

THE THEORY AND INTERPRETATION OF NARRATIVE SERIES

FRAMING
ANNA KARENINA

*Tolstoy, the Woman Question,
and the Victorian Novel*

Amy Mandelker

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For my son, Nicholas

The prison-house is the world of vision.
Plato, The Republic

The better a person understands the degree to
which they are externally determined (their
substantiality), the closer they come to understanding
and exercising their real freedom.
Mikhail Bakhtin

“What woman, what slave could be to such an extent a
slave as I am in my position?”
Anna Karenina

CONTENTS

<i>List of Illustrations</i>	<i>xi</i>
<i>Preface</i>	<i>xiii</i>
<i>Note on Translation and Transliteration</i>	<i>xv</i>
Introduction: Snakes at Yasnaya Polyana	1
Part I: <i>Passe-Partout</i>: Tolstoy's Image	
1 The Myth of Misogyny: De-Moralizing Tolstoy	15
2 The Judgment of <i>Anna Karenina</i> : Feminist Criticism and the Image of the Heroine	34
3 Beyond the Motivations of Realism: Tolstoy, the Victorian Novel, and Iconic Aesthetics	58
Part II: Frame: Image and the Boundaries of Vision in <i>Anna Karenina</i>	
4 The Execution of Anna Karenina: Heroines Framed and Hung	83
5 A Painted Lady: The Poetics of <i>Ekphrasis</i>	101
Part III: Illuminations: Reading Detail and Design in <i>Anna Karenina</i>	
6 Knife, Book, and Candle: The Resisting Russian Reader	125
7 The Woman with a Shadow: Fables of Demon and Psyche	141
8 Picking a Mushroom and Escaping the Marriage Plot	163

Conclusion: After <i>Anna Karenina</i>	179
<i>Notes</i>	183
<i>Bibliography</i>	211
<i>Index</i>	225

ILLUSTRATIONS

The portico at Yasnaya Polyana	2
Portrait of Leo Nikolaevich Tolstoy, 1901	14
Poster for <i>East Lynne</i>	62
“Anna Visiting Her Son,” 1883	63
Statue of Laocoön in the Vatican Museum	106
“Tolstoy Resting in the Forest,” 1891	124
Mushroom (<i>syroezhka</i>)	164
“Jam-making,” 1932	165

PREFACE

The main sources of inspiration for this book were three seminal studies: Richard Gustafson's *Leo Tolstoy: Resident and Stranger*, Gary Saul Morson's *Hidden in Plain View: Narrative and Creative Potentials in "War and Peace,"* and Mary Ann Caws's *Reading Frames in Modern Fiction*. I had the good fortune to discuss my work with all three and to benefit from their comments, suggestions, and encouragement. Gary Saul Morson read most of the manuscript as it was written and offered extensive constructive criticism. In addition, I had the opportunity to teach a course on the avant-garde with Mary Ann Caws, an experience that transformed my perceptions of painting, frames, the visual, and the interrelationships of art and literature.

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I am grateful to my father, who makes writing books look easy, but who has never allowed me to forget how much hard work is necessary; and to my mother, who was willing to discuss Victorian novels and feminism with me for hours on end. Friends, students, and colleagues too numerous to mention by name have put up with a great deal of obsessive talk about Tolstoy over the years.

Slightly different versions of chapters 5 and 7 were published as articles: "A Painted Lady: The Poetics of *Ekphrasis* in *Anna Karenina*" (*Comparative Literature*, 43 [Winter 1991]: 1–19) and "The Woman with a Shadow: Fables of Demon and Psyche in *Anna Karenina*" (*Novel*, 24 [Fall 1990]: 48–68). A portion of chapter 2 was published as a review article, "Feminist Criticism and *Anna Karenina*," in *Tolstoy Studies Journal* 3 ([1990]: 82–103).

Note on Translation and Transliteration

To accommodate those who do not read Russian, I cite whenever possible from existing translations. It has often been necessary to correct or emend available translations and I have done so, relying on the authoritative texts in the ninety-volume Jubilee Edition of Tolstoy's complete works, *Polnoe sobranie sochinenii*, Iubileinoe izdanie (Moscow: Gosudarstvennoe izdatel'stvo khudozhestvennoi literatury, 1928–58). Direct citations to this edition, indicated as *PSS*, or to any other source in Russian, indicate that the translation is my own.

All citations to *Anna Karenina* are to the translation by Constance Garnett, revised by Leonard J. Kent and Nina Berberova (New York: Modern Library, 1965). References to this translation are indicated by page number alone. References to the Jubilee Edition are to volume and page number.

I have used the Library of Congress system of transliteration from the Russian Cyrillic alphabet, with the exception of common proper or geographical names, which may be given in their more usual, anglicized form (e.g., Kitty instead of Kiti; Moscow instead of Moskva). Exceptions occur when a work is cited that has used a different transliteration system.