

# DOCTOR ZHIVAGO

by Boris Pasternak



## THE AUTHOR

Boris Pasternak (1890-1960) was born in Moscow to artist parents of Jewish extraction; his father was a Post-Impressionist painter and his mother a concert pianist. The parents moved in artistic and literary circles and were close friends with and strongly influenced by the great Leo Tolstoy, whose novels Pasternak's father illustrated. Pasternak's early studies were devoted to music and philosophy, but later he devoted himself to poetry, a field in which he gained much public acclaim and in which he published his earliest work. During the Stalin era, he resisted the demand for realism and he, along with many other artists, experienced persecution, narrowly avoiding execution in the Great Purge of 1937. His works were suppressed, forcing him to turn to translating the literary masterpieces of others, including William Shakespeare's great tragedies and Goethe's *Faust*. In 1957, he produced what is considered his greatest work, *Doctor Zhivago*. Despite Stalin's death, he was still not permitted to publish the novel in Russia, but it was smuggled out of the country and soon published in Italian, then in many other translations, including English, with the translation becoming a *New York Times* bestseller. The CIA and MI-6 cooperated to submit the novel to the Nobel committee, and in 1958, Pasternak won the Nobel Prize for Literature, though the Soviet authorities forced him to renounce the award because of the negative light in which the book pictures the Bolshevik Revolution. He spent the last two years of his life in internal exile outside Moscow, dying in 1960 of lung cancer. *Doctor Zhivago* was not published in Russia until 1988; Pasternak's son finally was presented with his Nobel medal a year later.

*Doctor Zhivago* is considered Pasternak's masterpiece, and in many ways is reflective of his own experience. The protagonist is a man of artistic and philosophical bent who initially supports the Revolution, but later becomes disillusioned by what it does to Russia and its people. The novel gives an insider's view of the tumult surrounding the years from World War I through the brutal civil war to Lenin's New Economic Policy. The leaders of the Revolution play no significant role in the story; instead, the impact of the Revolution on the common man, no matter what his social class, is portrayed in scenes of great power. The chasm between Marxist doctrine and the reality of daily life it produced leaves a strong impression on the reader, and enables him to understand why the Soviets were so eager to prevent the publication of the novel.

## PLOT SUMMARY

The story begins with the funeral of Maria Nikolaievna Zhivago, a sickly woman who had been long before abandoned by her husband, who had squandered the substantial family wealth, leaving her and her young son in poverty. The boy, Yurii, who is now ten, is left in the care of his uncle, Nikolai Vedeniapin, a lapsed priest. One day in 1903, Yurii, now twelve, travels with his uncle to visit Ivan Ivanovich Voskoboinikov, a popular writer who had been having trouble with the censors about his work on land distribution and the peasantry. Nikolai, who would one day become a famous revolutionary author himself, had been asked to read the proofs of the book. The two men engage in philosophical discussion as they talk about changes in the book. Yurii, meanwhile, wanders around the estate thinking about his mother and praying for heavenly bliss on her behalf. The boy already has mystical leanings, and his meditations soon cause him to pass out. When he recovers, he hears a train stopping in the distance. An alcoholic has committed suicide by jumping out of the train; this alcoholic turns out to be Yurii's father, whom he has not seen for years, but Yurii has no knowledge of this. Meanwhile Nika Dudorov, a boy two years older than Yurii, is hiding to avoid playing with the younger child. Later Nika and Nadia Kologrivov, the daughter of the rich man who owns the estate, go boating and fall in. Nika, who hates Nadia because she is rich and a year older than he is, fantasizes about drowning her.

In the aftermath of the disastrous Russo-Japanese War of 1905, revolution breaks out all over Russia. During this time of upheaval, Amalia Guishar, a widowed Frenchwoman, arrives in Moscow with her son and daughter, Rodion and Larisa. Sixteen-year-old Larisa, also known as Lara, attends school with Nadia Kologrivov. With the help of Komarovsky, her lawyer and sometime lover, Madame Guishar buys a dress shop to provide income for her family. The shop is in the worst slum in Moscow, and the family is forced to live in a squalid apartment next door. Lara is befriended by Olia Demina, the best worker in the shop, who watches out for her. One day Komarovsky's dog bites Lara on the leg, and Olia suggests that she feed the dog a glass egg covered with lard so it will choke itself. Later Komarovsky takes Lara to a birthday party for a little girl in his neighborhood because her mother is sick. He dances with her, and after the dance gives her a long, lingering kiss, which Lara finds revolting; he then seduces her.

The railroad workers are preparing to strike. One of the workers, Kuprian Tiverzin, hears an old man beating his apprentice and intervenes, nearly killing the old man before he is restrained. Two days later, he returns home to find that Antipov has been arrested and that his own life is in danger. His mother, with whom he lives, proposes taking in Antipov's young son Pasha. The tsar's October Manifesto fills her with hope, but that hope is not to be realized. A month later, a peaceful demonstration in which Marfa Tiverzin and young Pasha take part is broken up violently by Cossack soldiers. Nikolai Vedeniapin, who has recently returned to Moscow from Petersburg, watches the riot from his apartment window and wonders if his nephew Yurii is involved. Yuri has been living with the Gromeko family, along with his friend Misha Gordon.

Lara has by this time become Komarovsky's mistress. She hates herself and him for this, yet is somehow fascinated by the attentions of an older, important man. She realizes that she can control the relationship by threatening to expose him, but lacks the courage to do so. Though she is not a believer, Lara finds comfort in church because of the soothing music she hears there. As the riots continue to spread, both Nika Dudorov and Pasha Antipov become involved. Lara knows both of them from school. She has no interest in Nika, but Pasha soon falls passionately in love with her. Soon the strike envelops Madame Guishar's shop, leaving the family with no source of income. Shortly thereafter, Madam Guishar tries to poison herself. Yurii is part of the crowd that gathers at

the hotel where she has taken refuge, and there for the first time he sees Lara, observing in the process he glances exchanged between her and Komarovsky.

One day Alexander Gromeko buys his wife an antique wardrobe. While the porter is putting it together, Anna tries to help him, but knocks it over, falling in the process and causing a weakness in her lungs that is with her for the rest of her life. In November 1911, while Anna is in bed with pneumonia, Tonia, Yurii, and Misha Gordon prepare to graduate and move on to the university. Yurii intends to study medicine, Tonia wants to be a lawyer, and Misha takes up philology. Yurii's experiences in the dissecting room cause him to meditate on issues of life and death, strongly influenced by the ideas of his uncle, but the one who is really shaped by Uncle Kolia's thinking is Misha, the philosopher. Yurii, on the other hand, gives an outlet to his meditations by writing poetry. By the end of the month, Anna fears that she is dying and calls for Yurii to comfort her. He tells her that she is on the way to recovery physically, and that she need not fear death because she will live forever in the memories of those who know and love her. In the months that follow, she often calls for Yurii and Tonia and speaks to them of her childhood memories. When she discovers that Yurii has renounced the estate left him by his father because he figures that the lawyers will get it all anyway, she rebukes him, and then tells him that he and Tonia must get married because they are meant for each other.

