

Horváthné Bugovits Valéria

Female Characters and Roles in Leo Tolstoy's Novels

THESES

THEME OF THE STUDY, TOPIC OF THE RESEARCH

In my dissertation I try to find the answer to the following: what kind of roles do women characters have in Leo Tolstoy's literary works, how can he answer the questions about relationship between women and men, what are his artistic means like to describe his women heroes.

In according to the theme of this study I would like to investigate works of the Russian –in Leo Löwenthal's words prophetic– writer who deals with the above mentioned women's question.

It follows from the foregoing, that women's question became the central topic in the art, especially in the literature by the 19th century. To find the reasons we should go back quite close by the 18th century to sentimentalism.

The artistic formulation of attitude of life, so called „sensitivity” developing from the end of the century appears as a subject of compositions.

This circumstance develops the free expression of emotions, lack of sophistication in behaviour of heroes, their admiration for nature outstandingly for lovelines, the wonder of garden, so cult of nature comes into being.

The cult of nature creates composing of landscapes as artistic means.

The highest level of application of his artistic means can be found in Leo Tolstoy's literary works. The Tolstoyan lands and landscapes have close relationship with spiritual procedures of characters. Later I am going to focus my attention on the land–spirit correlation in the Tolstoy's works.

Visualization has important role in the representation spiritual procedures in harmony with lands and landscapes in his world. Milán Füst names it writer's vision and considers it the most important element of the writing art.

It was not my goal to investigate all of chosen Tolstoy's works comprehensively, I only wanted to take into consideration my basic point of view on women's question.

There is a moment that makes my work especially difficult. Writer whose novels I have chosen to analyse is the peak of the world literature. A lot of critics, literary workers wrote outstandingly detailed studies, essays on his life-work.

I realized my increased responsibility for the research, that is why I decided to find new aspects, details, texts to analyse.

I also consider important to mention a dissertation had been defended at ELTE BTK Doctoral School of Literary Scholarship in similar matter, on Tolstoy's novel *War and peace*. The author and me did not know each other for a while because we were members of different doctoral programs. So we worked in parallel. Although aspects of researches and dissertations and works chosen for analysis are not the same, there are overlappings in the bibliography and in our conclusions. Even sometimes we quoted nearly the same ideas, from the same books, concluded the same thoughts independently from each other. After getting acquainted we discussed the similar theme, bibliography, points of view, our aspects, read the publications of each other. So I employed her dissertation, quoted from it, listed the title of it in bibliography of my paper and always showed the source correctly.

ACTUALITY OF THE RESEARCH, CENTRAL CONCEPTION OF THE DISSERTATION

Actuality of the research lies in the fact that the question of the gender becomes lively nowadays. It is more and more obvious that in spite of the centuries-old effort we do not know exactly the role of women in the family and in the society. The art, even inside it the literature and the literary works especially Tolstoy's novels can give us help to get closer to the solution of the problem, moreover the women's roles, faces and masks, secrets, background of social conditionings, emotional– volitional power relations can be known.

Tolstoy's opinion on the art and that of some his contemporaries as well as the new interpretation of the most important Tolstoy's works were in the centre of my attention during my research.

I began my research with the novel titled *Family happiness* that is less determinant from the point of view of the whole Tolstoyan life-work but I regarded it initial point in my topic. Afterwards I dealt with the most determinant, important and known Tolstoy's so called „big” novels as *War and peace* and *Anna Karenina*. *Kreutzer szonáta* and *Az ördög (The Evil)* were analysed and newly interpreted at the end amongst the Tolstoyan novels. I thought it would be important and useful to make componential analysis to conclude complete and

satisfactorily fair statements. That is why I examined authentic description of women/female heroes partly in the contemporary Russian and Norwegian literature (Turgenev's and Ibsen's ideas, life-work, love-conception), partly works of world literature in antecedent, earlier ages (Jane Austen's, Charlotte Brontë's compositions in connection with theme of my dissertation).

