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ORPHANHOOD AND THE SEARCH FOR HOME IN L. FRANK BAUM'S *THE  
WONDERFUL WIZARD OF OZ* AND BORIS PASTERNAK'S *DOCTOR ZHIVAGO*

By

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Orphanhood and the Search for Home in L. Frank Baum's *The Wonderful Wizard of Oz* and Boris Pasternak's *Doctor Zhivago*

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Defining home is not an easy task. Protagonists Dorothy of *The Wonderful Wizard of Oz* and Yuri of *Doctor Zhivago* are alike in their search for home. They journey through the texts learning what home means to them, which leads to their own discoveries of home. Through these discoveries, they also learn about finding place within space, and how attachments to and love for other people can help to transform the enormity of space into a place of comfort.

## Introduction

The loss of home creates a sense of instability that works against the human desire to create places of familiarity and security. The notion of home, in this sense, extends beyond the physicality of a structure that provides shelter from the elements. It is a place of comfort, of love, of family and friends. Home is where daily rituals are performed, where meals are shared, where one can relax and enjoy life. Quite often a feeling of ‘being home’ is constructed through a sense of place. Yi-Fu Tuan, the author of *Space and Place: the Perspective of Experience* explains that through familiarity and experience, places become “centers of felt value where biological needs, such as those for food, water, rest, and procreation, are satisfied” (4). For many, ‘home’ fulfills a fundamental human desire and is strongly tied to one’s identity and culture.

Through the comparison of two seemingly incompatible texts—Boris Pasternak’s *Doctor Zhivago* and L. Frank Baum’s *The Wonderful Wizard of Oz*—I will explore the common thread of the protagonists’ search for home. Yuri Zhivago, the protagonist of *Doctor Zhivago*, loses his sense of home numerous times throughout the novel; beginning with his orphanhood at a young age, through the shifting political climate of the Soviet Union in the early 20<sup>th</sup> century, through the break-up of his marriage, and finally through loss of his true love. Everything which Yuri thought was secure and familiar changes and he struggles to discover and define what home means to him. Dorothy Gale, the protagonist of *The Wonderful Wizard of Oz*, spends the duration of the story trying to return home—a journey she embarks upon with the help of friends and a little bit of magic.

The search for home is the driving force in both of these texts. Dorothy spends the entirety of the story trying to return home, while Yuri tries to define an idea of home. At first, both do not realize their versions of home, but by the end of the texts, their definitions of home

become evident. They must learn to attach to others in their lives so that they may love and achieve a sense of belonging, thus stability. Through discovering what their lives are missing, the protagonists address what “place” means to them and are able to transform space into place.

My study is framed by the theories of Salman Rushdie and Tuan as their writings work to define ideas of home and place. Rushdie, a novelist and essayist, focuses many of his texts on gaining a sense of identity through culture—in other words—a sense of place. What is place, and how is it different than space? Tuan describes the difference: “If we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place” (6). Tuan admits that it is difficult to understand space without place and vice versa, as the definitions depend on each other. Familiarity with a space can help transform it into place, but one of the major components of place is a feeling of belonging. Places can be small, like a house, or they can be large, like an entire country. The definitions of both are based on perspective and feeling rather than just a point on the map. Through this paper, I will discuss how Dorothy and Yuri come to find their homes (place) with the help of secondary characters along the way. Dorothy, through her separation from Kansas and her family, realizes that her place exists not because she is familiar with Kansas, but because she feels she belongs with her aunt and uncle. Yuri discovers his place with Lara because he loves her as his soul mate, a realization he comes to right before he must let her go in order to save her life.

When Dorothy and Yuri lost their parents, they also lost their place. Parents, in the early years of life, provide a place for their children. If that relationship is terminated, as it was with Dorothy and Yuri, the children need to learn to make a place of their own. As orphans, Dorothy

and Yuri must make a decision about whom they will eventually choose as family—an important transition in assimilating into a family structure.

Both protagonists are also surrounded by change, whether through political turmoil or change in space. Yuri experiences political turmoil as Russia transforms into the Soviet Union. His sense of national and cultural identity undergoes vast restructuring. He moves through the story trying to connect to a place in order to regain a sense of stability. Dorothy experiences a change when she is transported to Kansas to the bright and colorful Oz. Everything is different for her; there are different types of people and new creatures, she must learn new rules for social interaction, and she also journeys through this new space to regain a sense of place. Dorothy and Yuri's struggles are not unlike those the authors experienced when trying to bring these stories to light. The authors lived during great political and historical change; elements of both caused them to question their own sense of place and home.

### **The Writers' Home and National Identity**

Home is more than just a personal place. There is a larger sense of home and place that, as Rushdie experienced, is attached to a national identity. Both of these texts have extensive histories that mirror the climates of the times in which they were written. Both authors explored ideas of nationalism that reflected political ideas, and both faced criticism for the ideals their texts reflected. While Baum's criticisms were nowhere near as extensive or as intense as Pasternak's, his text ruffled some feathers. Pasternak's, however, did more than ruffle some feathers—he faced strong opposition after the publication of *Doctor Zhivago* and was threatened with deportation from the Soviet Union by Soviet officials. His novel threatened his sense of place, something that caused distress for the rest of his life.

Published in 1957, *Doctor Zhivago* was greeted with what Edith Clowes describes as a “firestorm” (Re-Introduction 3). Clowes, the author and editor of several works focusing on *Doctor Zhivago*, compares the reception of Pasternak’s text to that of Rushdie’s *The Satanic Verses*. Both were met with strong criticism by the government of these authors’ native homes. *The Satanic Verses* generated negative attention in the Islamic world and brought about a *fatwa*, or religious edict, calling for Rushdie’s assassination for what was believed to be a misrepresentation of the Prophet Muhammad.<sup>1</sup> After the issuance of the *fatwa*, Rushdie went into hiding for a number of years, living separately from his family and the country of his childhood. The Soviet Union threatened to exile Pasternak after *Doctor Zhivago* was published and forced him to turn down the 1958 Nobel Prize in literature. Additionally, Pasternak was denied the privileges of the Writer’s Union, which prevented access to future work as a writer. Clowes admits Rushdie’s case was more severe than Pasternak’s; however, both were heartbreaking for the authors. Soviet officials banned *Doctor Zhivago* as the novel did not support Communist ideals and focused more on the individual rather than society as a whole (Re-Introduction 6). Despite Soviet authorities preventing publication, the text escaped the borders of the Soviet Union and the first publication of *Doctor Zhivago* was an Italian translation. It was subsequently translated into many languages. *Doctor Zhivago* was not printed in Russia legally until 1988, nearly 30 years after the initial Italian publication.

Critics have studied *Doctor Zhivago* extensively, pointing out religious implications, mythological references, political elements, and its symbolism. It has been compared to Christ’s

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<sup>1</sup> The *fatwa* was issued by the spiritual leader of Iran, Ayatollah Ruhollah Khomeini, on February 14<sup>th</sup>, 1989, and is still in effect. The ripples of this controversy have sparked assassination attempts, fire bombings, and a break in diplomatic relations between the United Kingdom and Iran.

passion and described as a national epic, has been adapted into films and television mini-series.<sup>2</sup> The story, both sorrowful and inspiring, captured the attention of the world, in part because of the romance between Lara and Yuri, and in part because of Yuri's struggle through space to make a life for himself amidst a changing political climate when the odds were stacked against him.

