

**Mirror Images: The confusing Duality of the
Doppelganger in Dostoevsky's *The Double*.**

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Abstract:

This paper discusses Dostoevsky's uses of the doppelganger in *The Double* which provides a deep look into the human psyche and the complexities of identity. Through the character of Golyadkin and his interaction with his double, Dostoevsky delves into themes of madness, self-discovery, and societal conformity. By blurring the line between reality and illusion, he exposes the darker aspects of human nature, Dostoevsky explores the notion that one's doppelganger not only represents an external threat but also reveals hidden aspects of one's own personality. Through the doppelganger motif, Dostoevsky delves into the complexities of human nature, exposing the fears, insecurities, and internal struggles within each individual.

Dostoevsky's *The Double* presents a main character that finds himself confronted by his own doppelganger and has no idea how or why this mirror image of himself has appeared. The doppelganger will live its own life; the two characters will show that they are somehow the same person. They are occupying the same identity, live the same life and they also have the same personality traits. This study investigates the motivations for a person's use of a second personality and how the double personality allows him to escape his distressing world.

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In the light of psychoanalysis, the researcher analyses the main character and the author's personality, which is mostly the reflection of his protagonists. The doppelganger is an alter ego that some critics believe to have other points of view different from those of the character in the story of the novel; hence, the conflict arises between this alter ego and the original.

Introduction:

This study discusses the concept of the doppelganger in Fyodor Dostoevsky's *The Double*. The doppelganger is a literary device used in fiction and refers to a complex hallucination that involves the feeling that there is another illusory body of oneself nearby. In this case, the person transforms perspective, seeing the world from an illusory body. The figure most often represents a shadow of a human character, which is generally an uncanny or disturbing figure. This person, haunted by the doppelganger, hallucinates and suffers from a temporary delusion. The characters haunted by a doppelganger are always accompanied by anxiety and psychological instability.

The doppelganger, or dual personality, is a mental process that leads to a weak connection between a person's thoughts and memories. Consequently, the affected person loses his identity, loses a sense of time, and is unable to determine the time as he loses his sense of himself and lives in the subconscious. Double personality disorder depends on a set of factors, including the exposure of a person with a double personality disorder to the trauma of physical or sexual abuse in his childhood, which led him to separate himself from reality. So that the affected person deals with his unconscious self, which is a mechanism that he uses in order to cope.

Methodology:

Double personality is a psychological condition that results in some confusion in the behavior of the person that makes him appear illogical and unnatural to others. The main questions of the study are what is a doppelganger? Does dual personality

lead to relational and social problems for the person? What are the reasons for this disorder? How is the transition from one personality to another? And finally, is there a treatment? In this study, the researcher will analyze the significance of the doppelganger by using directly a psychoanalytic method to pursue my aim.

Review of Literature:

As for Harrison Lonny Roy" *Duality and the Problem of Moral Self-Awareness in Dostoevsky's Dvoynik (The Double)*", he investigates the problem of duality as it relates to the moral situation of the protagonist of Dostoevsky's *The Double*. Also, Szczepanska Kathryn examines " *The Double and the Double Consciousness in Dostoevsky*"; she treats the idea of the double as grounded in historical and social facts. In Breaw Jon C. " *The Aristocrat and the Pauper: Images of Self in Edgar Allan Poe's William Wilson*", he expounds upon the paradox of Poe's social and psychological conscience in the context of his aristocratic sensibilities. Also, in Cavagnaro Gabrielle's " *My Dostoevsky, myself: The self-reflective impulse in Dostoevsky's reader*", he cared for self-exploration through the reiteration of a new word that embodies the unique matrix of self. In " *Doubling and Discovery: Vladimir Nabokov's Literary Games*", Nester Robbi explores Nabokov's doubling games throughout his novels, which use doubles as a comic device. Apparently, this is the first study that uses psychoanalysis to investigate the doppelganger theme.

Dostoevsky explored the human psyche and was considered the first to manage to reach down into the depths of the troubled soul. Dostoevsky's novels are populated by characters full of angst and misery. They suffer from guilt, anxiety, low self-esteem, and a lack of love. These characters reflect Dostoevsky's personality because his personal and artistic development was shaped by his father's violent and harsh personality. Consequently, the father-and-children theme played a major role in Dostoevsky's work. In his novels, *The*

Devils and *The Adolescent*, Dostoevsky depicts the negative consequences of parents' defective upbringing of their children. Those novels represent the battles between the conventional, old ways of thinking and the contemporary viewpoints of the young. Also, *The Brothers Karamazov* represents Dostoevsky's autobiography. It is a representation of the bitter love-hate struggle between a father and his three sons.

