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***Essays on
Karolina Pavlova***

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NORTHWESTERN UNIVERSITY PRESS / EVANSTON, ILLINOIS

Karolina Pavlova's *A Twofold Life*

KAROLINA PAVLOVA was at the height of her literary career when *Dvojnaja zhizn'* (*A Twofold Life*) appeared in Moscow in 1848.¹ The earlier publication of the first chapter and of the verse passage from chapter 5 (in 1845 and 1847, respectively) had already drawn readers' attention to this unusual amalgam of poetry and prose. Catriona Kelly describes this work as being "at once lyrical diary, society tale, *Künstlerroman*, and contribution to the debate on women's place in the public and private world."² Pavlova herself referred to *Dvojnaja zhizn'* as a *poëma* and an *ocherk*. The former intentionally anachronistic designation signaled a sympathy with the canons of the Romantic *poëma* even as it underscored a departure from that tradition. The latter designation, sketch—a popular genre of the time endorsed by Bêlinskij himself—suggested orientation toward prose that wedded invention with socially minded objectivity rather than subjective individuality.³ In writing *A Twofold Life* Pavlova draws specifically on the productive tension she perceives between the outmoded Romantic and the burgeoning natural schools. She seeks not merely to bridge these two traditions, but to establish their interdependency. The conjoining of prose and poetry in *A Twofold Life* and the plot generated by the interaction of the material assigned these distinct modes of expression reflect this intent.

An epigraph from Byron and Pavlova's verse "Dedication" is followed by ten chapters, each of which begins in prose and concludes in poetry. The sharp, ironic prose advances a society tale narrative that recounts the attainment of that one goal traditionally afforded the heroine—a husband. The outcome, it would appear, is felicitous: the stratagems laid down by her friend's scheming mother, who is preoccupied only with securing wealth and social standing for her own daughter, leave Cecily von Lindenborn (for so is the heroine called) with the poorer suitor, on whom her own choice had fallen. Yet what might have been the happy ending of a charming comedy of errors is seriously marred. "Choice" can mean but little to a girl whose upbringing has rendered her incapable of reflection and judgment. The narrator underscores Cecily's innocence of what lies beyond the "mod-

est appearance" and "almost feminine shyness" that attracts her to her intended.⁴ Her suitor, Dmitrii Ivachinskij—a mere pawn in the hands of a savvy mother who marvels at his tractability—is drawn to Cecily only after being apprised of the precarious health of a rich aunt and the brother who stands in the way of Cecily's inheritance. (Both are in fact considerably more robust than Dmitrii is led to believe.)

The setting of this narrative is the petty, affected world of high society. Its ballrooms and salons are peopled with shallow hypocrites for whom all genuine values are replaced with an overriding concern with appearances. In it ideals extend no further than *komil'fotnost'* (comme il faut behavior) and *prilichnost'* (propriety).

In the latter part of each chapter Cecily drifts off to sleep, and accounts of the day's vapid activities give way to renderings of her dream state, which are conveyed in verse. The same incisive narrator who penetrates appearances to level harsh criticism at the social world enters Cecily's dream realm to translate her inarticulate visions into poetry. In this inner space, social norms dissolve and Cecily communes with that part of herself that those norms are intended to cut off. In contrast to the markedly artificial, fragmented outer world, Cecily's inner dream world is aligned with nature and characterized by an organic wholeness. Illimitable starry skies and giant, mysteriously rustling trees whose scale points up the triviality of the beau monde are an integral part of Cecily's inner landscape.

In a contemporary review of *A Twofold Life* Konstantin Aksakov noted the distinct domains represented by prose and poetry in the work:

Въ прозѣ разсказывается внѣшняя, свѣтская пустая жизнь, окружающая героиню Романа. Въ стихахъ выражается внутренній голосъ души ея, ея Неосознаваемый, ея Невѣдомый, но всегда сопровождающій эту внѣшность, которая не въ силахъ его подавить.⁵

Related in prose is the superficial, empty society life that surrounds the heroine of the novel. Expressed in verse is the inner voice of her soul, which she neither consciously perceives nor knows, but which always accompanies this superficial world that is powerless to crush it.