After its publication near the end of 1900, L. Frank Baum's *The Wonderful Wizard of Oz* found instant success. Accompanied by William W. Denslow's vivid illustrations, the book became a children's bestseller of the year despite not gracing booksellers' shelves until Christmas (Hearn 31). Denslow illustrated the text with vibrant colors, using prints taken from elaborately detailed plates. The results were visually stimulating, the color schemes of the plates reflected the changing tone of the story. It was difficult for critics to know where to place credit for the success of the book—to Baum's writing or to Denslow's illustrations. The union of the two proved to be a winning combination and "critics [...] predicted the book would be as entertaining for adults as for children. 'Little folks will go wild over it,' wrote *The Bookseller and Latest Literature*, 'and older people will read it to them with pleasure, since it will form a pleasing interlude with more serious fiction'" (Hearn 34). The text appealed to adults because of its philosophical and satirical elements, while the illustrations brought the story to life for children.

There have been two major adaptations of these texts into films. The Metro-Goldwyn-Mayer (MGM) adaption titled *The Wizard of Oz*, debued in 1939 and forever made actress Judy

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<sup>2</sup> Guy de Mallac, "Pasternak and Religion". *Russian Review* Vol. 32, No. 4 (Oct., 1973): 360-375; R. E. Steussy, "Tf"; Thomas F. Rogers, "The Implications of Christ's Passion in *Doktor Živago*". *The Slavic and East European Journal* Vol. 18, No. 4 (Winter 1974): 384-391. ; F.T. Griffiths and S.J. Rabinowitz, "*Doctor Zhivago* and the Tradition of National Epic". *Comparative Literature* Vol. 32, No. 1 (Winter 1980): 63-79.



Garland famous for portraying Dorothy. There were many changes from Baum's text that included changing the color of Dorothy's silver slippers to ruby (the red color showed better on the screen), and portraying Oz as a dreamland rather than a reality. Additionally, in the film the characters who accompany Dorothy on her journey are representations of people she knew in her real-life Kansas, while in Baum's text they are unique characters. The film received a mostly positive reception but was overshadowed by *Gone With the Wind* which also released that year (Harmetz 20). It wasn't until the mid-50s, however, when MGM granted CBS permission to show the film annually on television that propelled it into the lives of a much wider audience (Harmetz 22). Baum, unfortunately, died 20 years before the film was made, so never saw this adaptation of his work.

The film, *Doctor Zhivago*, was released in 1965. Omar Sharif starred as Yuri and played alongside Julie Christie, who portrayed Lara. Director David Lean, who was known for creating beautifully designed sets, did not fall short with *Doctor Zhivago*. While it won six Academy Awards and grossed MGM 18 million, it was criticized because "writer Robert Bolt and director David Lean have managed to reduce the novel to a political cartoon crowded with stereotyped figurines."<sup>3</sup> Praised, however, were the artistic touches Lean brought to the screen, and the film has been touted as Lean's most important work of his career.<sup>4</sup> The film is a beautiful expression of a journey through space. It harnesses the vast Russian landscape and makes it a thing of beauty.

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<sup>3</sup> Judith Shatnoff, "The Warmer Comrade," *Film Quarterly*, Vol. 20, No. 1 (Autumn, 1966), pp. 28.

<sup>4</sup> Robert E. Sheratsky, "Dr. Zhivago: A Labor of Love for the Film Art," *The Clearing House*, Vol. 40, No. 9 (May, 1933), p. 566.

## Literary History of the Texts

During the 1920s and 1930s there was a movement spurred by the Russian writer and editor, Samuil Marshak, who implored intellectuals to create literature for children (Nesbet 81-2). Marshak felt that the literary community should work to introduce literature to young people, as they were the future of the creative community. Alexander Volkov, a Russian metallurgy professor, set out to translate *The Wonderful Wizard of Oz* as his contribution to this project. Volkov discovered Baum's text in the 1930s when researching stories that contained hot air balloons as part of his study of the history of Soviet aviation. Pasternak also contributed to this project by creating a series of poems, one of which was published in 1929 with the help of Marshak (Barnes 354). It is possible Pasternak and Volkov traveled within the same social circle as they were working on the same project with the same editor (Marshak). While Pasternak never indicated familiarity with *The Wonderful Wizard of Oz*, he very well could have come across it in his work in the project.

Volkov's translation of *The Wonderful Wizard of Oz* first appeared in the late 1930s.<sup>5</sup> Volkov renamed the tale *Volshebnik iz umrudnogo goroda*, or *The Wizard of the Emerald City*. As a result, "Baum's little girl from Kansas and her fairyland friends, the Scarecrow, the Tin Woodman (upgraded to 'Iron' for the Soviet reader), and the Cowardly Lion proved just as appealing as a set of characters as they had in the United States, and by 1981 more than 2.5

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<sup>5</sup> It should be noted that Volkov took some liberties with his translations, creating what he considered to be a reworking of the text rather than a translation. For Volkov, Baum's original tale was a loose guide in need of expansion. He viewed his "translation" of the text as an opportunity to develop Baum's story. The major result of his "improvements" is the disappearance of Baum's name as the original author (Nesbet 82). Among the many changes, Dorothy becomes Elli Smith and Toto is able to speak. In the second translation published in the 1950s, Elli is not an orphan but instead lives with her parents Ann and John. Volkov's first translation is the most like the original with almost all of Baum's textual elements still in place.

million copies [...] had been printed in Russian” (Nesbet 80). Due to the popularity of his translation, Volkov issued another version of his text in the late 1950s, and continued to create spin-offs featuring Baum’s original characters of his own into the early 1960s. These spin-offs have been translated into thirteen languages and those living in Eastern Europe are probably more familiar with Volkov’s renditions of the tale than with Baum’s original work.

As an adult, L. Frank Baum’s literary horizons expanded a bit to the east and he was greatly impressed by the characters of Eastern fairy-tales. In fact, “[Baum] borrowed freely from European fairy-tale forms so that witches and wizards, magic shoes and caps exist in the same world with scarecrows, patchwork girls, and magic dishpans” (Hearn 40). The fearsome images of witches on brooms, winged-monkeys, and attacking crows in *The Wonderful Wizard of Oz* contrast such figures as the Good Witch, the Tin Woodman, and the Scarecrow.

