KEVIN J. MCKENNA

THE ROLE OF THE PROVERB IN LEO TOLSTOY'S NOVEL *ANNA KARENINA*

Abstract: Like many of his literary predecessors, Leo Tolstoy displayed a considerable fascination for employing the folk wisdom of Russian proverbs into his literary works. This is no more apparent than in his masterpiece novel, *Anna Karenina*, where he inserts more than 80 proverbs into the speech of key characters. This article breaks them down into five major categories of usage, ranging from stock peasant utterances (household and field servants) to the various levels of use in the speech of members of St. Petersburg and Moscow society. Finally, it examines how Tolstoy extends the role of Russian proverbs for purposes of character and thematic development throughout the novel.

Keywords: Russian proverb; peasant speech; *Anna Karenina*; Leo Tolstoy; mowing scene; Russian folk wisdom; Konstantin Levin; the "righteous man."

Like Alexander Pushkin, Nikolai Gogol, and Fyodor Dostoevsky before him as well as his successors, Boris Pasternak and Alexander Solzhenitsyn, Leo Tolstoy's fiction bears a heavy imprint of the profound influence and presence of the Russian proverb. Tolstoy was particularly drawn to the simplicity and native folk wisdom of the Russian peasants as reflected in their fondness for proverbial speech. Similar to the practice of his twentieth-century successor, Solzhenitsyn, Tolstoy developed a habit of copying large numbers of Russian proverbs from Vladimir Dal's dictionary, *Poslovitsy russkogo naroda/Proverbs of the Russian People* (1862) and other Russian lexicographers, but on occasion seemed more inclined to eavesdrop on the peasant speech of the countless passers-by, who traversed the long dirt road past his estate at Yasnaya Polyana en route to Kiev. As described in Henri Troyat's biography of the Russian literary genius, Tolstoy would don his peasant shirt and boots, grab his walking stick and depart for the roadside, where he would listen in on the numerous conversations taking place among the peasants,

often engaging them in discussion himself. His friend and prominent literary critic, Nikolai Strakhov, once observed to a colleague, "Tolstoy is very interested in the language of the people. He finds new words every day."[1] From his correspondence and diaries, we know that Tolstoy's notebooks were filled with numerous proverbs and proverbial expressions garnered from his roadside visits or, as he would describe them, his treks to "the Nevsky Prospect." Prominent Russian paremiologists, Valery Mokienko and Olga Lomakina, have recently ascertained that the stock of Tolstoy's proverb fund contains more than 1,200 proverbs, proverbial expressions, and proverb variants.[2] We also know from an entry in his 1862 diary that early on Tolstoy had intended to write a number of brief short sketches keyed to a Russian proverb or proverbial saying, which would subsequently appear in his journal, *Posrednik/The Intermediary*.[3]

An examination of his masterpiece novel *War and Peace,* as well as numerous other writings between the 1850's-1870's, underscores Tolstoy's fascination for the pithy wit and wisdom contained in Russian proverbs. Who could forget the homespun knowledge and proverbial wisdom of Platon Karataev in *War and Peace*? And, as we know from his various biographers, Tolstoy periodically turned his interests to life at Yasnaya Polyana, especially to working with, teaching, and learning from the peasants on his estate. Shortly after his publication of *Anna Karenina* (1878), Tolstoy founded a publishing house, *Posrednik/The Intermediary*, which would enjoy healthy commercial success producing works designed almost exclusively for the popular audience, and selling for only five kopecks apiece.[4] Tolstoy himself contributed a number of short stories to *Posrednik*, which he called his *narodynye rasskazy*, or literature for the people. As Gary Jahn has observed, the genre of "popular literature" in Russia had existed at least since the eighteenth century, and Tolstoy's contributions in the nineteenth open a new direction in seeking "to enlighten or edify the masses rather than to profit by entertaining them."[5] Even earlier, in an 1863 article titled "Who Should Learn to Write from Whom: the Peasant Children from Us or We From the Peasant Children?" the Russian author had clearly stated that his contemporaries had much to learn from the language and views of the Russian peasant. He sounded this

theme again in an address that he gave at his Moscow home in February, 1884, in which he chastised his fellow Russian writers for neglecting the speech patterns to be found in Russian villages and going so far as to say that he considered the Russian literary language to be inferior to that of the common people.[6]

Turning now more specifically to Tolstoy's employment of Russian proverbs in his novel *Anna Karenina*, we see how the epigraph that opens Tolstoy's novel adumbrates the didactic injunction that the author intends to convey: "Vengeance is mine, I shall repay/Мне отмщение, и аз воздам."[7] Numerous critics since the appearance of *Anna Karenina* have attempted to deconstruct the author's meaning here, but for purposes of this essay its derivation from and relationship to the original biblical source will be adhered to.[8] As will be discussed later in this article, Tolstoy clearly intends a direct interpretation that one should not assume to judge Anna's character as well as her actions, and that this role remains the domain of God alone. In light of the Russian author's strong religious views and practices, his reference to the biblical proverb is not surprising. The "absolute language" Tolstoy employs in this epigraph leaves no doubt to its didactic message, which the author characteristically enshrines in a biblical proverb.[9]

Further suggesting the significant role the Russian author intends to assign Russian proverbs in his novel is the opening sentence that immediately follows the epigraph: "All happy families are alike; each unhappy family is unhappy in its own way/ Все счастливые семьи похожи друг на друга, каждая несчастливая семья несчастлива по-своему."[10] While not deriving from nor reflecting folk wisdom *per se*, this literary proverb-comparison has long been held to originate in Tolstoy's novel, reflecting the literary provenance of so many of the proverbs and proverbial expressions in the Russian language. Gary Saul Morson underscores the peculiar nature of the sentence in noting that it is not so much "...a statment *in* the story, it is a statement *about* the story, a statement spoken by an anonymous voice securely outside the story. It is a fabular moral displaced from the end to the beginning; everything that follows illustrates it but cannot qualify it."[11] More recently, Morson has made a convincing argument that Tolstoy's original aphorism relates to the French proverb he used in *War and Peace*, "Happy people have no his-

tory"/"Les peuples heureux n'ont pas d'histoire."[12] In the context of *Anna Karenina*, this proverb pre-shadows what is arguably the major underlying theme of Tolstoy's novel: the role of the family in attaining harmony with the "life force." While not giving away the plot that will gradually unfold, the Russian author cleverly employs this proverb to alert his readers both to the impending action of his novel as well as to its major theme: that is, the Levin story-line with its life-affirming theme, as well as the Anna story-line and its life-destroying theme. Structurally speaking, as well, this proverb provides the perfect opening to the scene of chaos and oblivion in the Oblonsky family, stemming from the marital infidelity of Stiva Oblonsky. As witnessed in Valery Mokienko's recent three-volume *Bol'shoi slovar' russkikh poslovits*, the subsequent sentence that opens the second paragraph of Tolstoy's novel likewise has attained proverb-like status over the decades since the novel first appeared: "All was confusion in the Oblonsky's house/Всё смешалось в доме Облонских/."[13] Like the preceding sentence, this now proverbial utterrance both summarizes as well as introduces readers to the chaotic state of affairs in the Oblonsky household, where family members from the children to the house-servants find themselves out of sort: "The Children were running all over the house as if lost; the English governess quarrelled with the housekeeper and wrote a note to a friend, asking her to find her a new place."[14]