Aksakov's distinction between the prosy action of the novel and the poetical stirrings of its heroine is borne out by the text. The generically demarcated oppositions of day and night, of conventional social behavior and true inner being, of waking and of dreaming, of artifice and nature are refracted and replicated in countless images and details throughout the *poëma*.

Given the intensity with which Pavlova distinguishes Cecily's daily routine from her dream life, it is scarcely surprising that critical attention has rested primarily on the incompatibility of these two realms.⁶ Yet the import of *Dvojnaja zhizn'* lies not simply in the opposition of these distinct domains, but in the potentially productive twofoldedness they jointly create.

In the writing of *A Twofold Life* Pavlova demonstrates that both its prose and its poetry are dependent on her own recognition of this duality. This recognition fuels both her social criticism and her representation of Cecily's subliminal sensations. Accordingly it is the interaction of Cecily's prosaic and poetic worlds that generates the true plot of *A Twofold Life*: the development of a heroine who succeeds not merely in effecting nocturnal escapes from the contingencies of her diurnal existence, but in nurturing her inner world in preparation for a conscious supersession of socially imposed restrictions. Cecily's growth is limned by an increasing interplay between her waking and her dream worlds. Each passing chapter marks an advance in the crossover between those separate domains—both cause and effect of Cecily's increased self-awareness and her developing capacity to articulate the inchoate stirring of her inner self.

In an illuminating study of Pavlova's *Quadrille*, Susanne Fusso notes Pavlova's replacement of Romantic stereotypes with a new literary model: "the model of a female character capable of reasoning and reflection."⁷ In *A Twofold Life* Pavlova sets out conditions that prepare the emergence of such a heroine. The challenge Cecily's creator confronts is how to develop a conscious, responsible heroine in the context of a false, restrictive society that systematically destroys the means necessary to this end. Prepared to articulate the heroine's inner urgings and to provide the means for the reintegration of her divided self, stands the poet.

It is significant that Cecily's progress describes also the conditions necessary to the success of the poetic enterprise. If the prose carries forward a society tale narrative and the poetry delineates Cecily's subconscious world, their interaction creates a bildungsroman of a heroine whose development constitutes Pavlova's defense of women and of poetry in the male domain of naturalist prose.

The epigraph of *A Twofold Life* alerts us to the quintessentially poetic project of mediation that lies at the heart of Pavlova's undertaking:

Our life is twofold: Sleep hath its own world,
A boundary between the things misnamed
Death and existence⁸

Byron's project in "The Dream," which opens with these lines, exemplifies vividly the thematic center of *A Twofold Life*: the crossing and re-crossing of the boundaries between the actual and the imaginative worlds. The introductory section of "The Dream" that supplies Pavlova's epigraph refers to the subsequent account of an unsuccessful courtship as the recollection of a dream:

I would recall a vision which I dreamed
Perchance in sleep.⁹

The poem emerges, in other words, after an actual event in Byron's life is first removed to the dream world and thence retrieved as poetry.

In the verse "Dedication" that follows the epigraph, the author-narrator of *A Twofold Life* defines her own role as a poet in terms of mediation. She aligns herself with all women and distinguishes herself from her "mute sisters" only on the strength of her ability to give voice to their inarticulate dreams and unarticulated struggles. Her wish for her *sem'ia bezvêstnaia* (unknown family) is that its members be granted

Въ неволѣ жизни этой тѣсной
Хоть взрывъ мгновенный жизни той. (231)

In the confines of this narrow life
At least a momentary burst of the other life.

A Twofold Life is precisely one such *vzryv mgnovennuij* (momentary burst). Eruptions into the quotidian of the imaginative realm to which the poet has access can alert women to that productive duality on which Pavlova's own creativity depends, thus providing them with a fertile means of self-determination.

