THEMATIC STUDY AND COMPARING THE NOVEL AND MOVIE OF ANNA KARENINA BY LEO TOLSTOY

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Arts degree in English

By

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DEPARTMENT OF ENGLISH

SCHOOL OF SCIENCE AND HUMANITIES

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

Accredited with Grade "A" by NAAC

JEPPIAAR NAGAR, RAJIV GANDHI SALAI, CHENNAI - 600 119

SEPTEMBER – 2020

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BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **ROSHINE.B (38010016)** who have done the Project work. She has carried out the project entitled **"THEMATIC STUDY AND COMPARING THE NOVEL AND MOVIE OF ANNA KARENINA BY LEO TOLSTOY"** under my supervision from June 2020 to April 2021.

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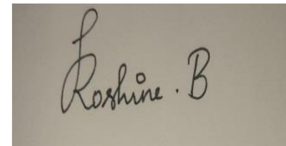
DECLARATION

I **ROSHINE.B** hereby declare that the Project Report entitled **Thematic Study And Comparing The Novel And Movie Of Anna Karenina By Leo Tolstoy** done by me under the guidance of Mr.Senthil Kumar Sivamathiya, is submitted in partial fulfillment of the requirements for the award of Bachelor of Arts degree in **Sathyabama Institute of Science and Technology**.

DATE: 05-04-2021

PLACE: CHENNAI



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ABSTRACT

Anna Karenina was published in serial form from 1873-1877. It created an excellent stir in society? Reports from the time claim that everybody in Russian Society was discussing the book and waiting eagerly for subsequent installment to seem. The critical reaction was mostly positive and, just like the novel itself, passionate. It had been published on the heels of Tolstoy's great opus, War and Peace (1863-1869) and solidified his reputation together with Russia's most vital 19th-century writers. This was quite a feat, as long as his contemporaries included Dostoevsky, Turgenev, Gogol and Lermontov.

Great changes were happening during the mid-1870s in Russia. The serfs had been liberated in 1861. This was a long-overdue economic change in Russian society, but unfortunately it had not been matched with reform . As a result, most former serfs continued to figure on the massive farms as "free" peasants. The "land question," also referred to as the "peasant question," was a serious political issue in Russia at the time of Anna Karenina. Tolstoy weighs in on this issue in many parts of the book, especially Part Three.

At an equivalent time, Russia was slowly and painfully undergoing a process of modernization. Western Europe had already completed many stages of industrialization, and Russia was far behind. Many of the new changes that were happening within Russia were in response to the changes in Europe. Western considered democracy, liberalism, and social change accompanied the technological innovations that were imported throughout the mid-1870s and later 19th century. While many intellectuals and members of society saw this phenomenon during a positive light, others, like Tolstoy, were horrified by the negative aspects of Western "progress"?the rise of the city , the emergence of capitalism, decadent living, and therefore the disconnection of individuals from the land.

Some of Tolstoy's horror was well-placed: not all Western innovations would add Russia. For all of its backwardness, Russia wasn't Europe, and few ideas or technological innovations would change that fact. The scene during which Levin attempts to implement a replacement agricultural theory on his farm and meets with resistance from his peasants, for instance , features a basis actually .

A great deal of the spiritual underpinnings of Anna Karenina, especially Levin's struggle to seek out the Lord, are supported by Tolstoy's own life. One critic has called Anna Karenina a "spiritual autobiography." Tolstoy went through the many spiritual crises in his life and struggled to seek out how to live religiously that fought against the hypocrisy and greed of the Orthodox Church. Though the Church isn't addressed specifically during this novel? Indeed, Tolstoy was excommunicated a couple of years after its publication and was probably being careful to not upset them with any commentary in Anna Karenina? it is significant to believe Tolstoy's own spiritual questions when reading this book.

Although the critical reaction to Anna Karenina was favorable and therefore the public was shaken by the strength of both the story and Tolstoy's prose, Tolstoy himself was dissatisfied with the novel. He called it "scribblings," and had an excellent deal of trouble writing it. He was within the midst of several religious crises and shortly became more curious about publishing didactic pamphlets and directions than he was in writing novels. Indeed, with the exception of the good story The Death of Ivan Ilyich and other novel, Resurrection, he spent the remainder of his life writing didactic material about Christianity, education, and politics.

KEYWORDS: Anna Karenina, Book, Comic, Tolstoy, vronsky

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CHAPTER -1

INTRODUCTION

Russian author Tolstoy wrote the acclaimed novels ‘War and Peace,’ ‘Anna Karenina’ and ‘The Death of Ivan Ilyich,’ and ranks among the world’s top writers. within the 1860s, Russian author Tolstoy wrote his first great novel, War and Peace. In 1873, Tolstoy set to work on the second of his best novels Anna Karenina. He continued to write down fiction throughout the 1880s and 1890s. one of his most successful works was The Death of Ivan Ilyich. On September 9, 1828, writer Tolstoy was born at his family’s estate, Yasnaya Polyana, within the Tula Province of Russia. He was the youngest of 4 boys. When Tolstoy’s mother died in 1830, his father’s cousin took over caring for the kids. When their father, Count Nikolay Tolstoy, died just seven years later, their aunt was appointed their trustee. When the aunt gave up the ghost, Tolstoy and his siblings moved in with a second aunt, in Kazan, Russia.

Although Tolstoy experienced plenty of loss at an early age, he would later idealize his childhood memories in his writing.

Tolstoy received his primary education reception , at the hands of French and German tutors. In 1843, he enrolled in a languages program at the University of Kazan. There, Tolstoy didn't excel as a student. His low grades forced him to transfer to a neater law program. Vulnerable to partying in excess, Tolstoy ultimately left the University of Kazan in 1847, without a degree. He returned to his parents’ estate, where he became a farmer. He attempted to steer the serfs, or farmhands, in their work, but he was too often absent on social visits to Tula and Moscow. His stab at becoming the proper farmer soon proved to be a failure. He did, however, achieve pouring his energies into keeping a journal. The beginning of a lifelong habit which may inspire much of his fiction.

As Tolstoy was flailing on the farm, his older brother, Nikolay, came to travel while on military leave. Nikolay convinced Tolstoy to hitch the military as a junker, south within the Caucasus, where Nikolay himself was stationed. Following his stint as a junker, Tolstoy transferred to Sevastopol in Ukraine in November 1854, where he fought within the Crimean War through August 1855. During quiet periods while Tolstoy was a junker

within the military , he worked on an autobiographical story called Childhood. In it, he wrote his childhood memories. In 1852, Tolstoy submitted the sketch to The Contemporary, the foremost popular journal of the time. The story was eagerly accepted and it became Tolstoy's very first published work. After completing Childhood, Tolstoy started writing about his day-to-day life at the military outpost within the Caucasus.

However, he didn't complete the work, entitled The Cossacks, until 1862, after he had already left the military.

Tolstoy still managed to continue the work of writing while at battle during the Crimean War. During that time, he composed Boyhood (1854), and a sequel to Childhood, the second book in what was to become Tolstoy's autobiographical trilogy. Within the midst of the Crimean War, Tolstoy also expressed his views on the striking contradictions of war through a three-part series, Sevastopol Tales. Within the second Sevastopol Tales book, Tolstoy experimented with a relatively new writing technique: a neighborhood of the story is presented within the type of a soldier's stream of consciousness. Once the Crimean War was ended and Tolstoy left the military, and he returned to Russia.

Back home, the burgeoning author found himself in demand on the St. Petersburg literary scene. Stubborn and arrogant, Tolstoy refused to ally himself with any particular intellectual school of thought. Declaring himself as an anarchist, he made off to Paris in 1857. Once there, he gambled away all of his money and he was forced to return home to Russia. He also managed to publish Youth, the third a neighborhood of his autobiographical trilogy, in 1857.

Back in Russia in 1862, Tolstoy produced the first of a 12 issue-installment of the journal Yasnaya Polyana, marrying a doctor's daughter named Sofya Andreyevna Bers that exact same year.

Residing at Yasnaya Polyana alongside his wife and kids, Tolstoy spent the upper neighborhood of the 1860s toiling over his first great novel, War and Peace. a number of the novel was first published within the Russian Messenger in 1865, under the title "The Year 1805." By 1868, he had released three more chapters and a year later, the novel

was complete. Both critics and thus the general public were buzzing about the novel's historical accounts of the Napoleonic Wars , combined with its thoughtful development of realistic yet fictional characters. The novel also uniquely incorporated and three long essays satirizing the laws of histories. Among the ideas that Tolstoy extols in War and Peace is that the assumption that the quality and meaning of one's life is particularly derived from his day-to-day activities.

Following the success of the War and Peace, in 1873, Tolstoy set to work on the second of his best-known novels, Anna Karenina. Like War and Peace, Anna Karenina fictionalized some biographical events from Tolstoy's life, as was particularly evident within the romance of the characters Kitty and Levin, whose relationship is claimed to resemble Tolstoy's courtship alongside his own wife.

The first sentence of Anna Karenina is the most famous line of the book: "All happy families resemble one another, each unhappy family is unhappy in its own way." Anna Karenina was published in installments from a year 1873 to 1877, to critical and public acclaim. The royalties that Tolstoy earned from the novel contribution to his rapidly growing wealth. Despite the success of Anna Karenina, following the novel's completion, Tolstoy suffered a spiritual crisis and grew depressed.

Struggling to uncover the meaning of life, Tolstoy first visited the Orthodox Church but didn't find the answers he sought there. He came to believe that Christian churches were corrupted and, in lieu of organized religion, developed his own beliefs. He decided to express those beliefs by founding a replacement publication called The Mediator in 1883.As a consequence of espousing his unconventional — and thus controversial — spiritual beliefs, Tolstoy was ousted by the Orthodox Church . He was even watched by the key police. When Tolstoy's new beliefs prompted his desire to supply away his money, his wife strongly objected. The disagreement put a strain on the couple's marriage until Tolstoy begrudgingly agreed to compromise: He conceded to granting his wife the copyrights — and presumably the royalties — to all or any or any of his writing predating 1881. Additionally to his religious tracts, Tolstoy continued to write down fiction throughout the 1880s and 1890s. Among his later works genres were moral tales and realistic fiction. one of his most successful works was the novella The Death of Ivan

Ilyich, written in 1886. In Ivan Ilyich, the foremost character struggles to return to grips alongside his impending death. The title character, Ivan Ilyich, involves the jarring realization that he has wasted his life on trivial matters, but the assumption comes too late.In 1898, Tolstoy wrote Father Sergius, a bit of fiction during which he seems to criticize the beliefs that he developed following his spiritual conversion. The next year, he wrote his third lengthy novel, Resurrection. While the work received some praise, it hardly matched the success and acclaim of his previous novels. Tolstoy's other late works include essays on art, and a satirical play called The Living Corpse that he wrote in 1890, and a novella called Hadji-Murad (written in 1904), in which he was discovered and published after his death.

Over the last 30 years of his life, Tolstoy established himself as an ethical and religious leader. His ideas about nonviolent resistance to evil influenced the likes of social leader Gandhi. Also during his later years, Tolstoy reaped the rewards of international acclaim. Yet he still struggled to reconcile his spiritual beliefs with the tensions they created in his home life. His wife not only disagreed alongside his teachings, but she also disapproved of his disciples, who regularly visited Tolstoy at the family estate. Their troubled marriage took on an air of notoriety within the press. Anxious to flee his wife's growing resentment, in October 1910, Tolstoy, his daughter, Aleksandra, and his physician, Dr. Dushan P. Makovitski, began a pilgrimage. Valuing their privacy, they have traveled to incognito, hoping to dodge the press, to no avail. Unfortunately, the pilgrimage proved that it arduous for the aging novelist. In November 1910, the stationmaster of a railway station in Astapovo, Russia opened his home to Tolstoy, allowing the ailing writer to rest. Tolstoy died very shortly, on November 20, 1910. He was buried at the family estate, Yasnaya Polyana, in Tula Province, where Tolstoy had lost numerous loved ones yet had managed to create such fond and lasting memories of his childhood. Tolstoy was survived by his wife and with their 8 children. (The couple had spawned 13 children altogether, but only 10 had survived past infancy).

To the present day, Tolstoy's novels are considered among the best achievements of literary composition. War and Peace is, in fact, frequently cited because it is the greatest novel ever written. In contemporary academia, Tolstoy remains widely

acknowledged as having possessed a present for describing characters' unconscious motives. He is also championed for his finesse in underscoring the role of people's everyday actions in defining their character and purpose. Anna Karenina Was published in serial form from 1873-1877. It created an excellent stir in society? Reports from the time claim that everybody in Russian Society was discussing the book and waiting eagerly for subsequent installment to seem. The critical reaction was mostly positive and, just like the novel itself, passionate. it had been published on the heels of Tolstoy's great opus, War and Peace (1863-1869) and solidified his reputation together with Russia's most vital 19th-century writers. This was quite a feat, as long as his contemporaries included Dostoevsky, Turgenev, Gogol and Lermontov.