By this time Lara, oppressed by the attentions of Komarovsky, has been serving as a tutor at the Kologrivov home for three years. After three years of peace, she receives a visit from her brother Rodion, who has gambled away the money entrusted to him by his class at the Academy. He begs her to reconcile with Komarovsky in order to get the money from him; she refuses, but does obtain the needed funds from Kologrivov, an active supporter of the revolution. Lara still is able to complete her education, and hopes to marry the lovestruck Pasha after both qualify as teachers, but first she must repay the money she borrowed to help her brother, though she has no means of doing so now that her pupil has grown up and she is secretly using most of her salary to assist Pasha's family. She loves living with the Kologrivov family, but feels like she is taking their money on false pretenses because she has no pupil to teach. She finally decides to leave the Kologrivovs and seek money from Komarovsky, but plans to shoot him if he again tries to force her into moral compromise.

Meanwhile, the Sventitsky family is planning a big Christmas party and Yurii and Tonia are invited. Lara discovers that Komarovsky is at the party and goes there to find him, but at the last minute decides to tell Pasha everything and seek an immediate marriage, but she is unable to speak what is in her heart. Back at the party, Yurii and Tonia are helping in the kitchen, while Lara dances, hoping to attract Komarovsky's attention and angry that he seems to be victimizing a new young girl. She also discovers that her dancing partner is the son of the public prosecutor who had been responsible for sending Pasha's father to Siberia after the railroad strike. Later, as Yurii watches Tonia dance and considers how much he has begun to think of her differently, a shot rings out. The prosecutor has been nicked by a bullet that Lara intended for Komarovsky. Yurii examines the prosecutor, realizes that he needs no more than a drop of iodine, then turns to Lara, who is on the verge of passing out. Before he can give her much attention, a messenger brings an emergency message from home. He and Tonia then return to find her mother dead. After the funeral, Yurii decides to write a poem in Anna's honor.

Lara is placed in a bedroom of the Sventitsky home suffering from brain fever, and Komarovsky paces back and forth outside the room with conflicting feelings. He fears the potential scandal that could arise from the incident, yet at the same time he is irresistibly drawn to Lara. He decides to help her as much as he can by seeing that the charges against her are dropped and renting

an apartment where she can recuperate. The female lawyer from whom Komarovsky rents the apartment despises Lara, considering her a malingerer, but Komarovsky watches over her despite the fact that she fears and despises him. Months pass, then Kologrivov comes to her, offers her a bonus for the completion of her tutoring work, and recommends an apartment where she can live on her own. Lara, feeling disgraced because of both the affair with and the attempted murder of Komarovsky, tries to break off her relationship with Pasha, but he will have none of it, and soon the two marry. On their wedding night Lara confesses all to her new husband, and he rises the next morning a changed man. Nine days later, having graduated from the university, the two leave for Yuriatin in the Urals, where they have been offered jobs. At the farewell party, Komarovsky asks if he can write and visit them, but Lara flatly refuses. The two do very well in Yuriatin; Pasha and Lara both teach, and Lara cares for her daughter Katenka, born in 1912. Lara loves her home region, but the people are too provincial for Pasha's taste; he longs to take another degree and teach in a university in Petersburg. Their marriage is cordial without being warm or passionate; each is fearful of doing anything to alienate the other. One night Pasha, suffering one of his frequent bouts of insomnia, realizes that the marriage is helping no one and wonders how he might escape. The war provides the answer he needs. Lara begs him to no avail not to volunteer for military service. Within a few months he realizes that he has made a mistake, but it's too late to turn back. Lara, hearing nothing from the front for months, decides on a desperate plan; she qualifies as a nurse, takes Katenka to Moscow to stay with Lipa, who is now married, and goes in search of her husband.

By the fall of 1915, Yurii and Tonia are married, Yurii is a practicing physician, and Tonia is expecting a child. The Moscow hospitals overflow with the wounded from the war, and Yurii is both very busy and concerned about Tonia's welfare. After a long, difficult, and painful delivery, Tonia gives birth to a boy, Sasha, but Yurii has little time to relax; that very day he is told that his medical skills are needed at the front. Long after being assigned to the divisional hospital near the fighting, Zhivago receives a visit from his old friend Misha Gordon; the two talk as Zhivago goes about his duties, wondering at the horrors of war. Not far away, Pasha Antipov leads a charge against the German army and is captured, though everyone believes him to be dead. Lieutenant Galiullin, one of his comrades, takes possession of his effects, intending to send them to Lara, but keeps putting off doing so. When Zhivago and Gordon travel to the site of the recent battle, they are confronted with inconceivable carnage; right in the middle of all the blood and death they find a courageous nurse - Lara Antipov, whom they do not recognize. A few days later the Germans break through the lines and the hospital staff is forced to evacuate. Gordon escapes safely, but Zhivago is struck by an artillery shell and badly wounded. When he wakes up in another hospital, he finds that Lara has been assigned to his ward, and this time he recognizes her. She suspects that her husband is dead, but is told by Galiullin that he was captured; the comforting lie is, unknown to him, really the truth. All she cares about now is to get her discharge, retrieve Katenka from Moscow, and return to her teaching in Yuriatin. Yurii, too, longs to return to Tonia and their son Sasha. Meanwhile, in Petersburg, the Russian Revolution begins. It is February 1917.

After the retreat from the front, the division settles in the small town of Meliuzhevo; Zhivago and Lara are among them. Their work often brings them in contact with one another. When Yurii writes to Tonia about his life in the village and his desire to return home, he mentions Lara, and she immediately assumes that he is in love with her. She writes back, telling him to go with his true love rather than coming back to Moscow. He is taken aback by this, never having given any thought to an affair with Lara or anyone else. Meanwhile, much of Russia is in chaos. The Provisional Government has at best a tenuous hold on the country, and rebellion breaks out in a village near where Zhivago is stationed when a religious dissenter declares an independent republic and sets up

the kingdom of God, which lasts all of two weeks, though the village continues to harbor army deserters who recognize no authority. Zhivago and Lara work in the home of a countess that has been turned into a hospital. Two of the countess' servants, a cook and a governess, remained behind after their mistress was imprisoned by the Revolution, and both are convinced that Yurii and Lara are meant to be together. In preparation for his intended trip home, Yurii obtains documents from the local commissar, but wants to speak to Lara first to make sure no misunderstanding exists between them. He unburdens his heart to her, saying far more than he means to say, but shortly thereafter both leave for their respective homes. Not long before Zhivago leaves, the young commissar tries to reason with the deserters and is shot dead for his pains. As Yurii travels toward Moscow by train, he dreams of two separate realities – the democratic revolution and its promise of a peaceful life with Tonia, and the violence of the mysterious and unpredictable Bolsheviki, which he somehow associates with his growing and unpredictable love for Lara. His companion in the train is a young deaf mute who speaks calmly and endlessly of the violent upheaval that must throw all of society into chaos before a new order can be built.

