

English 12/AP English Literature and Composition  
*Anna Karenina*

Spoiler alert: These questions are full of plot spoilers. Key words are given to help you find ideas later when you need to navigate the book quickly to find juxtapositions or even just certain scenes. In the end, I think you'll be glad you have a legit way to find important elements of the text.

Because of the amount of reading assigned, I won't pick up written responses to these questions, but they are here to help you focus your reading as you progress through the book. The questions will also help you find material later, when you need evidence for an idea. Expect frequent quizzes as we read.

READING 1

Part One

Chapter 1

- (Ch. 1) 1. **\*\*Track**, throughout the novel, when characters do something unintended.
2. Explain the character of Stiva as you understand him from this introduction. Do you like him? What motivates him?
- (Ch. 2) 3. **\*\*Discuss** the role of **narrative tone** in the text. Is the **point of view** through the characters? Is there some **narrative distance**; does the narrator himself have a personality? Develop your answer to this question as you read along.
4. Why do people sympathize with Stiva, even though Dolly is the wronged party?
- (Ch. 3) 5. **\*\*Track** (ha!) the appearances of trains throughout the novel.
6. What does Chapter 3 add to your ideas about Stiva's character?
- (Ch. 4) 7. The character of Dolly deepens in this chapter. What do you think of her? Why?
- (Ch. 5) 8. Levin appears in this chapter. What are his most prominent characteristics?
- (Ch. 6) 9. Why is Levin in Moscow?
10. What more do we learn about Levin in this chapter? What is his family background? Also, how does he feel about himself?
- (Ch. 7) 11. What is the **knowable purpose** of Chapter 7?
- (Ch. 8) 12. Give a brief overview of the relationships among Levin and his brothers.
- (Ch. 9) 13. Read this chapter closely and enjoy the imagery and the love with which the characters of Levin and Kitty are rendered. What do you like most about this chapter?

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READING 2

- (Ch. 10) 1. What stands out as important in the dinner with Stiva and Levin? Consider ideas about the theme of country life vs. city life. Which does the narrator seem to favor?
2. How does Levin feel about the possibility of marrying Kitty?
- (Ch. 11) 3. How does Levin feel about Stiva's introducing Vronsky as a rival? What does this feeling tell us about his character and Stiva's character?

4. Compare and contrast the characters of Stiva and Levin in light of their attitudes toward love.
- (Ch. 12) 5. What factors go into Princess Shcherbatsky's thinking about Kitty's marriage?
- (Ch. 13) 6. Why does Kitty refuse Levin? Is the text influencing you to feel any particular way about the proposal and refusal? What language in the text shows authorial bias?
- (Ch. 14) 7. Describe the relationship of Levin and Countess Nordston.
  8. What is the effect of the narrator's showing us Vronsky through Levin's eyes?
  9. What is spiritualism? What does Levin think about it? Do you agree?
10. Kitty "pitied [Levin] with all her heart, not least because she was pitying him for an unhappiness she herself had caused" (55). This sentiment is not dissimilar to Stiva's feelings for his wife (and his mistress). Compare and contrast Kitty and Stiva in this regard.
- (Ch. 15) 11. \*\*Track the role of prayer throughout the text.
  12. "And you'll remember, when it's too late, like with our Dashenka" (58). Discuss.
- (Ch. 16) 13. How does Vronsky think of his relationship with Kitty? What do you think of Vronsky?
- (Ch. 17) 14. Discuss the possible **symbolism** of the railway.
- (Ch. 18) 15. The narrator shows us Anna first through Vronsky's eyes. How might this description be different through an objective narrator?
  16. Anna says the watchman's being crushed is "a bad omen" (68). What do you think of this assessment?

Reading 2 in general: At this point, we know Stiva and Dolly, Levin and Kitty, Vronsky. We've also met Prince and Princess Shcherbatsky. We've heard about Karenin. What are the main ideas/themes governing the text so far, and how do the characters line up with them?

More in general so far: 1. How does the narrator handle point of view? 2. How does the narrator give us background information (**exposition**)? Give several answers.

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### READING 3

- (Ch. 19) 1. How does Anna persuade Dolly to forgive Stiva? Examine Anna's **rhetoric**.
  2. How are mistresses regarded by their men?
- (Ch. 20) 3. How does Kitty regard Anna? How do you account for Anna's "other, higher world of complex and romantic interests" (74)?
  4. Why doesn't Anna mention Vronsky and the two hundred roubles?
- (Ch. 21) 5. How does Anna regard Seryozha?
  6. Speculate about why Vronsky turns up at Stiva's house at night. As always, support your ideas with evidence from the text.
- (22-23) 7. What does Anna's dancing with Vronsky reveal to Kitty? What does it reveal about Anna's character?
- (24-25) 8. Situate Levin with his two brothers as **foils**, in light of Kitty's refusal.

9. Compose a **character sketch** of Nikolay Levin.
- (Ch. 25) 10. Develop your ideas from the previous chapter. Is Nikolay a foil (or a **Doppelgänger**) for Levin?
- (Ch. 26) 11. Compare and contrast the country and the city, as Levin sees them.
- (Ch. 27) 12. How does Levin regard his house? What does this say about his character, in contrast to, say, Vronsky's?
13. Draw a cartoon of Laska welcoming Levin. Use thought bubbles.
14. What is Agafya Mikhailovna's philosophy of life?
- (Ch. 28) 15. Why is Anna leaving Moscow promptly?
16. What do you infer about Stiva from the manner of his arrival (101)?

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#### READING 4

- (Ch. 29) 1. Describe the progress of Anna's emotions (and her dream) on the train. What do you make of them?
2. What is the relationship of the weather to Anna's psychology? Does it function as an **objective correlative**? In what way?
- (Ch. 30) 3. Why is Vronsky on the train?
4. What difficulties does Anna have re-adjusting to her Petersburg life? Be specific. How does Karenin contribute to those difficulties?
- (Ch. 31) 5. How does Anna make Vronsky feel? (Contrast this idea with how Vronsky regards the Shcherbatskys.)
6. Describe Karenin's appearance. Why is it important?
- (31-32) 7. Who is Countess Lydia? Countess Lydia is a minor character. Is she what E.M. Forster would call a **flat character**? Why or why not?
- (Ch. 32) 8. Analyze Anna's reunion with Seryozha.
9. What does Anna's not telling Karenin about Vronsky tell us about her? About Karenin?
- (Ch. 33) 10. Write a character sketch of Karenin.
11. What do you make of the last two paragraphs of the chapter?
- (Ch. 34) 12. Describe Vronsky's circle of friends. What do they tell you about Vronsky and his values?

