CONCLUSION

The chief objectives of the study "Varied Roles of the Author's Voice - A Critical Study of Boris Pasternak's Fiction" were to analyse the participatory role of the author's own views and opinions in terms of narratorial discourse and how the voice assumes diverse tones regarding narration and other forms of expression. After the investigations and arguments as presented in the six chapters in this study, it has been perceived that the authorial presence has the scope of diverse modes of narration according to the societal influences and aesthetic concerns in Boris Pasternak's only novel "Dr. Zhivago". The findings as mentioned above has been based on the theories of the masters of literary criticism, as Mikhail Bakhtin and Milan Kundera.

As the dissertation is based on authorship and authorial narration, the findings indicate an extremely subtle distinction between the 'real' or historical self of the author and the fictional representation of the self in "Dr. Zhivago". Boris Pasternak's life, as is usual in sections of urban intelligentsia, was closely associated with artistic creativity; his connection with visual arts, music, poetry and literature was deep and something that was inborn. The works of Angela Livingstone, Christopher Barnes, Guy de Mallac, Lazar Fleishman, Evgeny and Elena
Pasternak have been discussed in the previous chapters, and it has been perceived that Pasternak has projected his artistic and ideological self through Yuri Zhivago, and to some extent, the other characters in the novel. The author’s voice is clearly heard in Yuri’s affinities with music (the symbol of the guitar as a fond memory of his mother is repeated in the early chapters of the novel) and then with the more intense passion for poetic expression; it can be assumed that Pasternak’s poetic sensibility has been consummated through the “Zhivago Poems” dedicated to life, its seasons and to love and as a fitting conclusion to the story of Yuri’s life.

As an extension of the ideological similarities between the author and his protagonist, it is established that the voice of the author may be judged from its responses to the Revolution. Yuri Zhivago’s life is judged as a failure to accept the tenets of the reigning authorities and the artistic rejection of Bolshevism. Pasternak’s apolitical stance and alleged individualism is fictionalized through his hero Yuri who dies a defeated man on the street at Moscow. The hostility involving the publication of Dr. Zhivago and the renunciation of the Nobel Prize does not only mark important events in the author’s life, it sets the tone of authorial narration. The ‘voice’ defies the vicious ideology which controlled and manipulated all aspects of human life. Yuri’s defeat in life is a moral
triumph for the author which establishes an affirmation of the individuality of the human mind.

Apart from the ideological or emotional connect between the author and his characters the narratorial strategies as conceived by the author clearly define the communicative patterns of the author-narrator-reader relationship. It is found that in “Dr. Zhivago”, there is often an authorial narrator (presumed to be a separate entity from the ‘real’ author Pasternak) who describes an event from the external perspective, whereas the protagonist Yuri relapses into a thoughtful trance, which takes the form of figural narrative. Therefore, the narrative structure in the novel defines the situations in which two or more authorial narrators or voices blend into one another. As the early chapters of the novel describe there are two or more narrators besides Yuri (Misha Gordon and Uncle Kolya), who narrate their own situations only to highlight the future life of Yuri.

It is also pertinent to draw a conclusion to varied type of narratorial methods as explained by critics and apply them to the narration of Dr. Zhivago. Among these critics, Wayne C. Booth’s concept of the “Second self” or the implied version of the author posits itself as the official narrator who includes fictitious details in the story line, and which are actually absent from the historical self of the real
author. Therefore, the absence of biographical details in the novel (there are illustrative citations regarding the above in Chapter-III) establishes the significance of the implied author or the official scribe in Dr. Zhivago. It is, in fact, the Second self who takes up the role of the narrator/story teller who gives a fictitious account of Yuri’s first impressions of poverty, his marriage, meetings with Lara and even the daily activities of survival.

It is observed, therefore, the inevitability of the author’s voice remains a basic necessity in narrative art. The authorial role in fiction is further taken forward by defining the functions of the author by Michel Foucault. In spite of being underrated by the new school of criticism (as Roland Barthes) the role of the author is a privileged one, and maintains its own individuality, according to Foucault. The sense of ‘owning’ the text gives the author freedom to ‘transgress’ or crossing the boundaries of theme and narrative methods. Transgression also becomes an essential part of narrative discourse in the novel “Dr. Zhivago”.

The idea of the authorial ‘self’ in relation to his protagonist and other characters is developed further to highlight the Bakhtinian theory of the ‘self-other’ aspects of literary art, and the path-breaking concept of polyphony in Pasternak’s novel “Dr. Zhivago”. The co-ordinated process of narrative devices may be modelled on the author-narrator to
conceptualize the creator in himself to display Yuri as the perspective, it can be presumed that Yuri Zhivago forms the consciousness of the ‘other’ as focused against the self i.e. : the author – Pasternak.

A few arguments and illustrations in Chapter-IV of the dissertation offer the possibility of a multi-voiced structure in “Dr. Zhivago”, which is similar to a polyphonic novel. According to Mikhail Bakhtin, Dostoevsky’s novels are endowed with characters, who have independent points of view; the author allows full and unreserved interplay of ideas and opinions to his characters, resulting in a polyphony of voices. Dostoevsky’s novel “The Brothers Karamazov” has been selected to illustrate the true multi-voiced novel and to explore the possibility of “Dr. Zhivago” being one. An analysis of the above leads to the conclusion that in spite of the apparent impression of polyphony in the novel “Dr. Zhivago”, the voice of a “Single” consciousness, that of Yuri Zhivago, pervades the narrative texture of novel, and therefore, the novel is ‘monologic’. Two novels by Tolstoy have been selected, namely, – “Anna Karenina” and “The Death of Ivan Ilyich” to display thematic similarities of the monologic voice in “Dr. Zhivago”.

The relevance of the authorial voice is further traced with the intricacies of authorship as explained by Milan Kundera in his texts on
novelistic art. He questions and attempts to resolve existential themes and societal forces; these aspects highlight the fact that in Dr. Zhivago, the authorial voice ignores moral judgement, but confirms the 'elusive' quality of truth. The true author does not harbour any pre-conceived idea, but lets the characters live according to the mystery of existence. The authorial commentary in "Dr. Zhivago" remains explicit as Yuri continuously struggles against oppression of political autocracy, and which is also advocated by Milan Kundera.

The concluding chapter in the dissertation takes forward the 'creative' freedom of the artist-writer to an analysis of the spirit of humanism in Pasternak's attitude as an author and as a novelist. The role of humanism has changed in perspective from narrow spheres of Western history to define an affirmation in selfhood and individual freedom. From the point of view of a global humanism, which has emerged from a reading of the fight for justice in the contemporary world, the author's voice in "Dr. Zhivago" illuminates the human condition and its various stages. The diverse or varied roles of authorial intervention in the novel is thus explained and analysed and its significance indicated through critical study.

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