An analysis of proverbs and proverbial expressions in Tolstoy's *Anna Karenina* reveals a number of major categories of thematic usage and provenance. Not surprisingly, one of the main sources relates to the speech and utterances of Russian peasants and household staff on the various estates and homes of the Oblonsky, Schcherbatsky and Levin families. Understandably, the folk provenance of proverbs explains both the source as well as the frequency with which peasants and household staff employ them. The family nanny, Matryona Filimonova, for instance, attempts to comfort her disconsolate master in the opening scenes of Chapter Two of Book One with the timeless religious message "God is merciful/Бог милостив" so characteristic of the god-centered moral-didactic universe of the Russian peasant world.[15] Equally characteristic of the peasant world's simple and reductive universe is Matvei's (the valet to Stiva) proverb-

like utterance that "everything will shape up/всё образуется" which Matvei and, later, Stiva Oblonsky himself, will repeat throughout the novel in response to the seemingly hopeless state of affairs in the household.[16] Shortly thereafter Matryona addresses another timeless Russian proverb to Stiva Oblonsky in an attempt to convince him to apologize to his wife, Dolly: "Apologize, sir. No help for it! *After the dance, you must pay the...* /Повинитесь, сударь. Что делать! *Люби кататься.../*[17] When Stiva replies that his wife will not listen to him, Matryona, too, invokes this very same proverb introduced by Matvei. Ironically, while the nanny is Dolly's chief friend in the family, we learn that she sides with Stiva Oblonsky in this matter.

Another dimension of the Russian peasant mind-set reflected in Tolstoy's use of Russian proverbs applies to the stubborn resistance and opposition that Konstantin Levin's estate steward, Vassily Fyodorovich, shows for his master's ambitious plans for spring projects on the estate. To Levin's frustrations over the slovenly attitude of his peasant workers and steward in the early spring-season plans and preparations, the narrator observes: "The steward listened attentively and obviously made an effort to approve of the master's suggestions; but all the same he had that hopeless and glum look, so familiar to Levin and always so irritating to him. This look said: 'That's all very well, *but it's as God grants*/Всё это хорошо, *да как бог даст*.'"[18] Both in terms of Tolstoy's development of Levin's character as well as reflective of one of the underlying themes of the novel, this innate peasant sloth grounded in an unwillingness to tackle more than God deigns fit remains foreign to Levin's ambitious personality and firm beliefs. Throughout nearly the entire novel he has dedicated himself to writing a book advocating the role of the peasant's personality when planning for agricultural reform in Russia. Now, however, the very people whom he champions seem to oppose his ideas for them. When Levin suggests to his steward that he himself will contribute his own physical labor to working the estate, Vassily Fyodorovich responds with a characterstic Russian proverb: "You don't seem to sleep much, as it is. *More fun for us, under the master's eye..../*Да вы и то, кажется, мало спите. *Нам веселей, как у хозяина на глазах...."*[19] Confirming this sense of the peasantry's innate understanding of how to please the master while at the same time expending as little per-

sonal effort as possible, the reader meets yet another peasant field worker a few pages later in the same chapter who once again calls upon the timeless wisdom of a peasant proverb to state his case to Levin. Attempting to persuade his superior of his efforts to perform only the best quality of work on the Levin estate, the peasant states he abhors careless work: "I don't like doing bad work myself and I tell the others the same. *If the master's pleased, so are* we/Я и сам не люблю дурно делать и другим не велю. *Хозяину хорошо, и нам хорошо*."[20]

Part Three of the novel also benefits from a number of typically Russian peasant proverbs that contribute both to character development in the novel as well as to major underlying themes key to the deployment of Tolstoy's didactic messages. Not surprisingly, the famous mowing scene in this Part of the novel reflects the major epiphany Levin experiences literally in learning how to move harmoniously with the flow of the strip mowing, as well as metaphorically in gaining an insight into a way of life that depends less on rational cogitation and deliberative thought processes and more on a life of harmony with the life force so central to Tolstoy's way of thinking. Sensing that his body requires physical exercise to offset what he fears to be an existential deterioration, Levin resolves to mow the fields with his peasants (forty-two in number) regardless of how awkward he may appear before them or his older half-brother Sergei Koznyshev, currently visiting the estate. Having completed the initial swaths, the team of peasants seems pleased with Levin's first efforts. One of them, however, cautions with the wisdom of a timeless Russian proverb: "Watch out, master, *Once you start there's no stopping*/Смотри, барин, *взялся за гуж, не оставать*."[21] Levin cheerfully responds that he will try to keep up, and takes a place once again behind Titus, his tutor in mowing. Having completed a second and, then, a third swath, he makes an important personal discovery:

> A change now began to take place in his work which gave him enormous pleasure. In the midst of his work moments came to him when he forgot what he was doing and began to feel light, and in those moments his swath came out as even and good as Titus's. But as soon as he

> remembered what he was doing and started to do better, he at once felt how hard the work was and the swath came out badly.[22]

This realization of the bliss one experiences when acting in concert with the normal flow of one's body suggests a brief glimpse of the spiritual lesson Levin will learn by the end of the novel. In opposition to the constant cerebral impulses that engage Tolstoy's hero throughout seven books of the novel, Levin gradually comes to translate this physical epiphany he has realized in the mowing fields to his personal life. As we will see later in this paper, yet another peasant will lead the way for this existential discovery. At the close of the mowing scene in Part Three, however, Titus imparts one final proverbial lesson in response to Levin's concern that the hay will be spoiled in the falling rain: "Never mind, master, *mow when it rains, rake when it shines*/Ничего, барин, *в дождь коси, в погоду греби*!"[23] Here again Tolstoy displays a preference for the natural, innate wisdom of the peasant experience over the more cognitive, cerebral reasoning of the constantly searching Levin.

Following the famous mowing scene in Part Three of the novel, yet another major peasant in Levin's life exerts an important influence on him, his house servant Agafya Mikhailovna. Tolstoy informs his readers that Agafya was familiar with all the details of Levin's plans for his estate, down to the finest detail. She implicitly understands, therefore, the dubious foundations of the logic-ridden, all-too-cerebral thought processes that inform his book about the future role of peasants in the coming agricultural reforms for rural Russia. Levin, on the other hand, believes that his book will result in a revolution in political economy and yet, would "abolish that science altogether and initiate a new science—of the relationship of the peasantry to the land."[24] To Levin's assertion that his own profit is linked to the quality of work produced by his peasant workers, Agafya invokes the wisdom of an old Russian proverb: "Whatever you do, *if he [the peasant] is a lazybones, everything will come out slapdash*/Да уж вы как не делайте, *он коли лентяй, так всё будет чрез пень колоду валить*."[25] As it turns out, Levin already understands the wisdom of his house-servant's words, having experi-

enced precisely the same attitude and behavior from his steward and the estate peasants earlier in the day.