Zhivago finds Moscow in complete disarray. Shops are closed and people wander the streets aimlessly. He finally arrives at his house and he and Tonia fall into one another's arms. Tonia and Sasha are in good health, but Uncle Kolia has returned from Switzerland as a confirmed Bolshevik. Meanwhile, part of their large house has been turned over to the Agricultural Academy. Yurii has no objection to any of this; in fact, he urges Tonia to turn more rooms over for other uses so they can conserve money for heat in the coming winter. Having been away at the front for two years, Zhivago has not seen his son since the time of his birth, and Sasha does not know him at all. When Yurii first enters his son's room and picks the boy up to kiss him, the frightened child slaps his father across the face.

Yurii and Tonia throw a party for their friends, but it is unsatisfying. Yurii realizes that his friends have become dull, having cast aside any original ideas to toe the Party line. He even felt guilty about the party itself; he could not stop thinking about all the Muscovites outside his window who were starving while they enjoyed a feast of roast duck. The guests speak of politics, some openly advocating the revolution, and Yurii finally rises and speaks of its inevitability, though he is filled with forebodings of coming disaster.

At the hospital, Zhivago is isolated; the radicals consider him too conservative and the moderates consider him too radical. His days are filled with mindless paperwork demanded by the bureaucracy. One day when Zhivago is walking the streets, he comes upon a wounded man and carries him back to the hospital. The man turns out to be a prominent Party member, and Yurii's deed of kindness causes the man to protect him often in the turbulent days that follow. Soon the fighting reaches their neighborhood; by this time the victory of the Bolsheviks seems inevitable. Sasha gets sick, but Yurii has no way of going out into the streets to get medicine for him. He recovers, and soon the Bolsheviks declare a new government – the dictatorship of the proletariat; Zhivago is deeply moved by the privilege of being part of this great moment in history. The immediate result is mass privation of food and fuel; worse yet, Bolshevik commissars are everywhere, enforcing the strictures of the new government and brutalizing anyone who seems vaguely bourgeois. Yurii and Tonia are so poor they wind up trading their mirrored wardrobe for a few armfuls of green wood, and even consider trading their piano for a sack of potatoes.

One day Zhivago is summoned to make a house call on a wealthy couple whose home is about to be taken over by the Bolsheviks and turned into a hostel. He finds that the wife has typhus and recommends that she be hospitalized immediately. The head of the house committee turns out to be Lieutenant Galiullin's mother; she recognizes Zhivago and helps him make the necessary

arrangements, but warns him that her son has turned against the revolution and must never be mentioned. He also hears that Lara's brother Rodion has been shot. The civil war is now raging and almost everyone in Moscow is starving. Soon Yurii comes down with typhus and is delirious for two weeks. His brother supplies what the family needs, and when Yurii recovers, he begins again to write poetry. Fully recuperated, he takes his family away from Moscow, intending to go to Yuriatin in the Ural mountains.

By March 1918, Zhivago and his family are prepared to leave Moscow, though they have little knowledge of what they will encounter in the Urals. Yurii quickly discovers that getting a train is no easy matter; long lines, bribes, and plain luck are all part of the frustrating process. Tonia, meanwhile, is deciding what to leave behind, what to pack for personal use, and what to take to use for bribes along the way. When they finally embark, the train is crammed with sailors, labor conscripts, and civilian travelers; every stop becomes an opportunity for barter, illegal though it may be in the new socialist paradise. Zhivago saw these peasants selling their wares as evidence that the peasants were indeed benefitting from the new regime, but the conscripts assure him that this is not the case; they have merely exchanged one form of misery for a much harsher one. Signs of violence appear all along the line, and at one point the train reaches a region where the tracks are blocked by deep snowdrifts; at this point the conscripts and passengers are enlisted to clear the way. The Zhivago family finds the physical exertion in the crisp winter air exhilarating. As they approach their destination, they begin to hear rumors indicating that the White Russian army now controlled Yuriatin under the leadership of Yurii's old friend Galiullin, but that the Red Army is in hot pursuit. At a stop near the destination, some of the labor conscripts escape, along with their guard, who fled to save his life after losing prisoners. Later the train is stopped near Yuriatin; when Zhivago gets out to take a look around, he is stopped by sentries who are ready to shoot him because they think him to be a notorious counterrevolutionary. Soon they take him to their leader, the Red Army commander Strelnikov. Zhivago is immediately impressed by the force of personality exuded by the man, who soon recognizes that Zhivago had been detained by mistake. He then invites the doctor to his berth in the next car. The two have a brief conversation, then Yurii is told he is free to go.

When Zhivago and his family arrive at their destination, they find that Yuriatin is burning as a result of the civil war. They avoid the town and head for the family estate of Varykino. On the train they meet a lawyer named Samdeviatov, who talks about the wide gap between the theory of Marxism and the actual conditions existing in Russia and describes the local authority figure, a man named Mikulitsyn; they are also warned to say as little as possible about their family ties in the region. Their reticence accomplishes nothing; Mikulitsyn recognizes immediately who they are and jumps to the conclusion that they have come to reclaim Varykino. They assure him that this is not the case, and that all they want is a small cottage with a parcel of land to grow their vegetables. He grants them a small outbuilding which will serve quite nicely. That evening, Mikulitsyn's wife tells them when they compliment her on her knowledge that she had a very good teacher whose name was Antipov; he was killed in battle, but rumors are circulating that Commissar Strelnikov is really Antipov returned from the dead.

At Varykino, Zhivago immerses himself in the task of repairing their little rundown cottage and laboring from dawn to dusk planting a paltry crop of vegetables and stealing wood from the surrounding forest. What they are doing is against the law of collective agriculture, but because they are far from town, no one seems to care. Mikulitsyn lives much as they do, and the enigmatic Samdeviatov, despite his Party allegiance, helps them whenever he can. Yurii no longer practices medicine and tries to hide his occupation from his new neighbors, but a few hear rumors of a doctor at Varykino and walk miles to seek treatment. Throughout the quiet months of winter, Yurii writes

in a diary, musing about the simple things of daily life as well as about art and great literature. Late that winter, Tonia gets pregnant while Yurii begins to suffer from a cough, fever, and shortness of breath; he fears he has inherited his mother's weak heart. He has troubling dreams of a woman's voice; he cannot identify the voice, though the reader knows whose voice it is. As spring breaks upon the land, Yurii's brother pays a surprise visit; he is very influential, and promises to help them so that Yurii can devote more time to medicine and to his writing. At this point, Yurii's diary breaks off, and no more is known about these inner meditations.

