The epilogue of this study begins with a brief critique of Pasternak's novel "Dr. Zhivago" by Richard Freeborn; "Pasternak's novel is concerned with survival beyond revolution and civil war, a bridging of the gap between the question asking intelligentsia of pre-revolutionary Russia and the question-answering commissardom of the Soviet period. It is one of the great stepping stones in literature and a means of illustrating the 'trauma of change'". The word 'survival' is connected with the alienation of the author-narrator who echoes his thoughts through his protagonist Yuri Zhivago, who suffers neglect and censure in his quest for individual freedom.

As this study attempts to frame a perspective on the potentially emancipatory role of 'humanism' as indicated in the 'inner life' of the protagonist, two clear concepts emerge as major thematic concerns of the novel: the first being the reflective explorations of Yuri against the tumultuous backdrop of the Russian Revolution and Civil War, and the poetic assertion of his ideological principles. As the humanist spirit has
been negotiated within the changing contexts of Western history, the role of humanism has been redefined, and its relevance in the global context relocated. The affirmation of faith in humanity as portrayed through Zhivago’s expression of his powerful self-hood against ideological exploitation offers an interesting dimension to the ancient, classical ‘humanist’ heritage with its shifting sensibilities from the “other worldly” to the “this worldly”.

As a further exploration of ‘humanism’ in the present day context, Anne Buttimer offers a fresh perspective;

“In the careers of individuals, as well as in the course of nations, cultural groups and disciplines, one could identify at least two kinds of emancipatory ‘cry’ one seeking freedom from oppression, oblivion, or constraining horizons, the other seeking freedom to soar towards new heights of understanding, being and becoming. Humanism could thus be regarded as the liberation song of humanity, voiced whenever its integrity is threatened or horizons dimmed. At time when Academy, Church, State, Syndicate or Proletariat has tried to exercise monopoly power over thought or life, a humanist protest has appeared”.

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It is with reference to the above that we associate the emancipatory ‘cry’ with the quiet protest of Yuri Zhivago who presented a humanistic ideology as against Bolshevik principles, which sought to bring radical change in humanity, and in the process, stifled and suffocated the natural instincts of the soul. In traditional terms, he is "a mortal soul in high endeavour"; his is the pioneering spirit that attempts to unravel new vistas for human thought. The narrator’s concern in the twentieth century is centered around the need of the humanistic ideology to redefine its role and identity, and to discern more appropriate ways of opening up a congenial dialogue with fellow human beings. In his essay "Socialism and Humanism", William F. Warde states;

"Through the chief character in his banned novel, Doctor Zhivago, Pasternak complains that the once-lofty idealism of the Russian Revolution has degenerated into crass materialism, become befouled by self-seekers and ended in a loss of freedom".

The words of the novelist Pasternak are quoted below:

"The great majority of us, are required to live a life of constant systematic duplicity. Your health is bound to be affected, if day after day, you say the opposite of what you feel, if you grovel before what you dislike and rejoice at what brings you nothing but misfortune ……….."
Like Pasternak, writers, journalist and critics articulated the resentments of the people against outrage and oppression, and tried to build a medium of social protest against autocracy. William F. Warde calls it's the new "Humanism", which, according to him, "has sprung up like green grass in the cracks of a stone pavement and is a many sided phenomenon. It runs the gamut of social problems from law and ethics to economics and history. It poses questions sharply on a moral plane. It stands up for truth against official deceit; for trust among people instead of spying and tale bearing which starts in the schools, permeates all social institutions, and ends in the dossiers of the secret police. It upholds the pride and dignity of individuals against self abasement before the wielders of power. It speaks for freedom in place of subservience, for justice and legality against cynical violations of legality and equity; for independent and critical judgments instead of conformity to edicts from above. It rejects double standards of conduct; one for public show, another for private life; one for the state, another for the individual; one for the rulers, another for the ruled. It asks that the means be suited to the projected social ends ""A right cause must be fought for with the right means"."
As a writer with such 'beliefs' in the new humanism Pasternak constantly advocated the use of intuition and creative fantasy of a poet; artistic creation or conceptualization of poetry is often materialized out of philosophical contemplation and the ultimate assertion of one's individuality. These views are in direct anti-thesis to arbitrary restraints by socio-political forces. The fictional figure of Yuri Zhivago is basically a voice of protest against such forces which threaten artistic creation and aesthetic sensibility. The novel "Dr. Zhivago' has been termed a 'Poet' Novel" as Pasternak major concern has been to project the life of an individual through the merging of prose and poetry. In an essay published in 1922, Pasternak had called prose and poetry two inextricably linked 'indivisible poles' of artistic expression. The episodic pattern of narration reveals the experiences and relationships of the doctor poet, culminating in the final expression of his creative consciousness through his poetry. The cycle of poems begin with the monologue of an actor playing the role of Hamlet;

I love your stubborn purpose

I consent to play my part

But now a different drama is being acted;

For this once let me be.

