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The Magic Mirror: A Study of the Double in Two of Dostoevsky's Novels

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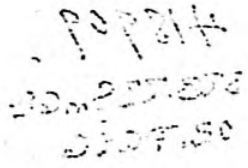

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To George Gibian

to whom I am indebted

for counsel, critique, and inspiration.

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Chapter I

INTRODUCTION

The problem of the double personality has been of central concern to man from primitive times to the present. In essence, the appearance of the Double is an aspect of man's eternal desire to solve the enigma of his own identity. By seeking to read the riddle of his soul in its myriad manifestations, man is brought face to face with his own mysterious mirror image, an image which he confronts with mingled curiosity and fear. This simultaneous attraction and repulsion arises from the inherently ambivalent nature of the Double, which may embody not only good, creative characteristics but also evil, destructive ones. In the most complete sense of the word, the Double is the form given to any and all personifications of man's ego in both the psychic and the physical world.

The theme of the Double has its origins in the earliest tribal traditions and superstitions which regard the shadow, the reflection, and the portrait as equivalent to the human soul.[1] The evolution of the Double in mythology and literature is traced in detail by Otto Rank, who analyzes the gradual shift from the conception of the Double as the immortal soul to that of the Double as the symbol of death.[2] Recently, the validity of the Double in real life has been confirmed on a scientific basis by modern psychologists in

their investigations of the schizophrenic personality.

The subject of the Double, then, is significant on several levels: sociological, philosophical, and psychological. In the nineteenth century, this many-faceted figure became a favorite topic in Romantic literature. Preoccupied with the development of all phases of the self, the Romantics found in the Double an intriguing expression for the multiple, irrational forces in man. By the creation and extension of a new personality, man's intricate, paradoxical nature could realize itself more fully. Perhaps the most important result of this recognition of contradictions in man's character was a fresh insight into the complex question of identity.

The forms which the Double takes in nineteenth century literature are as diverse as the comparisons and contrasts of personality which they express. As Rank writes, the gamut of variation runs "from the naive comedy of errors enacted between identical twins to the tragic, almost pathological loss of one's real self through a superimposed one."[3] In passing, it is possible to refer to only a few examples of the differences in the treatment of the Double, which may, for example, appear as a shadow, reflection, portrait, brother, twin, phantom, or hallucination.

Edgar Allen Poe portrays the Double as a personification of conscience in "William Wilson", but this incarnation of the Double as a guardian angel is rare, representative as it

is of the primitive concept of the Double as immortal soul. More often, the Double assumes the evil or repressed characteristics of its master and becomes an ape or shadow which presages destruction and death. This is the case with Robert Louis Stevenson's Mr. Hyde and Oscar Wilde's portrait of Dorian Gray. Each of these distorted Doubles reflects, by its increasing power over the original, the growth of degradation and disintegration in its counterpart.

In such situations, where the Double symbolizes the evil or repressed elements in man's nature, the apparition of the Double "becomes a persecution by it, the repressed material returns in the form of that which represses."[4] Man's instinct to avoid or ignore the unpleasant aspects of his character turns into an active terror when he is faced by his Double, which resurrects those very parts of his personality which he sought to escape. The confrontation of the Double in these instances usually results in a duel which ends in insanity or death for the original hero.

It is this dangerous embodiment of the Double in two of Dostoevsky's novels which is the subject of our paper. The device of the Double, although an omen of doom, is instructive since it often reveals hitherto concealed character traits in a radical manner and thus frequently throws unreconciled inner conflicts into sharper relief. However, the recurrence of the double personality in Dostoevsky's novels is more than a mere technique for clarifying psychic oppositions; it is the core

of Dostoevsky's own polemical philosophy.

It is not enough to create a category of Doubles as Ernest Simmons does[5] and to classify every pair of Doubles under the same heading without making certain careful detailed distinctions. Granted, the Double in Dostoevsky's novels is emblematic of his central concept of the duality of man, but each pair of Doubles has its own unique qualities, so that the task is to differentiate between subtleties of relationship, between physical and psychic likenesses and differences, attractions and repulsions. Each split character takes form according to the condition of his psychic state, and a detailed study of these manifestations of the Double personality reflects additional light upon the essential discord from which the division grew.

The stories of Yakov Petrovitch Golyadkin and Ivan Fyodorovitch Karamazov mark the approximate beginning and end of Dostoevsky's writing career. Although Ivan has been closely analyzed by critics, Golyadkin is seldom devoted over a few paragraphs of comment, and we feel that he deserves a good deal more than a rapid summary since he is truly the "psychological embryo of all 'split' characters created by Dostoevsky."[6] In our study we shall emphasize symbolic motifs used to accentuate the division of the ego and point out parallels, where relevant, to other Doubles in nineteenth century literature. As Golyadkin and Ivan illustrate respectively the seed and the final fruit of the series of Doubles in Dostoevsky's novels, a

comparison and contrast of these two figures should serve to indicate the vast range and vital relationships in Dostoevsky's development as a writer.

It would be both precarious and presumptuous for a novice in psychology to attempt a clinical analysis of the Double, yet, in considering the literary form of the Double, it is helpful to have a certain amount of background in the psychological sources and symptoms of schizophrenia. Thus the basic theories of the split personality may be briefly noted in this paper, but our chief problem here is not to diagnose mental maladies, imposing order from the outside. Rather, we shall stress the intrinsic technique of the stories themselves and seek to find in the concrete expression of divided character the abstract conflicts which are the polarities of Dostoevsky's universe.

Chapter II

GOLYADKIN

Dostoevsky's short novel, The Double, appeared in 1846, following the success of his first work, Poor Folk. Eagerly awaited as the second creation of a promising writer, The Double was met with disappointment. The initial egoistic, almost naive, enthusiasm which Dostoevsky revealed for The Double in his letters to his brother Michael in 1845[7] soon gave way to discouragement and self-criticism.[8] In the evaluation of Dostoevsky critics, The Double is both blamed and praised.

Edward Hallett Carr dismisses the tale as a novel of "unnecessary length and tiresome mannerisms...an almost complete failure."[9] and concludes that the novel is of value today only for Dostoevsky students who may observe here the "feeble" beginnings of the theme of the Double which is developed with consummate artistry in his later works.

