

A Treatise on The Use of Nature and Motion in Leo Tolstoy's *War and Peace*

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Leo Tolstoy's *War and Peace* diverges from the usual account of what is said to be, or what one may think may be after much consideration, or what others have proposed to be considered a history. *War and Peace* is a written testament to the interconnectedness of the ordinary actions of simple people and their effect on larger historical events. It is a culmination of lives lived everyday and how those everyday actions are extremely connected to larger events. Tolstoy also documents other characters that have very little to do with the political climate at the time, by this I mean those who have little authoritative power to do anything about the war, presented as the overarching reason for such internal turmoils and external battle. Many of whom may have just enough sway to get their son or cousin removed from the frontlines and stationed somewhere that almost guarantees their continued existence beyond wartime.¹ Tolstoy's unusual way of presenting the characters, his detailed everyday observations, as well as his use of natural examples are paramount to the discussion at hand. I want to advise the reader that they should refrain from thinking this paper to be a time to ruminate on such questions as, what a history is, or even if *War and Peace* by Leo Tolstoy is a history at all, or any other burning questions that may rise in the reader's heart. I implore the reader to resist such seductions in thought so as not to fall victim to asking questions that this paper has no intention in answering, and which may result in a variety of upsetting physical reactions such as general frustration, or overwhelming headaches. For the general health of the reader, I emphasize that this paper very much focuses less on how *War and Peace* is a kind of history, or even if it is a history, but rather states how to

¹“Life meanwhile-real life, with its essential interests of health and sickness. Toil and rest, and its intellectual interests in thought, science, poetry, music, love, friendship, hatred, and passions-went on as usual, independently of and apart from political friendship or enmity with Napoleon Bonaparte and from all the schemes of reconstruction. (367)”

properly use natural examples to equate meaning and motion when writing about current events, and why this is important to the reader and should be revered within this text.

Now in order to clear up any future confusion and to prevent any inferences to be made about certain words which in previous texts the reader may have encountered, and whose meaning has been brought into question due either to the author's purposeful vagueness, lack of forethought, or general enthusiasm, I endeavor to answer the most pressing question of this paper presented so far. The question being, what does Tolstoy refer to when he uses the word "nature"? From the text, I ascertain that by "nature", and by extension every other reference I make to the term "natural", means the physical world that exists independently of mankind: e.g. trees, the wind, the sun, and water. In essence, nature includes things that do not gain their motion- the thing that makes them move or animates them- from human existence but that which has no connection to human beings at all. Now the reader need only concede two points from here on out, the first being much easier to swallow than the second. Firstly, if the reader would allow me to be so bold as to include human nature, to be specific, the acceptance of such a thing as a "soul". Further that the "soul" has a motion that is similar if not identical to that of the force which animates said "nature" aforementioned above, and whose force, itself, may be said to be one of the purest forms of said force, and only because the author himself under investigation, includes such a term. Secondly, that when I use the term "motion" or "force", I may confidently infer a resulting change, meaning after said motion occurs, whatever nature that is the subject of our discourse is different than it was before and is changed. Although I may not infer as to what part of the soul or what part of nature is changed, whether essentially or not, if the two points

above be deemed acceptable by the reader, then we may all continue on to a quotation which lies at the heart of Leo Tolstoy's writings as well as this paper.²

In his virtuosity, Tolstoy himself confronts the idea about the way in which the force of a people needs to be written about (that is to say nature itself is not doing the literal moving of peoples but is needed in order to accurately translate their motion) he must use an example that is its equivalent to properly describe said action. Within the Second Epilogue, he uses an example of a locomotive and poses the question of "*what moves it*". Tolstoy comes to the conclusion that "...the only conception that can explain the movement of the locomotive is that of a force commensurate with the movement observed. The only conception that can explain the movement of the peoples is that of some force commensurate with the whole movement of the peoples (1049)." Not only in explaining the origin or causation of historical happenings, this point is imperative when the readers themselves may endeavor to try and capture a moment in time, or decide to pen anything at all- whether fictional or not. This is why Tolstoy uses natural examples to precisely represent large movements of people as well as changes in their internal character, that is to say mentionings of the soul, and easily communicates their motion to the reader.

