being awarded the Nobel

causes.

The most famous version is the 1965 film adaptation, by David Lean, featuring the Egyptian actor Omar Sharif as Zhivago and English actress Julie Christie as Lara, with Geraldine Chaplin as Tonya and Alec Guinness as Yevgraf. The film was commercially successful and won several Oscars, but was a critical failure; currently, it is widely considered to be a classic popular film. Maurice Jarre's score, featuring the romantic "Lara's Theme," is a big part of the film's appeal. Though faithful to the novel's plot, depictions of several characters and events are noticeably different.

Boris Pasternak's **Doctor Zhivago** is an immortal literary creation. Set in the background of the upheavals in the world political scene, Doctor Zhivago is a literary portrait of the tumultuous time, when the old social order was giving way to a new approach to the society.

2.3 Autobiography

Boris Leonidovich Pasternak (Russian: Бори́с Леони́дович Пастерна́к) (February 10 [O.S. January 29] 1890 — May 30, 1960) was

a Nobel Prize-winning Russian poet and writer, in the West best known for his epic novel *Doctor Zhivago*. The novel is a tragedy, whose events span through the last period of Tsarist Russia and early days of Soviet Union, and was first translated and published in Italy in 1957. In Russia, however, Boris Pasternak is most celebrated as a poet. *My Sister Life*, written in 1917, is arguably the most influential collection of poetry published in Russian language in the 20th century.

Pasternak was born in Moscow on February 10, (Gregorian), 1890 (Julian January 29). His father was a prominent painter, Leonid Pasternak, professor at the Moscow School of Painting, Sculpture and Architecture and his mother was Rosa (Raitza) Kaufman, a concert pianist, the daughter of painter Isidor Kaufman. Pasternak was brought up in a highly cosmopolitan atmosphere, and visitors to his home included pianist and composer Sergei Rachmaninoff, poet Rainer Maria Rilke, and writer Leo Tolstoy. Inspired by his neighbour Alexander Scriabin, Pasternak resolved to become a composer and entered the Moscow Conservatory. In 1910 he abruptly left the conservatory for the University of Marburg, where he studied under Neo-Kantian

Scriabin, Pasternak resolved to become a composer and entered the Moscow Conservatory. In 1910 he abruptly left the conservatory for the University of Marburg, where he studied under Neo-Kantian philosophers Hermann Cohen and Nicolai Hartmann. Although invited to become a scholar, he decided against making philosophy a profession and returned to Moscow in 1914. His first poetry collection, influenced by Alexander Blok and the Russian Futurists, was published later the same year.

Pasternak's early verse cleverly dissimulates his preoccupation with Kant's ideas. Its fabric includes striking alliterations, wild rhythmic combinations, day-to-day vocabulary, and hidden allusions to his favourite poets like Rilke, Lermontov and German Romantic poets.

During the First World War, he taught and worked at a chemical factory in Vsevolodovo-Vilve (Perm gubernia, near Perm), which undoubtedly provided him with material for *Dr. Zhivago* many years later. Unlike many of his relatives and friends, Pasternak did not leave Russia after the revolution. Instead, he was fascinated with the new ideas and possibilities that revolution brought to life.

CHAPTER III

DATA ANALYSIS

Technically, literature means "anything written." Even your grocery list would qualify. But the academic word usually means imaginative literature, which in turn means fiction as opposed to non-fiction. The term applies to novels, short stories, poems, plays, movies, and all TV shows that aren't news shows, documentaries, or interviews of real people.

When you are asked to write an analysis of a short story or novel, you should use the skills of literary analysis. Critical papers analyze and explain some important points about a piece of literature. They do not repeat the plot. The following items will help you organize and plan your paper. You do not need to include every one of these items in every paper you write, but you should select the ones which are most necessary for your topic.

Often this involves taking a long-range view of cause and effect rather than a short-range view of cause and effect. For example, a newspaper story about asthma on the rise in urban slums might blame cockroaches for the problem. But a fiction writer would look beyond the cockroaches to the human cause--maybe the greed of landlords and politicians. Can the facts demonstrate that human greed is the real cause? Maybe not. But fiction can show us why this is a plausible theory. At the same time, fiction isn't bound by the rules of rational argument. A fiction writer is free to make us feel another person's pain without having to prove the pain exists, as a lawyer would have to. A fiction writer is also free to make us feel anger at social injustice, or pity at the waste of youth, talent, or life.