#### \*\*\*Part 2\*\*\*

- (Ch. 1) 13. How does Tolstoy handle exposition at the beginning of Part 2?
14. What is the nature of Kitty's illness?
- (Ch. 2) 15. What is relatable in the scene with the Shcherbatskys? How would you characterize the tone of this scene? Is it sad, wry, comic—or do you have another way of characterizing it?
- (Ch. 3) 16. Describe the relationship between Kitty and Dolly.
17. Why can't Kitty's illness be cured more simply?
- (Ch. 4) 18. Describe the three circles of Anna's society, with special attention to Countess Lydia and Princess Betsy.
- (Ch. 5) 19. What is Vronsky's role in the scandal involving Petritsky?

- (Ch. 6) 20. Who is Princess Myagkaya?  
 21. What emerges from this scene as important? Whose perspectives do you trust?  
 What does it all mean?

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#### READING 5

- (Ch. 7) 1. How do the people of this social circle regard marriage?  
 2. Why is Anna embarrassed when she confronts Vronsky about his bad behavior?  
 3. How is it that “he had come closer to reaching his goal that evening than during the whole of the last two months” (144)?
- (Ch. 8) 4. Describe the narrative voice in this chapter, coming from the perspective of Karenin. Quote text you find to be particularly telling.  
 5. What are the four points in Karenin’s memo? What is his characteristic physical gesture?
- (Ch. 9) 6. List and explain the fire imagery in recent scenes (144, 147, etc.). What do you make of it?  
 7. How does the text characterize Anna’s newfound ability to lie?  
 8. Karenin diverges from his memo. In what way? With what effect?
- (Ch. 10) 9. What is the role and the effect of irony in Anna and Karenin’s relationship?
- (Ch. 11) 10. To what is the consummation of Anna and Vronsky’s relationship compared? With what effect?  
 11. “‘What happiness!’ she said with loathing and horror” (152). Explain.
- (Ch. 12) 12. How are the seasons influencing events in the novel so far? In this chapter?
- (Ch. 13) 13. We know from Ch. 12 that Levin is writing a treatise on the agricultural worker. How are Levin’s real-life experiences with agricultural workers in this chapter?
- (Ch. 14) 14. Just as in Ch. 13 Levin practiced “putting everything...back into a positive light” (160), here Levin wills his “heart in an embrace” (162). How does intentionality color Levin’s character? What relationship does this intentionality have to all of the unintended actions of various characters in the novel?  
 15. “What’s stopping you?” asks Levin of Stiva, when Stiva suggests that he’d like to live in the country (164). What *is* stopping him?
- (Ch. 15) 16. The narrator quotes Laska (168). What does this move indicate about the narration?
- (Ch. 16) 17. Why does Levin change the subject when Stiva begins to talk about the causes of Kitty’s illness?
- (Ch. 17) 18. What does Levin think about the roles of the peasant and the nobility? What constitutes ethical behavior towards both groups?  
 19. How does Levin define ‘aristocrat’? Why is he so energetic in his explanation?

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#### READING 6

- (Ch. 18) 1. Note the train **metaphor** at the beginning of Ch. 18. Have you been following train references when they occur, even subtly like this? What does the train suggest about Vronsky’s life?  
 2. What are the affair’s social consequences for both Anna and Vronsky?

- (Ch. 19-20) 3. Describe Vronsky's relationships with his friends, Yashvin and Petritsky.
- (Ch. 21) 4. Why can't Vronsky and Anna's affair be like the affairs of other people in society (Stiva, Betsy)? At what solution does Vronsky arrive?
- (Ch. 22) 5. Why, according to the text, is Seriozha shy with Vronsky?
6. What revelation does Anna add to Vronsky's feelings of urgency about their situation?
- (Ch. 23) 7. Explain the two Annas Vronsky notes at the beginning of this chapter.
8. What is the impediment to Anna's leaving Karenin and running away with Vronsky? Why doesn't Vronsky know this?
9. Is Anna happy?
- (Ch. 24) 10. Like Karenin, Vronsky never hurries. What does this say about him/them?
- (Ch. 25) 11. "For the first time in his life he was experiencing the bitterest of misfortunes, and it was a misfortune which was irreparable, and which he himself had caused" (203). What is this passage in reference to, what causes the misfortune, and what does it have to do with Vronsky's personal life?
- (Ch. 26) 12. How does Karenin treat Seriozha? How is this treatment important to the larger story?
13. How is Karenin's health related to his personal life? How does the medicalization of Karenin's problems relate to the experience of Kitty?
- (Ch. 27) 14. When Anna looks back on her brief conversation with Karenin, why does she feel ashamed?

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#### READING 7

- (Ch. 28) 1. Anything symbolic about Karenin's ears?!
2. Anna resents Karenin's dishonesty. Explore both the way this is so and the **situational irony** of this resentment.
- (Ch. 29) 3. How does the scene at the races resemble the 'play within the play' in *Hamlet*?
4. Here (216), as elsewhere in the text, emotions transfer between people. How does this work?
5. Karenin hopes that Anna will lie to him about being Vronsky's mistress. Why does he hope this?
6. How does Karenin handle Anna's revelation of her affair? How would, for example, Stiva have handled it?
- (Ch. 30) 7. What does the scene with Kitty at the spa tell you about Kitty's character?
8. Who is Varenka? What does Varenka teach Kitty about how to live?
- (Ch. 31) 9. Draw Kitty and Varenka. (Don't forget Varenka's hat.)
10. Who is Madame Stahl? Is she a devoutly religious woman or a *poseuse*?
11. What more does this chapter teach us about Varenka? What gives Varenka her calmness and dignity?
- (Ch. 33) 12. Compare and contrast Mme. Stahl and Varenka with regard to religion.
13. Is Kitty just imitating Varenka in some stiff, studied way, or is something else happening to her? What?
14. "*Il ne faut jamais rien outrer*" (228). Discuss.

15. Why is Anna Pavlovna Petrova upset with Kitty?
- (Ch. 34) 16. Varenka is carrying a symbolic red handbag! (232). What is she doing with it? What does it mean?
17. When the Prince appears and Kitty takes him around, he remembers Mme. Stahl and says some unkind things. What is the purpose of this bit? (Do you trust the Prince's judgment? Why or why not?)
- (Ch. 35) 18. What does Kitty understand about her relationship to the Petrovs and what it means for her own development? Why do Kitty and Varenka quarrel?
19. "So let me be what I am, but at least I won't be pretending" (239). Discuss.
20. "She did not renounce everything that she had discovered, but she realized that she had deceived herself in thinking she could be what she wanted to be...she also now felt the full weight of this world of pain, sickness, and dying people..." (239). Do you relate to any part of Kitty's revelations? Which ones? How?