For clarity's sake, and on behalf of the reader, I will begin my treatise with some pointed direction as to lessen the likelihood of a loss of otherwise active participants who admit defeat due to length, loss of interest, or sheer will. Following the numerical order of pages within War and Peace, I first attempt to apply Tolstoy's use of the balancing of motions in the form of natural examples in accordance with the war, shedding light on both the soldiers apart from the military machine and the military itself, as well as bringing into view a new perspective on the

² If the reader cannot accept such terms, and shudders at the mere thought of there being any kind of connection between nature and humanity- that connection being the soul- may I suggest they stop reading now and find some other piece of work that asks less of them.

war. From there, I transition into investigating Tolstoy's ability to balance more than one motion with an all-encompassing, unnatural example of a clock and how that connects to war and society overall. What comes next is a natural example of the sky and the implications of its limitlessness and how the introduction of such a massive natural example with an equally large motion brings the reader face to face with the introduction of the soul. The battle of Austerlitz leads to an inquiry on human nature through the lens of one of *War and Peace's* most central characters Prince Andrew. Then we see how nature outside of the human self calls to the nature or soul within, and the changes that take place because of it. All of this culminates in an interaction between two souls, that of Natasha and Andrew, and the aftereffects that this interaction has on Andrew's soul, all while providing a thorough explanation on how the balancing of motions enables these changes to be communicated to the reader.

With all that being said, I begin with the first example of the analogy of the River Enn to the army and how it accurately portrays their movement. Now with the relation of the army being drawn to water, it is completely conceivable that what Tolstoy is saying is that the army and their marching is *natural*, or he is creating a link between the army and *nature*; but further investigation proves this reading to be completely false. The natural example of the marching army and the river is a comment drawing a relation between *nature* or *what is natural* to the soldiers not the military itself, and by extension the war, but an effort to keep the relation between the two motions in balance. By one sense of motion, I mean one movement of a group of people or a singular person, so in this case, the marching army is one continuous motion while the river represents another motion as well. When I reference keeping these two motions in balance, I mean that Tolstoy creates a relationship between these two apparent separate motions.

Since they participate in a kind of relation, then the reader may easily take them together and see them in a ratio where both sides may be different motions, but their nature of movement is what connects them. As can plainly be seen below, Tolstoy writes,

But the soldiers, crowded together shoulder to shoulder, their bayonets interlocking, moved over the bridge in a dense mass, looking down over the rails Prince Nesvitski saw the rapid, noisy little waves of the Enns, which rippling and eddying round the piles of the bridge chased each other along. Looking on the bridge he saw equally uniform living waves of soldiers...Sometimes through the monotonous waves of men, like a fleck of white foam on the waves of the Enns, an officer, in a cloak and with a type of face different from that of the men, squeezed his way along; sometimes like a chip of wood whirling in the river, a hussar on foot, an orderly, or a townsman was carried through the waves of infantry; and sometimes like a log floating down the river, an officer's or company's baggage wagon, piled high, leather covered, and hemmed in on all sides, moved across the bridge. "It's as if a dam burst...", said the Cossack. (120)

The analogy of the River Enn and "the living waves" that seem to be created by the movement of the innumerable soldiers are of a similar force or motion. Although Tolstoy does not deal in the origin story of why the men are marching, nor does he address the causal source of the war itself within this quotation, the idea of equality between the two motions is apparent and clearly stands. Tolstoy uses this specific comparison for two reasons. The first reason is the imagery that it evokes. The reader can imagine the river and how it moves and it effectively portrays the kind of motion Tolstoy is trying to describe. The second reason is the legion of men that are marching. Their vast motion needs to be equated to something just as vast, which is why the use of a large body of water is perfectly appropriate. The idea of men who are full of life and passion is matched to the animated- and what appear to be living- waves of the river because the river, itself, also moves on its own. The soldiers themselves cannot be seen apart from each other and are described as locked together, as the river cannot be seen apart from its parts. These similarities are beautifully illustrated by the comment the Cossack makes; the waves are endless,

and indistinguishable, and perfectly describes the feeling of the army and its motion, as well as captures the somewhat seemingly random nature of the river's motion with the addition of the occasional officer's face popping into view and floating away.