Conditions in Yuriatin have improved, and Yurii now often visits the library there. One day he looks up from his reading and sees Lara Antipov, who is now a well-regarded teacher in Yuriatin. After she leaves, he goes to the desk and copies down her address from the book slips she left behind, then decides to visit her. He tells her of his audience with Strelnikov, but she says nothing of the rumors that he is really her husband. She speaks of the burning of Yuriatin and tells Yurii that she was protected and helped before the battle by Galiullin, now a captain in the White Army. She then admits that Strelnikov is indeed her husband Pasha Antipov; he was the revolutionary leader who captured and burned Yuriatin. Despite the fact that he knew his wife and daughter were in the city, he did nothing to protect them in order to keep his real identity a secret. He has now gone to Siberia to continue fighting against his childhood friend Galiullin and the Whites. Shortly after the visit, Yurii and Lara begin an affair. He loves Tonia deeply and feels horribly guilty about what he is doing, but he can't seem to help himself. Two months later, the inner torment drives him to decide to confess his sin to Tonia, beg her forgiveness, and break off his relationship with Lara. Before he can do so, however, he is kidnaped and conscripted as a medical worker in the revolutionary force called the Forest Brotherhood under the leadership of Mikulitsyn's son Liberius.

Zhivago is taken into western Siberia, into a region of political and military chaos. Reds, Whites, freelance revolutionaries, and troops under Admiral Kolchak supporting the Provisional Government add to the confusion. As for the peasants and villagers, most have no idea who is fighting for whom, or even what side they are on. Among the groups in the region is the Forest Brotherhood into which Zhivago has been conscripted. For more than a year they are constantly on the move, and he moves with them. He is not guarded, but his three attempts to escape are foiled by the partisans. Liberius Mikulitsyn takes a liking to him and keeps him close, though Zhivago finds his company unpleasant. As a medic, Zhivago is not supposed to fight, but one day he is caught at the front when shooting breaks out. He defends himself, wounds one of Kolchak's young soldiers, but saves him by putting him in the coat of a dead partisan, then letting him go when he recovers. Meanwhile, the relationship between Zhivago and Mikulitsyn becomes increasingly strained. Zhivago is angry because the Forester has been stealing cocaine, to which he has become addicted, and Mikulitsyn considers Zhivago to be insufficiently revolutionary. Yurii, furious at the commander's obtuseness, finally blurts out that if he cares so much about freedom, he ought to let the doctor go and return to his family, but is not surprised to find that he is talking to a stone wall. Later he falls asleep in the forest and wakes to overhear a conspiracy; a group of hotheads is plotting to seize Mikulitsyn and turn him over to Galiullin and the Whites. Despite the fact that he himself has often wished Liberius dead, he intends to report the plot, but before he can do so, it is foiled by a spy among the plotters.

By this time the partisans are followed by a large convoy containing their wives, families, and many cattle. They soon stop at the edge of a forest and set up camp for the winter; there anarchists and manufacturers of bootleg vodka are lined up and shot. White army divisions nearby force the partisans to dig in, and they soon find food scarce, clothing scarcer, and medicine the scarcest of all. At what point a group of partisans breaks through the encirclement of the White

Army, but is then cut off from the camp in the forest. Meanwhile, Liberius is having trouble managing the refugees, who seem to grow in number daily as villagers flee the cruelty of the Whites. A woman known as Zlydarikha or Kubarikha, who is both a veterinarian and a witch, spreads superstition among the refugees, while Zhivago can think of nothing but Lara. After seeing the horrible tortures to which one of the partisans has been put by the Whites, another soldier, to avoid having his family face such horrors, kills them himself and then runs off into the forest, crying like a madman. One night Liberius invites Zhivago to his dugout and tells him that Kolchak has been defeated and the Whites are being routed, but he is able to give no news of Yuriatin or Varykino. Yurii decides that, after eighteen months, the time is finally right to make his escape, and he uncovers skins and provisions he has hidden in the snow and slips out of camp.

In Yuriatin, the Whites have fled and the Reds control the city. Rationing is being strictly enforced; shortages abound, but are blamed on bourgeoisie who allegedly are hoarding the plentiful food. Bureaucracies multiply and there are forms for everything. Into this scene stumbles Yurii Zhivago, looking more like a scarecrow than a man. When he has sufficient strength he climbs the stairs to Lara's flat; it is empty of people, though overrun with rats, but she has left a note telling him to remain there and wait for her return from Varykino, where she has gone in search of him; she also tells him that his wife bore a little girl. He gets a haircut from a local seamstress, and from her discovers that Tonia, Sasha, and the baby escaped from Varykino and fled to Moscow. That night he sleeps in Lara's flat, but is dismayed to discover evidence that she has been assisted by Samdeviatov and fears that she has fallen into his clutches. He soon falls into a typhus-induced delirium, and after who knows how long awakes to find Lara bending over him, nursing him in his illness.

Both realize that they must return to their families, but neither can do so yet. Both must get jobs to protect themselves from the suspicions of the secret police, but the economy is terrible – everything produced in the countryside is confiscated and sent to Moscow, leaving the people with nothing. In the days that follow, Yurii and Lara speak of past experiences, discover that both have been hurt by the evil Komarovsky, and share thoughts about their spouses, whom they both love dearly. All summer, Zhivago works at three jobs while Lara tends the house and cares for her daughter. As the revolutionary regime tightens its grip, Yurii finds himself increasingly out of step because he is unable to rubber-stamp the clichés and platitudes of the Bolsheviks. When a counterrevolutionary conspiracy is uncovered in town, they fear for their lives despite the fact that they have nothing to do with it. Lara recommends going to Varykino, but knows she can't manage it without Yurii, who really wants to go to Moscow to be with his family. One day Yurii comes home from work and overhears Lara talking with one of Mikulitsyn's sisters-in-law; the latter is giving Lara a lecture about history and theology, having borrowed most of her ideas from the writings of Yurii's Uncle Kolia, who is now famous. As the woman prepares to leave, a letter arrives from Tonia. It was written five months before, and contains the news that the entire family, including Uncle Kolia, is being deported to Paris because of their past links with the Constitutional Democrats. Tonia professes her love for him and her fear that they will never see one another again. After reading the letter, Yurii passes out on the sofa.

