

## INCIDENT AS A FORMATIVE PRINCIPLE OF PLOT, SITUATION AND COLLISION IN LEO TOLSTOY'S "ANNA KARENINA"

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**Abstract:** In the framework of this article, we consider how the *chance*, becoming an event in the life of the heroes of L.N. Tolstoy's novel "Anna Karenina" determines the content of the novel and as such forms the structure of the work, its plot, situation and collision. Through the concept of "*chance*" in the language of artistic philosophy, Tolstoy presents deductive reasoning about human life, showing and explaining all the phenomena in it. The *chance* of Tolstoy becomes not only an aesthetic category, but primarily a philosophical one, since the *chance* explains not only the hero of the novel, its behavior and actions in certain situations. It becomes a way for Tolstoy to explain the world. The artistic structure of the novel, with all its event series, is determined by the "family thought". The textual consideration of the concept of "*chance*" as the structuring of the beginning of the novel presents to us both the general philosophical thought of the novel with the "family thought" and its artistic expression. Situations of *chance* meetings of the novel's heroes in one storyline (Anna - Vronsky) represent the destruction of traditional concepts of love, family, and the other (Levin - Kitty) - primordial national notions of human values.

**Keywords:** L.N. Tolstoy, the novel "Anna Karenina", the concept of "chance", the structure of the work, the plot, the collision

### 1 Introduction

It is known that the idea of fate, along with the notion of a case, is widely represented both in mythical and literary discourses. As of G.M. Temnenko, the idea of fate in most of the nations "not only guides the ways of explaining the world, but also plays a structuring role in the formation of behavioral models" (Temnenko, 2012; Villalobos Antunez et al, 2013).

Such archetypal consciousness as the basis of the philosophical thought of regularity and chance in the human world was studied in mathematics, which, like any science, rests on the regular phenomena of the real world. Mathematics has developed a theory of probability, which speaks of the laws of random phenomena.

The theory of probability in the language of mathematics presented two philosophical concepts that explain everything that happens in the human world: it is a "natural event", an "accidental event." Thus, B.A. Sevastyanov, in his course on lectures on probability theory, presents the philosophical basis of this theory as follows: "A natural event is an event that always takes place as soon as certain conditions are created. A natural phenomenon is a system of regular events <...> But along with the regular, we all the time encounter in practical activities with events that are irregular or, otherwise, accidental. These are events that sometimes happen under the same conditions, and sometimes they do not" (Sevastyanov, 1982). The theory of probability proved that random events are subject to certain regularities, which she called "probabilistic regularities".

It should be noted that in recent years there has been an increase in interest in such philosophical and aesthetic categories as "chance", "necessity", "fate", "will" on the part of Russian and foreign philologists and literary scholars see, for example (Melukova et al, 2015; Khaybullina et al, 2016; Smyslova & Khabibullina, 2016), in particular - the researchers of creativity L.N. Tolstoy see, for example (Zakirov et al, 2017; Bushkanets et al, 2016; Denner, 2003).

Let's start a direct review of the novel by L.N. Tolstoy's "Anna Karenina". The content of the work says that almost all the events in the life of his characters, if they want to explain and understand them, turn out to be *random* in the field of "probabilistic regularities". These *chances* in the life of Tolstoy's heroes represent models of human behavior in so-called random events.

Within the framework of this article we are interested in how the chance, becoming an event in the life of Tolstoy's heroes, determines the content of the novel and as such forms the structure of the work, its plot, situations and collisions, which will become the subject of our discourse.

### 2 Methodology

In our discussion of the chance as a structure-forming beginning in the novel, L.N. Tolstoy's "Anna Karenina" based on the results of intertextual and hermeneutic analysis, should be the subject of events, which are described in the work, because, according to the laws of the theory of literature, it is "eventful completeness" that determines the structure of a literary work. The chance in the events of the works of L. Tolstoy often becomes an end-to-end motive. As in "War and Peace", and in "Anna Karenina" the author is occupied with the problem of fate, connected with events that do not depend on a person. Moreover, it is the chance in the context of fate in Tolstoy that determines the events of the hero's life. It is precisely the chance in Tolstoy, forming the behavioral model of the hero in those or other events, the structure of the work as "eventful completeness."

Recall that "eventful completeness" according to N.D. Tamarchenko, consists of an event as an object of image, comprehension and empathy, and also from the narrative event (Tamarchenko, 2004; Karpanina et al, 2018).

The philosopher of the XX century, M. Heidegger, reasoning about the essence of artistic creativity, thought out the event in its final expression: "The creation of art not only reveals the truth before us, it is itself an event". According to Heidegger, a work of art, revealing the truth of being, is perceived by man as an event that gives him "not to err, but to gain a correct idea of what is really what it is". Thus, it can be confidently said that many of the works of Leo Tolstoy, "Anna Karenina", among others, become an event in the perceiving consciousness that gives a person an idea of life, what it is. Therefore, for this reason, it can be said that the chance in Tolstoy's events is perceived not only as an artistic unit, but also as a philosophical one.