In addition, he was concerned with the analysis of pathological states of mind that lead to insanity, murder, and suicide and with the exploration of the emotions of humiliation and self-destruction, such as in his novels *Crime and Punishment* and *The Double*. Dostoevsky's writing and personal conflicts are closely intertwined. Jung asserts that the characters in literary works may be viewed as "representatives of relatively autonomous functional complexes in the psyche of the author" (The Theory 107). Each of his masterpiece novels, including "*The Brothers Karamazov*," "*Crime and Punishment*," "*The Idiot*," "*Demons*," "*The Gambler*," and "*The Double*", is famous for its psychological profundity. Additionally, it reveals the author's keen insight into his time as well as the social and psychological instability of his character.

Dostoevsky led a life that was also difficult and full of traumatic events. Dostoevsky and Poe shared some characteristics in their backgrounds, including environments and upbringings. The toxic atmosphere in their home and environment affected them. Both of them had a miserable childhood that led them to focus on the dark sides of human nature. Poe and Dostoevsky appeared close, as their psychoanalyses of the depths of the human mind were very much the same. They were competent in describing the nature of their characters' mental disorders and reflecting it through their protagonists.

Dostoevsky wrote several novels and short stories in which he explored themes such as the troubled political and

social background of 19th-century Russia as well as deep psychological, religious, and philosophical matters. Like Poe, Dostoevsky struggled to succeed in his literary career, had problems with drinking and gambling, and faced poverty.

Similar to Poe, in *The Double*, Dostoevsky plays with the idea of the conventional double and shows the connection between the double and psychology, as the protagonist's double is the manifestation of his insanity. The double embodies the immoral manners of a man. It reflects the complex divisions or contradictions within an individual's personality.

The Double was written and published during Dostoevsky's psychological and sociological crisis in 1846. Both his inner pain and his financial troubles were manifested in his behavior. Dostoevsky's brain was split as a result of his shyness, self-disgust, and paranoia, reflecting the division in the doppelganger.

The Double examines the psychological decline of the clerk, Yakov Petrovich Golyadkin, a poor government clerk in early 19th-century Saint Petersburg. He doesn't enjoy the privileges of capitalist society; he is an outcast. Dostoevsky depicts the self-consciousness of the poor clerk, who suffers from identity confusion and is disillusioned with the gloomy reality of his internal circumstances and low position in the social hierarchy. He engages in self-deception frequently to compensate for his humiliating social inadequacies. This internal conflict resulting from fluctuating self-concepts leads to a decisive personality split that invokes the main character's doppelganger.

The Double novel is one of many works by Dostoyevsky to reveal his enchantment with psychological duplicates. Dostoevsky's use of the double technique, wherein the protagonist encounters a seeming replica of himself, dramatizes the internal psychological division brought about by social rejection. The protagonist's life is on the verge of destruction

due to the sudden appearance of a double of himself. He believes that the double tries to destroy his good name and claim his position within his public life and social circle. The double represents a split or breakdown of the ego within the protagonist himself, and the physical appearance is a metaphor for internal conflict.

The main character's actions and behaviors in the narration are intended to cause social upheaval and a personal transformation to raise his status from a humble civil writer to a man of dignity. These behaviors appear because the self is divided into permanent and devastating struggles, which is evident in his words: "I'm a simple person...I've [got] no external polish...I'm [an] unimportant man, as you know... but...I don't regret being unimportant...I'm proud that I don't act sly without cunning...although I could do harm too, and know to whom and how to do it, yet I won't sully myself " (Dostoevsky 9- 10). According to Joseph Frank, Dostoevsky's use of the double is:

The most moving, and psychologically the most profound treatment....The novel describes the onset of mental illness in a person who is not aware of it since he is unable to recognize the symptoms in himself, and who paranoically views all his painful experiences as the pursuits of his enemies(37).

Golyadkin is unable to admit his jealousy and trivial ambitions; instead, he blames them on his colleagues, whom he refers to as "enemies," and accuses them of being envious and backstabbing. "I have enemies," he declares fearfully. I have enemies; I have malignant enemies who have sworn to ruin me." He added, "They're all in a conspiracy together... they stand by each other to attack me" (Dostoevsky 15). These delusions are because he suffers from identity confusion or uncertainty, which leads to mental health issues, such as

personality disorders, depression, and anxiety, causing identity crises (Erikson, Identity, Youth 78). An identity crisis, according to Erik Erikson:

Is a personal psychosocial conflict that involves confusion about one's social role and often a sense of loss of continuity to one's personality. During an identity crisis, a person tries on different identities and ways of being... Identity crisis is a common cause of the appearance of a double (Identity, Youth 99).

