

ERIKA GREBER

Universität Konstanz, RFN

BORIS PASTERNAK'S PROSE FRAGMENT "TRI GLAVY IZ POVESTI"
THE ARRANGEMENT OF A PHILOSOPHICAL-MUSICAL SUBTEXT¹

This fragment is one of the least known of Pasternak's early prose texts /from 1922/². Up to now, it has been treated only in connection with the associated texts "Spektorskij" and "Povest", whereby study has been limited to similarities in plot and characterisation as well as to autobiographical parallels. In addition to the rather trivial interpretation of the surface text is a dense subtext to be read. Through an intertextual reading³ it is possible to reveal a hidden dimension in significance indispensable to a full comprehension of the text. In this way the obvious intratextual fragmentarity is compensated by a surprising intertextual coherence.

The referential potential of the signs unfolds only after their combination with each other, as the single fragmentary sign does not reveal the significance of the subtext before it has been combined with the others to form a matrix /like an anagram/; the sense becomes clear only after concatenation of the "texts beneath the text". Pasternak creates a puzzle in the contiguous spheres of philosophy, music and literature.

2.

One of the central keys of the fragments, "Nietzsche", is introduced in the context of "lying":

Он /Шютц/ обладал загадочностью, которая поражает и редко разгадывается, потому что двадцать предположений переберешь прежде, чем догадаешься, что у больного - солитер. Глисток Шютцевой загадочности была лживость. Она играла в нем и, когда ей хотелось есть, головкой щекотала ему горло. Она теряла и наращивала кольца. Ему казалось, что все это так и надо и что червя этого он вычитал у Ницше.

The ambiguous play on words of the homographs soliter/solitör has something of the wit and surprise of aphorism. It is certainly no coincidence that Pasternak uses, precisely in the context in which he refers to Nietzsche for the first time, the aphoristic expression for which Nietzsche himself was famous. The context in which Nietzsche's name is introduced thus recalls particularly his aphorisms and maxims on the phenomenon of "lying" and his countless statements on true and false bound up in argumentational contexts /which one must really vyčitat', 'read out' of these contexts/:

Ohrmacht zur Lüge ist noch lange nicht Liebe zur Wahrheit. /Also sprach Zarathustra/
Wer nicht lügen kann, weiß nicht, was Wahrheit ist.
/Jenseits von Gut und Böse/
Aber meine Wahrheit ist furchtbar: denn man hieß bisher die Lüge Wahrheit. /Ecce Homo/
Die Lüge ist göttlich und nicht die Wahrheit.
/Wille zur Macht/

The particular kind of falseness associated with Šjuto, who "vsjudu popadal /.../ ōtoby lġat', blaznit' i oĉarovyvat" /TG:115/, can be revealed only through the intertextual dimension of the text, for how and by what means he lies and what he is doing at all, remains intratextually in the dark. The requisites in his room-inkwells, pencils-point to a writing, perhaps literary activity, and thus the orientation towards the topos of the lying poet is suggested as one possible face of the character of Šjuto.

This topos is also to be found in Nietzsche. In her study "Nietzsche und die poetische Lġge" /1954/, M.Bindschedler points to the ambiguity of his conception of truth which oscillates between a clear-cut truth and a yet to be realized one /p.63/. Bindschedler first places Nietzsche in succession to Plato, in a tradition, "die von der Antike her durch das Mittelalter hindurch das MiBtrauen gegen die dichterische Erfindungsgabe /.../ stets wachgehalten hat" /p.64/, but then again distinguishes him from it on the basis of the new, indeterminate aspect in his conception of truth /p.64f/. G.Deleuze, for his part, sees Nietzsche's notion of art as based on two principles: the idea of art as a stimulant to the will to power, and of art as a lie. /1976:112f/

If one takes "Also sprach Zarathustra" as a pre-text, one finds the subject writing=lying treated prominently, for instance in the passage "Von den Dichtern", in which Zarathustra classes himself amongst the poets /in a conversation with a disciple that shows the indeterminability of his concepts/. The discople asks:

"Warum sagtest du doch, dass die Dichter zuviel lügen?"
"Warum? sagte Zarathustra. Du fragst warum? Ich gehöre
nicht zu Denen, welche man nach ihrem Warum fragen darf.

/.../

Doch was sagte dir einst Zarathustra? Dass die Dichter
zuviel lügen? - Aber auch Zarathustra ist ein Dichter.
Glaubst du nun, dass er hier die Wahrheit redete?
Warum glaubst du das?"

Der Jünger antwortete: "ich glaube an Zarathustra."
Aber Zarathustra schüttelte den Kopf und lächelte.
Der Glaube macht mich nicht selig, sagte er, zumal
nicht der Glaube an mich.