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A number of Tolstoy's horror was well- placed: not all Western innovations would add Russia. For all of its backwardness, Russia wasn't Europe, and few ideas or technological innovations would change that fact. The scene during which Levin attempts to implement a replacement agricultural theory on his farm and meets with resistance

from his peasants, for instance, features a basis actually. An excellent deal of the spiritual underpinnings of Anna Karenina, especially Levin’s struggle to seek out the Lord, is supported by Tolstoy's own life. One critic has called Anna Karenina a “spiritual autobiography.” Tolstoy went through many spiritual crises in his life and struggled to seek out how to live religiously that fought against the hypocrisies and greed of the Orthodox Church. Though the Church isn't addressed specifically during this novel? Indeed, Tolstoy was excommunicated a couple of years after its publication and was probably careful to not upset them with any commentary in Anna Karenina? it's vital to believe Tolstoy’s own spiritual questions when reading this book.

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CHAPTER -2

LITERATURE REVIEW

Shivani Sriragavan (2014) states that Anna Karenina may be a classic novel written about life. Author Tolstoy proves that life is basically tough, and families all have their battles that they need to face. And what a well-written novel it's.

Tolstoy features a way with words, though he's constantly drifting off onto other topics, far away from what the story is basically about at that point. He can explode on three page rants on farming methods, political policies, or philosophical discussions on God. Additionally, Tolstoy brilliantly displays every character, without leaving a detail out.I used to be hooked on Anna Karenina from the very beginning once I realized that Tolstoy was brilliantly portraying characters' thoughts and motivations. Tolstoy's skill isn't just in characterization, though he's the master of that art. His characters, I need to admit, are extraordinarily complex.

Tolstoy allows us access to every of the characters' inner thoughts, which was actually one among my favorite things about his literary genre. As a reader, being given this ability, we will learn tons about each of the characters through their thoughts, their fears, their insecurities, and even their deep dark secrets.

Tolstoy has this amazing talent of having the ability to portray how one can change their mind, or how one's mind does change. He shows how an individual, like Anna Karenina, can become so infatuated with an individual or an area then with the flick of a switch, the good adoration can change.

What may have appeared like an exceptional love can simply disappear during a matter of mere days, even hours.

As I turned the pages and got further into the novel, I could see the parallel plots that Tolstoy was trying to point out to his readers: That life can end up one among two ways, all counting on circumstance, choice, and opportunity. He proved that with making

one decision it can either be our greatest regret or our happiest joy.

His writing evokes passion, and much of it. There have been parts of the book that left me speechless, I felt as if I used to be reading pure feelings: once we realize that Anna is no longer pushing Vronsky away, and later when Levin cares death.

Tolstoy excels within the portrayal of Anna's collapse, Anna's downhill nosedive, the unraveling of her nature under the guilt, paralyzing insecurity and lack of confidence, and therefore the stress the others place on her, also because the pressure she places on herself. Tolstoy shows that despite what everyone believes, getting what you would like doesn't bring contentment. He presents the journey for intimacy and therefore the ways in which love is found and lost. The book sucked me into its story; I could feel for all the characters when everything was rapidly going downhill. This is often a book about life, written by someone who is profoundly besotted with life. Reading it makes me want to measure, albeit life has many downfalls. Tolstoy makes me want to experience it all, and to possess a taste of absolutely everything.

Padmini Jain states that Anna Karenina is the deepest story about social transgression, love, betrayal, duty and youngsters. It’s the tragedy of a married aristocrat and her affair with the affluent Count Vronsky that catapults her into social exile, misery and eventually suicide. The story opens when she arrives within the midst of a family choppy by her brother’s unbridled womanizing’ something that prefigures her own later situation, though she would experience less tolerance by others.

A wealthy and handsome bachelor, Vronsky is keen to marry her if she is going To comply with leave her husband Karenin, a senior government official, but she is susceptible to the pressures of Russian social norms, her insecurities, and Karenin’s Indecision. Vronsky’ love for Anna manages to convince her to offer abreast of her husband and son for him. They, then, attend Italy, in order that they are often together, but they need trouble making friends. Back in Russia, she is shunned, becoming further isolated and anxious, while Vronsky is in a position to pursue his social life. Despite

Vronsky's reassurances, she grows increasingly possessive and paranoid about his imagined infidelity, fearing loss of control. Throughout the book, Tolstoy keeps a dark spot around Vronsky' thoughts, though, and that we never truly get to understand what they were. His treatment of Anna is impeccable, like when Tolstoy describes his actions as 'He stepped down trying to not look long at her, as if she were the sun, yet he saw her just like the sun, even without looking. But then he also seems to be indifferent to everything beyond Anna like when seems to be guilt free about his jilting of Kitty, sister to Dolly and sister-in-law to Anna's brother Stiva Oblonsky, within the beginning. His character portrayal doesn' allow you to judge him as saintly or demonic. A parallel story within the novel is that the Konstantin Levin, a wealthy landowner who wants to marry Princess Kitty. Konstantin has got to propose twice before Kitty accepts. The novel details Konstantin's difficulties and managing his estate, his eventual marriage, and his personal issues, until the birth of his first child. Considering the length of the novel of roughly thousand pages, at no point the novel seems to be dragged. It covers a good range of topics including an evaluation of the feudalism that existed in Russia at the time' politics, not only within the Russian government but also at the extent of the individual characters and families, religion, morality, gender and class.

While reading the book, Tolstoy managed to soak up me so much into the story that I could feel what the characters were feeling but by the top of the book, I used to be slightly disappointed and piping mad, and yet at an equivalent time I loved the method of reading it. If you inquire from me , it's not always about what proportion you wish for the ending of a book, but rather the journey of reading it, and Tolstoy nailed this dichotomy. He features a certain way of weaving words that talk tons within the numbered words he permits them with. 'Respect was invented to hide the empty place where love should be' is one among the endless samples of the fashionable truth he has portrayed. Standard readings of the novel attribute Anna' descent into madness to the loss of her son and to her ostracism by society and Vronsky' inability to assist her. He checked out her as a person looked at a faded flower he had gathered, with difficulty recognizing in it the sweetness that he picked and ruined it. But actually, as Tolstoy unambiguously tells us, things are of her own making. She didn't lose her son; he abandoned him when she left

for Italy with Vronsky after her recovery from the childbed fever that propelled Karenin into his 'blissful spirituality' which successively made him offer Anna a divorce and therefore the custody of their son which she declined. We experience the novel, as we experience our dreams, undisturbed by its illogic. We accept Anna' disintegration hook line and sinker it. Only later, once we analyze the work, does its illogic become apparent. But by then it's too late to reverse Tolstoy' spell

CHAPTER -3

THEMATIC ANALYSIS

The selection of themes/patterns is usually hooked in to the studies query which underscores the interest of the researcher. Thematic Analysis is thus a method which helps perceive and analyse repeated patterns or themes within the data that codes need to be categorized first.

Thematic analysis may be a technique of reading qualitative statistics. It's normally implemented to a hard and fast of texts, like interview transcripts. The researcher closely examines the records to spot common place themes – topics, ideas and designs of meaning that arise repeatedly. There's alternative ways to interact in thematic analysis, but the foremost common shape follows a six-step process:

- Familiarization
- Coding
- Generating themes
- Reviewing themes
- Defining and naming themes
- writing up

Thematic evaluation may be a flexible approach which will be tailored to the functions of your research.

THEME

Theme of the literature may be a main or big idea, which the author is trying to explain in his writing of poem, novel, story, play or drama. Theme is typically universal in nature. It's an idea or any message which is extracted from any literary or literature work of the topic. The theme of the work is explained through the action of the characters or any situation of the story goes… for example: the journey of huckleberry's Finn. The themes are divided into two types one is major theme and minor theme. The main theme of the novels may be an idea which the author always repeats I'm his work. The minor theme is an idea which appears during an author's work briefly and explains the theme briefly under the subject, minor themes are love, friendship etc… Theme of the story is all about what the author mentioned about the plot and what the story is about is named Theme of the literature. Theme is vital because to require a story into another level of excellence, Theme will change the traditional novel into an extraordinary one, it makes the novel better, deeper and more meaningful.

Theme is that the thing which unites all the element of the novel together and makes the novel well executed and realistic way, character and therefore the story are normal and straightforward in novel but the theme of the novel forces the readers to believe their lives, themselves, and that they will believe themselves and views the situations in other cases and compares the story to their life. Theme reflects the lifetime of the people and their hearts.

The novel are often analyzed on various themes, they are:

1. ***Hypocrisy***

This theme is first touched upon with the novel's epigraph: "Vengeance is mine, I shall repay." This epigraph may be a warning to both Russian Society and to the reader that the sole person allowed to gauge is God. The remainder folks, being imperfect, merely make ourselves into hypocrites once we judge somebody else.

Russian Society is filled with hypocrites during this book indeed, the very corruption Of this society is symbolized by the way socialites treat Anna after she elopes with Vronsky. Although most members of Russian Society (men and ladies included) conduct

extra-marital affairs, they activate Anna when it seems that her affair goes deeper than mere carnal desire. Princess Betsy is a superb example of hypocrisy in Russian Society.

2. Jealousy

Anna Karenina portrays the three relationships: Dolly and Oblonsky, Kitty and Levin, and Anna and Vronsky. Altogether three of those relationships, jealousy play a task that affects the success of the connection. Generally, the less jealous a few are, the more successful they're going to be. Dolly is jealous when Oblonsky is unfaithful, but she represses this sense for the great of their children and their home, and that they stick together as a result. Levin and Kitty are jealous of every other initially, but as they grow into themselves and their relationship (and, in Levin’s case, his relationship with God), their jealousy fades and their relationship strengthens. Finally, Anna's relationship with Vronsky is destroyed by her all-consuming jealousy.

3. Faith

Faith is that overriding aspect of Levin’s story. Tortured by existential doubts throughout most of the book, he experiences an epiphany at the top that shows him the rationale for his existence. By learning to possess faith in God, and following His rules, Levin experiences the joyful peace that's faith. Faith also saves his relationship with Kitty, because he learns that he must place his life within the hands of the Lord, and not check out Kitty to be his Savior.

4. Fidelity

Like jealousy, fidelity may be a concern of the three relationships highlighted within the novel. When a young man flirts with Kitty, Levin “already saw himself as a deceived husband, who was needed by his wife and her lover only so as to supply them with the comforts of life and with pleasures.” Meanwhile, Dolly’s trust in Oblonsky is shattered when she learns that he has been unfaithful. And, thanks to double standards of fidelity for men and ladies, Anna is punished the foremost of all for her infidelity.

(Though, it must be said, that Anna also abandoned her husband and son, thereby causing the foremost damage.) The importance of fidelity ‘at least the fidelity of women ‘is underlined throughout the novel.

5. Family

The importance of the family, and of keeping the family intact, is one among the foremost important aspects of Anna Karenina. This includes the relatives as well 'for example, one among the explanations why the Shcherbatskaya daughters are presented because the epitome of virtuous women is that they care not only for their husbands except for their parents and for his or her husbands' families. (Kitty, for instance, gains an excellent deal of Levin's esteem after she cares for his dying brother Nicholas.) And one among Anna's biggest concerns about getting a divorce from Karenin is that she is going to not have access to her beloved son.

6. Adultery

Anna Karenina begins with adultery: Anna's brother, Oblonsky, has had an affair with the family's governess, and his household is in turmoil. This opening scene establishes adultery as a drive throughout the novel. Although adultery certainly has moral and non-secular consequences within the novel, the most causes and effects of acts of unfaithfulness are explored in terms of societal issues. Feelings of social suffocation propel Anna to possess an affair, and characters make decisions supported how they perceive their choices will play call at society.

7. Progress

While Tolstoy was writing Anna Karenina, Russia was experiencing an influx of Western thought, politics, and technology. This was popularly referred to as "progress," and lots of intellectuals within the novel, like Koznyshev, applaud the changes that have gone on in Russia thanks to these Western influences. One among Tolstoy's major projects in Anna Karenina is to question the "improvements" that are happening to Russia thanks to Western "progress." The train, for instance, a logo of evil and death in Anna Karenina, came from the West. Virtually everything Koznyshev says is derided by another, more credible character, like Levin or Dolly. Rather than regarding Western things as progress, Tolstoy champions the Russian land and Russian traditions.

8. Carnal Desire

In Anna Karenina, carnal desire may be a destructive force. Anna and Vronsky don't create but destroy, Anna becomes sterile, Vronsky abandons his career, Karenin is ruined, and Seroyzha loses his mother‹all within the name of carnal desire. This is often a mirrored image of Tolstoy's Christian message.

9. The Land

The Land takes on a spiritual aspect during this book. The scenes of Levin planting together with his peasants are reverent in their sensuality. Throughout the book there are many questions on the land and therefore the people that work it (peasants), all supported real political questions that Russia was asking itself at the time. Levin becomes very concerned with these issues and implements a communal agricultural theory. Tolstoy believes strongly within the primacy of the land to Russian well-being; one among his major concerns about Western progress is that it appeared to specialize in cities and abandon the land. Indeed, only the characters who regularly hook up with the land by either living thereon , as Levin does, or escaping the town often to be within the country, as Dolly does are fully sympathetic characters.

10. The City

Urban centers are hotbeds of corruption and destruction. they're fashionable and seductive, but they cause evil things. Russian Society is centered in St. Petersburg and Moscow; all the new ideas from Europe arrive within the cities first. As if to prove the corruption of those places, Levin always feels uncomfortable in cities, whereas Anna feels out of sorts far away from them.