As winter deepens, life becomes harder in Yuriatin. One day Zhivago returns from the hospital and Lara tells him that Komarovsky has arrived and wants to speak with them; he says their lives are in danger and he alone can save them, as well as Lara's husband Pasha (Strelnikov). A new Far Eastern Republic is being formed by followers of the Provisional Government with its capital at Vladivostok. Moscow is permitting this, and Komarovsky is to be the Minister of Justice. He tells Zhivago that he is on the death list of the local authorities and begs him and Lara to accompany

him to Vladivostok, promising to rescue Strelnikov as well. Yurii is reluctant to trust the old scoundrel, but says that Lara is free to make her own decision. They finally decide that remaining is too dangerous, and head for Varykino, where they spend weeks getting the house into livable condition. Both fear that this, too, is only temporary. Yurii occupies the time not taken up with mere survival to write down his poems. One night he takes a break from writing to step outside and get some air and sees four wolves across the clearing; he then realizes that he will have to protect the horse lent them by Samdeviatov. Yurii becomes increasingly tired for lack of sleep, the wolves grow closer and more numerous, and in her fear Lara insists that they cannot remain at Varykino.

After two weeks they prepare to leave, but before they can do so Komarovsky appears. He says that the train for Vladivostok is about to leave, and that they must decide immediately what they are going to do. Zhivago refuses to go, but says that Lara may do so if she wishes, but she refuses to go without him. At this point Komarovsky pulls Yurii aside and tells him that Strelnikov has been captured and shot, placing Lara and her daughter in imminent danger, and solicits his aid in getting Lara to agree to leave Varykino. Zhivago then tells Lara that he will follow them as soon as the sleigh is ready; she and Katia go, but he has no intention of following, despite serious second thoughts about entrusting them to Komarovsky. As he watches them drive out of sight, he is convinced that he will never see the great love of his life again. In the days that follow, Yurii pours out his grief by writing, neglecting himself and the house in the process. Later Samdeviatov visits him and offers to take him away from Varykino, but before he can do so, a stranger enters the house, and Yurii is amazed to see before him none other than Strelnikov! He realizes that Komarovsky has lied to him again. The two men talk for hours through the night, sharing memories of Lara. In the morning, knowing that his arrest is imminent, Strelnikov steps onto the porch and shoots himself.

In the last decade of Zhivago's life, he becomes increasingly depressed and his heart disease continues to worsen. He arrives in Moscow in 1922, thin, weak, and shabbily dressed, during the time of Lenin's New Economic Plan (NEP). On the way he had met Vasia Brykin, a starving peasant boy – the same boy he had seen on the train to the East who had been unjustly conscripted into the army. Vasia becomes like a son to Zhivago, who sees that he gets into a school for industrial design. The two work together to support themselves, with Yurii writing and Vasia printing and selling his books. Over time the relationship between the two cools, and Zhivago turns his energies to bringing his family back from Paris. These efforts are fruitless, Yurii leaves the apartment in which he and Vasia have been living, and again begins to neglect himself. His landlord's daughter Marina takes pity on him and begins to help around the house, and soon the two are living together in a common-law marriage.

By 1929 they have two daughters. Later they discover that Misha Gordon and Dudorov, Yurii's childhood friends, live near them, though Zhivago becomes impatient with their intellectual limitations. One day after leaving Gordon's apartment, Yurii disappears, and Marina seeks out his friends in a state of panic. Two days later he sends letters and some money, explaining that he has gone into hiding in order to put his life back together and will rejoin his family as soon as he is able. He actually has taken an apartment nearby, and with the help of his brother seeks work in a hospital and renews his efforts to be reunited with Tonia and the children. While waiting for the red tape to be cut, he continues his writing. One day, however, while riding in a trolley, he has a heart attack, stumbles out onto the sidewalk, and dies. When his body is laid out in a coffin, more mourners than one might expect stop to pay their respects. Marina is inconsolable. Two people unknown to the crowd of mourners also appear; one is Evgraf, Yurii's brother, who made the arrangements for the disposition of the body, and the other is Lara, who is there only by coincidence, since the room Yurii had rented was the same in which her late husband had at one time lived. The two arrange to go

through Yurii's papers after the cremation, and Lara asks Evgraf's help in locating a child abandoned in an orphanage. She muses over the unfairness of Yurii and Strelnikov being dead while the evil Komarovsky still lives. A few days after the funeral, Lara disappears and is never heard from again, and is presumed by the few who knew her to have been swallowed up by one of the camps in the Gulag.

The story now jumps to 1943. Evgraf Zhivago is now a general in the Red Army. Both Gordon and Dudorov spent time in the Gulag before the war, but are now in the army fighting the German invasion. Dudorov's fiancée Christina has been captured and hanged by the Germans after blowing up a supposedly impregnable fortification. In their division is a laundry girl named Tania, whom they discover is the daughter of Zhivago and Lara, born in the East – a daughter Yurii never knew existed. She saw her guardians killed before her eyes, then was raised by a reluctant Komarovsky. Evgraf sees something in her, and after questioning her about her history, promises to take care of her and see that she gets a good education. After the war, Gordon and Dudorov meet often, and as they sit on a balcony, reading and discussing the writings of Yurii Zhivago, mourning the horrors of the Revolution, and speaking of the hope they still entertain for the future of Russia, the book comes to an end. An appendix to the novel contains twenty-four of Zhivago's poems

## **MAJOR CHARACTERS**

- Yurii Andreievich Zhivago – The protagonist is a doctor who is caught up in the turmoil surrounding the Bolshevik Revolution, complicated by his marriage to the faithful Tonia and his hopeless love for the beautiful Lara.
- Andrei Zhivago – Yurii's father, a wastrel who deserts his wife and son and squanders the family fortune.
- Maria Nikolaievna Zhivago – Yurii's mother; her funeral when Yurii is ten opens the story.
- Evgraf Zhivago - Yurii's half-brother, he appears at various points in the story to provide assistance when it is most needed.
- Nikolai Nikolaievich Vedeniapin (Uncle Kolia) – Maria's brother, he is a defrocked priest who cares for Yurii after his mother's death. After years in Switzerland, he returns to Russia to become a famous writer, but is later exiled by Stalin.
- Innokentii (Nika) Dudorov – A bitter boy two years older than Yurii, his father Dementii is a terrorist sent to a Siberian labor camp by the tsar, while his mother is a spoiled Georgian princess. He and Yurii later become friends, and he survives World War II to become a university professor.
- Ivan Ivanovich Voskoboinikov – A teacher and writer, he is a friend of Nikolai Vedeniapin; he lives on the Kologrivov estate.
- Lavrentii Mikhailovich Kologrivov – A millionaire industrialist who supports the ideals of the revolution.