While Russian children’s literature was always considered important, the stories that were produced during the Soviet era focused on integrating the message of Soviet principles into the young minds of children. The ‘Oz’ portrayed in these stories depicted “keen ten-year-old detectives unmasking cunning foreign spies, or simply portraying eternally happy children in the communist paradise” (Nikolajeva 106). The stories, often borrowed from other languages, were manipulated to reflect the political climate of the time. Maria Nikolajeva explains in her article “Russian Children’s Literature Before and After Perestroika” that Volkov was not alone in his loose translation of western children’s literature into Russian.<sup>6</sup> Literacy and the promotion of Soviet ideals were major objectives of the Soviet government. Children’s books were a natural vessel for this propaganda, and many authors who were part of this project set out to re-work stories to promote Soviet agendas. Many authors worked to bring children’s classics to Russia

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<sup>6</sup> “Perestroika” is the restructuring of the Soviet governmental, cultural, and economic systems that came under the guidance of Mikhail Gorbachev.

from around the world. Often, however, the authors wrote their own versions of the stories, rather than straight translations. Nikolajeva writes:

The cultural isolation of the Soviet Union guaranteed that no charges of plagiarism would be levied against these “loans.” The focus in many of the adaptations shifted from the attainment of wealth or other personal benefits (such as Pinocchio’s longing to be come a human boy) toward social improvements, collective happiness, freedom, equality, and other empty slogans of official Soviet culture. Nevertheless, when many of the originals, Baum’s among them, are published in Russia today, they are viewed as colorless and inferior to the well-loved classics for which they provided the models. (106)

In the sequels to *The Wizard of Emerald City*, Volkov adds hints of political tension to the story, reflecting the Russian communist spirit of the 1950s. Using the voice of Elli (Volkov’s name for Dorothy), he promotes a theme of combating persecution and joining forces to rise against those who oppress (Nesbet 84).

*The Wonderful Wizard of Oz* was not without its own political problems. Interestingly, in the late 1930s Baum’s original work was pulled from the shelves of United States public libraries. Anne Carroll Moore, Chair of the children’s department for New York City’s library system, removed the entire Oz series from the libraries she oversaw. Although she refused to state a reason for doing so, librarians across the country followed her lead. Soon all the Oz books were essentially blacklisted (Rahn 15). A number of speculations have been proposed as possible reasons for the removal of the *Oz* books. Stewart Robb, author of “The Red Wizard of Oz”

which appeared in *The New Masses*<sup>7</sup> in 1938, explores possible reasons for the ban. “Good heavens!” writes Robb, “The land of Oz is a fairyland run on Communistic lines, and is perhaps the only Communistic fairyland in all children’s literature.” He cites one of Baum’s later Oz tales, *The Emerald City of Oz* as evidence to back his claim:

There were no poor people in the Land of Oz, because there was no such thing as money, and all property of every sort belonged to the Ruler. The people were [the good witch’s] children, and she cared for them. Each person was given freely by his neighbors whatever he required for his use, which is as much as anyone may reasonably desire. Some tilled the lands and raised great crops of grain, which was divided equally among the entire population, so that all had enough. (8)

Robb suggests the stories did not adhere enough to American ideals of working hard to achieve individual gains, in other words, a highly individualized sense of place within space; a way to mark what is mine in comparison to what is yours. Coincidentally, *Doctor Zhivago* was criticized for not reflecting the ideals of the Soviet Union and was “perceived as unpatriotic and anti-Soviet in the extreme” while *The Wonderful Wizard of Oz* was criticized for reflecting them too much (Clowes *Re-Introduction* 4).

Early 20<sup>th</sup>-century children of the Great Plains could relate to the dismal description of every day life in Kansas in *The Wonderful Wizard of Oz*. The land was in the midst of a slew of dry years. The great push to expand the country, develop the land, and turn prairie grass into grain was in full force. The Homestead Act of 1862 promised 160 acres to anyone who could help to develop the land into farmland for a certain number of years. Advertisements boasted fertile land and depicted farmers with bumper crops. Propaganda described the western space as

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<sup>7</sup> *The New Masses* was a publication that ran from the mid 1920s through the end of the 1940s and was considered the voice for American Marxists.

free and open—a fulfillment of the American Dream. A few unusually wet seasons did yield larger than normal crops, which created a flurry of movement to the open land. Many people left their homes in the east hoping to make a living farming. What they didn't realize, however, was the few wet years were highly atypical for the area.<sup>8</sup> The push west is an important movement because it was one of the first opportunities for the common people in the United States to have this chance to acquire a piece of land for themselves.

Life was not easy for these homesteaders. Not only were crops failing due to drought, but the United States was also in the midst of a large-scale devaluation of money. Bimetallism, an act that allowed for the exchange of gold for silver, was put to an end with the gold standard, which called for only gold to back up paper money.<sup>9</sup> *The Wonderful Wizard of Oz* has been considered a parody of this political event: Critics have suggested that the Yellow Brick Road symbolizes gold; the Silver Shoes—silver; the Scarecrow—the farmer; the Tin Woodsman—the factory worker; the Cowardly Lion—the politicians; and finally, the Wizard—the president.<sup>10</sup> Baum never admitted to having a political agenda with his story, but as Henry M. Littlefield points out, perhaps Baum wrote in response to the times: “The allegory remains in a minor key, ... but through it, in the form of a subtle parable, Baum delineated a Midwesterner’s vibrant and ironic portrait of this country as it entered the twentieth century” (50). Hugh Rockoff notes, however, “Baum’s main purpose was to tell a good story. [...] Nevertheless, the references to the current scene are sufficiently numerous to make looking for them rewarding and informative” (745). Baum, with the opening pages of his story, is able to emphasize the state of affairs in

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<sup>8</sup> Egan, Timothy, *The Worst Hard Time: The Untold Story of Those Who Survived the Great American Dust Bowl*,

<sup>9</sup> Hugh Rockoff, “*The Wizard of Oz* as a Monetary Allegory” *The Journal of Political Economy* Vol. 98, No. 4. (Aug., 1990): 739-760. ; Henry M. Littlefield, “*The Wizard of Oz*: Parable on Populism” *American Quarterly* Vol. 16, No. 1. (Spring 1964): 47-58.

Kansas during this time period. Life was severe. There was little at which to smile or laugh. People were starving and the government was doing little to prevent it.

As in the United States, land ownership in pre-Soviet Russia had been a privilege that was open to the wealthy (or intellectuals). It was a status symbol amongst the rich, as was the number of serfs owned by a landowner. With the overthrow by the Bolsheviks came the Russian Civil War, which then led to the creation of the Soviet Union. This five-year period of time (1917-1922) brought many changes, from the devaluation of money and inflation, to peasant uprisings, and a government seizing of private land. In the early years of socialism in Russia, a movement of the working class was started to change the way wealth was distributed. Soviet propaganda focused on working collectively and the unification of workers. What was private was made public. Banks became nationalized, land was redistributed, and it seemed that all people were going to be equal.<sup>11</sup>

Like Baum's text, *Doctor Zhivago* takes place during a period of major change in Soviet Russia. Spanning World War I, a series of Revolutions, and then the Russian Civil War, the novel is driven by historical events rather than a conceived plot. The overthrow of the tsarist autocracy freed the Russian people from years of oppression under Tsarist rule. The working class had been unhappy with their conditions and a series of movements were beginning to form. Due to migration and the search for jobs, distinct lines between different social groups began to dissolve.<sup>12</sup> Yuri's life is marked with unrest, turmoil, and constant movement, traveling on his own Yellow Brick Road. He rarely has the opportunity to remain in one place for long, and even when he does, the lack of permanence prohibits the possibility of creating a stable home.