Aber gesetzt, dass Jemand allen Ernstes sagte, die
Dichter lügen zuviel: so hat er Recht - wir lügen
zuviel. /AsprZ:159-60

Nietzsche's best known text on the subject is "Lied der
Schwermut" /later added to the "Dionysos-Dithyramben"/ which
the "old wizard", himself called a liar by Zarathustra
/AsprZ:313/, sings:

Der W a h r h e i t Freier? Du? - so höhnten sie -
/Nein! Nur ein Dichter!/
Ein Thier, ein listiges, raubendes, schleichendes
/Das lügen muss,/
Das wissentlich willentlich lügen muss: /Nach Beute
lüstern,/
Bunt verlarvt, /Sich selber Larve, /Sich selbst zur
Beute-/
D a s - der Wahrheit Freier? /Nein! Nur Narr! Nur
Dichter!/
Nur Bunt es redend, /Aus Narren-Larven bunt heraus-
schreiend,/
Herumsteigend auf lügnerischen Wort-Brücken,
/Auf bunten Regenbogen,/
Zwischen falschen Himmeln /Und falschen Erden,/
Herumschweifend, herumschwebend, - /N u r Narr!
N u r Dichter!//.../ /AsprZ:367-68/

Ever since his article on the aesthetics of art "Neskol'ko položenij" /1919/, Pasternak was occupied with lying as a trait of art, whereby romanticism appeared to him particularly false. In "Ochrannaja gramota" his concept of lying is modified, freed from the connotation of delusion - and this marks a move away from Nietzsche:

По-русски врать значит скорее нести лишнее, чем обманывать.
В таком смысле и врет искусство. Его образ обнимает жизнь,
а не ищет зрителя. Его истины не изобразительны, а способны
к вечному развитию. /OGr:223/

The problem outlined here is certainly implied intertextually in "Tri glavy", is not, however, of major significance. The emphasis of Pasternak's Nietzsche assimilation lies surprisingly in another aspect of art - in music. This is the one factor - intertextually pointing in manifold directions and going far beyond the reference to Nietzsche - which guarantees the textual coherence of the narratively all too incoherent three chapters and lends the fragment a certain wholeness.

While on the surface the narration deals mainly with things unrelated to music, the subtext betrays the nostalgic yearning for a musical career Pasternak had confessed in a letter to his friend K.Loks in 1917, bitterly regretting his earlier decision against music /E.V.Pasternak 1972:155/. Before switching to literature, Pasternak had for years "sacrificed the note to the word" /"Pjatnadcatiletnee vozderžanie ot slova, princosivšegosja v žertvu zvuki", OGr:202/, yet as a writer he did not sacrifice the note to the word, as "Tri glavy" shows, but rather attempted a double synthesis by concealing a secret

musical theme beneath the literary text.

3.

3.1. The musical theme is introduced in the framework of the "lying" passages - that is, within the Nietzsche context, yet this occurs in an allusion whose trace at first glance does not appear to lead to Nietzsche - a typical case of Pasternak's enciphering the actual intertextual reference.

Прошлое Лемоха было связано с революцией чище, чем связывал себя с нею Шютц. Знаете ли вы украинскую ночь? Такой именно развевалась в его воображении чуткая речонка, врезавшаяся в мозг политических глубже, нежели ее темные воды в Подольский и контрабандисты, подставы, пограничники, телеги и звезды звучали в его устах речитативом, более романтическим, чем музыка, под которую идет Кармен./TG:115/

The key word "recitativo" refers to the musical genre at which the intertextual relation is on the whole directed - namely the opera. The formulated contrast "recitativo, more romantic than the Carmen music" can be read - via Bizet's aesthetics of the contrite, anti-Wagnerian opera - as the antagonism Bizet - Wagner. This contrast was accentuated exactly by Nietzsche: "Wenn ich /.../ Bizet auf Kosten Wagner's love /.../" /preface to "Der Fall Wagner"/. Nietzsche used Bizet to support his polemics against Wagner, whom he had once revered and against whom he then turned in equally scathing criticism, to which the polemical causticity of his works Der Fall Wagner /1888/ and Nietzsche contra Wagner /1889/ bears witness. The double

reference in the name "Karmen" to Bizet and to Nietzsche's preference for Bizet in his polemic with Wagner and romanticism is a special form of a Zitat-Zitat⁴, citation of a citation which I would like to call 'improper citation', since the denotation of the sign improperly represents its later, complex treatment in another work.

Thus, in "Tri glavy", a textual ensemble is highlighted which is generally less within the horizon of the Nietzsche reception. The above passage refers exactly to Nietzsche's first work documenting his conflict with Wagner: "Der Fall Wagner":

Ich hörte gestern - werden Sie es glauben? - zum zwanzigsten Male B i z e t's Meisterstück. Ich harrte wieder mit einer sanften Andacht aus, ich lief wieder nicht davon. Dieser Sieg über meine Ungeduld überrascht mich. Wie ein solches Werk vervollkommenet! Man wird selbst dabei zum "Meisterstück". - Und wirklich schien ich mir jedes Mal, dass ich C a r m e n hörte, mehr Philosoph, ein besserer Philosoph, als ich sonst mir scheine: so langmüthig geworden, so glücklich, so indisch, so s e s s h a f t... Fünf Stunden Sitzen: erste Etappe der Heiligkeit! - Darf ich sagen, dass Bizet's Orchesterklang fast der einzige ist, den ich noch aushalte? Jener a n d e r e Orchesterklang, der jetzt obenauf ist, der Wagnerische, brutal, künstlich und "unschuldig" zugleich und damit zu den drei Sinnen der modernen Seele aut Einmal redend, - wie nachtheilig ist mir dieser Wagnerische Orchesterklang! /.../. /Bizets Musik/ ist reich. Sie ist präcis. Sie baut, organisirt, wird fertig; damit macht sie den Gegensatz zum Polypen

in der Musik, zur "unendlichen Melodie". Hat man je schmerzhaftere tragische Accente auf der Bühne gehört? Und wie werden dieselben erreicht! Ohne Grimasse! Ohne Falschmünzerei! Ohne die L ü g e des grossen Stils! /FallW:7f/