11. Passion

Passion is distrusted in Anna Karenina because it can lead to destruction, as it does in Anna's case. But Anna's double, Levin is also an extremely passionate individual, and his passion is championed because it leads him to the Lord. In general, passion itself is not a bad force, but it can be easily corrupted and lead to problems.

12. *Physical activity and Movement*

Anna's betrayal of her husband and her affair with Vronsky is the central plotline of Anna Karenina. The connection is marked with a nasty omen from the start: when Anna and Vronsky meet, a railway worker who falls on the train tracks and is killed, foreshadowing both the doomed nature of the connection and Anna's own tragic end. Anna and Vronsky's romance escalates quickly and passionately, but it soon sours. Anna becomes incapable of trusting anyone, especially her lover, and she or he tries to give her control over Vronsky in an increasingly hectic fashion. Anna's husband, Karenin, remains stoic throughout the whole affair, even forgiving Vronsky when Anna is ill during childbirth. Karenin's primary concern is how the connection appears to the public: he doesn't want to seem sort of a foolish cuckold, and he doesn't want to sully the surname. Anna runs off with Vronsky, but she has been disgraced, and she's ostracized by Russian society. Anna and Vronsky attempt to flee the social repercussions of their affair by traveling to Italy and by getting to Vronsky's luxurious country estate, but their relationship falls apart. The more that Anna clings to Vronsky, the more jealous she becomes of him, and therefore the more suffocated he feels. Meanwhile, Dolly decides to remain with Oblonsky, albeit he's been unfaithful, for the sake of keeping their family together. Though adultery is condemned throughout the novel, readers can often see the forces that drive characters to infidelity and may empathize with these choices.

Tolstoy's characters lead vigorous lives in Anna Karenina. Tolstoy himself was famous for his abundant zeal, which he called thumos, the traditional Greek term for "spirit." Tolstoy raised an outsized family, wrote many books on an enormous sort of topics, and was an advocate of physical labor. Tolstoy prizes thumos in both his personal life and in his characters, and therefore the reader is usually asked to forgive many sins if the characters display enough rigorousness. for instance , Oblonsky describes his relationships with contagious energy and an abundance of passion, and readers are charmed by his actions, despite the very fact that they're morally reprehensible.

Many of the crucial moments within the novel happen when characters are in transportation or are engaged in some sort of physical activity. Levin is first introduced

while he's skating, showing him in his physical prime and working at his highest capacity. Vronsky is usually described as having strong teeth, demonstrating his physical prowess. Anna and Vronsky meet at a train, and therefore the ominous movement of the train that kills the railway worker foreshadows Anna's death. Tolstoy was very suspicious of railroads, as he believed that they were an unnatural force causing an excessive amount of industrialization and choking the natural Russian lifestyle. Trains are therefore more than motion: people should carry themselves on horseback or on their own speed, not in these artificial demonic iron machines. Vronsky buys and cares for his beloved racehorse Frou-Frou, but during a race, a riding error causes Frou-Frou to fall, and she or he is seriously wounded. Vronsky's racehorse is symbolic of his relationship with Anna: he believes that he has everything in check, but at one misstep, everything comes crashing down. Levin feels happiest when he's haying on the farm.

Even though Anna Karenina is undeniably long, Tolstoy keeps events moving forward at a fast clip. He captures scenes and events at the psychologically and physically crucial moment, and he typically uses one key detail to trigger an entire world of events. For instance , at the start of the novel, a huge pear becomes a symbolic detail representing Oblonsky's extramarital affairs. Tolstoy uses different perspectives to point out how various characters see the planet, but the novel moves not from thought to tough but from action to action. We all know how characters perceive the planet by what they are doing and the way they act, instead of by pausing the action to linger over interior thought.

13. Marriage

Tolstoy presents portraits of marriage that are astonishing for his or her lack of romance. Although these women are princesses, baronesses and countesses, there are not any fairy-tale endings in Anna Karenina. Instead, marriage is portrayed with all of its faults and problems, from jealousy to lack of passion to abandonment. Tolstoy doesn't advocate the ending of marriage as a social institution at all indeed, he believes it's the glue that holds societies together, but he's realistic about how it works. The sole fully successful marriage in Anna Karenina is between Levin and Kitty, and it only becomes

that way once they understand that a person and a lady occupy separate social roles, which it's necessary for a few to offer one another space.

14. Society

Russian society certainly beats Anna Karenina. The hypocrisies and petty, small-minded beliefs of Society are painstakingly documented from their condemnation of Anna to their crusade to “save” the Slavs at the top of the book. But Tolstoy also offers a tremendous portrayal of Society’s rules and rituals: dinners, balls, parties, horse-riding and croquet games. And social interaction is significant to the health of a relationship: one among the main reasons why Anna is so jealous of Vronsky is because he has the liberty to maneuver in society, whereas she has been cast out from society.

15. Class

During the 1870s, while Tolstoy was writing Anna Karenina, Russia was undergoing an excellent deal of political and societal change. Anna Karenina takes place against the backdrop of liberal reforms introduced by Emperor Alexander II within the 1860s. These reforms included rapid climb of industry, building of railroads, and introduction of government within the sort of the zemstvo, military reforms, and a freer press. Throughout the novel, there's a growing tension between the old, patriarchal aristocracy and therefore the rise of a replacement, freethinking bourgeoisie. There’s an excellent deal of tension within the countryside between modernity and tradition. Levin participates within the zemstvo, where we see many debates unfold between new innovation and established methods.

Emperor Alexander’s reforms are a huge topic of discussion for the characters throughout the novel. Women’s rights fall into particular scrutiny, both by the characters themselves and by the readers as they watch these debates unfold. During Oblonsky’s banquet, for instance, characters vigorously debate the varied nuances and merits of feminism. Traditions are starting to fade and alter, but not without a fight. Dolly and Anna feel suffocated in their marriages and have only a few escape options, demonstrating that feminism has yet to require hold in any kind of practical way, albeit more and more

people could also be starting to embrace some liberal concepts within the abstract. Princess Shcherbatskaya is horrified when Kitty wishes to settle on her husband instead of undergoing an arranged marriage. And it's certainly no coincidence that Anna and Oblonsky suffer very different levels of consequences for his or her separate adulteries.

In Anna Karenina, Tolstoy also exposes what he saw because of the artifice and vanity of 19th century Russian aristocratic society. The urban world is filled with scandal and deception, gossip and rumor. Events within the city are treated on the idea of their societal repercussions. For instance, Anna's adultery is treated primarily as a social sin, not a spiritual one, and its repercussions are weighted within the matrix of how it'll play call at society instead of the private , individual ramifications. The landed aristocracy is decaying, and a new, rich, bourgeois bourgeoisie is taking its place. Tolstoy himself wrote treatises on education and philosophy. After Anna Karenina, he founded utopian communities that supported his anarchist ideas that individuals, instead of bureaucratic agencies, should look out for each other and work for the greater good.

16. Farming and Rural Life

Although Tolstoy grew up in aristocratic society, he became disillusioned by the artifice and pettiness that dominated this world. While Tolstoy was writing Anna Karenina, he was developing his own philosophies of nonviolence and anarchism: he believed that folks, not government bureaucracies, should look out for each other. Throughout his later life, the rich Tolstoy rejected his Russian noble background and wore peasant clothes. Within the discussions of farming and peasant life that form an outsized part of Anna Karenina, Tolstoy the philosophical and political turmoil within the rapidly shifting landscape of 19th century Russia.

Tolstoy devotes long passages of Anna Karenina to descriptions of Levin's farm and therefore the routines of rural life in 19th century Russia. These sections of the novel function a pointy contrast to the urban world that Anna Karenina inhabits. Tolstoy gives many technical details about agricultural practices, depicting farmers' daily customs and describing the social, political, and historical background of farming life. The peasants in Anna Karenina symbolizes the native Russian spirit, and Levin finds great joy when he's

employed together with his hands. However, Levin clashes together with his peasants when he tries to introduce new Western methods of farming: his peasants turn against him, claiming that the old Russian ways are still the simplest.

The rural idyll has been a standard genre since the past, and writers throughout the ages have often favorably compared the simplicity of the country to the artifice of the town . By cultivating the land, farmers contribute to the cycles of the world , working towards a greater good instead of focusing solely on their individual desires. Tolstoy gives numerous rich details about pastoral life because he wants to stress the facility of a connection to nature and dealing with one's hands over the false nature of urban life. Farmers must exert, but they even have to trust the fortunes of nature. However, the pastoral life in Anna Karenina is by no means perfect, and tensions between the agricultural idyll and therefore the forces of the town come to dominate many of the political and philosophical questions throughout the novel.

Farming broadens Levin's perspective and makes him come to understand history, nature, and his culture. Similarly, the presence of numerous lengthy passages about pastoral life in Anna Karenina broaden the scope of the novel, expanding it from a story of adultery to a nationalistic epic of 19th century Russian life. Levin joins the zemstvo, or local council, to argue that reform must happen on a private scale: instead of introducing grand, sweeping, state-funded projects that the peasants may find themselves rejecting, estate owners should make improvements on a private, local basis. The passages about farming throughout Anna Karenina play out the talk between abstract ideas about society and nationhood and tangible, personal good works and improvement. Though Tolstoy has grand plans for structural, sweeping change, he believes that this must be accomplished on a private basis from the bottom up.

17. Compassion and Forgiveness

The Biblical epigraph to Anna Karenina is "Vengeance is mine; I will be able to repay." Despite this mentality of revenge underpinning the novel, forgiveness and vengeance are both core components in how characters approach their various

situations. In Anna Karenina, characters are neither wholly good nor entirely bad. Everyone features a mixture of admirable qualities and shameful flaws, so all individuals get to be understood and treated on their own terms instead of judged and dismissed. Although compassion features a strong Christian underpinning throughout the novel, characters are primarily driven to forgive not by their desire to satisfy an abstract, higher Christian law but by their empathy for others on a private, human level. When Anna has her daughter, Annie, she becomes seriously ill in childbirth. She asks Karenin for compassion as she sobs bitterly, exclaiming that she knows she doesn't deserve his compassion. Karenin forgives her, compelled rationally by his sense of Christian morality but convinced emotionally by the physical presence of Anna’s grief. However, when Anna recovers, she still leaves with Vronsky instead of remaining in her stifling marriage. Though Karenin forgives Anna when she appears to get on her deathbed, his compassion doesn't extend toward granting her the divorce she desires. Ultimately, Karenin accepts Anna’s daughter after Anna commits suicide, thus sealing their relationship in forgiveness instead of bitter enmity for the longer term.

Forgiveness spreads from individual to individual throughout Anna Karenina: characters often come to respect one another by having the ability to know and forgive others. Compassion for an additional person strengthens the connection between Kitty and Levin. Although they need a difficult time initially adapting to marriage and life together on the farm, by caring together for Levin’s sick brother, Nikolai, they are available to develop forgiveness for each other’s flaws also . When Dolly reluctantly decides to forgive Oblonsky, she tells Anna, “If you forgive, forgive completely,” explaining that complete forgiveness leading to a blank slate is the only way her marriage can ultimately heal.

Not only does Tolstoy describe how other characters develop forgiveness for every other throughout the novel, the reader is compelled to feel compassion and empathy for characters themselves, even when these characters have made terrible mistakes or have committed hurtful actions. Tolstoy uses the technique of the inside monologue to explain what’s happening inside the characters’ heads. Readers see the planet directly because

the characters see it. When the reader knows exactly how the characters perceive the planet, they're more inclined to feel sympathy towards and forgive these characters, even when their deeds put them within the wrong. Although Anna's adulterous actions are objectively wrong, for instance, readers empathize together with her decisions because they see the planet through her suffering.

18. Death

Just as Anna believes death is the only thanks to make Vronsky love her again, death seems the sole hope for Tolstoy to redeem his troubled and beloved heroine.

...For Anna, the experience of affection led to death; for Levin, the experience of death has led him to a replacement love of life.

CHAPTER -4

COMPARING THE BOOK AND MOVIE OF ANNA KARENINA

The strategies of selecting and arranging events differ from writer to filmmaker and from one film to another. In fact, every conscientious filmmaker adapting the novel of adultery faces a fundamental choice at the very outset: whether to adapt the myth of adultery to the screen via the novel or to adapt the novel of adultery to the screen via the myth. Such a decision has serious implications for the structure of the adaptation. While the lack of certain obligatory motifs would render the novel of adultery unrecognizable as such, exclusion of some scenes relevant for the novelistic discourse may easily be omitted in the myth's visual recreation. Tracing the fate of the novel's central scenes—their inclusion, distortion, or omission—through its various cinematic representations illustrates this phenomenon. An analysis of the films reveals that certain episodes from the novel are invariably included in most of the visual narratives. These key elements are as follows: Anna and vronsky's acquaintance, the ball, their meeting on her way to St. Petersburg, vronsky's explicit demand for love rather than friendship, the first intercourse, the races, Anna's near-fatal labor vronsky's attempted suicide, Anna's confession to her husband, vronsky's visit to Anna in Karenin's absence, the lovers' escape to Italy, Anna's visit on her son's birthday, Anna's public humiliation, the escalation of tension between Anna and vronsky, Anna's inability to contact vronsky before her death, and her suicide. The ways the scenes are represented and the degree of their adequacy to the original differ, but the very fact of their reappearance on the screen suggests that these motifs compose the skeleton of the Anna-vronsky myth.