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<sup>11</sup> Riasanovsky, Nicholas V. and Steinberg, Mark D.. *A History of Russia*. New York, Oxford University Press, 2005. 443.

<sup>12</sup> Riasanovsky, Nicholas V. and Steinberg, Mark D.. 444.

## **Finding Home in Fairy Tales**

The authors' shared influence of fairy tales and folktales, as well as exposure to some of the same cultural influences leads to connections between these texts. Fairy tales often emphasize a loss of home that is regained by the tale's end. Alice travels through Wonderland, Hansel and Gretel through the forest, and Dorothy through Oz, but all end up back home in the end. Pasternak would have been exposed to traditional Russian folktales featuring stock characters such as Baba Yaga and Koshchei the Deathless, as well as to an array of folktales featuring animal helpers. Baum more than likely would have experienced renditions of tales by Hans Christian Anderson and the Brothers Grimm. Pasternak would have been familiar with these tales as well, as western fairy tales filtered into Russia, particularly amongst those in literary communities.

The way fairy tales were used, as well as the ways in which they developed, are markedly different in the East and West. In both the East and the West, original folktales were more frightening than their modern adaptations and the binary of good and evil was even more pronounced. In Eastern culture (Russia included), many of these tales were meant for adults and told after children went to bed. It was believed that for children, the stories would produce nightmares or worse—bedwetting. In the West, however, these stories were meant to scare children into “obedient submission” and keep them close to home (*Part I* Pilinovsky). Helen Pilinovsky, author of “Russian Fairy Tales, Part 1: The Fantastic Traditions of the East and West” states that “Eastern European folklorists were more likely to record straight transcriptions of the [oral] tales with few changes, Western European folklorists had a well-documented tendency to edit and rework their finds to conform to the values of their intended audience” (1). Furthermore, in the development of folktales, the roles of men and women were different. It was



believed that in early Russia men were mainly responsible for the transmission of folktales. Traveling bards were the most common conveyers of these tales from place to place, perpetuating the spread of news and folktales through this expression of oral culture. A deeper look into Russian folktale history, however, reveals women were also responsible for passing down Russian folktales by retelling stories to children and other women.<sup>13</sup> When compared to folktales of other regions, traditional Russian folktales contain a relatively high number of heroines, as both primary and secondary characters. In general, they are characters of importance. In relation to her Western female counterparts, Dorothy is a more courageous character. She is not a princess or a servant; she has her own adventure full of danger. She encounters creatures from different lands while completing a series of tasks. She doesn't fall in love or live happily ever after as most women in Western fairy tales do, and she certainly isn't waiting to be rescued. But, she also doesn't develop into a strong character alone. Vladimir Propp, famous for his analysis of Russian folktale elements, breaks folktale characters into seven archetypes, one of which is the 'helper character.' Those in this role are meant to help the protagonist and are often magical or animal-like in nature. The Scarecrow, the Tin Woodman, and the Cowardly Lion are Dorothy's helpers, but they can't help her until she helps them. She is proactive in her search for home and does what is necessary to attain her goal; even when facing the scariest of all—the Wizard of Oz and the Wicked Witch of the West. Yuri is not without his helper characters, as Tonia, Lara, and Pasha (Strelnikov) help shape and support Yuri.

The use of the triad is one of the favored structural elements of fairy tales. Dorothy has three companions with whom she must pass through three major obstacles to get to the Emerald

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<sup>13</sup> Pilinovsky, Helen. "Russian Fairy Tales, Part I: The Fantastic Traditions of the East and West." *Endicott Studio*. Autumn 2004. <<http://www.endicott-studio.com/rdrm/rrussian.html>>.

City (a large ravine, a wide river, and the field of poppies). Once in the Emerald city at the Wizard's castle, Dorothy must climb three flights of stairs before arriving at her appointed room. Just as in most fairytales, Dorothy must complete a task as a means to seek resolution to her journey. The Wizard of Oz tells Dorothy he will not grant their wishes until they kill the Wicked Witch of the West. The Witch, in turn, presents Dorothy with an additional three challenges: wild wolves, crows, and stinging black bees. Each of these is reminiscent biblical plagues, and, as a group, they are able to overcome all of them. Finally, the Witch in desperation calls upon the Winged Monkeys to stop Dorothy and her friends. The Winged Monkeys pull out the Scarecrow's straw, drop the Tin Man onto jagged rocks, and tie the Cowardly Lion up in the Witch's yard. But when the Winged Monkeys see Dorothy, they back away, for Glinda the Good Witch had marked Dorothy with a kiss on the forehead at the start of her journey through Oz. When the Witch sees her Silver Shoes she realizes three things: that the shoes carry a powerful charm; that Dorothy is a simple, pure girl; and that Dorothy doesn't know how to use the Silver Shoes to her advantage. Only at the end of the tale will Glinda reveal the power of the slippers as a means of transport home.

Russian literature also has triplicates. Lee B. Croft writes of the influence of the triad in both Russian culture and literature: "I believe that the Russian culture is particularly susceptible to seeing things in threes, to tricategorization, to tertiariness of all kinds, and that Russian forms of narration, both spoken and written, are particularly rife with triplicity. ... I am trying to demonstrate the special *intensity* of triplicity in Russian culture, the special *density* of it in Russian spoken and written narration" (29). Croft continues to explain that even Russian names appear in triplicate. The use of three names helps to identify several things: the first name provides a sense of individual identity, the patronymic associates an individual with an

immediate family, and the last name brings association with a particular family line. The use of three extends into Russian literature, Croft explains, providing examples of triads in works by Gogol, Pushkin, Nabokov, Lermontov, and Dostoevsky. He notes that *Doctor Zhivago* is not without triads. The name Zhivago, with the Russian root meaning ‘life,’ brings to mind the trio of life, death, and resurrection. Yuri manages symbolically to live within all three of these states, with the first comprising the majority of the novel. Yuri figuratively dies with Lara’s departure with Komarovsky. Then, he experiences a resurrection through his writing and through the legacy of his and Lara’s daughter, Tania, whom he never meets. After Yuri sends Lara away, his life disintegrates into writing and going through the necessary motions to survive. This is part of the reason why Yuri is a weak hero. He never sees Lara again (although the 1965 film depicts Yuri seeing Lara one last time from the tram). Yuri doesn’t seek Lara, instead he mourns her loss for the rest of his life.