/.../ Auf deutsch: Wagner giebt uns nicht genug zu beissen. Sein recitativo - wenig Fleisch, schon mehr Knochen und sehr viel Brühe - ist von mir "alla genovese" getauft: womit ich durchaus den Genuesen nicht geschmeichelt haben will, wohl aber dem Ä l t e r e n recitativo, dem recitativo secco. /FallW:25f/

On the one hand Pasternak cites one of the essential problems in the history of the opera, that which is most clearly presented just by Nietzsche - the recitativo /Nietzsche rejects Wagner's transformed recitativo which comes closer to the aria/, on the other hand he stresses immediately the decisive note in his recourse to Nietzsche-Wagner: the romantic. Pasternak's curious formulation, virtually reversing the historic development /since chronologically Bizet's "Carmen" must be considered less romantic in comparison to Wagner, and not Wagner more romantic than Bizet/, additionally stresses the importance of this moment. Thus the problem of romanticism is given a certain orientation from the start by virtue of this intertextual implication. For Nietzsche, Wagner was the incarnation of the romantic: "Wagner r e s ü m i e r t die Romantik", "Wagner - der letzte grosse Romantiker" /WzM:79,566/.

3.2. Pasternak bestows upon Šjutc precisely those traits of dishonesty and seduction dominant in Nietzsche's image of Wagner:

/.../ точно так же, как всюду попадал Шютц, чтобы лгать, обаять и очаровывать, так всюду заносило Спекторского, чтобы очаровываться и поражаться. /TG:115/

Wagner's art of captivation - to which Nietzsche himself fell victim - is stressed at many points: "Seine Verführungskraft steigt in's Ungeheure", "/.../ Beispiel dafür, wie man auch mit Musik hypnotisirt", "Damit ist Wagner ein Verführer großen Stils", "Geniestreich der Verführung" und "Ah dieser alte Zauberer!" /FallW:15,23,36,37/. In analogous fashion, Spektorskij is fascinated by Šjutc and lets himself be surprised by Šjutc' "zagadočnost", kotoraja poražat" /TG:115/, cf. in Nietzsche:

Es ist nicht die Musik, mit der Wagner sich die Jünglinge erobert hat, es ist die "Idee": - es ist das Räthselreiche seiner Kunst, ihr Versteckspielen unter hundert Symbolen, ihre Polychromie des Ideals, was diese Jünglinge zu Wagner führt und lockt /.../ /FallW:30f/

Spektorskij is in a certain sense one of those "Jünglinge", who "Wagner anbeten", "die lange seiner Infektion ausgesetzt waren" /FallW:38/.

3.3. From Wagner parallels can be drawn to Skrjabin⁵: the Nietzsche-Wagner relationship can be thought of as a recasting of the Pasternak-Skrjabin one. Skrjabin /who was strongly influenced by Wagner/ was the young Pasternak's "bog i kumir":

"Skrjabin pokorjal menja svežest'ju svoego duha. Ja ljubil ego do bezumija." /AvtO:423,422/

As Nietzsche did with Wagner, Pasternak also eventually dissociated himself from Skrjabin, although in a much more moderate manner. The conventionally negative terms bol'noj, soliter /glista/ červ' and lživost' are not pejoratively exaggerated in Nietzschean fashion: Pasternak can project his conflict with Skrjabin intertextually onto Nietzsche's prior polemic, thus dispensing with all acrimony.

Skrjabin was also a Nietzschean. In "Avtobiograficeskij očerk" Pasternak describes how Skrjabin discussed with his father /"On sporil s otcem o žizni, ob iskusstve, o dobre i zle, napadal na Tolstogo, propovedoval sverxčeloveka, amoralizma, ničeanstvo." AvtO:422, cf. also 424/. In the final analysis the reason for Pasternak's break with music and with Skrjabin can be associated with the Übermensch idea: he /like Skrjabin himself/ lacked the absolute pitch which would have lifted him out of a certain mediocrity /cf. his later comment in AvtO:42/.