To focus our attention on literature of Russia and that of other slavic countries one can notice that the subject of the feminism either was not even touched upon or was hardly mentioned until now. But there is a change in these days. It can be seen that interest in the women's question arises among literary man. Scientific conferences are being held in the university centres, series of articles are being published in newspapers, even monographs containing articles on female topic are being issued. These papers try to discuss on the role of women writers and on the women's identity in Russia and in other slavic countries.

There are a lot of areas to uncover, more tasks to do, problems to solve; data already collected to correct, exact figures to find, new facts should be collected, interpretations should be checked up.

It is important to open wide cultural and anthropological perspectives, to study comparative aspects that give opportunities for example for the followings: to compare the Russian with the European, the eastern with the western, the national with the universal, the contemporary phenomenon with the past one and the future.

This perception created the basis of the slavic conference held at the university of town in Poland named Opole in October 2013. The title of the conference was: *Między tradycją a nowoczesnością. Tożsamość kobiety w przestrzeni domu, w historii, kulturze i na drogach emancypacji (Between Tradition and Modernity. Women's Identity at Home, in the History, on the Ways of Emancipation)*

Representatives of several disciplines: philologists, historians, historiographers, theologians, culturologists, philosophers, sociologists took part at this interdisciplinary conference. Even not only Poles, but representatives of international scientific institutions were also present.

I myself also took part on this meeting and first I made known the agenda of my presentation in English, afterwards I presented results of my doctoral research in Russian. Title of my presentation was: *Каноническая женская судьба и толстовская мораль, их пересечение в романе Анна Каренина (Canonical Women's Fate and L. Tolstoy's ethics, their intersection in the novel „Anna Karenina)* The developed version of my presentation became a part of present dissertation.

APPROACH, THEORETICAL BASIS, METHOD

I also regarded important to introduce the personality of the author, his opinion on art to unfold the essence of literary works, to use suitable points of view to the research. That is why I took into account the aspects of sociology of literature. This topic is introduced in the first chapter of the dissertation. I thought we could know the Tolstoyan description of women more accurately in this way.

The analysis of the Tolstoyan literary works from the aspects of literary and biblical pretexts and parallels of world literature is in the centre of this paper. The women characters described in his novels are educated mostly by their husbands or by a representative of the male society. The characteristic features of Bildungsroman can be found in these works, so I attempt to highlight this question in the second chapter of the dissertation.

The aspects of narratology and psychologism are also represented in the dissertation. Amongst the works of special literature I studied Judit Maár's writing.¹ I applied her aspects of interpretation mainly in the third chapter where I focused my attention on the women's description in Tolstoy's early works, outstandingly in that titled *Family Happiness*.

Works of Ligijja Ginzburg² and László Karancsy³ are regarded as a main theoretical basis of my psychological approach.

The study of Russian author deals with psychological analysis of Tolstoyan pieces widely, underlines the writer's psychological and ethical documentarism that escaped his heroes from the „rigid laws of artistic model”. It seemed to be very useful for me in Ginzburg's aspect that she focused my attention on the fact: Tolstoy's heroes have multidimension description. In interpretation of *Anna Karenina* I myself also took into consideration this theory. It is very important to know that Tolstoy is an expert of psychological procedures in human being.

Ginzburg draws our attention to Tolstoyan internal monologues. I also refer to the fact of the presence of this method in the portrayal of characters in my paper during the interpretation of his works.

The László Karancsy's study shows already in his title (*Tolsztoj lélekábrázoló módszere/ Tolstoy's method in art of psychoanalysis*) he is going to approach to the novels of the Russian writer from the aspects of psychology. From the point of view of my research I

¹ Maár 1995

² Ginzburg 1982

³ Karancsy 1990

regarded the most important parts of this study which deal with the interpretation of the mental processes. Karancsy's study gave me the most useful help in the examination of the following novels: *Family happiness*, *War and peace* (in the analysis of Natasha's figure from new aspects), *Anna Karenina*, *Kreutzer szonáta* and *The Evil* (to explore the depth-psychological levels of the novel).

