

B A L A N C E O F P O W E R :

The Concept of Duality in Selected Early Works of Dostojevskij

by

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Abstract

The aim of this thesis is to focus attention on the character development within Dostoevskij's early works, and to show how the concept of duality evolves within his characters. Duality is the struggle between the polar aspects of human character, whether these aspects are within one individual or whether these aspects are embodied in different individuals.

Duality occurs in Bednye ljudi, Dostoevskij's first work; Dvojnik, where the idea of duality is explicitly stated; and Netočka Nezvanova, the last work Dostoevskij wrote before his arrest in which duality is expressed in strikingly different way. In all these works certain basic features of duality can be discerned, in particular, self-effacement and self-assertion. These two categories can be further broken down into sub-categories.

The heroes of the works conform to the general features of duality. However, the progression and development of these features in each case results in a different outcome. In Bednye ljudi, the features are neatly arranged in order, but do not lead anywhere. The hero does die of a broken heart. However, this is not due to his duality. In Dvojnik, the features are presented in a very random fashion and lead to character disintegration. The hero goes insane. The features in Netočka Nezvanova are presented in an organized manner as in Bednye ljudi, and they had a specific goal similar to Dvojnik. However, in Netočka Nezvanova, the final goal is the opposite of that in Dvojnik. Here the goal is the maturation and rounding off of a character.

On the basis of this discussion, an equation reconstructing the balance of power can be formulated and the progress of the struggle graphically illustrated.

Although Dostoevskij varies sometimes greatly in the presentation of his theme of duality, it nevertheless always conforms to the basic features mentioned.

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Curriculum Studiorum

Jana Bosak graduated from Halifax West High School in 1974 after which she entered Dalhousie University. In 1978, she graduated from this institution with a Bachelor of Arts (Honours) degree in Russian Literature with a Political Science minor. The same year she entered into the Master of Arts program at the University of Ottawa in the field of Slavic Literatures, with her major being Russian Literature and her minor Polish Literature.

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INTRODUCTION

The aim of this study is to show the presence of Dostoevskij's theme of duality, its progress within each work , as well as within^{all} his early works. We will be looking at three works: his very first novella, Bednye ljudi, written in 1844, to see to what extent this theme is evident even before the idea of duality has crystalized in his mind, the second work will be Dvojniki, written in 1846, which was to serve as a definition of duality; and the third we will be looking at is the unfinished novel Netočka Nezvanova, written in 1849, Dostoevskij's last work before his arrest.

We will be looking at duality as, primarily, a struggle, the tug-of-war relationship between two opposing aspects of human nature. Although these aspects may be good and bad, it does not necessarily have to be so. They may be pride and humility, dream and reality, or any other such combination. What we are mostly concerned with is the struggle for power between the two. We will look at the various elements of duality and trace them and the development of the power struggle in the works mentioned.

The idea of duality came to Dostoevskij very early in his writing career and never left him. It is his second work Dvojniki, published in January 1846, which renders it

wholly explicit. Its failure upon publishing was crushing for the young author, and he admitted that it was not as great as he thought. However, it was only the expression of his great idea he was not satisfied with. Indeed, he regarded the idea of duality as most important, for on October 1, 1859 he wrote to his brother that it was "a superb idea, the greatest type in its social importance, which I was the first to uncover and of which I was the herald."¹ In another letter the same year he wrote to his brother that he wanted to publish a revised version of Dvojniki, or rather one rewritten to perfection, so that people would finally understand - "Believe me, brother, that this revision, with preface, will be worth as much as a new novel. They will see at last what Dvojniki is. I hope that it will arouse great interest. In a word, I will challenge them all!"² Thirty years after the publication of Dvojniki he still held the idea in high esteem. In the Diary of a writer he wrote that although the form he had chosen for Dvojniki was unsuccessful, it was, nevertheless: "sufficiently lucid, and [he] has never conveyed anything more serious, in literature, than this idea."³ This "very serious idea" we see to be the struggle between man's contradictory impulses. All his life Dostoevskij kept returning to this concept, probing into it and attributing it to different characters, under different conditions. As all scholars would agree, the theme of duality remained most important and central in his

writing. "Duality", writes the Slavic comparatist Dmitrij Čiževskij, who has studied extensively this aspect of Dostoevskij's work, "is one of the original themes of Dostoevskij. It is a tiresome one with him, returning to his creative work many times and in different variations."⁴ Mikhail Bakhtin, also observes that: "almost all of Dostoevskij's major heroes have a partial double in another person, or even several other people."⁵

Andre Gide would agree with the Soviet critic Valerij Kirpotin, when he points to the importance of the idea of duality in Dostoevskij's work, saying that "Dostoevskij obviously finds in it the explanation of many serious questions, the key to the behaviour of many people, and the foundation of a certain type of views and activity."⁶ To this he adds, that: "the split of a character, duality, forever remained for Dostoevskij a beloved manner of uncovering the concealed nature of a hero."⁷

The duality depicted in Dostoevskij's work consists of the struggles of man's conflicting impulses. As Temira Pachmuss says, it also "reflects the destructive principle of the dual force which lies behind the universe."⁸ After all, Dostoevskij believed that "the dual principles in the universe also operate in the human soul."⁹

Dostoevskij realized very early that man's nature is too complicated for reason and logic, and took it upon

himself to solve the dilemma. In 1839, at only seventeen he writes to his brother: "Man is a riddle. It is necessary to solve this riddle, and if you devote your whole life to solving it, you can not say that you have wasted your time. I occupy myself with this riddle, because I want to be a man."¹⁰ Dostoevskij's awareness of the plurality of the human soul is evident even earlier, when in 1838 he wrote to his brother that "The atmosphere of man's soul consists of the fusion of heaven and earth; and man is a kind of illegitimate child. The law of man's inner nature is beyond him."¹¹ In this reflection lies the nucleus of Dostoevskij's philosophy, upon which he elaborated in his works, and it was this thought that made him go into the depth of man's soul and its duality, trying to solve the "riddle". All his work is devoted to solving the mystery of human nature.

In a letter to E. F. Junge in April, 1880, Dostoevskij confesses that all his life he has been aware of his own duality. He called it the "commonest of human traits". Asking Junge "why do you wonder about your duality?", he writes: "this trait is common to human nature in general, though it does not reveal itself so strongly in all as it does in you. It is on precisely these grounds that I regard you akin to me, for your duality corresponds more exactly to my own. I have experienced my own duality throughout my whole life."¹²

It was most probably his own tendency to duality that made Dostoevskij aware of it in man in general and prompted him on in his analysis. There was much he had to learn in order to understand fully the duality within himself as well as in others. He had to find out about the nervous system, about the brain and of course about insanity. Dostoevskij found the source of this knowledge in his doctor, Dr. Janovskij, and his medical library. "For one who felt himself trembling on the verge of a nervous break-down," Yarmolinsky tells us, "there was something of both fascination and terror in the subject."¹³ Thus Dostoevskij had a double insight into the problem of duality: one from experience, his own feelings; and a professional one from his doctor and his medical literature. This helped him to describe with great accuracy not only the reasons and feelings leading up to the split, but also follow through with the consequences of this split.

As we will see later, Dostoevskij points mostly to causes other than medical in his portrayal of duality. The process of deterioration, or insanity, is medical, but when it comes to causes, he points his finger at the social conditions. The main cause of duality in two of the heroes we will be looking at (Devuškin in Bednye ljudi and Goljadkin in Dvojnik), is their poverty. When poverty is combined with hidden pride, the result is a dreamer like Devuškin.

When we have open pride and add to it ambition, the result is much more dramatic, as demonstrates the case of Goljadkin. Here duality is inherent in the very social order, the opposites of rich and poor, and the opposing impulses brought on by poverty, pride and humility. As Mark Spilka says, "the combination of inward and outward pressures produce a split in a being, which is somewhat real."¹⁴ This can not be applied to Netočka, since that duality is of different nature. There is no split in Netočka, or a struggle between pride and humility. Her's is a natural process which can be influenced, but can not be brought on by her surroundings.

The plots of Dostoevskij's early works are very simple and unsophisticated, without any great ingenuity. Even the plot of Dvojník, now considered his most important early work, is rather drab when compared to the brilliance of the later works. Duality is common to practically all his early stories, and even though in this theme Dostoevskij shows great insight into man's soul, it is only the tip of the iceberg he is to uncover by the end of his life. There is a kind of simplicity and naïveté in his handling of even this theme, when we compare it with the complexity of his later heroes. The prominent Russian critic and Dostojevskij's contemporary, Belinskij, was right when he remarked that "The talent of Dostoevskij, even with its greatness, is still very young and can not express things and express itself precisely."¹⁵

In his early period of writing Dostoevskij seems to be also searching for an appropriate style for himself, thus he experiments with various different styles. As Victor Terras writes in his study of this early period, his "early works abound in all-too-obvious echoes of recent literature, Russian as well as foreign - a fact which provoked his contemporaries to charge him with plagiarism."¹⁶ The young writer is influenced by the sentimental and romantic literature, as well as the Natural School of Gogol'. Thus, for instance, in Bednye ljudi we see the sentimental epistolary novel combined with a popular theme of the Natural School -- a story about a poor civil servant, akin to Akakij Akakievič from Gogol's "Šinel'".

In Dvojnik we can see the combination of Gogolian realism and Hoffmannesque fantasy. Passage tells us that: "with a regularity that can only have been deliberate, the character, the situation, or the motif from Hoffmann's tales is stripped of its Romantic qualities, then introduced into a setting of Gogolian realism where the highly imaginative force of the original is allowed to operate."¹⁷

The influence of the Natural School can be seen in many details of both form and content. The stories take place in the dingy reality of St. Petersburg; the characters, with the exception of Murin and Katerina in "Xozjajka", are ordinary, everyday people; the dialogue is rather realistic, and

some social problems are apparent. Nevertheless, Dostoevskij's heroes, Devuškin and Goljadkin in particular, are not mere social types like those of Gogol', on which they are modeled (in "Šinel'", "Nos" or "Zapiski sumasšedšego"). They are the very sensitive victims of the social and bureaucratic pressures.

Although doubles and duality have been used by many writers in Russian as well as other literatures, their treatment and the explanation of the appearance of doubles was much different. Most doubles were described romantically and their appearance was often not explained. The whole idea of duality was given a mystical significance. Dostoevskij demystified the concept by his realistic treatment of it and with his psychological explanation and analysis. There is nothing mystical about Goljadkin. In this way Dostoevskij is an innovator, since he was the first to solve the problem of duality on a psychological level. Goljadkin fights for the salvation of his "I", but it is impossible for him to save it. It is not mysticism, but rather Goljadkin's state of mind that evokes the double. Thus Dostoevskij shows us that the destruction of Goljadkin is brought on by very real conditions, rather than by mystical means.

Let us now turn to the three works chosen. We will look at them in chronological order. Thus first we will be

dealing with Bednye ljudi, then we will look at the development of duality within this "formula" or prototype of his idea (Dvojník), and finally we will look at Netočka Nezvanova to see how diverse Dostoevskij thought this theme was. At first look it is almost impossible to see a connection between this story and the theme of duality. Nothing can be farther apart than the two heroes, Netočka and Goljadkin. Yet it is this extreme difference that provides the connection, for they are so unlike, that they can be considered as opposites. In the context of the idea of duality, Dvojník is a case of character disintegration-schizophrenia, while Netočka Nezvanova presents the process of maturation -- the rounding off of a character. Thus the theme of duality takes opposite directions.

Of course insanity and childhood are not one and the same. What we will be dealing with here, however, is the strength of character and in this way they are somewhat similar. In one case the strength is yet to come, while in the other it has already gone. In both cases, however, the characters are vulnerable, weak, fanciful and easily influenced.

At the end we will try to resolve the problem of duality, or the tug-of-war relationships, in the early works of Dostoevskij. As we will see this is possible at this stage of his writing due to the relative simplicity in his concept of duality. In his later works this would be much more difficult, if not impossible.

Chapter I

Bednye ljudi

Although the idea of duality had not crystalized as yet in Dostoevskij's mind when he was writing his first work Bednye ljudi, some aspects must have been already clear to him, since there is much in the character of Devuškin that anticipates Goljadkin's behavior in the Dvojník, including some, if not all the reasons for duality. As W. J. Leatherbarrow writes in his article, Dvojník "restates much more forcibly the dilemma of Makar Devushkin and provides a harrowing study of split personality".¹⁸ Thus, when we scrutinize the novel Bednye ljudi closely, we find it a goldmine of elements, which together comprise the nucleus of Dostoevskij's idea of duality.

As we will see in Dvojník where duality is the central theme, from the very beginning a struggle can be detected within Goljadkin, which then develops into schizophrenia, a war of Goljadkin against himself, when his alter ego seemingly takes on an identity of its own -- Goljadkin Jr.. Makar Devuškin, the hero of Bednye ljudi, is, on the other hand in possession of all his faculties; there is no sign of a division within him. However, as we will see later, Devuškin like Goljadkin also does not accept the responsibility for his foul actions, although he does admit to having done them. Since duality in Dostoevskij's works, as

Temira Pachmuss points out, "manifests itself in the struggle of man's conflicting urges (...) - the impulse of self-preservation [and] of self-assertion",¹⁹ let us look at Makar Devuškin with this in mind and attempt to point out these struggles within him.

Most scholars acknowledge a struggle between Devuškin the civil servant and Devuškin the poet and romantic hero.²⁰ Although this division within Devuškin, which also includes his struggle between the real and the imaginary-or dream world, is clearly defined, it is by no means the only one. Other struggles, which become much more evident later in Dvojniki include: self-effacement versus pride and the opposition between the good and the evil -- the generous, good Devuškin and the drunkard, which as we will see comes down to Devuškin and his self-respect versus "sud'ba" or fate.