Writers normally don't try to explain the entire world in a single story. They pick some part of it to deal with, often to expose a particular problem that's bothering them. That problem could involve conflicts among individuals, conflicts of man with nature, conflicts of man with himself, or conflicts of man with his own society.

3.1 Conflict in Doctor Zhivago

A conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The consideration brings the writer in analyzing the conflict in the novel.

Yuri Zhivago is sensitive and poetic nearly to the point of mysticism. In medical school, one of his professors reminds him that bacteria may be beautiful under the microscope, but they do ugly things to people. Zhivago's idealism and principles stand in brutal contrast to the horrors of World War I, the Russian Revolution, and the subsequent Russian Civil War. A major theme of the novel is how the mysticism of things and idealism are destroyed by both the Bolsheviks, and the White

Army alike, as both sides commit horrible atrocities. Yuri must witness dismemberment, and other horrors suffered by the innocent civilian population during the turmoil. Even the love of his life, Lara, is taken from him.

He ponders on how war can turn the whole world senseless, and make an otherwise reasonable group of people destroy each other with no regard for life. His journey through Russia has an epic feeling because of his travelling through a world which is in such striking contrast to himself, relatively uncorrupted by the violence, and to his desire to find a place away from it all, which drives him across the Arctic Siberia of Russia, and eventually back to Moscow. Pasternak gives subtle criticism of Soviet ideology: he disagrees with the idea of "building a new man," which is against nature. This fits in the story's theme of life. Lara's life is also dealt with in considerable detail. Lara, whose full name is Larissa Feodorovna Antipova, is the daughter of a bourgeois mother. She becomes involved in an affair with Viktor Komarovsky, a powerful lawyer with political connections, who both repulses and attracts her. Lara is engaged to Pavel "Pasha" Antipov, an idealistic young student

who becomes involved in Bolshevism through to his father. Torn between the two men, she is raped by Komarovsky for attempting to break off their "arrangement" and attempts to kill him. Lara meets Zhivago as a nurse during the First World War, and the two fall in love as they serve together. They do not consummate their relationship until much later, meeting in the town of Yuriatin after the war. Pasha and Komarovsky continue to play important roles in the story. Pasha is assumed killed in World War I, but is actually captured by the Germans and escapes. He joins the Bolsheviks and becomes Strelnikov (the executioner), a fearsome Red Army general who becomes infamous for executing White prisoners (hence his nickname). However, he is never a true Bolshevik and yearns for the fighting to be over so he can return to Lara. (The film version would change his character significantly, making him a hard-line Bolshevik.) He falls from grace, and later returns to Varykino, near Yuriatin, hoping to find Lara, who had just left with Komarovsky. After having a lengthy conversation with Zhivago, he commits suicide and is found the next morning by Zhivago. Komarovsky reappears towards the end of the story. He has gained some influence in

the Bolshevik government and been appointed head of the Far Eastern Republic, a Bolshevik puppet state in Siberia. He offers Zhivago and Lara transit out of Russia. They initially refuse, but Komarovsky ultimately convinces Lara to go with him - although Zhivago still refuses. Another major character is Liberius, commander of the "Forest Brotherhood", the Red Partisan band which conscripts Yuri into service. Liberius is depicted as loud-mouthed and vain, a dedicated and heroic revolutionary, who bores Yuri with his continuous lectures on the justice of their cause and the inevitability of their victory. He is also addicted to cocaine. Other major characters include Tonya Gromeko, Zhivago's wife and stepsister, and her parents Alexander and Anna, who adopted Zhivago after he lost his parents as a child. And there is Yevgraf (Evgraf) Zhivago, Yuri's younger, illegitimate half-brother (by a Mongolian princess), a mysterious figure who gains power and influence with the Bolsheviks and helps his brother evade arrest throughout the course of the story. Pasternak's description of the singer Kubarikha in the chapter "Iced Rowanberries" is almost identical to the description of the gypsy singer Nadezhda Plevitskaya (1884-1940) by Sofia Satina (sister-in-law

and cousin of Sergei Rachmaninoff). Since Rachmaninoff was a friend of the Pasternak family, and Plevitskaya a friend of Rachmaninoff, Plevitskaya was probably Pasternak's "mind image" when he wrote the chapter; something which also shows how Pasternak had roots in music.