- Nadia Kologrivov - The millionaire's daughter, she becomes Lara's best friend while the latter is tutoring her sister Lipa.
- Misha Gordon – The son of a Jewish lawyer, he is an unhappy child who, along with Yurii, lives for a time with the Gromeko family. Years after Yurii's death, he helps preserve his writings.
- Larisa (Lara) Guishar – The beautiful girl with whom Yurii Zhivago falls in love, she marries Pasha Antipov, who eventually leaves her, becomes a revolutionary, and commits suicide.
- Rodion Guishar – Lara's brother.
- Amalia Karlovna Guishar – Lara and Rodion's widowed mother, she is of French ancestry but has long lived in Russia. She is a timid woman who fears the poverty to which she has been reduced and takes a series of lovers in order to seek help and protection.
- Victor Ippolitovich Komarovskiy – A lawyer employed by both Zhivago's late father, whom he drove to suicide, and by Madame Guishar, he also becomes the latter's lover. Soon he turns his attentions to her daughter Lara and draws her into his web of shame.
- Pavel Ferapontovich Antipov – A track manager for the railroad, he is exiled to Siberia for revolutionary activity.
- Pavel Pavlovich (Pasha) Antipov – The track manager's young son, he lives with the Tiverzin family after his father is sent to Siberia. He meets Lara in school and falls in love with her, and the two eventually marry. They have a daughter, but soon, dissatisfied with his marriage, he volunteers for the army, where he is captured by the Germans. He later reappears as the Bolshevik commissar and military commander Strelnikov.
- Osip (Yusupka) Galiullin - A fellow lieutenant of Pasha's in the army, he is entrusted with his effects when he is thought to be dead, but tries to comfort Lara by telling her that her husband has surrendered to the enemy. He eventually becomes a commander in the White Army.
- Kuprian Savelievich Tiverzin – A revolutionary railroad worker who joins the Red Army.
- Alexander Alexandrovich Gromeko – A professor of chemistry with whom Yurii Zhivago lives in Moscow.
- Antonina Alexandrovna (Tonia) Gromeko – His daughter; she and Yurii are the same age, and her mother Anna tells them before her death that she wishes them to marry, which they eventually do.
- Averkii Stepanovich Mikulitsyn – The local official who controls Varykino, the former estate of Tonia's Grandfather Krueger, he allows Zhivago and his family to live in a small outbuilding on the estate and assists them whenever possible.

- Liberius Mikulitsyn – The son of the official in charge of Varykino, he leads a renegade band of revolutionaries called the Foresters; they kidnap Zhivago and force him to join them as a medical officer.
- Anfim Efimovich Samdeviatov – A committed Bolshevik whom Yurii meets on the train, he helps the Zhivagos survive under difficult conditions at Varykino.
- Vasia Brykin – A peasant boy who is unjustly conscripted into the army, escapes, and alone survives after his village is burned by the Red Army. He meets Zhivago on his return to Moscow and becomes like a son to him, though the two eventually part company.
- Marina Markel – The common-law wife who comforts Zhivago during his last years in Moscow, she gives him two children.
- Tania - The daughter of Yurii Zhivago and Lara, she is born after Lara flees to the East, and Yurii never learns of her existence. She later is taken in and cared for by Yurii's brother Evgraf.

## NOTABLE QUOTATIONS

“Gregariousness is always the refuge of mediocrities, whether they swear by Soloviev or Kant or Marx. Only individuals seek the truth, and they shun those whose sole concern is not the truth. How many things in the world deserve our loyalty? Very few indeed. I think one should be loyal to immortality, which is another word for life, a stronger word for it. One must be true to immortality – true to Christ!” (Uncle Kolia, ch.1, p.12)

“You can't make discoveries without spiritual equipment. And the basic elements of this equipment are in the Gospels. What are they? To begin with, love of one's neighbor, which is the supreme form of vital energy. Once it fills the heart of man it has to overflow and spend itself. And then the two basic ideals of modern man – without them he is unthinkable – the idea of free personality and the idea of life as sacrifice.” (Uncle Kolia, ch.1, p.13)

“God exists, of course. But if He exists, then it's me.” (Dudorov, ch.1, p.19)

“Why is it that my fate is to see everything and take it all so much to heart?” (Lara, ch.2, p.24)

“Wasn't it clear that it was not he whom she loved, but the noble task she had set herself in relation to him, and that for her he was the embodiment of her own heroism?” (Pasha, ch.4, p.92)

“[The Gospel] said: In that new way of living and new form of society, which is born of the heart, and which is called the Kingdom of Heaven, there are no nations, there are only individuals.” (Gordon, ch.4, p.104)

“You might say that everyone has been through two revolutions – his own personal revolution as well as the general one.” (Zhivago, ch.5, p.124)

“A grown-up man should share his country’s fate.” (Zhivago, ch.6, p.144)

“What splendid surgery! You take a knife and with one masterful stroke you cut out all the old stinking ulcers. Quite simply, without any nonsense, you take the old monster of injustice, which has been accustomed for centuries to being bowed and scraped and curtsied to, and you sentence it to death.” (Zhivago, ch.6, p.164)

“Marxism is too uncertain of its ground to be a science. Sciences are more balanced, more objective. I don’t know a movement more self-centered and further removed from the facts than Marxism. Everyone is worried only about proving himself in practical matters, and as for the men in power, they are so anxious to establish the myth of their infallibility that they do their utmost to ignore the truth. Politics doesn’t appeal to me. I don’t like people who don’t care about the truth.” (Zhivago, ch.8, p.216)

“Every man is born a Faust, with a longing to grasp and experience and express everything in the world.” (Zhivago, ch.9, p.237)

“Man is born to live, not to prepare for life.” (Zhivago, ch.9, p.248)

“You and I are like Adam and Eve, the first two people on earth who at the beginning of the world had nothing to cover themselves with – and now at the end of it we are just as naked and homeless. And you and I are the last remembrance of all that immeasurable greatness which has been created in the world in all the thousands of years between them and us, and it is in memory of all those vanished marvels that we live and love and weep and cling to one another.” (Lara, ch.13, p.335)

“The main misfortune, the root of all the evil to come, was the loss of confidence in the value of one’s own opinion. People imagined that it was out of date to follow their own moral sense, that they must all sing in chorus, and live by other people’s notions, notions that were being crammed down everybody’s throat.” (Lara, ch.13, p.336)

“It was the disease, the revolutionary madness of the age, that at heart everyone was different from his outward appearance and his words. No one had a clear conscience. Everyone could justifiably feel that he was guilty, that he was a secret criminal, an undetected impostor.” (ch.14, p.380)

“She [Lara] was a living indictment of the age.” (Strelnikov, ch.14, p.384)

“This unity with the whole was the breath of life to them. And the elevation of man above the rest of nature, the modern coddling and worshiping of man, never appealed to them. A social system based on such a false premise, as well as its political application, struck them as pathetically amateurish and made no sense to them.” (ch.15, p.417)