The development of the heroine of *A Twofold Life* is dependent precisely on such flashes of insight that urge her to recognize that the social world in which she operates is but a small space carved out of a far larger sphere of existence. Cecily's dark hair, pallor, and sickness distinguish her from the very start as a good candidate for such insight. Her atypicality is underscored by her blond friend Olga, who plays a role analogous to that of her better-known namesake from Pushkin's *Eugene Onegin*. Yet the *obrazovanie* (education) imposed by her mother accomplishes a *preobrazovanie* (transformation) that makes Cecily as unlike her natural self as a tree in a Versailles topiary (260). Cecily's mother, a bulwark of the tyrannical, constricting society Pavlova scathingly criticizes throughout the novel, spares no energy in channeling her daughter's development into the narrow straits of social convention. To this end Cecily's spiritual and imaginative faculties are assiduously curtailed and her human potential trivialized. All of existence is reduced to the notion of propriety:

Цецилія была воспитана въ страхѣ Бога и общества; заповѣди Господни и законы приличія были равновѣсны въ ея понятіяхъ; нарушить, даже мысленно, первыя и послѣдніе казалось ей равно невозможно и невообразимо. (248)

Cecily was brought up in the fear of God and society: the commandments of the Lord and the laws of propriety were equivalent in her view; to violate the former and the latter even mentally seemed to her equally impossible and unimaginable.

Living spirit is replaced with stultifying rules, truth with mean falsehoods:

Вмѣсто духа они имѣ даютъ букву, вмѣсто живаго чувства, мертвое правило, вмѣсто святой истины, нелѣпый обманъ. (271)

In place of spirit they give them the letter, in place of a feeling that is alive, a dead rule, in place of holy truth, absurd deception.

Cecily's singularity falls victim to her mother's efforts:

Цецилія, готовая для высшаго общества, затвердила наизусть всѣ его требованія и уставы, никогда не могла сдѣлать противъ нихъ малѣйшаго прегрѣшенія, незамѣтнѣйшей ошибки, ни въ какомъ случаѣ не могла забыть на минуту, возвысивъ голосъ на полтона, вскочить со стула, увлечься разговоромъ съ мужчиной до того, чтобы бесѣдовать съ нимъ на десять минутъ долѣе, чѣмъ слѣдовало, или взглянуть направо, когда должно было глядѣть налево. И нынѣ она, осьмнадцатилѣтняя, такъ привыкла къ своему умственному корсету, что не чувствовала его на себѣ болѣе шелковаго, который снимала только на ночь. (248–49)

Cecily, prepared for high society, having learned by heart all its demands and rules, could never transgress against them in the slightest, or make even the most imperceptible of errors. Under no circumstances could she forget herself for even a moment and, raising her voice by a half tone, jump up from her chair, or become so carried away in conversation with a man as to talk to him ten minutes longer than she ought, or glance right when she was to look to the left. And now, at eighteen, she had grown so accustomed to her mental corset that she did not feel it any more than the silk one she removed only at night.

The freedom Cecily attains at night, when the stays of her mental corset are loosened with her entry into the dream state, is barred from penetrating her waking hours by the success of her upbringing. The problem is not that her intensive schooling extinguishes Cecily's dream life, but that it impedes the interaction of her dreams with her day-to-day existence.

What, then, are those explosive moments that can pierce Cecily's mental corset to draw her beyond the ironclad social norms in which she operates? It would appear that perhaps eros, that ancient inciter of transgressive behavior, could accomplish this. Yet Pavlova rejects this possibility. She represents Cecily's nascent sexuality not as a means toward liberation or self-awareness but rather as the fulfillment of inescapable destiny and loss of self:

Дочь Евы вкушала запрещенный плодъ: молодая женщинадохнулавольнымъ, ароматнымъ, незаконнымъвоздухомъ, и опьянѣла отъ него. (270–71)

The daughter of Eve was partaking of forbidden fruit: the young woman breathed free, fragrant, unlawful air and was intoxicated by it.

Eros promotes not self-affirmation but the assumption of a role preordained for all women. The wild horseback ride to which Cecily abandons herself and which Heldt calls “the most potent sexual metaphor in the non-dream sections of the novel”¹⁰ is terminated by a male tug at the bridle. This brief, illusory escape is replicated at the level of plot. Even as Cecily gallops at full tilt, glorying in *zhivaia sila* (living strength) and *polusvobodnaia volia* (half-free will; 253), the machinations that culminate in her marriage are set into motion. The force of eros aligns itself with maternal efforts toward Cecily’s complete subjugation through matrimony.