\*\*\*Part 3\*\*\*

- (Ch. 1) 21. Compare and contrast Levin and his brother's views.
22. "The more he discovered about his brother, the more he noticed that Sergey Ivanovich, and many other people who worked for the common good, were not drawn in their hearts to this love of the common good, but had worked out in their minds that this was a good cause, and took it up for that reason alone" (243). Compare this idea with Kitty's revelation at Soden.

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READING 8

- (Ch. 2) 1. "Konstantin Levin did not like talking and hearing about the beauty of nature. Words for him removed the beauty of what he was seeing" (245). Discuss.
- (Ch. 3) 2. If Levin does not believe in schools or medicine or the committees, how does he still believe in the common good? Are we meant to sympathize with Levin in this chapter, or to think he is a crank? To what degree does he have a point?
- (Ch. 4) 3. What does Levin do to calm himself? How does this work?
- (Ch. 5) 4. How do Levin's "moments of oblivion" compare to Anna's willful not thinking about things?
- (Ch. 6) 5. Oblonsky summons Levin to help Dolly at the country house. What do you think might be up with that?
- (Ch. 7) 6. How are Dolly's mood and situation in the country?
- (Ch. 8) 7. In this chapter we learn Dolly's religious views, the way she regards herself and her family, and her relationships with the peasants. Which aspects stand out to you as the most important? Do you like Dolly?
- (Ch. 9) 8. Dolly and Levin like each other. Why? In what way?
- (Ch. 10) 9. Dolly makes clear to Levin the difficulty of being a girl in their society. What is the nature of that difficulty?
10. Trace the course of Levin's feelings over Chapter 10.
- (Ch. 11) 11. What is the knowable purpose of Chapter 11?
12. Overall, what contrasts does Tolstoy draw between country and city life?

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## READING 9

- (Ch. 12) 1. What insight does Levin have about the peasants' life? How does this insight parallel or contrast with the insight Kitty has about Varenka and Mme. Stahl?
2. What is the relationship of Kitty's arrival to Levin's thoughts about the meaning of his life?
- (Ch. 13) 3. Why shift here between Levin's and Anna's stories? What reasons can you find relating to narrative desire, plot, or characterization?
4. What is Karenin's special weakness? What does it say about him?
5. How does Karenin feel, now that the truth is out?
6. How does Karenin feel about being a cuckold?
7. What options and likely outcomes—he lists 4—does Karenin see for himself?
8. What does Karenin decide to do? Do you think he makes an ethical choice?
- (Ch. 14) 9. What professional decision does Karenin take? What would Levin think of Karenin's work? Sergey Ivanovich?
- (Ch. 15) 10. "She felt that everything was beginning to double in her soul, just as objects sometimes appear double to tired eyes" (292). This happens again to her when she is thinking of running away with Seryozha (294). Explain.
11. What different scenarios does Anna try out for herself? Compare and contrast this process to Levin's.
- (Ch. 16) 12. How does Anna's situation parallel her brother's? What important differences do you find?
13. What difference in her position has Anna's revelation to Karenin made?
- (Ch. 17) 14. How do you feel about Princess Betsy? Given the array of characters so far, how does the text regard this character? (I.e., how are you meant to regard her?)
15. "You see, you can look at something tragically and turn it into a source of misery, or you can look at the very same thing in a simple and even carefree way. Maybe you have a tendency to look at things too tragically?" (302). Discuss. Compare and contrast with Hamlet's "There is nothing either good or bad but thinking makes it so" (2.2.268-269).
- (Ch. 18) 16. The reference to the horse race (304) suggests a parallel between the race and Anna's situation. How would you describe the parallel?
- (Ch. 19) 17. What does the exploration of Vronsky's finances have to do with his larger characterization? With the plot?
- (Ch. 20) 18. What are Vronsky's rules?
19. How does Vronsky feel about the success of his friend, Serpukhovskoy?

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## READING 10

- (Ch. 21) 1. Compare and contrast Vronsky and Serpukhovskoy on the importance of their careers, the role of love, and their general approaches to life.
- (Ch. 22) 2. How does Vronsky feel before meeting Anna? After beginning his meeting with her?

3. Explain Anna and Vronsky's misunderstanding.
4. The end of Ch. 24 gives us Vronsky's feelings about Anna. How do these feelings parallel Vronsky's feelings about the horse race?
- (Ch. 23) 5. What does Karenin want from Anna? What do you think about what he wants?
- (Ch. 24) 6. What are Levin's problems and how does he escape them?
- (Ch. 25) 7. In what way is Levin inspired by the peasant household?
- (Ch. 26-27) 8. Compare and contrast Levin and Sviyazhsky.
- (Ch. 27) 9. Compare and contrast Levin and the landowner.
- (Ch. 28) 10. "The affable Sviyazhsky... kept a stock of ideas just for public use but clearly had some other kinds of life principles hidden from Levin" (342). How does the doubleness of this character compare and contrast with that of other characters? Certainly, consider Anna, but also consider other characters who possess two selves.
- (Ch. 29) 11. What plan does Levin have for his farm?

In the novel so far, how does the idea of true and false selves resonate? For each character, what does this problem look like? How can this problem resolve for each character, especially Levin and Anna? Do you feel this problem in your own life? How does it manifest? How do you resolve/hope to resolve it?

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#### READING 11

- (Ch. 30) 1. What is Levin's idea about the relation of the common good to self interest?
- (Ch. 31) 2. Explore the ways in which Nikolay and Levin are doubles.
  3. What is the effect on Levin of the knowledge of death?
- (Ch. 32) 4. What is the nature of the quarrel between Nikolay and Levin? What is it really about?
  5. Part 3 ends with Levin's consciousness of the importance of death. What prediction do you have for him, heading into Part 4?

#### \*\*\*Part 4\*\*\*

- (Ch. 1) 6. How do we find Anna, Vronsky, and Karenin at the beginning of Part 4?
- (Ch. 1-2) 7. What does the foreign prince show us about Vronsky?

Tolstoy uses **characterization** as mirroring; he uses the devices of the **foil** and the **double** both to make clear to the reader how a main character is distinct and within the story itself, as characters learn more about themselves and about how to live. Find examples of minor characters who serve as doubles or as foils for aspects of main characters. How does this method of characterization work? Do you find it to be a good reflection of how people influence each other in real life?