Phenomenon genderstudies often contraversary interpreted in the national and international special literature is also applied in my dissertation from the point of view of the analysis of the relation between women a men. My aspect was to keep under observation what characteristic features and what roles seem to be valuable for the society (either in the Russian novels or in the literary works of English romantic authors mentioned above).For examle the judgement of Anna's and Vronsky's behaviour in the opera just as different micro-social judgement of the adulterous action of Stepanida and that of the male characters in the novel *The Evil* could be mentioned amongst the other cases.

I wanted to find and work out in details the most important from the aspect of my dissertation critical essays on one hand in the national, on the other hand in the international special litretrature; apart from Hungarian, in Russian and in English languages too.The Paul Basinsky's book titled *Лев Толстой: Бегство из рая (Leo Tolstoy: Escape from the Heaven)* can only be found in Russian language at this time also became one of the theoretical basic in my work. This is a biography containing a lot of new pieces of information in connection with the life story of the Russian genius. We can be informed by the study about the difficult correlations in Tolstoy's personal and artistic life. By the introduction of this correlation the book could be regarded significant source to unfold main questuion of my writing.

I selected from the works of special literature written in Hungarian language, and I regarded Endre Török's whole life-work as the normative material for my writing. Moreover Zoltán Hajnády's studies dealing with the whole life-work of the Russian writer also gave me help in my research. After his works written in the 80's years his book titled *A lét tüze (The Fire of the Life)* was published in 2011. This volume of essays and studies contains writings concludes of which were applied in several chapters in my dissertation. To mention some of the topics of his essays used by me are as follows: question of ekphrasis, poethical role of picture description, patterns of labirint, visible biographical emblem, topic of the autobiographical novel, the role of colours, voices, fragrance in the characteristic features, the newly interpretation of the novel *Kreutzer szonáta*.

Ágnes Dukkon's article deals with the interpretation of the motto and with the gentle distinction of the phenomenon of judgment–discretion in connection with the novel *Anna Karenina*.⁴ This article was a strong inspiration for my work. All these topics are mentioned in the further parts of my dissertation. Lili Boros' PhD dissertation has also an inspiring effect on my research work as I have mentioned it at the beginning. There also are common areas in our researches as the examination of ekphrasis, the role of landscapes in shaping characters of Tolstoy's work and newly interpretation of the novel *Family happiness*.

I also have already mentioned the László Karancsy's study when I have dealt with the basis of my psychological approach. I also regard that writing as a critical special literature.

STRUCTURE OF DISSERTATION

The dissertation consists of **three main parts**. The **first one** is the **introduction**. In the introduction there are questions as follows: theme of the study, topic of the research, actuality of the research, central conception of the dissertation, approach, theoretical basis, method; structure, scientific novelty, theoretical and practical importance of the dissertation.

The **second one** is the **main text** of the writing unfolds the theme in its details. There are three chapters in this part (marked: II., III., IV.) afterwards the **third main part, the conclusion and approbation**. The **bibliography** and the **appendix** are at the end of the dissertation.

In the **first chapter** I examined the Tolstoyan and the contemporary attitude to the art, in connection with this I introduced the ideas of the Russian philologist Innokentyij Fjodorovich Annyensky. In his essay (1908) he made clear his opinion on the beauty, on the women, on the women's beauty, on their possible representation and importance in the art.

In connection with the representation and comparison of the Tolstoyan and Ibsenian opinion on the art I sum up their ideas on women. In my work I focused on the comparison of Anna's and Nóra's characters and I had an intention of showing the main motives which throwned on each other could serve us new tones, differences to the conceptions on the women of both authors. I was given a confirmation to justifiability of my comparative analysis from Mária Fáskertí the librarian of the Norwegian National Library. According to her information: the Ibsen-bibliography contains altogether 36 references to the topic of Tolstoy–

⁴ Dukkon 1996

Ibsen parallel, there are also only short posings, not undone comparisons amongst these ones; that is why it is worthy dealing with these questions. A Hungarian formula also appears amongst the references.⁵ There is also an article of a Roman author in Norwegian language (2003), and also a writing titled *The Russian Nora* in Norwegian language (2012) which underlines the most important for Tolstoy in his novel not the women but the human being. I do not want to deal with this question in detail in my dissertation but I think it is worth to mention it.