Boris Pasternak's **Doctor Zhivago** is an immortal literary creation. Set in the background of the upheavals in the world political scene, Doctor Zhivago is a literary portrait of the tumultuous time, when the old social order was giving way to a new approach to the society. The 1905 Revolution, 1917 Revolution, Civil War of 1918-1921-22 and the Reign of Terror are all covered in this gigantic work. Boris Pasternak won a Nobel Prize for literature for Doctor Zhivago, but he did not go to the Swedish Academy to receive it.

3.2 Russian Revolution (1905)

Five percent of Russia's population consisted of the nobles, who owned most of the land (and, until 1861, owned the peasants). The peasants, with the small but growing industrial working class (proletariat) made up eighty four percent of the Russian populace. Their

land, labor and goods were fiercely controlled by the aristocracy and their socio-economic conditions were usually poor.

“The 1905 revolution was an empire-wide struggle of violence, both anti-government and undirected, that swept through vast areas of the Russian Empire. It was not controlled or managed, and it had no single cause or aim, but instead was the culmination of decades of unrest and dissatisfaction stemming from the autocratic rule of the Romanov dynasty and the slow pace of reform in Russian society as well as calls for national liberation by non-Russians within the Empire. The direct cause was the abject failure of the Tsar's military forces in the initially-popular Russo-Japanese War, which set off a series of revolutionary activities, sometimes by mutinous soldiers and at other times by revolutionary societies. Although put down with a blend of accommodation and savagery, the Revolution did increase the pace of reform in Russia, but not enough to prevent the second revolution which overturned the Romanovs in 1917. The Revolution of 1905 was often looked back on by the Bolsheviks as an initial popular antecedent to their own revolution.”

(www.wikipedia.org/russianrevolution, 2008).

The liberal Tsar Alexander II, who had emancipated the serfs in 1861 and passed other social reforms, was assassinated on March 1, 1881. His conservative successor, Alexander III, governed with an iron fist.

Both the state and the church were subordinate to this autocracy, which in 1905 was headed by Alexander III's son, Nicholas II, of the House of Romanov.

In the Russian Empire serious disturbances had been rare in the decades prior to 1905. Nonetheless, political discontent had been building since Tsar Alexander II's 1861 decree which saw the emancipation of the serfs. Prior to this, the serfs had been penniless slaves, living on borrowed land and paying rent to the landlords with cash and labor; now (having been given the right to own land and freed from compulsory service and obedience towards the nobility), they were merely penniless.

The emancipation was dangerously incomplete, however, with years of "redemption" payments to the nobility, and only limited, technical freedom for the *narod* (common people). Rights for the people were still embedded in a range of duties and rules which were rigidly structured by social class.

The emancipation was only one part of a range of governmental, legal, social, national and economic changes beginning in the 1860s as the country slowly moved from feudal absolutism towards market-driven capitalism.

The growth of liberal and socialist doctrines had given rise to discontent under the autocratic regime, and there was a strong demand for reform. While the aforementioned changes had liberalized economic, social and cultural structures, the political system was left virtually unchanged. Attempts at reform were sternly resisted by the monarchy and the bureaucracy. Even agreed-upon administrative reform was limited; in fewer than 40 provinces, for example, Alexander had introduced a system of elected local councils (or *zemstva*) - although this came about all of 50 years after the legislation had been passed. The raising of expectations, which had been offset by the limited implementation progress, produced frustration which eventually led to rebellion. The feeling among those who rebelled was that the demand for "land and liberty" could only truly be met by revolution. In spite of the changes that had been made, there was still much that the liberals

regarded as unacceptable: the Tsars and their policies were greedy, self-absorbed and wasteful; they had absolute power; there was almost no land available to the peasants, who desperately needed it; and taxation was very high, especially for those who could least afford it.