Ernest J. Simmons, on the other hand, considers that The Double is "a masterly literary study of the split personality" and that the "ability with which he sustains the illusion of the Double, and the subtleness of his psychological insight into the deranged mind of Golyadkin, are impressive indications of the artistic skill of the young author."[10] Indeed, literary critics and psychoanalysts alike point out that Dostoevsky's remarkable penetration into the depths of

the human mind anticipated the discoveries of modern psychoanalysis.

Although the second half of The Double is, as Carr notes, often tiresome (especially because of the apparently superfluous repetition of incidents about clerks, pie eating and mysterious letters), the tale as a whole is rather more than a "feeble" beginning of the Double theme. The disintegration of Golyadkin's personality is developed with an artistry and psychological insight which is of interest in itself, apart from the academic fact that a study of The Double leads to a richer understanding of the increasingly complex theme of duality in Dostoevsky's later novels.

A brief summary of the plot of The Double will preface our analysis, which falls into three parts. These sections will concentrate respectively upon the inner psychological conflicts in Golyadkin that result in his hallucination of the Double, the ambivalence of his Double which produces yet another type of conflict, and Golyadkin's ultimate complete breakdown. The motifs which illustrate aspects of Golyadkin's dilemma will be traced throughout; these include the repetition of mirror imagery, identification with animals, and a simultaneous fear of murder and desire for death.

The essential plot of The Double concerns the titular councillor, Yakov Petrovitch Golyadkin, a humble introvert with repressed ambitions, who imagines that he meets his Double on a stormy night in Petersburg. A mirror duplicate in every

physical respect, Golyadkin junior seems to be the exact opposite of his original in personality traits. Where Golyadkin senior considers himself honest, awkward, and meek, his Double appears hypocritical, nimble and aggressive. Through his hallucinations about the scandalous behavior of his Double and the malicious plotting of his enemies, Golyadkin plunges into the desperate confusion which results in his committal to an insane asylum, broken in mind as he is apparently broken in body.

1. The Psychic Hermaphrodite

The subtitle of The Double is "A Petersburg Poem," and, indeed, Petersburg is a significant setting for the apparition of Golyadkin's Double. As Berdyaev writes:

> Petersburg is a spectral vision begotten by erring and apostate men; crazy thoughts are born and criminal schemes ripen in the midst of its fogs. In such an atmosphere everything is concentrated in men, and in men who have been torn from their divine origins; their whole surroundings, the town and its particular atmosphere, the lodging-houses with their monstrous appointments, the dirty smelly shops, the external plots of the novels, are so many signs and symbols of the inner spiritual world of man, a reflection of its tragedy. 11

At the outset of this tale, Golyadkin's "inner spiritual world" is already in a state of conflict so severe that it will give birth to its own "spectral vision" against the eerie Petersburg background.

The seeds of Golyadkin's mental split are deftly planted in the opening paragraph of The Double; the growing distortions

of reality which evolve from his acute pathological condition are prepared for from the first. Yakov Petrovitch lies in bed in the state between sleep and waking, unable for two brief moments to distinguish between the "real and actual" and his "confused dreams."[12] Gradually the dirty, smoke-stained, dust-covered furnishings of his Petersburg room become familiar; the day greets him with a "hostile, sour grimace"(477).

As if to postpone contact with the ugliness of reality, Golyadkin nervously closes his eyes to shut out the sordid scene which, for all its familiarity, appears in an antagonistic light. However, his retreat from the visual acceptance of his environment is merely momentary. Leaping out of bed, his first gesture is to run "straight to a little round looking-glass"(477) and to contemplate his "insignificant" face first with misgiving, but then with evident Narcissistic satisfaction.

Here already we have Golyadkin's story in embryo. These apparently innocuous details presented in the first page of the novel take their place in the organic development of the tale, recurring with increasing emphasis as motifs and building up to a crescendo of conflict which results in the complete psychic collapse of the hero.

Golyadkin's incipient confusion between the dream and the reality, appearing first as a normal attribute of the waking state, becomes a pathological symptom causing him to be ridiculed

at home, shunned by society, and fired from his job. It is this inability to distinguish between the "reality" of his own hallucinations and the reality of the outside world which results in Golyadkin's committal to a mental hospital.

The reflection of Golyadkin's face in the looking-glass eventually takes form as his Double, who steps from his mirror prison into Golyadkin's world with much the same facility experienced by Alice when she reversed the process and entered Looking-glass Land. Golyadkin, however, is victimized by the intrusion of his mirror image into his life, and he splits so irrevocably that the reflected Double and his frustrated creator are never joined. The boundary between original and reflection blurs, and Golyadkin himself grows unable to distinguish between the real self and the counterfeit.[13] The mystery of the second self becomes a menace; the inner duality becomes a duel to the death.

It is instructive at this point to compare Golyadkin's personality structure to that of a victim of acute schizophrenia. Briefly, "schizophrenia represents a definite type of personality disorganization which limits the patient's ability to adapt himself to reality. The basis of this personality are the early experiences and conflicts resulting in the repression of instinctive urges and cravings, with inevitable feelings of guilt and insecurity."[14] Since we meet Golyadkin on the very morning of his schizophrenic outbreak, we cannot be sure of the exact nature of his "early experiences

and conflicts." However, Golyadkin's repressed aggressive "urges and cravings" may be seen incarnated in his Double.

Golyadkin is, indeed, a classic example of the split personality in literature. Outwardly, he has been "genuine, straight-forward, neat and nice, meek and mild"(526) all his life. Thus his associates are astonished to see him drive by, flamboyantly dressed, in an expensive carriage, for this sudden elegant excursion into society is inconsistent with Golyadkin's confirmed traits of abject introversion. Golyadkin is acting against his own theories of his personality when he drives forth so stylishly in public. This action is suited rather to the repressed ambitions of "Golyadkin junior", as yet unborn.

The confusion caused by this inner ambivalence is evident when Golyadkin meets the head of his office. Golyadkin's first reaction is to huddle "with almost panic-stricken haste into the darkest corner of his carriage"(480). This motif of self-effacement is repeated with growing intensity throughout The Double. Golyadkin's desire for oblivion is expressed by this tendency to hide in shadows and in back hallways; it develops into a strong wish for death.

Golyadkin's temporary solution of his miserable embarrassment at being seen by his employer in such unaccustomed splendor is indicative of the ultimate solution to come. He decides here to deny his identity openly and "pretend that I am not myself, but somebody else strikingly like me, and look

as though nothing were the matter. Simply not I, not I---and that is the fact of the matter"(481).