A second category of proverbs in Tolstoy's novel relates to the conversations and expressions employed by the various social circles that comprise Anna's St. Petersburg and Moscow life. Unlike the previous category of expressions uttered by peasants and house servants, many aspects of this second group of proverbs reflect rather negatively on the more well-healed members of Russian society. In addition, these proverbs are often delivered in the foreign language of their origin, typically French, English, German or, in a few cases, Latin.

Unlike the more "natural" and harmonious agrarian world of Konstantin Levin, which the author consistently depicts in the most positive of terms, the description provided of the three Petersburg societies that define Anna's existence offer a strikingly more negative impression. The first subdivision of this society relates to the official service circle of Aleksei Aleksandrovich, Anna's husband. The second circle, in which Aleksei Aleksandrovich had made his career, revolved around Countess Lydia Ivanovna and is painted as a circle of "elderly, unattractive, virtuous and pious women and of intelligent, educated and ambitious men."[26] The final circle in which Anna moves and which she comes to frequent and prefer following the consummation of her affair with Vronsky is located in society proper—"the society of balls, dinners, splendid gowns, a *monde* that held on with one hand to the court, so as not to descend to the *demi-monde*, which the members of this circle thought they despised, but with which they shared not only similar but the same tastes."[27] Revolving around Anna's cousin's wife, Princess Betsy Tverskoy, this is the circle in which Anna and Vronsky openly conducted their relationship. It is richly characterized by the shallowness, banality, and duplicity of its members. Tolstoy has Princess Betsy, for example, mis-quote a biblical proverb in response to Vronsky's lengthy account of how he acted as peacemaker between a husband and his wife's offender: "'*Blessed are the peacemakers, for they shall be saved*,' said Betsy, remembering hearing something of the sort from someone/ *Блаженны миротворцы, они спасутся*,--сказала Бетси, вспоминая что-то подобное, слышанное ею от кого-то."[28]

The scene at Princess Betsy's soiree in Book Two of the novel introduces a host of vapid, silly, and morally-challenged members of Petersburg society by way of contrast to the more stable and moral world in which Levin lives. The insipid tenor of a conversation about the nature of love one evening is a case in point. Among the guests is an unnamed Russian diplomat, who manages to insert two weakly-motivated proverbs into the course of the conversation—one taken from the French language, the other from English: *"'No one is pleased with his fortune, but everyone is pleased with his wit*,' said the diplomat, quoting some French verse/ *Никто не доволен своим состоянием, и всякий доволен своим умом*.'"[29] When the conversation turns to the question of a perceived need in a successful marriage for both partners to have sown their oats in their youth, Princess Betsy, the ambassador's wife, and the same diplomat have the following exchange:

> "No, joking aside, I think that in order to know love one must make a mistake, and then correct it," said Princess Betsy.
>
> "Even after marriage," the ambassador's wife said jokingly.
>
> "'It's never too late to repent.' The diplomat uttered an English proverb/
>
> 'Никогда не поздно раскаяться',--сказал дипломат английскую пословицу."[30]

Perhaps the most insipid yet representative member of Anna's new social circle is Princess Miagky, who manages to enjoy the respect of its members for her skill in uttering the most simple-minded of statements-- even when they were quite inappropriate to a given context or conversation. For example, in the earlier conversation about the nature of love, she manages to observe: "When I was young, I was in love with a beadle,…I don't know whether that helped me or not."[31] In the same conversation that evening at Princess Betsy's, Princess Miagky manages entirely to misrepresent and wrongly attribute a Hans Christian Andersen (1805-1871) fairy tale to the Brothers Grimm. When the ambassador's wife snidely alludes to Vronsky as a "shadow"

that Anna recently has brought back with her from Moscow, Princess Miagky characteristically responds with the kind of nonsensical statement for which she has become famous in Anna's social circle. Tellingly, in Tolstoy's attempt to ridicule the shallow nature of Anna's newly-embraced social circle, the ambassador's wife in this scene had just finished making herself look silly by referring to a Grimm fable whose meaning she never fully understood. Metaphorically alluding to Vronsky as the "shadow" whom Anna had recently brought with her from Moscow, the ambassador's wife opines: "'What of it? Grimm has a fable—a man without a shadow, a man deprived of a shadow. And it's his punishment for something. I could never understand where the punishment lay. But it must be unpleasant for a woman to be without a shadow.'"[32] As Richard Pevear has observed, as maladroit in peppering their puerile conversations with foreign proverbs, Princess Miagky and her circle seem equally ill-at-ease with the provenance of Danish fairy tales and German fables.[33]

Princess Betsy's shallow society world of petty morals and self-indulgent manners continues to unfold in Book Three of the novel, when Anna is once again invited to a croquet party at the Princess's home, this time in the company of the young and unfaithfully married Liza Merkalov, who has been joined by two of her constant and much older suitors. When Anna asks Princess Betsy about the mysterious relationship between Liza and one of these suitors, Prince Kaluzhsky, Betsy responds in her native Russian tongue but characteristically employs a French proverbial expressions, "It's the new way,…they've all chosen this way. *They've thrown their bonnets over the mills/Они забросили чепцы за мельницы.* But there are different ways of throwing them over."[34] As often is the case in the self-absorbed world of Petersburg society, Tolstoy reveals the vapid values of Russia's social elite through the medium of foreign expressions, proverbs, and speech. Princess Betsy, for instance, responds to Anna's question about Liza Merkalov with a Russian version of a French phrase: "It's the question of a terrible child/Это вопрос ужасного ребёнка."[35] Later in Book Five of the novel, when Anna and Vronsky's affair is not fashionably viewed and embraced in Princess Betsy's social world because they no longer

are merely involved in a passionate liaison, but have actuallly fallen in love with one another, Betsy will repeat the same French proverb to Vronsky. Uncomfortably aware of the negative attention Anna and Vronsky have attracted in society, Betsy inquires of him news about the impending divorce: "You haven't told me when the divorce will be. Granted *I've thrown my bonnet over the mills/Я забросила свой чепец через мельницу*, but other starched collars will blow cold on you until you get married.[36]