Active revolutionaries were drawn almost exclusively from the intelligentsia. The movement was called *narodnichestvo*, the term itself derives from the Russian expression "Хождение в народ" ("Going to the people"). This was not a singular and unified group, but rather an enormous spectrum of radical splinter groups, each with its own agenda. (The Nihilists, who rejected prevailing social and moral norms, and the Anarchists, who were more widely focused on eliminating governmental rule, were perhaps the most prominent of these. Led by Mikhail Bakunin, they engaged in a form of political terrorism.)

The revolutionaries' early ideological roots stemmed from the pre-emption work of the noble Alexander Herzen and his synthesis of European socialism and Slavic peasant collectivism. Herzen held that Russian society was still pre-industrial, and he espoused an idealised view which considered *narod* and the *obshchina* ("commune") as the

base for revolutionary change. In his opinion, the country lacked a significant body of industrial proletariat at the time. Other thinkers argued that the Russian peasantry was an extremely conservative force; they were loyal to their households, villages, or communes, and nobody else. These thinkers held that the peasants cared only for their land and were deeply opposed to democracy and the liberal ideas of the West (as encouraged by a small group class of intellectuals and officers, who believed that these could bring about quicker reform). Russian ideologues later gravitated to the idea of a leading revolutionary "elite" or New class, a concept that was put into action in 1917.

In sharp contrast to the social stagnation of the 1880s and 1890s, there were the huge modernising leaps in industrialisation. The rise of urbanisation and the proletariat continued and intensified in the 1890s with the construction of the Trans-Siberian railway and the reforms brought about by the "Witte system". Sergei Witte, who became Minister of Finance in 1892, had been faced with a constant budget deficit. He sought to increase revenues by boosting the economy and attracting foreign investment. In 1897 he put the ruble on the gold standard.

Economic growth was concentrated in a few regions, including Moscow, Saint Petersburg, Ukraine, and Baku. Roughly one third of all the capital invested was foreign, and foreign experts and entrepreneurs were vital. There were, nevertheless, disadvantages that stemmed from this growth: the rich became richer, while the poor became poorer as cheap labour was exploited.

After Alexander III died in 1894 of kidney disease, his 26-year-old son Nicholas II came to power. Like his predecessors, Nicholas stubbornly refused to allow any political change, eliminating unfavourable ideas, persecuting the Jewish minority, censoring the press and universities, and exiling political prisoners.

In December 1904, a strike occurred at the Putilov plant. Sympathy strikes in other parts of the city raised the number of strikers above 80,000. Father Gapon, a priest who is said to have worked for the Russian secret police, organized a peaceful "workers' procession" to the Winter Palace to deliver a petition to the Tsar on Sunday, January 22 [O.S. January 9] 1905). The petition asked for reforms such as an end to the Russo-Japanese war, expanded suffrage, an 8-hour work day, higher

pay and the end to forced overtime in factories. The procession was well stewarded by followers of Gapon and any terrorists and hot-heads were removed and all the participants checked for weapons. Troops had been deployed around the Winter Palace and at other key points.

On the fated Sunday, January 22, striking workers and their families gathered at six points in the city. Clutching religious icons and singing hymns and patriotic songs, they proceeded towards the Winter Palace without police interference. The demonstrators brought along their families in hope of arousing the Tsar's sympathy. However, the Tsar had left the city on January 8 for Tsarskoye Selo. Army pickets near the palace fired warning shots, and then fired directly into the crowds. Gapon was fired upon near the Narva Gate. Around forty people surrounding him were killed, but he was uninjured.

The number killed is uncertain. The Tsar's officials recorded 96 dead and 333 injured; anti-government sources claimed more than 4,000 dead; moderate estimates still average around 1,000 killed or wounded, both from shots and trampling. As reports spread across the city, disorder and looting broke out.

Following the abdication of Nicholas II of Russia and the turbulent Russian Revolution throughout 1917, the Russian Provisional Government was established. In October another revolution occurred in which the Red Guard, armed groups of workers and deserting soldiers directed by the Bolshevik Party, seized control of Saint Petersburg (then known as Petrograd) and began an immediate armed takeover of cities and villages throughout the former Russian Empire. In January 1918, Lenin had the Constituent Assembly violently dissolved, proclaiming the Soviets as the new government of Russia.