Golyadkin's dilemma, however, is not to be resolved so "simply." Ironically enough, through his decision to ignore the subconscious ambitions of his personality which are evident in the pretentious carriage excursion, Golyadkin proclaims his own doom. As Alfred Kazin remarks; "One of Dostoevsky's greatest insights into the disordered personality is his realization that there are people who will do anything to avoid disarranging the fundamental conception they have of themselves."[15] Golyadkin will not recognize his alter ego because such an admission would disturb his idea of himself, yet he can no longer tolerate the conflict within him. Thus he will project the disturbingly inconsistent elements of his personality outward in the form of his own Double.

Before this drastic event occurs, Golyadkin makes one final attempt to find a socially and psychically acceptable outlet for the irrepressible "Golyadkin junior" struggling "in the agonised womb of consciousness."[16] Golyadkin prophetically promises to reveal another aspect of his personality to his mocking colleagues: "You all know me...but hitherto you've known me only on one side"(494). However, Golyadkin's plan to indulge his alter ego is devastatingly unsuccessful. He crashes a party to which he was not invited and experiences the utter degradation of being ordered into the street before his shocked employers.

An analysis of this scene at the home of Olsufy Ivanovitch is important because it is Golyadkin's ultimate "crushing contact with reality" here which results in the birth of Golyadkin junior.[17] The episode illustrates the intolerable intensity of Golyadkin's inner division. Already the two warring factions of his nature have separated, and it is as if Golyadkin junior were even now propelling Golyadkin's body, while Golyadkin senior contemplates the scandalous situation with helpless horror. Golyadkin senior confesses, "I'm scared as a hen!" (503), yet dashes into the party "as though some one had touched a spring in him"(503). Golyadkin junior is without a doubt at the controls.

Two significant motifs in this scene are emphasized repeatedly, with variations. Golyadkin continually identifies himself with low forms of animal life and wishes for oblivion or death. He hides on the back stairs at Olsufy's in a litter of rubbish which serves him as a "mousehole"; he considers himself an insect. Later on he is trailed by an abject lost dog who looks at him with a "timid comprehension"(514) that implies a brotherhood between the two. All these humiliating similes arise from Golyadkin's meek side and indicate Golyadkin's inherent tendency to degrade his ego; yet, in his constant emphasis on such self-abasement there is a suggestion of the Underground Man's paradoxical "voluptuous pleasure"[18] in disgrace.

The death wish is an even more complex aspect of Golyadkin's

tortured nature. It is a severe intensification of his desire to hide in the dark and originates from an acute sense of persecution. Golyadkin has already remarked in an ambiguous proverb that "the bird flies itself to the hunter"(495). This image of voluntary self-destruction may well be taken from the context of Golyadkin's speech and applied to himself. The riddle: "But who's the hunter, and who's the bird in this case?"(495) may be interpreted in several ways.

In context, Golyadkin meant the question to threaten his enemies, but, for our purposes, the hunter may be identified with Golyadkin's Double, and the bird may be Golyadkin senior himself.[19] The paradoxical and perverse attraction of the bird for the hunter is, in a sense, the desire of the persecuted soul for peace, even though it be the peace of death.

A few pages later, immediately after Golyadkin's first encounter with his Double, the seductiveness of suicide as a release from prolonged torment is touched upon more definitely. Golyadkin is compared to a man

> standing at the edge of a fearful precipice, while the earth is bursting open under him, is already shaking, moving, rocking for the last time, falling, drawing him into the abyss, and yet the luckless wretch has not the strength nor the resolution to leap back, to avert his eyes from the yawning gulf below; the abyss draws him and at last he leaps into it of himself, himself hastening the moment of his destruction(514).

This analogy links directly to the earlier, more ambiguous reference to the bird "flying itself to the hunter," and supports the conclusions drawn there.

The subsequent juxtaposition of Golyadkin's ambivalent attitude toward a second meeting with his Double, which he feels will be evil and unpleasant, yet which he "positively desires and considers inevitable"(514), leaves little doubt that Golyadkin senior is both the bird and the luckless wretch on the precipice, and that his Double is the hunter and the abyss. The overwhelming desire in all three cases is relief from a tormenting position, and, in each case, the only way to end the inexorable pursuit of death, destruction and evil, is to meet them face to face.

The stage is now set for the advent of Golyadkin's Double. Golyadkin has failed to find an outlet for his aggressive tendencies; he refuses to accept them as an integral part of his personality. Psychically, he is ripe for hallucinations. In accepting the vision of his Double as reality, Golyadkin is trying to relieve the unbearable conflict in himself. However, in following his dealings with his Double, it will become evident that new problems arise which are even more shattering than the old ones.

2. Golyadkin Junior

As Golyadkin rushes off to the Fontanka Quay, the Petersburg clocks are striking midnight, tolling the death of his integrated self; the birth of the new day is to coincide with the birth of his Double. The miserable, stormy night inflames Golyadkin's paranoia; he flees from "persecution,

from a hailstorm of nips and pinches aimed at him"(509), from the murderous eyes of his foes. Even when alone, away from the staring, whispering, mocking crowd that witnessed his ignominy at Olsufy's, Golyadkin is not free from a sense of cosmic martyrdom. The storm seems to concentrate in its attack all the malice of his enemies and appears to offer "final proof of the persecution of destiny"(510).

Golyadkin is not merely fleeing his enemies, however; he is fleeing himself, that self which caused the scandal at Olsufy's, that self which he refuses to acknowledge. Golyadkin's central problem of identity has previously been referred to in an oblique way by his nervous attempts to prove th at he is "quite himself, like everybody else"(483). The colloquial phrases "he was quite himself" and "he came to himself" now become a refrain which possesses a more meaningful content with every reiteration and evolves into a kind of word play on the questionable identity of Golyadkin's "real" self.

At this moment, Golyadkin perceives with peculiar terror a strangely familiar figure approaching in the blur of the storm. Following the stranger, Golyadkin is led to his own apartment where he finds the man sitting on his bed and nodding to him. The shock of recognition is complete: "The nocturnal visitor was no other than himself---Mr. Golyadkin himself, another Mr. Golyadkin, but absolutely the same as himself---in fact, what is called a double in every respect"(515).