Conversely, the episodes' omission in a visual correlate may prove either their irrelevance for this myth or their incompatibility with it.

The outline of the cinematic representations of the crucial moments of Anna's adultery may shed light on the filmmakers' adapting strategies. Despite the limited value of a classification based on the juxtaposition of novelistic and cinematic narratives, it is appropriate for a self-contained analysis of a concrete adaptation. No matter how vilified

the criterion of fidelity has been in recent adaptation studies, the scholar can scarcely disregard it. Exposed in the process of comparison, the textual incongruities between the original and its visual correlates, as well as among adaptations themselves, indicate whether the filmmaker is myth- or novel- oriented. Six salient episodes in the progression of the adultery theme that bolster the novelistic plot constitute the core of my cross-textual investigation: Anna and vronsky's first encounter, the consummation of their affair, the horse race, Anna's labor, Anna's secret visit to her son on his birthday, and Anna's suicide. An analysis of the love letter—an essential component of the Adultery plot—and its dissimilar functions in the novel and its screen versions concludes the comparative chapter of my dissertation.

1. The lovers' first encounter

Setting the stage for Anna and vronsky's first meeting at the Moscow railway station , Tolstoy deliberately precedes it with the outline of a scandal in Stiva and Dolly's household—corollary to his affair together with his children's governess—and of Levin's long-planned proposal of marriage to Kitty, who is already romantically attached to Vronsky. Thus, while Anna is eagerly expected by her brother as a savior of his marriage, Vronskiy involuntarily constitutes an obstacle to Levin and Kitty's future happiness. Denying his readers' access to Anna's perception of Vronsky, Tolstoy narrates the lovers' first encounter partially through Vronsky's eyes. It is not her elegance and beauty , but the tenderness and kindness in Anna's countenance , also as her "subdued animation" and "excess of vitality," that have caught Vronsky's attention (60-61). To a big extent, the ambiguities of Anna's initial appearance, combined with the violent death of a railroad worker, portend the tragic dénouement of their romance.The 1918 version by Márton Garas only fleetingly depicts Anna and vronsky's meeting in a long two-shot sequence, thus diminishing the moment's relevance for the plot. Unlike the Hungarian director, Edmund Goulding and Clarence Brown in their 1927 and 1935 adaptations emphasize the initial encounter as an important marker of the impact Anna's beauty has on Vronsky. Their interpretations result from the filmmakers' common but differently-channeled idealization of Garbo-as-Anna. In Love, she removes her veil only at the inn where the "dashing young officer" Vronsky has brought her. The flame of the

fireside illuminates Anna's unveiled face and its beauty/light, which obliquely extends the sunshine of the match that vronsky did not extinguish earlier which burned him as if it were a spark from a much bigger light. Additionally, in the extravagant scene depicting the Easter service, Anna's face is appropriately illuminated by the candle in her hands, with which she later lights an icon lamp in her son's room. Thus Goulding's mise-en-scène consistently associates her with various manifestations of sunshine , which she not only emanates but even occasionally seems to generate!138 Brown's adaptation, meanwhile, deifies her more through literal elevation than light imagery:

Rising out of the steam at the Moscow railway station , Anna is positioned above a stunned Vronsky standing on the platform and searching up to her as she prepares to descend the train's steps. In line with their elevation of Anna, both Goulding and Brown quickly sketch in "demoting" features for vronsky. As if compensating for his or her minimal attention to the negative consequences of his courtship of Kitty—the only plot evidence of his immoral behavior within the novel139—both films intensify his potential because the hero of a seduction narrative. The first episodes of Brown's film establish Vronsky as a brisk and dashing Russian officer to an extent reiterate Goulding's characterization of Vronskiy as a womanizer before he falls crazy with Anna. His 'barbaric' amusements shown within the film's 'Russian-overture' episodes, his military cap continually tilted to at least one side, and therefore the carnivorous glance with which he examinesAnna intimate Vronsky's promiscuity. However, unlike Grass Vronsky, who maintains his role as a seducer throughout the narrative, both Goulding's and Brown's male protagonists metamorphose into devoted lovers. Julien Duvivier's 1947 Anna Karenina, starring Leigh , retains the American versions' emphasis on Anna's face and reproduces its striking effect on Vronsky. Significantly, however, during this adaptation Anna's visage first appears through the train window. Isolated by the frosty glass surface, the immobility of Leigh's face , unlike Garbo's expressive features, foreshadows the repetitive pattern of the adulteress's tragic end from the very outset. Although intentionally displacing Brown's visual of Garbo's 'divine' descent, British filmmakers inadvertently parallel Leigh's introduction with the concluding shot of Brown's film, which depicts Garbo's photograph during a massive shiny frame. Whereas Brown crowns his

narrative with Anna's still image, Duvivier foregrounds it before the story unfolds. But both images connote an equivalent thing: the turbulence caused by Anna's uncontrollable affair finds itself contained and subordinated within an inviolable, stable framework. It was probably the shortage of intrigue and therefore the visual finality during this opening image that prevented other directors from following Duvivier's interpretation of the lovers' first encounter.Instead, succeeding adaptations restored the mystique of Garbo's divine aura. In fact, Bernard Rose's 1997 version, with Sophie Marceau within the name part , doubly restored the numinous moment, re-introducing both the steam that screens but anticipates Anna's appearance and therefore the veiling—somewhat less impenetrable than in Goulding's film—of her face. Although the fabric. For the rest, however, Marceau's figure rising above the platform and her future lover convincingly finalizes the 1997 version's reliance on the cinematic template created by Garbo. The Russian adaptation by Aleksandr Zarkhi (1967) also highlights the characters' hierarchical disposition in the scene at the train station, but in a different manner. The camera registers Anna and Vronsky's exchange of glances after he has ascended, and she has descended, the platform steps. A high-angle shot of Anna abruptly turning her head back to look up at Vronsky lays bare her vulnerability, foreshadowing her future entrapment in relationship with him. In its graphic explicitness, the presentation of the first encounter simultaneously emphasizes vronsky's dominant position and denotes the tragic dimension of Anna's adultery. Supported by violent musical chords (Rodion Shchedrin), the train station scene sets the tone for Anna's downfall, initiating a visual leitmotif evident in such scenes as those of the lovers' sexual intercourse, Vronsky fall in the race, and Anna's suicide. Additionally, the abrupt montage of the decentralizing point-of-view shots distinguishes these episodes from the rest of the film. Conversely, the 1985 television version by Simon Langton, starring Jacqueline Bisset, highlights the lovers' 'equality,' and positions them on the same level of the platform. The romantic melody accompanying Anna and Vronsky's first meeting, as well as all succeeding key episodes of their affair, merely marks this scene as a starting point of their adultery, and refrains from additional connotations. Similarly, David Blair's television adaptation of 2001, with Helen McCrory in the title role, almost ignores the moment's significance, registering it only in passing. But Blair's use of the bird's-eye view in this scene alludes to the

characters' vulnerability in 'the eyes of God.' Some significance may be attributed to the shot, because it is employed, although inconsistently, in various scenes charting the main stages of Anna's fate. Curiously, Blair's film reiterates Leigh-as-Anna's image shown from behind the window, but the liveliness of McCrory's facial expressions negates the meaning of the 1947 close-up. Thus, dissimilar as they are, recent interpretations of the lovers' first meeting share a tendency to dissociate themselves from the earlier screen versions starring the Divine Garbo. They stage the adultery's starting point in keeping with its novelistic description.

2. Anna and Levin

Despite being the title character, Anna is one among two protagonists within the book. You would possibly be surprised to find out that an honest chunk of "Anna Karenina" isn't even about Anna. Half the book follows the trials of the farmer Konstantin Levin (played by Domhnall Gleeson within the film). Levin's slow courtship of Kitty is a crucial contrast to Anna's torrid romance with Count Vronsky, but his role is expanded within the novel. We follow his life performing on his farm, his experiences in Russian politics, his relationships together with his brothers, his wedding to Kitty and therefore the dramatic birth of their first child.

Anna has the more interesting and scandalous plot though, so naturally she gets more screen time. Levin is usually considered a stand-in for Tolstoy himself, as many of the small print about the character also matches the author. Anna and Levin are only connected through their mutual acquaintances and that they meet just one occasion within the book. Within the film, they briefly travel by one another but otherwise never meet again.

3. Location, Location, Location

Much of the film takes place inside an old, dilapidated theater. Tolstoy's novel took a sensible approach by featuring characters acting consistent with societal norms and discussing real-life events. The film's shift to stage setting allows for a highly stylized interpretation of the book's events that plays up the drama. The change helps to

understand the novel's ideas about characters having to perform their assigned roles publicly and what happens once they fail to try to do so. Also, the film's few scenes set outdoors suggest the liberty that a life living off the land provides that one living within the city doesn’t.

4. Kitty's Transformation

Kitty takes Vronsky's rejection tons harder within the book. Kitty (Alicia Vikander) is understandably hurt after being rejected by Count Vronsky (Aaron Taylor-Johnson), but within the book she becomes so devastated that her family takes her to a spa in Germany so as to recuperate. There she meets a girl named Varenka who inspires Kitty to become a more charitable person. The spa trip gives us more insight into Kitty's character, but it takes tons of the main target faraway from Anna, so it's understandable why it had been nixed.

5. Love and Marriage

Anna and Karenin show a touch more affection within the film. Just a touch. Within the book, Karenin first appears only after Anna met Vronsky. When Anna sees her husband again, she is repulsed by him, and from that time on she has no interest in him in the least. The film implies that their relationship may be a little more complex by suggesting that some feelings of affection still exist between them. Jude Law's sympathetic performance as Karenin ensures that we do not consider him as a villain preventing Anna's happiness. Only after Anna and Vronsky's romance intensifies does Anna push Karenin away.

6. Mother's boy

Anna loves her son, but is indifferent toward her daughter. Within the film, Anna gives birth to Vronsky's daughter Anya, but the kid mostly disappears then. One among the story's major conflicts is the sacrifice Anna makes by abandoning her son to be together with her lover. While the film does illustrate Anna's love for her son, it leaves out Anna's feeling that she doesn't love her second child the maximum amount as her first. Anna already comes across as selfish within the film, so adding that she doesn't love her

kid may need made her seem even less sympathetic.

7. Skipping the intense Stuff

Tolstoy's characters are very informed about societal issues. Throughout the novel, various characters have lengthy discussions about education reform, proper farming, city vs. rural life, the rights of workers, elections, religion and a myriad of other topics. While it does offer a greater insight into the societal values of late 19th century Russia, capturing all of it on film would have slowed things down considerably and brought far away from the steamy romance.

8. All about Anna

After Anna's fateful leap ahead of the train, the book stomps along on for an additional 50 pages. "Anna Karenina" features one among the foremost memorable, tragic endings in literature, but the ultimate section of the book mostly disregards Anna to specialize in Levin's family life and his existential crisis of religion. The film captures a touch of Levin's self-realizations, but it doesn't place nearly the maximum amount of emphasis on him as on Anna's death. Anna's suicidal leap is simply more climactic and exciting than Levin's personal revelation while farming.

"Keira delivers Anna as a damaged woman who isn't very happy." The screenplay is written by Stoppard with the direction provided by Joe Wright. The story revolves around when Anna meets Vronsky who is to marry Kitty but once they two meet the fiery chemistry heats up and therefore the film starts there. This film is structured to heighten reality because the sets are moving and most of the film is filmed during a theatre which was the thought of the director to represent the way the Russian lived their life during those times.

This film has many characters and lots of sets but all of them seem to maneuver during a choreography movement which I loved as I respect the thought the script presented Wright. Keira Knightley is functioning with Wright for the third time and she or he delivers a troubled woman who goes through numerous emotions and feelings that

sometimes I hated what this woman did for lust. Anna's affair is one among the most storylines but in contrast to the difficult triangular relationship of Anna (Knightley), Vronsky (Taylor-Johnson)and Alexi (Law) there's more love filled relationship between Kitty (Vikander) and Levin (Gleeson).

This film is stunning to me how the direction is making a work of art like I have never seen before as such a lot happens within the theatre. Keira Knightley impressed me such a lot with how she has developed her craft since first working with Wright in 2005. This performance is her greatest thus far on behalf of me because the character from start to her uncertain end is simply heartbreaking and that i wonder with people's hate of Keira will they respect how overly dramatic this performance can get. Jude Law plays Alexei with great care different than before because usually he's portrayed as evil but during this adaptation he's a more stable and human man.

9. The consummation of adultery

In tolstoy’s novel, the lovers’ first sexual intercourse is screened by the two lines of ellipses preceding the chapter describing the “after-effects” of Anna and vronsky’s “crime.”There is no mention of even brief gratification from the sexual encounter. Shame, humiliation, and guilt immediately overwhelm Anna, and she abruptly silences Vronsky “with disgust and horror” when he mentions the happiness of the moment.