These autobiographical references to Nietzsche differ, through their concentration on Nietzsche's Übermensch idea, from the literary ones in "Tri glavy". This is clear in the Skrjabin passages from "Avtobiograficeskij očerk", which incidentally give a remarkably positive representation of ničeanstvo, considering that it was written at a time when the official opinion of Nietzsche was one of absolute rejection. And this tendency already comes to the fore in the verse novel "Spektorskij", where /in the first edition of the fifth chapter,

'1928/ Pasternak writes, still unspecifically, about Bal'c /i.e. the person corresponding to Šjute in "Tri glavy"/: "Začem on trogal Niče?" /Soc.I:418/, and where /in the final version, 1931/ Spektorskij is reminded of the sverxčelovek in connection with Bal'c. At roughly the same time Pasternak made some revisions to "Ochrannaja gramota"; the following passages concerning the ⁿÜbermensch problem were added to the separate publication of 1931 which had not been included in the newspaper version of 1929-31:

Вот отчего при гениальном, всегда неожиданном, сказочно захватывающем искусстве античность не знала романтизма. Воспитанная на никем потом не повторенной требовательности, на сверхчеловечестве дел и задач, она совершенно не знала сверхчеловечества как личного аффекта. /OGr:199-200/

This alludes to that aspect of romanticism which Pasternak deals with in an extremely negative way in the following chapters on Majakovskij⁶. Here he attacks the heroic 'romantic' pose, the exaggerated self expression, and on this point he is again close to Nietzsche: "comme Pasternak, Nietzsche s'oppose violemment au coté morbide et exhibitionniste du romantisme, comme Pasternak il préfère une acceptation joyeuse et créatrice de la vie à la recherche de paradis illusaires /.../." /France 1979:90/.

3.4. What in Pasternak's autobiography is formulated explicitly as a criticism of romanticism is in "Tri glavy" coded implicitly by the intertextual reference to Nietzsche's "Der Fall Wagner".

In this work Nietzsche exposed, through the metaphor of the "actor", just such romantic traits in the person of Wagner.

Thatsächlich hat er sein ganzes Leben Einen Satz wiederholt: dass seine Musik nicht nur Musik bedeute! Sondern mehr! Sondern unendlich viel mehr... "N i c h t n u r Musik" - so redet kein Musiker. /FallW:29/

"Die Musik ist immer nur ein Mittel": das war seine Theorie, das war vor Allem die einzige ihm überhaupt mögliche P r a x i s. Aber so denkt kein Musiker. - /S.30/

- Ich habe erklärt, wohin Wagner gehört - n i c h t in die Geschichte der Musik. Was bedeutet er trotzdem in deren Geschichte? Die H e r a u f k u n f t d e s S c h a u s - p i e l e r s i n d e r M u s i k /.../. /S.31/

Using the image of the actor Nietzsche underscores precisely that dishonesty which he criticised in romanticism. As Kunne-Ibsch /1972, in the chapter "Nietzsches Begriff der Romantik"/ illustrated, Nietzsche associated the notion of romanticism "mit einem Aspekt /.../, der in der Wagner- und Hugo-Polemik aufkam, dann aber immer fanatischer von Nietzsche verfolgt wurde, so daß er stets ausschließlicher sein Romantik-Bild bestimmte, nämlich die Unwahrhaftigkeit, Unechtheit des Gefühls, theatralische Geste, Scharlatanerie der romantischen Künstler." /Kunne-Ibsch 1972:175/

The dishonesty of Šjuto in "Tri glavy" can thus be seen as the dishonesty of the romantic, referred to by Nietzsche in "Der Fall Wagner" as Wagner's "play-acting":

/.../ der Musiker wird jetzt zum Schauspieler, seine Kunst entwickelt sich immer mehr als ein Talent zu l ä g e n. /FallW:20/

/.../ dass er alle Gesetzlichkeit und, bestimmter geredet, allen Stil in der Musik preisgab, um aus ihr zu machen, was er nöthig hatte, eine Theater-Rhetorik, ein Mittel des Ausdrucks, der Gebärden-Verstärkung, der Suggestion, des Psychologisch-Pittoresken. /S.24/

Wagner rechnet nie als Musiker, von irgend einem Musiker-Gewissen aus: er will die Wirkung, er will Nichts als die Wirkung. Und erkennt das, worauf er zu wirken hat! - Er hat darin die Unbedenklichkeit, die Schiller hatte, die jeder Theatermensch hat, er hat auch dessen Verachtung der Welt, die er sich zu Füßen legt!... Man ist Schauspieler damit, dass man Eine Einsicht vor dem Rest der Menschen voraus hat: was also wahr wirken soll, darf nicht wahr sein. /S.25/

/.../ die Theatrokratie -, den Aberwitz eines Glaubens an den V o r r a n g des Theaters, an ein Recht auf H e r r s c h a f t des Theaters über die Künste, über die Kunst... Aber man soll es den Wagnerianern hundert Mal in's Gesicht sagen, w a s das Theater ist: immer nur ein U n t e r h a l b der Kunst, immer nur etwas Zweites, etwas Vergrößertes, etwas für die Massen Zurechtgebogenes, Zurechtgelogenes! /S.36/

Nietzsche's conception of the theatrical in "Die Geburt der Tragödie" was developed in the original sense as a dramatic primeval phenomenon, as a positive Dionysian element /metamorphosis, dance, mask/; to this aspect of the notion, however, he increasingly added the negative aspect which he dissociated from the Dionysian and associated with modern acting and Wagner.⁷

3.5. In "Tri glavy", in other words, Pasternak codes his conflict with romanticism as Nietzsche's conflict with Wagner.

Nietzsche's relationship with Wagner was expressed throughout his works; from the beginning he made frequent reference to him, as for instance in the preface to "Geburt der Tragödie", which is dedicated to Richard Wagner. His first work debating Wagner the romantic was followed up with others - "Der Fall Wagner" has a postscript, a second postscript, an epilogue; in 1889 a separate comprehensive work "Nietzsche contra Wagner" appeared, and much which was published posthumously must also be considered /especially Unschuld des Werdens, Kap.III: "Richard Wagner"/.