Croft additionally cites Edmund Wilson’s critique of *Doctor Zhivago* as providing another example of triads in the novel. Wilson points out that Yuri’s half brother, Evgraf, appears three times in the novel, bringing to the text a “*skazka*-like element” or folktale-like element (Wilson 441). With each appearance, he provides some sort of assistance to Yuri and his companions; he plays out as one of Yuri’s major helpers. Since Yuri and Evgraf do not know each other, the reader knows little about Evgraf. Wilson writes:

We never know what Evgraf is or how he accomplishes his miracles; he is always an important person whose authority is felt at once, never questioned; he can always produce food, secure for his half-brother conditions of leisure. Yet we do not know what office he holds, why he is always so sure of himself, how he has managed to escape the purges. (442)

Despite his seemingly minor role, it is Evgraf who brings immortality to Yuri, as it is he who saves the manuscripts of Yuri's writings. The reader has to wonder why Evgraf felt the need to invest so much of his time, energy, and resources into Yuri and Yuri's family. He continues to secure the legacy of Yuri and Lara by saving their daughter and seeing to her education. Wilson likens Evgraf to a guardian angel looking over the lives of Yuri and those he loves. Mary F. Rowland and Paul Rowland suggest that Tania is more than just Yuri's legacy. They write:

We are not surprised that it is Evgraf who finds Tanya, since he represents Yuri's spirit and she is Yuri's daughter. But Tanya is more than that: she stands for the thousands of *besprizornye*, homeless children abandoned or orphaned in the chaos of revolution, who for years roamed the countryside in a state of wild, subhuman existence. ...She has emerged from the hellish ordeals of her youth sane and uncorrupted, knowing good from evil and calling both by their right names. As she goes about her hard labor with cheerful courage, we see her washing the robes of many others besides her own. (Rowland and Rowland 198)

Tania has managed to actively pursue life despite her homelessness. She succeeds where Yuri could not.

It is easy to want to compare Evgraf to Glinda and the role she plays in Dorothy's life. But, really Evgraf offers much more to Yuri than Glinda does to Dorothy. While she provides Dorothy with guidance, she does not offer help to Dorothy while Dorothy is journeying along the Yellow Brick Road. Glinda's role, if anything, is to stand back and hope Dorothy understands she is (and was) always in command of her destiny, which she eventually discovers when she learns the true power of the Silver Shoes. With a click of her heels she is able to transport herself back home to her Aunt Em and her Uncle Henry.

## The Psychology of Home, Where Space Becomes Place

Rushdie has come to explore ideas of home through his own experiences of displacement. He was born in India, educated in England, and has spent a considerable amount of time living in the United States and United Kingdom, due in part to the *fatwa* and in part to further his career as a writer. Rushdie claims the 1939 film *The Wizard of Oz* influenced his writings, as evidenced by his tendency towards magical realism. He notes that his first story—written at the age of ten—was titled “Over the Rainbow.” Going “over the rainbow” to the land of possibility was highly appealing to the young Rushdie, so much so that when it was suggested he go to England to attend school, it seemed like a magical adventure. Rushdie describes the film as a story “whose driving force is the inadequacy of adults, even of good adults, and how the weakness of grown-ups forces children to take control of their own destinies, and so, ironically, grow up themselves” (10). Both Dorothy and Yuri are examples of protagonists forced to control their destinies when their childhoods are cut short and they are compelled to start making adult decisions at a young age.

Rushdie first saw the film of *The Wizard of Oz* (starring Judy Garland as Dorothy) while living in India with his family. He describes his experience and thoughts on the film in his essay “A Short Text About Magic,” the first half of a two-part book simply titled *The Wizard of Oz*. The second half of the book is Rushdie’s short story “The Auction of the Ruby Slippers,” originally contained in his collection of short stories *East, West*, and is based on the real life auctioning of the ruby slippers used in the 1939 film.<sup>14</sup> The story explores the nostalgia associated with the slippers as vehicles for the return home means at will, a trait that Dorothy

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<sup>14</sup> The slippers were originally silver but for the filmic version changed to “ruby” since they were more visible on the screen.

does not discover until the end of her journey. When her house lands on the Wicked Witch of the East, Dorothy removes the shoes from the witch's feet and wears them through the rest of the story. It isn't until Glinda, the good witch, tells Dorothy she can return home by clicking the heels of the slippers three times that the true power of the slippers is known.

Through his essay and short story, Rushdie investigates two basic human issues. The first is the inevitable separation from the adults in our lives, and the second is the desire for a home of our own. The latter is harder for Rushdie to define as he went to boarding school when he was young and is not allowed back to his childhood country because of the *fatwa*. In a footnote he states that when the essay was published "the idea of 'home' had become problematic...I won't deny that I did a great deal of thinking, in those days, about the advantages of a good pair of ruby shoes" (8). To where does Rushdie want to return? We are often sentimental about places of our past, especially those in which we felt secure and safe. Is 'home' a place on the map, or is it where family and friends are located? In the case of Dorothy, home is in Kansas with her Aunt Em and Uncle Henry. Her home is not Kansas specifically, but where her family is. For Yuri, home exists with his lover, Lara. Rushdie does spend a few sentences considering Dorothy's desire to return home to Kansas, and does so through the catch phrase of the film, "there's no place like home." (This phrase ironically is not used in the original text on which the film is based.) He questions the truth in this statement, and asks "this is the lost Eden that we are asked to prefer (as Dorothy does) to Oz?" (10). Rushdie asks this question because the Kansas that Dorothy knows is desolate and barren, an environment in which the joyful Dorothy does not belong, but it *is* where the people she loves and who love her live.

Rushdie's exploration of *The Wizard of Oz* focuses almost solely on the film as he didn't read the story until he reached adulthood, although he does recognize some of the differences

between the two works. For him, the film represents the desire to separate from one's parents and strike out on one's own. This aspect of the story is much more evident in the film than in the Baum's text. In the film, the primary adults in Dorothy's life are Aunt Em, Uncle Henry, and the farm hands, all of whom are too busy to take notice of Dorothy. She is a nuisance to them, a distraction from work. On top of this, Dorothy enters into conflict with her neighbor Mrs. Gulch, who claims Dorothy's dog, Toto, attacked her. Mrs. Gulch threatens to take Toto to the authorities. As a result, Dorothy decides to run away with Toto to protect him. This separation is her choice. The further separation that comes with the cyclone, however, results in a separation outside of her control. In the text there are only a few paragraphs focused on Dorothy's home life before she is whisked away to Oz. Her desire to detach from her aunt and uncle is expressed through her both her physical and emotional isolation from them, as there is very little interaction between the characters. The film, in contrast, emphasizes Dorothy's desire to separate more prominently. She wishes she were able go "over the rainbow" to a place where she could feel at home and wanted, and while she isn't sure what kind of place this is, she is sure of her desire to leave. This desire to be wanted brings up the question of whether home is an idealized notion or an actual place. Dorothy has not experienced home in a different location, yet she idealizes a home in which she will feel a sense of belonging. She mistakenly believes a change in location will bring happiness but discovers it is the love of her family that brings happiness.

