

Duality of Nature in the Works of Dostoevsky F. M.

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Abstract.

The influence of F. M. Dostoevsky's life path on the formation of his artistic concept is analyzed, focusing on the theme of duality in the human soul. The work highlights the research aspects of duality as a mental detail identified by Dostoevsky in the human soul. The author emphasizes that duality is considered as an unresolved dual mental state of the characters and gives examples from the novel "The Double" and "The Brothers Karamazov". Connection of the topic with initial concepts such as double and duality. The work also highlights the philosophical and ethical aspects of duality, and also reveals its everyday manifestation in the human soul, which is done on the basis of quotes and letters from Dostoevsky. The work lies in the fact that Dostoevsky considered duality not only as an artistic motif, but also as a complex ethical phenomenon inherent in the highly developed human soul.

Keywords: duality, internal duality, inconsistency of soul and mind, rationality, state of mind.

Introduction

Dostoevsky would never have written his novels if he had not stood on the scaffold, if he had not survived the years of hard labor, if he had not gone through the art of violent change in society, if he had not seen the difficult fate of his brothers and sisters. Only someone who experienced all this himself could understand the human soul so subtly. He manages to penetrate deeply into the inner world of the person. Unraveling the human soul, Dostoevsky discovers a very interesting mental detail, like the duality of nature. As he wrote in a letter to his brother M. Dostoevsky: « Do you know, brother, why the human soul suffers? I thought a lot about this - because she is lonely, because she

has no soul mate to meet ...» [3, 69.] According to Dostoevsky, it is precisely from the tragic worldview and loneliness that the duality of the soul is born. **This duality is considered as one of**

the research categories that characterizes the unresolved dual mental state of the characters or the unresolved plot-compositional comparison and contrast of the characters. The term “dualism” indicates the static nature of mental states. “Dualism” is a socio-psychological complex discovered by Dostoevsky. This is how he defined the “remnant” of personality that a person did not realize in social communication. Duality is something that a person is silent about. Most often, he gave this concept an ethical meaning characteristic of atheistic consciousness. Duality is closely related to the original concepts: double, duality. Usually writers somehow explain the appearance of doubles in their works. Most often they appear as a game of chance, becoming strikingly similar in appearance to two strangers, or as a game of nature, like close relatives, twins. Dostoevsky made the “twin” theme conventional and fantastic, giving this concept a meaning drawn from romantic literature: a person with directly opposite principles. Twin enemy, this conflict is depicted by Dostoevsky in the story “The Double”. Archaic and modern stories about twins express the idea of the duality of the world, the variability of human destiny, and the duality of the soul. In the poetics of “twin” plots, the polarization of heroes, ideas, and variations in artistic solutions to one problem are widely represented, and traditional plot complications are widely used - substitutions, confusion, and twists and turns. These possibilities of “twin” plots were especially actively explored in comic genres, mainly for entertainment purposes, but already in the romantic era, “twin” plots acquired philosophical and often tragic significance. Dostoevsky's main merit lies in the fact that he managed to place this reflective Russian hero-double along with the Eternal Types. But what is surprising is that Dostoevsky also considers duality as the everyday state of a person's soul, the presence of opposing and contradictory interests, feelings, and double thoughts. In ethical terms, Dostoevsky considered duality to be a sign of a highly developed soul, a companion to a person's moral consciousness and self-determination. He wrote about this in a letter to E.F. Junge: “What do you write about your duality? But this is the most common trait in people... not quite ordinary, however. A trait inherent in human nature in general, but far from being found in every human nature in such strength as yours. That is why you are dear to me, because this split in you is exactly like in me, and has been in me all my life. This is great pain, but at the same time great pleasure. This is a strong consciousness, the need for self-report and the presence in the nature of your need of moral duty to yourself and to humanity. This is what this duality means. If you were not so developed in mind, if you were more limited, you would be less conscientious and this duality would not exist. On the contrary, something great would be born - a great conceit. But still, this duality is a great torment.” [3, 149].

In this study, we will touch upon precisely the influence of a defining violation of moral norms on the mental state of an individual, that is, we will consider how Dostoevsky reveals such a trait in a person as duality. This process can be examined most clearly by analyzing the image of Ivan Karamazov in the work “The Brothers Karamazov”. For Dostoevsky, morality has a theocratic origin, and individual behavior is largely predetermined by the arbitrariness of divine commandments, which, undoubtedly, have a universal and objective character. Consequently, violation of these norms leads to the destruction of the individual's state of mind, and subsequently to a split in the inner self. The same struggle is going on in the soul of Ivan Karamazov. On the one hand, he is a talented, intelligent young man who sympathizes with the grief of humanity, who knows how to love quietly and hopelessly, and on the other hand, he is a skeptic, an atheist, who goes against the world created by God, does not accept God, but the world created by him, he “returns his ticket”. He wonders if God himself exists if the world is filled with the suffering of innocent children? If it does not exist,