Similarly, Pasternak continued his treatment of Nietzsche and his debate with romanticism /partly linked, partly independently/ from text to text, fragment to fragment, always setting different keynotes, playing through ever new patterns of the pre-texts' potential. After the 'positive' early phase of almost unbroken romanticism - in which Nietzsche played no part /"Istorija odnoj kontroktavy", "Apellesova čerta"/ - comes the more complex major phase in which first ethical questioning dominates /in "Pis'ma iz Tuly" the Tolstoy reference; in "Detstvo Ljuvers" the problem of Nachstenliebe and Fernsten-Liebe, cf. Greber 1987/, whereby the reference to Nietzsche is still cryptic. "Tri glavy" marks a climax with its explicit naming of Nietzsche and its turning to his aesthetic ideas, whereby the treatment of the romantic problem can be detected as a kind of parallel pattern. The Nietzsche subtext

in "Spektorskij" is again more reserved, and "Powest" marks a certain end-point: the Nietzsche reception is recollected here in a self-quotation from "Spektorskij" /cf. Greber 1987/; after this the occupation with Nietzsche is transferred to a biographical level in the two autobiographies and in letters.

Characteristic is the ambivalence in Pasternak's stance towards Nietzsche, which frequently expresses itself in his prose in such a way that references are general /cf. in "Triglavij" the global reference to Nietzsche's name/ or diffuse /in "Detstvo Ljuvers" the cryptic recourse to the problem of Fernstenliebe/. This ambivalence, more directly expressed in some of Pasternak's letters, remains a constant trait in his thinking, as can be seen in the following passage /from a survey of the German journal magnum in 1959 "Was ist der Mensch?"/:

Als ich den ersten Blick auf den Gegenstand Ihrer Rundfrage warf, hoffte ich in dieser Beziehung Nietzsches und seiner Gedankenwelt würdigend gedenken zu können. Aber wieder hat mich das alte Missverständnis abgestossen. Sein Antichristentum ist doch Evangelienausbeutung. Sieht er denn nicht, woher er seinen Übermenschen schöpft?

3.6. Pasternak's notion of romanticism will be briefly outlined here only in regard to its parallels with Nietzsche.

Nietzsche's ahistoric typological notion of romanticism was based on an antithetical idea of romanticism versus classicism. If Nietzsche was a "Romantiker mit der Sehnsucht nach Klassizität" /Pütz 1975:42/, Pasternak was a 'romantic longing for

Realism⁸: for him the opposition of romanticism versus realism is an antithetic frame of orientation /and thus he is considerably related to a parallel contemporary discussion; his metatextual preoccupation with this subject began on the threshold of the thirties and is to be seen in connection with the emergence of Socialist Realism⁸/. Pasternak's notion of romanticism is, like Nietzsche's, rather idiosyncratic and likewise tends to the ahistorical. His criticism is aimed at certain typological aspects of the romantic, namely the romantic attitude; it is not, however, a condemnation of romantic writing.

The subtlety of Pasternak's relation to Nietzsche and Nietzsche's romanticism is demonstrated in the passage of "Ochrannaja gramota" in which the "Übermensch" idea of Nietzsche the critic of romanticism is itself declared to be romantic. Pasternak is not blind to the romantic side of Nietzsche. In both, the romantic legacy can still be detected even in their attempt of dissociation. Just as Nietzsche comments on this ambivalence /e.g.: "Ich bin so gut wie Wagner das Kind dieser Zeit, will sagen ein d e c a d e n t: nur dass ich das begriff, nur dass ich mich dagegen wehrte.", preface to "Der Fall Wagner", p.3/, so too does Pasternak: "Pervoe preodolenie romantiki byvaet i samo romantično" /in a letter of October 1927, Pasternak/ Pasternak 1983:699/.

Each of Pasternak's stories bears traces of the conflict - and these traces are revealed in particular in the choice of pre-texts.⁹

4.

4.1. The pair of concepts developed in Nietzsche's "Geburt der Tragödie" - Dionysian and Apollonian - forms to a certain extent the basis for characterisation in "Tri glavy". In the character of Šjuto, Dionysian traits of intoxication and addiction /the hallucination at the beginning; morphium, belladonna/ and chaos /his disorderly dwelling/ are manifest. Music lies in the air¹⁰. Together with other succinctly implied traits Šjuto, the /ex- or pseudo-?/ revolutionary or sympathizer is a distant echo of revolutionary figures in Dostoevskij or Belyj.