The forces that *can* traverse that seemingly impenetrable boundary between Cecily’s straitened conscious life and her unbounded, subconscious dream world are mentioned in passing already in the opening chapter and elaborated as the work unfolds. They are, in order of appearance, death, nature, and poetry.

As the *poëma* opens, Cecily is introduced not by name but by her desire to learn the identity of a person whose death is a topic of idle chatter. Her twice-repeated question “Who died?” (233) remains unanswered even as the larger underlying question it intends remains inarticulate. That “Who died?” is the closest Cecily can come to asking “What is death?” matters little, for no one in the *comme il faut* salon, where death is trivialized beyond recognition, would be capable of addressing it.

Cecily’s question retires inward and the anonymous dead man becomes a constant participant in her dreams, assuming alternately the guise of mystical beloved, mentor, and genius. This mysterious, sometimes enlightening, sometimes oppressive, and on occasion tedious spokesman of a part of the heroine herself leads Cecily to an expanded inner awareness that erodes those barriers erected by her upbringing. Thus already on the following day, even as her mother boasts of her success in quashing Cecily’s imagination, Cecily confides to a predictably dismissive Olga that she has dreamt of the dead man. Awake she yet retains the sense of something plausible only in a dream: communication with a man whom she had never met and who is now dead. In the subsequent dream poem a promising uncertainty arises:

БЫТЬ МОЖЕТЬ, ТАМЪ ВСЕ БЫЛО ЛОЖНО,
 БЫТЬ МОЖЕТЬ, ЗДѢСЬ ТЫ НАЯВУ. (243)
 Perhaps there everything was false,
 Perhaps here you are real.

Although Cecily cannot yet consciously articulate this uncertainty, her confrontation with death has launched her development.

Nature too prompts connections between her dream world and her waking life. Having completed the ritual of pouring tea at the function described in chapter 1, Cecily walks out onto a balcony that hovers between

the narrow, artificial salon and the expansive natural world. She stands silently contemplating the starry night and rustling trees. In the *svobodnyj prostor dëvstvennoj pustyni* (free expanse of virginal emptiness; 234) suggested by those trees we recognize a metaphor for Cecily’s own inner space and its potential.

In the third chapter, poetry, which has up to now been relegated to dreams, appears in Cecily’s waking hours. A reading at a social event hosted by Cecily’s mother provides Pavlova with a richly exploited opportunity to expound on the obtuseness and hypocrisy of those assembled vis-à-vis poetry. The guests remain predictably unaffected by the reading, even though the poet reads his translation of the renowned *Lied von der Glocke*, in which Schiller sought to make poetry widely accessible without debasing it. Their inability to understand poetry is part and parcel of the pettiness and falsehood exacted by society. Cecily, however, is profoundly moved. The concluding lines of the declaimed translation (although not of Schiller’s original) reinforce that glimpse into immortality she has gained from her confrontation with mortality:

Да учить онъ, что все не вѣчно,
 Что все подлунное пройдетъ. (246)
 May it teach that nothing is eternal,
 That all sublunar things will pass.

Verses and images from the poem continue to reverberate within Cecily and work powerfully to lead her beyond her habitual sphere: “I vsë èto vykhodilo vovsë iz obychnykh predëlov eia myslej” (And all of this went completely beyond the customary bounds of her thoughts; 248). The recitation and her strong involuntary response suggest new possibilities and engender a heretical thought: “mozhet byt’ i ona umëla by tak govorit’ pësneiu” (perhaps she too could talk that way, through song; 249). Cecily drifts off into a dream of boundless lyrical flow with which she merges in unprecedented harmony. Yet within this very dream doubts surface about the utility of poetry and warnings appear of the poet’s difficult lot. These are countered, however, with a reaffirmation of the poet’s indispensable task to plant intimations of another existence in hearers’ hearts:

Но чтобы люди, тайну чужа,
 Ея отвергнуть не могли. (251)
 But so that people, sensing the mystery,
 Would not be able to spurn it.