Golyadkin's reaction to his Double is paradoxical; in spite of his anxiety, Golyadkin himself admits: "It's as though a hundred tons had been lifted off my chest"(525). The reason for this relief is that now Golyadkin's hitherto repressed and starved desires may be satisfied, even indirectly sanctioned. By creating a Double, the schizophrenic no longer needs to castigate himself or to feel guilty for harboring these corrupt urges; at last he can blame someone else for transgressions which he once felt were his.[20]

However, the advantages of this radical division involve danger as well as distinct relief. The double alleviation of tension, which frees the victim from responsibility for his repressed desires and yet satisfies those desires, is countered by a new fear of attack from the outside. The Double becomes an ever-present liability, for it increases the vulnerability of its creator;[21] it may even betray or kill the very personality which gave it life.

In folk superstition the Double appears frequently as an omen of doom. Anton Antonovitch informs Golyadkin that his aunt "saw her own double before her death"(522). Speaking of the development of this ominous aspect of the Double as treated by Rank, Freud writes:

> The theme of the "double" has been very thoroughly treated by Otto Rank (in "Der Doppelgänger"). He has gone into the connections the "double" has with reflections in mirrors, with shadows, guardian spirits, with the belief in the soul and the fear of death; but he also lets in a flood of light on the astonishing evolution of this idea. For the "double"

> was originally an insurance against destruction of the ego, an "energetic denial of the power of death.", as Rank says; and probably the "immortal" soul was the first "double" of the body...Such ideas, however, have sprung from the soil of unbounded self-love, from the primary narcissism which holds sway in the mind of the child as that of primitive man; and when this stage has been left behind the double takes on a different aspect. From having been an assurance of immortality, he becomes the ghastly harbinger of death. 22

This dual nature of the Double explains Golyadkin's ambivalent reaction: he feels both a fearful attraction toward the reproduction of his own image and a still more fearful repulsion from the incarnation of his own doom.

Interestingly enough, Golyadkin's evolving relationship with his Double parallels in many respects the historical development of the Double concept as outlined above by Rank and Freud. In the earlier part of their acquaintance, Golyadkin and his Double vow eternal brotherhood. Golyadkin's love for his own image attracts and binds him to his visitor, reflecting the primary Narcissistic attitude toward the Double. Indeed, Golyadkin becomes bewitched by the same obsequious qualities in his visitor which he possesses himself and gloats happily because now he has an ally against his enemies; he even invites his Double to partake of his own food and lodging.

This euphoria is no doubt a result of his drunken state; in a frenzy of wishful thinking, Golyadkin temporarily finds a friend where he will ultimately find his most deadly foe:

in himself. During the night, however, he sobers up a bit and takes a candle the better to observe his sleeping guest. Misgivings arise again as he exclaims: "An unpleasant picture! A burlesque, a regular burlesque"(534).[23]

This concern of Golyadkin's is justified, for the very next day the hostile elements in his Double's personality become increasingly evident. First he snubs Golyadkin, then, in a masterpiece of duplicity, he seizes Golyadkin's papers and passes them in to His Excellency as his own. With this incident begins the Double's systematic usurpation of Golyadkin's position, a usurpation which becomes a destructive drive to ruin Golyadkin altogether.

The battle over the papers, in which the Double is victorious, is not noticed by Andrey Filippovitch. This conflict, then, is another hallucinatory projection of Golyadkin's inner dilemma. As he admits to himself: "Most likely it was imagination, or something else happened, and not what really did happen; or perhaps I went myself...and somehow mistook myself for some one else"(542). Even here, Golyadkin is uncertain of what he means by "really."

The question of the Double's reality here concerns us, as well as Golyadkin! It is occasionally difficult to draw the line between the subjective hallucinations of Golyadkin and the objective reality of actual occurrences. Carr criticizes Dostoevsky's "uncertainty of touch" on this point

with some validity, complaining of his "tendency to hover between the magical and pathological."[24]

At times, the realistic description of the Double does result in a misleading ambiguity. Dostoevsky sketches the activities of the Double with a surrealistic detail which now and then seems to support the notion that Golyadkin junior is a magic mirror image with occult powers of vanishing and appearing at will. Later in the story, the pathological character of the Double becomes evident, but there remain a few incidents which are puzzling.

For example, when the Double first appears in Golyadkin's office it is difficult to measure the extent of reality in the situation. If the Double here is an hallucination, it is impossible to explain all Anton Antonovitch's remarks about him, for Anton is obviously not a schizophrenic. If there really is a new clerk in the office, Golyadkin may well elaborate a faint resemblance into the form of the Double, but this new clerk can hardly fill the outrageous role of Golyadkin junior in later incidents.

The reactions of Golyadkin's associates to his illogical actions and incoherent speeches give the only real clue which helps us distinguish between events as subjectively distorted by Golyadkin's warped mind and the actual objective events themselves. Still, it is often difficult to determine to what extent Golyadkin's acquaintances are humoring him. The fact that Golyadkin's office is not in an uproar at the

arrival of his Double accentuates the horror of his own psychic situation by dramatic contrast; the indifference of the workers intimates that the Double lives only in Golyadkin's agitated mind.

This stress on public reaction to Golyadkin increases as the story nears climax; there is a perceptible change in emphasis from subjective to objective point of view. We no longer see reality through the distorted lens of Golyadkin's personality alone; rather, we observe with growing detachment the "disorder of his attire, his unrestrained excitement...some enigmatic words unconsciously addressed to the air"(589). In the evaluation of the normal world, Golyadkin is mad; the unanimous verdict of his colleagues is: "There's something amiss with you"(578).

At this point, the tragic impossibility of Golyadkin's psychic situation is nearing a second crisis. His first dilemma arose from unbearable interior conflict between the meek and aggressive sides of his personality and resulted in the desperate projection of the Double. Victimized by his pathological dissociation from this powerful subconscious part of himself, Golyadkin cannot understand why he should be responsible for the unseemly acts of his alter ego. His second dilemma is an apparently irreconcilable conflict with this very externalized Double. In the final analysis, the projection of the Double was no solution; it only intensified Golyadkin's conflict to schizophrenic proportions.