Tolstoy employs Russian proverbs not only to help depict the views and attitudes of social groups representative, for instance, of peasants and Petersburg society circles, but attaches them as well to the thematic development of individual characters in his novel. A case in point is Alexei Alexandrovich Karenin, whose cold, aloof personality is readily enhanced by a flair for peppering his speech with proverbial wisdom. Unlike so many of the characters from Princess Betsy's fashionable social circles and their preference for speaking French or inserting French proverbs and proverbial expressions into their speech, the bureacratic and staid Karenin is more comfortale with German proverbs. For example, Tolstoy provides the following description of both Karenin's character and hectic life style towards the end of Book One: "Every minute of every day was occupied and scheduled. And in order to have time to do what he had to do each day, he held to the strictest punctuality. '*Without haste and without rest*'/*Без поспешности и без отдыха* was his motto."'[37] It is not difficult to imagine that following her seductive introduction to Vronsky, Anna found her husband's cold and punctilious mind set less attractive. Later in the novel, Aleksei Aleksandrovich characteristically incorporates a bookish Latin proverb in his thoughts upon learning the news that his political rival, Stremov, had been appointed to the government position that he coveted: "'*Quos vult perdere dementant,*'/*Кого бог хочет погубить, того он лишает разума,* he said, meaning by *quos* those persons who had furthered this appointment."[38]

Not surprisingly, given Karenin's zealously proper personality, Aleksei Aleksandrovich and his closest associates display a predilection for biblical proverbs, as seen in his conversation with Aleksei Vronsky when he manages to insert two biblical expressions into one sentence:

> When I received her telegram, I came here with the same feelings—I will say more: I wished for her death… But I saw her and I forgave. And the happiness of forgiveness revealed my duty to me. I forgave her completely. *I want to turn the other cheek/Я хочу подставить другую щеку*, *I want to give my shirt when my caftan is taken/Я хочу отдать рубаху, когда у меня берут кафтан,* and I only pray to God that He not take from me the happiness of forgiveness.[39]

This biblical proverb seemingly appeals to the boorish Karenin, as he employs it again shortly thereafter in a conversation with Vronsky as his wife lies on her deathbed.

Following Anna's consummation of her affair with Vronsky in Book Two, her husband's attitude and behavior towards her understandably become even more painfully awkward and uncomfortable. Resolving not to chastise his wife in public for her adulterous conduct, Aleksei Aleksandrovich vacillates between mild derision and tedious moralizing in conducting day-to-day household affairs with her. In the scene at the horse races, for example, he rather awkwardly reminds Anna of her financial dependence upon him by inserting a Russian proverb into their painful exchange of words: "I also came to bring you money, since *nightingales aren't fed on fables/соловья баснями не кормят*. You need it, I suppose."[40] By Book Four of the novel, Karenin becomes even more distrought by the openness of Anna's affair with Vronsky. Having awkwardly bumped into his wife's lover on the porch of his own home, Karenin finds himself reflecting in the middle of the night on all that has gone wrong with his formerly precise and ordered life. Tolstoy employs his characteristic quasi-indirect narrative discourse style (*skaz*) in reflecting the frustration of Karenin's anxieties and embedding a proverb to summarize his troubled state of mind:

> The feeling of wrath against his wife, who did not want to observe propriety and fulfill the only condition placed upon her—not to receive her lover at home—left him no peace. She had not fulfilled his request, and he must now carry out his threat—demand a divorce and take her son from her. He knew all the difficulties connected with this

> matter, but he had said that he would do it and now he had to carry out his threat. Countess Lydia Ivanovna had hinted to him that this was the best way out of his situation, and lately the practice of divorce had brought the matter to such perfection that Alexei Alexandrovich saw a possibility of overcoming the formal difficulties. Besides, *misfortunes never come singly/беда одна не ходит*, and the cases of the settlement of the racial minorities and the irrigation of the fields in Zaraysk province had brought down on Alexei Alexandrovich such troubles at work that he had been extremely vexed all the time recently.[41]

Tolstoy reflects Karenin's formulaic, reductivist mindset as well as that of the social world in which he exists through a series of proverbs and proverbial expressions throughout the novel in general, but particularly in Books Four and Five. The divorce lawyer whom Karenin consults, for example, strikes readers as a more odious version of Aleksei Aleksandrovich in Chapter Five of Book Four. Seeming to enjoy far too much the awkward circumstances in which his client finds himself, the laywer entertains himself by catching moths with his hand while Karenin relates the sordid details of his wife's infidelity. Calling upon the age-old wisdom of a proverb, the lawyer then attempts to convince Aleksei Aleksandrovich that he should place himself totally in his hands: "And, in general, if you do me the honour of granting me your trust, you should leave me the choice of measures to be employed. *He who wants results must allow for the means/Кто хочет результата, тот допускает и средства."*[42]

Another relationship where Tolstoy employs proverbs for purposes of character and theme development relates to the rather close friendship between Aleksei Aleksandrovich and the excessively-pious Countess Lydia Ivanovna. As a member of the highest echelons of Petersburg society, she of course is prone to using French expressions in her speech. In addition, however, the sanctimony of her Russian "pietist" religious influence accounts for frequent recourse to biblical expressions. In Book Five, for example, in a scene where Aleksei Aleksandrovich accedes to her wishes to play a greater role in his family life, Lydia Ivanov-

na cites the wisdom of Luke: "But, my friend, don't give in to that feeling you spoke of—of being ashamed of what is the true loftiness of a Christian: *"He that humbleth himself shall be exalted/Кто унижает себя, тот возвысится."*[43] Indicative of the true nature of her piety and humility, Lydia Ivanovna leaves the room and goes to Anna's and Aleksei Aleksandrovich's nine-year-old son to tell him that his father is a saint and that his mother is dead. A few pages later Tolstoy depicts each of the two using a biblical proverbial expression in a conversation they conduct over the the response Anna had written to Aleksei Aleksandrovich regarding the question of their divorce:

> 'No,' Countess Lydia Ivanovna interrupted him. 'There is a limit to everything. I can understand immorality,' she said not quite sincerely,…'but I do not understand cruelty—and to whom? To you! How can she stay in the same town with you? No, *live and learn/век живи, век учись*. And I am learning to understand your loftniness and her baseness.'
>
> 'And *who will throw the first stone/А кто бросит камень?'* said Aleksei Aleksandovich, obviously pleased with his role.[44]

While Tolstoy held great regard for the power and expressivenss of the proverb, he clearly penetrated the falseness and shallowness of those, like Aleksei Aleksandrovich and Countess Lydia Ivanovna, who sought to abuse and overuse proverbial speech for their own petty advantage. Another example of this pretensive convention occurs in Book Seven of the novel, when the Countess approaches Anna's brother, Stiva Oblonsky, at a formal dinner party with the gratuitously French expression: "I've known you for a long time and am very glad to get to know you more closely. *Les amis de nos amis sont nos amis."*[45] Clearly, her designs in this scene are to protect the influence she holds over Karenin by making certain that Stiva does not succeed in gaining Karenin's acquiescence to a formal divorce from Anna. The French expression she uses in greeting Stiva reflects both the undue preference of the Russian nobility for French proverbs

and proverbial expressions as well as her own intention to keep Anna's brother at arms' length.