At the same time Šjuto is a contrast figure to Spektorskij /although the text contains no more than an outline of an antipodal pair/. Spektorskij barely appears as a protagonist /he does so only in the verse novel and in "Povest"/, and in "Tri glavy" he provides merely a point of focus for the figure of Šjuto /"Šjuto špominlja Spektorskomu", TG:115/. Although Spektorskij remains without detailed characterisation, an important theme is associated with him which eventually becomes central: that of the dream, the Apollonian principle /cf. also his dream in "Povest"/. However, the Dionysian in Šjuto is depicted far more concretely and in much greater detail - exactly as was the case in the work of Nietzsche himself who always preferred it.

4.2. The drug motif is linked with that of the eye¹¹ and amplified to that of insanity through a chain of associations belladonna - okulisty - belym biletom - anjutin glazok -

atropičeskie /glazki/¹² - glaza bez belkov - vzgljad umstvenno otstalyx - otrečatok melanxolii na umališennom /TG:115-16/¹³.

Pasternak is referring here cryptically to A.Belyj: he models this reference both semantically - by introducing the imagery of eye and sight which figures strongly in Belyj - and phonetically, through the recurrence of b- and l-sounds and the syllable bel including the whole word belyj /whereby one is reminded of the pseudonym's literal meaning/. This reference is no coincidence, since next to Vj.Ivanov A.Belyj was the most important mediator of Nietzsche in Russia¹⁴. This was reflected both in his critical and essayist work /"Arabeski"/ as well as in his literary production, and the antinomy of the Dionysian and Apollonian, in a continuation and transformation of the Nietzschean critique of culture, plays a major role in "Peterburg".

The motif complex is taken up again in the third chapter in the description of Spektorskij's father, in regard to a trait which also personally applies to Belyj.

У Спекторского был удивительный отец. Он числился членом какого-то правления. Дела давно забросил. Вращался в мире литераторов и профессоров. Чудил.

На звонок выбегал сам, /.../. Потом, повернувшись к портьеру, потрясал кистями рук и гривой, как мельник в "Русалке", и кричал в глубь /.../.

/.../ Вот если за всем этим он еще вдобавок вскочит на подоконник или еще что-нибудь, тогда, значит, сумасшедший.

А пока шут это разберет, кажется только так. /TG:119/

The dialogues between Spektorskiĭ senior and his valet /in the third chapter "Lestnica"/ remind one intensely of Belyj's manner of writing and reflect in an ironising pattern the already ironic nonsense dialogues in "Peterburg" between Ableuxov senior and his valet: the question-and-answer game /a rapid switch of speech and rejoinder without intervening narrative/, the laconicism of the introduction to the dialogues, the colloquially tinged rhetoric, the repetitions and ellipses, and the punning, jokes of the master at the expense of his servant:

От времени до времени слышалось:

- Спиридон!

- Что прикажете, барин?

- Спиридон, ты по какой, скажи, статье? Ты, собственно, чего гуляешь? Слав Бо, слав Бо, сделай, душенька, одолжение. Но по какой статье? Ты по глупости, что ли?

- Шутить изволите. Плоскоступы мы. Скоро ли, Сергей Геннадьевич будут?

- Не знаю, душенька, не знаю. Ежели без депеши, то во всякий час. Ненароком. Врасплох, врасплох, Спиридон.

- Чего-с?

- Так, ты говоришь, буря?

- Очень страшный.

- Слышу, слышу. Слышу, душенька, и без тебя. Так не итти? Так мы так и запишем, что по глупости.

Или:

- Видишь, Спиридон, - тоска у меня, ты, душенька, не будь невежей и старшего не перебирай, - я вот про - что - не женись, Спиридон. Женишься, сына на войну возьмут, и будешь вот, как я... по лестнице...

- Нужли век?

- На внуков хватит. На внуков. Никогда она не кончится!

А кончится когда, говоришь?

Седьмого марта. На будущей год, седьмого числа,
помяни мое слово, - мир. А дверь ты на ночь того -
- от немцев. /TG:120f/

To cite the corresponding dialogues from "Peterburg" /pp.13-18, 340f,401,408/ would here be excessive. Reference is limited to two special elements quoted by Pasternak: in the chapter "Baron, Borona" /16ff/ the dialogue takes place "na lestnice" /the staircase is in general an important location in the novel, cf. the chapter "Lestnica" 243f/; and Belyj's play on words baron-borona also rings playfully in Pasternak.

5.

The staircase motif leads intertextually, like other motifs¹⁵ connected clearly with the reference to "The Tale of Igor's Campaign", to the theme of wartime grief /"obida"/ which is in turn combined with musical motifs /"truby", p.118,119/, both lines being linked by their folk-culture aspect. The end of the fragment is mysterious: "Ja vam kak-nibud' rasskažu - kak roždajutsja narodnye pesni." However in the text itself there is so to speak an intertextual solution to the riddle in a corresponding pattern suggested by Pasternak: 'kak roždajutsja narodnye opery'.