Erikson also believes that identity is formed through social interactions. He argues that social relationships are the most important factor in determining personality. Also, he emphasizes the role of society in ego conflict. He asserts that "the ego develops as it successfully resolves crises that are social." These involve establishing a sense of trust in others and developing a sense of identity in society. A sense of identity and trust helps people interact with the world around them. A consistent identity reduces confusion and anxiety, guides a person's choices, and nurtures self-esteem. Erikson argues that identity certainty helps a person reject incompatible self-evaluations. Someone with a strong sense of their own identity is better prepared to ignore or reject bullying (Dimensions 234).

The problems begin when the exact double of the protagonist enters his life and begins to take over. The double, who becomes known in the story as Golyadkin (junior) or Jr, is everything while Golyadkin (senior) or Sr is not. The junior is more confident, charming, and sociable. The Golyadkin junior character is merely a schizophrenic manifestation of the actual Golyadkin. According to Charles Costello, schizophrenia is:

A disorder of brain function, affecting one's thoughts, feelings, and acts. Symptoms develop either progressively or

appear suddenly and vary from one to another. Symptoms consist of separation from one's reality with delusion, hallucination, and disorder behavior. Hallucination most commonly involves the sense of hearing voices and also seeing things that people do not (291).

The next day at work, Golyadkin starts to feel quite perplexed since he is the only one who identifies the double as his duplicate, in name and figure: "I am not myself, but somebody else strikingly like me... simply not I" (Dostoevsky 5). He feels as though everyone is watching him, so Golyadkin chooses to see a doctor to help him deal with his constant anxiety. The doctor diagnoses Golyadkin's condition as having an introverted personality and paranoia.

According to Jung's types, "an introvert can be defined as someone who gets their energy from being on their own, accompanied by having time to recharge on their own." He adds, "Introverts may typically prefer to concentrate on a single activity, analyze situations carefully, and take time to think more before they speak" (The Archetypes 33). Someone who is introverted may appear to be withdrawn and shy. Paranoia is:

A mental health condition marked by a pattern of distrust and suspicion of others without an adequate reason to be suspicious. People with paranoia are always on guard, believing that others are constantly trying to demean, harm or threaten them (Munro 45).

The doctor tries to prevent Golyadkin from having a breakdown and advises him to modify his behavior, warning him against solitude by saying:

Change your habits... Entertainment...
well, friends

Should visit your acquaintance... keep cheerful ... you must have a radical change of life....Must not shrink from gaiety, must visit entertainments and clubs...Sitting at home is not right for you (Dostoevsky 8).

Golyadkin Sr. makes the decision to attend the birthday celebration of his boss's daughter despite not being invited in light of the doctor's advice. He intends to create a good impression and quit thinking negatively; instead, he humiliates himself and is asked to leave the party. Due to his forced desire to dance with the manager's daughter, he is kicked out of the party. Although she does not even know him, he imagines that she loves him. After then, things are worse and worse; "He felt terribly sick, and his brain was in total chaos and bewilderment" (Dostoevsky 25).

In this moment of despair, just as he is about to jump off a bridge, a puzzling sensation goes through him. He involuntarily steps aside and thinks he hears someone speak. No one is there, but he meets his doppelganger and namesake, Golyadkin junior, on his way home. The doubles are initially befriended, but their relationship quickly declines. Golyadkin Sr. starts to worry that his double is taking over his life. Indeed, the double starts usurping his office functions and mocking Golyadkin senior while ingratiating himself with everyone else. The original Golyadkin frantically tries to justify himself to his superiors and colleagues. Golyadkin senior suffers from delusions of persecution and believes that the doppelganger is involved in a conspiracy against him.

Accordingly, the main character suffers from paranoia. He is, in fact, a reflection of Dostoevsky's character and lifestyle. He is portrayed as a psychological and physical wreck, living in impoverished conditions. These features reflect the dark side of the author's life. The novel reflects all kinds of torments that befell him in the various stages of his life.

Martin Kantor reveals that paranoia can develop from bad parental relationships and untrustworthy environments. These environments can include being very disciplinary, stringent, and unstable. Moreover, bad experiences enhance the symptoms of paranoia and include increased rates of disappointment, stress, and a hopeless state of mind (50).