“I think that collectivization was an erroneous and unsuccessful measure and it was impossible to admit the error. To conceal the failure people had to be cured, by every means of terrorism, of the habit of thinking and judging for themselves, and forced to see what didn’t exist,

to assert the very opposite of what their eyes told them. This accounts for . . . the promulgation of a constitution that was never meant to be applied, and the introduction of elections that violated the very principle of free choice.” (Dudorov, ch.16, p.422)

## ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. One of the goals of Marxism was “the dictatorship of the proletariat” leading to a classless society. According to Boris Pasternak’s *Doctor Zhivago*, to what extent was that ideal realized? Cite specific details from the novel to support your answer.
2. Discuss the ambivalence of the attitude toward the Bolshevik Revolution expressed in Boris Pasternak’s *Doctor Zhivago*. What about the Revolution did the author favor, and of what did he disapprove? Cite quotations from the novel to support your conclusions, being careful to draw the observations from the words of different characters as well as the narrator. Do you agree with his assessments? Why or why not?
3. Discuss the ambivalence of the protagonist toward the Bolshevik Revolution in Boris Pasternak’s *Doctor Zhivago*. What about the Revolution did Zhivago favor, and of what did he disapprove? Did his attitude change as time passed? Why and in what ways? Cite quotations from the novel to support your conclusions. Do you agree with his final assessments? Why or why not?
4. Both Boris Pasternak’s *Doctor Zhivago* and Charles Dickens’ *A Tale of Two Cities* contain sweeping sagas of history-changing revolutions, yet both focus on the impact of those revolutions on individuals and families rather than including the acts of great and influential men. Compare these approaches with a treatment of the same great events in a history book. Which is more powerful in conveying the truth of these periods of great upheaval? Why do you think so? Use incidents from both novels to support your conclusion.
5. Boris Pasternak’s parents left the Russian Orthodox Church to align themselves with the Christian movement started by their friend Leo Tolstoy. Their son was greatly influenced by Tolstoy’s unorthodox ideas. Pasternak’s greatest novel, *Doctor Zhivago*, often mentions Christianity and the Bible. What can you discern about the author’s view of Christianity from the novel? Use quotations to support your description and assessment.
6. One of the great slogans of Marxism was, “From each according to his ability, to each according to his need.” To what extent did this slogan become a daily reality in Soviet Russia according to Boris Pasternak’s *Doctor Zhivago*? Cite specific details from the novel to support your assessment.
7. Boris Pasternak, the author of *Doctor Zhivago*, greatly admired George Orwell’s *Animal Farm*; he reputedly found amusement in picturing Nikita Khrushchev as one of the pigs in the story. Compare and contrast the two novels as critiques of the Bolshevik Revolution. Despite their differences in approach, what important elements do the two have in common?

8. Discuss the impact of the Bolshevik Revolution on family life as it is pictured in Boris Pasternak's *Doctor Zhivago*. How does this picture coincide with Marxist doctrine about the relative importance of the state and other institutions? Use details from the novel to support your analysis.
9. Doctrinaire Marxism valued the welfare of the collective over the welfare of the individual. How is this system of values portrayed in Boris Pasternak's *Doctor Zhivago*? Use specifics from the novel to support your argument.
10. To what extent was the Soviet state created by Lenin and Stalin a monolith of absolute control over the life of the individual and to what extent did it devolve into ungovernable chaos on the local level? Answer the question by using specific incidents and quotations from Boris Pasternak's *Doctor Zhivago*.
11. The backdrop for Boris Pasternak's *Doctor Zhivago* includes many great events in Russian history – the Revolution of 1905, the February and October (Bolshevik) Revolutions of 1917, the civil war between the Bolsheviks (the Reds) and surviving factions of monarchists and supporters of the Provisional Government (the Whites), the Five-Year Plans and purges under Stalin, and, at the end, World War II and the rise of Khrushchev after the death of Stalin. Few of these are actually mentioned in the novel, however. How does knowledge of Russian history between 1900 and 1958 help the reader to understand the events that touch the lives of the individuals in the story better? Choose three specific examples from the novel to illustrate your thesis.
12. Compare and contrast Boris Pasternak's *Doctor Zhivago* and Erich Maria Remarque's *All Quiet on the Western Front* in their portrayals of the impact of war on the lives and relationships of the protagonists. Consider particularly the respective outlooks on life and its meaning expressed by Yurii Zhivago and Paul Baumer.
13. Compare and contrast the relationships of the protagonist to the three women in his life in Boris Pasternak's *Doctor Zhivago*. What in the women draws Zhivago to each one in different ways? To what extent do they represent different sides of his own complex personality and to what extent do they represent different stages in his own development as a person? Support your analysis with details from the novel.
14. Analyze the description of Lara's fate at the end of chapter fifteen in Boris Pasternak's *Doctor Zhivago*. How does that one sentence encapsulate the ultimate consequences of the Russian Revolution? What incidents earlier in the novel foreshadowed this ending? Use specific details and quotations from the story to support your analysis.
15. To what extent may the protagonist of Boris Pasternak's *Doctor Zhivago* be viewed as a tragic hero? Support your argument by considering his noble qualities as well as the flaws that ultimately bring about his demise.

16. Discuss the epilogue of Boris Pasternak's *Doctor Zhivago*. Is the ending of the story one of despair or hope? Does this despair or hope reflect the plight of individual people in Russia, or the future of the Russian people as a whole? Support your conclusion with specifics, not only from the epilogue, but from the novel as a whole.
17. Boris Pasternak's *Doctor Zhivago* was banned in his home country for thirty years for what censors described as "nonacceptance of the socialist revolution." Is this criticism valid? Why or why not? Support your conclusion with specifics from the novel.
18. Analyze the evolution of the character of the protagonist in Boris Pasternak's *Doctor Zhivago*. How and why does Yurii Zhivago change? To what extent do these changes reflect the changes in Russia itself? Are these changes of a positive or negative nature? Why do you think so?
19. Boris Pasternak's *Doctor Zhivago* was banned in the Soviet Union for thirty years after its composition. Why do you think this was the case? Construct a thesis for why Russian authorities would have found the novel objectionable and support that thesis with details from the novel.
20. Boris Pasternak's *Doctor Zhivago* is in many ways an apolitical novel that focuses more on the value of the individual than on the broader conditions in society. This very fact caused the book to be banned in the Soviet Union, where Marxist dogma dictated the priority of the collective over the individual. On this basis, would you argue that Pasternak's most famous creation is subversive? Why or why not? Support your conclusion with specifics from the novel.
21. The film versions of Boris Pasternak's *Doctor Zhivago* treat it as a love story, but critics have consistently maintained that this is not a true reading of the novel's focus. Do you agree? Why or why not? Support your conclusion with details from the book.
22. Assess the morality of the central figures in Boris Pasternak's *Doctor Zhivago*. Be sure to go beyond the question of sexual behavior and consider other qualities as well in your evaluation of Zhivago and Lara. What among their qualities do you consider the most admirable? The least admirable? Why? Incorporate biblical principles into your analysis.
23. Some critics have argued that the central character in Boris Pasternak's *Doctor Zhivago* is really Russia. Do you agree with this assessment? Why or why not? Be sure to support your answer with specifics, including quotations, from the novel.
24. The name of the protagonist in Boris Pasternak's *Doctor Zhivago* is derived from the Russian word for "life." Why is this an appropriate choice? Discuss the extent to which life is a central theme in the novel and the ways in which the author brings it out.