Now there is another example of this kind of analogy in Book 3, chapter 10. It illustrates the direct correlation between the 80,000 troops of the army and the movement of a clock. This analogy of clock to soldier seems incongruent to that of river to soldier, in that a clock is man-made and a direct product of societal conceptions, time, while water is naturally occurring. If read through the lens of maintaining an equality of motion, the incongruity disappears and the meaning of the text becomes clear. Tolstoy pens,

The concentrated activity which had begun at the Emperor's headquarters in the morning and had started the whole movement that followed was like the first movement of the main wheel of a large tower clock. One wheel slowly moved, another was set in motion, and a third, and wheels began to revolve faster and faster...Just as in the mechanism of a clock, so in the mechanism of the military machine, an impulse once given leads to the final result; and just as indifferently quiescent till the moment when motion is transmitted to them are the parts of the mechanism which the impulse has not yet reached. Wheels creak on their axles as the cogs engage one another and the revolving pulleys whirr with the rapidity of their movement, but a neighboring wheel is as quiet and motionless as though it were prepared to remain so for a hundred years; but the moment comes when the lever catches it and obeying the impulse that wheel begins to creak and joins in the common motion the result and aim of which are beyond its ken. (223)

Before Tolstoy's analogy of the river was directly about conveying motion; in this instance, his commentary is directed more toward the compliance needed of the entire system, every cog and wheel, to begin moving and to continue to animate something, not necessarily about the motion itself, but what the motion means for the people, or cogs, who are doing the moving. In this instance, Tolstoy uses a mechanical clock to match the motion of the military. In the same way that a clock is not naturally occurring, to be more specific it being a symbol of the conception of

kept time within everyday society, this position would indicate that the military machine is not natural, or unnatural. Like with the marching army, Tolstoy focuses on writing a description of a happening that truly captures its essence, and in order to convey this he uses examples with forces that are equivalent to this unnatural motion, as well as begins to describe the motion itself.

In the case of the river, the motion was one of unity and power as well as loss of identity. The river represents the living state of the soldier who is a human being and therefore has a connection to nature, while also representing the kind of uniform motion that takes place when many soldiers march together. There is a loss of sense of self when a soldier matches their footsteps to the beat of the soldier marching to the side and front of them. The march itself becomes not about one soldier but more about moving as a whole or many and therefore requires a certain kind of sacrifice. A sacrifice that requires one to think of oneself as an extension of the soldier to their right or left and to abandon all thought of one's own goals in favor of the dream of the whole. This is where the river becomes the best example because there is no way to differentiate the water that makes it what it is and the river itself. The river stands as one always. The river's being is the water itself and is a clear example of the kind of motion the army is making seen through the eyes of Cosack. In contrast, the motion of the clock is one of order and immobility. Each piece is lifeless. The mechanical parts of the clock have no motivation to move on their own, nor could a cog move without the permission of the wheel before it. This kind of motion only sparked by the motion before it speaks to the systemic structure of power that is within the clock and on a wider scale, within society. The action of the clock encapsulates the definition of unnatural. The clock is man-made, and incapable of making itself animate unless explicit action is taken by its maker. By maker, I mean the wheel or cog, before the cog that is

moved, that acts as the catalyst for its motion but then waits patiently for its own catalyst to come and move it. Thus resulting in an endless cycle of inanimate things mimicking motion but holding no actual power to move themselves. Further, this cycle shows the limited capacity of human beings to make things or do things, whether that is to engage in battle or make clocks, that are not simply utilitarian and a means to an end. This is why Tolstoy has to balance this idea of power of the military machine with the unnatural example of a clock. Both the motions are the same and highlight a loss of humanity in an effort to attain power over the natural world.

What follows next, dear reader, is a balancing act for the ages. Thus far, I have discussed in length the ideas of nature and motion, and explained the connection between the two. In my investigation, I have also defined the term “unnatural” and further explained the implication of what this term means in reference to the clock as well as to the military machine. In addition, I have provided two contrasting examples of balancing motions, one between two things that have natural connections to each other and the second between two things that have unnatural connections. At this point, the reader has encountered in each example a clear balancing of a singular motion, the army and the military machine, to another singular motion, the river and the clock. Next up, the reader will see how Tolstoy handles the delicate and complex task of balancing multiple motions within a singular natural example.