Vronsky himself is subjected to the stigma of the “murder.” But what usually escapes the readers’ and critics’ attention is that he is accused of murdering “the first period of love,” not Anna. In Tolstoy's words: The body he had deprived of life was their love, the first period of love. There was something frightful and revolting in the recollection of what had been paid for with this terrible price of shame. The shame she felt at her spiritual nakedness communicated itself to him. But in spite of the murderer’s horror of the body of his victim, that body must be cut in pieces and hidden away, and he must make use of what he has obtained by the murder. Then, as the murderer desperately throws himself on the body, as though with passion, and drags it and hacks it, so Vronsky covers her face and shoulders with kisses. Does it mean that Anna and

vronsky's crime is specifically the consummation of the affair, not its prelude? What "spiritual nakedness" stifles Anna, and why? Because there is no unequivocal answer to these questions, readers hurry past these two pages and continue reading, having received only a general impression of Anna and vronsky's shame potent enough to infect the readers themselves. Tolstoy's horror at the sexual drives ruling human existence, frequently manifested in his oeuvre, and his intolerance of sexuality in a mother combine to generate the ambiguous text that defies a straightforward interpretation. Given Tolstoy's striking description of the lovers' confused feelings, this scene cannot be included in the film versions unless its disturbing nuances are controlled. The filmmakers embellish Tolstoy's discouraging version of the triumph of illicit passion, and thus present the climactic moment of the adultery myth purged of the Tolstoyan rhetorical intonation auguring Anna's death. Leaving aside the significant differences between the earlier and later adaptations in the presentation of the lovers' naked bodies, I will attempt to decipher the elusive connotations of the episode. The 1918 adaptation by Garas includes the scene of Anna's fall—or, more precisely, the consummation of her love for Vronsky. In accordance with the visual foreshadowing often used in early cinema, in this version vronsky's disheveled hair and Anna's disordered dress are signals that sexual intercourse has taken place. The lovers' similarly dazed facial expressions and languorous movements attest to a state of bliss rather than shame and horror. Almost kneeling, Vronsky thankfully kisses the hand of his beloved as she lies on the sofa.The lovers' posture conveys physical and emotional satisfaction mixed with the sadness triggered by Anna's realization of her transgression. However, the adulteress's reaction lacks the disgust and despair that Tolstoy attributes to her. The manner in which she unhurriedly straightens her dress, indecisively releases her hand from vronsky's, tenderly runs it over his face, wraps herself in her coat as though bewildered, and finally leaves vronsky, who gestures toward her as she departs, contradicts Tostoi's description of the scene: "She rose quickly and moved away from him. 'Not another word!' she repeated, and with a look of cold despair, strange to him, she left him". Garas's film includes the episode not so much to remain faithful to the novel as to r key components of the adultery/seduction paradigm. Both Goulding's Love (1927) and Brown's Anna Karenina (1935) omit visual representation of Anna and Vronsky's sexual intercourse. Instead, the

films make numerous allusions to its occurrence, yet at the same time prevent possible accusations of “lowering the moral standards" of the viewers by directing their sympathy to “the side of crime, wrong-doing, evil or sin”. These directors employ the rhetoric of sexuality while simultaneously delaying Anna’s sexual fall. The latter function is entrusted to verbal discourse, both in oral/aural and written form. Securely postponed until Italy, the new stage of their relationship is visualized on the bank of a river. The exquisite kiss between Anna lying on the grass, with vronsky leaning against her, confirms their physical intimacy. Although omitted in both of Garbo’s films, the consummation of Anna and Vronsky's affair is presented off-screen as the triumph of romance rather than a mark of Anna’s sinful fall, owing to the romantic filter in both adaptations. Like the American versions, the British film by Duvivier (1947) postpones Anna and Vronsky's sexual encounter until Karenin’s decision to pursue a divorce. Unlike his precursors, Duvivier dares to depict the scene following the lovers’ first intercourse. The episode elegantly emerges from the shots in which Karenin reads his wife’s love letters on the train as a thunderstorm rages outside. The disturbance in nature, on the one hand, externalizes the cuckolded husband’s emotional turmoil, and, on the other hand, substitutes for the off-screen consumption of Anna and Vronsky's passion. In the scene showing the lovers, the camera captures the amorous couple resting in an armchair next to a fireplace, the flames picturesquely illuminating their peaceful figures, in contrast to the storm outside. A romantic melody on the soundtrack communicates the lovers’ shared contentment. As if explicitly challenging her original creator and revealing the filmmakers’ intent to recast his interpretation of the given moment, Anna declares that she is not “ashamed” of what has happened, and that vronsky has “brought her back to life.” While the fire in Duvivier’s film creates a relaxed domestic atmosphere, in the Russian adaptation by Zarkhi (1967), the red flames of hell displace all other colors and devour the scene of Anna’s fall. The prevalent red color may also foreshadow the tragic dénouement of the plot: Anna’s bloody death. This version restores Tolstoy's presentation of the horror that grips Anna and Vronsky. The tragic chords of the music, repeated throughout the film, the dramatic montage of Anna’s and Vronsky's close-ups, the disgust and fear imprinted on the lovers’ faces, Anna’s. By contrast, though Rose’s treatment of the consummation of Anna and Vronsky's affair in his 1997 film adheres to

the original, though the director lavishly decorates the novelistic description. The scene of sexual intercourse is visually prepared by the symbolic ice-breaking of the Neva River, accompanied by Tchaikovsky's lush melody, and preceded by an intimate supper in the exotic interior of an old Russian mansion (terem). Though the scene retains the dramatic impact of the 1967 Russian rendition, the profound shame, horror, and disgust so prominent in Tolstoy's novel have vanished. The next adaptation redirects the episode's emotional charge toward the realm of sexual passion.145 Blair's adaptation of 2001 depicts the consummation scene in equally dramatic strokes, enabled by the technique of the hand-held camera, especially its mobility. However, while Tolstoy dooms his heroine to suffer such enormous guilt that it nullifies all erotic pleasure, Blair allows his Anna to succumb to sexual desire and enjoy it in full measure. The sexual drive forces her to race through the city streets, burst into Vronsky's apartment, and quickly achieve an orgasm as they embrace. The succeeding scene displays Anna and vronsky enjoying a bath together—Blair's "modern" remake of the iconic depiction of the amorous couple sitting together in the armchair or on a sofa. No hint of shame or disgust marks the scene. More naturalistic and adjusted to the visual-sexual rhetoric of the twenty-first century, this adaptation demonstrates the filmmaker's resistance to Tolstoy's unsympathetic treatment of the lovers' physical union. Thus, departing from the original presentation of the consummation of adultery as a shameful experience, film directors likewise forgo the device of foreshadowing, which Tolstoy uses to imply the adulteress's tragic end. Their versions of Anna Karenina conform to the conventional adultery paradigm that focuses on the ecstasy of sexual fulfillment, whereas for Tolstoy. "from the moment she [Anna] makes love outside marriage. she is on the tracks and must end on the tracks" .

10. Love letters

In his list of obligatory figures in the lover's discourse, Roland Barthes includes the amorous letter, characterizing its core trait as "the special dialectic" of the genre, "both blank (encoded) and expressive (charged with longing to signify desire)". The dialectic pinpointed by Barthes transforms the letter into a document that testifies, on the one hand, to the finite nature and vanity of an extramarital affair, and, on the other, to its

occurrence. Once lovers' shared exaltation disappears, the letters become mute. In the concluding chapters of his work, Tolstoy completely demolishes the significance of the written word exchanged between the lovers as a magic bond. Anna and vronsky's written, inadequately interpreted notes—a tellingly reduced form of the lovers' discourse, paralleling their diminished love—cause frustration, despair, and finally lead to suicide. In Tolstoy's novel, Vronsky's letters to Anna merely function as evidence of Anna's adultery, to be used by the deceived husband in court—a scenario that never eventuated. Importantly, owing to her earlier confession to Karenin, the love letters do not reveal Anna's secret. In this regard, they are superfluous, an unnecessary detail in the plot—a fossil of the adultery myth. Although not always devoid of genuine communication, the correspondence between Anna and vronsky is reduced to Anna's summons to vronsky to come to her. Moreover, there is not a single letter among those made accessible to the reader that speaks of love. By not sharing the contents of the love letters with the reader, tolstoy minimizes the romantic aspect of the Anna-Vronsky affair. Whereas the love letters in Flaubert's and Fontane's novels preserve the destructive power of illicit passion, Vronsky's love letters allegedly possess a constructive potential. If used in court, they could have liberated Anna. However, as becomes clear from the comment of the Petersburg lawyer, the love letters, unlike eyewitness testimony of adultery, fail to constitute sufficient grounds for divorce. The draconian requirements of proof of adultery—for instance, the direct confrontation of the witnesses—did not exhaust the backwardness of the Russian Imperial law. Women living separately from their husbands were deprived of the right to the custody of their children. The biological parents had no legal rights to their children if the latter were born in adultery. For instance, Anna and vronsky's daughter legally was Karenin's. More importantly, obtaining a divorce would contradict the customary tragic trajectory of the adultery plot; therefore, Anna declines the idea of divorce when Karenin agrees to it, and at that moment the letters accordingly cease to play a significant role in her affair. Anna's last day, however, seemingly restores the letters' lost potency. To highlight Vronsky's lessened passion and to ensure Anna's tragic end, Tolstoy prevents their letters from being read in time and correctly. Moreover, the messages' "emptiness" and their inability to establish a link between the lovers allow Anna to interpret vronsky's responses as evidence of his infidelity. Vainly attempting to

reach vronsky with her imploring notes and unable to read his impassionate messages adequately, Anna commits suicide. Thus, the lovers' myopia manifests itself in their final letters, and culminates in the adulteress's death. The ambivalence of the love letters in tolstoy's novel—their simultaneous irrelevance as proof of adultery and their function as signs of the male lover's reduced affection—partly accounts for the inconsistency with which the directors introduce them into the films. Sporadically included in the visual narratives, the letters/notes frequently fail to constitute a stable marker of Anna's affair. For instance, the 1967 adaptation by Zarkhi reproduces the original episode in which Karenin looks for Vronsky's letters and later confesses his sufferings to Anna, who for once notices her husband's pain. However, omitted from the rest of the narrative, the love letters seem to catalyze Karenin's feelings rather than lay bare the adultery myths skeleton. Moreover, to avoid obscuring her image as a victim of the moral hypocrisy prevailing in high society, the film refrains from depicting the misunderstanding arising from Anna and vronsky's confused exchange of notes on the day of her suicide.

Conversely, Goulding's silent film of 1927 resorts to the love letter exclusively as a marker of the progressing romance. vronsky's letter expressing his love and demanding Anna's—which never appears in the novel—is projected on the screen precisely in the middle of the film (the eleventh scene out of twenty-two), and thus formally establishes its centrality to the adultery plot. Rose's version of 1997 exposes the love letter's function in a metaphorical manner. While excluding love letters from the narrative, the film introduces a scene in which Anna starts writing, undoubtedly, to Vronsky. This brief episode is preceded by Vronsky's refusal to be friends instead of lovers, and is followed by a depiction of the violent gush of the Neva River from under the winter ice. Thus, a visual cliché denoting the release of passions replaces the traditional cinematic device of displaying or reading the love letter. However, only three adaptations—those by Garas (1918),Duvivier (1947), and Blair (2001)—reaffirm the myth underlying Tolstoy's text by emphasizing the love letters' significance for both the consummation and the termination of adultery. Projecting on the screen either Anna's nervously written note (Blair's version) or vronsky's response, which confirms his postponed arrival (Grass and Duvivier's adaptations), the filmmakers stress the reverse side of a love letter: its inability to link the

lovers once the affair grows stale. Additionally, Garas, Duvivier, and Blair “correct” Tolstoy's insufficient allusion to Anna and Vronsky's letters as their romance blossoms. While the Hungarian director prefaces the scene of Karenin’s search for his wife’s love letters with the depiction of Anna ecstatically reading Vronsky's missive, Duvivier and Blair entrust this function to Karenin and show him reading his rival’s letters on the train to Moscow. These dissimilarities notwithstanding, all three adaptations grant full visibility to the love letters. The insertion of the episodes structured around the amorous epistles and absent from the literary source attests to the filmmakers’ orientation toward the myth rather than the novel. These adaptations redefine a love letter as a mandatory signifier of a secret affair, and sometimes its tactical function.