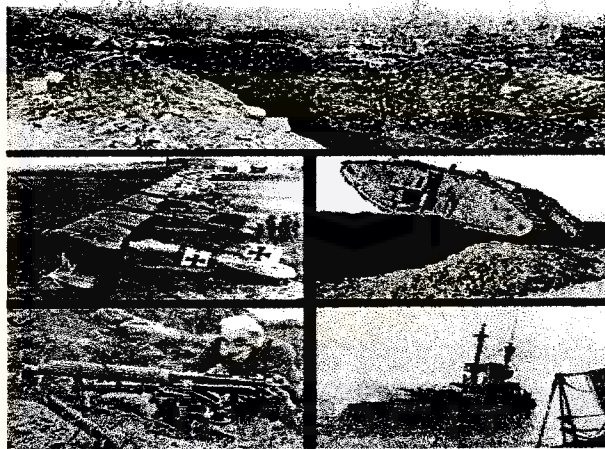
In the wake of the October Revolution, the old Russian army had been demobilized and the volunteer based Red Guard was the Bolsheviks' main military arm. In January, Trotsky headed its reorganization into the "Workers' and Peasants' Red Army," in order to create a more professional fighting force. He instituted a forceful conscription program, frequently resorting to repressive tactics, and used former Tsarist officers as "military specialists".

The results of the civil war were momentous. Russia had been at war for seven years, during which time some 20,000,000 of its people had lost their lives. The civil war had taken an estimated 15,000,000 of them, including at least 1,000,000 soldiers of the Russian Red Army and more than 500,000 White soldiers who died in battle. 50,000 Russian Communists were killed by the counter-revolutionary Whites, and 250,000 civilians were killed by the Cheka. An estimated 100,000 Jews were murdered by the White Army in Ukraine. Punitive organs of the "All Great Don Host" sentenced 25,000 people to death between May 1918 to January 1919. Kolchak's Government shot 25,000 people in Ekaterinburg province alone. At the end of the Civil War, the Russian SFSR was exhausted and near ruin. The droughts of 1920 and 1921, as well as the 1921 famine, worsened the disaster still further. Disease had reached pandemic proportions, with 3,000,000 dying of typhus alone in 1920. Millions more were also killed by widespread starvation, wholesale massacres by both sides, and even pogroms against Jews in Ukraine and southern Russia.

It is estimated that the total output of mines and factories in 1921 had fallen to 20 percent of the pre-World War level, and many crucial items experienced an even more drastic decline. For example, cotton production fell to five percent, and iron to two percent of pre-war levels. The overall industrial production value had descended to one seventh of the value of 1913, and agriculture to one third.

With the end of the war, the Communist Party assumed complete control of the country, repressing by severe measures all strikes and riots. With their rivals eliminated, they could turn their attentions to the building of a socialist state. Although Russia eventually recovered and even experienced extremely rapid economic growth in the 1930s, the combined effect of World War I and the Civil War left a lasting scar in Russian society, and had permanent effects on the later history of the Soviet Union.

3.3 World War I



Trenches on the Western Front; a British Mark IV tank crossing a trench; Royal Navy battleship HMS *Irresistible* sinking after striking a mine at the Battle of the Dardanelles; a Vickers machine gun crew with gas masks, and German Albatros D.III biplanes

World War I, also known as the **First World War** and the **Great War**, was a global military conflict which took place primarily in Europe from 1914 to 1918. Over 40 million casualties resulted, including approximately 20 million military and civilian deaths. Over 60 million European soldiers were mobilized from 1914 to 1918. The immediate cause of the war was the June 28, 1914 assassination of Archduke Franz Ferdinand, heir to the Austro-Hungarian throne, by Gavrilo Princip, a Bosnian Serb citizen of Austria-Hungary and member of the Black Hand. The retaliation by Austria-Hungary against Serbia activated a series of

alliances that set off a chain reaction of war declarations. Within a month, much of Europe was in a state of open warfare.