Let us first look at the struggle between the civil servant and the poet, along with Devuškin's escape to a dream world, which constitute the "impulse of self-preservation" to use Pachmuss' terminology. This struggle can be seen best in Devuškin's first two letters. Dostoevskij transforms his hero, an ordinary poor civil servant, into a "sentimental lover". The result of such a transformation is "an effective contrast between the hero's unassuming

outward appearance and his tender and sensitive soul. The elderly civil servant in his bedraggled uniform and mended boots treasures a little book of tender verses and dreams of becoming 'a composer of literature and a poet'."²¹ The first letter is written by the romantic poet, while the second by the more practical civil servant, who sees things as they are and reprimands the poet. Thus in the first letter Devuškin gets carried away with his romantic feelings towards Varvara and nature. It is very poetical, with a lot of diminutives (serdičiško, ugoloček, Ličiko, xorošen'ko to name a few), similes and metaphors. There is a declaration of love hidden in almost every word. We read passages like - "in my mind's eye lit up your little smile, my little angel, your kind, friendly little smile, and my heart was full of the same feeling as that day when I kissed you, Varenka -- do you remember?"²², or when he compares Varvara to "a heavenly bird, created for the delight of people and for an adornment of nature." (14) He quotes poetry and invokes an idyllic picture of nature. On the whole, the letter is more befitting a young lover, rather than a middle aged relative.

These sentimental, tender feelings, show us how sensitive this side of Devuškin's personality is. Soon, however, we also see how vulnerable it is. Overjoyed by the beautiful spring day, he gets carried away, and

all practical thoughts are pushed out of his mind, even the fact that it is the beginning of April and thus still cold. He takes his summer coat and catches a chill. Devuškin's carefree, happy feeling is short-lived and therefore has no chance to grow to the proportion of fantasies and hallucinations, as it does with Goljadkin.

His second letter shows us that Devuškin quickly realized how unfounded his good feeling was -- "As soon as I looked around, everything became just as before-dull and gloomy (...) and I, too was the same, exactly the same as I was, I remained, - so why go off ride on Pegasus?" (19) His perception of reality and the real world is not influenced or distorted by his runaway feelings and his imagination. He then goes on to mock poetry; although he writes in a poetic style and even quoted a verse in the first letter; and classifies it now as "not becoming" and a waste of time: "Poetry is nonsense! Even children are whipped at school for writing verses". (20)

Thus we see in these two letters the struggle between - the romantic, dreamy and the practical, realistic sides of Devuškin. He keeps the romantic and dreamy side under control at all time, and uses it as an escape from the harshness of reality and everyday life. The struggle against reality is a dominant feature in Dvojník also. In that case, however, "a positive line of demarcation is rarely

made between the objective world and the subjective conception of the individual."²³ In both works the underlying idea is "the suffering of the human being in real life and his attempt to create an imaginary world to which he can retreat from his trials and anxieties."²⁴ The great difference between the two works is, that in Dvojník the boundary between reality and fantasy is non-existent or at best blurred, while in Bednye ljudi it is always distinct.

The poet comes out to the foreground several times throughout the story. In his new lodging Devuškin joins a circle of "writers", attends their readings and discussions, and even helps out by copying. His love for literature and the romantic poet in him flare up again and he writes to Varvara: "Literature is such a fine thing, a very fine thing. (...) A profound thing! It fortifies the hearts of men, it's instructive". (51) He believes he has found his place among these "literary" people and goes as far as wanting to spend his free time writing instead of wasting it on such useless activities as sleeping. The poet takes over again and Devuškin starts dreaming - "what if I were to write something? (...) What would happen then? Let us assume for instance that suddenly for no reason at all a book was to make its appearance in the world, entitled: Poetry of Makar Devuškin!" (53). The civil servant right away answers the poet that he would not show himself on the street

because everyone would look at him, at his mended boots and his shabby uniform. "Well, what would happen then, when everyone will find out that the writer Devuškin walked about in patched boots?" (54) Devuškin realizes the humor in the incongruity of his poverty and low position represented by the mended boots and the society which celebrated poets and writers are associated with.

Upon reading Gogol's Šinel', Devuškin sees the cruelty and coldness that can be hidden in literature and renounces it. He takes a very personal approach to the story, seeing himself in the pathetic figure of Akakij Akakievič, and renounces that, which he previously had praised in literature. He is no longer inspired by the idea that literature is a "picture, and a mirror", "a medium for the expression of passions, for the most subtle criticism, a lesson in morals, and a document." (51) Now this mirror of reality repulses him and he writes Varvara not to send him books, because literature is nonsense. Devuškin protests against such realistic literature - "What is here so special, what is here so good?" It is "Just some kind of an empty example from everyday evil existence." (63) Devuškin especially dislikes the ending and Akakij's death. He believes that it would be better if he lived, his coat was returned, and the general found out about his good qualities,

promoted him and gave him a raise. Thus "virtue would triumph and vice be punished" (63). Devuškin does not like this portrayal of everyday life; he would like literature to be a romantic and idealistic picture of life with happy endings. To him literature is an escape from reality and an extension to, or escape into his dream world. Essentially Devuškin (the poet) is a dreamer, -the first in a long line of Dostoevskijian dreamers.

Upon reading Puškin's "Stantsionnyj smotritel'", Devuškin is overwhelmed. He writes to Varvara that "He (Puškin) took my very heart, what ever there is of it, and turned it inside out for people, and described everything in it in detail." He sees himself in the hero - "I feel the same, yes exactly same, as in the book, I also found myself sometimes in such situations, roughly speaking, as this Samson Vyryin, poor man." (July 1) It is a sentimental tale of man's love for a girl (his daughter), whom he loses, dying of a broken heart. This hero has a heart and feelings, there is a meaning and reason for his existence, unlike Akakij, who is just an empty robot, with no real reason for his existence, and whom nobody will miss when he is gone. The daughter comes to cry over Samson Vyryin's grave. Although in Puškin's tale the hero dies also, the ending is not so tragic, because the daughter lives a good life and remembers her father. It seems to be the uselessness of Akakij's

death that bothers Devuškin most of all, since it shows how trivial he was to the world and that his good qualities were never recognized or appreciated. He writes to Varvara that he could forgive the content, the treatment of Akakij by Gogol', if "at the end he would set things right, if he somewhat softened, -if for instance, after the place where they dropped the torn papers on his head, he would say that nevertheless, he was a virtuous, good citizen and did not deserve such treatment from his colleagues. He obeyed his elders (here could be an example), did not wish anything bad to anyone, believed in God and died (...) - wept over." (63)

Devuškin is here defending his own existence and its necessity. Although his story is more reminiscent of Puškin's "Stantsionnyj smotritel'" - he has Varvara, whom he eventually loses and we get the feeling at the end, that he dies of a broken heart -- the end is more reminiscent of Gogol's "Šinel'", since he just fades away unnoticed and no one weeps over him.

On the fifth of September we see the poet in Devuškin's letter again, elaborately and poetically describing a damp, dark afternoon, just to take Varvara's mind off her problems. He himself even remarks that lately his "style started to form itself". Upon receiving a hundred rubles from his

Excellency, Devuškin continues his poetical dreaming -
"Before us everything is so bright, so wonderful!" (96)
His last letter, however, is absolutely without style. It
is only the mixed-up, hopeless outcry of a broken heart.
Here we have all kinds of thoughts, feelings and observations,
in agreement or opposition, next to each other, just as they
come to Devuškin's mind.

The poet in Devuškin is never allowed to get carried
away, either because the practical civil servant stops him,
or because, due to his timidity and frailty, he is subdued
or even crushed by criticism. At the end the poet and the
civil servant are indistinguishable. Contrary to Dvojník,
these two sides can not exist separately, they compliment
each other rather than struggling against each other, as
do Goljadkin Sr. and Jr.. Quite clearly both sides perish
at the end, because Devuškin can not survive the loss of
Várvara, and the outlet for his dreams, the letters. For
Devuškin his letters are like a stage on which he acts
out various roles. Instead of seeing him as he really is,
we see him now as a sentimental lover, or a self-humiliating
drunkard, the impoverished little man, and then a rebel,
to mention a few. He seems to be living more on paper than
in reality.

Part of the struggle of "poet" against civil servant,
is Devuškin's tendency to take refuge in an imaginary world,

a notion not uncommon to Dostoevskij's works. According to Temira Pachmuss,

the rift between objective reality and man's subjective concept of it is responsible to a large degree for the split in the souls of his characters. The portrayal of this disharmony is a fundamental part of Dostoevskij's approach as a novelist, and can be seen in his earliest works. In Poor Folk, Makar Devuškin flees from depressing reality into more pleasant world of his imagination. ²⁵

This imaginary world is composed on one hand of Devuškin's show or pretence, which he makes in order to prove to others that he has sufficient means to live comfortably, and help his poor relation as well, and on the other hand of his escape from reality. This is the impulse of self-preservation.

We thus see Devuškin, half starving, yet spending his badly needed money on trivial luxuries in order to prove himself to others as well as to himself. This outward show can be seen best in his habit of drinking tea, which, as he wrote to Varvara on April 8, he does, not because he needs tea, but rather because "Not to drink tea is somehow shameful, (...) It is for others you drink it, Varenka, for the sake of appearance" (17) He also acts as if though he had a fortune, buying flowers, chocolates and other such unnecessary things. At one point he actually writes to

Varvara- "I'm saving up, I hoard money, I have plenty of money." (17) This pretence of wealth comes out with greater force in Dvojnik - in Goljadkin's shopping spree. Here Goljadkin and Devuškin ride the same "Pegasus" - both pretend to have a lot of money. The difference is that Goljadkin also only pretends to buy and thus does not run into financial difficulties, whereas Devuškin actually spends his money, getting himself into debt and thus practically ruining himself.

Devuškin's struggle against reality appears even more poignant when he reads Gogol's "Šinel'". Although he prefers the amiable world of dreams or fantasy, he nevertheless can distinguish between fantasy and reality, unlike Goljadkin, who is eventually swallowed up by his fantasy world. Reading the story he is jolted back to reality, to that part of his life he tries to hide-the holes in his boots and the worn out elbows of his uniform. He identifies with the hero of the story and is deeply offended by such a rude blow - "So! After this I can not live peacefully, in my little corner," "What does it matter, dear heart, that where the pavement is bad I sometimes walk on tiptoe to save my boots?" He feels insulted. He lives quietly, not bothering anyone and all of a sudden," under your very nose and without any visible cause, for no reason at all,

someone will make a joke out of you " (62) Devuškin feels that his own life has been exposed to the world. for all to laugh at, and that no amount of pretence could ever cover it up and let him live in peace. In many ways this episode is as traumatic for Devuškin as is the forced exit from the birthday party for the hero of Dvojník. Both heroes try to live in a fantasy world: Devuškin as the generous relative, showering Varvara with presents, and Goljadkin, more ambitiously as an accepted member of higher society, preferably at the side of the daughter of His Excellency. These fantasy worlds come crashing down on top of the heroes, causing them irreparable damage. Neither of them can get on the "Pegasus" again, and for Goljadkin this marks the beginning of his end.

The second struggle we find in common between Devuškin and Goljadkin is the constant oscillation between self-effacement and self-pride. Both are torn between being the little civil servant whose role it is to fulfill the wishes of those above and knowing their place; and on the other hand, being an individual, proud of his work, of what he is and even of his own insignificance, while keeping to standards acceptable to society.

Initially Devuškin's attitude to his position in society would appear to be one of compliance. Like Goljadkin, he differentiates between two types of men:

those who are in a position to assert their will and those who must efface themselves before the will of the former, with himself, of course, belonging among the later. "Yet even as he submits to the logic of his reasoning and accepts his own anonymity, Devuškin asserts his importance as an individual."²⁶, and at one stage claims that his "self-respect is worth more than anything." Both these opposite impulses come out very clearly in Devuškin's letter from June 12. Here we find self-effacement and self-assertion or pride intertwined in an impassioned outcry against his colleagues, who have nicknamed him "krysa činovník" (civil servant rat). We have on one hand Devuškin accepting the humiliating nickname "All right, let it be a rat, if they found a similarity!", yet on the other hand he rebels against it, asserting his pride in what he does, even if it may be insignificant: "But this rat is wanted, this rat is of some use, this rat is valued, and this rat is awarded decorations -- that is the kind of a rat it is." (48) As Leatherbarrow points out, "such pride and aggression are incompatible with the ignominy and anonymity of Devuškin's social status, so that it is small wonder that he nurtures two images of himself: one encouraged by his self-effacing function as a copying clerk, the other by the pride of a man anxious to assert his independence from his social

function."²⁷ He also remarks that here "humility provokes an aggressive response, and aggression eventually culminates in self-destruction"²⁸. At the end of the story we do feel that Devuškin destroys himself by drinking.

Devuškin's contradictory reaction to his nickname is paralleled in the Dvojník by Goljadkin's visit to Dr. Rutenspits, where, as we will see, both of his sides come out very clearly. Both, Devuškin and Goljadkin are, in Dostojevskij's own words, a "rag with ambition", but, he adds "That rag would have had impulses and feelings, although only timid ambitions and timid feeling".²⁹

When Devuškin goes to see the officer in order to protect Varvara, he is asserting his right as an individual to a private life, similar, to a lesser degree, to Goljadkin's entry to the birthday party. Both are unsuccessful at asserting themselves, and their attempt is looked upon as rebellion. Devuškin continues his rebellion by raising questions of social dimensions, wondering why some people have so much while others have none, and why those who have, do not help those who do not have. Due to these "liberal" ideas Mochulsky calls Devuškin "Dostoevsky's first 'rebel'", who "with trepidation(...)mumbles that which later Raskolnikov will proclaim loudly and boldly".³⁰ Where Goljadkin's re-

bellion consists of breaking the social code, entering a circle of society where he does not belong, Devuškin's rebellion is directed to the whole society and its makeup. It is also a rebellion against fate, since it is fate that dictates who will be rich and who poor, even before one is born.