- (Ch. 2) 8. How does imagination interfere in Anna and Vronsky's relationship (361)?
- (Ch. 3) 9. How does Vronsky see his relationship with Anna now?

10. "I am going to die, and I'm very glad I will die and save myself and you both" (364). Discuss, and discuss the parallel with Levin's revelations at the end of Part 3.
11. Anna tells Vronsky her dream. What is it? (It becomes important later.)
- (Ch. 4) 12. What is the meaning of Karenin's stumbling on the word *suffering*?
13. What does Karenin plan to do, now that Anna has broken his rule?
14. How does this scene parallel the scene between Levin and Nikolay, in which they do not tell the truth of their situations?
- (Ch. 5) 15. What do you make of the character of the lawyer, catching moths and smiling malevolently?
16. What is needed to move forward with a divorce in which Karenin does not take the blame?
- (Ch. 6) 17. How does Stremov defeat Karenin?
- (Ch. 6-7) 18. How does the reappearance of Stiva in the story affect you as a reader?
- (Ch. 7) 19. How's it going with Levin and his thinking about death?

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## READING 12

- (Ch. 8) 1. How does Stiva react to Karenin's divorce idea? What does Stiva advise Karenin to do before proceeding? Given everything else, how is this idea suitable or **ironic**?
- (Ch. 9) 2. What **telling details** (even **symbols**) does Tolstoy add to the dinner scene that make it more cohesive and also more **emotionally effective**?
- (Ch. 10) 3. How do the topics discussed at the dinner party (classical education, women's rights) relate to the larger ideas of the novel?
- (Ch. 11) 4. How does Kitty answer Levin's criticism of Turovtsyn? How does this answer relate to the larger themes of the novel?
- (Ch. 12) 5. What does Pestsov think is the "main cause of inequality"? (394).
6. What does the example of Pryachnikov bring to bear on the experience of Karenin?
7. Explain and analyze the conversation between Dolly and Karenin. How does Karenin turn scripture on its head to explain (justify?) himself?
- (Ch. 13) 8. Kitty and Levin understand each other without speaking, first as they process the kinds of arguments happening in the drawing room and then as they play secretary. In its imagery, characterization, setting, style as well as in its content, what makes this scene one of the most emotionally effective in the novel?
- (Ch. 14) 9. What is the new relationship between Levin and death?
10. What is the **tone** of Chapter 9?
- (Ch. 15) 11. "And what he saw then, he never saw again" (406). What does Levin see? How does he not see these things again?
- (Ch. 16) 12. What must Levin confess to Kitty? How does she respond? How does he feel, in light of her response?
- (Ch. 17) 13. What are the two telegrams Karenin receives? How does he respond?
14. How does Karenin feel about Anna's not dying?
15. How does Karenin respond to Vronsky's suffering?

16. "I'm still the same...But there is someone else inside me, I'm afraid of her—she fell in love with that man, and I wanted to hate you and couldn't forget the woman I used to be. That person is not me. Now I am the real one, all of me. I am dying now, I know I will die..." (415). Explain.
17. What happens when Karenin stops fighting his emotions?

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 READING 13

- (Ch. 18) 1. What have been Vronsky's rules? Why don't they work here?
2. Tolstoy gives us the scene again, quickly, as a memory, or quick **flashback**, of Vronsky and then again on the next page. What is the effect of this device?
  3. What should Vronsky do now? What does he do?
  4. Compare and contrast the sleeplessness of Kitty and Levin with that of Vronsky (and *Macbeth*, if you know it).
- (Ch. 19) 5. What "error" does Karenin make?
6. How is Karenin's life divided?
  7. Karenin has earlier demanded of the servants "Who is here?" when he sees the coats in the hall. What do the coats **symbolize**?
  8. How does Karenin feel about Anna and Vronsky's baby?
  9. How does everyone treat Karenin? Why?

How have pride and shame affected everyone in the novel? Consider Dolly, Karenin, Vronsky, and Anna.

- (Ch. 20) 10. The baby is named Anna; what does the baby represent?
11. Consider Karenin's thought process about what he should do. Is he right? What makes his situation untenable?
- (Ch. 21) 12. Stiva comes to help. Ironic? How is his situation different from Anna's? Explore the role of gender and also other factors relating to **characterization**.
13. What is the **tone** of this scene? Explore the stylistic factors (syntax, diction) that contribute to tone.
  14. Stiva has said there is always a way out. Anna can see one way out...but Stiva suggests a divorce. What do you think? Are there other options? What is the best way out?
- (Ch. 22) 15. Stiva finds himself timid in talking to Karenin. (Stiva! Timid!) What happens in this novel when people run over their feelings to do what they think is right?
16. What must Karenin do? (According to **cues in the text**, is this the right move?)
- (Ch. 23) 17. Vronsky is ashamed of shooting himself. What, specifically, should he do? What does he do?
18. Stiva gives Vronsky the news that Karenin will divorce Anna, taking the blame himself. Is this the ticket to uncomplicated bliss? What does the text suggest?
  19. Wait; they won't divorce? Why not? What is the plan now? How does Anna feel about it?

## READING 14

- (Ch. 1) 1. What is Levin's problem with regard to preparing for Communion?  
2. What does the priest ask Levin to consider? Why had Levin not considered it before?  
3. How does Levin feel at the end of the encounter with the priest?  
4. To what does Levin compare his happiness when he talks to Stiva? How is this comparison fitting?
- (Ch. 2) 5. How does Levin think of losing his freedom in marriage?  
6. What sudden insecurity does Levin have? How does Kitty allay it? What is the tone of this scene? What does it add to the overall text?
- (Ch. 3) 7. Why is Levin late for his wedding? What is the tone of this scene? How is this problem typical of Levin? What does it add to the overall text, including both main plots?
- (Ch. 4) 8. What makes Kitty beautiful?  
9. "Let us pray to the Lord that He might grant them perfect love, peace, and help" (454). Levin finds these words "astonish[ing]" (454). Why?  
10. How does Tolstoy show that Kitty and Levin love each other?  
11. How does Tolstoy express Levin's openness to the sacrament of marriage?
- (Ch. 5) 12. How do you understand Dolly, Sergey, and the crowd's reaction to the wedding?
- (Ch. 6) 13. What is the overall emotional effect of the scene? How does Tolstoy achieve it?
- (Ch. 7) 14. Consider the **juxtaposition** of this scene with the preceding one. What is the effect of the juxtaposition?
- (Ch. 8) 15. Describe Anna's thoughts and feelings about her position vis-a-vis Karenin and Vronsky.  
16. "Vronsky...despite the complete fulfilment of what he had desired for so long, was not completely happy" (467). What is the relationship of happiness and fulfillment of desires?  
17. Why is Vronsky painting?  
18. Why is Anna so prone to jealousy?
- (Ch. 9) 19. What statement on education does Tolstoy make through Golenishchev?
- (Ch. 10) 20. Mikhailov sees himself not "altering [a] figure" but "removing the veils that prevented it from being completely visible" (472). How does this idea relate to the understanding of true or false selves in the novel?