In his foresight, Tolstoy maintains the balance between not one but two motions within the same example. In the case of the clock, he points out that there are pieces that do not move or cannot move until others do, and have no idea to what end they are moving, as mentioned above. His analogy is twofold, speaking on motion but also on the submission of people that live within

society. Tolstoy highlights everyone's part in the perpetuation of colonial violence but also goes on to trivialize the battle. Tolstoy says,

Just as in a clock, the result of the complicated motion of innumerable wheel and pulleys is merely a slow and regular movement of the hands which show the time, so the result of all the complicated human activities of 160,000 Russians and French- all their passions, desires, remorse, humiliations, sufferings, outbursts of pride, fear and enthusiasm- was only the loss of the battle of Austerlitz, the so-called battle of the three Emperors- that is to say, a slow movement of the hand on the dial of human history. (224)

Just as in other scenes, Tolstoy keeps the balance of motion and hints that the origin of the battle of Austerlitz holds much the same relationship as that of the wheels and pulleys of a clock. The quotation above also shows the insignificance of the lives of those who were in the battle in terms of the passage of time and how little effect their deaths have on the day to day lives of people. This is purposeful because the movement of the clock hand is that of a single space. Although marked by the battle itself, its motion is rather small and thus is matched with the movement of the dial hand of a clock. So the ratio between the clock's movement and the military is kept in check, and in doing so maintains the balance of the battle and the conception of time. The commentary above on the clock and the military differs in that Tolstoy references the concept of military as a machine, there is no tie to nature here, no people. Within this example, he has to balance the microcosm of emotions, thoughts, fears of the men that were in the battle of Austerlitz and the idea that this one event is actually miniscule in the macrocosm of the world and the war. Tolstoy furthers his example to convey a larger meaning with this quotation because of the need to represent it on two different scales, the battle's relevance to people and the battle's relevance to history. Whereas before Tolstoy only needed to deal with a

single motion and perspective, now he transitions into including multiple motions and two separate perspectives.

At this point, I want to remind the reader of certain concessions that were made at the beginning of this paper, but if one has forgotten and finds it simply too cumbersome to look back and revisit previous pages, let me refresh your memory. Per agreement, there is such a thing called the “soul” and when I talk about human nature, it is in reference to the “soul”. The soul itself has a motion of its own and that this motion is similar, if not the same as the motion that moves physical nature. Further, that the soul is the purest form of this motion and that it is the connection between human nature and nature. The soul is how Tolstoy is able to balance motions between natural examples and principal characters, like Prince Andrew. I do not intend to define the motion that animates all things independently of mankind, nor do I attempt to investigate how much nature or the soul changes when it moves. If this is satisfactory to the reader, we shall move into the first example of the balancing of motions between nature and the human soul, in the form of the sky and Prince Andrew.

Now as I have said before, Tolstoy aims not only to represent the forces of the movements of peoples, as shown above, but tries to effectively portray their characters and the natural change that happens within themselves while still keeping the aforementioned balanced motions. This is why the introduction of the soul is so important. It is used in the balancing of motions as well as highlighting character growth. In the case of the main character, Andrew, he undergoes a variety of hardships. One of the most remarkable may be said to be the war and his brush with death. In this intense scene, Andrew is on the ground in the midst of battle. Since he

is on his back, he looks up at the sky and the whole battle scene seems to freeze and his character starts to make observations about what he sees. Tolstoy writes,

What's this? Am I falling? My legs are giving way," thought he, and fell on his back. He opened his eyes, hoping to see how the struggle of the Frenchmen with the gunners ended, whether the red haired gunner had been killed or not and whether the cannon had been captured or saved. But he saw nothing. Above him there was now nothing but the sky-the lofty sky, not clear yet still immeasurably lofty, with gray clouds gliding slowly across it. 'How quiet, peaceful, and solemn; not at all as I ran,' thought Prince Andrew- 'not as we ran, shouting and fighting, not at all as the gunner and the Frenchman with frightened and angry faces struggled for the mop: how differently do those clouds glide across that lofty infinite sky! How was it I did not see that lofty sky before? And how happy I am to have found it at last! Yes! All is vanity, all falsehood, except that infinite sky. There is nothing, nothing but that. But even it does not exist, there is nothing but quiet and peace. Thank God! (244)