3. The Bird Flies to the Hunter

The series of dreams that torment Golyadkin's sleep the night before he gives up the battle with his Double are significant in that they summarize in symbolic form Golyadkin's almost prophetic fears for the future. All these dreams are multiple facets of the same theme: the appalling success of Golyadkin junior in convincing people that he and not Golyadkin senior is the genuine Golyadkin. This theme reveals Golyadkin's complete loss of his sense of identity; his fear that people will confuse the sham self with the real self arises from his own confusion between hallucination and reality which he projects on society.

Dostoevsky often uses dreams to reveal in the manifest content of dream-form the latent fears and desires which the character cannot consciously acknowledge when awake. The dream device thus provides a fresh insight into the depths of personality.[25] However, since Golyadkin's repressed longings have already been released in the form of his Double, the aggressive actions of the Double in the dreams are not new to us, but rather an amplification of Golyadkin's waking fantasies. Still, a consideration of certain of these dreams is instructive because they present several of Golyadkin's attitudes in concentrated form.

The essence of Golyadkin's conception of authority is evident in his first dream of Andrey Filippovitch, and it is relevant to discuss the extension of his ideas here. Golyadkin

is inclined to exalt his superiors to positions of judge, father, and priest. His doctor, Krestyan Ivanovitch, for example, who appears three times in the story, takes on for Golyadkin the office of a priest who can diagnose his spiritual sickness. Ultimately, Krestyan becomes the "stern and terrible"(615) judge who pronounces the sentence of Golyadkin's doom.[26]

In the first dream, Andrey Filippovitch is a "frigid, wrathful figure, with a cold, harsh eye and with stiffly polite words of blame on its lips"(564). Appearing in a "strange, mysterious half-light" which endows his appearance with the mystic aura of a vision, Andrey gathers into himself all the awful authority of the angry Father-God.

As the head of Golyadkin's office, Andrey actually does represent authority; he has witnessed Golyadkin's peculiar actions on the steps of Olsufy's and has refused to let Golyadkin bother His Excellency with personal problems. These incidents suggest the reason for Andrey's fury in the dream: he has become the repressor of Golyadkin's bad behavior, and thus exhibits the anger of both God and Father toward the transgressor. Both the aggressive and the meek Golyadkin would never think of challenging this symbolic image of all authority.

The following dreams illustrate Golyadkin's horror at his Double's misdemeanors and his desire to evade all responsibility for his evil, ubiquitous self by running away. The futility

of Golyadkin's attempts to escape his alter ego[27] is presented in the surrealistic debacle of his remarkable final dream:

> With every step he took, with every thud of his foot on the granite of the pavement, there leapt up as though out of the earth a Mr. Golyadkin precisely the same, perfectly alike, and of a revolting depravity of heart. And all these precisely similar Golyadkins set to running after one another as soon as they appeared, and stretched in a long chain like a file of geese, hobbling after the real Mr. Golyadkin, so there was nowhere to escape from these-duplicates--- so that Mr. Golyadkin, who was in every way deserving of compassion, was breathless with terror; so that at last a terrible multitude of duplicates had sprung into being; so that the whole town was obstructed at last by duplicate Golyadkins, and the police officer, seeing such a breach of decorum, was obliged to seize all these duplicates by the collar and to put them into the watchhouse, which happened to be beside him...(566)

Golyadkin's identity is not merely split here; it is shattered into a million pieces, and each piece becomes an autonomous duplicate of the original image, which itself is indistinguishable among the countless copies.

Waking in a frenzy, Golyadkin exclaims: "This shall not be"(567). Golyadkin cannot sever the psychic "silver cord" which binds him to his Double, whether asleep or awake. In utter desperation, Golyadkin writes his Double a letter begging him to "step aside"(568). He even challenges his Double to a duel to the death: "Either you or I, but both together is out of the question"(568). Since Golyadkin cannot cope with the unruly elements of his personality either inside himself or outside of himself in the form of the Double, "both together" <u>is</u> out of the question.

After being dismissed from his job, deserted by his servant, and distracted by a mysterious letter from Klara, Golyadkin gives up his fruitless attempts to remedy his dilemma himself and turns to seek a higher arbiter of his destiny. At His Excellency's, Golyadkin pleads for his "father" to take his part while a familiar "gentleman with a cigar" looks on. As Golyadkin accuses his Double, pointing, no doubt, toward a looking-glass which he takes for a door, the doctor and official agree that Golyadkin "shall be taken..."(600).

The final scene shows Golyadkin hiding in shadow in Olsufy's yard, confusedly rationalizing his preposterous position. This instinct to hide in the dark, whether it is the dark of a carriage, a back stair, or a woodpile, reiterates Golyadkin's desire to be anonymous (therefore irresponsible and detached) and unseen (therefore nonexistent or dead). Just as he is attempting to reassure himself by denying any relationship whatsoever with the situation, he is aware that groups of people are at Olsufy's windows staring out at him. "The treacherous shadow had betrayed him"(608).

Even as the shadow of the woodpile refuses to conceal him, so the projection of his own "shadow" in the Double refuses to conceal the complete nature of his identity. In a nightmarish sequence, Golyadkin's Double leads him into the lighted rooms of Olsufy's where he gives Golyadkin his "Judas kiss." This treacherous gesture contains all the previous hypocritical cheek-pinching, stomach-poking, and hand-shaking antics of

Golyadkin junior, and incites a brief recurrence of the surrealistic dream situation which shows: "an infinite multitude, an unending series of precisely similar Golyadkins... noisily bursting in at every door of the room"(612). The God-like figure of Krestyan Ivanovitch takes the place of the dream policeman in this case and conducts the transgressor of public normalcy to the prison of the insane asylum.

In meek, shattered anguish, Golyadkin accepts the sentence of his chosen judge. His Double follows the carriage, blowing cruel kisses of farewell. To the last, Golyadkin's ambivalence is seen in the satisfaction of his Double about the committal. For this part of Golyadkin's personality which expresses a "malicious, indecent joy"(613) finds a certain relief in giving himself up. Indeed, tortured and exhausted by fear of confinement, yet realizing instinctively that the one way to end this fear is to give up the struggle, the "bird has flown itself to the hunter."

In retrospect, The Double is more like a "naive comedy of errors enacted between identical twins"[28] on a psychic level than a tragedy of dualism between opposing beliefs in one soul. Golyadkin is actually an unthinking Double; he does not intellectualize his conflicts as do Dostoevsky's later Doubles, but rather he is unwittingly victimized by them. The order of the rational world crushes Golyadkin from without, and he accepts the verdict of external authority with passive resignation.