This accords with the project described in the dedication of *A Twofold Life*. Its success is now demonstrated by Cecily’s reaction to the reading of *The Song of the Bell*. The development of the heroine is concomitantly a defense of poet and poetry.

Once Cecily's inner being quickens and her two separate lives begin to interact, the falsity of her diurnal life becomes increasingly palpable. Far from promoting escapism, Cecily's dream world now intrudes on and clouds the blissful, carefully engineered ignorance of her waking hours. Her daily life comes to be seen as an escape from the truths she recognizes in her sleep.

In Petrovsky Park, where Cecily and her mother next take up residence, *sama priroda dělalas' neestestvenna* (nature itself was made unnatural; 252). Here Pavlova juxtaposes to the affectations and artificiality of the upper classes the common man who, undivorced from nature, faces and finds expression for the realities of existence. The social implications of this theme are only hinted at and remain undeveloped. Cecily is shielded from what would doubtless be highly instructive contact with commoners. (Even servants are absent from this work.) Only a folk song sung by an invisible night watchman penetrates her insular social existence, this in the midst of her delight at having secured Dmitrii's attentions. (She knows nothing of the scheming that has led him to her.) The song tells of a self-sacrificing woman and the perfidy of her beloved. Its melancholy contrasts sharply with Cecily's happiness: its story presages her fate. Cecily's subsequent dream incorporates the material of this song. It reiterates the futility of earthly striving that appears repeatedly in Cecily's dreams only to be denied. Her stern nocturnal genius now instructs her in the woman's lot, which he describes at some length as painful and demanding of stoic self-sacrifice. His account of a woman's fate parallels the events described in the song and at the same time resonates with the characteristics that defined the poet at the end of the preceding chapter. Woman and poet are steadily drawn into proximity. That the woman's role in life engenders specifically those qualities that define the poet counters the notion Cecily had entertained as she drifted off to sleep at the end of chapter 3 on the night of the poetry reading:

Она знала, что есть даже и женщины поэты, но это ей всегда было представляемо какъ самое жалкое, ненормальное состояніе, какъ бѣдственная и опасная болѣзнь. (249)

She knew that there were even women poets, but this was always represented to her as the most pitiful, abnormal condition, like a calamitous, dangerous illness.

Reference to Sappho's suicide (258) suggests the danger inherent in the coincidence of woman and poet projected in this dream and points to the high price exacted of her. Yet Cecily is urged nonetheless to pursue the solitary and essentially poetic path of one who, although misunderstood, persists in the sacred duty she has assumed. The rhetorical question with which this dream passage concludes is applicable equally to women and to poets:

Зачѣмъ Творца велѣнія такъ строги
И немочныхъ зачѣмъ удѣлъ труднѣй! (260)

Why are the commands of the Creator so strict
And the lot of the powerless so much more difficult!

The material of both the folk song and the dream that followed it subsequently reappears in the social world, where—although trivialized according to prevailing custom—it continues to advance Cecily's development. Scraps of gossip about a woman who has just died describe a selfless, silently suffering individual who persevered in what was clearly a misguided love for an undeserving husband. For the gathered company the woman is an object of scorn. For Cecily's mother she represents a didactic opportunity: "Vo vsëkh prostupkakh muzha,—skazala ona strogim golosom,—vinovata zhena" ("In all the missteps of a husband," she said in a stern voice, "the wife is to blame"; 262).

For Cecily, however, an alternative course her own life can take begins to emerge here. Her next dream affords her a vantage point on both the dead woman's crowded funeral feast—a false attempt to shrug off death—and the lonely grave surrounded by trees and fields that mourn her passing. Blending into the sad rustling of the leaves, two voices debate the merit of the path taken by the newly departed. The first voice praises her unwavering faith in an ideal that found no support in the actual world. The second questions the value of futile sacrifice born of self-deception and insists, "Zhizn' luchshe slov, I pravda vyshe lzhi" (Life is better than words and truth is higher than falsehood; 267). In this contest of Romanticism with naturalism the exponent of the Romantic has the last word. The woman in question is redeemed by her faith in an unattainable ideal and her continual striving toward it.¹¹ For Cecily two options are now in place: she can either pursue uncritically her day-to-day life in the society for which her upbringing has prepared her and which she will perpetuate, or she can dedicate herself to a higher ideal that society will disdain, but that will elevate her above its constraints and exempt her from its perpetuation.