Fyodor Dostoevsky was born in 1821. He was the second son of a poor family; his father was a surgeon at Mariinsky Hospital for the Poor, located in one of Moscow's poorest districts. This area included the needy and homeless, a cemetery for criminals, a hospital for the insane, and an orphanage. The impact of this area was evident on the whole family, starting with the father, who retired and became an alcoholic, violent, and irritable with his children. Also, Dostoevsky was affected by all these difficult conditions experienced by the poor around him, as well as patients in the hospital where his father worked (F. Joseph, *Dostoevsky: The Seeds* 22-23).

Christopher Hudson believes that a low socioeconomic status leads to mental health problems. He asserts, "The poorer one's socioeconomic conditions are, the higher one's risk is for mental disability and psychiatric hospitalization" (5). Adler also believes that one's environment and context of environment have an impact on one's health and personality (The Individual 54). In Erikson's stages of development, he asserts that the environment and surrounding culture influence how individuals progress. He also believes that the negative effects of economic hardship on both mental and physical health and functioning are visible at a young age and persist throughout one's life. Individuals of lower socioeconomic status suffer the consequences of numerous diseases, e.g., depression (The Life 83). According to Peter Schmidt:

Depression is a mental state of low mood and low interest in the activity and is accompanied by feelings of guilt and low self-esteem. The

experience of depression affects a person's thought, behavior, motivation, feelings, and sense of well-being. People experiencing depression may have feelings of dejection, hopelessness, and suicidal thoughts. Those affected may also occasionally have delusions or hallucinations. Major depressive disorder is believed to be caused by a combination of genetic, environmental, and psychological factors (55).

Sigmund Freud's theory assumes that there are psychological forces underlying human behavior, emotions, and feelings. These psychological forces go back to childhood that shapes the individual's feelings and behaviors throughout life (The Unconscious 34). Also, Monte asserts that "psychoanalysis theories assume the existence of unconscious internal states that motivate an individual's overt actions" (43).

According to Alfred Adler, in the early years of a child's life, parents have a significant influence on self-esteem and can be considered the main source of positive and negative experiences a child will have. Unconditional love from parents helps a child develop a stable sense of being cared for and respected. These feelings later affect self-esteem as a child grows older (The individual 122). Abraham Maslow also states that psychological health is not possible unless the person is fundamentally accepted, loved, and respected by others and themselves. Low self-esteem is the root of problems for individuals; it leads to societal and psychotic disorders (Motivation 154).

Parents had a fundamental impact on Dostoyevsky's life and a great influence on his writing. Dostoyevsky's father was a possession of a volatile temper. Harold Bloom describes Dostoevsky's father as a "lecherous, sullen, and cruel man" (59) who imposed discipline upon his children as follows:

He required the highest standards from his children, and he was cruel when these standards [are] not met. His despotism was so intense that it influenced even the most banal household routines. For example, every afternoon, the doctor would return home for a nap. While he was napping, the children had to be absolutely silent. They were punished severely for the slightest of sounds (F. Joseph Dostoevsky: *The Seeds* 125).

In *The Double*, as a result of the protagonist's social pressure from his colleagues at work and unrequited love with the daughter of his boss, he suffers a growing persecution complex, which leads him to encounter another man looking exactly like him who is the leader of a conspiracy against him. According to Jung, the persecution complex is:

A kind of delusion whereby the afflicted person believes that he is in danger or danger is going to occur, as someone is persecuting them. A person feels isolated, thinking that no one believes him, and starts to display paranoid behaviors. The person may feel that an individual is targeting him or a whole group (Man 222).

A persecution complex is often associated with other psychological disorders. People who suffer from persecution complexes also have thought disorders. According to Martine Daniel, "a thought disorder is one in which a person's thinking is not organized and rational. This disorder is associated with delusion particularly persecution delusion" (114). Persecutory delusions are the most common form of delusions in paranoid schizophrenia, where the person believes that:

He or she is being tormented, followed, tricked, spied on, or ridiculed, or that their food

is being poisoned. Usually, elusions spring from misinterpretations or exaggerations of real feelings and experiences. Paranoia can be associated with hallucinations, when an individual sees, hears, or feels things that don't exist (Freeman 93).

Golyadkin connects what happened at the party with the appearance of the double. He says, "There must be a connection between all that happened yesterday and all that surrounds [me] now" (Dostoevsky 45). He accuses his enemies of being the reason for the appearance of the double and the tension and confusion in his mind. Golyadkin emphasizes that "they are simply plotting to frighten me, and when they see I don't mind, that make no protest, but keep perfectly quiet... they'll give it up of their own accord" (Dostoevsky 132). According to John Mirowsky, social circumstances appear to be highly influential in paranoid beliefs that seem to be associated with feelings of powerlessness and victimization, which are reinforced by social situations. The prospective causes of these effects included a sense of external control and mistrust of others (230).