Like *The Wonderful Wizard of Oz*, *Doctor Zhivago* is a story of separation and discovering one's sense of home. In these different narratives, the two searches for home parallel each other with the major difference of Yuri transitioning to adulthood while Dorothy remains a child. Their childhoods end prematurely when they experience a loss of home at a

young age and they enter into the new and strange world of adulthood. Early in life, Yuri loses both parents—to death and suicide, choices that were not his. He never experiences the desire to separate from his parents because he never reached that point in his maturity before they were gone. After the initial introduction of Yuri as a child, the text does not return to his storyline until Yuri is a young man. Despite being raised by a loving substitute family, Yuri struggles through the duration of his adult life to create a sense of stability. He marries and starts a family of his own, but it isn't until he meets Lara that he finally chooses his home. The tragedy of this story, however, is that he eventually lets Lara go in order to save her life. He convinces her to leave with Komoravsky in order to ensure her safety. He tells her that he will meet her later, although he does not have intention of doing so. He renders himself homeless again, a position in which he remains for the remainder of the story. Yuri does not have the supreme advantage of magic shoes as Dorothy does. He is not able to click his heels together and be transported back to a former home.

Both texts open with indications of the protagonist's status as an orphan. Both protagonists are merged with substitute familial units around the age of ten years old. Unlike children born into their life-long families, Yuri and Dorothy are old enough to make a choice about the degree of their assimilation into their substitute families. Children who attach early to their parents are more likely to assimilate into their families early in life. Children who do not attach early in their lives will struggle to do so later in their lives (Karen 5). John Bowlby, famous for his psychological studies of children, indicates that the most important part of the development of a child is the "emotional quality of the home" (Karen 28). The majority of his work is focused on the psychological outcomes of children who are removed from their homes at



a young age. If the emotional quality of a child's life is unstable, it is likely to continue as such into adulthood. Bowlby writes:

When a baby is born he cannot tell one person from another and indeed can hardly tell person from thing. Yet, by his first birthday he is likely to have become a connoisseur of people. Not only does he come quickly to distinguish familiars from strangers but amongst his familiars he chooses one or more favorites. They are greeted with delight; they are followed when they depart; and they are sought when absent. Their loss causes anxiety and distress; their recovery, relief and a sense of security. On this foundation, it seems, the rest of his emotional life is built—without this foundation there is risk for his future happiness and health. (Karen 5)

When children are displaced, the ability to trust in their senses of security becomes diminished. Most children learn, however, to adapt to their situations in order to achieve a sense of security, or not, as in Yuri's case. Dorothy learns to adapt well throughout her journey through Oz, but she also has three friends helping her on her adventure. While her major objective is to return to Kansas, she does not seem to miss Aunt Em and Uncle Henry; rather, she is more concerned they will miss her. It isn't until the end of the story that Dorothy states she wants to go home to Aunt Em specifically: "Take me home to Aunt Em!" (Baum 338). She has finally discovered her place.

Tuan, in his chapter on 'Space, Place, and the Child,' discusses the development of place through attachment. As infants, the people closest to us are the ones with whom we are the most familiar, and are often our primary caregivers. Tuan explains that while this is largely due to the fact that infants require so much care, biologically their brains are lacking in neurological

connections that are developed as the senses are developed. Until an infant's eyes develop enough to focus on a large area, the world of an infant is very small (20). Tuan then explains that children will often see their parents as an "essential shelter and dependable source of physical and psychological comfort," and become the child's primary 'place' (29). As a child grows and begins to explore, his world begins to expand outside of his parents' secure place.

In the cases of Dorothy and Yuri, their biological parents are not their primary caregivers; rather, they are living with substitute parents. Kristin N. Taylor, author of "Home to Aunt Em: Sentimental Adoption in L. Frank Baum's *The Wonderful Wizard of Oz*," defines sentimental adoption as an adoption out of love rather than out of economic need or to support the family (i.e. children as workers). Taylor suggests that Baum is in favor of sentimental adoption as demonstrated with his portrayal of Dorothy's relationship with her aunt and uncle. The important point is, however, "the adoptee's journey toward self-integration, in which the adoptee is forced to integrate the reality of adoption into his or her psyche," meaning adopted children must come to choose their home if they hope to achieve self-integration (Taylor 381). Taylor explains:

Metaphorically speaking, Dorothy's journey in the land of Oz is the adoptee's journey toward self-integration, for in Oz, Dorothy must reconcile her fragmented sense of identity in the face of coming to terms with her adopted life with Uncle Henry and Aunt Em. (Taylor 386).

Through her separation from her aunt and uncle, she learns that they are, in fact, the people with whom she wants to be. Yuri, on the other hand, comes to his definition of home later in his life. While his substitute parents, the Gromekos, are loving and accepting, he never explicitly chooses them as his family. They provide the house he in which he lives but not his home. The Gromeko's daughter, Tonia, becomes Yuri's wife. While his marriage to Tonia is based on love,

they are more like siblings than husband and wife. It isn't until he meets Lara, his true love, that Yuri finds the home for which he yearns.

Yuri and Dorothy arrive at their perspective ideas of home through different means, yet the discovery of their desires for home links the two. Yuri doesn't realize his sense of home until later in his life, but when he finds it, he understands what he has been missing. For days, Yuri waits in Lara's apartment for her to return. He is ill and experiences bouts of delirium between long periods of sleep when "[s]uddenly he realized that he was not delirious, ... and that sitting beside him, leaning over him, her hair mingling with his and her tears falling on his own, was Lara. He fainted with joy" (Pasternak 394). Later, when he loses Lara, he still desires the home she provided for him, thus idealizing his relationship with her. It isn't until after Lara leaves with Komoravsky that Yuri understands that he has sent his home away. "What have I done? What have I done? I've given her up, renounced her, given her away. I must run after them. Lara! Lara!" (Pasternak 449). Yuri stands bewildered and heartbroken: "'Farewell, farewell,' he said over and over again in anticipation of that moment; his words were breathed almost soundlessly into the cold afternoon air. 'Farewell my only love, my love forever lost'" (Pasternak 450). Conversely, Dorothy idealizes a sense of home before she learns to recognize Aunt Em and Uncle Henry as her caregivers. She sets out to find her home "over the rainbow" and wants to be in a place where she feels like she belongs. As Taylor discusses, both Yuri and Dorothy have to define what home means in order to choose their place. And, as Tuan discusses, it is the travel through space that makes attachment to place so special and important.

### **The Protagonists' Search for Home**

The cyclone in *The Wonderful Wizard of Oz* creates a shift in environment and the rest of the text focuses on Dorothy's reaction to this change. While the film adaptation of the text

suggests Dorothy had already decided to run away before the cyclone arrives, in Baum's original text Dorothy's unhappiness is implied through the obvious contrast between her and her aunt and uncle. They are gray, weathered characters and Dorothy is boisterous and full of laughter. When Dorothy's house lands on the Wicked Witch of the East, the Munchkins are freed from years of oppression under the rule of the Witch. Dorothy wakes to hundreds of little people who want to thank her for her courage in killing the Wicked Witch of the East. They believe her to be a magical person:

When these people drew near the house where Dorothy was standing in the doorway, they paused and whispered among themselves, as if afraid to come farther. But the little old woman walked up to Dorothy, made a low bow and said, in a sweet voice,

“You are welcome, most noble Sorceress, to the land of the Munchkins. We are so grateful to you for having killed the Wicked Witch of the East, and for setting our people free from bondage.” (Baum 101)

While Dorothy did not intentionally kill the witch, she is still viewed as a heroine. She, however, does not view herself as such. Through the act of killing the witch, Dorothy not only frees the Munchkins, but also in a roundabout way, frees herself from Kansas. She is now able to move through space on her own in order to find her place. Dorothy's modesty throughout the text, as well as her surprising bursts of strength make it easy to view her as a strong individual. She does not need praise or encouragement to continue to do the right thing. If she were pompous and sure of her strengths, she would invariably fail to capture the interest of the reader.