### 3 Results And Discussion

In the example of several fragments of the text of the novel, let us consider how the case forms the "focus" plot points of the work. As a certain regularity is perceived that the event series associated with this or that hero of the novel, Tolstoy begins with the chance.

It is the chance, becoming a real, irreversible cause of the event, creates a situation with a collision that determines the act of the hero in the future event. Let's consider the situation of the first meeting (accidental!) of Anna and Vronsky. The motive for the meeting is traditional in artistic texts, when the author needs to lead a narrative about the love of two. The chance of Tolstoy becomes a non-random definition of the motive for the meeting. In it - the main starting thought of the author. In a situation, accidentally formed, a collision is created, which becomes the cause of all further actions of the heroes, which testify to the violation of the original order of life.

The conflict was formed due to the instantly flared up struggle between two mutually exclusive emotional impulses, between feeling and duty. Tolstoy writes: "In this short glance" of Anna, the Vronsky "managed to notice the restrained jauntiness that played in her face". The definition of "restrained jauntiness" expresses the state of Anna's soul, a woman who did not yet love. The desire for love is the need for the living nature of its nature. This "restrained jauntiness" speaks of feelings still vague, not specific to someone not yet in demand. And further, developing the content of this "restrained jauntiness", the author writes: "As if the surplus of something" was so full of her being

that she was expressed involuntarily by her glance or a smile"(here and further our italics are A. Z., A.S., V.K.). This phrase of Tolstoy also speaks about the aggravation of the situation of Anna's accidental meeting with Vronsky, which arose because of the struggle between what was overflowing her being and what was dictated by the will (Anna is a married woman).

It should be emphasized that from the first chance meeting of two heroes novel, Anna and Vronsky, a situation is created with which not only the story line "Anna - Vronsky" begins, but also the general collision of the novel about love. The collision of a chance encounter leads the heroes to actions, the cause of which is the conflict between duty and feeling, between the soul and the mind. This conflict determines the relationship between the heroes throughout the entire novel.

The sudden aggravation in the considered event of the first (accidental) meeting determines all the further actions of Anna in her relations, on the one hand - with Vronsky, on the other - with Karenin as a struggle between feeling and duty (soul and mind). Anna's actions in the events of the novel are explained by the state of a peculiar emotional swing between duty and feeling. The desire to defeat the voice of nature in each case of a love situation is defeated. About this Tolstoy said already in the scene of the first meeting between Anna and Vronsky: "light in the eyes" "glowed against her will". This phrase Tolstoy as one of the first in the characterization of the heroine becomes key in the author's interpretation of her life choice. At the same time, Tolstoy shows that in some strange situation the love affair of Anna is in some situations an involuntary victory, and in some cases the desire to be faithful to duty (thoughts and feelings in the borderline situation of childbirth). The state of the struggle between the "living" nature and the sense of duty and ultimately determines the relationship between Anna and Vronsky.

In the context of this thought, let us consider several episodes of the novel in which the author shows his heroine in the events in which the struggle between feeling and duty becomes a sudden exacerbation (collision) of the situation that emerged, determines the following actions-decisions of Anna.

First of all, in the second meeting between Anna and Vronsky (for Anna, it is again random), the situation is created not only by the fluctuation, but by the "strange" s feelings of Anna: a feeling explained by duty and a feeling explained in kind.

In Tolstoy, this struggle between duty and feeling is defined as a struggle between what should be and what is called bad. The word "bad" in describing the relationship "Anna - Vronsky" is the most frequent.

Even from chapter XXX of Part One, which describes Anna's another chance meeting with Vronsky in the car during the "terrible storm", Tolstoy, with the lips of the heroine herself, assesses the situation of love conflict as something bad that changed her whole life: "It's bad that you say, and I ask you, if you are a good man, forget, then you said, as I will".

But all the horror of Anna's position is that "he said the same thing that her soul desired, but her mind was afraid". That, the conflict of a love situation is created by a spiritual struggle ("on her face he saw a fight", in which the power of nature dominates (Heidegger, 1996).

Anna's dialogue with Vronsky in the drawing-room of Princess Betsy aggravates the situation of the meeting too, because of the struggle of two principles in her soul. Note that the meeting in the living room of Betsy is in a certain sense also random, "there she met Vronsky and experienced an exhilarating joy in these meetings". The word "bad" is present in the definition of their relationship itself Anna.

From the IV part of the novel, Tolstoy is narrating about the strange life of the "three", the husband and wife the Karenins, Vronsky, who "never visited Alexey Alexandrovich's house, but Anna saw him outside the house, and husband knew this".

Everyone posed the question "What to do?" and could not find an answer to it. From Chapter XIX of this part of the novel there appear at first glance mystical definitions strange for a realistic novel: "domineering power", "brute force power", "the power of that mysterious power", "a powerful brute force" and, finally, "the action of a higher power". All of them are pronounced by Alexei Alexandrovich, who, like anyone else, worried about the fate of his family, fate, of course, and Anna. He understood that what is happening within his family is "bad", but he could not understand the reasons for this "bad."