"Tri glavy" contains a series of subtle references to an opera subtext¹⁶, often exactly at those places which seem intratextually completely unmotivated and whose motivation may therefore be sought intertextually. For example, the question

"Znaete li vy ukrainskuju noč?" in a characterisation of Lemox /quoted above/ proves to be a literal quotation from Gogol's story "Majskaja noč' ili Utoplennica" respectively Rimskij-Korsakov's opera "Majskaja noč'".

The manifest theme of folk song genre enters into a close relationship with the latent one of opera. Both are vocal musical genres in which the relationship between word and music is decisive, a problem ever subject to controversial discussion. The ensemble of texts evoked in the subtext presents the literary-musical text equivalents of the literary opera¹⁷ - the cited Russian operas standing in particular for an optimum harmony of the literary and the musical. The secret musical theme models the conflict of word and note, and a solution to this conflict, namely an equality of text and music appears to be suggested in the paradigm of chosen pre-texts.

In "Tri glavy iz povesti" the paths of Pasternak's artistic evolution seem to cross; the text depicts the traces of his artistic genealogy. Different disciplines meet in the intertextual field of this fragment. In Pasternak not only the interest in music but also in Philosophy is still alive; it is no coincidence that the whole subtext of "Tri glavy iz povesti" contains flashes of Nietzsche throughout: it is upon a musical-philosophical discourse that Pasternak builds a musical-literary one.

NOTES

- ¹ Shortened version of one chapter of my dissertation *Intertextualität und Interpretierbarkeit des Werks. Zur frühen Prosa Boris Pasternaks*, University of Konstanz 1987 /chapter C, with concentration on C-1/. For help in translation I am indebted to Neil Cornwell and Raoul Eshelman.
- ² On publication and reception of "Tri glavy iz povesti": First published in *Moskovskij ponedel'nik*, June 12th, 1922. Not included in *Sočinenija* 1961 because the text was not known any more at that time and was rediscovered only in 1971 /when E. Mossman published an English translation/; a Russian /but considerably defective/ text was published together with another English translation by Anning /1972/. Apart from these annotated translations there is no secondary literature. In 1982 the text was published in a more accessible form /*VozP:114-22*/, but even in this version not all the mistakes were corrected. The mistake concerning the numbering of the chapters, in particular, is repeated: the last chapter /"Vozvraščenie"/ should not be a separate fourth chapter, but a subchapter to the third /"Lestnica"/, as in the original newspaper publication - the only justification of the title "Tri glavy".
- ³ On the theory of intertextuality cf. especially Lachmann /1989/, Smirnov /1985/, on intertextuality in Pasternak: Smirnov /1983/, Greber /1984, 1987/ Cornwell /1986:40-44/.
- ⁴ cf. Smirnov /1983/ and Greber /1987/.

- 5 Pasternak draws this parallel himself in "Ochrannaja gramota" where he describes a performance of "Poème de l'extase" and comments: "Eto bylo pervoe poselen'e čeloveka v mirach, otkrytych Vagnerom dlja vymyslov i mastodontov. Ich raspugivali litavrami i vodopadami chromatiki iz cholidnych, kak požarnye brandspojty, trombonov." /cited from Soc.II, which contains the later deleted passages from the newspaper version, p.355/.
- 6 Flejšman /1981/ interprets these passages merely as being negative, probably transferring the common rejection of the "Übermensch" idea. That Pasternak at that time understood this idea to be positive can be seen in the following passage from a letter to his second wife Zinaida /at that time still married to the pianist Nejgauz/ praising Nejgauz' piano playing: "Garrik vse igral prevoschodno, večer byl nastojaščim triumfom. No nekotorye vešči /.../ on igral sverchčeloveceski smelo, božestvenno, bezbrežno vlastno, nežno-lepetno do uletučivan'ja, nemater'jalno." /1972a:204/
- 7 A similar differentiation transferred to another time can be found in Pasternak's earlier story "Pis'ma iz Tuly" where the old man, once an actor, lives amid the tension between the "new time" with its modern type of "zrelišče", the cinema, and the "potrebnost' v tragičeskoj čelovečeskoj reči" - an obvious assimilation of the idea resulting from "Geburt der Tragödie" that the tragic is the real artistic, that the genuine tragic hero disappears in modern time /cf. also the notion of art as tragedy in "Ochrannaja gramota": "Iskusstvo nazyvalas' tragediej. Tak i sleduet

emu nazyvatsja." /OGr:264/. In "Pis'ma iz Tuly" Pasternak uses the image of the actor in a double sense, on the one hand in the positive figure of the old man and on the other hand, in the Nietzschean negative sense, as caricature of the film actors. This is implicitly echoed in "Tri glavy iz povesti".