Now the battle itself is immense in terms of motion, the force behind the moving of thousands of men, their cries, their fear combined with their impassioned efforts to live, needs to be held in balance with something just as large and significant, as well as keeping in mind that individual battles in the terms of the passage of time, and history, are not as they seem. But what Andrew feels when he is lying on the battlefield looking up at the sky needs to be represented as well. This is why Andrew's observation of the sky is extremely important. The sky itself is wide and quite literally all-encompassing, and extremely purposeful because of its position in relation to Andrew and men in general. It stands above the earth, war, and man himself. The sky's force is actually quite larger than the force created by the battle, and would throw the ratio out of balance, but one cannot forget the change that takes place when Andrew is on the ground, looking up at the sky. There must be a change that takes place in Andrew's soul. Therefore the battle combined with the shift in Andrew's character, this internal motion, is accounted for as well. There seems to be a connection between this shift in Andrew and the infinite sky he sees

above him. The sky remains still and peaceful even in the midst of this battle. Andrew himself admits that he missed this giant, massive thing while he was wrapped up in the battle. Tolstoy emphasizes this point because the war itself is a result of many human efforts, much like the cogs in the clock. People animate war, participate in violence against each other, while in direct opposition the sky's being has nothing to do with men at all. In fact, despite all human efforts in the battle to secure Andrew's attention, these efforts are dwarfed in comparison to the sky's immensity. Interestingly enough, this goes to show a real difference in the presentation of how Tolstoy writes about war. The war does not show up as a singular happening, nor does Tolstoy try to give answers to its origins; but he does present the battle as an intense moment only to negate its intensity through Andrew's eyes. The switch from Andrew being overcome in the battle by fear to him being overcome with serenity, from looking at the sky, emphasizes a change in perception. Now the idea that Andrew was seeing something that multiple people, including himself, were participating in and therefore working toward a certain reality, in this case a battle, and the notion that Andrew's perception can shift while looking at this natural thing above him is indicative of an internal change. The literal word "soul" is never mentioned within the quotation above but it is inferred that Andrew's soul is awakened during this battle because Tolstoy references this awakening later on in the text, which is how he connects the infiniteness of the sky and the soul.

As mentioned before, what amazes Andrew is not only the sky itself but that this natural thing exists without limit and maintains a quiet and peaceful existence. He realizes that even if the sky does not exist, then what is left is this state of quiet and peace that seems to reach him even surrounded by violence and pain. Resulting from his realization, Andrew finds a new place

in himself that continues to show up and affect him in different ways, especially when he interacts with different people. In addition, nature itself helps unlock this unknown part of Andrew. For instance, when Andrew speaks with Pierre, while on a raft, he has his own internal dialogue. Tolstoy notes,

Prince Andrew stood leaning on the railing of the raft listening to Pierre, and he gazed with his eyes fixed on the red reflection of the sun gleaming on the blue waters. There was perfect stillness. Pierre became silent. The raft had long since stopped and only the waves of the current beat softly against below. Prince Andrew felt as if the sound of the waves kept up a refrain to Pierre's words, whispering:

"It is true, believe it."

He sighed and glanced with a radiant, childlike, tender look at Pierre's face, flushed and rapturous, but yet shy before his superior friend.

"Yes, it if only were so!" said Prince Andrew. "However, it is time to get on," he added, and, stepping off the raft, he looked up at the sky to which Pierre had pointed, and for the first time since Austerlitz saw that high, everlasting sky he had seen while lying on that battlefield; and something that had long been slumbering, something that was best within him, suddenly awoke, joyful and youthful, in his soul. It vanished as soon as he returned to the customary conditions of his life, but he knew that this feeling which he did not know how to develop existed within him. His meeting with Pierre formed an epoch in Prince Andrew's life. Though outwardly he continued to live in the same old way, inwardly he began a new life. (340)