A whole host of secondary characters in Tolstoy's novel also employs proverbial speech, with the author attaching certain kinds of proverbs to those characters associated with the more natural and folk world of Konstantin Levin, and still other categories of proverbial speech to characters related to Anna's more socially-oriented way of life. Konstantin's estranged brother, Nikolai, for example, could not be further removed from Anna's demi-world and, consequently, is characterized by uttering the more simple and folk-related proverbs characteristic of his brother's essentially rural existence. When Nikolai defensively introduces Marya Nikolaevna, a former prostitute and now a live-in companion, to his younger brother, he utters a timeless Russian proverb: "And this woman…is my life's companion…. I took her from a house…. She's the same as my wife, the same. …And if you think you're lowering yourself, *here's your hat and there's the door/так вот тебе бог, а вот порог."*[46]

Kitty's parents, Prince and Princess Scherbatsky, provide another example of Tolstoy's tendency to associate Russian proverbs with those characters in touch with his and Levin's more natural and Russian existence, and French or other foreign expressions with characters who lack the simple, wholesome, family-oriented values that Tolstoy and Levin prefer. For example, in Book Two of the novel, Princess Scherbatsky characteristically employs a French proverb as she finds her daughter succumbing to the influence of Mme. Stahl, a Russian pietist vacationing at the same German health spa as the Scherbatskys: "All this [Kitty's behavior] would have been very good, had it not been for its excessiveness. But the princess saw that her daughter was running to extremes, which she proceeded to tell her. '*Il ne faut jamais rien outrer*, she told her."[47] Kitty's father, Prince Scherbatsky, on the other hand, uses more earthy "wholesomely" native Russian proverbs in his speech. In Book Four of the novel, for example, in a scene at Stiva Oblonsky's dinner party, Prince Scherbatsky offers his opinion about what he sees to be the questionable value of women's education in contemporary Russian society: "'Remember the proverb?' said the old prince, who had long been listening to the conversation, his mocking little eyes twinkling. 'I can say it in front of my daughters: *long*

hair, short…/волос долог…" The Russian prince uses a truncated version of this well-known, paternalistic Russian proverb, *long on hair, short on brains/волос долог, да ум короток.*[48] Later in the novel (Book Eight) Prince Scherbatsky employs a proverbial comparison to characterize his (and Tolstoy's) views on the "mob-mentality" tendency among the Russian intelligentsia at the time to converge previously diverse opinions into one unified voice of support for rapidly changing social views and opinions. The Russian prince singles out the news media as the primary culprit: "'It's the newspapers that all say the same thing,' said the prince. 'That's true. And it's so much the same that it's *like frogs before a thunderstorm/что точно лягушки перед грозой.* You can't hear anything on account of them."[49]

Finally, Vasenka Veslovsky, the neer'-do-well Russian dandy, characteristically entones a French proverbial expression as he gorges himself on chicken following the disastrous first day of hunting, when he managed to run Levin's horses into a puddle of mud: *"Bon appetit—bonne conscience! Ce poulet va tomber jusqu' au fond de mes bottes."*[50] Clearly, the Scottish-attired Frenchified dandy suffers no conscience for failing to help Levin dig the horse carriage out of the mud or for having nearly shot him during the hunting that day. By the second day of their hunting trip, even Stiva utters a proverbial expression at the expense of Vasenka, who shamelessly has been flirting with Levin's wife: "*Heavy is the hat of Monomakh/Тяжела шапка Мономаха!* Stepan Arkadyich joked, obviously alluding not only to the conversation with the princess but to the cause of Levin's agitation, which he had noticed."[51] Part of the genius in the structure of Tolstoy's novel relates to Veslovsky's visit in Book Six to both Levin's and Vronsky's rural estates. As a consequence of his rude behavior and boorish manners in the initial visit to Levin's, Veslovsky is kicked off the estate by Levin himself. Significantly, however, he is not only welcomed by Anna and Vronsky at their estate, but he seems to fit in exceedingly well there. To ridicule Vasenka's character even further-- beyond his garrish attire, Tolstoy portrays the Russian dandy uttering a Russian proverb (translated into German) followed by a French language expression proclaiming his love for German: *"'Wünscht man*

Roubles, so hat man auch Troubles,' said Va-senka Veslovsky, teasing the German. *'J'adore l'allemand.'"*[52]

The two major protagonists of Tolstoy's novel, Anna and Konstantin Levin, similarly deploy a host of proverbs and proverbial expressions in their speech. Significantly, however, the nature of the proverbs they use says an awful lot about their personalities as well as about the message Tolstoy wishes to convey about their character. Anna, for instance, demonstrates a predilection for biblical expressions that relate directly to her social and moral predicament in the novel. In the famous scene at the ball toward the end of Book One, for example, Tolstoy implicitly foretells for his readers one of the major themes of the novel to come: that of who determines the guilt of others. As Kitty approaches the irresistable Anna, she barely overhears Anna's response to her host in a conversation to which neither Kitty nor the reader is party: "'No, *I won't cast a stone*/Я не брошу камня,' she replied to something, 'though I don't understand it,' she went on, shrugging her shoulders, and with a tender protective smile turned at once to Kitty."[53] The intended irony Tolstoy suggests here relates to the fact that while Anna is not the kind of person to condemn the behavior of others, as the novel unwinds she will become the subject of scorn and condemnation by her friends and family. As we have seen previously in our discussion of proverb usage in *Anna Karenina*, this particular biblical expression is uttered by a variety of characters, becoming *leitmotifs* in various scenes throughout the novel. Another irony relates to the fact that as a result of Anna's undisguised beauty and grace at the ball to which Vronsky will fall prey, Kitty will subsequently come to resent and even condemn Anna.

Later in Book One, Tolstoy telescopes yet another allusion to the important theme of guilt in his novel in a scene where Dolly expresses her gratitude to Anna for interceding in the marital strife in which she and Stiva find themselves: "'Without you, God knows what would have happened! You're so lucky, Anna!' said Dolly. 'Everything in your soul is clear and good.' [Anna] *'Each of us has his skeletons in his soul/У каждого есть в душе свои skeletons,* as the English say.'"[54] Characteristically, Anna uses an English proverbial expression to make her point rather than employing a phrase from her own, native Russian language. As we have seen previously, those characters whom

Tolstoy deems to operate outside the accepted conventions of proper moral conduct and behavior tend to employ proverbial speech from French or English rather than from their native tongue. Anna's reference to the "skeletons in her soul" is one of the earliest indications that she possesses inner secrets, passions, turmoils, which she alone seems to recognize. Tolstoy explicitly alters the original English proverbial expression in this scene from "skeletons in one's closet" to "in [one's] soul" to emphasize the turmoil Anna experiences as a result of the path she has chosen to pursue in her adulterous affair with Vronsky.