then there are no objective moral norms, and therefore, everything is permitted, since the person here himself becomes a deity. Ivan Karamazov crosses the line, this morality, and commits a sin, that is, he contributes to the murder of his father, indirectly participating in this act, which is mysterious to him. In his mind, a severe emotional and psychological split occurs into two ethical attitudes, one of which condemns this act, his bright side of the soul, the other insists that everything is permitted, “one reptile will crush another,” where echoes of the devil appear in him. According to Ivan, all people are selfish, hypocritical, deceitful, and most importantly, not worthy of love. He cannot accept the reality pressing on him, it is incorrigible, this world is so stupidly structured, where small innocent children suffer. From here he begins to move away from the inhumane space of cruel reality to enhanced introspection, an understanding of the duality of his own Self. The main tragedy for Ivan is that he is a reflective person, very smart, and an outstanding philosopher and writer. He is an intellectual who clearly sees all the world's sorrow. And here one clearly feels and senses the presence in Ivan's soul of a certain divine spark, a good beginning, the presence of conscience, which his second self, that is, the demons, have not yet managed to extinguish. So why does such an intelligent, peace-loving Ivan, who is always worried and tormented by the questions of the existence of all humanity, and the spilled spleens of an individual child, awaken a black beginning? Perhaps all this has its roots in childhood. Ivan Karamazov grew up in circumstances where parental warmth and affection were completely absent, his father did not care at all about raising his children, and his mother died very early. Even as a child, Ivan does not see an example of an emotionally significant attitude towards his own personality. This attitude caused Ivan alienation from people, a desire to isolate himself from them with an impenetrable wall of contempt and coldness. As a result of this, Ivan cannot understand how one can love his neighbor at all, since he did not feel or receive love at all. Having encountered many injustices in his life, a dark beginning awakens in him. Having turned away from God, Ivan accepts the existence of the devil. And the image of the devil himself appears in his mind, his hallucination materializes, that is, the dark side of his soul awakens in him. His mind sees this clearly at this moment. During a dialogue with the devil, he says: «- I don't take you for a single minute as the real truth,” Ivan once cried out furiously. – You are a lie, you are my disease, you are a ghost. I just don't know how to destroy you, and I see that I have to suffer for a while. You are my hallucination. You are the embodiment of myself, only one side of me, however, my thoughts and feelings, only the most disgusting and stupid ones.” [2, c. 476] The hero's terrible illness is a judgment that will be carried out on him. Madness would have been impossible if there had not been a clear understanding in his soul of the gravity of the moral crime of parricide. His mental illness proves the presence of remnants of conscience in Ivan's psychological world. He admits in court «...-I received it from Smerdyakov, from the killer, yesterday. Was with him before he hanged himself. He killed his father, not his brother. He killed, and I taught him to kill ...» [2, c. 372] According to Dostoevsky, in the soul of every person there is a “Appeal of Conscience,” but it seems to us that this is not at all the case. History shows us the opposite, that is, a whole gallery of statesmen, “having the right,” who calmly crossed the line, and at the same time do not feel any mental anguish, as if they were superhuman. In this sense, Ivan turned out to be too vulnerable and weak, as a person raised within the framework of Christian ethics, despite the fact that “he does not accept the world ordered by God.” Despite the demonic presence in his soul, he did not lose his humanity. This is the whole essence of his tragedy and the divisiveness of his soul. Dostoevsky is a thinker who elevated dual personality into a universal methodology for constructing his artistic works. Bakhtin M.M. called this technique the term ambivalent dialogue of consciousnesses, when each thesis is opposed by an antithesis; this is the

model of the “split self”, brilliantly realized in the literary works of the writer. The dialogue of multidirectional motives, action and inaction, faith and disbelief is impossible within the framework of a homogeneous self (ego), the very presence of a “crucible of doubts”, the painful struggle of affirmation and its own denial is a manifestation of a split consciousness of the individual. Dostoevsky brilliantly shows how effective a similar methodology of dialogue between “God and the Devil” in the human soul can be for the creative dimension: “Dostoevsky’s sensuality is a labyrinth in which all the paths are confused; God and the beast coexist side by side in one body, and in the symbol of the Karamazovs it is significant that Alyosha, this angel, saint, is the son of Fyodor, a cruel voluptuary.” [1, c. 89]. Of course, the writer is the first to own the “patent” for depicting such a technique; it is he who gives the artist’s work originality and uniqueness, unlike other “masters of words.” The authentic voice of Dostoevsky cannot be confused.

The duality of many of Dostoevsky's characters finds its resolution by turning to Christ and Christianity. Using the technique of doubling, Dostoevsky creates in his works a system of doubles that differently reflect the essence of the central character, giving the hero the opportunity, as it were, to look at himself from the outside. However, Dostoevsky's doubles do not become secondary characters. They are not only a reflection of the main character, but they themselves represent the original world of reflective consciousness (most clearly Svidrigailov and Smerdyakov), which, in turn, manifests itself in the main character. It is no coincidence that all these characters inevitably collide in the complex plot interweaving of the work, forming a system of mutual reflections.

The mechanism of using the technique of duality in Dostoevsky’s works can be presented in the form of two main lines: 1) showing the internal duality of the hero, the inconsistency of soul and mind, excessive trust in the rational principle of life - the introduction into the plot of characters who parodically embody and caricature ridicule the “lofty ideas” of the main character, demonstrating the model of behavior set by these ideas and thereby overthrowing the ideas that expose them; 2) « “psychic duality” of the character, based on the infringement of self-esteem, on dissatisfaction with oneself with high claims to life - the creation of a mental double, corresponding to the projection of internal splitting, which is accompanied by a certain feeling of liberation, unloading, at least at the cost of fear of meeting the double.

Duality in Dostoevsky can be a reflection of the “split” of personality for various reasons: it can be a conflict of heart and mind, society and personality, pride and conscience, soul and body, etc. It is important to understand that duality, according to the writer, is a trait of tormented people who are intensely thinking about the meaning of life and their place in it.

Thus, Dostoevsky raised before the thinking public the most serious question of the consequences of moral crimes for the psyche of the individual. The man is not an angel, the writer himself, of course, was not a saint, but he warns the reader that life in lies, immoralism, betrayal are steps that cast a person into the abyss of madness, and not to the pinnacle of prosperity, career, success, as they think many. The sad result that Ivan’s permissiveness led to should be remembered by each of us who makes a daily, purely authentic choice between good and evil...

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