11. Anna’s labor

In terms of the novel’s development, the episode of Anna’s labor is crucial for several reasons. It marks the last attempt by all involved to escape the triangle: Anna through death, Karenin through forgiveness, and vronsky through suicide. This is the only time in the novel that Anna, Karenin, and Vronsky are so strongly united, both physically (in isolated space) and morally (by the newborn baby, vronsky and Anna’s daughter, whom Karenin almost immediately accepts as his child). All three are distanced from the world’s vanities in the face of birth/death. Karenin reaches such a high spiritual plane in his forgiveness that it completely, if temporarily, changes the relationships and roles in the triangle. His spiritual nobility destroys vronsky, who no longer knows how to behave and, as a result, attempts to commit suicide. “He felt ashamed, humiliated, guilty, and deprived of the possibility of cleansing himself from his degradation. He felt himself knocked quite out of the rut along which he had hitherto trodden so proudly and so lightly In the novel, Anna’s split between the two Alekseis, her embodied halves—who, not accidentally, share the same name—becomes palpable. Anna longs for a reconciliation between Karenin and vronsky, whereby she may regain her inner unity and erase her sin. She confesses to her husband: “But there is another in me as well, and I am afraid of her. She fell in love with that other one...”. In a perverse fashion, the reconciliation scene replays Anna’s earlier dream, in which both men satisfy her sexual desires without animosity to each other. Linked in Anna’s unconscious, the tragic “deathbed” episode

evolves out of the delirious ménage à trios and reinforces the female protagonist's doubling, on which Tolstoy insists throughout the novel. Noticed by the innocent—and therefore particularly perceptive—Kitty at the ball, who senses "something alien, devilish and charming in her," Anna's demon lurks in her alluring appearance, and, as the story unfolds, gradually appropriates her "other self." tolstoy's symbolic system parallels childbirth with liberation from evil and spiritual purification. The scene of birthing is reminiscent of an act of exorcism without a priest. "The end was expected every moment", yet no one calls for a priest for the dying Anna, while, in a similar physical condition, Nikolai Levin receives Communion and Extreme Unction. Does Anna not deserve absolution? Here, the epigraph "Vengeance is mine; I will repay" loses its neutral connotations, on which Eikhenbaum in his book Tolstoy in the Seventies insists. tolstoy's description of Anna's labor contradicts Eikhenbaum's assertion that in his epigraph the writer only meant to emphasize the inevitability of the "bitter" (gor'koe) consequences caused by "evil" The significance of Anna's labor may also be deduced from the fact that tolstoy includes Kitty's labor in the parallel line of Levin's story. As Sydney Schultze demonstrates in her book, The Structure of Anna Karenina, the major contrasts in the novel emerge in the Anna and Levin plot lines, developing as a series of juxtapositions: "Throughout Anna Karenina, Anna and Levin are subjected to the same trials and often the same forces; and the accumulation of prior causes, including their own personalities, determines how each will react in his or her segment". The 1918 adaptation by Garas fully reproduces the literary scene, albeit within the limits of the silent representation of a verbally charged episode. A striking detail of the mise-en-scène compensates visually for the absence of Anna's speech. By placing Anna's bed on a pedestal, the set designer, first, 'stages' the event's significance; second, extracts Anna from her previous existence in a lower stratum; and, third, forces Karenin to ascend (physically and morally) a few steps before forgiving his wife, and, finally, leaves Vronsky on the lower first step. Such a graded positioning, which elevates Karenin above the lovers, prepares viewers for the succeeding intertitles, which display vronsky's open admission of Karenin's moral superiority. This treatment of the episode in which Anna gives birth is particularly eloquent; in keeping with tolstoy's description, it emphasizes the male lover's "baseness"—a major force operating within the seduction/adultery paradigm in Garas's

version of the novel. Unlike their Hungarian precursor, both American adaptations starring Garbo omit a depiction of Anna giving birth to an illegitimate child. Yet the scene's absence in Goulding's film of 1927 can scarcely affect the plausibility of the visual narrative, centered on Garbo's divinity and the story of all-embracing love, which constitutes the film's core. At the same time, the omission of this scene from the 1935 version by Brown, owing to the censorship reinforced by the Production Code of 1934, thwarted the filmmakers' vision in adapting the novel and redirected the initial idea. The producer, David Selznick, realized that the elimination of the episode negated an important aspect of the plot: "This decision was so heart-rending that we were sorely tempted to abandon the whole project". Nevertheless, the film was finished, but with sloppy stitches in its fabric. The necessity of excising the labor scene in a film conceived as a faithful adaptation of the novel not only disrupted the events' succession and resulted in lacunae in the plot, but also triggered an utterly changed motivation for Anna's suicide—vronsky's departure for the war—thus ignoring the logic of both the novel and the myth. Ultimately, the omission of the birth episode in the 1935 version deprived the film of a coherent structure. Yet while conforming to the novelistic order of events, the 1947 and 1997 versions by Duvivier and Rose, respectively, include only the part of the episode in which Anna asks for Karenin's forgiveness and omits Karenin and Vronsky's reconciliation at Anna's "deathbed." Although this reduction strips the episode of its wealth of nuances and allusions, it does not irretrievably alter the narratives, whether novelistic or mythic. Additionally, in both adaptations the baby is born dead, though in the novel she lives and thrives under Karenin's care. While excising the scene from the 1947 film is explicable as a necessary compromise forced by the period's taboos on depicting the birth of a "bastard," avoiding the birth of Anna's daughter in the 1997 version defies rational explanation. The 1967 adaptation by Zarkhi resuscitates the polyvalence of the labor episode. This fidelity, along with excellent acting and camera work (Leonid Kalashnikov), makes the birth/death scene one of the turning points in the film. Sharing Tolstoy's belief that physical suffering entails spiritual purification, the director transforms Anna's giving birth into an existential moment of epiphany and one of the touchstones in her life. An example of psychological elaboration, this scene may have been modeled on that from the 1914 Russian version by Gardin, which was highly praised by the critic Neia

Zorkaia, in her article “Russkaia shkola ekranizatsii” (The Russian School of Cinematic Adaptation 116). In the two-installment 2001 adaptation by Blair, the episode’s relevance within the novelistic structure is highlighted by its key position at the end of the first and the opening of the second part. Visually, the scene’s impact is dramatized through intercutting close-ups of the adulteress, her husband, and her lover in a fast-paced montage. Whereas the silent Hungarian film of 1918 realizes its narration through the mise-en-scène, the twenty-first century narrative centers on the three characters’ faces, appropriately set off from the decor. Fundamentally deviating from the novel and its celluloid versions, the 1985 film by Langton employs the scene of Anna in labor to emphasize a final confrontation between husband and wife. A fighting Anna replaces the repentant wife, creating a romantic scenario that the “elevated” husband would complicate by deflating the lovers’ triumph and delaying the adultery myth’s denouement. Thus, this adaptation totally reverses the original meaning of the scene: Anna resentfully declares to Karenina that she loves Vronsky and will not die, despite Karenin’s wishing her to do so. Although this substantial modification alters the significance of the scene in the novel’s plot, it does not prevent the adultery myth as such from being established along simplified lines.

12. The horse race

Included in all celluloid versions of Anna Karenina, the races episode encapsulates meanings essential to Tolstoy's modification of the adultery myth. The steeplechase marks an important stage in the development of the love triangle. Anna, as a result of her emotional outburst in Karenin’s presence triggered by Vronsky's fall at the race’s final stage, proclaims her affair during their ride home. Within the adultery myth/novel paradigm, such a discovery would lead to the lovers’ demise or punishment, yet Tolstoy avoids this resolution, instead extending the characters’ “peaceful coexistence”: Karenin moves to Moscow, while Anna and Vronsky remain in St. Petersburg. Thus, instead of advancing the adultery plot, the scene at the races retards the novel’s dénouement. What is the reason for slowing down the narrative? Unlike any other in the novel, this event is told twice, from the participants’ and the spectators’ points of view, and spreads over six chapters and even reemerges eighteen chapters later in Karenin’s internal

monologue scrutinizing the consequences of Anna’s confession. The juxtaposition of the two versions betrays its significance. The first description of the races, while Privileging Vronsky and his mare Frou-Frou, foregrounds the horses and their riders; however, its succeeding description highlights the audience in the stands, with the emphasis on Anna’s and Karenin’s reactions. A wholly absorbed observer following her lover’s actions, Anna becomes subjected to Karenin’s intent. In the capacity of “the observed,” Anna and the mare mirror one another; as Anna watches Vronsky's unsuccessful attempt to control Frou-Frou’s movements, her husband witnesses her failure to control her emotions in public. At the same time, an earlier scene transforms this parallel into an all-embracing metaphor: Karenin replies to an ironic question as to whether he is racing that day, that his race is more difficult—the image paralleling the happenings on the racetrack and the spectators’ own lives.In the context of female adultery, the perception of a horse race as a metaphor for life acquires sexually predetermined connotations. A reference to a long-honored tradition of opposing horse and rider as passion and reason may shed additional light on the racetrack scene in Anna Karenina. Especially revealing would be the sixteenth-century painting Virtue Restraining Vice by Paolo Veronese, which depicts a man reining in a bridled woman. The painter not only registers the role distribution between vice and virtue, but also denotes it in gendered terms. In line with this symbolism, it is scarcely far-fetched to interpret Tolstoy riders as tamers of unbridled female sexuality, especially since the connection is emphasized by the fact that the losers, vronsky and Kuzovlev, are riding mares, whereas a stallion earns victory for his rider, Makhotin. Unwilling to allow their mares to control the race and simultaneously unable to harmonize with their movements, the officers destroy them. Whether tolstoy accentuates the disastrous consequences of male over-confidence and female unrestrained sexuality or the biological incompatibility of the sexes, the horse race is one of his numerous attempts in the novel to approach the question of women’s rights, openly discussed only once, at the dinner table in Stiva and Dolly’s house. However, the allegorical meaning of the race is usually ascribed only to its tragic finale foreshadowing Anna’s death. And Tolstoy's writing encourages this reading of the episode. For instance, the adjective “enchanting” (prelestni), so frequently used to describe Anna, also characterizes Frou-Frou’s last glance at her master, and as the mare “thrashes' ' (bitsia)

like a fish in her death agony, Anna “thrashes' ' like a trapped bird in her uncertainty over vronsky’s fate. Moreover, vronsky’s and Frou-Frou’s positions are strikingly reminiscent of the specific disposition of vronsky’s and Anna’s bodies after their first sexual intercourse—in both situations Vronskiy is portrayed as a murderer. Boris Eikhenbaum notes that this parallel was even more conspicuous in the novel’s draft, owing to the phonetic similarity between the first name of vronsky’s lover, Tatiana, and his mare’s name, Tiny (in English), or Tania (in Russian) No matter how symbolic the racetrack scene in the novel, filmmakers refrain from spotlighting the link between the two objects of vronsky’s ardor, confining themselves to the challenge of capturing either the horses’ movements or Anna’s collapse. The only exception is the 1967 film by Zarkhi, which takes Tolstoyan allegory to its visual extreme. The director parallels Anna’s destiny with that of the mare by rapidly alternating their close-ups. The last low-angle shot of Vronsky, above the helplessly lying injured mare and against an innocently blue sky as he threatens Frou-Frou with a whip, cements this equation. Both Ann and Frou-Frou are mastered by vronsky, both are watched with excitement by the public, and both are broken by the end of the “race” because of a wrong move by vronsky that culminates in death. The strong emphasis on the connection between Anna’s and Frou-Frou’s fates stems from the major precept of this adaptation to insistently underscore the tragic nature of Anna’s affair and her awareness of her future death. By contrast, the 1927 version by Goulding, setting the stage for its unique and wholly unexpected ending—Anna, vronsky, and Serezha happily reunite after Karenin’s death—far from showing the mare’s death, permits her to rise after her fall. The long shots of the racetrack and stands are intercut with the shots celebrating Garbo-as-Anna.Goulding’s silent adaptation structures its visual spaces around such close-ups and extensively combines them with the medium close-ups and medium shots appropriate for reflecting the protagonist’s emotions through her body. The close-ups allow a better view of Garbo wringing her clasped hands, of her convulsing body, or her heaving bosom at crucial moments of excitement . Anna’s anxiety and infinite despair in this sequence as portrayed by Garbo are striking when compared not only to later adaptations, but also to the 1918 silent version by Garas. The Hungarian director uses this event to showcase his camera’s capabilities and to lay bare the rupture between the spouses, with Anna blissfully following her lover’s performance

and Karenin angrily dragging her from the stands. Karenin is displeased not so much by her agitation, absent from the scene, as by her loving attention to an off-screen vronsky. By transforming into a sinister cuckolded husband, Karenin helps to narrate Tolstoy's novel in accord with the adultery/seduction template. Thus, Iren Varsányi's "calm" acting as opposed to Garbo's strenuous performance prevents one from construing Garbo's emotionalism as a requirement of silent cinema. However strange it may sound for an adaptation that deviates from, rather than follows, a literary source, the 1927 film adequately, although probably even without its creator's awareness—reproduces on screen Tolstoy's comparison of Anna to a trapped bird. Conforming to the original and correcting "inconsistencies" in its predecessor, the 1935 adaptation by Brown modifies the 1927 version of the race. A comparison of the identical shots in the sequence depicting Anna nervously watching the contest and Karenin observing his wife's reaction illuminates the alteration in Garbo's acting style as well as the dissimilar distances between the camera and the subjects within the frame. While the 1927 adaptation selects the medium shot to recreate Anna's anxiety by framing Garbo's "speaking" body from the hips up, the 1935 adaptation privileges the close-up to mirror Anna's excitement by recording the instant alterations in Garbo's facial expression. However, with or without bodily support, both films present Garbo's face as a portal to Tolstoy's heroine. The 1947 version by Duvivier suggests the most fascinating interpretation of the race's episode: except for the establishing shot, the whole scene is shown through the audience's reaction. As soon as the camera zooms in on Anna, the viewers cannot see the track and have to rely on the spectators as they avidly follow the off-screen racers. (Dis) locating the racetrack between the two groups of viewers in the dark space between the screen and the seats in the cinema theater, the filmmakers conflate the imaginary and non-imaginary realms and thus bring to the surface the allegory of life as a race and the race as life. Also, by deemphasizing the symbolic connotations of the mare's death, Duvivier's film, like Grass, foregrounds the Anna- Karenin conflict in accord with the film's emphasis on marriage rather than forbidden love as a source of meaning. Conversely, the 2001 adaptation by Blair champions the passionate and uncontrollable aspect of Anna and vronsky's affair, thus modifying the original episode and infusing it with signs that indicate the inseparability of Anna and her lover—the effect of Egyptian opium (love