Earlier in Book Two Tolstoy inserted a proverbial expression into Anna's thoughts and reflections on the nature of the closed and accusing society in which she lives: "It was hard now for Anna to remember the sense of almost pious respect she had first felt for all these people. Now she knew them all as people know each other in a provincial town; knew who had which habits and weaknesses, *whose shoe pinched on which foot/у кого какой сапог жмёт на ногу*...."[55] Tellingly, as the narrative develops all three levels of Petersburg society will condemn and exclude Anna from their respective levels of social life and activities. This is one of the few instances where she uses a Russian proverbial expression rather than a French or English one. Another example occurs in the following Book (Three), where Anna mentally responds with a proverbial comparison to the painfully recriminating letter her husband, Aleksei Aleksandrovich, had sent her: "I know him, I know that he swims and delights in lies *like a fish in water/как рыба в воде.* But no, I won't give him that delight, I'll tear apart this web of lies he wants to wrap around me, come what may."[56]

Anna characteristically returns to her preferred use of French expressions in the final scene before her death in Book Seven. Ruminating wildly in her thoughts about how Vronsky and, even, Kitty would react to her impending suicide, Anna fleetingly observes a passer-by in another carriage, who "…as he drove by in the opposite direction, took her for an acquaintance…' 'He thought he knew me. And he knows me as little as anyone else in the world knows me. I don't know myself. *I know my appetites/Я знаю свои аппетиты,* as the French say."'[57] Aside from the disjunct nature of her stream-of-consciousness thoughts, Anna is

correct: throughout the novel she has failed to understand herself, the causes and consequences of her actions. But in the other respect she is equally correct: she has, indeed, known and understands her sexual appetites. After all, she has elected to break up her family, abandon both her son and her daughter, and to devote herself totally to her passions. This is quite unlike her foil in Tolstoy's novel, Konstantin Levin, who ultimately achieves a sense of harmony in his life defined by an essentially Russian understanding of Christian devotion and dedication to his family. In Tolstoy's moral universe, it is fitting that the character who lives outside the Russian notion of harmonious family life should find understanding and solace of sorts in a foreign idiom—the wisdom of a foreign, that is, non-Russian proverbial expression.

If Anna takes comfort in French and English proverbs and proverbial expressions, Konstantin Levin far more characteristically primarily uses Russian expressions in his speech throughout the novel. This tendency on Tolstoy's part reflects one of his main interests in shaping the personality of Levin: to depict the underlying native Russian aspects of his soul shown in harmony with the "life force" that the author juxtaposes to Anna's celebration of her passion and ego through an abandonment of Russian family values. Tolstoy projects Levin's fondness for Russian proverbs in much the same way that he prefers Russian groats and cabbage soup over the fine European wines and elegant dishes favored by the more epicurean Stiva Obonsky, when the latter invites Konstantin to lunch at a fashionable Moscow restaurant early in Book One of the novel. In a similar thematic parallel, Tolstoy develops a preference in his protagonist for a more natively-Russian approach to operating his agricultural estate in contrast to the West-European innovations employed by so many of his fellow landowners.

The first proverbial statement Levin utters illustrates this appreciation for the simple values of Russian life: to his housekeeper's, Agafya Mikhailovna's, observation that he has returned earlier than expected from Moscow, Levin characteristically replies, "'I missed it,…*there's no place like home*/*В гостях хорошо, а дома лучше*."[58] Unlike Anna and so many other characters in the novel who look upon the Russian countryside primarily as a place to escape the demands of urban life, Levin considers rural life not an escape from real life but as, in-

deed, as real life itself. Less than a hundred pages later, in Book Two, Levin reflects the same sentiment in another proverb, when reminded by Oblonsky of Kitty's refusal of his marriage proposal: "Levin frowned. The offence of the refusal he had gone through burned his heart like a fresh, just-received wound. He was at home, and *at home even the walls help/А дома стены помогают.*"[59] The motif of home and family values operate as a major theme in Tolstoy's novel, shaping both character and plot as well as contributing to the novel's underlying theme.

Later, in Book Four, Levin inserts a referece to a well-known Russian proverb in a casual conversation with Aleksei Karenin at a dinner party hosted by Stiva Oblonsky. Seemingly cheerful owing to the attention Kitty has paid him that evening, Levin uncharacteristically relates an amusing account of the first time he and Karenin had met years earlier on a train ride from Tver: "'The conductor, contrary to the proverb, *judged me by my clothes/хотел по платью проводить меня вон.*'"[60] Tolstoy similarly implies Levin's uncharacteristic mirth later in the novel, in a scene where Levin reviews the frivolous and profligate way he had spent his early days in Moscow when he and Kitty returned from the countrside: "Only during his very first days in Moscow had Levin been struck by those unproductive but inevitable expenses so strange for a country-dweller.... What had happened to him in this respect was what they say happens with drunkards: *the first glass is a stake, the second a snake, and from the third on it's all little birdies/первая рюмка—колом, вторая соколом, а после третьей—мелкими пташечками.*"[61] In his recent three-volume dictionary of Russian proverbs, Valery Mokienko describes this expression as an instance of proverb-humor intended to reflect the effect of alcohol on a drunk. Tolstoy employs this metaphor to capture the unsavory effect that Moscow urban life has had on the country-dweller Levin, who finds himself writing checks and paying countless bills at every turn of his day. The Russian author attaches another proverbial comparison to Levin several pages later in the chapter, in a scene where he painfully realizes that he has mischaracterized the details of a court trial that he has just learned about: "Speaking of the impending sentencing of a foreigner who was on trial in Russia, and about how wrong it would be to sentence him to exile

abroad, Levin repeated what he had heard the day before from an acquaintance. 'I think that exiling him abroad *is the same as punishing a pike by throwing it into the water/всё равно что наказать щуку, пустив её в воду."*[62] Similar to the drunkard who can't distinguish the first glass of alcohol from the third, Levin only later realizes that this witticism that he earlier had tried to pass off as his own, actually derived from one of Ivan Krylov's (1769-1843) fables, "The Pike," about a corrupt court trial that punishes the guilty pike by throwing it into the river.

In view of Tolstoy's passion for proverbial speech, it is not surprising that the climactic moment in Levin's eight-hundred-page existential journey is rendered through the agency of Fyodor, one of his Russian peasants working on the estate. In response to Levin's question about how the innkeeper, Mityukha Kirillov, successfully makes a profit from a plot of land that he rents from Levin, Fyodor opines that Mityukha always pushes until he obtains his goals, unlike another local peasant, Platon, who "won't skin a man" and who lets others off even when it means that he will come up short. When Levin fails to understand why Platon should let anyone off, Fyodor responds: "Well, that's how it is—people are different. One man just lives for his own needs, take Mityukha even, just stuffs his belly, but Fokanych—he's an upright old man. He lives for the soul. He remembers God."[63] As a result of this exchange, Levin finally realizes that, unbeknownst to even himself, he has always been attempting to live like Fokanych. Suddenly, he understands that all of his cerebral attempts to discover the meaning of life had been for nought. All that he needed to do, he had already been doing intuitively his entire life—living for God, living for his soul. Understandably, Levin feels astounded by the simplicity of this miraculous epiphany he has experienced through the age-old wisdom of one of his peasants. Unlike Anna, who similarly had waged a search for a meaning to her life, Levin has come to realize that one cannot live for passion or for self but must, instead, live in harmony with a life-force above and beyond one's own personal desires.