According to Maslow's hierarchy of needs, "the love and belongingness need" refers to the fact that everyone needs to feel loved and wanted. They want to feel they're an important part of their families, social groups, and community. Failure to meet these love and belonging needs is associated with mental disorders. Love and belongingness needs can be fulfilled within general relationships, such as belonging to an in-group, or within specific relationships, such as friendships, parent-child relationships, or romantic relationships. As Maslow asserts, having social connections is related to better physical health, but feeling isolated or having unmet belonging needs has negative consequences for health (A Theory 181).

Dostoyevsky's upbringing was characterized by a sense of severity and seriousness, and nowhere in his literature can

delineations of a happy childhood be found. The strained relationship between Dostoevsky and his father seems clear in these lines. Fyodor writes to his father asking for money:

My dear kind father! Is it really possible that you, my father, believe that your son would ask you for money for mere trifles? God be my witness if I wish to cause you any hardships, either for my own personal gain or from mere necessity. How my parents toil and sweat to provide for me. Why I have a head on my shoulders and a pair of arms. Were I at liberty, where I [am] free to live my life as my own, I would not ask for so much... I would learn to live within the iron laws of necessity. It would have been shameful for me in that case so (Kjestsaa 166).

As to hint at money, Dostoyevsky's struggle is evident in his demanding and emotional writing. The level of tension in the Dostoyevsky home was high and the oppressive discipline imposed upon Dostoyevsky's home as a child had a strong impact on the nature of his writing.

According to all psychologists, parents and family shape the first stages of an individual's personality and conduct. They are the main instruments for the development of an individual's personality. Personality is a construct based wholly upon surroundings, which means that humans are entirely shaped by culture, societal conditions, and upbringing. In his book "Society, Culture, and Personality," Zevedei Barbi argues the necessity of socialization, saying:

The family provides the first opportunity for social interaction, thus creating the individual need for the disposition to adjust with others. Humans need social experiences to learn [about] their culture

and to survive. Socialization essentially represents the whole process of learning throughout the life course and is a central influence on the behavior, beliefs, and actions of adults, as well as children. Parental behavior and the environment have an effect on the social development of children (150).

In his theory of social behaviorism, George Herbert Mead discusses how social experience develops the individual's self-concept. According to Mead, "the self is not there at birth, but rather it is developed with social interaction" (161). In other words, a person's concept of self develops as a result of social interactions and outsiders' perceptions.

In contrast to his father, Dostoevsky's mother, Maria Fyodorovna, was a kind and caring person who taught Fyodor to read and instilled in him a religious spark that remained with him for the rest of his life. Dostoevsky's life underwent a significant transformation at the end of the 1830s. His beloved mother died in 1837 of tuberculosis. Dostoevsky said, in describing his emotions following his mother's passing, "I truly never learned what the words 'I miss you' were until I reached for my mom's hand and it wasn't there" (Jones 192). Later that year, Dostoevsky would be taken by his father to St. Petersburg to prepare for entrance into the Academy of Military Engineers, thus undertaking a career path for which Fyodor had little enthusiasm. In 1839, two years after Dostoevsky's mother's death, his father was murdered (F. Joseph, Dostoevsky: The Seeds 43).

The father of Dostoevsky adored his wife. As a result, his father withdrew into solitude with his remaining children when his mother passed away and developed an even fouler disposition. Unfortunately, he chose to mistreat his serfs as a way of expressing his rage, which might have contributed to his demise. Dostoevsky's life was greatly affected by the killing

of his father by his serfs; he drank heavily and was overheard having a long conversation with his dead wife. All of these circumstances contributed to his epilepsy (Birmingham 165).

Jerome Engel defines epilepsy as "a central nervous system disorder in which brain activity becomes abnormal, causing seizures or periods of unusual behavior, sensations, and sometimes loss of awareness." He adds people who have epilepsy seem particularly exposed to certain major psychiatric disorders that closely resemble schizophrenia (13).

In his article "Dostoevsky and Parricide," Freud states that "there was some intimate connection between Dostoevsky's epilepsy and his father's death." Dostoevsky calls himself an epileptic; this so-called epilepsy was probably only a symptom of his neurosis." According to John Russon, neurosis is defined as a "poor ability to adapt to one's environment, an inability to change one's life patterns, and the inability to develop a richer, more complex, and more satisfying personality" (75). Dostoevsky describes his state: "I am very ill with epilepsy, which is getting worse and worse and driving me to despair. If only you knew how dejected I felt after my fits, sometimes for whole weeks on end." Dostoevsky's epileptic fits were the physical manifestation of the guilt he felt when his father died. In other words, epilepsy is a self-punishment for the death wish against his father. Thus, according to Freud, Dostoevsky's epilepsy was psychological in origin (179-80).

