



INTERNATIONAL JOURNAL OF ADVANCE RESEARCH, IDEAS AND INNOVATIONS IN TECHNOLOGY

ISSN: 2454-132X

Impact factor: 4.295

(Volume 4, Issue 4)

Available online at: www.ijariit.com

Marriages and adultery in Tolstoy's Anna Karenina

Deviga R

devigarajaa@gmail.com

Kamban College of Arts and Science for Women, Tiruvannamalai, Tamil Nadu

ABSTRACT

Tolstoy is considered to be a great realist writer for the 19th century. Among his works, Anna Karenina occupies a central position in the portrayal of contemporary Russia. Tolstoy's biography was, examined in the first chapter of this thesis, permit us to regard the novel as a true representation of life. On these premises, the various marriage and adulterous portrayed in the novel are personal views. It presents some modern ideas and illuminated several aspects of Russian life depicted though not yet understood at the time of the novel's creation. Thus, attention is concentrated on the reality of marriage and adultery reflected in Anna Karenina without plying in any way that is what Tolstoy intended to stress himself.

Keywords— Marriages, Adultery, Tragedy, Conflict, Mutual Attraction

1. INTRODUCTION

Marriage and family are prevailing themes in the major works of Tolstoy. In War and Peace the marriage of Pierre to Helene is later contrasted with that of Pierre's later marriage with Natasha and in Anna Karenina, the novel is in some ways two separate stories of two separate marriages.

On one hand is the union between Levin and Kitty and on the other is Anna Aekadyevna and Alexey Karenin. One is a marriage coming together, while the other is one breaking apart. Based on the characterization of the players involved, coupled with parallels to Tolstoy's own life it is possible to discern his philosophy towards marriage and therefore why each character's face was chosen at the outset.

"He could not imagine the love of women without marriage and even pictured to his self a family first and then the women would give him the family."

The Levin's marriage was added to the plot after Tolstoy has already begun work on the novel critics that it is to a large extent autobiographical. The Levin's is a different conjugal union from the Karenin's exposing other functional possibilities of marriage. Actually, marriages are symmetrically helping to paint a more view of the topic.

Levin does not regard marriage as a social institution, his ideas stem from a desire to create a family according to his beliefs.

Kitty is socially very successful. Nearly all the youths who dance at the Moscow balls are in love with her. She also has two serious suitors: Levin and Vronsky, Kitty's parents especially her mother, take great interest in the prospects of their daughter's marriage. The old prince takes Levin's part, as he considers him to be "a thousand times the better man" than Vronsky whom he equates to "a little Petersburg fop". They are machines made by the dozen, all to one pattern, and all mere subbing.

"Vronsky satisfied all the mother's desires. He was very rich, clever, distinguished, with a brilliant military career before him, a position at Court....."

This question "who and what am I?" raised just Kitty's refusal, leads Levin into a search for himself and self-realization.

The monologue of Dolly's is an accurate account of the women's part, the monotonous, dull hard role she has to play in society by producing offspring. Married life itself is quite fully presented by the novel's three marriages. He is partially like Karenin, whose marriage is one of the convenience, but he differs from him is not seeing it as a duty.

The degree of identification with one's marriage also varies. The Karenin's identification is very slight. Karenin lives in official asperse and regrets devoting any time to family. It becomes part of the self and the only way of life.

Karenina justifies his life by work in the Ministry, and Anna though love for Vronsky. Levin has to look for it different spheres: Philosophy and religion. He finally finds it is religion. Thus only two characters, Dolly and Kitty, finding the justification of existence in marriage and, interestingly enough, they are relatively plain characters and not although positive.

Adultery is another leading theme of the novel which is closely associated with the theme of marriage. It presents several different cases, adultery with diverse motives for commitments has various consequences. The result is objective, sincere aspects of each case becoming exposed. The novel does not present any solutions or answers any questions, what is achieved is a composite picture of the marriage theme.

The theme of adultery is closely tied with several structures of contemporary society and with the poet which are rooted in the

marriage institution. It also questions of psychological and moral nature. Therefore the chapter discloses the reasons for adultery and its constant means of elaborating on the individuals themselves, marriages, and existing social rules. The leading adultery in the book is of Anna's.

Stiva's adultery causes a marriage conflict with which the narration of the novel starts. Stiva is a "handsome amorous man of the forty-four, of a sensual nature, and seeks gratification of his senses, which he does not find in his marriage.

His interest in the women he pursues is not of a deeply emotional character but is largely based on the degree of their attractiveness. There is no commitment involved, and when the needs are satisfied, he happily returns to the family, assures him a propose integration into the community.

Stiva does not experience the burden of responsibility towards the women of his extramarital relationships. Neither is he concerned about their situations. Thus, he refers to the governess as "A women, a dear, gentle, affectionate creature, poor and lonely, sacrifices everything". But in light manner whole completely absorbed in meal enjoyment, rather than a form of a serious concern.

"but just consider, here are two women; one insists on her rights, and her rights are your love, which you cannot, gave her."

Although the word "Tragedy" is used, it is obviously merely a word for Stiva, since there is nothing in his happy-go-lucky makeup to indicate that the situation is to nay extent experienced as tragic.

It is well integrated into contemporary customs and does not create any friction.

"Almost everyone in the house-even the nurse, Alexandrina's best friend-sided with him. It is the only dolly who cannot take the matter as lightly as everybody else. And though she suffers, she also accepts her husband's infidelity at the end.

