

FOCALIZER ①

FOCALIZER ②

FOCALIZER ③

Two maid-servants, strolling about on the platform, turned their heads to look at her, and made some audible remarks about her dress. It's real, they said of the lace she was wearing. The young men did not leave her in peace. Gazing into her face and laughing and shouting unnaturally they again passed by. The station-master asked her in

CLASS - HOW (LOW)
SHE HAS FALLEN
SENDER THAT PLACES HER
'FALL'

FOCALIZER ④

passing whether she was going on. A boy selling kvass fixed his eyes on her. "O God! where am I to go?" she thought, walking further and further along the platform. She stopped at the end of it. Some ladies and children, who had come to meet a spectacled gentleman and were laughing and talking noisily, became silent and gazed at her as she passed them. She walked faster away from them to the very end of the platform. A goods train was approaching. The platform shook, and it seemed to her as if she were again in the train.

ANNA'S PERSPECTIVE
- STILL INQUIRY - SHE
IS AWARE OF THE
ETERNAL SPLITTING - OFFER
1) DYNAMIC MOVEMENT DIRECTION
WORLD OF SURMISING / FANTASY

Suddenly remembering the man who had been run over the day she first met Vronsky, she realized what she had to do. Quickly and lightly descending the steps that led from the water-tank to the rails, she stopped close to the passing train. She looked at the bottom of the trucks, at the bolts and chains and large iron wheels of the slowly-moving front truck, and tried to estimate the middle point between the front and back wheels, and the moment when that point would be opposite her.

NARRATIVE CIRCULARITY
- INEXORABLE FATE /
OMINOUS CONCLUSION

NOW TOTALLY HER
PERSPECTIVE - SUICIDE
THE ULTIMATE SUBJECTIVE
ACT

"There!" she said to herself, looking at the shadow of the truck on the mingled sand and coal dust which covered the sleepers. "There, into the very middle, and I shall punish him and escape from everybody and from myself!"

SUICIDE MEANS AS SOCIAL CRISIS

She wanted to fall half-way between the wheels of the front truck, which was drawing level with her, but the little red handbag which she began to take off her arm delayed her, and then it was too late, the middle had passed her. She was obliged to wait for the next truck. A feeling seized her like that she had experienced when preparing to enter the water in bathing, and she crossed herself. The familiar gesture of making the sign of the cross called up a whole series of girlish and childish memories, and suddenly the darkness, that obscured everything for her, broke, and life showed itself to her for an instant with all its bright past joys. But she did not take her eyes off the wheels of the approaching second truck, and at the very moment when the midway point between the wheels drew level, she threw away her red bag, and drawing her head down between her shoulders threw herself forward on her hands under the truck, and with a light movement as if preparing to rise again, immediately dropped on her knees. And at the same moment she was horror-struck at what she was doing. "Where am I? What am I doing? Why?" She wished to rise, to throw herself back, but something huge and relentless struck her on the head and dragged her down. "God forgive me everything!" she said, feeling the impossibility of struggling...

PLOT SUSPENSE - FOR A
MOMENT WE ASK - WILL
SHE RETURN DO IT? THEN
SHE DIED - EFFECT IS TO
INITIAL HOW DETERMINED
SHE IS AND ALSO
DEMONSTRATED HOW
DELETION / CONDITION
- MAKES US THINK
ABOUT THE VERY
POWER OF THE
SOCIAL MACHINE
PLACED AGAINST HER

QUESTION (RUSSIAN
NARRATIVE)

A little peasant muttering something was working at the rails. The candle, by the light of which she had been reading that book filled with anxieties, deceptions, grief, and evil, flared up with a brighter light, lit up for her all that had before been dark, crackled, began to flicker, and went out for ever.

SPATIAL / PERSPECTIVE SHIFT

WHAT DOES THE TRAIN REPRESENT IN THE NOVEL?

SYMBOLIC
UNIVERSE
INTERVIEW TO INFLATE
TRAGEDY OF THE NOVEL

SHE SILENCE
'NORMAL'
NORMATIVE
SOCIETY

END OF HER
MOVEMENT / NO
ESCAPE - SPIRITUALISATION
OF HER - PREOCCUPATION
SPONTANEOUS? COME TO OTHER
EXTRACTS

DRAWN OUT THE
HORROR IN
MATTER OF FACT
PHASE

MOVE TO THE
SPIRITUAL
SLOW DOWN THE
STORY ACTION, BUT
'PLOT' BOOSTS THE
SENSE OF EMERGENCY
WE HAVE WITH CHARACTER

SYMBOL?

THE
SPLIT
SELF?

THE
POWERFUL
MACHINE

ONLY
'INTERIOR'
NARRATION
CAN DO THIS