(Dr. Zhivago Poems : p-467)
The celebration of life and human entity are prominently indicated in the above lines. In his poetry, the descriptions of the seasons and natural phenomena and the cycles of nature set the rhythm of human life; death is followed by renewal and festivals such as Easter recognizes the resurrection of life in nature through significant symbols. The life force expresses itself in relation to nature around the human protagonist. Love and passion between man and woman are also evident in the truthful expression of life. Pasternak recorded his convictions through Yuri, who witnessed the tragedy of his times and revealed rare insights into the human condition. The impact made by his poetic revelations was more effective than contemporary politics of rationality and materialism.

In the Review "A Piece of Revelation: Zhivago", Michael Kullman comments on Pasternak's fictional treatment of the human condition — "There is great stress on the creativity of compassion and on the importance of the reciprocal recognition by humans of human weaknesses. The really worrying thing (to Authority) is that Pasternak's attitude through and through is subversive because it can only illuminate the human condition which it is the task .......... of Authority to falsify." *5
In one of his poems "Daybreak", Yuri associates the healing power of nature with the revival instincts of humanity: I quote.

"I want to be among people,
In a crowd, in its morning bustle.
I'm ready to smash everything to splinters
And bring them to their knees".

And again –

"I feel for each of them
As if I were in their skin
I melt with the melting snow,
I frown with the morning.

In me are people without names,
Children, story at-homes, trees,
I am conquered by them all
And this is my only victory".

(Dr. Zhivago Poems: p-496)

The quest continues when texts cross the borders of literary genres to establish the assertion of the human will against socio-political excesses. As we seek to address instances of global humanism in locations which offers an expanded vision of contemporary critiques of
intellectual exchange, a re-reading of "Dr. Zhivago" – 'the poets Novel', provides a distinct parallel to "Marquez", a brief treatise on Gabriel Garcia Marquez by Salman Rushdie. More than a tribute of admiration for the fictional expertise of Marquez, it is a thought provoking revelation of the writer as a courageous champion of humanistic principles and liberal ideas. In the second part of the Rushdie commentary on Marquez, a brief review of "Clandestine in Chile" displays Marquez's own identification with the Latin–American film maker Miguel Littin, who again forms a global voice against oppression and atrocities that numb the human soul. Once more, the 'cry' of emancipation breaks the barriers of communicative genres and expresses itself through visual art. The essay "Marquez" is basically a succession of tributes handed down from one practitioner of contemporary techniques to another, expressing admiration for humanistic courage in the process. The focus of the study, at this point, is the continuing quest for true justice and human identity, irrespective of country, time and environment which also carries an universality. Inspite of contrasting situations and continuing flux of history, the outpourings of Yuri Zhivago's soul against the enemies of creative art find strange echoes in Gabriel Garcia Marquez's "Clandestine in Chile". This piece of non-fiction is a memoir of Littin's six week adventure, as told to and recast by Gabriel Garcia Marquez. The latter calls it "the film behind the film", -173-
the personal story of Littin being more dazzling and moving than the original film project. Gabriel Garcia Marquez is the master story-teller who depicted the reality of political oppression and proud familial obligations, “admits that Littin’s thinking is not his own, but who believes that the story, must be told.

Marquez’s observations on identity and exile, as experienced by Littin make for the most poignant reading. Littin had to assume the persona of a Latin-American oligarch whom he despised during his secret mission to his homeland. Therefore the narrator says – “Changing personality is a daily battle in which, wishing to continue being ourselves, we keep rebelling against our own determination to change”.

Rushdie, in his essay “Marquez”, appreciates Gabriel Garcia Marquez’s effort to review “a film, an uncensored portrait of Chile after over a decade of tyranny, made clandestinely by a man for whom discovery would have meant death”. Rushdie adds “ Its easy to see how the outsize drama of Littin’s story, the story behind the film, appealed to Garcia Marquez, a writer who has turned exaggeration into an art form”. *6
As one who contributed to the building of a “new cinema” in Chile in the 1960s, the film director describes himself as “a man who fights against any type of oppression”, who believes that cinema can help unite the third world and help maintain its identity in the face of a changing global order. It is a struggle which resembles “a huge chess game being played out on the world arena.”

Just as Pasternak voiced a protest against arbitrary suppression in his own country in the twentieth century, the humanist message assumes a global significance when reread and re-defined. In an interview in the 12th Kolkata Film Festival, M. Littin elaborates “they are (his films) the testimonies of a certain period. The films were based on the existing realities and the reality was transforming society. The world over, in the history of human beings, art plays a crucial role in and on life. The poet and the politician play a part in ones life; as did Neruda and Allende in Chile, Tagore and Gandhi in India.” As the artist in him asserts the needs to explore several world traditions which consider the nature of the ‘human’ the quest continues in which creative ideas uphold the cause of individual rights and responsibilities.
Notes & References:


4. Ibid; pp : 54 – 58.


7. Littin, Miguel: *Celluloid Diamonds*. (Shown at the 12th Kolkata Film Festival – the excerpt is from an interview in the Film Festival. Review : Forbidden Pictures by Michael Wood; August 9, 1987).

8. Ibid; Excerpt of Interview with Miguel Littin.

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