The borderline situation of Anna's childbirths contains a collision due to sudden shocks not only in Anna's soul, but in Alexei Alexandrovich's soul. Anna's childbirths situation, which awakened the heart of Alexei Alexandrovich, became for Alexei Vronsky a frontier in assessing not only his relationship with Anna, but all his life.

Chapter XIX of Part Four begins with the word "error", from which the author begins to comment on that borderline situation, which became a serious shock for all three, not only for Anna, but for Alexei Alexandrovich and Alexei Vronsky. The mistake was made by Alexey Alexandrovich. It is that he did not consider the "accident" that Anna's repentance would be sincere. Those, Karenin suddenly realized that Anna's repentance was accidental, it could not have been, if not for the borderline situation. The proof is the first meeting between Anna and Vronsky after the birth fever. This error was presented to Karenin "in all its power" "after returning from Moscow". At the same time, Tolstoy also speaks of the other side of this error: "But the mistake he made was not only because he had not considered this accident, but also because he had not known his heart until this day of meeting his dying wife".

Thus, the episode with the "mistake" made by Alexei Alexandrovich, says that the collision of the borderline situation did not lead Anna out of the state of hesitation between duty and feeling, she only complicated Anna's relationship with Vronsky. The collision of childbirth eventually aggravated Anna's feelings, in which feelings of discontent with herself and Vronsky became evident.

As mentioned above, there is another love storyline in the novel, of Levin and Kitty. It is given in the context of moral and ethical values of L.N. himself. Tolstoy, acting in the novel as a defender of traditional ideas of love, family ties. This line is built on the principle of mirror reflection of the story line "Anna - Vronsky". The relationship between Levin and Kitty can be divided into two periods: the first is characterized by Kitty's passion for Vronsky, and, refusal to Levin; the second one - by Kitty's choice of Levin with her heart. It makes sense to say a few words about the second period of the relationship between Levin and Kitty.

Like in the first storyline, a chance meeting of heroes on the road decides their fate. A chance encounter between Levin and Kitty seems to be the author in diametrically opposite light of Anna's meeting with Vronsky. Both here and here Tolstoy has "eyes." However, if there was something in Anna's eyes that she was afraid of, then in the eyes of Kitty, Levin saw the light and the meaning of his life. Fundamentally important in the motives of the two storylines are the chronotopes "railway" and "big travel road" are fundamentally important in the motives of the two storylines. The motif of the meeting in both cases in its time-space contains the image of the road: in the first case it is the railway as a time phenomenon of setting (Heidegger), the time of urbanization and civilization, which, according to Tolstoy's deep conviction leads mankind to complete degradation of the inner content of the human "Itself", in the second - "big travel road", the road of "pure life" (Veresaev). Chronotopes selected by the author contain key characteristics of chance encounters, creating situations with such decisions of love conflicts that lead heroes to acts, in the first case, destroying the traditional concept of love, family, but in the second - idealizing traditional aboriginal notions of human values (Heidegger, 2012).

#### 4 Summary

Artistic judgments of Tolstoy about the so-called chance events in a person's life in the end have the character of total their assertions, and therefore we can say that through the concept of "chance" in the language of artistic philosophy Tolstoy represents deductive reasoning about human life, showing and explaining all the phenomena in it. These arguments also contain many of Tolstoy's predictions and warnings. Thus, it is important to emphasize that Tolstoy's chance becomes not only an aesthetic category, but above all a philosophical one.

Throughout the novel, Tolstoy, as it were, fixes chance events, they become "focus points" of plot lines, create situations, collisions that lead the characters to one way or another. And, what is very important to emphasize, this fixation of chance events with subsequent events in the life of the characters leads Tolstoy to the idea that the accidental fate affects the fate of a person in some fatal way. In some cases (the case of Anna's meeting with Vronsky), this is accidental as the reason for what it led to, is conceived as a violation of some primordial order of Russian life. This idea of the novel represents the historical grain of the plot narrative about the love of Anna and Vronsky, in it - the truth of the being of time "set" (Heidegger), the time when the primordial is destroyed, when time requires some new forms of existence.

The concept of the "chance" in the storyline "Anna - Vronsky", defining the individual, concrete in the life of Russian society of the last third of the XIX century, actualizing the individual in each, gave this particular, random, level of universality. This novel became for the reader of the time of the author himself a bearer of the truth of being. For this reason he frightened many.

Tolstoy as a follower of the original order of life, leads in the novel another love line, Levin and Kitty, in which the event of a chance encounter creates a situation with such a solution of a love conflict that leads the heroes to resolute actions that correspond to the traditional concepts of love and family.

#### 5 Conclusions

As final position, we can say that the entire artistic structure of the novel, with all its event series, is determined by the "family thought". The textual consideration of the concept of "chance" as the structuring of the beginning of the novel presents to us both the general philosophical thought of the novel with the "family thought" and its artistic expression.

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