

Author's abstract: "In his youth Lawrence thought Tolstoy's 'Anna Karenina' to be the greatest novel in the world. Later he was to repudiate Tolstoy's vision, and in his own novels attempt to correct the older writer's work. His hostile criticism of Tolstoy is a 'misreading' which, in Harold Bloom's terms, was necessary to free Lawrence from artistic anxiety and which enabled his own creative work to emerge. 'The Rainbow' and 'Women in Love' represent an artistic 'clinamen' in relation to 'Anna Karenina.' The latter novel proceeds correctly, up to a certain point, but then should have swerved in precisely the direction that we see the author taking in the former two novels."

Amy Mandelker, CUNY Graduate Center

The following articles will appear in The Supernatural in Slavic and Baltic Literature: Essays in Honor of Victor Terras. Amy Mandelker and Roberta Reeder, eds. Intro. by J. Thomas Shaw. Columbus: Slavica, in press. The following abstracts are from Professor Shaw's Introduction.

Michael Holquist, "The Supernatural as a Social Force in Anna Karenina." Holquist, in a study of Anna Karenina, notes a trend in Western thought recognizing that the modern pressures society exerts on the individual are analogues to the personification of supernatural agents (such as fate) in earlier times: there is a general reassignment of responsibility for the ultimate necessity that controls individual destinies and changes in history, from personalized gods (requiring religion and theology) to impersonal social forces (requiring economics and sociology). Holquist notes that the epigraph to Anna Karenina suggests "supernatural retribution taken from scripture" but he shows in detail how the central events leading up to Anna's suicide are portrayed in terms of social forces.

Gary Jahn, "A Note on the Miracle Motif in the Later Works of Lev Tolstoy." Jahn studies the theme of "miracle motifs" in the later fictional works of Tolstoy designed for the educated reader. In his late stories for the popular audience, Tolstoy makes overt use of the supernatural. However, for his educated peers, he uses symbolically the themes and images of the passion and resurrection of Christ, especially in Master and Man and The Death of Ivan Il'ic, though his theology rejected Christ's bodily resurrection. For Tolstoy, the only resurrection is spiritual. Jahn suggests that in these late stories, Tolstoy the artist in effect rebelled against both Tolstoy the theologian and Tolstoy the aesthetician (of What is Art?).

A panel on "Anna Karenina and European Literature" was presented at the annual AAASS meeting in Boston on Sunday, November 6, 1987. The panel was chaired by Richard Gustafson of Barnard College and Columbia University, and the discussant was Thomas G. Winner, Professor Emeritus of Brown University and Director, Boston University Program in Semiotics. The following abstracts were written by the author's of the papers.

"Rousseau's Emile as a Source for Anna Karenina." Thomas Barran, Brooklyn College.

In Part VIII of Anna Karenina, the resolution of Konstantin Levin's spiritual doubts hinges on his rediscovery of conscience as an innate ethical faculty. Levin's conscience has been working through his feelings rather than his reason, while his intellect pursues a futile search for the meaning of life. The novel comes full circle as Levin learns to heed his internal voices, in contrast to Anna who increasingly tries to silence hers, by denial, then morphine, finally by suicide. In portraying Levin's spiritual resolution in Part VIII, Tolstoy drew on the section of Book IV of Jean-Jacques Rousseau's Emile entitled "The Profession of Faith of a Savoyard Vicar," which Tolstoy esteemed a profound source of moral teachings. In portraying Levin in Part VIII of Anna Karenina, Tolstoy drew on the advice of Rousseau's vicar to abandon far-reaching intellectual searches for God and the meaning of life by turning instead to the inner voice of conscience which has been given to people as an infallible moral guide.

"The Shadow of Anna Karenina." Amy Mandelker, CUNY Graduate Center.

A casual utterance by an unnamed minor character early in Tolstoy's Anna Karenina institutes the comparison of Anna and Vronsky to characters in the Grimm fable of "a man without a shadow." The cliché of being shadowed, and the inaccurate, superficially irrelevant literary reference have passed unnoticed in the critical literature. An exploration of the cumulative effect of shadow imagery throughout the novel and of the symbolic value of the shadow figure is informed by literary tradition and Jung's theory of archetypes. The result of this study reveals that the penumbræ of the shadow figure impinge on the fundamental thematic issues of the novel. The Faustian literary sub-texts concerning a man without a shadow, or, more accurately, a man whose shadow gains separate Mephistophelian autonomy, elaborate the novel's moral concern with sin and redemption. The Jungian interpretation of the mythic shadow figure locates this myth in the human psyche, and refocuses our perception of Anna's ordeal as the struggle for unity.

"Prophecy and Causality in Anna Karenina and The Red and the Black."
Isabelle Naginski, Tufts University and Radcliffe College Bunting
Institute.

This paper examined the presence of a prophetic narrative in Anna Karenina and Le Rouge et le noir as a counterweight to the more common emphasis of critics on the "realism" of the two novels. While few would deny that the fictional worlds of Stendhal and Tolstoy are reliant upon historical events, there has been a tendency to overlook a second component, a second narrative mode based not so much on history as on the prefiguration of certain events. In Le Rouge et le noir an anagram in the early pages of the novel condemns Julien to be executed. In Anna Karenina an early scene prefigures the heroine's suicide. While Stendhal's and Tolstoy's narrators use a similar structure of fatality, their reasons for doing so are different. For the French writer, the prophetic structure encapsulates the idea of the Restoration as an era in which everyone's destiny is fixed. Tolstoy's narrative a crucial, strategic element of the author's moral argument with which he demonstrates the inexorable destruction of a woman who embarks upon the path of adultery.

Hugh McLean sends word that he is editing a volume on Tolstoy called In The Shade of the Giant (California Slavic Studies, vol. 13). Along with a piece by Professor McLean there will be articles by Ruth Rischin, Andrew Wachtel, Irina Gutkin, Joan Grossman, John Weeks, and John Kopper.