Freud believes that Dostoevsky's epilepsy was an oedipal desire to murder his own father, a desire whose actualization roused his feelings of guilt and thus organized his own punishment, that is, epilepsy. Freud uses the term to refer to a stage in the development of young boys. He assumes that in early development, around the age of five, young children wish to have their entire mother's love. Thus, jealousy causes them to resent and even unconsciously wish for the death of their father. The Oedipal complex is evident in Dostoevsky's *The*

Brothers Karamazov, which embodied the theory of "killing the father." Each brother secretly longs for their father's death because their father is very cruel, as well as a latent desire for their mother (Dostoevsky and Parricide 180)

Dostoevsky used another method of self-punishment through gambling. Dostoevsky's passion for gambling was not for the need for money but for a sense of seeing himself at an utter loss and thereby punishing himself. Also, Freud asserts that the second sign of Dostoevsky's unconscious pathological satisfaction from harsh self-punishment was his repeated loss on "the gaming table," as well as humiliating himself in front of his wife. In Freud's words,

He could then scold and humiliate himself before her, invite her to despise him and to feel sorry that she had married such an old sinner, and when he had thus unburdened his consciousness, the whole business would begin again the next day (Dostoevsky and Parricide 190).

Dostoevsky's wife accustomed herself to this cycle, for she had the one thing which offered any real hope of salvation; his literary production, which never went better than they had lost everything and pawned their last possessions. Naturally, she did not understand the connection. Freud described Dostoevsky's state: "When his sense of guilt was satisfied by the punishment he had inflicted on himself, the inhibition on his work became less severe, and he allowed himself to take a few steps along the road to success (Dostoevsky and Parricide 195).

According to Freud, the function of self-punishment is used as a defense to reduce feelings of guilt. He asserts that self-punishment "drives certain individuals to inflict suffering upon themselves and seek out painful situations for the purpose of neutralizing a feeling of unconscious guilt." He adds, "It reduces the effects of individuals' emotional pain and,

consequently, reduces their feelings of guilt. It can either be a mental or physical punishment. Self-punishing behavior was connected to repressed, aggressive, hostile, and cruel feelings"(The Uncanny 32-33).

The most notable aspect of Dostoevsky's narrative technique is his ability to blend the realistic with the fantastic. In *The Double*, the protagonist takes the double to his home, where he is surprised by the servant's ignoring the double. He begins to complain about his concerns to the double, "I'm in a desperate, I'm poor, [and] I've had a great deal of trouble learning that you, with your innate goodness and excellence of heart, are the same name... I want you to be happy and satisfied" (Dostoevsky 62). Golyadkin was quite happy, first because his mind was at rest and secondly because he was so far from being afraid of his enemies.

The double represents a division of the self, a separated fragment of the protagonist's psyche. It symbolizes the appearance of another character that is very similar in many ways to the initial character. Moreover, it is a self-standing personality. Jung proposes that one needs to confront the double consciously and also make an attempt to identify with it as part of a unified psyche:

This confrontation is the first test of courage on the inner way as an inevitable confrontation... if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been solved. The shadow is a living part of the personality, and therefore wants to live with it in some form (Archetypes 221).

For Carl Jung, the best possible solution for a fragmented psyche is to mend it and make it whole once again. In other words, a person haunted by a double must first identify

and confront that double and then re-assimilate it to form a coherent psychic whole.

The overarching aim in life, according to Jungian psychology, is the complete possible actualization of the self through individuation. The goal of individuation is wholeness, the wholeness of ego and unconscious psyche. Individuation refers to the achievement of a greater degree of consciousness concerning the entirety of a person's psychological, interpersonal, and cultural experiences. According to Jungian psychology, individuation is a process of psychological integration. He asserts, "It is the process by which individual beings are created and differentiated [from other human beings]." Individuation is a process of transformation whereby the personal and collective unconscious is brought into consciousness by means of dreams or imagination to be assimilated into the whole personality. It is a completely natural process necessary for the integration of the psyche. Jung believed that individuation, rather than leading to isolation, actually leads to more intense and broad collective relationships. This is what a whole person means: "one who successfully integrates the conscious psyche, or ego, with the unconscious psyche." Individuation has a total healing impact on the person, both mentally and physically. (The Archetypes 113-14)

Dostoevsky also suffered a separation in his soul due to his exposure to another traumatic incident that influenced his behavior in 1849. He was imprisoned by the state for his membership in a literary discussion group in the Petrashevsky circle and sentenced to death. He stood frozen for hours in the forest of the execution courtyard, awaiting execution. John Murry says, in describing Dostoevsky's feelings in that scene, "at the moment in which he faced death, he had been torn by the roots of his life, and the habit of separation [had] entered irrevocably into his being" (51). At the last moment, the

amnesty arrived to include him; then, he was sentenced to exile to Siberia with hard labor (Leatherbarrow, *The Rag* 610).

