

In The Silence: An Anthology of Poems

POETRY

COMMENT

POETRY AND SILENCE

The Poetry of Boris Pasternak, ed. and tr. by George Reavey. Putnam. \$4.00.
Poems by Boris Pasternak, tr. by Eugene M. Kayden. University of Michigan Press. \$3.95.

An abiding impression one carries away after reading these selections is the moral strength with which Pasternak invests the words "silence" and "stillness", and one recalls the destination toward which the usages are tending—namely *Dr. Zhivago*, where, with an even greater richness of connotation these same measures are to be applied. In the latter book, the fanatics and the party men are incapable of quiet, while Yury Zhivago, as Henry Gifford has noted, confronts their want of peace with the images of "the wordlessness of long grinding labor, of sound sleep, of true music, or of human understanding rendered speechless by emotion". Sima, in language that recalls the excellent speech *On Modesty and Boldness* printed by Mr. Reavey, after conceding the permanent achievements of the revolution, objects to "all this rhetoric about leaders and people" ("high-pitched, bugling triviality" and "an extremely developed platform imagination" were what Pasternak called it, addressing the Minsk Writers' Plenum in 1936). The antithesis to these things comes in the "silence" and "stillness" of the poems and the significant sounds cleaned by and related to this silence, in the significant suffering cut free from pat conclusions and the fanatic's noisy desire for moralized banality. In Mr. Kayden's version,

Small talk must wound the ears of silence
Back from the fields of war;
How keen the ears of silence are
The days of desolation know.

In *Zhivago*, such is the artist's skill, that in a single sentence, impinging, as it does, on a world of barbed abstractions and impersonal ideals, it judges that world out of a natural piety: "The ripe wheat," writes

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