In the **second chapter** of my dissertation I concentrated on the questions of Bildungsroman. I mainly used Jelena Krasnoscsokova's theoretical works and her interpretations .

The analysis of genre-questions of Bildungsroman has wide spectrum and in these days it is in the centre of interest amongst the literary men all over the world. In connection with this I want to mention Tolstoy's opinion as it is very important to introduce the psychological features of the characters in each developmental phase.

I also studied the critical works on Bildungsroman of the following authors: Todd Kontje, Michael Minden, Franco Moretti, Matthew Pietrafetta, Szamák Anna, Jerome Hamilton Buckley, Anniken Telnes Iversen, Alastair Fowler.

On this basis my dissertation introduces the portrayal of development of the female characters partly in the Russian literary works before Tolstoy's age partly in the world literature preceding him. So I deal with the works of English romanticism, especially Jane Austen's and Charlotte Brontë's novels. I want to show the representation of the female characters in their literary works. I focused my attention on them on one hand because in Austen's and Brontë's novels the main topic is the women question, on the other hand because Charlotte Brontë is regarded as the author of the first female Bildungsroman in the world literature.

In the **third chapter** of my study I want to present the new interpretation of Tolstoy's novels from the point of view of the development of the women heroes, of the opportunities of gender-approach, of shaping female-male (woman-man) relations, of potential division into groups of female characters, of manifestation of Bildungsroman-quality.

With the notion of the „landscape” and „description” (Landschaft and *paysage-pejzazs* ландшафт, пейзаж) playing central role in the whole dissertation, I wanted to focus my attention on nuances so far little accepted and used in the theory of literature.

⁵ Kocsi 1928

The first Tolstoy's work that I interpreted from the aspect of the women question is the short novel titled *Kozákok (Cossacks)*. The figure of the Cossack-woman is in the centre of my attention.

Afterwards I turn to the interpretation of the novel *Családi boldogság (Family happiness)*. In László Karacsony's opinion this novel is the initial stadium in the Tolstoy's developing history of the portrayal method, and from the psychological side it is the preparation of the novel *Anna Karenina*.

There is „education of women” in this work from „male aspect”, with happy end. (Later the opposite will be seen in the novel *Kreutzer szonata*). This novel is the only Tolstoy's work where a female narration appears from a male author. I am interpreting it with the revelation of the features of narratology. This part of the dissertation deals also with the special relation between the „landscape” and the inner world of the persons in the early works of the Russian writer (*Luzern, A földesúr délelőttje, Családi boldogság/ Luzern The morning of the landowner, Family happiness*). This relation could be served as the *clavis interpretandi* to understand the later pieces of the author.

Interpreting these works I concluded: in Tolstoy's early works had already appeared all the main features that will be the most important ones in his late pieces of art: correlation between the „landscape” and the „spirit-description”, parallel and contrapuntal writing method, dialectical way of seeing things, ambition for individualization and generalization. In the centre of analysis of Tolstoy's biographically inspired heroes is not only the self reflection but also the search of happiness, the interpretation of relation between women and men, even in a wider sense the resolution of the meaning of the human life.

In this part of my writing the influence of Judit Maár's work is applied firstly in the analysis of Tolstoy's narrative technics that slides on the whole gamut of self narrator and the omnipotent narrator.

The next Tolstoy's work to be analysed is the novel titled *War and Peace*. This part of my study attempts to highlight the poetical aspects of this novel. I worked out my own concept in the text analysis applying modern, recent approaches but along with this I hoped to keep my independence all through. With the notion of the „landscape” and „description” also playing central role in this part of the investigation I again focused my attention on nuances. Associating this with the Natasha's character, I draw attention to the fact how Tolstoy's depiction of woman follows and how differs from the contemporary Russian literary canon and Puskhin's allusions.

The conclusion of my paper is that in the Natasha's figure we can recognize the portrayals of previous feminine characters. Not only the Russian ones. We might mention Ovid too. The further development of Tatyana's character in Natasha Rostova synthesizes the canonizing of the previous ages, confirms and develops the characteristic features of the canons made by Belinsky and Dostojevsky – and at the same time shows towards to the possible perspective of the Russian literary woman characters, mainly *Anna Karenina's* figure.