The war was propagated by two major alliances. The Entente Powers initially consisted of France, the United Kingdom, Russia, and their associated empires and dependencies. Numerous other states joined these allies, most notably Italy in April 1915, and the United States in April 1917. The Central Powers, so named because of their central location on the European continent, initially consisted of Germany and Austria-Hungary and their associated empires. The Ottoman Empire joined the Central Powers in October 1914, followed a year later by Bulgaria. By the conclusion of the war, only The Netherlands, Switzerland, Spain and the Scandinavian nations remained officially neutral among the European countries, though many of those provided financial and material support to one side or the other.

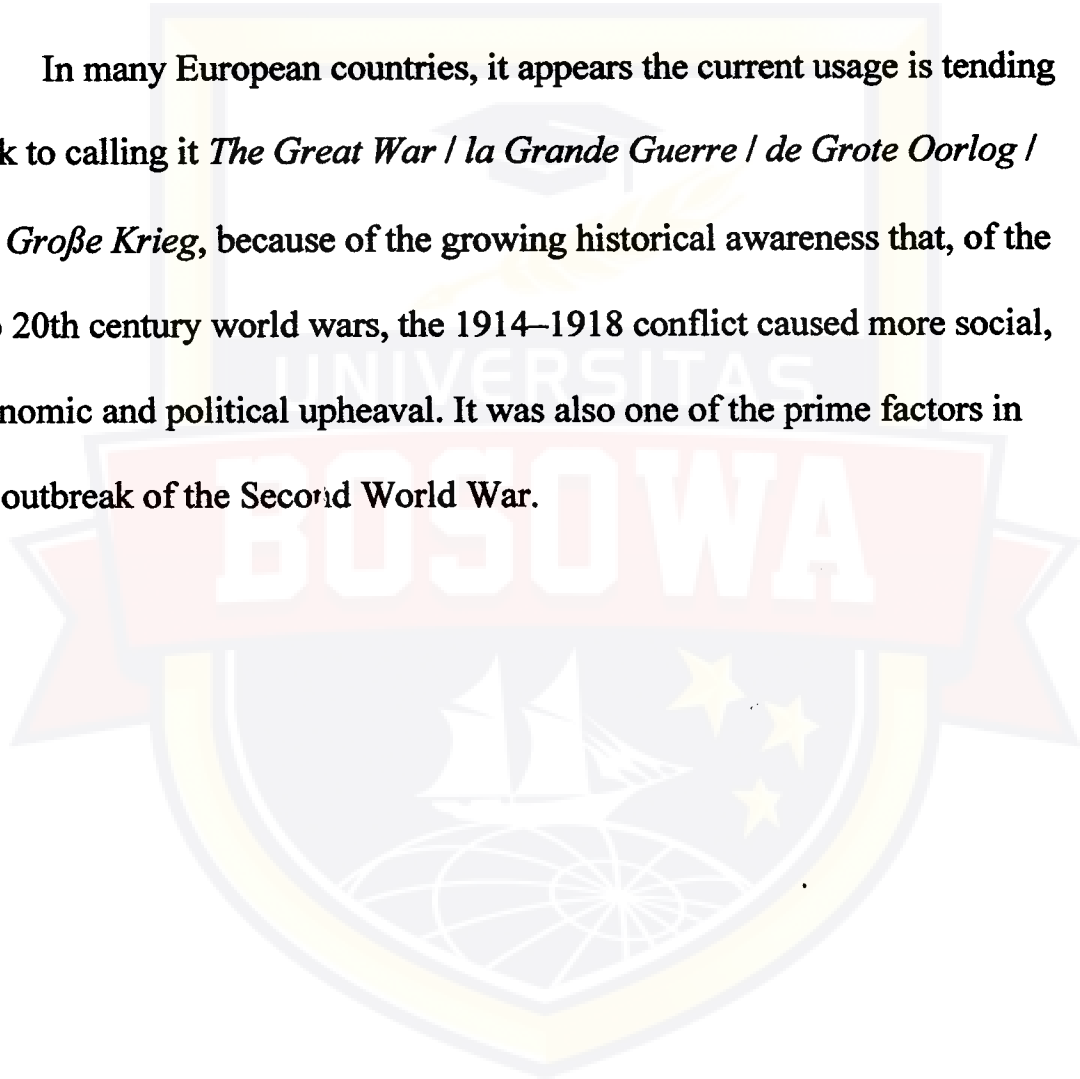
The war was ended by several treaties, most notably the Treaty of Versailles, signed on June 28, 1919, though the Allied powers had an armistice with Germany in place since November 11, 1918. One of the most striking results of the war was a large redrawing of the map of