Poverty is at the bottom of Devuškin's tragedy. It is the mental torture of poverty, his inability to help Varvara, that drive him to despair and eventually to drink. Thus we see Devuškin desperately trying to get money to help her, even going as far as to sell his good uniform and going to a money lender; yet on the other hand he spends his last money, as well as that sent to him by Varvara, on drink. These conflicting actions bring us to our last aspect of Devuškin's duality -- the generous, good Devuškin and the drunkard.

Devuškin does not consider himself responsible for his foul deeds (drinking), it is always "sud'ba" (fate) and the will of God that make him do it. Thus "sud'ba" plays the role of the double, counterbalancing the good deeds of Devuškin and his dignity and self-respect. It weakens him, undermining everything he does, just like Goljadkin Jr. in Dvojník. Self-respect means everything to Devuškin, without it he could not live, and "sud'ba" is trying to ruin it by

making him drink. This is the way Devuškin perceives his situation, putting all the blame for his drinking on fate-- "I am not altogether guilty in my offence, just like neither my heart, nor my thoughts are guilty, I don't know who is guilty". Farther on in the same letter he finds the villain, "it's just fate -- it must have been preordained by Fate, and I'm not guilty in this." (82) He even goes as far as to say that he feels that he is "chased by fate, belittled by it". This pursuit by fate is very reminiscent of the pursuit of Goljadkin Sr. by Goljadkin Jr., where Jr. tends to be everywhere Sr. happens to be and at the end Sr. is surrounded by an army of Jr.s. As Goljadkin embodied his evil side into Goljadkin Jr., so Devuškin shifts the blame for his foul deeds onto "sud'ba" or fate. At the end the bad side wins over our hero, whether it is Goljadkin Jr. over Sr., or "sud'ba" over Devuškin. After all, it is also "sud'ba" that makes Varvara leave Devuškin, thus destroying him. He accepts Varvara's decision to marry Bykov as a decision made by God. "Of course in everything is the will of God, it is so, it absolutely has to be so, that is, here the will of God absolutely has to be, along with Providence of the Heavenly Maker, must be of course both beneficial and inscrutable, as is also Fate, which is one and the same" (101-102).

There are two main reasons why Devuškin does not reach the degree of duality Goljadkin does. To begin with, Devuškin understands what poverty does to people. He perceives the inner feelings of poor people and sees how poverty shapes and distorts their feelings and ideas. As a result, even though he himself is under the influence of poverty and those very same feelings and thoughts, he is capable of keeping them in check. He does this by analyzing them in his letters to Varvara. Goljadkin on the other hand does not perceive this and is thus totally ruled by these feelings, unable to fight that which he does not see or understand.

The other reason is that the tug-of-war inside Devuškin is not as strong as that inside Goljadkin. He accepts things more readily than Goljadkin and therefore his rebellion does not go beyond the questioning phase, never reaching the point where his assertive and ambitious side could exist on its own, rebelling openly. It is the suffering of Varvara that makes him go as far as he does--the questioning of the difference between rich and poor. If it was not for Varvara, Devuškin might not have ever reached even this point.

With Varvara gone, there is nothing for him to fight ~~for~~, no reason for questioning (he never questions his own poverty), it is also the end of his dream world, because it

always revolved around her. He has failed to save her from fate, thus Devuškin also loses his self-respect, and we presume that he gives himself to drink at the end. Fate therefore wins and Devuškin is destroyed.

The novel starts with the struggle between the civil servant and the poet and romantic hero, which can be best seen by comparing Devuškin's two letters from April 8. As the plot develops, the struggle between self-effacement and pride becomes very evident and in the second half of the story we are presented with the struggle between fate and self-respect, a struggle Devuškin cannot hope to win. Thus the struggles we have mentioned are fairly neatly arranged in this story.

Chapter II

DVOJNIK

As already mentioned, in Dvojniki Dostoevskij expresses his idea of duality not only for the first time but also most clearly, since he devoted the whole story to this one idea. The novella in many ways resembles a specific case-study of insanity. As Victor Terras puts it- "Goljadkin (the hero) is a concrete individual, and his a specific clinical case. The symptoms of his affliction can be understood symbolically, yet they are also specific traits of a particular individual's behavior."³¹ Many psychiatrists still consider this story as the best portrayal of insanity or schizophrenia. Dr. N. E. Osipov, a psychiatrist, claims Dvojniki to be "without exception a psychiatrically realistic work." He also adds that, "from such authors as Dostoevsky, psychiatrists could learn."³² Thus here we are presented with a classical case of schizophrenia or split personality. In this case, the split is into two, thus duality.

There are many differences between Dostoevskij's first two works, Bednye ljudi and Dvojniki, in particular between the two heroes. Goljadkin is not as poor as Devuškin, he has a higher rank in the civil service and

therefore a higher income. He has enough money to keep a servant and on top of this he has managed to save seven hundred and fifty rubles. Thus Goljadkin's worries go beyond drinking tea and a bedraggled uniform. His aims and desires are more ambitious than those of Devuškin.

The duality is also manifested differently in the two heroes, and reaches different degrees as well. Although Devuškin displays the characteristics of duality, there never develops a true double as is the case with Goljadkin. When we leave Devuškin at the end of the story, he is perishing, with the various aspects of duality in a frantic disarray, as demonstrates his last letter, but nevertheless as a whole. He is in the same state of agitation as is Goljadkin when we first meet him. Thus, in the context of duality, Dvojnĳik, is a continuation of Bednye ljudi. Goljadkin's state of mind begins where Devuškin's ended, -in confusion and indecision. As Osipov writes, -"In the actions of Goljadkin, Dostoevskij specifically and many times underlines impulsiveness." Osipov describes Goljadkin's character as "paranoid", explaining that "he is suspicious, distrustful, secretive, deceitful, speaking in turns and ellipses, often repeating the same words;- verbally constipated, compulsive."³³ This description, with slight modifications, could be applied to Devuškin's last letter.

(Without the deceitfulness of course.)

When we meet Goljadkin at the beginning of the story, the illness (insanity or schizophrenia) has already set in. At first Goljadkin appears almost normal. The signs of insanity are minor, and could be mistaken for excitement or any other emotional agitation. These signs, however, increase gradually and rapidly, to the point where the reader can no longer misinterpret them. By the end of the first chapter we know that there is definitely something wrong. Throughout this chapter the two sides of Goljadkin are still united, although very loosely. In other words, we do not detect duality as such, but rather an acute form of indecisiveness.

The breaking point occurs in the scene with Dr. Rutenspitz. It is here that Goljadkin splits inwardly. Both his sides are within one body, one Goljadkin, yet come out separately. When Goljadkin comes to the doctor's office, he is at a complete loss for words. It is only after the doctor tells him that he should see more people and avoid solitude³⁴ that he starts talking - defending himself, that he is "quite all right", "just like other people." Once he starts talking, he goes on faster and faster, telling the doctor office gossip, stories about his enemies and their intrigues against him, and finishes by again insisting that he is "quite all right", "just like other people."

Following this, Goljadkin breaks into tears. Passage's belief, that "for an instant reality is present to his conscious mind, he knows he is unbalanced and he weeps for hopelessness and helplessness,"³⁵ is quite plausible, since it is typical for schizophrenics, at the beginning stages, to comprehend what is happening. This phase also disappears and Goljadkin leaves the office thinking that the doctor is "as stupid as a post." Quite clearly we see each side of Goljadkin's character twice. First we see the humble, self-effacing Goljadkin (later known as Senior) and then suddenly, feeling threatened by the doctor, the other side of Goljadkin's character, takes over the situation. Thus one Goljadkin disappears and we see the other, the assertive, self-assured one, (later known as Junior). Then we again see the meek Goljadkin, realizing what is going on, and finally, it is the assertive side of his character, with which Goljadkin leaves, and which upon leaving takes Goljadkin on a wild shopping spree.

He goes to different stores, pricing and ordering articles, changing money and on the whole pretending to be a serious customer with a lot of money. He orders enough furniture to fill six rooms, but ends up purchasing only a pair of gloves and a bottle of perfume. It does appear, as Passage points out, as if "in his dream world he is pre-

paring for marriage with his employer's daughter, Klara Olsuf'evna."³⁶

After the scene at the doctor's office, Goljadkin's inner dialogue takes on a different meaning. We now see it as a dialogue between the two Goljadjkins existing within the one body. This duality is evident not only in dialogue, but also in Goljadkin's actions - his quick change of mind: deciding on one thing, yet doing another. Such behavior is clearly evident in the scene by the back entrance to Olsufij Ivanovič's flat, where Goljadkin is waiting for a chance to "slip in", having been refused entry at the front door.

While waiting, he carries on a conversation with himself.: "Why not wait? Villè^{le} himself had waited.", says Goljadkin. "But what has Villè^{le} to do with it?", "How does Villè^{le} come in?", reasons the double. "But how am I to go and ... penetrate?", asks Goljadkin again. The double here reprimands Goljadkin for his fear: "Oh you, what a clown you are! (...) such a fool, you silly old Goljadka - the fool of a surname!" Goljadkin finally decides that it would be better to go home and have a cup of tea - "Resolving the situation in this way, Mr. Goljadkin dashes forward as though someone had touched a spring in him; with two steps he found himself in the pantry." (p. 132)

Obviously, though one side of him won in the decision making, it was the other, that commanded his actions.

It is on his way home, having been thrown out of the party and thoroughly humiliated, that Goljadkin meets his double for the first time. It is as if after such a traumatic and humiliating experience the two "individuals" within Goljadkin could no longer remain in such a close association and thus one, the assertive one, tears away, creating his own identity: Goljadkin Junior, who, no longer slowed down by the self-effacing Goljadkin Senior, succeeds in attaining entrance to places where Senior can only dream of being. Goljadkin Senior, on his part, seeing how dangerous is this assertiveness of the other side of him and what consequences can follow from being forced to do its bidding, rejects it. Thus the two sides of Goljadkin's personality reject each other, which foreshadows their battle.

From this point on, Goljadkin struggles with his double. The irreversible process of character disintegration has started, and he has no power to stop it. Goljadkin sees his double everywhere. Junior is everywhere Senior always was, as well as those places he wanted to be, but did not have the strength to attain.

His double brings Goljadkin to the absolute end of

despair, so that finally a complete break-down occurs. We see this break-down first in his nightmare, where "with every step he took, with every tap of his foot on the granite of the side walk, there leaped up, as though out of the earth, a Mr. Goljadkin precisely the same, perfectly alike, (...) so that at last a terrible multitude of duplicates had come into being - so that the whole capital was at last chock-full of duplicate Goljadjkins." ~~(227)~~ Here Goljadkin is no longer split into two, but into an indefinite number of Goljadjkins. This nightmare becomes a reality at the end of the story, just before he is taken to the insane asylum.: "There was a ringing in Mr. Goljadkin's head, and darkness before his eyes; it seemed to him that a multitude, a whole series of absolutely identical Goljadjkins were noisily bursting in at every door of the room." (227) Goljadkin's character has shattered into so many pieces, that it would be impossible to ever make him whole again. The asylum is the only place for him now.

Such ubiquity is, obviously, a physical impossibility and is thus only the play of Goljadkin's fantasy. As N. D. Dobroljubov explains in his article "Zabitye ljudi":

Mr. Goljadkin, generally inclined to melancholy and fancy, begins to irritate himself with dark suppositions and visions, provoking himself to

activity foreign to his character. He splits, sees himself double (...) He groups together everything base and worldly clever, everything foul and successful, that comes to his fantasy. Partially his practical fearfulness and partially the remainder of a moral feeling, hidden somewhere in the far folds (of his mind or soul) hinder him from accepting all the intrigues and foulness he thought up against himself, and his fantasy invents for him a double. 37

In other words, the two aspects of Goljadkin can no longer coexist in one body or identity, therefore Goljadkin's mad mind invents a second Goljadkin, one outside of himself, with a separate identity. This imaginary Goljadkin, Junior, is attributed all the bad traits the real Goljadkin, Senior, could not accept in himself. V. R. Ščerbina also points out that Dostoevskij himself considered Junior to be "the embodiment of Senior's conscience, as well as of his baseness."³⁸ Thus here we have a division between the good and the bad; the meek, scared and the bold, successful; and the real, (Senior), and the fantasy, (Junior).

In the first chapter, on Bednye ljudi we have isolated the following features of duality; 1) self-preservation, which was subdivided into the following struggles -

a) the hero versus his double, and b) the real versus the imaginary; 2) self-assertion or self-effacement, which was subdivided into - a) asserting oneself, b) fear of being rejected by society and c) feeling due to poverty; 3) rebellion and 4) the struggle of good against the bad. Now we will try to point out these features in Dvojník, the work which was not only consciously, but specifically devoted to the idea of duality, and see how the two works correspond.

Let us then take each feature individually and try to relate it to Dvojník, starting with 1) the impulse of "self-preservation", an instinct widely used by both heroes. Goljadkin, just like Devuškin, takes refuge in an imaginary world, of a different kind, but still an imaginary world. Where Devuškin sees himself as a poet in order to escape the hard reality of everyday life, Goljadkin creates a double in order to escape from that part of himself which he can not accept. Instead of making periodical escapes like Devuškin, he pushes away this part of himself permanently in the shape of Junior, dissociating himself from it thus completely. "The double, it is stressed, is not like his partner, but rather his second 'I'."³⁹ Junior is Senior's alter/ego, possessing not only those characteristics Senior detests, but also those he would like to have, like his ability to gain entry to certain places, where he always

wanted to be, but was too weak and afraid to enter. We thus get the following picture of Junior: subservient, flattering towards His Excellency, theatrical whenever it could get him something, self-confident towards his coworkers, distant and high-handed towards his subordinates. He is not afraid to use any means whatsoever to get what he wants; even takes papers written by Senior to His Excellency and accepts praise for his work. He appears to live and act according to the saying- "the end justifies the means". Andrej Červeňak agrees that: "For these traits Goljadkin Senior hates, and at the same time envies him, because with their help Goljadkin Junior achieves all that which is the reason behind the mental and physical tragedy of Goljadkin Senior."⁴⁰ He achieves advancement at work (becomes a clerk for special matters), he gains the respect of his bosses and envy of his subordinates, he is accepted everywhere and even gets into the favor of Klara Olsuf'evna. We see Junior as the antipode of Senior. Everything Senior rejects- Junior accepts, and everything Junior rejects- Senior accepts.

