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### Fet and Pasternak as Nature Poets

It was perhaps Osip Mandelstam who first recognized the affinity between the poetry of Boris Pasternak and Afanasy Fet in his 1923 response to Pasternak's *My Sister Life* (*Сестра моя – жизнь*) in his "Notes on Poetry" («Заметки о поэзии»). Since Mandelstam's article, Fet's influence on Pasternak has been addressed numerous times in scholarship, but rarely has the question of influence constituted a central concern. This paper contributes to scholarship on Fet's poetic legacy in Pasternak's poetics with new analysis of two common loci in their poetry: the garden and the forest.

The garden functions as a point of contact between nature and civilization for both Fet and Pasternak. As such, their treatment of the garden is ambiguous. In the garden both poets encounter fertile ground for aesthetic reflection, but also a place for abstract contemplation. The garden provokes solipsistic questioning just as it provides a mediated escape from the concerns of civilization and society.

The forest stands literally and figuratively as a shadow to Fet and Pasternak's garden reflections. For both poets, the forest threatens the lyric I with disorientation on spiritual, philosophical, and historical planes. Both poets express apprehension in the forest through contrasting images of light and darkness, although the semantic aura they impart to the forest may vary: Pasternak's forest frequently evokes his philosophy of history where Fet's forest reflects metaphysical and spiritual reflection inspired by Schopenhauer. Despite differences in semantics of the garden and the forest, the two poets' associations of garden and sylvan spaces with philosophical themes inscribe Fet and Pasternak into one poetic tradition.

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