potion) smoked at the ball revealing itself. The close-ups of Vronsky and Anna exchanging looks eliminate the distance between riders and spectators, thus replacing the event's spatial plausibility with the mythic notion of romantic love. While tolstoy separates vronsky from Anna in his first description of the races—Frou-Frou is the object of vronsky's passion here—Blair keeps both lovers in focus and disregards those elements of tolstoy's symbolism that he deems irrelevant to his (Blair's) interpretation of illicit love. The sweeping power of Anna's ardor likewise accelerates her "love" proclamation, leaving a puzzled Karenin at the races and seemingly liberating her—and vronsky—from the superfluous obstacle that is her husband. Following the 1918, 1927 and 1947 films, Blair's adaptation sidelines the fatality of Vronsky's race, to celebrate a "love that is stronger than death." Bernard Rose's film (1997) could hardly differ more from Blair's version in its treatment of this sequence. Rose not only employs a slow-motion effect in the depiction of Frou-Frou's murder, but also brands vronsky as a killer by having him shoot his mare, unlike in the novel and its other celluloid versions. The connection between Anna and Frou-Frou becomes emphasized as the sound of the shot reverberates in Anna's body: she winces. While Blair's interpretation of the races' end echoes the tragic intonations of the 1967 rendition, his fascination with the racing horses, filmed from various angles, resembles the first adaptations' desire to showcase the camera's ability to reproduce moving objects on screen. In conclusion, as if attempting to broaden the symbolic polyvalence of Tolstoy's imagery, the directors invent scenes absent from the literary source. While the 1985 version by Langton and the 2001 adaptation resort to horseback riding as a means of romanticizing vronsky's courtship of Anna, the 1927 film adds an episode of a wolf hunt that allows the future lovers to escape the crowd and to confess their shared fascination with equestrian pleasures.

13. Anna's visit to her son

Although reproduced in all screen adaptations of the novel, Anna's clandestine visit to the Karenins' home on the morning of her son's birthday soon after her return from Italy with Vronsky scarcely advances the trajectory of Anna's adultery. It seems that the episode's melodramatic excess has ensured its solid place in the collective memory of the Anna Karenina plot and explains the scene's constant reappearance on the screen. While a sentimental encounter between the long-separated mother and son allows

viewers to penetrate Anna's predicament as an adulteress and mother—the first stage in manipulating the audience's emotions—her ensuing expulsion from the Karenin house consolidates the viewers' emotional convergence with a suffering heroine. Nevertheless, the two peak moments of the scene are presented dissimilarly in various adaptations of the novel. Unlike its cinematic counterparts, the literary text employs Anna's visit as an index of her failure/death as a mother and subsequently as a member of a family-structured society. The episode signals the irreversibility of Anna's demise. After her elopement to Italy, not only does Karenin present Serezha with her death as a fait accompli, but also her incorporeal image is transferred to the illusory reality of the boy's imagination: "When the candle had been taken away he heard and felt his mother. She stood above him and caressed him with a loving look". Tolstoi leads Anna through the hell of being buried alive, allowing her to resist this 'death,' but only to realize the futility of her own attempts. In the morning, she visits Serezha to "destroy that monstrous falsehood with which they [Karenin and his soul mate, Lidiia Ivanovna] surrounded the unfortunate child", and, in the evening, she appears at the opera house, to at least regain her status as a social being in response to the loss of her son. Underscoring the death of Anna the mother, Tolstoi immediately shifts his narration to what could have become the refuge for a parent deprived of a child—another child, Annie. Saturating the baby girl's description with the diminutive suffixes that convey endearment, Tolstoi introduces the mother's thoughts, which reveal a striking indifference to her daughter's charms: She [Anna] took her [Annie] in her arms, dandled her, and kissed her fresh cheek and bare elbows; but, at the sight of this child, she realized still more clearly that what she felt for her could not even be called love in comparison with her feeling for Seryozha. Everything about this baby was sweet, but for some reason she did not grip the heart. As is evident from this passage, Tolstoi definitively extinguished the maternal glow enveloping Anna's appearance at the beginning of the novel, before her spirit succumbed to her sexuality.Reluctant to "soil" Anna's persona and intent on strengthening her emploi as a suffering Adulteress, screen adaptations omit "distracting" nuances and focus either on her maternal love or on Karenin's cruelty in separating the mother from her beloved son. While the former frequently necessitates the elimination (the 1927, 1935, 1947, and 1997 films) or obliteration of the Anna- Annie story line (the 1967 and 2001 versions), the latter

requires cinematic effort to compensate for Tolstoi's unwillingness to condemn the cuckolded husband in this particular episode. Altering the meaning of the original scene, adapters counterbalance "the Old Testament and the New Testament methods of confronting adultery" that define the dynamic of Anna Karenina thus combining the strictness of the law with empathy for its violator. Films transform a brief mention of the husband's silent appearance—"Karenin was advancing toward her. When he saw her, he stopped and bowed his head... She [Anna] swiftly let down her veil and with quickened steps almost ran out of the room" —into a graphically arresting scene of the banishment of a fallen woman from the Garden of Eden, with her husband as the embodiment of an ultimate Law. And this thunderous finale of Anna's visit gradually displaces the focus from Anna and Serezha onto Karenin, thus revealing that in some instances interaction among film adaptations occurs independently of the literary "source" text and entails the recurrence of motifs absent from the novel. The only film that shows Anna's forbidden encounter with Serezha in harmony with the original, although constrained by what was accessible to early cinema, is the 1918 version by Garas. The birthday scene here is succeeded by the sequence depicting Dolly's visit to Anna and emphasizing how quickly Anna's joy at her daughter yields to her "voiced" complaints about Vronskii's coolness. However, this laudatory decision to spotlight Anna's emotional priorities may result not so much from the film's adherence to Tolstoi's novel as from the seduction template that structures the Anna-Vronskii storyline, according to which the final despair of a seduced and deserted woman corresponds to the immensity of her sacrifice. Later adaptations of Anna Karenina avoid Anna's conflicted feelings for her children; instead, they contrast a sensitive mother to a merciless father. Undeniably, Garbo's films are responsible for such a shift. While her sympathetic portrayal of an adulteress-mother tinged with divinity cements a screen interpretation of Anna as a selfless mother, her husband's aggressive behavior in the scene of the visit validates her superiority. To emphasize the spiritual and physical inseparability of mother and son, Goulding's Love deviates from the novel and adds such moments as Anna obliviously playing with her son, stroking his semi-nude body during his morning toilet, and checking his loose tooth. Although not reiterating these moments in her 1935 performance, Garbo emulates the encounter's sensuality, especially palpable in a medium close- up showing from the back a luxuriating Anna

sitting on the floor and conversing with her son, with her head on Serezha's knees while he is still in bed. At the same time, this version by Brown tends to exaggerate Karenin's role in Anna's retreat. The graphic disposition of the characters—the immobile figure of Karenin at the top of the staircase towering over a humbled, despondently descending Anna—is strengthened by his thundering voice barring her from the house. Borrowing Brown's rendition of Anna's retreat, Duvivier in his 1947 adaptation nonetheless revises it. In both films, the staircase central to her ostracism acts as a sign of separation between Anna and Karenin. While in Brown's adaptation Karenin shouts at the departing Anna from the head of the stairs, in Duvivier's film he waits for her downstairs. This a different, less threatening placement is an attempt to attenuate Karenin's nastiness stemming from the film's reconceptualization of him as a complex, rather than an unequivocally negative, character. At the same time, Duvivier shifts the emphasis from the mother delighting in her son to the wife confronting a husband adamant in his refusal to grant her a divorce. A brief conversation between a weeping Anna and an awakening Serezha seems more like a prelude to his parents' argument than a full-fledged scene unveiling the scope of the adulteress-mother's misfortune. Not only the length of the two parts of the episode—the shot depicting Anna and her husband is twice as long as that of Anna with her son—but also their staging reveals the incongruity between the two moments. The compressed medium close-ups of Anna leaning against Serezha lying in bed in contrast with the spacious long shots that embrace Anna's exit from the room upstairs, to slowly descend the huge staircase—a pivotal element of the mise en scène—and approach Karenin in the hall. The static camera, which is aligned with Karenin's (and implied audience's) view, impartially registers the movements of Anna's full-length. The solemnity of Anna's dignified descent and her subsequent expulsion from a family "paradise" graphically overshadows her meeting with her son. Unlike his precursor, Zarkhi, in his 1967 adaptation, shifts the emphasis back to the mother-son encounter. In tune with Tolstoi's interpretation of Anna's visit, this scene is constructed from Anna's point of view, in which Karenin's appearance simply puts a halt to her interaction with her son rather than symbolizing her forceful removal from Karenin household. Not accidentally, Anna's excitement and absorption are communicated through her playful spinning with Serezha, which evokes her waltzing with Vronskii at the Moscow ball—a

dance that initiated her love affair. Moreover, the Russian filmmakers selected a much younger boy to play Anna's son, as if responding to Anna's expectations: "During the time they had been parted and under the influence of that gush of love she had felt for him of late she had always imagined him as a little fellow of four, the age when she had loved him best". The addition of Serezha desperately running after his mother through the enfilade, instead of Anna hurriedly leaving the house after Karenin's verbal explosion (as presented in earlier adaptations) likewise attests to the prevalence of Anna's perspective, privileging her son over her husband. Finally, the 1997 and 2001 adaptations, by Rose and Blair, respectively, substantially reduce the significance of Anna's visit on Serezha's birthday. Presented as a fleeting homage to the tradition of cinematic adaptations of Anna Karenina, this episode simply sets the stage for irrevocable alterations in Anna's demeanor. For instance, in his rapid montage of Anna storming down the stairs and her shaking hand reaching for the opium, Rose overtly links Anna's humiliation at being expelled from the house with her drug abuse—a major reason for her suicide in the 1997 interpretation. Blair, in his turn, relies on an unsteady camera abruptly changing the distances between objects while registering Anna's brief encounter with Serezha and her horror when she collides with Karenin. The chaotic succession of shots exposes Anna's instability and prepares the ground for a rapid deterioration in her condition and subsequent inability to communicate adequately with Vronskii, resulting in her tragic death. Thus, by favoring the myth of a love that is stronger than life rather than following the maternal focus of The novel, the 1997 and 2001 films fail to represent Anna's secret encounter with her son as a key episode in their narrative structures.

CHAPTER-5

NOVEL AS COMICS: ANNA KARENINA BY Tolstoy (2000)

Within the ample corpus of visual adaptations of Tolstoy's novel, Katia Metelitsa's magazine Anna Karenina by Tolstoy published in 2000 by the "World of the New Russians'' is exclusive. First and most obviously, its magazine format distinguishes it from the screen adaptations, reactivating the high-culture/low-culture tension that originally characterized the relation between nascent cinema and venerable literature but has been gradually erased by the growing prestige of film. Second, it's blatantly postmodernist, full of allusions to modern cinema and tv (e.g., cult films like Quentin Tarantino's Pulp Fiction [1994], Danny Boyle's Trainspotting (1996), James Cameron's Titanic [1997], the TV cartoon The Simpsons, and the Russian talk-show Ia sama [By Myself]), to computer game (e.g., the scene of the race is depicted as a computer game), and to the lyrics of such musical idols as Beatles, Rolling Stones, Kino, and Nirvana. during this context, whatever traits the comic does share with film versions combat significantly different values.

Third, its post-Soviet identity is likewise aggressively evident in its insistent representation of the nation's new capitalist reality: Western cars, chic interiors, designer clothes, credit cards, and cell phones. Less blatant but most provocative/subversive of all is that the subtext of Metelitsa's transposition of Tolstoi's novel, sacrosanct in Russian and Sovietlogocentric culture, to the previously banned "frivolous" genre of comics—namely, a legitimization of the New Russians' identity vis-à-vis not only traditional Russian but also Sovietculture.On the one hand, Anna Karenina by Tolstoy popularizes through radical, irreverent revision one among the cornerstones of what's traditionally perceived as "true" Russian Culture, and, on the opposite , it elevates and legitimizes the sole quasi-class to possess emerged in post-Soviet reality. And during this demystification of a canonized text, the New Russians gain more visibility and stature. The double function and straddling of genres bring a potentially subversive originality. Not only does the magazine deploy the characters and imagery from the film Pulp Fiction (e.gThe ``foot massage" discussion reanimated in Anna's dream and the "dancing contest" scene enthusiastically reproduced

within the volume's popular-culture genres, but it also reconceives the novel itself as a pulp fiction. At an equivalent time, a very cinematic structure embraces the entire project. The author Metelitsa not only employs various cinematic techniques, but also introduces herself as a script writer . Similar to earlier cinematic adaptations, like Goulding's Love (1927) and Brown's Anna Karenina (1935), Metelitsa's adaptation focuses exclusively on the story of Anna's adultery, thus ridding the literary text of everything irrelevant to the Karenin-Anna-Vronskii love triangle. However, the explanations behind the content's substantial paring right down to the Anna-Vronskii line in the films and therefore the magazine diverge. Whereas the former—by actively erasing their literary predecessor's individuality—reassert the parable of adultery that bolsters the nineteenth-century novel of adultery, the latter disintegrates the parable . Periodic revision of Tolstoi's novel inevitably tends to disregard the generic conventions of the adultery novel that dictate an operatic conclusion: the agonizing death of the adulteress.