Goljadkin's instinct of self-preservation causes him to escape from reality, his real self, with all his good and bad traits and ambitions, into fantasy by creating a new person into which he incorporates the bad traits he can not accept or live with. This also creates for us a definite

division between the good and the bad in this story. As Čiževskij writes, "the double of Mr. Goljadkin, no matter how physically real he may be, stands on the level of psychic necessity, rising, growing from the interior of Goljadkin's soul."⁴¹ Ironically, this split is a necessity for Goljadkin in order for him to keep his self-respect, even sanity, since he is too weak to control the Junior aspect of his personality. Yet it is this very split that marks the beginning of his downfall and insanity. It seems that Goljadkin is doomed no matter what he does.

a) The struggle between the hero and his double is, of course the struggle between the two Goljadjins - Senior and Junior. For Goljadkin, his double becomes a physical reality, an actual person against whom he has to struggle constantly. As soon as the double enters his life, he leaves no aspect of it undisturbed-he is in his "official relations", as well as his "private life", he never leaves Mr. Goljadkin in peace. The question of Junior's physical reality is quite unimportant for us here. What is important, is that for Goljadkin he is real and the fact that he treats him thus. We actually find Goljadkin writing a letter to Mr. Goljadkin, his double, and sending his servant Petruška to the office to deliver it. Goljadkin's feelings and reactions to his double, not his physical reality, is thus

what we are concerned with. In order to make this perfectly clear, Dostoevskij expounds the same situation in the unreal dream of Goljadkin. In the dream Junior takes the place of Senior in the service and in society, and succeeds in proving that Senior was not the genuine one at all, but rather that he, Junior, was the real one. As if to prove the dream correct, at the end when Goljadkin Senior is taken away to the insane asylum, Junior stays behind carrying on with his work, taking the place of both Goljadjkins. Thus at the end we are left with one Goljadkin again, but it is the other one - Junior. This, no doubt, solves the problem for society, since whatever the physical reality of Junior, they do not see a "double" as Goljadkin does. Goljadkin, on the other hand is losing his independence, thus also his self-respect as well as his pride. These are synonymous in his mind (as was the case also with Devuškin) with existence itself, thus we can presume that Goljadkin is ceasing to exist, which means that he is perishing.

b) The struggle between the real and the imaginary is the other prevalent theme in Dvojník, along with duality. In this story Dostoevskij strives to combine: "the wholly real phenomenon of Goljadkin Senior's moral and psychological ambivalence with the highly improbable existence of a "real" double, Goljadkin Junior".⁴² Thus the whole work is based

on the battle of the imaginary against reality. This struggle is even more acute due to the fact that we see everything through the eyes of Goljadkin, as his mad mind allows him to perceive reality. It is therefore difficult, sometimes even impossible, to differentiate between reality and fantasy. "The irrational element comes forth and plays tricks with reality."⁴³ A good example of such a trick on reality is the scene in a restaurant, where Senior is being charged for eleven pies, while he is sure he only had one. Senior can not understand this, until he sees Junior - "almost directly behind the waiter and facing Mr. Goljadkin - in the doorway, which till then he had taken to be a mirror, stood one person - he stood." (174)

Even before the split Goljadkin indulges in living a fantasy. Here the fantasy is the same kind as Devuškin's -- pretence. When we first meet Goljadkin, he is getting ready to go to a party to which, as we find out later, he was not invited. Nevertheless, he gets a new outfit for himself as well as for his servant, hires a fancy carriage and rides around the city, pretending to be "somebody else, who looks strikingly like him" whenever he meets someone from the office. Like Devuškin, Goljadkin is "riding the Pegasus", pretending to be well to do and a member of higher social circles than he is in reality.

With his shopping spree and his dream of marriage to Klara Olsufevna, Goljadkin is carried very high on his 'Pegasus', and thus his fall, caused by the rejection of this high society, is greater and the landing much more painful than Devuškin's. In order to survive the fall he rejects that which made him do it - the ambitious side of his personality which put him on the Pegasus.

After the split Goljadkin is outside reality, he can not tell the difference between his fantasy and reality anymore. As a matter of fact, it appears as if though there was a switch between the two in his mind. Goljadkin seems to be accepting and believing his fantasy and rejecting reality, regarding it as unreal.

Since Dostoeskij wrote Dvojnik specifically in order to express his idea of duality, the various factors are tightly connected, sometimes even intertwined, so that, especially in the second and third point, we would have quite a bit of repetition. We will therefore combine them, rather than explain each individually.

As with Devuškin, so with Goljadkin, the impulse of self-assertion is almost synonymous with the struggle between self-effacement and pride. Both heroes are trying to prove that they have a place, that they belong, but are afraid that this would be taken as rebellion. As

Červeňak expresses it: "Goljadkin wants, but is afraid that his wanting would be considered a rebellion. The contradiction between wanting and fear becomes the main constant of Goljadkin and burdens all his ideas, thoughts and actions."⁴⁴ Goljadkin is not just a copying clerk like Devuškin, he is higher up on the ladder. According to his rank and financial state he rightly belongs to the middle class of civil servants, but he is rejected by the members. Thus Goljadkin is not only asserting his right to a private life, as was the case with Devuškin, but more so his right to his place among the higher class of society (although he still aims higher than the middle class). When they try to expell him from this society, (the party), Goljadkin protests, explaining: "I'm quite at home here - that is, I'm where I belong." (136)

The members of this class, nevertheless, reject him and we get the feeling that Goljadkin divides not only because he could not live with his ambitions, but also because his ambitions could not live with him. He feels deeply this humiliation and tries desperately to solve his problem. He divides in order to show that he is not just a rag as he earlier admitted, and can get anywhere he wishes. He creates Junior out of pride. Goljadkin could not do anything or get anywhere due to his self-effacement and fear, but Junior can do anything and can get everywhere. He is uninhi-

bited by any fear or self-effacement and can thus move more freely. There is nothing to hold him back.

Even after the division Goljadkin Senior is still left with some remnants of pride. His pride has, however been reduced to such insignificant proportions, that even in the fairly mild letter of protest he writes to his double, he considers that he has been "carried away by pride" and calls himself a "self-murderer" for sending it. He sees his insignificance, yet does not want to give up what is left of his pride. Where Devuškin considers the loss of his self-respect as the end of him, so Goljadkin considers the loss of his pride as his destruction: "I'm heading for distruction, I'm like a boot-rag, and yet I've got to bring my pride into it. My honor's hurt, I must save it!" (180)

Goljadkin is afraid of being rejected by the society to which he wants to belong. In order not to be rejected he puts on a show of being financially well off, to prove that he is worthy of being included in the highest circles. This can be clearly seen in his elaborate preparation for the party. This along with the fake shopping spree is to show to the people around him that he is just like them, that he has money and that he belongs. Goljadkin is very much aware, even if only unconsciously, that it is not only his position, but mainly his lack of money that separates him from the

rest. Though on a larger scale, it is comparable to Devuškin's drinking tea so as not to be different from the others, to be accepted.

Goljadkin's rebellion consists of his self-assertion, his forceful entry to the party - a society to which he does not belong and which does not want him. As the double told him, in a later version of the story⁴⁵: "When you asked Klara Olsuf'evna to dance, you were breaking the social rules". (Appendix p. 434) This is Goljadkin's greatest show of rebellion.

Our last category, good versus bad, is synonymous with the hero versus his double in category one, since as already mentioned Goljadkin divides himself by casting out all his bad traits.

Dvojniki is crowded with the various aspects of duality, so that while in Bednye ljudi we had to hunt for them, here we are almost overwhelmed by them. Although the schizophrenia develops as the story proceeds, the categories established in chapter I do not develop in any specific order as they did in Bednye ljudi.⁴⁶ Here they are all presented randomly, without any sequence whatsoever.

Chapter III

NETOČKA NEŽVANOVA

The fragment Netočka Nezvanova, could be separated into two self-sustaining episodes: one about Netočka's step-father, Efimov, who goes mad and dies in a hospital; and the other about an orphaned girl, Netočka, growing up in a strange environment, finding a place for herself there, and maturing in the process. These two stories are clearly opposite in nature: The story of Efimov deals with the same topic as Dvojník - insanity, or rather the process of character disintegration. The part about Netočka cannot be given such a straight forward interpretation. Netočka is maturing, that is to say, her character is forming, a process which contrasts with Efimov's, and even more Goljadkin's, character disintegration.

It is more than probable, that Dostoevskij combined the two episode deliberately, in order to contrast, the two characters and their development, since Efimov's episode as such has very little bearing on Netočka's episode. Most of the characters do not even appear in the second part, about Netočka. (With the exception of the musician B, who plays a significant role in both episodes.)

Since Dostoevskij called the work Netočka Nezvanova, we can assume that her story is the more important of the two, and that Efimov's is secondary, and designed only to emphasize the opposite nature of Netočka's character development process. It is this opposite process, Netočka's maturation, that we are interested in, thanks to the strikingly different approach taken by Dostoevskij in dealing with his "great idea", duality, in this particular case.

Since we are maintaining that Efimov's story is included mainly as a contrast, we should first establish that Dostoevskij here adhered to the same principle of character disintegration as he did in Dvojník. We will thus start with a brief analysis of the first three chapters, which deal with Efimov, showing parallels to the case of Goljadkin in Dvojník. Following this we will turn to Netočka and trace the development of her character, trying to find some correspondences to Goljadkin's process of disintegration.

Efimov is a second-rate clarinetist, who acquires, by rather dubious means a violin (inherited it from an Italian, whose death is questioned, and we never do find out whether or not Efimov committed the murder), and along with it the gift of playing it. The violin and his suddenly acquired talent do strange things to Efimov. It is as if they were possessing him, bringing evil on him. We thus see

him rewarding those who help him with evil ingratitude. When asked why he behaves as he does, he renounces all responsibility for his actions: "I tell you that the devil got hold of me. I shall set fire to the house if I stay with you. (...) I can not answer for myself now" (29) This reminds us of Devuškin, who also believes that he was made to drink, and that he can not answer for his actions and thus is not responsible for his drinking. Efimov puts the blame on the devil and the dead Italian, whereas Devuškin puts it on Fate. In both cases they do not accept the blame for their action, because they were made to do it - against their will almost. The double, the evil side of his character takes hold of Efimov and makes him do things he otherwise may not have done.⁴⁷ Thus we find Efimov being ungrateful towards his patron and later to his wife, whom he marries for money. When the money is gone he lets her support him, while he tortures her to death with accusations of being the sole cause of the non-fulfilment of his genius. He tells her that as long as she lives he would never be able to play, but the minute she dies he will take up playing again. Efimov goes as far as turning Netočka, his step-daughter, against her own mother.

Efimov's double is his 'talent', or rather his belief that he is a talented violinist - a genius. As we are shown

from the beginning, the talent is connected with evil, as he claims, and thus his double is an evil one and bears the responsibility for all his evil actions. Like Devuškin and Goljadkin, he also "rides the Pegasus". His Pegasus takes him higher and further than the other two. He dreams of money and fame. He is so convinced of his genius, that he never questions or doubts it - there is not even the slightest protest from the good side of his character. He criticizes others and excuses his own failure, or rather blames it on others, primarily his wife. He is thrown from the saddle of his Pegasus by a world famous violinist "S-c", who has come to give a recital. As Passage says - "The playing of "S-z"* revealed to Yefimov all his worthlessness and empty pretensions".⁴⁸ Shattered by the recital, he comes home to find his wife dead, and thus his excuse gone. He picks up the violin to play, but the outcome is disastrous. With all his illusions of genius wiped out, Efimov runs from the house and the corpse of his dead wife, his last excuse, taking Netočka with him, but soon leaving even her behind. Later Netočka finds out that he was apprehended as a madman, taken to a hospital, and there died two days later.

The night of the concert seems to correspond quite accurately to the night of the party in Dvojník. Both heroes

* "S-z" used by Passage instead of "S-c."

have - Goljadkin and Efimov - their illusions shattered, and they flee into the cold winter night, trying to run away from their humiliation and failure. In the case of Efimov, we are not given any particulars as to his state of mind or his actions from that fateful night on. We only learn that he went insane and died. We can, however, assume that his fate is similar to that of Goljadkin in Dvojník. Dostoevskij gives us the same number of days, from the crisis to the end, in both cases. The story Dvojník depicts four days in the life of its hero, during which he loses his sanity completely. This includes the day of the party, until the day he is taken to the insane asylum. Assuming that Efimov was not caught until daylight, that is, the day after the concert or day two, and was at the hospital for two more days, then his final descent to total insanity also takes four days. Efimov's story thus appears to correspond fairly closely to Dvojník, and the case of Goljadkin's schizophrenia, or character disintegration.

Now let us look at Netočka and the development of her character. This process consists of three separate stages, each with its own set of characters. First we see her in the impoverished surroundings of the family home, with her ill, suffering, nervous wreck of a mother and a

half-mad, drunken, egotistic step-father. In the second stage Netočka is taken into the big beautiful house of Prince X, where she meets the proud and spirited Katja. In the last stage we see Netočka in the house-hold of the step-daughter of Prince X, the vulnerable Aleksandra Mixajlovna and her tyrannical, egotistic husband Pëtr Aleksandrovič. All these stages of her life are extremely different from each other and emphasize the changes taking place within Netočka, as well as stimulating these changes. In each stage we find a person that dominates Netočka, whether through strength of character and fear, or through love. There is a kind of power struggle going on between Netočka and this person, which helps in the strengthening and the development of her character.