25. Leon Trotsky once said, “Anyone desiring a quiet life has done badly to be born in the twentieth century.” To what extent does Boris Pasternak’s *Doctor Zhivago* illustrate the truth of Trotsky’s statement, at least as far as Russia is concerned? Support your analysis with details from the novel.
26. In chapter nine of Boris Pasternak’s *Doctor Zhivago*, the protagonist says, “Man is born to live, not to prepare for life.” Discuss the extent to which the novel illustrates this idea. Be specific.
27. In chapter one of Boris Pasternak’s *Doctor Zhivago*, Uncle Kolia says, “You can’t make discoveries without spiritual equipment. And the basic elements of this equipment are in the Gospels. What are they? To begin with, love of one’s neighbor, which is the supreme form of vital energy. Once it fills the heart of man it has to overflow and spend itself. And then the two basic ideals of modern man – without them he is unthinkable – the idea of free personality and the idea of life as sacrifice.” Analyze this quotation in the light of the basic themes of the novel. To what extent does it express Pasternak’s central ideas? To what extent is it faithful to the message of the Gospel? Support your conclusions with specifics from the book and from the Bible.
28. In chapter four of Boris Pasternak’s *Doctor Zhivago*, Misha Gordon says, “[The Gospel] said: In that new way of living and new form of society, which is born of the heart, and which is called the Kingdom of Heaven, there are no nations, there are only individuals.” Analyze this quotation in the light of the basic themes of the novel. To what extent does it express Pasternak’s central ideas? To what extent is it faithful to the message of the Gospel? Support your conclusions with specifics from the book and from the Bible.
29. In chapter eight of Boris Pasternak’s *Doctor Zhivago*, the protagonist says, “Marxism is too uncertain of its ground to be a science. Sciences are more balanced, more objective. I don’t know a movement more self-centered and further removed from the facts than Marxism. Everyone is worried only about proving himself in practical matters, and as for the men in power, they are so anxious to establish the myth of their infallibility that they do their utmost to ignore the truth. Politics doesn’t appeal to me. I don’t like people who don’t care about the truth.” Evaluate this quotation as an assessment of Marxism. Be sure to consider matters of both theory and practice and include both the picture of the Bolshevik Revolution presented in the novel and that available to us by hindsight.
30. In chapter nine of Boris Pasternak’s *Doctor Zhivago*, the protagonist says, “Every man is born a Faust, with a longing to grasp and experience and express everything in the world.” Pasternak produced a Russian translation of Goethe’s play, and thus was deeply submerged in its ideas. To what extent may Zhivago be considered a Faustian figure in the way he describes? Support your assessment with specifics from the novel.

31. In chapter thirteen of Boris Pasternak's *Doctor Zhivago*, Lara says, "You and I are like Adam and Eve, the first two people on earth who at the beginning of the world had nothing to cover themselves with – and now at the end of it we are just as naked and homeless. And you and I are the last remembrance of all that immeasurable greatness which has been created in the world in all the thousands of years between them and us, and it is in memory of all those vanished marvels that we live and love and weep and cling to one another." Evaluate the view of humanity and history reflected in this quotation and discuss how and the extent to which the novel supports it. Be sure to cite specific incidents and quotations in your analysis.
32. In chapter thirteen of Boris Pasternak's *Doctor Zhivago*, Lara says, "The main misfortune, the root of all the evil to come, was the loss of confidence in the value of one's own opinion. People imagined that it was out of date to follow their own moral sense, that they must all sing in chorus, and live by other people's notions, notions that were being crammed down everybody's throat." Discuss the theme of the importance of the individual, both intellectually and morally, as it appears in Pasternak's classic novel. How does the author develop this theme? Is his approach to it one that coheres with the teachings of the Bible? Why or why not?
33. In the conclusion of Boris Pasternak's *Doctor Zhivago*, the narrator says, "This unity with the whole was the breath of life to them. And the elevation of man above the rest of nature, the modern coddling and worshiping of man, never appealed to them. A social system based on such a false premise, as well as its political application, struck them as pathetically amateurish and made no sense to them." In this quotation, the author contrasts the worship of man with a form of pantheism. How is this contrast worked out in the novel? Why, from a biblical standpoint, are both of these alternatives inevitable consequences of the rejection of God? Support your arguments from both the novel and Scripture.
34. In the epilogue of Boris Pasternak's *Doctor Zhivago*, Dudorov says, "I think that collectivization was an erroneous and unsuccessful measure and it was impossible to admit the error. To conceal the failure people had to be cured, by every means of terrorism, of the habit of thinking and judging for themselves, and forced to see what didn't exist, to assert the very opposite of what their eyes told them. This accounts for . . . the promulgation of a constitution that was never meant to be applied, and the introduction of elections that violated the very principle of free choice." Evaluate this as an explanation of the political charades that characterized the Soviet Union. Would you suggest other reasons for a constitution consisting of principles that were far from reality and elections where only one candidate was on the ballot? If so, what are they?
35. Both Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich* and Boris Pasternak's *Doctor Zhivago* deal with the horrific aftermaths of the Bolshevik Revolution in Russia. Both were written under the regime of Nikita Khrushchev, but the former was published and openly promoted by the government while the latter was banned. Compare and contrast the two pictures of the post-revolutionary Soviet Union and offer an opinion, supported by evidence from the books, as to why the official reactions to the two novels were so different.

36. Ernest Hemingway's *A Farewell to Arms* and Boris Pasternak's *Doctor Zhivago* are both love stories that take place during wartime and end in death. Compare and contrast the ways the authors portray the impact of war on the relationships of the central characters. To what extent does war bring the lovers together, and to what extent does it destroy their love? Be sure to incorporate details from both novels in your analysis.
37. Ernest Hemingway's *A Farewell to Arms* and Boris Pasternak's *Doctor Zhivago* are love stories built around immoral relationships. Do the authors view the relationships between the pairs of lovers as immoral? Why or why not? To what extent does the fact that their love takes place outside of marriage contribute to the tragedies with which the novels end?