Dorothy and Yuri stand in contrast in this area. Dorothy is presented as strong and confident, although she doesn't realize these strengths until the end of the text. She is

determined to see the Wizard, and she is able to outwit the Wicked Witch of the West. Yuri is not as strong. Perhaps because his life is marked by continuous change, it is difficult for him to establish a strong sense of self. He rarely makes conscious decisions; rather, his journey is reactionary. He is most content passively following the lead of others (Griffiths and Rabinowitz 71). With the exception of leaving his captors to return to Lara, he is infrequently proactive. The time he does experience with Lara is very short and he tells her: “I love you madly, irrationally, infinitely” (Pasternak 401). Despite this deep love, he doesn’t go after Lara when she leaves with Komarovsky. I believe Dorothy would have sought Lara out, that she would have followed Lara until they were reunited.

Both *The Wonderful Wizard of Oz* and *Doctor Zhivago* begin with a focus on the protagonists’ singular isolation. In *Doctor Zhivago*, the funeral of Yuri’s mother establishes the binary of life and death. The name Zhivago is rooted in the Russian word “life” and Pasternak opens his novel with death to draw attention to this juxtaposition and to foreshadow Yuri’s need to find the balance between life and death throughout the rest of the text.

Baum creates a similar feeling of isolation at the start of *The Wonderful Wizard of Oz*. The story begins: “Dorothy lived in the midst of the great Kansas prairies,” (Baum 91). Immediately the reader understands the vastness of Dorothy’s location. In addition to this written description, the reader has the advantage of viewing Denslow’s illustrations, which provide visual emotional cues. The first illustration depicts a small girl looking out across a vast, brown plain. Emotion is also conveyed in more subtle ways with the color as one of the most observable. In the beginning of the story, the entire environment is described as gray—the prairie is gray, the land is gray, Aunt Em’s cheeks are gray, Uncle Henry is gray with age, and the sky above is even grayer than usual. What should be Dorothy’s place feels more like a space. There

isn't a sense of familiarity or enjoyment of Dorothy's home, both of which are important when creating a sense of security in a place.

It is not long before the reader learns that Dorothy is an orphan. It is not clear what happened to her parents, and she inhabits a lonely world where she is strangely separated from both her aunt and uncle. The popular belief of the time was that proper development of both one's personal, as well as mental, growth depended heavily on an individual's adaptation to the environment (Hearn notes 93). A person needed to be tough to survive a harsh environment such as the drought-ridden Midwestern United States. Aunt Em and Uncle Henry are hardened by years of rough work. Their demeanor reflects their reaction to their environment. The narrator explains: "When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also" (Baum 92). They are unsure of how to regard Dorothy: "Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears" (Baum 93). The emptiness of the environment and the vast plains suggest emptiness within the characters, especially within Aunt Em and Uncle Henry. Dorothy has yet to be affected by the environment as evidenced by her ability to laugh and play with her dog, Toto.

Like *The Wonderful Wizard of Oz*, the environment in the opening of *Doctor Zhivago* is described as harsh, with a "bare autumn landscape" and the "wind bearing down on [Yuri] lashed his hands and face" (Pasternak 8). Unlike Yuri, Dorothy is too young and innocent to be affected by her environment (despite being about the same age as Yuri); Yuri's environment, however, affects him. His anguish and grief are evident, quite possibly propelling him out of childhood into early adulthood. When *Doctor Zhivago* begins, the reader is not yet introduced to

Yuri. Yuri's emotional state is established when the narrator opens the scene to the reader: "A ten-year old boy climbed on [the grave]. Only the state of stupor and insensibility which is gradually induced by all big funerals could have created the impression that he intended to speak over his mother's grave. [...] The boy covered his face with his hands and burst into sobs" (Pasternak 7-8). One cannot help but feel sorry for the young boy standing alone above the grave. He has lost his place—the person who gave him comfort and created a home. He cannot follow her and is left in space alone. As Yuri's father had left the family several years earlier, Yuri at this moment truly becomes an orphan. He is sent to live with family friends, the Gromekos who will care for him throughout the remainder of his childhood and on through his time at the University.

Orphanhood leaves children without a sense of belonging, especially when it happens during mid-childhood. It is a common theme in folktales, as often the protagonist is separated from family and must find a way home. There have been many studies of folktales, most prominently those of Russian Structuralist Vladimir Propp and the duo Aarne-Thompson. Each has set up classification systems in order to create a base of requirements/definitions to use when analyzing folktales. These studies are of value because they create a vocabulary and reference points to use when discussing folktales. According to the Aarne-Thompson motif classifications, tales that feature separation themes have three stages. The first stage is orphanhood, which comes as a result of separation/abandonment. Often the protagonists in these tales are not the cause of their separation and they do not have the ability to avoid it. The second stage is focused on a journey to complete a task or a difficult test. Finally, the third stage brings resolution with some sort of homecoming or change of luck. Laura Raidonis Bates, in an article focusing on the separation theme, writes of these stages:

They often do not even have any knowledge of an impending separation from the comfort and familiarity of their home and the ‘protection’ of their adult caregivers, but are the helpless (or, seemingly helpless) victims of the selfish desires of wicked stepparents or the desperate necessity of natural parents.

(51)

Often separation is expressed through a child becoming an orphan. Western stories such as “Hansel and Gretel,” “Peter Pan,” and “Alice in Wonderland” feature orphaned children as protagonists. There are many others, of course, but these three are particularly relevant because in each an orphaned girl is the heroine. This distinction is notable because throughout each of these stories, as well as in *The Wonderful Wizard of Oz*, the heroine achieves a sense of independence by the tale’s end.

The differences in the ways Yuri and Dorothy arrive at their states of isolation are important because it cues the reader on how to view the protagonists. Bates points to a distinction between folklore and children’s literature. In folklore, she says, the adult abandoning the child is the cause of the separation (in Yuri’s case, through death; Dorothy’s through subconscious desire). In children’s literature, the child chooses to leave. Following these definitions, *Doctor Zhivago* is like a folktale, while Baum’s story falls under the definition of children’s literature simply because Aunt Em and Uncle Henry don’t abandon Dorothy. Bates states that protagonists in children’s literature are similar to those of folktales:

Like their folktale counterparts, they too, alone in a strange world, face danger and death (again at the hands of evil adults). They, too, ultimately survive and return home; however, there is no reward or punishment of parents at the end of



these stories because the children were themselves the agents of their own separation (through conscious choice or subconscious desire). (48-49)

Because Dorothy chooses her fate, she is presented as a courageous heroine. She will discover by the end of the text that she is master of the direction her life takes. Yuri, because his separation is outside of his control, seems weaker and evokes pity from the reader. It is no wonder Dorothy wants to leave Kansas and the vast gray prairie—her guardians don't know how to respond to her, the land is suffering as the result of drought, and she doesn't have attachments other than Toto. The Land of Oz stands in vibrant contrast to that of Kansas: it is full of color and strange beings, and, because Dorothy's house crushes the Wicked Witch of the East, she is regarded as a heroine. This positive attention is a welcome change from Aunt Em's terrified reaction to Dorothy's boisterous laughter.