The László Karancsy's and Sergey Botsharov's critical works are the „fundamental guide-books” in my re-interpretation work.

The goal of the next part of my dissertation is to carry on research work in the novel titled *Anna Karenina* in connection with the canonical women's fate, its intersection with Tolstoy's morality in Anna's life. Other questions are also investigated: fault, confess of fault, remission of fault, or punishment for it.

This part also focuses our attention on the *Bible* to show us the order of the Old Testament on the marital fidelity, the answer of the New Testament to the same thing, and the Tolstoy's solution. The meaning of the epigraph, the theme of the form of the novel, the continuation of the Russian and world literature canon are also in the centre of the analysis. The conclusion is: Tolstoy does not disapprove of Anna's fault, only judges her attitude.

The *Kreutzer szonáta* and *Az ördög*. (*Kreutzer sonata* and *The Evil*) are the novels of the late years in Tolstoy's life-work

In the preceding one the deformity of the Tolstoyan idea on the marriage appears in the roughen marital relations of the characters, the later one presents the predomination of the demonic angers appeared in the woman–man relations. The topic and the scheme of motives of these works and ideological problems of their author produce a comprehensive whole context.

During the analysis I worked out my own conception using approaches and methods of the theory of literature. I regarded important the enforcement of my point of view of the women question shaped also in the title of my dissertation as the special interpretations dealing with these late works of the Russian genius hardly mention this aspect or do not take it into account at all. In my interpretation I also uncovered the thematic, motivic, moral-philosophical connections of these short novels. I introduced the so called „negative vocabulary” of the *Kreutzer sonata* in the appendix, so wanted to represent the mental disunion/schizophrenia of the main character, his conscious and subconscious motives, shades of meaning of the expressions sliding between different narratic levels.

I devoted a separate chapter (the 4th one) to uncover the aesthetic and poetic background of the scheme of connections of the previously interpreted Tolstoy's works (*Kreutzer sonata* and *The Evil*). To do that I involved in my research the contemporary writer Turgenev's late short story titled *A diadalmas szerelem dala* (*The Song of the Victorious Love*). My hypothesis was: the parallel analysis of the three novels can help to interpretate the disruption between aesthetic quality and the moral of the late Tolstoy's moral. During the joint reading of these works and the common, comparative analysis I refilled the complicated questions of the woman–man relation, love and marriage with the aspects of history of culture and philosophy. This approach seemed to be productive. The magic influence of the art on the individual is in the centre of the *Kreutzer sonata*. *The Evil* can be compared with the Turgenev's work on the basis of artistic description of the separation of the „legal” and „illegal” love. I consider this approach new fact in my theses as the special literature did not focus its attention on Tolstoyan love-conception from this aspect. I hoped to contribute to shape the question in that way as breaking open the stylized levels of Turgenev's short story I pointed to the differences of the Tolstoy's and Turgenev's love conception and at the same time to the basic differences between ethic and aesthetic attitude. In this case I again represented the main similarities and differences in a chart and enclosed to my writing.

SCIENTIFIC NOVELTY OF THE DISSERTATION, THEORETICAL AND PRACTICAL IMPORTANCE OF THE RESEARCH

In the present paper I wanted to approach to my topic from new aspects.

I focused my attention on the **connections of the world literature** which did not get into the centre of the interest until now. Firstly I introduced the Tolstoyan and the contemporary (East–West) opinion on art. I also took into account the **aspects of sociology of literature**.

The characteristic features of **Bildungsroman** and the role of the **gender aspect** are also in the focus of my analysis. I also studied the **marginal female characters** in the novel *Anna Karenina*.

The analysis of characters and their **attributums from new aspects** is also a new element in my paper. (For example the description of the female characters in *The Evil*. The earlier interpretations of this short novel dealt only with the male persons, with the exception of Gyöngyi Téren's article.)

The *Bible* was an important basic in the discussion on the marital fidelity in connection with Anna's fault. I compared the female characters of the *Bible* with Anna.

The aspects of **narratology** and **psychologism** are also new features in the dissertation.