Firstly, the scene begins with stillness which is reminiscent of the peace and quiet that Andrew experienced during the battle. Only in this stillness is Andrew capable of reaching a part of himself that during the tumultuousness of life is inaccessible. Then the waves provide the music to Pierre's words, resulting in a siren's song that even Andrew cannot resist. Nature helps Andrew reach the changed part of himself by calling out to their shared nature or matching motion within his soul. He looks up at the sky and sees something up there that he feels is reflected within himself, this similarity is what connects the two. It is imperative for the reader to recognize that Tolstoy accounts for a motion that is not visible and balances it with a motion that

is visible. This is extremely unique to Tolstoy and something that sets him apart from other historical writers. It is also important to point out because he continues to do this, and makes a transition from internal motion balanced with visible motion to two internal motions later on.

Andrew, without nature's help, cannot reach the depths of his soul. There is a disconnect that happens between Andrew and his humanity as soon as he goes back to conventional society and his place in it. The feeling of his soul fully waking up only happens when the nature around him feels familiar to this internal part of himself. Andrew's disconnect, between his soul and his mind, can clearly be seen when he encounters an oak tree right. Tolstoy writes,

At the edge of the road stood an oak. Probably ten times the age of the birches that formed the forest, it was ten times as thick and twice as tall as they. It was an enormous tree, its girth twice as great as a man could embrace, and evidently long ago some of its branches had been broken off and its bark scarred. With its huge ungainly limbs sprawling unsymmetrically, and its gnarled hands and fingers, it stood an aged, stern, and scornful monster among the smiling birch trees. Only the dead-looking evergreen firs dotted about in the forest, and this oak, refused to yield to the charm of spring or notice either that spring or the sunshine.

"Spring, love, happiness!" this oak seemed to say. "Are you not weary of that stupid meaningless, constantly repeated fraud? Always the same and always a fraud! There is no spring, no sun, no happiness! Look at those cramped dead firs, ever the same, and at me too, sticking out my broken and barked fingers just where they have grown, whether from my back or my sides: as they have grown so I stand, and I do not believe in your hopes and your lies."

As he passed through the forest Prince Andrew turned several times to look at that oak, as if expecting something from it. Under the oak, too, were flowers and grass, but it stood among them scowling, rigid, misshapen, and grim as ever.

"Yes, the oak is right, a thousand times right," thought Prince Andrew. "Let others—the young—yield afresh to that fraud, but we know life, our life is finished!"

A whole sequence of new thoughts, hopeless but mournfully pleasant, rose in his soul in connection with that tree. During his journey he, as it were, considered his life afresh and arrived at his old conclusion, restful in its hopelessness: that it was not for him to begin anything anew—but that he must live out his life, content to do no harm, and not disturbing himself or desiring anything. (368-369)

Surrounded by nature, Andrew looks at this tree, an old oak that seems to speak to his soul. He looks at the oak tree, in all its mangled and misshapen form, and is transported inside of himself. The tree has a different life than the other trees around it; it is personified by Tolstoy to despise the other trees for believing the lie that comes with spring and by extension other lies like love and happiness. Andrew sees himself akin to the tree. Since the oak tree has been around for years and experienced a long life, like Andrew, it must know the truth. Interestingly enough, the tree is described as being willfully ignorant and deliberately chooses to ignore the signs of spring and a new life. There is a clear parallel between the oak tree and Andrew because of their shared, mangled form. They both present as outcasts from their surroundings and because of this become jaded and bitter to the cyclical nature of life which results in their shared gloomy disposition. Thus the balance between Andrew's internal turmoil is matched with that of a grieving oak tree. Much in the same way that the oak refuses entering into a new stage of life, Andrew remains the same. The oak believes that the way it has grown is the way it is meant to be, but the nature around it seems to think otherwise. The other trees entering into spring suggests that the pain and hopelessness that both the oak tree and Andrew's soul feel is a result of rejecting and not embracing this natural change, this transition from old to new. This transition from winter to spring goes back to the idea of showing both internal and external motions that affect man. Andrew gains perspective from his interaction with external motion that leads him to think about his own internal motion, his soul, and all of this influences his decision to keep his current lifestyle.