When we first meet Netočka, she is ten years old, with practically no knowledge of her past. She is living in desperate conditions with her ill matched parents (mother and a step-father). The impression we get of her, is one of a frightened, timid child living in a corner of the room, observing the arguments and fights between her parents. There is no significant action on Netočka's part in this phase of her life. She does not associate with anyone except her parents and does not appear to move outside the room (except when sent on errands by her mother).

Even inside the room her movements are extremely restricted. We get the feeling, especially at the very beginning that she is hiding in her corner, coming out only when her parents are out, at which time she climbs up on the window to look at the world, or rather the beautiful house with crimson curtains across the street. For her this house represents all the things she does not have - comfort, warmth, happiness and everything else she can conjure up in her dreams.

In essence Netočka is a dreamer. As she herself says; "my imagination was constrained to transform everything in its own way, and I suddenly found myself in a world of my own." (160) Thus we see her living in a dream world, not necessarily to escape reality, although she does that also, but rather in an attempt to understand it. We can draw a comparison here between Netočka and our heroes from the previous two stories, and their imaginary worlds. Netočka's dreams about the beautiful house with crimson curtains especially, can be compared to their dreams: of a poet in Devuškin's case, and the shopping spree in the case of Goljadkin. All these dreams are escapist in nature, allowing the dreamer to bear the cruel reality of everyday life. Netočka in this way, for example, comes to terms with her father's dreadful wish for her mother's death, so he could become rich and

a gentleman. At first she is extremely frightened by it, but as she confesses: "fantasy suddenly came to my aid.", and she conjured up a dream about how she and her stepfather would go away together. She fantasized beautiful life for the two of them: "And it followed directly in these dreams that we would move into that very house (the one with the crimson curtains) and will live there in some kind of perpetual holiday and eternal bliss." (163) This house around which her dream revolves becomes "enchanted" for her, and in her mind signifies paradise, the absolute opposite of their life. At one point she even tells us that she believed the fairytales told to her by Efimov to such a degree that her mind "confused reality with fantasy". In this we can compare her to Goljadkin and his confusion between reality and fantasy at the end of Dvojník.

The dominating figure in Netočka's life at this time is her mother, a sick, hard working woman, who is fending for the whole family by herself. Because of this heavy burden, she is strong, stern and coarse, with little patience and even less time to show her love to Netočka. As a result the girl, though she loves her mother is afraid of her. Her fear reaches such a degree, that she not only fears to go against her wishes, but feels that she can not, and indeed dares not, show her love for her.

Efimov has great influence over Netočka, but in a different way. With his half-mad mind he twists her ideas about right and wrong, so that she sides with him against her mother, that is with the villain against the victim. This distortion goes so far, that she gets carried away by his insane dream, and wishes for her mother's death, like him, believing it to be their salvation.

By giving Netočka attention and showing affection for her, Efimov wins her devotion. Seeing the hold he has over the child, he uses her. He even has her steal money for him from her mother. Despite his hold over Netočka, he does not enter into a power struggle with her. This is strictly between her and her mother. His character is too weak and, on top of this, he is half-mad. Instinctively she feels this, though she does not realize what it is, and thus looks at him as someone on her own level and sometimes even lower. As she herself tells us: "Little by little I felt, even that I had the upper hand, that I had somewhat subjugated him to me".(173) As if to remove all doubt about Efimov's effect on this power struggle, Dostoevskij has Netočka call her love for her step-father "maternal". This would imply that she is in some way superior to him. Her love is a protective one, as for one who is incurably ill, rather than one of admi-

ration and respect, which one would expect from a child for her parent.

The story then begins with Netočka as a one-sided character, timid and afraid, hiding in her corner, afraid of people (especially her mother, by whom she is completely dominated) not associating with anyone, only observing her surroundings. She shows only the weak and timid side of her character, while the strong, assertive side is totally represented by the mother. The elements that play the most important part in this unequal power struggle are Netočka's fear of her mother and her guilt for being so cold, for never showing her any love, and above all for wishing her death.

By the end of this first stage Netočka makes her first step. She comes out of her shell to talk to her step-father. This step is however, very minor, even though she does feel superior to him at times, as already explained. Efimov is well on his way down to Netočka's level, since as we have mentioned, the two processes, maturation and going insane, go in opposite directions. One ends, where the other begins. Thus by taking that small step upwards, Netočka reaches the level to which Efimov has fallen.

In the second phase of her story Netočka is trans-

ported, by a miracle of fate, into the very world she has been dreaming about under the influence of Efimov's obsession, the beautiful big house. Here we find that the dramatic ending to her life with her parents, along with the drastic change of her surroundings, almost erase even that tiny step she has achieved in the previous stage, and we see her again looking for a corner to hide in. She herself reveals that: "My favorite pastime was to hide somewhere in a corner, or to get behind a piece of furniture where I could be unnoticed,". (191)

In this new world Princess Katja undoubtedly becomes the one exerting the pressure on Netočka. The beautiful Katja, proud, headstrong and full of vitality, is the embodiment of the beautiful and rich new world. All the factors, the overpowering surroundings and new perplexing life, which influence Netočka, she attributes to Katja, and falls passionately in love with her, for what she is, as well as for what she represents. At the same time, however, she is also afraid of her and intimidated by her. The domineering force, which is so important to Netočka's development and was represented by the mother in phase one, is shifted to Katja in this stage.

At first this power Katja has over Netočka is rather strange and one-sided. It is born in Netočka's mind out of her fear and anxiety, and given to Katja. It makes Katja

distrustful and fearful of her. Netočka herself observes that "at first she was even afraid of me". (200) Katja obviously does not enjoy her role, since she soon leaves her, preferring to play alone. Katja resents Netočka for intruding in her world. She starts to love Netočka the moment she stands up to her in defence of her parents, but her pride does not allow her to respond to Netočka's love, and she holds back her feelings. Instead of showing her love, she starts to exercise her power over Netočka. "She observes Netočka's transports covertly, enjoying to the full her sense of power over the emotions of the poor orphan".⁵⁰ Later Katja tells Netočka that: "I saw that you can not live without me, and I thought: there, now I will torment her, the nasty girl!" (219) Thus, in the words of Joseph Frank, "the relationship between Katya and Netočka develops into a type of psychological duel".⁴⁹

Two events make Katja change her attitude towards Netočka. Both of these involve a display of strength on the part of Netočka. One is the appearance of pride - "Some sort of pride suddenly stirred inside of me (...) I gazed at her so independently, so seriously, so unlike previously, that it even astounded her." (211) The second is Netočka's sacrifice for her. When Katja performs the ultimate crime, letting the family dog into the upper part of the house, where her tyrannical old aunt lives, Netočka takes the

responsibility for the act, as well as the subsequent punishment, on herself. After the first of these incidents Katja shows an interest in Netočka, but after the second, she can hold out no longer and responds to her love.

The appearance of pride in Netočka is of great significance in the development of her character. She feels, instinctively, that there is something going on inside Katja, some kind of weakening and she reacts with what is her first major sign of strength - pride. This is the first break, and Netočka begins her upward climb in earnest. Pride (or self-respect for Devuškin) was underlined by both the heroes from our previous works, Bednye ljudi and Dvojniki. In both cases the loss of pride meant the loss of identity, and thus their end. Netočka here finds her pride, and accordingly, also her identity. Now the power Katja had over Netočka is divided between the two girls -- they love each other, need each other and depend on each other. This equality is clearly demonstrated in the life Katja thinks up for them. As Netočka explains: "She will order me one day, and I will fulfill her wishes, and the second day the other way around - I will be ordering her and she will obey, without a protest: and then we both will equally order one another." (221)

Netočka thus wins the "psychological duel", and advances from being dominated to being an equal. This is her first real give-and-take relationship and we start seeing her assertive side appearing.

The transition stage of Netočka's development is thus completed. Dostoevskij here separates the two girls, because within their relationship Netočka can not progress beyond her attained equality. Through Katja she finds her pride, something Katja has plenty of; but she cannot learn anything further from her. Katja's mission has thus been fulfilled and she has no further function in the plot. Netočka's environment has to change at this point if she is to reach the degree of strength of character needed to fit her role as the strong heroine of what was to be Dostoevskij's first full-length novel.

In the last stage of her development, Netočka finds herself in the house of Aleksandra Mixajlovna and her husband, Pëtr Aleksandrovič. Once again Netočka lives with two people, aside from the rest of the world. Due to the similarity to her situation in stage one, her role here consists of the combination of her two previous roles. She is on equal terms with the weak, quiet Aleksandra Mixajlovna, with whom she spends practically all her time. This is also a continuation of the equality for which she fought so hard with Katja. On the other hand, she again

becomes an onlooker, as she was with her parents in stage one. Although here we have the wife weak and the husband strong, the opposite of Netočka's parents, nevertheless, as in their case, here also the wife is the victim and the husband a villain. She is observing the strange relationship between this new couple, and tries, as before, to understand why they behave as they do, and what is the terrible secret at the bottom of their strange behaviour.

All Netočka's activities at this stage revolve around Aleksandra Mixajlovna, who is therefore the person with whom her "power struggle" continues. Since the weakening on one side (Katja) showed strengthening on the other (Netočka), we would expect Netočka's character to rapidly gain strength beside the weak, frightened Aleksandra Michajlovna. This strengthening does occur, but is very gradual. Netočka learns to love and respect her new guardian and this, along with the difference in age between the two, slows down the process. Netočka first has to mature somewhat and understand more of what is going on, before she can surpass Aleksandra Mixajlovna in strength of character.

Around the age of thirteen she leaves childhood and enters adolescence. This change, which is accompanied by keener understanding, tips the balance between Netočka and Aleksandra Mixajlovna in Netočka's favor. We now see Aleksandra Mixajlovna evading her, even fearing her. Netočka

tells us that at this time "she seemed to withdraw from me more and more. It was hardly possible for me to be a friend to her at my age." (233)

The secret which surrounds the household begins to torture Netočka. She spends three years pondering over the problem, secretly reading books in the hope of finding an answer to this "secret of life". The answer she is seeking appears in the form of a letter, which she finds in one of the books she picks up to read. It is a parting letter from a lover written to 'A.'

Reading the letter and understanding its essence, the now sixteen-year old Netočka takes her final step and becomes an adult. She begins to realize what has been going on all these years and who is the real villain. She feels, rather than understands that two people have been wronged and that one of them is her beloved Aleksandra Mixajlovna. She also realizes that the villain was a person these two trusted, and that he betrayed that trust. All the suspicions and feelings of antagonism she had since she came to live in his house suddenly converge on the villain - Aleksandra Mixajlovna's husband, Pětr Aleksandrovič.

From then on in Netočka starts a semiconscious crusade against Pětr Aleksandrovič. Having uncovered the truth, she has found a cause for which to fight and, as in her fight with Katja, her strength begins to grow, so that we begin to see her real potential. This strength has been

in her for a long time. Seeing Aleksandra Mixajlovna's meekness and suffering, she grows stronger. This reaction is on the one hand conscious, a feeling that Aleksandra Mixajlovna needed someone strong on her side, and on the other hand due to her instinct of self-preservation, which is stimulated by the presence of Pëtr Aleksandrovič. From the time she had come to live in his house, Netočka had felt that he posed a threat to her beloved guardian and to herself. This later develops into another "psychological duel" for her.

The battle Netočka wages against Pëtr Aleksandrovič comes to a head, when he catches her in the library with the letter. Here she makes her stand and shows the real strength of her character. Afraid of hurting Aleksandra Mixajlovna, she refuses to hand over the letter and even stops Pëtr Aleksandrovič from realizing his threat of physical force.

In essence Pëtr Aleksandrovič is a weak man and, like all weaklings, exercises as much power as he can over his victims, but backs away when he confronts resistance. He had used his power over his weak wife, who did not resist, to the point of killing her. Netočka, however, is stronger than Aleksandra Mixajlovna and proves to be also stronger than Pëtr Aleksandrovič.

The following scenes, in Aleksandra Mixajlovna's room and in her husband's study, only serve to show how

strong Netočka really is. In the former, she is willing to sacrifice herself, her reputation and her future for the one she loves. She shows that there is nothing she would not do to help Alexandra Mixajlovna. She has the strength to stand up and fight for what she believes in, no matter what the consequences might be. Once Aleksandra Mixajlovna passes out, she lashes out against her tormentor; first accusing, then commanding - "Finished! You have killed her (...) Call people, save her! I will be waiting for you in your study." (266) This is the first time we see Netočka with her head up, angry and commanding.

Later in the study she hands over the letter to Pëtr Aleksandrovič, in order to show him that she knows everything and to condemn his moral tyranny over his weak wife. - "What was your pretence for, I do not know. (...) You wanted to be above her and you succeeded. But why? in order to triumph over a phantom, (...) in order to prove to her, that she has gone astray and that you are saintlier than she! (...) But take care, I know you, I see right through you, do not forget that!" (266) She finishes with a threat. The whole speech shows that Netočka is absolutely sure of herself and of the position she is taking.

Thus at the end of this phase of Netočka's development, as well as the end of the fragment, we see the once frightened subdued child coming out of her shell and emerging in the face

of the world as a strong-willed young woman, with a sense of justice, ready to fight for her convictions. She proves to be worthy of her role as the main positive heroine of a novel.

Now let us try to compare the development of the opposing processes of Netočka and Goljadkin. Let us then consider the upward climb of Netočka, with regard to Goljadkin's downward fall.

When we first meet Netočka, she seems to be living in a corner of the room, the very place where we have left Goljadkin at the end of Dvojnik. According to Dr. Rutenspitz, he "will be given a corner to live in". Many similarities can be seen between these two situations -- living in ones own world, afraid, quiet, observing surroundings rather than participating in life, and looking at the world only through a window. Thus Goljadkin worked his way down to the very place Netočka is working her way out of.