Phenomenon **genderstudies** is in the centre of my attention in the analysis of the women–men relations. In connection with this the investigation of the **role of landscapes** in shaping characters is also a new feature.

The previous articles did not write on the character of the Cossack woman from Grebeny and her symbolic role in the family hierarchy either until now. Only Annyensky mentioned it in his essay.

I also studied the women's face in the „various mirrors”, so I interpreted the works of the **English romanticism**: Jane Austen's and Charlotte Brontë's novels, their female heroes.

I compared Tolstoy's and Turgenev's love conceptions in a separate chapter, in the 4th one.

I consider theoretical and practical importance of the research that there is a good international reception of my study (Norwegian National Library, Oslo)

Results of my research, their reactions in Approbation.

My publications are on the list of special literature for the student of art at ELTE BTK.

CONCLUSION OF THE DISSERTATION

This dissertation attempted to show the results of the research in wide context.

It is seen that Tolstoy is the continuer of the world literary canon and at the same time of the Russian classical canon. The landscape is the important method to the portrayal of the heroes, especially the female characters.

Tolstoy's art is a searching one for the happiness. For him the happiness could only be realized in a family living in harmony with the nature with the dominance of a woman of the mother type. The portrayal of the women and the family relations is not self-contained but it is an organic part of his life-work.

His main goal in his whole life and in his art is to find the sources of the happiness of the whole mankind and help to realize it.

The Russian writer approaches to the gender question from various aspects. In his firstly analysed literary works (*Family happiness*, *War and Peace*, *Anna karenina*) the women (also the marginals) have very important role in the hierarchy of the heroes.

It is well known that Tolstoy was a determined enemy to the emancipation of women. His opinion is also reflected in the fate of female heroes of his literary works. Natasha is the only

one who has a real family happiness as in her character can be found all the features which are the most important for an ideal woman in Tolstoy's opinion. Her figure is described in this paper firstly from the aspect of her relation with the nature and from the aspect of Russian literary canon.

The other female characters of his works were not given happiness by the author.

There are women who rebel against their fate, for example Anna Karenina who can not make peace with her life, marriage, husband. She wants to have of whole value happiness in her life but she can not reach it– she is ruined.

There are also women who can make peace with their life, family, still do not reach real happiness. For example Dolly (*Anna Karenina*).

In his works Tolstoy is interested in the intellectual relation between the partners in marriage. In *Family happiness* the harmony only exists in the first period in their common life. There is only real harmony in the life of Natasa and Pierre.

There is not harmony in the other family in the re-interpreted novel in this paper at all.

From the novel titled *Anna Karenina* the novels dealing with the problem of women-men relation, marriage quoted in this dissertation end with tragedy either with murder or with suicide (Anna, Pozdnisev, Irtyenyev). In his late years Tolstoy already denies the opportunity, legitimacy of the marriage.

In the life of the Tolstoy's figures there are a lot of biographical elements. At the same time they have a very important characteristic feature: they are given the ability of desire for the love, happiness by the author.

APPROBATION

Written publications connected to theme of the dissertation

- 1) **2008:** *Amit még taníthatnánk a középiskolában Ibsenről és Tolsztojról.* In.: Mester és Tanítvány 17. pp. 39–84.
- 2) **2009:** *A természet leírása és a lélekrajz összefüggése L. Tolsztoj korai műveiben.* In.: Mester és Tanítvány 24. Különszám. pp. 72 –84.
- 3) **2009:** *"Splendour" by Endre Török. The setting of the Life-work.* Török Endre: Átragygás. Az életmű foglalatata. In.: Slavica XXXVIII: pp. 264–267.

4) **2009:** *Взаимосвязь между описаниями природы и описанием души в раннем творчестве Л. Н. Толстого.* In.: Slavica XXXVIII: pp. 143–155.

5) **2012:** *Некоторые аспекты интерпретации романых образов Л.Н. Толстого: Образ Наташи Ростовой в романе «Война и мир».* International Almanac Humanity Space 1:(2) pp. 392–406.