Metelitsa's adaptation retains the key motifs and episodes of the parable of adultery with a twist appropriate for a replacement Russian epoch: an unexciting marriage to an older man (emphasized through metonymic use of invariable attributes: the old-fashioned hat, glasses, telephone greenish skin, and cracking sound of fingers); the primary meeting of future lovers (however, Anna's legs attract Vronskii's primary attention); initiation into the affair through dance (unavoidably, tango replaces waltz); the symbolism of horseback riding and train (though this train comes alive in Anna's imagination, while the horses become inanimate in virtual reality); adulterous letters (deployed as a fuel that keeps the engine of the family scandal running); hallucinations and symbolic portents (chiefly generated by Anna's excessive use of morphine and cocaine); the boredom and banality of adultery; the heroine's confused psychological state before her unnatural death, and so forth.

Metelitsa's triple ending, played call at the last fifteen pages—as described by Tolstoi's narrator within the novel, as imagined by Anna in her delirium, and as envisioned by Vronskii in his dream—not only confuses the reader, but also registers the inappropriateness of the original tragic outcome and therefore the perplexity it's going to

evoke within the modern reader familiar with bloodless resolutions of passionate affairs. Ultimately, the first story fails to sustain its logic when provocatively placed on the sting of postmodernist irony. Like the Anna Karenina films, Metelitsa's book may be a graphic narrative consisting of a sequence of juxtaposed images then to a point seems a natural extension of the cinematic approach. Likewise, the experienced reader/viewer is familiar with various visual liberties and experiments with Tolstoi's text. Nevertheless, because comics have an irregular status as an art and because their circulation and reception in several cultures varies, a comic-book transformation of Tolstoi's novel seems destined to evoke diverging reactions in Western Europe, America, and Russia.

Western Europe (as well as Japan) features a longer tradition of approaching comics as a good artistic genre. As Art Spiegelman, the author of the sensational comic book Maus: A Survivor's Tale (1986), wittily observes: “In France, a cartoonist is one step below a movie director. In America, [a cartoonist] has only slightly more status than a plumber” (quoted in Bongco 14). Anne Magnussen and Hans-Christian Christiansen echo this distinction in their analysis of Franco-Belgian and Anglo-American trends in scholarship on comics, noting regretfully that the “two traditions hardly inspire each other , and a dialogue between them has been almost non-existent” .

CHAPTER-6

CONCLUSION

In the conclusion of comparing the book and movie of Anna Karenina “The Book is usually better” read a symbol perched on top of a stack of Harry Potters and Twilights within the Harvard Coop bookstore last spring. I remembered the sign waiting in line to ascertain director Joe Wright’s new Anna Karenina, adapted by Stoppard and starring Keira Knightley, Jude Law, and Aaron Taylor-Johnson.

IMDB lists twenty-seven movie and television versions of Anna K, going back to 1907. The 700-page book has also been made into a minimum of four ballets and ten operas.

I imagine the elevator pitch goes something like: “Whaddya think, boss? Beautiful high society woman married to a stiff finds passionate love with a handsome officer, and her husband and society treat her so badly she throws herself ahead of a train. Not bad, eh?” Of course, this pitch scraps subplots, the parallel story of Levin and Kitty’s happy love, psychological insight, and most of what makes Anna and her situation so enduringly fascinating: that her husband is willing to offer her a divorce that she makes herself suffer tons quite she must, which she’s arguably more neurotic than noble.

I’ve seen the new movie and two ballets, and skimmed the book 3 times. The book is best. What makes the adaptations worth seeing isn't the story—for that I can reread the book—but how directors and choreographers grapple with the fabric , what they “get” and what they miss, and therefore the aspects of the book that their failures and successes illuminate, including those I hadn’t noticed.

Director Wright gives us a solid and insightful interpretation of Anna. Keira Knightley’s tremulous elegance captures her neurotic self-destructiveness. Jude Law does a wonderful job of creating her rigid husband, Alexei Karenin, directly insufferable and decent. Unfortunately, the slight, blond Aaron Taylor-Johnson’s Vronsky—cast against Tolstoy’s description as a dark, solidly built man—is a physical and emotional lightweight.

He misses the emergence of Vronsky's character as their love becomes an ordeal, and therefore the jaded roué takes responsibility for her suffering. As a result, Knightley has got to do all the diligence of maintaining doomed passion. The parallel "happy" story of Kitty Shcherbatsky and Levin's love gets its sweet due. (In case you forgot, Kitty is Anna's brother's sister-in-law, who turns down Levin, expecting Vronsky to propose, only to ascertain him fall for Anna before her eyes, which sends her into an extended depression, driving poor Levin to close despair, before finally getting the girl).

Readers are always staggered by the amount of characters in Anna Karenina. The 1918 Louise and Aylmer Maude translation lists 140. But I think that's not what makes the novel so difficult to adapt. The cast are often reduced to maybe ten principal and supporting roles, alongside a "corps de ballet" of society, Bureaucrats, Peasants, and Military. What's harder to dispense with is constant movement, due to the importance of place to the plot and therefore the main characters' emotional states. The new movie's originality lies in its imaginative management of the book's constantly changing settings. Everyone remembers the opening lines:

"All happy families resemble each other, each unhappy family is different." The movie director's challenge is to capture such subtle mood changes during a vast array of locations. The characters shuttle between Saint Petersburg and Moscow, over 600 kilometers. They are going to Levin's farm, Italy, Vronsky's country estate, and Karlsbad. They are going to the opera, to balls, to dinners, to the races, to government offices. Because the excerpt above shows, each building and room features a dramatic function, etiquette, social hierarchy, and associations. Vronsky and Anna's romance begins and ends at the railway station in Moscow, where they meet and where she kills herself. In between, their movements reinforce Anna's belief that she can't escape opprobrium which she deserves to suffer for her transgression. The instant of truth comes in Italy, when the charm of old stucco palazzos palls. Anna awakens from the "delirious dream" of fleeing her husband, "as a person might feel who when in peril of drowning had shaken off another who clung to him." Bored and isolated, they return to Russia. From now, we all know there's no happy ending.

Wright could have tried to capture all this coming and going realistically. But that might have presented problems of your time and weighed the narrative down with the tedium of "… then, and then, and then…" He could have made the action less peripatetic by cutting scenes. Instead, Wright frames the story during a kind of magical proscenium theater complete with painted velvet curtain, which dispenses with the fourth wall and therefore has to maintain the illusion of grown-up realism.

Like in C.S. Lewis's Narnia books, where readers watch characters undergo a wardrobe and witness the method of the magic world becoming the important world, in Wright's movie, one minute, we're within the audience; subsequently, we're backstage with the actors, entering and exiting, maneuvering around sets, climbing catwalks. We see ropes, pulleys, bare boards behind sets, and all the heavy machinery of illusion (a marvelous metaphor for what a novelist does). At one point, a stage hand sweeps an empty theater, as Levin walks through the backdrop into the country.

This conceit also lets Wright change the visual "rules," drawing on traditional and avant-garde artistic styles and theatrical techniques at will. a flash during which we're acutely conscious of a person ahead of painted backdrop may dissolve into a live street scene. Or a whole room could also be one piece of furniture on a bare stage, like Anna's forsaken son Seryozha's bed. In another movingly minimalist scene, Karenin sits at the sting of an empty stage on a chair, footlights shining into his face, and asks, "Tell me, what did I do to deserve this?" We see suicidal Anna during a morbidly elegant salon with midnight-blue flocked wallpaper; then we see her during a carriage on her thanks to the station. Subsequent setting is that the station, but here, Wright pulls far away from realism. The staring crowds are actors frozen in situ on the catwalks. At the last moment, we see Anna watch, then pitch herself at a true arriving train.

The scenes-within-scenes device also evokes Russianness, reminding me both of nesting dolls and therefore the puppet theater within the famous Nijinsky ballet Petroushka, which we see from the surface as rustic entertainment, then from inside as a group of hellish chambers.

In fact, Wright's stylized approach makes the movie desire a ballet, and a much better one than either Alexei Ratmansky's, which I saw performed by the Mariinsky Ballet in NY in 2011, or Bolshoi Ballet star Maya Plisetskaya's 1972 choreography. Both use the score by Plisetskaya's husband Rodion Shchedrin. Within the new movie, Stoppard's screenplay slashes long exchanges to a line or two, allowing movement, stylized or natural, to fill out the scene. "Mama, I knew you'd come" is virtually all we get from the dialogue between Anna and Seryozha when she sneaks back to go to him on his birthday. Stage dancing choreographer Sidi Larbi Cherkaoui's dance for the clerks in Anna's brother's office jogged my memory of Charlie Chaplin's "Modern Times," capturing the humorous and sinister sides of tedious, repetitive work.

The ball where Kitty loses Vronsky uses ballet lifts and adds his serpentine arm movements to the partnering, which interestingly resemble the Plisetskaya choreography for that scene.

Yes, it's unfair to match a standard ballet to a movie. Apples to oranges, etc. in addition to words, a movie director has the close-up. During a scene taken from the novel (and Tolstoy's courtship of his wife), Wright creates a dance for hands, when Levin and Kitty communicate their love with letter blocks while a celebration goes on around them. Such a staging is beyond the potential of conventional ballet.

The question the movie's successful blend of text, complex visuals, and pedestrian and stylized movement raises on behalf of me is why ballet choreographers feel that 700 pages of words can or should be reduced to pure movement. What do they think they will increase or express about the book?

There's box office allure within the famous story. But watching Ratmansky's production, my mind kept wandering to what proportion the set cost.

The great 19th century novels are as preoccupied with money and legalities, like wills and inheritance, as they're amorously, concepts that don't translate to classical

ballet's virtuoso vocabulary. Choreographer Balanchine famously said there are not any mothers-in-law in dance (to say nothing of sisters-in-law of the heroine's brother). The classical story ballet may be a problematic kind. Even the best-known, Swan Lake or Giselle, are hard to follow unless you recognize the stories, which aren't a part of the literary canon, and are therefore little known outside the balletomane's world.

Normally, great ballet companies deliver beauty reliably. But my memory of Ratmansky's Anna Karenina, which I saw eighteen months ago, is dominated by an enormous locomotive that bizarrely moved sideways; an unintentionally silly horse-race scene, with male dancers miming riding; and Rodion Shchedrin's grating score. Ratmansky's Anna was a critical bomb. Alistair Macauley, the NY Times dance critic called it "a complete waste of everybody's time." Its failure was that it had been impossible to inform what the choreographer wanted to convey about this great work of literature.

Plisetskaya, who also dances Anna within the 1974 film version directed by Margarita Pilikhina, strips the story to the elevator pitch (No Levin-Kitty). What works well during this version is the use of mostly minimalist sets, which allows scenes (places) to shift almost imperceptibly (no visible machinery or sideways-moving trains). Unfortunately, the movement is conventional—grands-jetés en tournant (leaping turns) means panic, for instance. Alexander Godunov as Vronsky is consistently jumping up and down behind Plisetskaya within the pas de deux. Consistent with the liner notes of the DVD, Plisetskaya had long wanted to bop Anna and, unable to seek out a choreographer willing to tackle it, made it her first choreographic project. While the assembly doesn't illuminate Tolstoy's add any new way, Plisetskaya's passion and commitment to the role is worth any great literary heroine.

Wright's film, on the opposite hand, follows more within the line of avant-garde choreographers and theater directors, who incorporate text and theater into movement. Yet, perhaps due to the 19th century Russian setting and therefore the formality of the society it depicts, it's balletic— elegant, virtuoso, sensual, abstract, and evocative.

Wright's movie has been a critical success, lauded for the risks and liberties it takes with the novel, but the last word test of an adaptation is whether or not it acquires a lifetime of its own. Here musicals supported Shakespeare seem to possess the simplest diary.

Adaptations don't need to be better than or nearly as good because the original to possess value. They're the sole way many of us experience a number of the world's best stories. Maybe that's enough, though I find it depressing that the kitschy "Les Miz," now a movie, is the closest most non-Francophones get to Les Misérables. (My pick for transcontinental train rides).

I doubt anyone curled with Anna Karenina after Ratmansky's turgid ballet. They could after watching Plisetskaya (on film) throwing herself into the air. I think after Joe Wright's magic-theater version, quite few who haven't read the important Anna will attend Tolstoy to ascertain what the fuss is basically about. The conclusion of thematically analysis when people sit right down to mention Anna Karenina, two central themes usually emerges: love and death.

Perhaps one reason this novel has been so popular since it had been first published is precisely because its major themes are two of the foremost universal and emotional situations citizens face.

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