So, dear reader, thus far we have traversed the ideas of visible motion balanced with visible motion, have looked at the motion of the military machine in connection with a clock (as

well as touched on the implications of what that means to society) and transitioned into the larger example of the sky to Andrew's soul. Now that we have moved from visible to internal motion and gotten a peek into Andrew's changed character, it is time that we look at the interaction between two different internal motions, the case of Natasha and Andrew.

Now as seen above, Andrew's interactions with nature only helped him access this changed part of his soul partially. Beholding the sky in the midst of war made Andrew aware of a higher state, a state of tranquility. Seeing that same sky with Pierre acts as a catalyst to wake up Andrew's soul again and makes him aware of this change inside of himself. The final part of this transformation must lead to the actualization of this radical change across all facets of Andrew's self. There needs to be a massive movement, a feeling so powerfully brought on by something that has its own internal power. If looking up at that infinite sky was only enough for Andrew to recognize this changed part of himself but continue to live the way he always has, then the only thing that could create a motion as extensive as the reanimation of a soul, would be another soul itself. This reawakening of the soul is why the introduction of Natasha is paramount and a reflection of Tolstoy's ability to keep this ratio of motions stable. Now before I approach the changed thoughts of Prince Andrew, I should first explain Natasha's disposition and describe why exactly Andrew is so affected by her presence. Natasha's entrance into Andrew's life is quick and slight but extraordinarily powerful. In Book Six Ch. 1, he encounters her for the first time. She is bright and happy and because of this, he is completely bewildered by her. While tormented with thoughts about why this girl was so happy, he overhears a conversation between her and Sonya. Natasha is quite taken with the moon and the beauty of night, and asks herself and Sonya multiple questions before falling asleep. Again, Andrew is seemingly plagued by her

presence and falls asleep. The next morning, while returning home he passes the old oak tree, and these are Prince Andrew's thoughts after his encounter with Natasha:

“Yes, here in this forest was that oak with which I agreed,” thought Prince Andrew. “But where is it?” he again wondered, gazing at the left side of the road, without recognizing it he looked with admiration at the very oak he sought. The old oak, quite transfigured, spreading out a canopy of sappy dark-green foliage, stood rapt and slightly trembling in the rays of the evening sun. Neither gnarled finger nor old scars nor old doubts and sorrows were any of them in evidence now. Through the hard century-old bark, even where there were no twigs, leaves had sprouted such as one could hardly believe the old veteran could have produced.

“Yes it is the same oak,” thought Prince Andrew, and all at once he was seized by an unreasoning springtime feeling of joy and renewal. All the best moments of his life suddenly rose to his memory. Austerlitz with the lofty heavens, his wife's dead reproachful face, Pierre at the ferry, that girl thrilled by the beauty of the night, and that night itself and the moon, and...all this rushed suddenly to his mind.

“No, life is not over at thirty-one!” Prince Andrew suddenly decided finally and decisively. “It is not enough for me to know what I have in me—everyone must know it: Pierre, and that young girl who wanted to fly away into the sky, everyone must know me, so that my life may not be lived for myself alone while others live apart from it, but so that it may be reflected in them all, and they and I may live in harmony.” (pp. 371-372)

In the quotation before Andrew sees this oak tree and equates himself with it. In the matter of two pages, somehow the tree is transformed overnight. The only interaction that acts as a catalyst to this change in Andrew, and therefore in his perspective, is his interaction with Natasha or more like his observations of her interactions. Suddenly the oak tree is no longer seen apart from spring but as a part of spring. It's leaves, branches, all the way down to it's bark, the tree itself is different and therefore Andrew feels different. In a complete shift, he is filled with all those things he once called lies: spring, love and happiness. He remembers the sky in the battle of Austerlitz and how it made him feel. He remembers his conversation with Pierre, and how the waves awakened this internal part of himself, and finally he is reminded of Natasha. The night