6) **2013:** *Женское лицо в отражениях разных зеркал: Женские эпизодические образы и их роль в романе Л. Н. Толстого «Анна Каренина».* In.: International Almanac Humanity Space 2:(1) pp. 86–106

7) **2014:** *Kelet és Nyugat írói a művészetről: Tolsztoj és Ibsen.* In.: Gaál Xénia, Hetényi Zsuzsa (szerk.) *A búcsú a művészetben. Kelet és Nyugat az irodalomban: Születésnap tanulmánykötet Dukkon Ágnes tiszteletére.* 220 p. A Konferencia helye, ideje: Budapest, Magyarország, 2013.11.08.: ELTE BTK. pp. 61–71. (Dolce Filologia; XI.) (ISBN:978-963-284-533-3)

8) **2014:** *Изучение портрета как характеристики образа. Художественное образование в пространстве современной культуры.* In.: Сборник научных трудов по материалам 2-й научно-практической конференции 26 сентября- 03 октября 2013 г. г. Бойнице, Словакия. Москва – Бойнице. pp.197–220. (ISBN 978-5-905451-08-9)

9) **2014:** *A destruktív Erősz: Tolsztoj Az ördög (1889).* In.: Első Század XIII:(2) pp. 51–77.

10) **2014:** *A feneketlen mélységek regénye: Tolsztoj Kreutzer szonátája (1889).* In.: Első Század XIII:(2) pp. 27–51.

11) **2015:** *A művészet erotikus hatásának ábrázolása Turgenyev és Tolsztoj kései elbeszéléseiben.* In.: Első Század XIV:(1–2) pp. 33–47.

12) **2015:** *A nő arca sokféle tükörben. Női epizódfigurák és szerepük Lev Tolsztoj Anna Kareninájában.* In.: Első Század XIV:(?) pp. ?–?. Megjelenés alatt.

Education:

ELTE BTK Irodalomtudományi Doktori Iskola: angol nyelvű oktatási tevékenység (doktoranduszok angol nyelvű kutatásainak, publikációinak nyelvi konzultációja) a 2005/2006. tanév II. szemeszterében.

ELTE BTK Eötvös Collegium Szlavisztika Műhelyében orosz szakos hallgatóknak panelkurzusban foglalkozás 2014. április 8-án *Oroszország és Skandinávia írói a századfordulón a művészetek szerepéről: Tolsztoj–Ibsen* címmel.

Lectures:

2013. október 7–8. Lengyelország. Opole, Egyetem: Между традицией и современностью. Женская идентичность в пространстве дома, в истории, культуре, и на путях эмансипации elnevezésű nemzetközi szlavista konferencián. Az előadás címe: *Каноническая женская судьба и толстовская мораль – их пересечение в романе Анна Каренина* (Lásd fentebb!).

2013. november 8-án Budapesten a Magyar Tudomány Ünnepe keretében Dukkon Ágnes tiszteletére a 20 éves „Orosz irodalom és kultúra Kelet és Nyugat vonzásában” PhD program szervezésében megrendezett *A búcsú a művészetben. Kelet és Nyugat az irodalomban* elnevezésű konferencián. Az előadásom címe: *Kelet–Nyugat írói a művészetéről: Tolsztoj és Ibsen.*

Results of my research, their reactions

Footnote (343). Boros Lili 2013: PhD disszertáció p.132.

Bibliographical title uo.p.1819281.

International reception of my study

A *Kelet és Nyugat írói a művészetéről: Tolsztoj és Ibsen* címen a Dukkon Ágnes tiszteletére megjelent, fent említett születésnap-i kötetben publikált tanulmányom visszhangra talált az **Oslói Nemzeti Könyvtárban**, s a kötetből kiemelve külön tételként az **Ibsen bibliográfiába** is bekerült mint „norvegica-tétel”. (Nasjonalbiblioteket, Senter for Ibsen-studier = <http://ibsen.nb.no/id/392.0> „The library has registered the following articles / book chapters”)

Publikációim 2014-től az ELTE BTK orosz szakos bölcsészhallgatói számára ajánlott szakirodalmi listán szereplő tételek. (My **publications** are on the list of special literature for the student of art at ELTE BTK)

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