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## READING 15

- (Ch. 11) 1. What statement does Tolstoy make about the use of Christ in naturalistic art?
- (Ch. 12) 2. When Vronsky and the others leave Mikhailov, their comments become unimportant. Why? When can Mikhailov work? Do these ideas of Mikhailov have any relationship to his other idea about removing veils to see the truth? What resonance does that idea have with regard to the various characters' understandings of what they should do?

- (Ch. 13) 3. “Anna’s portrait...ought to have shown Vronsky the difference which lay between himself and Mikhailov; but he did not see it” (480). What is the difference? How do you know?
4. At the end of this episode, Vronsky and Anna leave Italy? Why do they leave? Where do they go? What do they hope for?
- (Ch. 14) 5. How do Kitty and Levin settle in to married life?
6. Just as Anna is prone to fits of jealousy, Kitty has a jealous fit herself. How does Levin experience the fight? How is a quarrel within a married couple properly handled, according to Levin?
- (Ch. 15) 7. Why does Levin find work valuable now that he’s married? How does he feel about the amount of work he does? How does he feel about Kitty’s relationship to work? What is that relationship?
- (Ch. 16) 8. Why does Kitty want to go to help Nikolay? Why does Levin not want her to go?
- (Ch. 17-18) 9. How does Kitty help Nikolay? How is her role here different from what she has done in Soden with Varenka?
- (Ch. 19) 10. What do Katya/Kitty and Agafya know about life and death?
- (Ch. 20) 11. Tolstoy gives this chapter a name. Why?
12. What is the relationship between Levin and the sacrament of Extreme Unction Nikolay receives?
13. Does Nikolay believe?
14. What does Levin learn about death from the demise of Nikolay?
15. What is the lie (505) that Levin has to bear?
16. Levin feels “that love had saved him from despair, and that this love had become even stronger and purer in the face of despair” (507). Discuss.
17. How is Kitty’s pregnancy, revealed at the end of this chapter, thematically and **archetypally** suitable.

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#### READING 16

- (Ch. 21) 1. Compare and contrast Karenin’s relationship with his friends and Levin’s relationship with his friends who arrange things for him.
2. How does Karenin feel, now that Anna has gone? Give examples from the chapter that show the nature of Karenin’s feelings.
- (Ch. 22-23) 3. Write a brief character sketch of Countess Lydia, based on what you know so far.
4. What do you think about Anna’s request to see Seryozha and Countess Lydia’s reply?
- (Ch. 24) 5. What misfortune befalls Karenin at the same time that Anna leaves? How do you account for it?
6. Explore the quirks and tendencies of Karenin—his gestures, his characteristics—and what they indicate about him.
- (Ch. 25) 7. Lydia casts her response to Anna in Christian terms. Discuss.
8. Of what does Karenin now feel ashamed? What should he do?

9. Karenin's "soul was again filled with the serenity and loftiness which enabled him to forget what he didn't want to remember" (523). Is this healthy? How do Karenin and Countess Lydia misuse spiritualism and religion? To what end?
- (Ch. 26-27) 10. What does Seryozha want?
- (Ch. 27) 11. Explain Seryozha's idea about the church father Enoch.
- (Ch. 28) 12. How has Princess Betsy's attitude toward Anna changed, now that Anna is back in Petersburg?
13. Explore the possible parallel between Varya's inability to see Anna and the earlier situation with Kitty and Marya.
14. What is the cause of Anna's new mood?
- (Ch. 29) 15. Anna thinks Countess Lydia "is worse than I am. At least I don't lie" (534). True?
- (Ch. 29-30) 16. What stylistic devices (**syntax**, **diction**, **repetition**) and other elements (**characterization**, **setting**) make the scene with Anna and Seryozha emotionally effective?

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 READING 17

- (Ch. 31) 1. How does Anna feel about Seryozha, in comparison to how she feels about Annie? How does the **repetition** of "it was impossible" (541) emphasize this feeling?
2. How does Anna's meeting with Seryozha affect her feelings for Vronsky?
- (Ch. 32) 3. How has Anna's manner changed, according to Vronsky, since the beginning of their relationship? To what do you attribute the change?
- (Ch. 33) 4. Vronsky is annoyed with Anna's "deliberate refusal to understand her position" (546). What is her position?
5. "A wife is a worry, but it's worse when she isn't your wife" (547). Discuss.
6. Serpukhovskoy envies Vronsky his freedom (549). First, explore how Vronsky is free. Then, explore the **irony** of the statement.
7. How does Vronsky understand Anna's beauty now? What is different?
8. Anna blames Vronsky for the disaster at the theatre. Who is to blame?

\*\*\*Part 6\*\*\*

- (Ch. 1) 9. How do the tone and mood change between the end of Part 5 and the beginning of Part 6? What is the effect on the larger arrangement of the novel of this change?
10. How does Tolstoy establish the affection between Sergey Ivanovich and Varenka?
- (Ch. 2) 11. What is the tone of the domestic scene with the Shcherbatskys and Agafya? Quote text that contributes to that tone.
- (Ch. 3) 12. How do Kitty and Levin talk to each other?
13. Are Sergey Ivanovich and Varenka well suited to each other? Why or why not?
- (Ch. 4) 14. What does Sergey Ivanovich decide to do? How does he decide?
- (Ch. 5) 15. What false expectation is raised by the beginning of Ch. 5? What is the knowable purpose of this move?
16. What do you think of the outcome of this scene? Thinking of how Tolstoy's characters act, did Sergey Ivanovich act rightly, or just out of a failure of confidence? Compare and contrast this process of thinking and acting with another scene in the novel.

- (Ch. 6) 17. Meet Vasenka Veslovsky. What do you think of him, based on the details Tolstoy provides?
18. How does Levin react to Stiva and Dolly's interaction? Is he right?