When Netočka comes to the house of Prince X, she has space and freedom, but is frightened and thus is constantly looking for a corner to hide in. In Dvojnik (after the appearance of Junior) there are several references made to corners in which Goljadkin could hide. ~~D~~mitrij Čiževskij points to this: "Goljadkin does not have, and never in his whole life acquired, his own place, any sphere in life he could call his own, except may be those corners behind

cupboards and stoves, where he hides from the pursuit of his enemies".⁵⁰ He also has the freedom and space to move around in till the end of the story, but is afraid of his enemies. Thus his fears and suspicions bind him to these corners.

Soon after Katja appears, Netočka's fight for equality begins. This fight for equality could be compared to the inward struggle between the two aspects of Goljadkin's character. The outcome of these struggles is of course the opposite - Netočka's leads to union with her double, Katja (the two girls become inseparable friends) while Goljadkin's leads to a split, the division of Goljadkin into two and thus the creation of his double, Goljadkin Junior. The two events which lead to the breakdown of barriers between the two girls are Netočka's show of pride and her sacrifice. These may be juxtaposed with the scene with Dr. Rutenspitz and the scene by the back entrance to Olsufij Ivanovič's flat, respectively. Both the show of pride in Netočka and the inward split in Goljadkin show the first change in their character, and clearly point the direction which their development will follow. Netočka shows her first sign of strength, her first step in the rounding off process, while Goljadkin shows the first sign of disintegration. The second set of events, Netočka's sacrifice and Goljadkin's argument with himself by the back door with his subsequent entry and humiliation, are the deciding acts, which cause the making

or breaking of a union. In the case of Netočka it is the making of a union, her friendship with Katja is established, and in the case of Goljadkin it is the breaking of a union, the split and creation of Goljadkin Junior.

At the beginning of the novella Goljadkin seems relatively normal, his opposite sides appear to be balanced, or in a state of equilibrium. This state could be compared to the equality Netočka enjoys with Katja and later with Aleksandra Mixajlovna. Netočka's strength of character, however reaches a level far beyond that of Goljadkin. Her well balanced character is displayed in her confrontation with Pëtr Aleksandrovič. Here we have fear and strength intermingled, and her actions are guided by her heart and her head. Fear, although present, is not the deciding force in her actions. The library episode is the peak of Netočka's development and thus is diametrically opposed to the lowest point of Goljadkin's fall, the moment, when he is shattered into an infinite number of Goljadjkins. Thus we end up with the two heroes at opposite poles, Netočka with a whole, solid character and Goljadkin absolutely crushed, a non-being.

Now we will look at the various factors of duality which we isolated in the first chapter. The first on our list was 'self-preservation', which contained the struggle of the hero versus his double and real versus the imaginary. Both

these struggles are present; however, since the role of the struggle of the hero against the double is very important and much more involved, we will make a separate factor out of it. However, we will include rebellion in this category, because Netočka rebels against the villain who poses a threat to her as well as to her beloved and helpless Aleksandra Mixajlovna, which means that it is a definite form of self-preservation. In this story rebellion is a positive act, and its result is a fully developed, well-rounded character. In Dvojník it was rather a negative act, which started the disintegration. In Bednye ljudi it was a passive act consisting, only of Devuškin's thoughts written down and read by one person. Society never finds out about it. Had he voiced his ideas openly, he would have been in serious trouble because of them and his rebellion would have also been a negative act.

Netočka's dreams and fantasies should also be classified as 'self-preservation', since some take her from the dingy, sad reality in which she finds herself into the warm, bright and happy fairytale world of the big house with red curtains. Other dreams help her to cope with things she is too young to understand, e.g., the difficult conditions with her parents, which she neither understands nor enjoys. The real versus imaginary struggle belongs solely to the first

part of Netočka's life, while the rebellion occurs at the very end only.

The conflict of the hero versus the double is most important in Netočka's development. First of all, Netočka has several "doubles", one in each of the first two stages, and two in the last one. These doubles do not come from within, as they did in the case of Devuškin or Goljadkin. (Ones that are either part of dream and fantasy, or originate there, and are brought to life. e.g., Goljadkin Junior.) They are real characters in the story, but their effect on the heroine is comparable. They engage in a tug-of-war with her, as each of these doubles has a different purpose in the development of Netočka. In phase one, the mother is the double. She is older, wiser, always busy, and of a strong character. Netočka is the very opposite when beside her. She is quiet, meek and inactive. The purpose of this double is to show us how far Netočka has to climb to reach the state she does at the end. There is absolutely no strength in her. All strength in this relationship is possessed by the mother.

In phase two, Katja becomes the double. She is proud, headstrong, loud and happy. This is also the opposite of Netočka. However, they do have one thing in common -- The two girls are of the same age, and thus both are growing up and trying to understand the world around them. This is

what eventually brings them together and why they can become equal. At the end we can observe that not only do they become good friends, but their characters blend. Netočka takes some of Katja's pride, cheerfulness and strength, while in Katja these qualities are tempered by Netočka's opposites.

Phase three can be divided into two parts, depending on which "double" is interacting with Netočka. In the first part we have Aleksandra Mixajlovna and in the second Pëtr Aleksandrovič. The relationship between Netočka and her guardian is opposite in nature to the previous one with Katja. Here the two have practically everything in common; their characters are similar and they are on equal terms; the one difference is that Aleksandra Mixajlovna is an adult with an understanding of the world, while Netočka is still a child. Through her guardian Netočka learns about the world, whether directly, from her lessons, or indirectly, by observing the problems around her. This relationship does not strengthen Netočka's character to any significant degree, but it helps her to mature, which is exactly what she has to do now in order to proceed with any further strengthening.

The last relationship, with Pëtr Aleksandrovič, helps Netočka find her strength and courage. He is a villain, thus also the representative of evil , (the only

evil "double" she has), as opposed to Netočka, who is good. Thus this is also a good versus evil struggle -- a struggle

Netočka wins. In the two previous works the evil had won the struggle against the good.

The struggle of 'self-effacement' versus pride occurs in phase two of Netočka's development. Actually there is not much of a struggle in evidence. We see only the sudden flashes of pride, which seem to come to Netočka instinctively rather than consciously. On the whole, these two urges are divided almost equally throughout the story. Self-effacement predominates in the first half and pride in the rest. Netočka's pride escalates gradually, from those flashes which win for her the duel with Katja, and culminate at the end in the library scene with Pětr Aleksandrovič. He is the one that brings Netočka's pride up to its fullest potential.

Another factor we have dealt with in relation to duality, was poverty. Here it is the direct cause of everything Netočka has to go through. Poverty is the cause of her family's living conditions, of her mother's lack of time, her nervousness, illness, harshness and eventual death. Thus it is also the cause of Netočka's timidity, fear, non-participation in the real world and creation of her fantasy world. Katja, who has never known poverty, is the absolute opposite. Along side Katja, under her conditions, Netočka changes -- becomes more like Katja. It is quite possible that if Netočka lived under the same conditions as Katja, she would have been just as bubbly.

The struggle of good versus bad is represented in this story in two ways. One of these is within the context of Netočka's duality, and the other is outside it, between two other people. The one that directly concerns Netočka takes place in the last phase, between her and the villain, Pětr Aleksandrovič, as explained above. The outside conflict is between the couples she lives with, in the first and last phase of her development. Thus it is the conflict between her mother and Efimov in phase one, and between Aleksandra Mixajlovna and her husband in the last phase. What is very interesting about these two conflicts, is Netočka's reaction to them. In the first she sides with Efimov, who is the villain, and in the latter, between her guardians, she is on the side of the victim, eventually actively fighting the villain. This brings about the struggle of good versus bad in her duality sequence. Two factors come under consideration, when we try to understand Netočka's choice of sides in these two conflicts. The most obvious is the difference between a child and an adult. In phase one she was just a child, but in phase three she reaches adulthood. The other reason would be the difference between the two situations. In the case of her parents she was confronted with a contradiction -- a strong victim and a weak villain. This was very difficult

for a child to comprehend. In the case of her guardians the situation is straight forward -- the victim is weak and the villain is strong. This is what one would expect in such a situation, and thus it is much more easy to understand.

We find that in Netočka Nezvanova the various factors of duality mentioned before, in connection with the other two works, also apply to this one, and they are fairly well organized throughout the work. Each double is a sort of stepping stone bringing Netočka closer to her final goal -- a full, strong character.

Self-preservation begins and ends Netočka's story. In phase one we see fantasy as a tool of self-preservation, and we end the story with Netočka's rebellion, which follows, and is the direct result of the struggle of good against bad. Thus we start with fantasy and end very much in reality. Netočka learns how to fight for what she believes in in the real world. She does not need that fantasy world she had invented for herself at the beginning.

Self-effacement and pride divide the story into two parts. Phase one and part of phase two belong to self-effacement, while the second part of phase two and all of phase three are dominated by strength, which is signified by pride. Thus, as in Bednye ljudi we find some order among

the factors of duality, as opposed to Dvojniki, where everything was in confusion, but we also have a definite and systematic development towards a final goal, which is also present in Dvojniki, though going in the opposite direction - rounded character -, and totally absent in Bednye ljudi.

Chapter IV

BALANCE OF POWER

In studying the duality, or the struggle of opposing elements in Dostoevskij's short fiction, we have detected a pattern, a certain similarity in the development. In each case a kind of "balance" is maintained between opponents. We have to agree with Victor Terras when he observes that it appears as if Dostoevskij "has set himself the task of differentiating the equation of the Doppelgänger (double) theme, where the variables are the two polar aspects of human existence."⁵¹ These polar aspects are: in Dvojník -- the two Goljadjkins, Junior and Senior: in Netočka Nezvanova it is Netočka and -- her mother in stage one, Katja in stage two and in stage three at first Alexandra Mixajlovna and then Pëtr Aleksandrovič; and finally in Bednye ljudi it is the činovnik (civil servant) and the dreamer-poet, and also Devuškin's self-respect and "Sud'ba". (Fate).

To take the mathematical analogy even further, let us determine an equation, (the balance of power equation) and attempt to apply it to the three works we have been dealing with. Since the two participants in each struggle keep a balance in their tug-of-war relationship, that is, as one weakens the other strengthens, then we can assume

that the power of the two together (P) is a constant. Thus P equals the sum of the powers of the hero and his/her double - $P = A + B$, (A and B being the two participants). If we give P a value of ten, then the variables A and B can have a value anywhere between zero and ten, as long as they add up to P, which is ten. If one variable is changed, then the other has to change also. Thus if we subtract X amount from variable A, we have to add it to variable B in order to keep the equation 'balanced'.

When we apply this equation to the work Dvojník, we see a rather simple process taking place, since there is only one double present and thus only one formula is needed, without any modifications. Our equation here is, $P = \text{Sr.} + \text{Jr.}$. Although at the beginning the distribution of power is very ambiguous -- Goljadkin oscillates between the two aspects of his personality in such a way that we do not detect a split, but rather a some kind of agitation -- from the time the split within Goljadkin occurs, in the office of Dr. Rutenspits, we see the balance of power working. From this point we can follow the gradual increase in the power of Junior, and the decrease in Senior. At first the two Goljadjkins appear to be almost equal and only ^acouple of times we are shown that this is truly only an appearance. One incident is at the back door to Olsufij Ivanovič's apartment, where Junior lets Senior make the decision, but, not liking his passive attitude,

he takes charge and commands Goljadkin's actions, taking him to the party. The other incident takes place on the bridge, when Goljadkin meets his double for the first time. Junior pays no attention to Senior and, when called by him, treats him like a nobody, with irritation and indifference. During his visit with Senior, Junior is surprisingly humble. Here the two Goljadjkins become very good friends and also "equal" to each other. Junior's behavior is very dubious however, after his arrogant treatment of Senior the previous night. The next day Junior shows his true colours, and the shifting of power begins in earnest, intensifying as the story proceeds, until at the end Senior has no power and Junior has all of it. Thus we end Dvojnik with Sr. = 0 and Jr. = P = 10, a state in which we find the heroine of our next story, Netočka Nezvanova.

This story is more complicated than Dvojnik due to the fact that Netočka's development goes in stages, and each of these stages has its own set of characters as well as a new double for Netočka. In stage one her mother (M) is the double and possesses all the power. Thus here we have $M = P$, which means that Netočka (N) = 0 $\longrightarrow$ $P = M + 0$. In the next stage Netočka strengthens, reaching equality with Katja (K). In this case then $N = K = P/2 = 10/2 = 5$.

In stage three, with Aleksandra Mixajlovna (A), Netočka reaches a stage where she is stronger than her

double - $A < N$. If Netočka is stronger by X , then Aleksandra Mixajlovna must be weaker by that amount: $P = (A - X) + (N + X)$
 $\longrightarrow 10 = (5 - X) + (5 + X)$. Even at the end, when Netočka's opponent is the tyrannical husband of her guardian, Pëtr Aleksandrovič (P.A.), the equation is upheld. Since Netočka wins the battle with him and reaches thus the summit of her strength, we would expect to have $\longrightarrow N = P = 10$ and thus P.A. would have to equal to zero ($P.A. = 0$). Indeed this does appear to be so, since at the end Netočka is ordering and threatening him, while he does not say a word and, as far as we understand, is subservient to her will.

In Bednye ljudi we run into problems with our formula, since, although the aspects we have isolated in chapter one follow each other in quite an orderly fashion, there is no systematic progress towards any a goal in the power struggle of the hero and his double, as was the case in our other two works -- insanity in Dvojník and maturity in Netočka Nezvanova. We see Devuškin oscillating between the polar aspects of his personality without any progress in one or another direction. Our formula can be successfully applied only at certain moments. In chapter one we pointed to two sets of doubles: the first was the civil servant and the poet-dreamer, and the second was his self-respect and "Sud'ba" or Fate.

Looking at the power struggles, we see that there are

very few in between stages in the power shifts. We find that most of the time one side or the other holds all the power at a given moment. One variable is always equal to P. When there is a shift, it usually is a complete one. This is well illustrated in the first two letters of Devuškin. In the first letter we see only the dreamer (D), taking full charge of the situation. There is no sign of the civil servant (C), thus $D = P$ and $C = 0$. In the next letter we see that Varvara's criticism, as well as his surroundings and the weather, have weakened the dreamer's position and, as a result, in close accord with our equation, the practical civil servant takes control. He strips the dreamer of his power, bringing him down to earth. In this letter we have $C = P$ and the dreamer, is reduced to zero ($D = 0$). Thus it is all or nothing for either side.