While Levin's epiphany may strike some Western readers as contrived and poorly motivated, it conforms nicely to the timeless tradition of the 'righteous man,' the 'pravdivyi chelovek,' in Russian literary culture. Vladimir Dal' provides, perhaps, the

most insightful definition of the 'righteous person' as someone who is without sin and who lives in accordance with God's law, and who acts justly in all matters.[64] While Fydor's moral 'lesson' comes as a surprise to Levin himself, readers have been aware from the opening pages of the novel of his wholesome goodness, child-like simplicity, and unstinting generosity. Unlike the cold dictates of reason, to which Tolstoy and Dostoevsky alike objected, Levin comes to understand that he must act more in accordance with a true life force that will free him from the despair that he and Anna have suffered throughout the novel. If the pride of ego eventually led to Anna's despair and death, Levin has suffered from a pride of intellect, or reason that nearly brought him to a similar ruin. In this regard, I find myself in agreement with Saul Morson's interpretation of this particular scene: Levin does not so much discover "truth" through a particular proverb, rather, he comes to realize an essential aspect of himself that has eluded him for much of his life.[65] In this regard Fyodor's role in this scene recalls the character Platon from *War and Peace*, another peasant who similarly employs native folk wisdom to enlighten Pierre regarding his own existential quest in the novel.[66] That Fyodor's and Platon's innate peasant wisdom, often encapsulated in nuggets of proverbial speech, serve as the catalyst for this realization is not at all surprising: as the Russian proverb has it, «*От пословицы не уйдёшь*/*You cannot escape a proverb*."[67]

The author acknowledges a great debt of gratitude to friend and mentor, Wolfgang Mieder, whose helpful advice and reading of this paper proved invaluable. In addition, I want to acknowledge the work of my former research assistant, Megan Luttrell, whose senior honors thesis (2010), "'By What Men Live': A Russian Formalist Examination of Peasant Speech in Leo Tolstoy's Novels *War and Peace* and *Anna Karenina*," I advised and found helpful in the writing of this article. Lastly, a version of this paper was read at the Tolstoy Panel at the National Meeting of the AATSEEL Conference in Pasadena, CA, 2011.

Notes:

[1] Quoted in Henri Troyat, *Tolstoy* (New York: Dell Publishing Company, 1967), trans. from the French by Nancy Amphoux, 463.

[2] V. M. Mokienko, "O slovare pskovskikh poslovits i pogovorok," in *Slovar' pskovskikh poslovits i pogovorok*, compiled by V. M. Mokienko, T. G. Nikitkina (Sankt Peterburg: Olma. 2001), and Ol'ga Lomakina, "Frazeologiia L. N. Tolstogo: Tipologiia transformatsii paremii," in *Słowo, Tekst, Czas X: Jednostka frazeologiczna w tradycyjnych i nowych paradygmatach naukowych*, ed. by Michaił Aleksiejenki and Harry Walter, [Greifswald: Szczecin, 2010], 251.

[3] *Polnoe sobranie sochinenii* [Moskva: Gosudarstvennoe izdatel'stvo Khudozhest-vennaya literatura] vol. viii, 1953, 302.

[4] Estimates at the time reported that by the 1890's *Posrednik* published more than three-million copies yearly. For more information on this successful commercial publishing venture, see: George Rappall Noyes, *Tolstoy* (New York: Duffield, 1918), 287; Jeffrey Brooks, *When Russia Learned to Read: Literature and Popular Literature, 1861-1917* (Princeton, N.J.: Princeton University Press, 1985), 337-340; Thais Lindstrom, "From Chapbooks to Classics: The Story of the *Intermediary*," *American Slavic and East European Review*, No. 2 (1957), 190-201; Gary R. Jahn, "L. N. Tolstoy's Narodnye Rasskazy," *Russian Language Journal*, vol. 31, no. 109 (l977), 67-78;

[5] "Tolstoy as Writer of Popular Literature," in *The Cambridge Companion to Tolstoy*, ed. by Donna Tussing Orwin (New York: Cambridge University Press, 2002), 114.

[6] Described in Jahn, "Tolstoy as Writer of Popular Literature," 116.

[7] V. M. Mokienko, T. G. Nikitina, E. K. Nikolaevna, *Bol'shoi slovar' russkikh poslovits/ The Great Dictionary of Russian Proverbs*, (Moskva: Olma. 2010), 634. All English-language citations from the novel are based on the Richard Pevear/Larissa Volokhonsky translation, *Anna Karenina* (New York: Penguin Group, 2000). Original Russian citations are based on L. N. Tolstoy, *Anna Karenina* (Leningrad: "Khudozhestvennaya literatura," 1967, vol. 1 and vol. 2.

[8] See Turner for analysis on p. 126. *Deuteronomy* 32:35; quoted in *Romans* 12:19 and *Hebrews* 10:30.

[9] For an enlightening discussion of Tolstoy's "absolute language," see Gary Soul Morson's seminal article, "Tolstoy's Absolute Language," *Critical Inquiry*, vol. 7.4 (1981), 667-687. For additional consideration of the epigraph, see Rebecca Hogan, "Set Phrases of Consolation and Exhortation: Judging Proverbial and Biblical Wisdom in *Anna Karenina*," in *Proverbs in Russian Literature: From Catherine the Great to Alexander Solzhenitsyn*, edited by Kevin J. McKenna (Burlington, Vermont: Supplement Series of *Proverbium: Yearbook of International Proverb Scholarship*, 1998), 75-89. Professor Mokienko includes this biblical proverb in his recently published *Tolkovyi slovar' bibleiskikh vyrazhenii i slov/Explanatory Dictionary of Biblical Expressions and Words* (Astrel': Moskva, 2010), 348.

[10] *AK*, vol. 1, 1/3. Hereafter page references to the English language translation of the novel will appear first, followed by a slash symbol (/) and the page from the Russian original. While not listed in Russian proverb collections, the wisdom of this literary proverb soon entered into the proverb-lexicon of the Russian language immediately following the publication of Tolstoy's novel in 1877.

[11] Morson, "Tolstoy's Absolute Language," 674.

[12] *Anna Karenina in Our Time: Seeing More Wisely* (New Have, CT: Yale University Press, 2007), 35 and note 1, 235-236.

[13] *AK,* vol. 1, 1/3.

[14] Ibid.

[15] Ibid., 6/8. Mokienko, *Tolkovyi slovar' bibleiskikh vyrazhenii i slov*, 87.