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#### READING 18

- (Ch. 7) 1. What do you make of the "faint note of irony with which [Dolly] almost always addressed her husband now"(573)?
2. How does Levin's interpretation of Kitty's emotions go wrong? What are the factors in play here?
3. What leads to Kitty and Levin's reconciliation? What keeps this conflict from becoming a longstanding rift in their relationship?
- (Ch. 8) 4. How is Vasenka wrong in his understanding of how things are done in the country? What do you make of Vasenka's foolish mistake with his cigars and wallet? How does Levin show his competence in this chapter?
- (Ch. 9) 5. What do you think of Vasenka, as he shoots his gun and mires the horses?
- (Ch. 10) 6. What is the role of suspense in this scene? How does Tolstoy create it, and to what end? Just as Vronsky's race horse is a symbol for Anna, do the details of this scene resonate in the larger story?
7. What is the significance of the unsuccessful hunt for Levin and of Stiva's success?
- (Ch. 11) 8. Why does Levin resent the success of the railroad magnate?
9. Vasenka and Stiva find Levin to be a hypocrite. Does this seem accurate?
10. What bothers Levin within his own thinking?
11. What are Vasenka and Stiva up to after Levin goes to bed? What does this reflect about their characters?
- (Ch. 12) 12. Much of this chapter is told through Laska's point of view. What are the effects of this move? Why do you think Tolstoy places this scene here?
- (Ch. 13) 13. The hunting expedition is a bit of a test for the characters. How do they do?
14. Revise your ideas about Vasenka's characterization in light of what you have learned since Ch. 6. Why do you think Tolstoy adds him? How does he compare and contrast with Stiva? With Levin? Even, to some degree, with Laska?
- (Ch. 14) 15. How does Levin regard the preparations for the birth? Is he right?
16. "The gardener saw with surprise that although nothing had been pursuing them, there was nothing to run away from, and there was nothing they could have found particularly heart-warming on the bench, they walked past him back to the house with tranquil, beaming faces" (602). Give the meaning and tone of this passage, and then describe the devices of syntax and diction at work in the passage to convey the meaning and tone.
- (Ch. 15) 17. What is Dolly's advice concerning Vasenka?
18. Is Levin right to expel Vasenka? How? Why?

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#### READING 19

- (Ch. 16) 1. What does Dolly think about on her way to visit Anna?

2. Dolly thinks Anna is “not browbeaten like I am , but is no doubt just as vibrant, clever, and open to everything as ever” (611). Is this a good summation of Anna?
- (Ch. 17) 3. Who is with Vronsky and Anna? What do you think of this collection of people?
4. What beauty does Dolly see in Anna?
- (Ch. 18) 5. How would you characterize the conversation between Anna and Dolly? What do you think of how Anna presents herself? What is the new habit with Anna’s eyes? Why does Dolly not say what she has been thinking?
- (Ch. 19) 6. Anna’s eye gesture reappears (620, 621). What does it indicate?
7. What do you make of the general scene and people? Why is it so important Vronsky is happy?
- (Ch. 20) 8. How does Dolly feel among Anna’s set? Why?
9. How does Princess Varvara present herself? What does Dolly perceive is her real situation?
10. Why does Vronsky want to establish a hospital?
- (Ch. 21) 11. What does Vronsky want Dolly to do?
12. Do you need to revise any ideas about whether Anna is happy, as characters in Ch. 21 have doubts about this?
- (Ch. 22) 13. Who manages the household? Why?
14. How does Vronsky react when Vasenka flirts with Anna?
15. How does our viewing of this evening through the eyes of Dolly affect our perceptions of it?
16. At the end of her visit, what does Dolly realize about her Anna’s life? Does she change any of her ideas from that morning?
- (Ch. 23) 17. How does Dolly’s love for Levin color ideas in play?
18. What is Anna’s chief worry, as revealed in her talk with Dolly?
19. In theory, Dolly had been thinking about not having more children, not being burdened by the suffering in family life. Now, in reality, Anna presents the idea of contraception/sterilization. How does Dolly respond to the real possibility? How does her response parallel her ideas about freedom as she has considered Anna’s situation before actually being confronted with Anna herself? Is Anna’s situation preferable, as Dolly has thought?
20. Anna’s situation, as described in Ch. 23, feels very modern. Discuss the connections to the modern world’s idea of marriage and its “culture of death.” What ideas do you have about how our world is both similar to and different from the world that Dolly and Anna inhabit. Why, at the end of the chapter, does Dolly decide it is better not to discuss some issues?

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## READING 20

- (Ch. 24) 1. Does Anna think about her position? “These are the only two beings I love, and the one excludes the other” (643). How does Anna, by doing nothing, address or fail to address her situation?
2. Compare and contrast Anna’s situation with Dolly’s. (Further: Why isn’t Stiva in Anna’s situation?)

3. What is morphine? How is it important to Anna's current life?
4. Anna misreads Vronsky's look. What does this mean?
5. What does Anna know about herself and the feelings stirred up by Dolly's visit?
6. Filip the coachman has something to say about Vronsky. How does this idea of him line up with everything else we know?
- (Ch. 25) 7. "But her chief concern was nevertheless herself" (645). Why must this be so?
8. What is the effect of Anna's insecurity on Vronsky? Why don't they talk through the problem?
- (Ch. 26) 9. What is the knowable purpose of the political episode that begins in this chapter?
- (Ch. 27) 10. Why do people work to put forth the weaker candidate?
- (Ch. 28) 11. What is the role of suspense in this political section?
12. What does this section reveal about Levin's character—in the church, in relation to Snetkov, and also in his vote?
13. What do you make of the collecting of the ineligible voters?
- (Ch. 29) 14. What are the new noblemen like?
15. Even though farming is not profitable, why do Levin and others persist in doing it?
- (Ch. 30) 16. Who is the 'malevolent nobleman'?
17. Why do you think Tolstoy has Levin, an sometimes capable and intelligent person, bungle so badly at politics?
- (Ch. 31) 18. What is Vronsky's role in the elections?
19. As a reader, what do you think of Stiva's participation in the celebratory dinner, his subsequent *faire jouer le télégraphe*, and the after-dinner plans? Is your opinion of him changing? Why or why not?
20. What insight does Vronsky have about Anna as he receives the letter from her?
- (Ch. 32) 21. "Let him be tired of her, but at least he would be there with her" (669). Discuss.
22. "But it was not just the cold and angry look of a hounded and embittered man which flashed in his eyes as he spoke those tender words" (671). What is the look Anna correctly interprets?

\*\*\*Part 7\*\*\*

- (Ch. 1) 23. Compare and contrast town Levin with country Levin.
24. How does Kitty react when she's in a social situation with Vronsky? Why is this surprising, even to her?
25. Consider the juxtaposition of the end of Part 6 and the beginning of Part 7.