In all these respects, Golyadkin is radically different from Ivan Karamazov, whom we shall consider next. Ivan's conflict is a cosmic one, a vacillation between faith and disbelief. Although Ivan, like Golyadkin, tries to evade some of the more incriminating aspects of his personality, he is in general acutely conscious of the nature of his dilemma. In contrast to Golyadkin, Ivan is "consumed by /his/... rationalism from within."[29] He rebels against authority in all forms.

The gulf between Golyadkin and Ivan, however, is bridged by several significant relationships which shall be considered after our chapter on Ivan. The artistry and insight which Dostoevsky employed in his study of The Double, in spite of its weaknesses, developed through a series of Double connections in subsequent novels to complex consummation in the figure of Ivan in The Brothers Karamazov, to which we shall now turn our attention.

Chapter III

IVAN KARAMAZOV

In 1879, thirty-three years after the publication of The Double, the first installment of The Brothers Karamazov appeared in the January issue of the Russian Messenger. If the figure of Golyadkin initiated the series of Doubles in Dostoevsky's novels, the intricate development of the theme of the Double culminates in the personality of Ivan Karamazov. He is split in a most complex fashion between Smerdyakov and the Devil, both of whom are separate, yet related, manifestations of the same dilemma: Ivan's inner dualism.

The problem in discussing these two aspects of Ivan's split personality is not lack of criticism, as was the case with Golyadkin, who is seldom devoted more than a few paragraphs by any critic. On the contrary, the chief difficulty in dealing with Ivan is precisely that he is such a favorite of the critics. In consequence, any analysis of his inner division risks the dangers of redundancy.

The legend of the Grand Inquisitor and the hallucination of the Devil, the theory of the man-god and the crime of parricide, have all been explicated thoroughly. Although these philosophical and psychological roots of Ivan's split are necessary as background for an understanding of his divided character, we shall outline these theories with comparative brevity. Our emphasis shall be upon the manifestations

of that split in Smerdyakov and the Devil, with comparisons and contrasts, where relevant, to other Doubles in nineteenth century literature.

1. The Crucible of Doubt

Ivan Karamazov contains in himself the seeds of the most profound conflict possible in the psyche of man: the craving for belief in God and the inability to believe. Ivan's tragedy is rooted in this dualism. The very eloquence of his denials arises from his desperate need to answer in the realm of earthly logic the intuitive affirmations within him which cannot be defined by logic. It is the prolonged vacillation between these extremes of logical disbelief and emotional belief that crucifies Ivan. As Yarmolinsky writes:

> Here is no stubborn blasphemer, no callow atheist, but a sensitive, proud, puzzled man with a plaguy conscience, with a metaphysical ache, tossing between belief and unbelief. Ivan is, after all, a Karamazov, with the Karamazov love of life, without which there can be no love of God. This skeptic, this reasoner, shares the fundamentally religious outlook, as he does the mental limitations, of his creator. 30

At the outset of the novel, Zossima perceives with penetrating insight the essence of this conflict in Ivan as brought up in two of his theories which contradict each other. In an essay on the jurisdiction of the ecclesiastical courts, Ivan bases his thesis upon acceptance of the regenerating power of the law of Christ which can redeem the criminal as the laws of society cannot. In contrast to this hypothesis

is Ivan's other assertion that "everything is lawful" if there is no belief in God and immortality, an argument which presupposes atheism.

The elder observes to Ivan: "...in all probability you don't believe yourself in the immortality of your soul, nor in what you have written yourself in your article on Church jurisdiction."[31] Ivan admits the possibility of this disbelief, yet at the same time maintains: "But I wasn't altogether joking"(79).

It is this last remark which is one of the keys to Ivan's enigmatic personality. He has not resolved his question, but instead ricochets from one side to the other. This continual battle being waged within him is described by Dostoevsky with a psychology similar to that of Ivan's Devil who laughingly admits: "I lead you to belief and disbelief by turns, and I have my motive in it. It's the new method. As soon as you disbelieve in me completely, you'll begin assuring me to my face that I am not a dream but a reality" (784).

In the midst of doubt, Ivan yearns for belief, and in the midst of belief, he is conquered by doubt. He asks the elder whether the question can be answered. The reply of the elder indicates the precise nature of Ivan's perpetual torment: "If it can't be decided in the affirmative, it will never be decided in the negative. You know that that is the peculiarity of your heart, and all its suffering is due to

it"(79-80).

At this point, the elder blesses Ivan as "capable of such suffering"(80). Later, Zossima bows down to Dmitri because of "the great suffering in store for him"(339). There is a parallel between the elder's two acts here which forecasts torment for both Ivan and Dmitri. However, Zossima's insight into Ivan's future travail is too often neglected by critics. For example, Yarmolinsky writes of Zossima's bow before Dmitri: "One wonders with Merezhkovsky why Zosima singles out Dmitry rather than Ivan, who is potentially the greater criminal, and hence the greater sufferer: Dmitry would kill his earthly father, Ivan is capable of attempting upon his Heavenly Father."[32] Yarmolinsky fails to observe that the elder <u>does</u> recognize Ivan's great capacity for suffering when he singles him out to be blessed with the sign of the cross.

Ivan's humanitarian atheism is perhaps most eloquently expressed in his legend of the Grand Inquisitor, the powerful Antichrist. Essentially, the Grand Inquisitor bases his kingdom on the assumption that man is "weak and vile"(304) and that only a few of the elect have the strength to accept Christ's "fearful burden of free choice"(302). Out of his pity for the weakness of the multitudes, the Grand Inquisitor accepts the three offerings of the Devil which Christ refused during the temptation, lest man follow him not because of free love but because of the "base raptures of the slave

before the might that has overawed him"(304).

By accepting the Devil's offerings of earthly bread, miracle, mystery, authority, and the universal state, the Grand Inquisitor believes he provides "all that man seeks on earth---that is, some one to worship, some one to keep his conscience, and some means of uniting all in one unanimous and harmonious ant-heap"(305-6). In securing the happiness of man by this colossal deception, the Grand Inquisitor openly admits his alliance with the Devil.