Stiva's infidelity gives an example of an adultery act which is well integrated into the whole society's structure and, though it appears paradoxical, serves to preserve "the unity of society"-the family.

The novel documents several adulteries of some minor characters. It is mentioned that is Vronsky's brother, married with several children, keep a ballet damper. All these cases of adultery are accepted and not punished since they conform to society's customs.

The novel also portrays several adulterous female characters. She prospers in this dubious situation. Vronsky's mother is also said to have a variety of lovers. The adulteries of three minor characters, similar to Stiva's are not accompanied by any tragedy, on contrary. They bring enjoyment. By far, the most prominent case of adultery featured in the novel is Anna's. This adultery, or rather this image of the women was actually the initial idea which inspired the creation of the novel.

Consequently, this adulteries served as a means to explore many sides of the reality of society.

The reason for Anna's adultery is too large extent rooted in her marriage. Its stems from the unsatisfactory way of life that she has led and from which she wishes to escape. These are exactly the reason which led her to adultery.

The feeling of mutual attraction overtakes them for the first moment of their meeting. Anna's inner life, repressed in marriage, suddenly springs up and her animals disarm Vronsky.

"The uncontrollable radiance of her eyes and her smile set him on fire."

Anna is so overwhelmed by this eruption of her emotional potential, which has been always buried deep inside and never found an outlet that she even comes to ask "Am I myself or another?"

Anna's inner struggle between self-affirmation and social issues /customs results in a reluctance to face her position. And Anna evokes decision-making where she is torn between her son, the love for whom she demands confirms to the community's customs, the thoughts of her son which restrain her, are, however, only in the background, since she exclaims quite readily to her lover

"Therefore only one single thing in the world for me: Your love"

For his part, love doesn't suffice for Vronsky. Finally, Anna realizes that there is no necessity, to break it of her apathy. But, instead of taking a resolute decision and formalizing the situation according to society's rules, she flees from it and goes to Italy with her lover.

Already in Italy, Anna and Vronsky try to avoid those people who would disapprove of the adulteries union. She also takes morphine, in the form of sleeping form to repress the thoughts connected to her position, develops a new position, and also develops new physical gestures of screwing up her eyes as though not to see the reality.

This attitude has however affected her life.

"The Greek concept of "demonic" the origin of our modern concept includes the creativity of the poet and artist"

However, Anna's demonic force is transformed into evil. It usurps passionately all her being regardless of its integration into the society's reality and therefore leads into hatred and self-destruction.

"The morality of a community consists of those ways of behavior which each member of the community is taught."

The psychological concept the social morality is a powerful force which assures the preservation of the needed social structure, whereas personal morality realizes the beliefs of an individual.

Tolstoy sympathy fie gush heroine is also referenced to by Zen'kovskijiband Lionel Trilling who speaks of "his almost sexual love his heroine."

There are some critics who do not consider the tale of Anna to have any moral connotations. Thus, Salvador thinks that Anna's action could be called neither moral nor immoral, and M.I Fausset states that Tolstoy's "two concepts of love which he brings into conflict are not the moral and immoral as is generally supposed, but the legal and illegal.

Tolstoy urges to portray natural life in its true color. Tolstoy in Anna Karenina drew an artistically sensitive picture of Russia at the end of the 19th and dwelt on such pressing contemporary issues as these connected to agrarian reforms, the birth of capitalism, the marriage institution and diverse law, the moral judgement of adulteries... in other words Tolstoy was concerned with the most burning problems of community of that time.

“realists such as...Tolstoy in their final posing of questions always take”

The most important burning problem of the community for their starting point: their pathos, as writers are always stimulated by those sufferings.

In connection with the search for the meaning of life, Tolstoy underwent through self-analysis. Thus: T. Palmer remark that “the painful process of self-analysis of remorse of, self-improvement, and a search for truth in morals, religion and pure art.

Thus, N. K. Gudzil states that “the characters in a work of art were for Tolstoy essentially a means of communicating his own thoughts about life to the reader has accurately and vividly as possible and at the same time, helping himself to express them in concrete form.

2. REFERENCES

- [1] Adelman, Grey, *Anna Karenina: The Bitterness of Ecstasy*. Boston: Twayne publishers, 1990

- [2] Ardens, N.N Tvorceskij put L.N. Tolstogo. moscow: Izd-vo Akademi Nauk SSSR,1963.
- [3] Anna Karenina. Moscow: Gosndarstvenne Izd-vo Xudozestvennoj Literatury, 1957.
- [4] Bayley, John. *Tolstoy and the novel*, New York: The Viking Press, 1967.
- [5] Bloom, Harold. *Leo Tolstoy’s Anna Karenina: Modern Critical Interpretations*. New York: Chelsea House Publishers, 1987.
- [6] Caille Millner, author of classic Note. Completed on April 25, 2001, copyright held by grade saver.
- [7] Christian, R.F. *Tolstoy, A Critical Introduction*. London Cambridge uni.press, 1969.
- [8] Tolstoy, Leo, Translated by Joel Carmichael. *Anna Karenina*. New York: Bantam Books, 1981.
- [9] Tolstoy, L.N. Translated by Louise and Aylmer Maude. *With Backgrounds and sources, essays in criticism*. Edited by George Gibran. New York: W.W. Norton and Company, Inc., 1970.
- [10] Evens, Mary. *Reflecting on Anna Karenina*. London: Routledge, 1989.