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READING 21

- (Ch. 2) 1. Characterize the conversation between Kitty and Levin.
2. Levin is tasked with talking to Lvov about Stiva. By now, Anna has talked to Dolly, Stiva has talked to Karenin, and so on. What do you make of the way domestic changes are wrought?
3. Why must Stiva be corrected? How is the unacceptability of Stiva's actions handled in the family? (Was Dolly right to stay?)

4. In Moscow, what is Levin's relation to money? How is it different there than in the country? Why is it difficult to be frugal in the city?
- (Ch. 3) 5. Compare and contrast Levin and Katavasov.
6. What happens when Levin tries to explain his ideas to Metrov?
- (Ch. 4) 7. What ideas does Lvov have about the moral education of children?
8. How have ideas about child-rearing changed from generation to generation? What does this reflect in our world?
- (Ch. 5) 9. What does Levin's failure to understand the *King Lear* music say about him? How does this failure relate to Levin's not understanding politics?
- (Ch. 6) 10. Levin is socially inept. How does this quality manifest in this scene, and what does it say about him?
- (Ch. 7) 11. Levin does better at the club. Why?
- (Ch. 8) 12. Drunk Stiva draws Levin into his world, which might be appealing to Levin. Why does Levin agree to call on Anna?
- (Ch. 9) 13. Stiva on marriage: "As soon as we have the divorce, she will marry Vronsky. How stupid it is, that old custom of going around singing 'Rejoice Isaiah', which no one believes in and which prevents people from being happy!" (697). Does Stiva have a coherent idea about marriage? What does the text suggest we should think about Stiva at this point?
14. What is Anna's current household and status?
15. Of what is the portrait of Anna a symbol?
- (Ch. 10) 16. Why does Levin feel at ease with Anna?
17. How does Levin regard Anna? Do you feel his impression is correct?
18. Anna has words for Kitty at the end of her interaction with Levin. How are we meant to take them?
- (Ch. 11) 19. As Levin reviews his day, what does he like about city life? What is "*not right*" in his "feelings...for Anna" (704)?
20. What skills has Kitty developed in her interactions first with Vronsky and now with Levin?
21. Kitty says "You've fallen in love with that nasty woman, she has bewitched you" (705). True?
- (Ch. 12) 22. What do Levin and Vronsky have in common, from a woman's point of view?
23. In reading Anna's internal monologue, one finds it easy to read her anxiety and anguish. What devices in the text (706) manage the pace, intensity, and content of the reading?
24. Explain the very important last sentence of Ch. 12.
- (Ch. 13) 25. What is Levin's relationship to the Moscow life?
26. What is meant by "all the veils were suddenly removed and the very core of her being shone in her eyes"? (710). Where have we seen this metaphor before? What does it mean?
27. Explain the combination of emotions present for Kitty in childbirth.
28. How does Levin respond to the intensity and mystery of Kitty's situation? How has the reader been prepared throughout the novel for this moment?

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## READING 22

- (Ch. 14) 1. What is the tone of the scene of Levin's preparations? How does the text achieve that tone?
2. How does the text achieve suspense throughout the chapter?
3. "But that grief and this joy both lay equally outside all of life's usual conditions, and were like apertures in this ordinary life through which something higher could be glimpsed" (715). What does this sentence mean? Discuss Tolstoy's use of parallel structure, simile, and metaphor in service to this meaning.
4. "[H]is soul was ascending ... to a height it had never understood before and with which his intellect could no longer keep pace" (715). How has the text prepared the reader for Levin's experience? What is the outcome of this ascent?
- (Ch. 15) 5. Levin "felt himself instantly transported back to the former, ordinary world, but which now glowed with such a new light of happiness that he could not withstand it" (718). Explain.
6. What is Levin's reaction to the birth? Explain the last paragraph of Ch. 15.
- (Ch. 16) 7. What do we see on Kitty's face? Put in your own words what is occurring.
8. Explain the many feelings Levin has upon encountering his baby.
- (Ch. 17) 9. In order to set her household finances to rights, Dolly has asserted her claim to her own assets. What are the consequences of this for Stiva. What solution does he come up with?
- (Ch. 18) 10. How does Karenin react to Stiva's request on behalf of Anna? Why does he react that way?
- (Ch. 19) 11. Based on evidence in the text, what inferences can you draw about Seryozha's life?
- (Ch. 20) 12. How are families regarded by Stiva's Petersburg set? How does Tolstoy manage point of view to allow us both to see Stiva's perspective and to draw our own inferences about the information given?
13. Who is Landau? How has the reader been prepared for this turn in the story?
- (Ch. 21) 14. How is it that Karenin could come to making decisions through a psychic?
15. Based on this chapter, what seem to be Karenin's beliefs?
- (Ch. 22) 16. Stiva's narration in this chapter follows his stream of consciousness. Describe Stiva's psychological state, based on the narration. What do you infer about the method, based on this section?
17. What do you infer about life in Petersburg, based on this chapter?
- (Ch. 23) 18. This chapter begins with some general statements about domestic life. Do you agree with them?
19. Anna, Annie, Annushka, Hannah. What does the naming signify?
20. The country, Moscow, Petersburg. What is the effect of setting on the events of the novel?

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## READING 23

- (Ch. 24) 1. “But even though she knew she was destroying herself, she could not restrain herself, she could not refrain from showing him how wrong he was, she could not give in to him” (746). “I want love, and it’s not there. Therefore it is all over . . . and it must be ended” (746). What has brought her to this point?
2. We have seen jealousy in Kitty, in Levin, and in Dolly. Why are those situations not so catastrophic as Anna’s jealousy? Why is Anna’s jealousy so desperate and so destructive?
3. “Alexey Alexandrovich’s shame and disgrace, and Seryozha’s, and my dreadful shame—all will be redeemed by death. If I die, he will feel remorse...” (747). How is this the one conclusion Anna can come to? What other conclusions are possible, in general? What would it take to reach a different conclusion?
- (Ch. 25) 4. What is the symbolism of the *chambres garnies* (748 and as setting when Levin and Stiva visit in Ch. 9).
5. Clearly, Anna is not responding to Vronsky’s words, but to something else. What is Anna responding to?
- (Ch. 26) 6. Now, Anna is imagining what Vronsky might say and reacting as if he has said those things. Finally, she engages in almost magical thinking: If he comes in after I have told him to stay away, he loves me (753). How does this thinking follow from her other thoughts?
7. Death is not a victory for her but for “the evil spirit which had lodged in her heart” (753). Explain.
8. Anna finds it easy enough to fantasize about how sorry Vronsky will be, but there is another obstacle: “‘Death,’ she thought. And she was so horror-stricken that it took her a long time to work out where she was...” (754). Compare and contrast with Hamlet’s “To be or not to be” soliloquy.
9. Explain the symbolism (and allusion, if you know it) of the candle in the scene.
10. Why doesn’t Vronsky respond to Anna’s threat?
- (Ch. 27) 11. First, Anna is confused about who is in the nursery, and then she doesn’t recognize herself in the mirror. Give several possible explanations for her not recognizing herself.
12. Is Anna thinking clearly about the note and the telegram? What could go wrong?
- (Ch. 28) 13. Just as we had with Stiva in Ch. 22, we follow Anna’s stream of consciousness in this chapter. How does this technique work in this chapter? What do the associationally linked ideas (metonymy rather than metaphor) show about Anna’s state of mind? How does Tolstoy achieve this effect?
14. Why does Anna want to hurt Kitty?
- (Ch. 29) 15. The stream of consciousness continues as Anna rides home. What does this string of associations reveal about Anna? (“I don’t know myself. I know my appetites, as the French say” [763].) Is Anna right about people hating each other? What is this statement a reflection or a projection of?
16. Anna gets a reply to her telegram. Why do you think Vronsky is so terse?
17. Anna decides to go to Vronsky herself. How does the text prepare you for this move?