The poet-dreamer appears several times throughout the story. An interesting situation, which threatens our equation, occurs when Devuškin joins a circle of 'writers' and the poet-dreamer tries to take charge again. As he is about to take power into his hands ("fly off on his Pegasus"), by dreaming of writing a book and becoming famous, the civil servant checks his progress, ridiculing him into a fast retreat by reminding him cruelly about his torn uniform and mended boots and commenting that this is what the people would notice, not the fact that he had written a book of poems.

The interesting thing here is that there is strengthening on one side without any corresponding weakening on the other, which threatens to throw our equation out of balance. This does not, however happen, because as soon as the civil servant shows that he is still there in full force, the dreamer immediately gives up his claim to the power without an objection. In this way our equation is upheld.

The poet-dreamer returns again in the letter of September fifth with a poetic description. This time the description is not idyllic, but rather a realistic one of a dark damp day. He writes about the ugliness in the world and the unfairness of society. The poet is clearly being guided by the civil servant into the practical aspects of life, away from his dreams and fantasies. Thus here we have a situation where the poet-dreamer has some power: the passage is written by him, and he even boasts about an improvement in his style -, but the content is dictated by the civil servant. This equation would then be $P = (C - X) + (D + X)$, and is an exception to the "all-or-nothing" norm. The gift of a hundred rubles from His Excellency enlarges the unknown (X) even further, with the allocation of more power to the poet-dreamer. The dreamer is allowed to think of a brighter future: "Before us everything is bright and wonderful". But everything is, of course, shattered when Varvara announces her intention

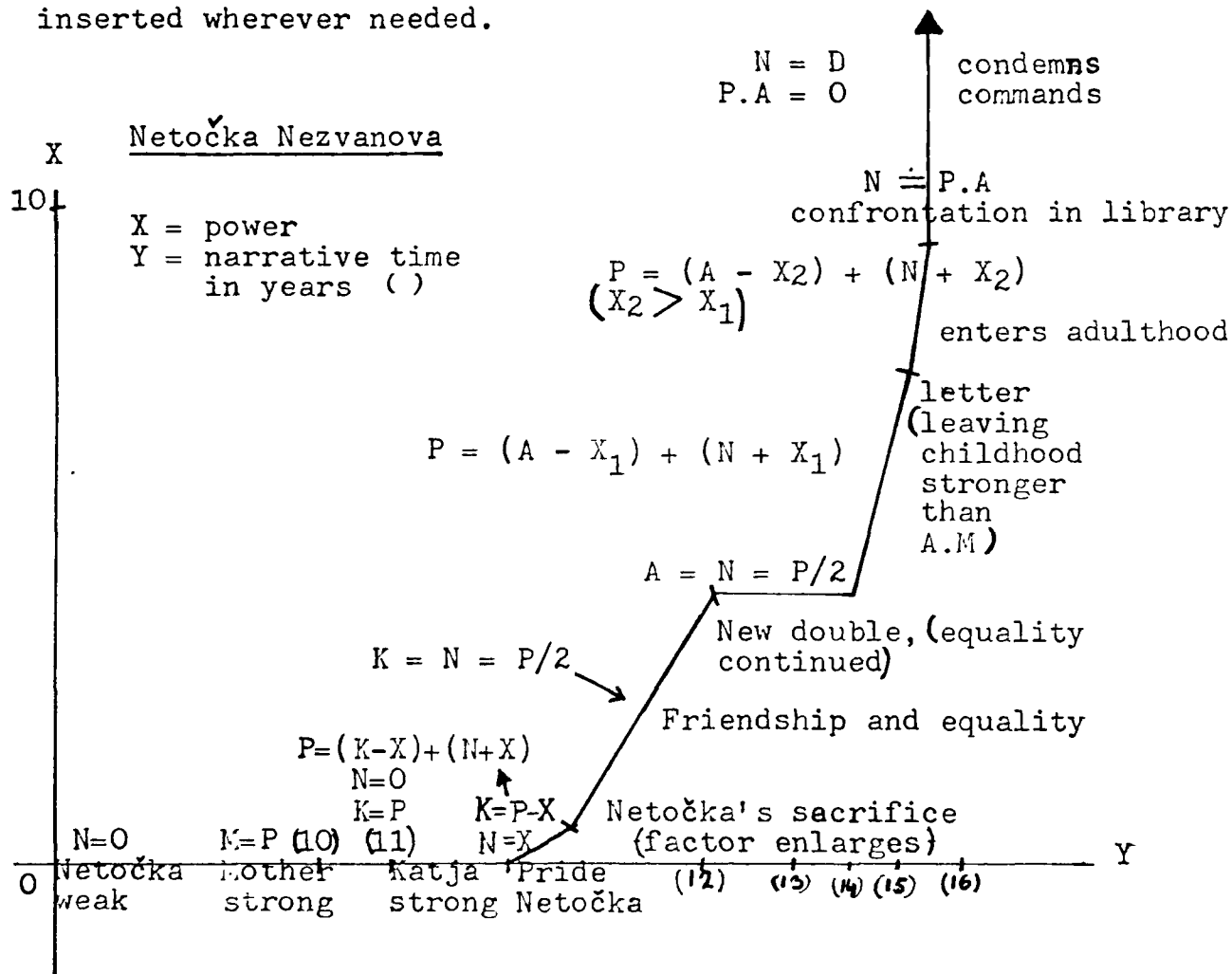
to marry Bykov, and in the last letter we find a confused mixture of both aspects of Devuškin. There is no longer a fight for power. Neither of the polar variables cares about a balance or the power distribution. Thus we find the poet-dreamer and the civil servant almost indistinguishable, contradicting each other as well as themselves. Nothing, least of all a mathematical equation, could be applied to such a confusion as we witness in this last letter.

With the entrance of Bykov, Devuškin has an outside foe, and the polar aspects of his personality unite in order to fight for Varvara. Thus the power struggle changes its variables -- Devuškin (D) and Bykov (B) taking the place of the other two. Bykov is very powerful and poor little Devuškin is no match for him. It is clear from the beginning that Bykov holds all the power and Devuškin is helpless against him. Thus Bykov wins, Varvara marries him, and Devuškin ultimately perishes. We have $P = D + B$, $B = P$, thus $D = 0$.

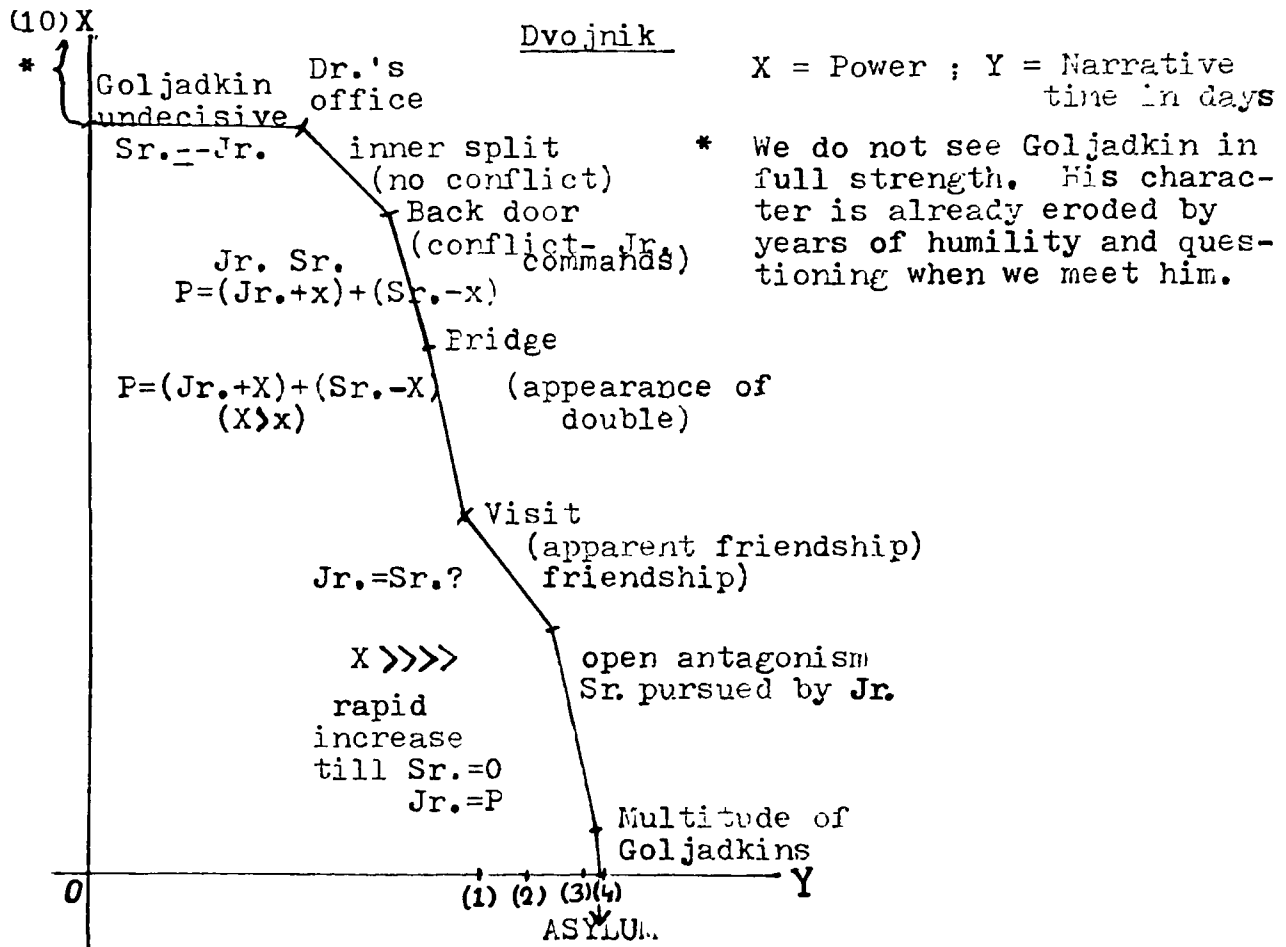
Looking at the second set of variables, Devuškin's self-respect (R) and Fate (F), we see that here the equation does not change. Devuškin is very passive throughout the story, which allows Fate to be all-powerful $F = P$. Although self-respect is extremely important to Devuškin, to his very existence, he does not defend it, outside of hiding his poverty from others. He accepts everything that happens

with the passive thought that it was meant to be so. Thus he lets Fate, or rather his passivity, destroy his self-respect and take from him the only reason for living -- Varvara, (his soul). His self-respect thus exists only as long as Fate allows it. The equation is therefore unchanged throughout the struggle: $F = P, R = 0$.

The following are graphic illustrations of the process occurring in each work. Our 'balance of power formula' is inserted wherever needed.



As we see above, Netočka goes from 0 to ten in the course of the story, with the graph moving drastically upward between thirteen and sixteen, that is at the time when Netočka was no longer a child.

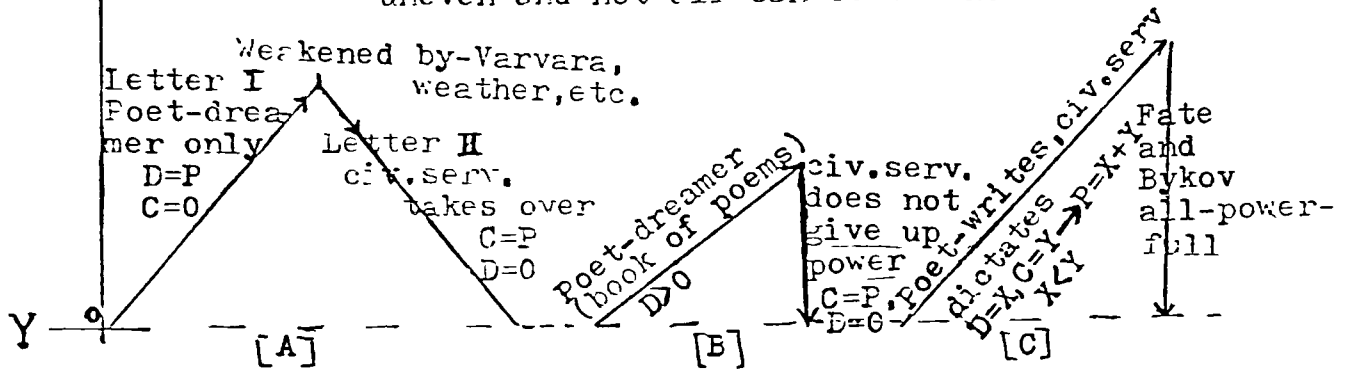


We can see that Goljadkin's fall is much faster than the process of Netočka's climb. Most events occur during the first day. From then on it is almost a straight fall.

Bednye ljudi: Poet-dreamer(D) versus Civil servant(C).