Europe. All of the Central Powers lost territory, and many new nations were created. The German Empire lost its colonial possessions and was saddled with accepting blame for the war, as well as paying punitive reparations for it. The Austro-Hungarian and Ottoman empires were completely dissolved. Austria-Hungary was carved up into several successor states including Austria, Hungary, Czechoslovakia, and Yugoslavia. The Ottoman Empire disintegrated, and much of its non-Anatolian territory was awarded as protectorates of various Allied powers, while the remaining Turkish core was reorganized as the Republic of Turkey. The Russian Empire, which had withdrawn from the war in 1917, lost much of its western frontier as the newly independent nations of Estonia, Finland, Latvia, Lithuania, and Poland were carved from it.

After the war, the League of Nations was created as an international organization designed to avoid future wars by giving nations a means of solving their differences diplomatically.

World War I marked the end of the world order which had existed after the Napoleonic Wars, and was an important factor in the outbreak of World War II.

In many European countries, it appears the current usage is tending back to calling it *The Great War / la Grande Guerre / de Grote Oorlog / der Große Krieg*, because of the growing historical awareness that, of the two 20th century world wars, the 1914–1918 conflict caused more social, economic and political upheaval. It was also one of the prime factors in the outbreak of the Second World War.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusions

Novel has proved to be a medium for a communication both intimate (novels can be read privately whereas plays are always a public event) and public (novels are published and thus become a matter touching the public, if not the nation, and its vital interests), a medium of a personal point of view which can get the world into its view. New modes of interaction between authors and the public reflected these developments: authors giving public readings, receiving prestigious prizes, giving interviews in the media and acting as their nations' consciences. This concept of the novelist as public figure arose in the course of the nineteenth century.

In Boris Pasternak's "Doctor Zhivago", the writer found the story very informative not only around the conflict faced by the main character in the story, but also backdrop of the story, which is the Russian Revolution and the World War I.

As the book was frowned upon by the Soviet authorities, *Doctor Zhivago* was smuggled abroad and published in an Italian translation by the Italian publishing house Feltrinelli in 1957. The novel became an instant sensation, and was subsequently translated and published in many non-Soviet bloc countries. In 1958 and 1959, the American edition spent 26 weeks at the top of The New York Times' bestseller list. Although none of his Soviet critics had the chance to read the proscribed novel, some of them publicly demanded, "kick the pig out of our kitchen-garden," i.e., expel Pasternak from the USSR. This led to a jocular Russian saying used to poke fun at illiterate criticism, "I did not read Pasternak, but I condemn him". *Doctor Zhivago* was eventually published in the USSR in 1988.

4.2 Suggestions

This novel basically tells about Dr Zhivago who was more concerned with the welfare of the individual person than with the welfare of the State, with passages that may have been misinterpreted as anti-Marxist. Therefore, it is the right thing for the reader to see more about

characters in literary works, and what exactly are happening to them out there through works of every author all over the world.

The writer realizes that this analysis is far from perfection, so it would be a good idea for her colleagues to analyze the novel for more details by using any approach in order to reveal the value of this novel. The writer would like to suggest that the study of conflict, particularly in the novel "Doctor Zhivago" should be intensified among the English Department. And the interest in the reading the novel is very essential and should be increased for better understanding of literature.

Because, to analyze a literary text is to ask what that text means, to ask *how* and *why* it works. The analytical process is complex but it can be broken down into two basic activities: first, to divide the text into its constituent parts, its main elements and/or themes; and second, to explain how these parts are related, both to each other and to the text as a whole. The purpose of analysis is to make inferences about the meaning of the text, i.e. to make explicit in one's analysis what is merely implicit in the text.

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