In *The Wonderful Wizard of Oz*, Dorothy essentially becomes orphaned twice. Her story begins with an indication that she is parentless; however, she does have primary caregivers, Aunt Em and Uncle Henry. Later, however, she is separated from them as well. It is not ultimately an act of her guardians leaving her or she leaving them, but is what Bates, in her analysis of separation themes, describes as a force greater than that of the characters or an "act of God" (54). The cyclone results in Dorothy's transportation to another world. Bates suggests, however, that Dorothy has a subconscious desire to leave the dreary, colorless landscape of Kansas that materializes through the appearance of the cyclone and results in her transportation to another world. She is trying to find another place in which to belong, as her current place does not offer her the love and attention she desires. She craves a sense of place and familial love, despite already having a place in which her biological needs for food, water, and shelter are met.

Like Dorothy, Yuri is orphaned several times, each of which is the result of something which is not his fault. Yuri's mother left him at a young age. Her separation from him is the result of death, and while Yuri's mother didn't actively choose to leave Yuri behind, according to Aarne-Thompson's motif classifications of separation, he has been abandoned. Yuri's father voluntarily leaves the family only to create another family that he will also leave behind. Later Yuri's father's separation is made permanent when he commits suicide by throwing himself from a train. The lack of stability in Yuri's life is a theme that continues throughout the entire novel. For the most part, Yuri is helpless over the events early in his life and he is shifted through space often, but can't seem to pause for a place for himself. He adapts to these situations by ultimately withdrawing into himself and his writing. It isn't until he meets Lara that he understands that his life can mean something different, that the sameness and monotony of his obligations, the struggle of his role as doctor fighting death can be relieved. Tuan explains: "When Boris Pasternak's heroine Lara enters a room, it is as if window were flung open and the room filled with light and air. When people work together for a common cause, one man does not deprive the other space; rather he increases it for his colleague by giving him support" (64). Lara is the Technicolor in Yuri's life. She is the source of wonder and joy for him, and he relinquishes her out of love in favor of saving her life. Lara is Yuri's 'Oz.' She represents true love; love that binds one human to another. He tells her of meeting her for a brief moment when they were young, when he had his first glimpse of understanding the pull she would have on his life:

'When you rose out of the darkness of that room, like a shadow in a school girl's dress, I, a boy who knew nothing about you, understood who you were, with all the tormenting intensity which responded in me: I realized that this scraggy, thin little girl was charged, as with electricity, with all the femininity in the world. If I

had touched you with so much the tip of my finger, a spark would have lit up the room and either killed me on the spot or charged me for the whole of my life with magnetic waves of sorrow and longing.’ (Pasternak 427)

Later, when they are living in a borrowed house in Varykino, Yuri watches Lara and her daughter sleep:

‘Lord! Lord!’ he whispered, ‘and all this is for me? Why hast Thou given me so much? Why hast Thou admitted me to Thy presence, allowed me to stray into Thy world, among Thy treasures, under Thy stars, and to the feet of my luckless, irrational, uncomplaining love, who fills my eyes with perpetual delight?’ (Pasternak 437).

Yuri doesn’t trust that he deserves to have love in his life. He is afraid to trust in the love he has for Lara and the love she has for him. He questions God; he questions his life; his place within it. He is afraid to depend on this love.

Similar to the female heroes of folktales, Yuri has periods of independence that are expressed as creative outbursts of poetry and an exploration of philosophy. It should be noted that these periods are the result of separations from those who love him much like a folktale character. Not only is Yuri a product of separation from his parents, but he also has the challenge of being separated from both his wife and his lover. Rather than pursuing and repairing either relationship, Yuri remains passive and situations control him. Yuri lacks the violent passion of other men in the novel and instead views life through a calm philosophical eye, and finds beauty in the wonder of life through a microscope. As a doctor he is life giving, and during the novel his work focuses on repairing the damage of war and violence brought on by the violence of men.

## Conclusion

Dorothy and Yuri successfully define and find their homes by the end of the texts, however, both are not able to maintain their homes. Their journey towards finding home does help them to define what place within space means. They understand that attachment to others helps in creating place, and that their definitions of home come from these attachments.

The authors attempted to bring to light these literary endeavors despite political shifts in their respective homes. Pasternak expresses the changing definition of home for those living in Russia as the Soviet Union came into being, and ways citizens had to adapt. Baum expresses the ways in which westerners in the United States dreamed of a place that was vibrant and full of life, a big contrast to the dry, vast plains.

Dorothy, as far as her role in the context of *The Wonderful Wizard of Oz*, ends with her return to family. While Baum wrote subsequent stories using the same characters, the characters within *this* text remain suspended. She runs to kiss her Aunt Em and when asked to explain her absence, Dorothy merely states she has just come from Oz and that she is happy to be home again. Her companions, however, decide to stay in Oz because that is their home. Their lives continue separate of Dorothy, just as Lara and Tonia's lives continue beyond their life with Yuri.

The tragedy of *Doctor Zhivago* is that Yuri is not able to hold on to the thing he desires most—the home he found with Lara. Unlike Dorothy, he does not have the ability to click his Silver Shoes together three times and return home, nor does he have the ability to follow Lara when she leaves with Komarovsky. His life is strongly dictated by circumstances beyond his control. He spends the rest of his life in poor health, coping with depression by withdrawing into

his writing. He does have another woman in his life, Marina, but he never experiences the sense of home he felt with Lara. He eventually leaves Marina to spend his last days alone. Why didn't Yuri actively seek Lara out that decade after she leaves with Komarovsky? Why didn't he fight harder for his home, his place in life? While sending Lara away was a self-less act, it became a defeated act when he made no attempt to reconnect with her.

Dorothy, during her journey through Oz, seems to straddle gender lines and becomes a masculine character while still exhibiting nurturing, feminine qualities. She leads her friends through many adventures, yet supports them and nurtures them. Does the freedom to stand on the gender threshold enable Dorothy the freedom to emerge as a strong protagonist? Does her balanced approach allow her to be a heroine while still remaining a little girl?

While these texts were intended for different audiences, they lend themselves well to theories of orphanhood and the search for place within space. As orphans, Dorothy and Yuri had to realize and recognize what home means to them. Since Baum wrote additional volumes of the Wizard of Oz series, following Dorothy's settling into her chosen home and place is possible. With Yuri, however, the story ends tragically, and he ends as he began: alone.

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