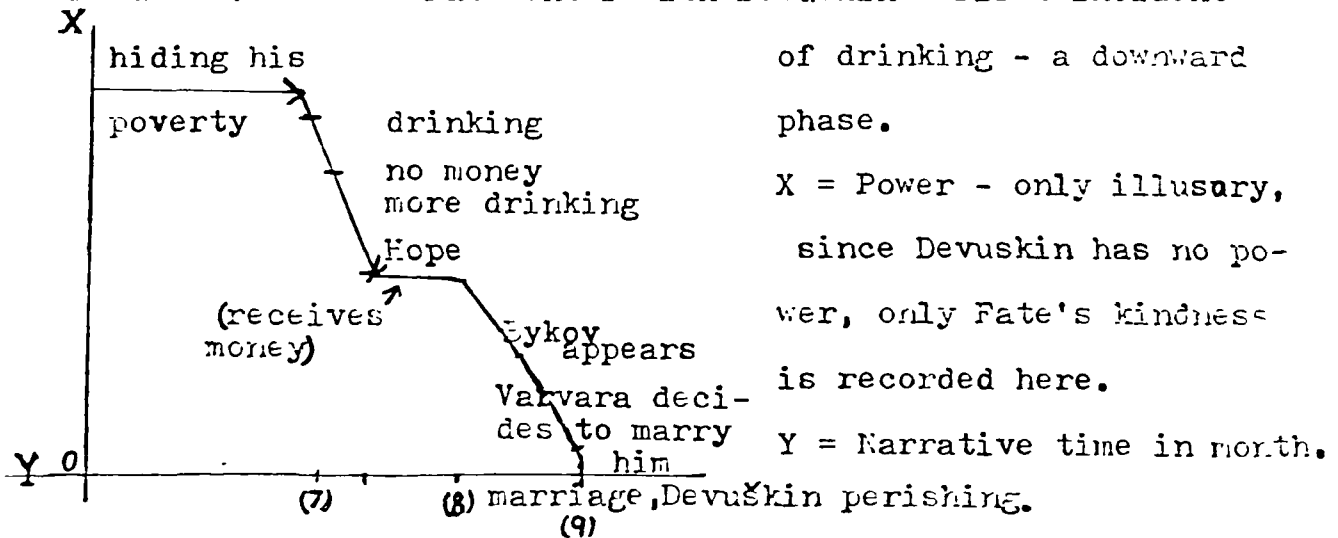
X = Power, Y = Narrative time (in this case the Y axis can

not be qualified, since the struggles are uneven and not all can be shown.



X is less than or equal to Y. We assume here that it is the civil servant allowing the poet-dreamer to write down his ideas for him.

In the struggle between self-respect (R) and Fate (F), we have only one formula as explained above. $F = P$, thus $P = F + R = 10 + 0 = 10 = P$. Nevertheless the graph is not a straight line to doom, since Fate is not always unkind to Devuškin. We see Fate enter with Devuškin's first incident



Duality is presented to us on several levels of involvement, which are of different scope. Level one is within one person, as is the case in Dvojník. The second level has a larger sphere of involvement - a family unit, as in Netočka Nezvanova. The third level is larger still, and involves the whole society, and the fourth and final level is on the immense scale of the universe.

The first level is simply the struggle between the polar aspects of an individual's character. Goljadkin provides us with a classic example, since his double originates within himself. We are presented with the struggle between two opposite sides of Goljadkin -- Senior and Junior. The duality of the poet-dreamer and the civil servant in Bednye ljudi, is of the very same origin -- within one individual.

The double in this level is the direct result of fantasy or dream, in order to escape from the hard facts of reality, and it is essentially escapism. The cause of such duality in these heroes are their living conditions (poverty and low social standing), their wish for more out of life, and the inability to fulfill that wish.

In Dvojník such a closed system is essential, since otherwise the theme of the story would be that of one person being forcefully replaced by another, rather than that of insanity (schizophrenia) as Dostoevskij intended.

The second level -- within the family unit, involves two or more people, thus the duality is expressed in the hero's

relationship with another individual, outside of the hero, but still within a certain enclosed unit, with very close interactions. This is still a rather simple duality system, with very few, if any, social implications. Since it is still a very narrow system, it is very similar to the system of the first level. The cause is of course not the same. In the case of Netočka, the reason is her immaturity and lack of understanding of her mother, Aleksandra Mixajlovna, her new environment in the case of Katja, and the conflict of personalities, and her sense of fairness in the case of Pëtr Aleksandrovič.

The system of our third level is much larger, since it involves all of society, with all the social implications. It is the struggle between social classes -- the poor, humiliated yet sensitive Devuškins of the lower class and the rich, powerful and thoughtless Bykovs of the upper class, who always get what they want regardless of how and whom they step on.

The system of our fourth and last level is immense and is based on an old universal and philosophical question of faith and Fate. As is the case of Devuškin, we have the helpless little man questioning Fate, the will of God and the justice of the position of humanity in the world. It

is based on such questions as - if God is so absolutely fair and unfailing how can he allow so much unfairness? Why does he not guide our lives towards happiness? Thus on the one hand we have the questioning of Fate and God and on the other the utter passive acceptance of everything that happens, because 'what is to happen will happen and one can do nothing to alter that'. This is another version of escapism -- the abdication of responsibility for one's actions. These ideas recur in other works of Dostoevskij and, **are** especially prominent in the figure of Ivan Karamazov and his story of "The Grand Inquisitor"

In each of the works under discussion we are also presented with a struggle between good and bad. In Dvojník this struggle is most in evidence, since it is synonymous with the struggle of the hero and his double. That is to say both the good and the bad are within one person. In Netočka Nezvanova we see the heroine meet all kinds of people, rich, poor, good, bad, but she herself emerges from all her struggles as good. Her struggle with a representative of the "bad" is most evident at the end, where she comes to blows with Pётr Aleksandrovič, Dostoevskij's first real villain.

In Bednye ljudi, as Kudrjavitsev points out,

...the good and the bad are represented by the figures of characters and are tied to the social system. The images of good and bad are torn apart made absolute. One (Makar) is good and only good, the other (Bykov) is bad and only bad. The characters are simple and polar. The good and the bad are tied in here with the polarity of the social order. 52

Thus we see that the good and the bad appears in various ways. It may be in a society, between classes; within one family; and even within one single individual.

Conclusions

Dostoevskij believed that enough beautiful landowner's literature had been written by authors such as Tolstoj and Turgenev who said everything that had to be said. As a result he believed that this old literature was finished. It was up to him to create a new literature which looked at the dark side of reality, the dirty corners of the underground where the little man lived in his solitude and social humiliation.

Dostoevskij considered duality to be the core of human nature and the reason behind most, if not all of man's suffering. He perceived duality as a problem of personality, an individual's search for a place in society while trying to preserve his individuality. This struggle is closely linked with a character's development, whether it proceeds towards a character's disintegration or the creation of a fully rounded individual.

In Bednye ljudi all of these struggles and features are presented in a fairly organized manner, but they do not lead anywhere. The highest point reached by Devuškin is his rebellion, but even that does not lead him anywhere. His downfall is due to other causes -- the loss of his love -- rather than duality and character disintegration.

The fact that the concept of duality is so dominant even in Bednye ljudi, shows that it was subconsciously present in Dostoevskij's mind even before he formulated it in his second work Dvojnik. Although Bednye ljudi poses many complications in the analysis, nevertheless it conforms to the basics of duality.

In Dvojník duality is more sophisticated and prominent. The features are presented in a very random fashion and lead to character disintegration when the hero goes insane. Here Goljadkin's rebellion is the direct cause of a split, the first stage in his disintegration.

In Netočka Nezvanova the duality system is still more involved. Though they appear one at a time, we are confronted with several doubles. The features and struggles are presented in an organized manner, as in Bednye ljudi, and lead Netočka to a goal. Only here the goal is maturation, the opposite of Goljadkin's quest.

At this stage of Dostoevskij's career, the theme of the double appears as a fairly simple concept and thus it was possible to formulate it into an equation. The equation represented as $P = A + B$, with power (P) being a constant and A and B, the polar characteristics, of doubles, changing according to the power shift. If graphically, represented, the similarity between Dvojník and Netočka Nezvanova can be seen very clearly. The graphs go in opposite direction and thus, roughly one ends where the other begins. Also the extreme speed of Goljadkin's progress, compared to the gradual progress of Netočka, comes out very clearly. Devuškin's progress continues in a vertical motion due to his continual oscillation between his two sides.

Poverty, and the feeling of paranoia which accompanies it, play an important role in the works mentioned, as well as in most of the early works of Dostoevskij. The effect of poverty can be seen very clearly in Bednye ljudi and Dvojník. The characters develop doubts about their worthiness and respectability. Thus they are torn between extreme humility and pride. A form of duality is inherent in this very conscious self-doubt,

Close scrutiny of these three works shows that the concept of duality is much more involved than it would seem at first. It contains several levels of interrelationship. The first level is an enclosed system that is found within one individual as in the case of Goljadkin. Next is the larger sphere of the family unit as in the case of Netočka. A larger sphere is one that encompasses the whole of society. This is illustrated by the struggle between Devuškin and Bykov. In the final sphere man is pitted against Fate and God. This is illustrated by Devuškin's belief that he is persecuted by Fate.

It is possible to see the concept of duality, the struggle between the polar aspects of human nature, in practically all the early works of Dostoevskij. Although he uses this theme in extremely different ways, it nevertheless conforms to the basic features of self-preservation and of self-assertion as well as the struggles which they are made up of.

Footnotes

1. F. M. Dostoevskij; Pis'ma I (ed. A.S. Dolinin) Gosizdat, 1928, p. 251. This, and all other translations, are done by me unless otherwise indicated.
2. Ibid, p. 247.
3. F. M. Dostoevskij, Dnevnik Pisatelja 1877, Paris: Y.M.C.A. N.D. p. 400.
4. Dmitrij Čiževskij: "K probleme Dvojnika" in A.L. Bem; O Dostoevskom, sbornik statej, Vol. I, Prague: 1929, p. 9.
5. Mikhail Baxtin; Problems of Dostoevsky's Poetics U.S.: Ardis, 1973, p. 180.
6. Vladimir Kirpotin; F. M. Dostoevskij, Tvorčeskij put' 1821-1854, Moskva: Gos. izd. xud. lit., 1960, p. 264.
7. Ibid, p. 280.
8. Temira Pachmuss; F. M. Dostoevsky Dualism: and Synthesis of the Human Soul, Carbondale: Southern Illinois U.P., 1963, p. 13.
9. Ibid., p. 12.

10. Pis'ma II p. 550.
11. Pis'ma I, p. 46.
12. Pis'ma IV, pp. 136-37.
13. Avrahm Yarmolinsky; Dostoevsky, His Life and Art. N.Y.:
Grove Press, 1960, p. 57.
14. Mark Spilka; "Introduction" to F. M. Dostoevsky; The Double
(Tr. George Bird), London: Indiana U.P., 1966,
p. 4.
15. Belinskij; Sobranie sočinenij v trex tomax Ed. Ivanov -
Razumnik, Petersburg: Biblioteka Rus. kritikov,
1913, p. 530.
16. Victor Terras; The Young Dostoevsky 1840-1849, The Hague
Mouton; 1969, p. 13.
17. Charles E. Passage; Dostoevsky The Adapter, Chapel Hill,
1954, p. 3.
18. W. J. Leatherbarrow; "The Rag with Ambition: The Problem
of Self-will in Dostoevsky's Bednyje ljudi and
Dvojniki." in Modern Language Review # 68, p. 610.
19. Temira Pachmuss, pp. 12-13.
20. Mochulsky, Pachmuss, Leatherbarrow and many others.

21. Konstantin Mochulsky; Dostoevsky-His Life and Work, New Jersey: Princeton U.P., 1973, p. 32.
22. F. M. Dostoevsky; Sobranie sočinenij v 20 tomach, Leningrad: Izd. Nauka, 1972, Vol. I, p. 13.
All future page numbers will appear in brackets directly after quote.
23. Temira Pachmuss, p. 21.
24. Ibid., p. 23.
25. Ibid., p. 20.
26. W. J. Leatherbarrow, p. 608.
27. Ibid., p. 609.
28. W. J. Leatherbarrow; p. 112.
29. F. M. Dostoevskij: Sobranie sočinenij Vol. I (Dvojniki) p. 168.
30. Konstantin Mochulsky, p. 35.
31. Victor Terras, p. 142.
32. N. E. Osipov; "Dvojniki, Peterburgskaja poema F.M. Dostoevskogo", in A.L. Bem. O Dostoevskom, sbornik statej Vol. I, p. 47.
33. Ibid., p. 40.

34. Solitude is a typical feature of schizophrenia.
35. Charles E. Passage, p. 17.
36. Ibid., p. 18.
37. N. D. Dobroljubov; "Zabit'ye ljudi" in F. M. Dostoevskij v ruskoj kritike; Moskva: Gos. izd. khud. Lit., 1956, pp. 75-76.
38. Neizdannyy Dostoevskij, zapisnye knižki i tetradi 1860-1881; Ed. V. R. Ščerbina, Moskva: Lit. Nasledstvo; Nauka, 1971, p. 48.
39. Viktor Šklovskij; Za i protiv, zametki o Dostoevskom, Moskva: Sov. pisatel', 1957, p. 54.
40. Andrej Červeňak; "Přispevek k videovej interpretácii „Dvojnika“" in Československá Rusistika, Praha: Naklad. Čs. Akad věd. (1971) #4 XVI. p. 156.
41. Dimitrij Čiževskij; "K probleme Dvojnika", p. 13.
42. Robert Jackson; Dostoevsky's Quest for Form, Pittsburg; Pyssardt Pub., 1978, pp. 87-88.
43. Temira Pachmuss, p. 21.
44. Andrej Červeňak, p. 155.
45. Notes to a later revision which was not completed.

46. See chapter I of this study.
47. Although throughout the work there is no indication of an actual double, as is the case in Dvojník, this points to the other, the evil, side of his character. He knows when it is taking over, even knows that it is doing evil things, but can not control it. It is when he stops being aware of this "take over" of the evil side, that he comes close to insanity or is insane, which is the case later on.
48. Charles Passage, p. 85.
49. Joseph Frank; Dostoevsky - The Seeds of Revolt 1821-1848, N. J. Princeton U.P., 1976, p. 359.
50. Dmitri Chizhevsky; "The Theme of the Double in Dostoevsky" in Rene Wellek (Ed.), Dostoevsky A Collection of Critical Essays, N.J.: Prentice-Hall Inc., 1962, p. 16.
51. Victor Terras, p. 64.
52. Ju. Kudrjavitsev; Tri kruga Dostoevskogo, Moskva: Izd. Moskovskogo Univ., 1979, p. 155.

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