Yet, in spite of the devastating logic of the Grand Inquisitor, the silent kiss which Christ gives him at the end of the story contains by implication the whole force of intuitive affirmation in Ivan which cannot be explained in logic or in words, but must be understood implicitly as a paradox of faith. Indeed, the power here defies complete definition; it points, however subtly, to the positive side of Ivan's perpetual ambivalence.

Ironically enough, while ostensibly striving to build up the strength of his atheist arguments, Ivan creates in the mute figure of his Christ a spiritual balance to the Grand Inquisitor. Of course, for Ivan's "euclidean mind", Christ's kiss is unsatisfactory, since it begs the question; it does not cancel out suffering on a logical plane. However, the almost uncanny force of the kiss suggests that it is more than a mere splurge of artistry on Ivan's part to fill the dramatic requirements of the story.

At one point, Ivan breaks off his tale with the Grand Inquisitor's words to Christ: "To-morrow I shall burn Thee"(309), and Alyosha asks if this is the end. Hypothetically, if an unequivocal atheist were telling the story, this might well be the end, proving his argument conclusively. As it is, Ivan lets Christ go away after the enigmatic kiss, leaving the old man to the horror and loneliness of his disbelief.

Ivan himself cannot destroy the faith Christ symbolizes in the fire of his logic. He, too, is left in doubt, haunted by the mystery of the enigmatic kiss. Indeed, in the framework of Ivan's legend, the important impact allowed the kiss seems to imply Ivan's own inarticulate, yet powerful, attraction toward faith, a faith which answers logic in a realm that transcends the medium of words.

Ivan emphasizes this aspect of his personality, his intuitive belief in God and life, very seldom. This pole of his conflict is more implicit than articulate, yet its force is revealed when he tells Alyosha: "I have a longing for life, and I go on living in spite of logic. Though I may not believe in the order of the universe, yet I love the sticky little leaves as they open in spring, I love the blue sky, I love some people, whom one loves you know sometimes without knowing why...It's not a matter of the intellect or logic, it's loving with one's inside, with one's stomach"(273-4).

It is the strength of this irrational love, this "fanatic

and perhaps unseemly thirst for life"(273), which is a feature of the Karamazovs. This force balances all Ivan's edifices of logic and drives him to division. Even at the end, as Zossima predicted, he has not resolved his conflict, but cries out with tragic intensity: "Is there a God or not?"(781) The only answer he can find in himself is the perpetual: "I don't know." It is truly this question which is "the peculiarity of Ivan's heart." From the soil of this psychic vacillation springs the form of Ivan's Double.

Technically speaking, Ivan has two doubles: Smerdyakov and the Devil. Both are real to Ivan, but in distinctly different ways. Smerdyakov has a physical reality; he is a character in the novel acknowledged by all. The Devil has a psychic reality which is recognized by Ivan alone. Perhaps the chief importance of Smerdyakov and the Devil is that both of them, while perverting or mocking certain of Ivan's beliefs, serve ultimately to bring him to a fuller, if more agonizing, realization of the riddle of his personality.

2. Smerdyakov

Smerdyakov is the bastard half-brother of Ivan Karamazov, the product of Fyodor Karamazov's buffoonish lust which led him to rape the village idiot. As Ivan's Double, Smerdyakov is not a pure mirror image of his master; rather, he reflects Ivan in the manner of a bent mirror at a vaudeville show which takes one feature of the model and emphasizes it all out

of proportion.[33] He is "a master parody of the intellectual, a distorted image, as it were, of Ivan, in which his finer features are thrown out of focus, his baser ones magnified."[34]

In physical appearance, there is no outward resemblance between Ivan and Smerdyakov. Where Ivan is attractive to the ladies, Smerdyakov is "wrinkled, yellow, and strangely emasculate"(149). Ivan's brilliance makes him highly acceptable in society, while Smerdyakov is "remarkably unsociable and taciturn"(146). Essentially, Smerdyakov is a subhuman abortion of nature whose perverted relation to humanity is indeed that of a bastard, set apart by ugliness and epilepsy. Even Grigory, who brought Smerdyakov up as his own son, calls him a monster, claiming: "You're not a human being. You grew from the mildew in the bathhouse"(147).

Grigory's horror, expressed here in the Russian proverb about the mildew, arises from a growing awareness of Smerdyakov's moral depravities. At an early age, Smerdyakov reveals a sarcastic skepticism toward the authority of the Scriptures, which develops into his eventual denial of all values in the universe. His amoral attitudes find indulgence in his refined, apparently wanton, torture of animals; he hangs cats and throws dogs bread with pins hidden in it.

Smerdyakov's apparent lack of conscience is, in reality, a direct manifestation of his relationship with Ivan. It is Smerdyakov's way of demonstrating his belief in Ivan's theories which assert that "everything is lawful." His adoption of

Ivan's ideas, however, is onesided. While Smerdyakov accepts and embodies the atheistic aspect of Ivan's inner conflict, he is totally unaffected by the positive side of the problem, Ivan's equally powerful urge to believe. In this sense, Smerdyakov's attachment to Ivan is more like that of a shadow, dark and deformed, without any of the light and clear outlines of the original.

The mysterious bond between Ivan and Smerdyakov is suggested from the beginning by the valet's attitude that he and Ivan share "some kind of compact, some secret between them"(317). At first Ivan cannot understand the underlying reasons for Smerdyakov's courting his praise. Ivan admits only: "He's pleased to have a high opinion of me; he's a lackey and a mean soul. Raw material for revolution, however, when the time comes"(157).

The irony in this statement is manifold, for Ivan is unwittingly responsible for the actions of this "mean soul." In his openly atheistic arguments, Ivan is feeding the receptive mind of Smerdyakov, who is related to him in a profound way, as a brother in revolt. Ivan himself is "raw material for revolution" in the most complete sense of the word: revolution against all authority whatsoever, including that of God, the State, and Fyodor Pavlovitch.

Certain aspects of this subtle, almost telepathic link between Ivan and Smerdyakov may be clarified here by drawing an instructive parallel with Robert Louis Stevenson's tale

about "Doctor Jekyll and Mr. Hyde." Although the context of these two sets of "Doubles" is quite different, there are explanatory diagrams of the relationship of Doctor Jekyll and Mr. Hyde in Stevenson's story which suggest a pattern of interpretation for the more subtle bond implicit between Ivan and Smerdyakov.