Although in the narrative she remains but an unwitting pawn in Olga's mother's schemes, Cecily has developed a great deal since the beginning of the novel. She now enters into direct conversation with her nocturnal mentor and reproaches him for seeking to shatter her simple hopes and dreams. She has, in other words, achieved the capacity to consider at least subconsciously the options her diurnal and her nocturnal states suggest to her. The response of her genius acknowledges this growth and presages the surfacing of this capacity to Cecily's awareness:

И чувствуй, что въ тебѣ есть что-то
Неизъяснимое теперь,
Что выше всякаго разсчета,
И всѣхъ блаженствъ, и всѣхъ потерь. (288)

And feel that there is now something
 Inexplicable in you
 That is above all calculation
 And all bliss and all losses.

Cecily now stands on the threshold of the final step in her maturation—her marriage to Dmitriĭ. The description of Cecily's last night before the wedding emphasizes her shedding of restrictive garments and yet dwells also on her departure from that tranquil bedchamber that has been aligned throughout the work with her inner world. Cecily's subliminal presentiments of her beloved's unworthiness now surface to consciousness in an intense moment of clairvoyance:

Наклонившись немного впередъ, со взоромъ, странно вперяющимся въ сумерки, съ невыразимой грустью на лицѣ, Цецилія, сквозь стѣны и пространство, словно достигала до того буйнаго пира, словно видѣла острый пламень жженки и слушала рѣзкій хохотъ знакомаго голоса. (301)

Leaning slightly forward, staring strangely into the twilight, with inexpressible sadness on her face, Cecily seemed to penetrate walls and space to attain that wild feast, seemed to see the sharp flame of the punch and to listen to the harsh laughter of a familiar voice.

Her last virginal slumber is heavy with death imagery. The parting admonitions of her dream mentor presage an unenviable future to which she is now irrevocably condemned:

Такъ иди жъ по приговору,
 Только вѣрою сильна,
 Не надѣясь на опору,
 Беззащитна и одна. (303)

So go as sentenced,
 Strong only in faith,
 With no hope for support,
 Defenseless and alone.

The following day, when Olga secures a bracelet—the gift of Cecily's husband-to-be—around her wrist, Cecily echoes her mentor's words:

Такъ иди жъ по приговору,
 Беззащитна и одна . . . (304)

So go as sentenced,
 Defenseless and alone

Death imagery also invades the wedding, at which the bride appears *blédna, kak mērtvaia* (pale as a corpse; 305). Yet this is a death that presages a new life, for Cecily's pallor is that of her recently recognized model. The bonds of marriage put her into a situation analogous to that of the deceased woman,

who exemplified lofty, self-sacrificing heroism in the face of an unenviable reality. Cecily has now been prepared to follow her example.

Cecily stands no more chance of making a new man of her future husband than she does of altering the false norms of her society. The quixotic heroism toward which she is being urged is to derive its impetus specifically from the discrepancy between the Dmitriĭ of her imagination and the Dmitriĭ she is about to marry—from the incongruity of the actual and the imaginary worlds out of which poetry springs.

Cecily's development as a heroine is also her development as a potential poet. We cannot say with absolute certainty whether she will continue to depend on her sister Karolina Pavlova for expression or will acquire a voice of her own. It is certain, however, that in the ten chapters and three months of *A Twofold Life* she has made considerable progress toward the latter possibility. She has gained awareness of another sphere of existence beyond her immediate world, has recognized avenues of mediation between those distinct spheres, and has both enabled and responded to their interaction. Rather than to rebel against restrictive conditions, she has learned to find freedom beyond them.