before Natasha tells Sonya that the sky is so beautiful that she could just fly away into it. This mention of the sky is the same sky that Andrew sees above the battlefield. During the night, Natasha feels the same thing that Andrew felt on the battlefield. In this instance, the introduction of Natasha's general disposition captures the essence of spring and is how her soul helps fully awaken Andrew's soul. This is because Natasha's soul seems to be in its purest form which embraces change and is why she feels called to the sky. This is also why, despite current events, she maintains her joyful countenance. Now Andrew feels very much like how Natasha does. He feels reinvigorated and is now willing to interact with others and to live for others. He sees the connection between his actions and other people, as well as the effect of showing who he is can have on people. Natasha is a clear, natural example of this. Tolstoy is able to balance the motion of Andrew's soul with Natasha's soul only because Natasha reanimates Andrew's soul. What was natural inside of Andrew felt called by what is natural inside of Natasha. Thus there remains a balance of motions and a regeneration of this moving force inside of Andrew.

Tolstoy's ability to balance these motions, whether that is visible or internal, is what makes *War and Peace* not just a great work but a work of art. His ability to use natural examples in order to bring the characters to life, as well as balance the motive forces behind these examples, is simply admirable. With the collective definitions of "nature", the physical world and human nature, "motion" being that force of animates all natural things, with the addition of the acceptance of such a thing as the "soul", this being the motive force within human beings that moves them in a similar, or identical, way as the motion of nature, the reader is able to clearly see the relation between nature and humanness.

Firstly, by being exposed to examples that deal with physical things, like the army marching and the river, the balancing of their motion is evident in the characteristic of unity and Cosack's comparison of motion. Then moving into unnatural examples, this balancing of motions between the clock and the military machine, also makes comments on the war and puts new perspective to the power structure that is alive and well within society. This example deals with lifeless objects that need something or someone to animate them.

Thirdly, from here, I moved chronologically from visible to visible motion to visible to internal motion. With the introduction of the soul and Andrew's interaction with the sky, the reader is able to grasp the transformation that takes place within Andrew and why Tolstoy highlights the characteristics of the sky. With this idea of the soul, its motion is balanced because of its shared nature with something so infinite as the sky. Next, I bring to light the true state of Andrew's soul and how he really feels about himself. His inner dialogue is exposed and it is made known that without nature's help, Andrew is unable to reach this natural part of himself. Without first interacting with the oak tree or any kind of nature (or something in its most natural state), Andrew is incapable of feeling his soul, or more specifically feeling fully human. The balancing of motion is made clear through a parallel drawn between the mangled oak tree and Andrew.

Lastly with the addition of Natasha, there is a huge shift in Andrew. He is able to embrace his nature, this idea of the soul that is constantly in motion and that this motion is somehow connected to nature outside of the self. This is why when he finds the oak tree, it looks completely different than it did before. The oak tree acknowledges its place in this cycle of change and motion, and it is happier because of this acceptance. Further, Andrew is reminded of

a multitude of previous examples: the sky, the battle of Austerlitz, his conversation with Pierre, and Natasha. All of these memories lead him to this revitalization of self. In this instance, Tolstoy's balancing of motions leads Andrew to reconnect with himself, his soul. Through this everyday account of Andrew's daily life, and his interactions with nature, Tolstoy is able to translate this re-entering into society as a human being who embraces their true nature and does not shy away from connections with others. This is only possible because of the connections Tolstoy makes between the visible and internal motion.

In order for Tolstoy to connect this idea of nature or what is natural to human nature, the balancing of motions must take place. This balance provides the bridge between inanimate and animate objects, the natural and unnatural world, nature and man's creation. This idea of motion that results in change is the element that connects them all. Most of all, Tolstoy can freely talk about the "soul" and its ability to change a person, especially when one shows their truest self to others. I believe that is at the heart of this book and Tolstoy's writings, that after all the events Andrew experiences in his life, whether that be the war or his status in society, he was able to come back to himself again, with the help of Nathasha. Although dear reader, I have no idea to what degree Andrew's soul changed, or exactly why Natasha was the one who affected Andrew in such a way. Who's to say that if some other happy soul were to come his way, would the outcome be the same? But then I am committing a grave error in veering from the text and since the reader has done me the great courtesy of not doing so, I shall also refrain from doing so.

Works Cited:

Tolstoy, Leo, and George Gibian. *War and Peace / the Maude Translation: Backgrounds and Sources, Criticism / Edited by George Gibian*. Second ed., Norton, 1996.