[16] *AK*, 5/8.

[17] Ibid., 6/8. Mokienko, *Bol'shoi slovar' russkikh poslovits*, 783. Both Tolstoy and the English-language translation truncate the original Russian proverb, deleting the ending to the second half of the proverb "...люби и саночки возить." Hence the full Russian literal translation would read: «If you want to ski, you must carry the sleigh [uphill].»

[18] *AK*, 156/170. Mokienko, *Bol'shoi slovar' russkikh poslovits* 58.

[19] Ibid. Mokienko, *Bol'shoi slovar' russkikh poslovits*, 961.

[20] Ibid., 158/171. Mokienko, 162.

[21] Ibid., 249/271. Mokienko, 229. Tolstoy provides a variation to this proverb by changing the wording and inserting the verb "there's no stopping," in place of the original proverb cited in Vladimir Dal' and Mokienko: Взялся за гуж, не говори, что не дюж/Once you've taken on the yoke, don't say that you're not strong enough.

[22] Ibid., 251/271.

[23] Ibid. Mokienko, 285.

[24] Ibid., 343/373.

[25] Ibid., 345/375. Mokienko, 644.

[26] Ibid., 127/138-139.

[27] Ibid.

[28] Ibid., 129/141. This misquotation from *Matthew* 5:9 highlights Princess Betsy's light-headed attitude toward the scriptures and the more normative values they represent. It also reflects her eagerness to spur on what she sees to be a humorous account of Vronsky's interceding between a jealous husband and one of his fellow officers. The original form of this biblical proverb is: "Blessed are the peacemakers: for they shall be called the children of God." Mokienko, *Tolovyi slovar' bibleiskikh vyrazhenii i slov*, 84, 318.

[29] Ibid., 136/148. This is an almost literal translation of '*Nul n'est content de sa fortune, ni mécontent de son esprit*,' a line from the French pastoral poet Mme Antoinette Déshoulières (1637-1694).

[30] Ibid., 138/150.

[31] Ibid., 138/150.

[32] Ibid., 135/147.

[33] See the *Notes* section to his translation of Tolstoy's novel, where Pevear states there is no such tale in the collection of the Brothers Grimm, and that Princess Miagky fails to realize that the motif of the lost shadow relates to *The Extraordinary Adventures of Peter Schlemihl*, by Adalbert de Chamisso de Boncourt (1781-1838), a German Romantic writer of French origin. The Russian translation of "The Shadow," by Hans Christian Andersen appeared in 1870, three years before Tolstoy began writing his novel, 823.

[34] *Anna Karenina*, 297/323-324. The first saying literally translates the French: *jeter son bonnet pardessus les moulins* which means to throw caution to the winds.

[35] Ibid. Princess Betsy's latter expression is another literal translation of the French *être un enfant terrible*.

[36] Ibid., 529/ II, 103.

[37] Ibid., 109/ I, 120. While not a Russian proverb, this expression represents a Russian version of the German saying.

[38] Ibid., 409/442. Similarly, this Latin proverb is not found in Mokienko's dictionary of proverbs.

[39] Ibid., 414/448. *Luke*, 6:29.

[40] Ibid., 206/224. Mokienko, 854.

[41] Ibid., 362/393. Mokienko, 39.

[42] Ibid., 369/400. Mokienko, 967,

[43] Ibid., 510/II, 82. *Luke*, 14:11.

[44] Ibid., 519/II, 92. *John,* 8:7: "He that is without sin among you, *let him cast a stone* at her."

[45] Ibid., 733/II, 319. Tolstoy provides the Russian translation of this French expression: "*Druz'ia nashikh druzei—nashi druz'ia* in a footnote."

[46] Ibid., 87/97. Mokienko, 62. The Pevear translation of this Russian proverb inserts the word "hat" for "God." The reference in the original proverb to God alludes to the corner in a Russian peasant hut, where the icons hang.

[47] Ibid., 225/244.

[48] Ibid., 388/421. Mokienko, 144.

[49] Ibid., 808/II, 400. V. M. Mokienko, T. G. Nikitina. *Bol'shoi slovar' russkikh pogovorok/The Great Dictionary of Russian Proverbial Expressions*, (Moskva: Olma. 2008), 153.

[50] Ibid., 581/II, 158. The English translation of this French humorous expression is: A good appetite means a good conscience! This chicken is going to drop right to the bottom of my boots [that is, it is going to go down very well].

[51] Ibid., 598/II, 177. Tolstoy refers here to Prince Vladimir Monomakh (1053-1126), whose Byzantine "hat" became the hereditary crown of the Russian tsars. V. M. Mokienko, T. G. Nikitina. *Bol'shoi slovar' narodnykh sravnenii/The Great Dictionary of Folk Comparisons*, (Moskva: Olma. 2008), 745.

[52] Ibid., 631/II, 211. This proverb that Veslovsky translates into German appears in Russian as *Кто хочет иметь доходы, тот должен иметь хло-*

notы/A man who wants roubles will also have troubles. Ironically, Veslovsky expresses his love for the German language in French.

[53] Ibid., 79/88. Mokienko, *Great Dictionary of Russian Proverbs,* 399. See note 32.

[54] Ibid., 97/108.

[55] Ibid., 126/138.

[56] Ibid., 293/318.

[57] Ibid., 760, II, 349.

[58] Ibid., 93/103. Mokienko, *Great Dictionary of Russian Proverbs*, 218.

[59] Ibid., 172/186. Mokienko, Ibid., 874.

[60] Ibid., 385/417. Mokienko, Ibid., 621. The original Russian reads: "One is received according to his dress, but seen off according to his intellect/По одёжке встречают, по уму провожают.

[61] Ibid., 677/II, 259. V. M. Mokienko, T. G. Nikitina. *Bol'shoi slovar' narodnykh sravnenii/The Great Dictionary of Folk Comparisons*, (Moskva: Olma, 2008), 272.

[62] Ibid., 688, II. 272. Mokienko, *The Great Dictionary of Russian Folk Comparisons,* 770

[63] Ibid., 794/386.

[64] Vladimir Dal', *Tolkovyi slovar' zhivogo velikorusskogo yazyka,* (Moskva: Ripol Klassik, 2002), vol. 3, 373. Such righteous persons have appeared throughout Russian culture, beginning in medieval times and continuing to present day Russia in the person of the recently deceased Aleksandr Solzhenitsyn (1918-2008).

[65] *Anna Karenina in Our Time: Seeing More Wisely*, 209-210.

[66] *War and Peace*, (New York: W. W. Norton & Company, 1996), edited by George Gibian, translated by Louise and Aylmer Maude, 858/437.

[67] Mokienko, *Great Dictionary of Russian Proverbs*, 703.

Kevin J. McKenna
Department of German and Russian
417 Waterman Building
University of Vermont
85 South Prospect Street
Burlington, Vermont 05405
USA
Email: Kevin.McKenna@uvm.edu