Leatherbarrow asserts that, in reality, the mock-execution ceremony was part of the punishment. Dostoyevsky passed several minutes in full conviction that he was about to die, and in his novels, the characters repeatedly imagine the state of mind of a man approaching execution (*The Cambridge* 73). Twenty years later, Dostoevsky gave his favorite hero, Myshkin in *The Idiot* Novel, a description of what he had felt during capital punishment:

...But better if I tell you of another man I met last year...this man was led out along with others onto a scaffold and had his sentence of death by shooting read out to him for political offenses...he was dying at 27, healthy and strong...he says that nothing was more terrible at that moment than the nagging thought: "What if I didn't have to die!... I would turn every minute into an age, nothing would be wasted, every minute would be accounted" (22).

Dostoevsky was devastated by his wife's death, followed shortly by his brother's death. Moreover, his magazine was folded as a result of debts. Dostoevsky found himself deeply in debt because of gambling. Dostoevsky's life during this period was characterized by poor health, poverty, and complicated emotional situations. After the deaths of his wife and brother, he suddenly became aware that the life was trying to build, personally and professionally, was shattered. He described his feelings during this period as follows " I suddenly found myself alone and simply terrified. Everything around me became cold and empty" (Frank, *Dostoevsky: The Stir* 230)

The violence of the father, the death of the mother, wife, brother, and the imprisonment experiences affected

Dostoevsky's personality; these difficult circumstances led him to suffer from a personality disorder. According to Peter Tyrer, a personality disorder is "a type of mental disorder in which an individual has a rigid and unhealthy pattern of thinking, functioning, and behaving. A person with a personality disorder has trouble perceiving and relating to situations and people." A person who was abused or neglected as a child develops a personality disorder as a way of coping with the pain, fear, and anxiety that exist in their surroundings (12, 26).

Freud asserts that personality is shaped by such experiences and other traumatic or frustrating events. He states that "the importance of what happens to the child will determine his or her personality as an adult as well as their psychological makeup" (87). Dostoevsky had a difficult childhood and experienced several challenges. These difficulties influenced his psychological development, leading him to write psychological stories as a reflection of his traumatic experiences.

In *The Double*, Goliadkin's thought disorder appears clearly when the doctor asks him about his enemies. He answers, "Let us put all that aside for the time...till another time... Till everything will be discovered and the mask falls off certain faces, and something come to light" (Dostoevsky 12).

This pattern of delusional thinking may involve feelings of persecution, making a person think they are in a constant state of danger. A paranoid personality disorder can make it hard to trust others. Symptoms of paranoia and delusion disorders "include intense and irrational mistrust or suspicion, which can bring on a sense of fear and anger. It causes negative thoughts about people that are just not true; they believe that others are trying to demean, harm, or threaten [them]" (Freeman 233). Kantor Martin defines paranoid as:

Persecutory delusions and false beliefs are content clusters around ideas of being harassed, threatened, harmed, subjugated,

persecuted, accused, mistreated, wronged, tormented, disparaged, vilified, and so on by malevolent others, either specific individuals or groups. Persecutory delusions occur when paranoia becomes extreme (18).

Dostoevsky's *The Double* does not deal with the idea of having a devilish version of the protagonist but a superior version. The double plays on Goliadkin's feeling of inferiority in his work and life as he struggles to feel at ease and respected within a social chain of command that does not respect him or allow him to participate. His double's ability to thrive in society and to gain the respect that Goliadkin never gets made him feel cast aside and despondent. Thus, his better double's arrival confirms for him all his inadequacies. Golyadkin Jr. finds success and acceptance from others in society. He steals Golyadkin Sr.'s work and presents it as his own; he lies, cheats, and whispers flattery in the ears of his colleagues and superiors. The senior is also unable to learn from or better himself from his double. All the double can show Golyadkin is his inadequacy and small position within the universe and his own life. After this experience, he is no longer able to cope with his reality and is driven to insanity due to his inability to deal with the inferiority he feels in comparison to his better half and doppelganger.