- ⁸ cf. in Döring /1973/ the passage about the relation of Pasternak's concept of realism to the discussion of realism and art politics in the thirties /p.79ff/.
- ⁹ In the last of the early prose texts, "Povest", the problem of romanticism is projected onto Pushkin and the romantic "night" genre. "Povest" most clearly reflects, in addition to the theme of the romantic artist, the forms and devices characteristic of romantic writing /cf. Greber 1987, E-3.2.2./
- ¹⁰ Šjutc' name, too, is significant in this context as it refers to the German baroque composer H.Schütz /cf. note 17/.
- ¹¹ A metaphor for seeing is implied in the name of Spektorskij, too /from the Latin specto, spectare/. Later in "Doktor Živago" there is still a trace of the motif: Jura Živago writes his examination paper on the retina, and "glaz on znal s doskonal'nost'ju buduščego okulista." /DZ:94/
- ¹² Mossman 1971:388/ traces the chain up to this point pursuing Pasternak's "obscure etymology": lilac pansies belong to the nightshade family from which atropin, commonly called belladonna, is extracted. Belladonna, in turn, can be associated with the "beautiful lady". Mossman resumes: "How utterly

different is this application, - little more than a decade after the Symbolists, of one of the most prominent colors /lilac/ to the most prominent Symbolists theme /'la belledame'/. The difference lies in a return to substantial and verifiable, if obscure, bridges of association."

- ¹³ The association can be applied to Nietzsche himself. There is a passage in "Der Fall Wagner" where similar terms are contiguous /Optik, Krankheit des Auges, Idiotenthum; FallW: 45/ and are in turn connected with true/false /whereby the argumentation admittedly concerns something different/. The actual motivation for the motif of melancholy and insanity might be Nietzsche's mental derangement in his last decade.
- ¹⁴ For Nietzsche's reception in Russia see Lane /1976/, Deppermann /1982/ and Drews /1985/. The double reference to Belyj-Nietzsche occurs in "Detstvo Ljuvers", too, cf. Greber 1987, chapter C-3.2.
- ¹⁵ The following is a considerably shortened summary of the chapters C-2 and C-3 of my dissertation.
- ¹⁶ All of the intertextual signs - which are extremely restrained in "Tri glavy iz povesti" - reveal a double reference to literature and opera /apart from the sign "recitativom" which through its non-ambiguity at all guarantees access to the subtext/. The following compilation reflects the order of occurrence in the text:
- /1/ Šjutc - name of an /opera/ composer
- /2/ Nicše - name of a philosopher /writing on the opera/

- /3/ Znaete li vy ukrainskoju noč'? - literal quotation
from a work /which serves as an opera theme/
/4a/rečítativom - musical opera element
/4b/rečítativom, bolee romantičeskim čem - characteristic
of opposing opera trends /Wagner, Bizet/
muzyka, pod kotoruju idet Karmen
/4c/Karmen - name of an /opera/ protagonist
/5/ v "Polku Igorevi" - title of a work /which serves
as an opera theme/
/6a/potrjasal kistjami ruk i grivoju - element of an
/opera/ scene
/6b/kak mel'nik - /opera/ protagonist
/6c/v "Rusalke" - title of an /opera/ work

17 Titles:	Authors:	Composers:
Carmen	Merimée	-Bizet
Rusalka	Puškin	-Dargomyžskij
Majskaja noč'	Gogol'	-Rimskij-Korsakov
/Knjaz' Igor'/	/Slovo o polku Igreve/	-Borodin/Rimskij- Korsakov/Glazunov
Dafne	Opitz; librettist Rinuccini	-Schütz/

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ПРОЗАИЧЕСКИЙ ОТРЫВОК БОРИСА ПАСТЕРНАКА "ТРИ ГЛАВЫ ИЗ ПОВЕСТИ"
КАК АРАНЖИРОВКА ФИЛОСОФСКО-МУЗЫКАЛЬНОГО ПОДТЕКСТА

Резюме

Являя собой сокращенный вариант одной из частей диссертации, данная статья посвящена анализу философского и музыкально-эстетического подтекста едва ли не самого фрагментарного прозаического текста Пастернака. В ее основе лежит предположение теории интертекстуальности о том, что разделы, которые бессвязны или недостаточно мотивированы внутри текста, можно объяснить их связями с другими текстами.

"Три главы" оказывается в этом плане таким текстом, в котором нашло имплицитное выражение отношение Пастернака к Ницше и отчасти к романтизму. Оба аспекта зашифрованы в музыкальном подтексте. Отсылка к опере "Кармен" оказывается 'несобственной цитатой' из сочинений Ницше, полемически направленных против "романтика" Вагнера; в известном смысле свою собственную полемику с романтизмом Пастернак заменяет полемикой Ницше. В фигурах Шотца и Спекторского заметна оппозиция дионисийского начала /хмель и хаос/ и аполлонистического начала /сон/, философски выработанная Ницше и литературно изображенная А. Белым в "Петербурге". К Белому же Пастернак отсылает посредством и стилистических, и семантических аллюзий.

Почти все интертекстуальные ссылки в "Трех главах" двойственны: они касаются как литературы, так и оперы, а именно: литературной оперы. Таким образом, обнаруживается подтекст, в котором Пастернак как будто зашифровал равновесие текста и музыки. "Три главы" - это, так сказать, литературный эквивалент философско-

музыкальной эстетики Ницше, в котором отразилась биография Пастернака - переход от музыки к философии и, далее, к литературе.