- (Ch. 30) 18. How does travel evoke and echo the stream of consciousness?
19. Yashvin's worldview reflects the social Darwinism of the time. Name other elements called into question in the novel by the rise of scientific theories and their applications in non-science fields.
20. Anna's ideas become more philosophical: "You can't escape yourselves"; "What was he looking for in me? It was not so much love as the satisfaction of his vanity" (765). Is Anna right about any of this or other, similarly expressed ideas?
21. Anna thinks about being married to Vronsky. Why would not this be satisfactory, either? Does she love Seryozha? Are these ideas the thoughts of a moment or real revelations of feeling, the real consequences of her actions?
- (Ch. 31) 22. Anna sees the peasant from her dream. What do you make of this?
23. She hears, "Man has been given reason so he may free himself from his troubles" (769). Where does this idea come from? What are the implications? Has reason freed Levin or anyone else from their troubles?
24. Anna receives Vronsky's note. Why is it not satisfactory?
25. What is the symbolism of the railway in light of Anna's death? (How would it be different if she had just stayed home and taken the opium?)
26. When Anna crosses herself, the darkness parts and she sees again the joy of life. Why does this make no difference?
27. What is the symbolism of the little red bag?
28. What do you make of the metaphor of the candle and the book?

\*\*\*Part 8\*\*\*

- (Ch. 1) 29. What is the importance of the Slav Question?
- (Ch. 2) 30. How have Stiva and Vronsky moved on after Anna's death?

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READING 24

- (Ch. 3) 1. What sorts of people are going to help the Slavs?
- (Ch. 4) 2. The presence of Vronsky's mother on the train invites us to compare and contrast this trip with the one that first takes Anna to Moscow. How do the two trips bookend the novel?
3. The description of Vronsky's grief brings to mind his earlier shame and despair. How does this scene echo the outcome of the scene of Anna's near-death and Vronsky's humiliation? How does Vronsky respond this time?
4. What do you think of Countess Vronsky's characterization of Anna? How does it differ from her first ideas of Anna from that first trip to Moscow? What does this doubling tell us about Anna?
- (Ch. 5) 5. What is the purpose of Vronsky's life now?
6. Vronsky's memories—of Anna's body at the end and also of her when he first met her—cement the railway-as-bookend idea for the reader. How does this doubling also echo in terms of Anna's character?
- (Ch. 6) 7. How does Tolstoy use the character of Sergey Ivanovich as a structural device in this last part of the novel?
8. What has motherhood taught Kitty?

- (Ch. 7) 9. How does Kitty think of Levin's lack of faith?  
10. What is Levin's life's purpose? Why does Kitty want Mitya to grow up to be like his father?
- (Ch. 8) 11. Levin's reason has taught him much but has not offered "a guide to life...He now involuntarily and unconsciously sought a connection and a solution to these questions in every book, every conversation, every person" (790). Compare this desire for connection and solution to that of Anna as she descends into madness.  
12. Why is Levin not satisfied with secular answers that have satisfied others?  
13. Describe Levin's prayer life.
- (Ch. 9) 14. Rather than believing the Bible, what is Levin's way into belief?  
15. Thinking through Levin's ideas at the end of Ch. 9, how do they parallel Anna's beliefs (and Stiva's, for that matter)? How is Levin led not into hopelessness and despair?
- (Ch. 10) 16. How is it that Levin lives more resolutely when his philosophical life is unsatisfying?
- (Ch. 11) 17. What insight from a peasant elicits Levin's epiphany about the meaning of life?
- (Ch. 12) 18. What is the meaning of life, according to Levin?  
19. Levin says, "I haven't discovered anything. I have just found out what I know" (801). Connect this idea to Plato, if you can; if you can't, connect it to Chesterton's *Orthodoxy* or TS Eliot's *Four Quartets*.  
20. What is the relation of reason to goodness?
- (Ch. 13) 21. Levin comes, finally, to the conclusion that "there was not a single doctrine of the Church which could violate the fundamental thing, which was faith in God, in good as the sole purpose of mankind" (804). What do you think about this conclusion?
- (Ch. 14) 22. Levin feels he will behave differently, now that he has made this revelation. Does he? Does reality hurt his "spiritual calm" (808)?  
23. In light of Levin's epiphany, does Kitty's idea about Levin's goodness hold up?
- (Ch. 15) 24. What is the knowable purpose of this chapter?
- (Ch. 16) 25. Levin applies his law of goodness to the war. Does it obtain?
- (Ch. 17) 26. How does Levin react when he finds Kitty and Mitya safe? How does he recover?
- (Ch.18) 27. How does Levin resolve the question of the goodness of non-Christians?  
28. What important event takes place in the Levin home that day?  
29. How, finally, does Levin resolve the question of the goodness of non-Christians?  
30. Does Levin tell Kitty his revelation? Why or why not?  
31. Copy out the last sentence of the novel and use it as a prompt for a free-write. Write about it for at least eight minutes.

### Character assignments

Stiva

Dolly

Levin

Koznyshev

Nikolay

Kitty

Vronsky

Anna

Karenin

Countess Lydia

### Question or theme assignments

motif: trains

narrative tone

prayer

motif: red bag

motif: lilac dress

motif: samovar

theme/setting: country vs. city

Moscow vs. Petersburg

repeated question: What is to be done?

characters with versions of the name 'Anna'

fire imagery

setting: the seasons

emotions transferring between people

theme: religious belief and/or practice

Anna's dream about the peasant