The enterprise is a late Romantic one expressed in specifically female terms. Cecily accomplishes a transformation not of the surrounding world, but of the inner self. In that inner sphere the lilliputian scale and false conditions of the external world may be reprocessed and transfigured to bring about a profound qualitative change. Thus, duplicity becomes productive duality. The petty deceptions of the social world are replaced with a lofty ideal—image not of what is, but of what ought to be. Here the stultifying self-restraint exacted by social norms is translated into heroic stoicism and that exercise of control over raw emotion and inarticulate urges that fosters true self-expression. The *mīr lzhivo-strogij* (world false and strict; 268) of society is superseded by the exquisite discipline of poetry.

Cecily's development is perhaps the strongest defense of poetry *A Twofold Life* offers, for this newly emerging heroine coincides in her essential features with the poet, even as Cecily shares unmistakable traits with Karolina Pavlova herself. The verses that conclude the work reaffirm the proximity of woman and poet indicated in the dedication and elaborated in the work. This is no longer a dream poem but the poetry of the author-narrator, who—as her dedication promised—has translated the events of those two worlds into a text that productively integrates them.¹² *A Twofold Life* culminates with an emphatic reaffirmation of the poetic ideal vested in Cecily's fate, a reaffirmation that flies in the teeth of both the doubts that assail the poet and the external demands imposed on her.

For her own part, the author retains a distinct superiority over the heroine whose course she has charted. As a poet who conveys inner land-

scapes in verse, Pavlova dedicated herself to those unattainable Romantic ideals that elevate her above the day-to-day. At the same time, however, as a prose writer of social criticism she does not relinquish the possibility of effecting a positive change in the surrounding world. In so doing she replaces the sequence of literary movements with their synchrony and projects herself rather than the Cecily von Lindenborn she has created as a paradigm for a new heroine—the woman writer.

Notes

1. Barbara Heldt titles her translation of *Dvojnaja zhizn'* *A Double Life* (Oakland: Barbary Coast Books, 1986). This is an accurate rendering, but because the epigraph Pavlova selects from Byron's poem "The Dream" begins "Our life is twofold" it seems more appropriate to refer to Pavlova's work as *A Twofold Life*.

2. Catriona Kelly, *A History of Russian Women's Writing, 1820–1992* (Oxford: Clarendon Press, 1994), 105.

3. For a recent study of the significance of genre in this work, see Diana Greene, "Gender and Genre in Pavlova's *A Double Life*," *Slavic Review* 54, no. 3 (fall 1995): 563–77 (reprinted in this volume).

4. Karolina Pavlova, *Polnoe sobranie stikhotvorenij*, ed. N. M. Gajdenkov, Biblioteka poëta, Bol'shaia serii, 2nd ed. (Moscow-Leningrad: Sovetskij pisatel', 1964), 235. All subsequent quotations of *Dvojnaja zhizn'* are from this edition and their page numbers will appear in parentheses.

5. Cited in Valerij Briusov, "Predislovie. Materialy dlja biografii K. Pavlovoj," in Karolina Pavlova, *Sobranie sochinenij*, 2 vols., ed. and with an introduction by Valerij Briusov (Moscow: K. F. Nekrasov, 1915), 1:xxxii.

6. Anthony D. Briggs has considered the transitions from prose to poetry in his study "Twofold Life: A Mirror of Karolina Pavlova's Shortcomings and Achievement," *Slavonic and East European Review* 49, no. 114 (January 1971): 1–17. Pavel Gromov has noted social criticism that penetrates Cecily's dreams in his introduction, "Karolina Pavlova," in *Polnoe sobranie stikhotvorenij*, 30. The specific interaction of Cecily's two worlds, however, has, to my knowledge, received no systematic attention.

7. Susanne Fusso, "Pavlova's *Quadrille*: The Feminine Variant of (the End of) Romanticism," p. 124, in this volume.

8. George Gordon, Lord Byron, *Poetical Works* (Oxford: Oxford University Press, 1970), 282.

9. *Ibid.*

10. "Karolina Pavlova: The Woman Poet and the Double Life" in Heldt, *A Double Life*, xviii.

11. Pavlova was an ardent admirer of Goethe and his *Faust*.

12. In *A History of Russian Women's Writing*, Kelly misses the author-narrator's return to center stage and erroneously attributes the concluding verses to Cecily herself (106–7). Kelly is nevertheless correct in noting that Cecily's development parallels Pavlova's own (107).