Adler defines the inferiority complex as "a combination of an erroneous belief of an individual that they are unable to cope with some aspect of life because of a real or imagined physical or psychological deficiency, feelings of depression, and a cessation of coping efforts in that area." In other words, this is a lack of self-esteem where the person is unable to rectify their feelings of inferiority. Inferiority complexes include feeling insecure or unworthy, feeling hostility, and frustration; these also appear as signs of depression, anxiety, or other mental disorders (*The Individual* 140).

According to Gray Faurholt, the majority of stories from the nineteenth century include an identical alter ego on two levels: a level of psychological realism, where the doppelganger is an autoscopic hallucination brought on by madness, and, on the other hand, a spiritual level where the protagonist represents the great sinner and his phantom doppelganger is the devil. Harold Pashler points out that an autoscopic phenomenon "involves feeling the presence of someone next to you without actually seeing a "double," a sensed presence, [it is] a visual double." Autoscopic hallucination "is the main characteristic feature of the individual's delusional conviction that the "double" is not his "real self" but of some other person" (99). Mortimer Ostow believes that:

Autoscopic phenomena occur in individuals who are depressed; an ego suffering great pain, eager to act to destroy something or someone in order to reduce the pain. Thus, in the absence of any external object outlet, the ego must reproject into its own reconstituted double; the splitting is a self-defense mechanism (619).

This new self appears to Golyadkin senior as a usurped doppelganger, stealing his identity. He feels that he is being thrown away as an old man, and indeed, the double has turned him into "a needless rag." He feels deep sorrow. He expresses his feelings by saying:

[I am] a rag, not Golyadkin-yes, a nasty, filthy rag; but that rag would not have been a simple rag, it would have been a rag of possessed of dignity... a rag possessed of feelings...even though dignity was defenseless and feelings couldn't assert

themselves, and lay hidden deep down in the filthy folds of the rag (Dostoevsky 73).

In trying to find his identity in the community, Joseph Frank emphasizes that "Golyadkin's identity is crushed by the bureaucracy and destructive society he lives in" (295). Some researchers, including Michael Hogg and Dominic Abrams, propose a fairly direct relationship between positive social identity and self-esteem. They asserted that successful relationships among friends are very important to the development of high self-esteem. Additionally, social acceptance fosters confidence and high self-esteem, whereas peer rejection and loneliness foster self-doubt and poor self-esteem (89).

Henri Tajfel defines social identity theory as a person's sense of who they are based on their group membership. Social identity is:

perception of oneself as a member of a certain social group. He proposed that the group (social class, family, friends, etc.) to which people belonged to [was] an important source of pride and self-esteem. Groups give individuals a sense of social identity: a sense of belonging to the social world (8).

Social identity theory is the study of the interplay between personal and social identities. It aims to specify and predict the circumstances under which individuals think of themselves as individuals or group members. People generally prefer to maintain a positive image of the groups to which they belong. As a result of social identity processes, people are inclined to seek out positively valid traits, attitudes, and behaviors that can be seen as characteristic of their in-group (Tajfel 20).

As a result, what is repressed by harsh society comes to the surface in the form of a double. Leatherbarrow asserts that

the central theme of the double is how "the human will in its search for total freedom of expression becomes a self-destructive impulse" (The Rag 609). Self-destructive behavior, according to Freud, is a result of traumatic events, as well as cultural, environmental, and social elements that may be significant contributors. People with self-destructive behavior suffer from "forbidden fantasies, not memories." A need for attention or a feel-good sensation can ultimately cause this behavior. Self-destructive behavior may be a coping mechanism when feeling anxious or depressed. Self-destructive behavior is often associated with mental illnesses, such as borderline personality disorder or schizophrenia (The Unconscious 310-311).

A psychoanalytic interpretation suggests that the double was presented as the feature of Goliadkin's neurosis. Freud believes that the specific motivation for these neurotic symptoms lay in the patient's desire to delete from memory profoundly distressing events that were incompatible with the individual's moral standards and, therefore, in conflict with them (The Uncanny34).

Conclusion:

The main character's doppelganger represents his insecurities about society. The doppelganger is a reflection of Goliadkin's damaged mind and conscience as he approaches a mental breakdown throughout the novel, illustrating the fine line between the supernatural and the psychological. In the end, the protagonist is unable to bridge the dualistic gap between the conscience and the rational mind. Whether the double is a better or worse version of the protagonist, it is always a negative influence in his life. Finally, the main character develops schizophrenia and starts experiencing hallucinations, which causes him to repeatedly quarrel with his lookalike, which eventually drives him insane. In fact, the double is a reflection of Dostoevsky's state of mind.

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