In brief, Doctor Jekyll is frankly obsessed by the idea that "man is not truly one, but truly two."[35] He seeks to separate the warring elements of good and evil in his nature by a scientific experiment which results in the incarnation of Mr. Hyde, the embodiment of all that is evil in Doctor Jekyll. The creation of Edward Hyde "frees" Doctor Jekyll in the sense that he may indulge his wicked impulses in the form of Hyde without any pangs of conscience, divorcing himself completely from responsibility for his evil Double.

Although Ivan and Smerdyakov are not simple exponents of the good and evil sides of one personality, there is a similar relationship between them. Smerdyakov perverts Ivan's atheist theories and carries them to the extent of murder. Thus the two are united by the crime of parricide, an admission which Ivan seeks to avoid. In the case of both Doctor Jekyll and Ivan there is a fearful bondage to the fiend which is the shadow distortion of their own image.

The physical contrast between Doctor Jekyll and his evil self suggests another interpretation of the attractiveness of Ivan as opposed to the ugliness of Smerdyakov. The deformed

appearance of Edward Hyde, who is smaller, slighter, and younger than Doctor Jekyll, is an allegorical representation of the evil qualities in Jekyll, as yet not fully developed. As Hyde indulges in evil, he gains in physical strength, and eventually achieves ascendancy over his former master.

The literal embodiment of evil in Smerdyakov is not as clear-cut, but it is present by implication. Certainly his physical repulsiveness and his relation to Ivan as a bastard brother indicate a similar distorted position on the level of philosophy. Smerdyakov, like Hyde, has the strength to carry out his amoral convictions, and his supercilious attitude to Ivan in their final interview is no longer that of valet to master, but of a man-of-action to a coward.

The crime of parricide serves as another connection between these pairs of Doubles. Jekyll describes Hyde as playing "apelike tricks...scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father."[36] This desecration of the father image is extremely relevant here.

Since Edward Hyde embodies the socially and psychically unacceptable desires of Doctor Jekyll, these repressed desires can supposedly be satisfied through Hyde's indulgence without reflecting detrimentally upon Doctor Jekyll's character. No doubt the Doctor himself secretly desired the death of his father, a universal tabued wish which is symbolically carried out in the destruction of the father's portrait by Edward Hyde,

the "bastard brother" or evil nature of Doctor Jekyll. In a strikingly analagous way, Smerdyakov recognizes Ivan's loathing for his father and desire for his death, and he carries out the parricide in actuality.

Still another parallel between Ivan and Doctor Jekyll is the strange attraction they have toward their distorted doubles. Doctor Jekyll confesses: "...when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself."[37] This paradoxical interest in the lower self is dramatically presented in the encounter between Ivan and Smerdyakov just before the murder.

Ivan returns home after his talk with Alyosha, irritated and tormented by something inexplicable, which he cannot analyze. At the sight of Smerdyakov, he realizes the source of his vexation: "it was this man that his soul loathed"(316). Yet, as Ivan is about to repudiate his double, to his own amazement he asks "softly and meekly" about his father and sits down beside Smerdyakov.

The apparent contradiction of Ivan's peculiar attraction to Smerdyakov in the midst of repulsion implies that Ivan, like Doctor Jekyll, has a great deal to do with the "miserable idiot"(317), who is really an aspect of himself. However, at this point, Ivan still refuses to admit consciously that "This, too, was myself."

Ivan thus listens with irritation to Smerdyakov's innuendoes about the perfect setup for Fyodor's murder and reacts

with more than normal vehemence in denying the implications of Smerdyakov's subtle observations. This very excess of denial is a defensive reaction against the admission that Ivan would sanction his father's death, not only hypothetically, but also in actuality.

The conclusion of Stevenson's tale shows that it is impossible for one side of a man's personality to deny responsibility and relationship to the actions of the other side. This is the very realization that Ivan must reach. Ivan's desperate desire to believe that Dmitri, and not Smerdyakov, was guilty of the parricide is merely an attempt to deny his own responsibility for his father's murder, in thought if not in deed. Even as Doctor Jekyll cannot evade his guilt for Hyde's brutal crimes, so Ivan too must face his guilt for Smerdyakov's act of murder: "If it's not Dmitri, but Smerdyakov, who's the murderer, I share his guilt, for I put him up to it"(751).

The full dawning of Ivan's consciousness of moral responsibility, however, occurs only after his third and last interview with Smerdyakov. This chapter begins with Ivan's striding along in a darkness which is comparable to the moral darkness within him. He is "unconscious of the storm" even as he numbs himself to his inner storm of conscience. In a highly significant incident, Ivan meets a drunken little peasant who is singing: "Ach, Vanka's[38] gone to Petersburg,/ I won't wait here till he comes back"(755). Ivan feels an

instinctive "intense hatred" for the peasant, knocks him down in the snow, and goes on, thinking: "He will be frozen"(755).

It is highly probable that the references to a trip in the song remind Ivan of his own journey to Moscow and of the strange feeling of guilt he had about his departure, which amounted to the desertion of his father on the eve of his murder. The song makes such a strong impression upon Ivan that he brings it up again at the trial(835) in reference to the hymn of Dmitri's light heart. There is a parallel suggested here between the guiltlessness of Dmitri and the peasant, who does not know what implications his carefree song has for Ivan's guilty mind. However, on his way to Smerdyakov's, Ivan still denies his responsibility to mankind by symbolically leaving the peasant to die in the snow. His callousness in his treatment of the peasant represents, on a concrete level, his abstract sanction of general lawlessness, parricide and even cannibalism.

The fallacy of Ivan's denial of guilt for Smerdyakov's crime may be compared to an anecdote which is told in another tone, but which carries similar implications, the story of Kolya Krassotkin and the goose. Kolya incites a stupid peasant boy to break the neck of a goose under a cart, and when Kolya is blamed by the blubbering peasant for the scandal, he airily denies his responsibility, maintaining "that I hadn't egged him on, that I simply stated the general

proposition, had spoken hypothetically"(666). This incident reflects in a minor way Ivan's defensive attitude which asserts that he has "simply stated the general proposition" that "all things are lawful" and cannot help it if Smerdyakov took him literally.

The final conversation between Ivan and Smerdyakov amounts to a revelation for Ivan. It is a kind of epiphany which Ivan cannot arrive at by himself; he needs his double to confront him with proof of the crime and to accuse: "You murdered him; you are the real murderer, I was only your instrument, your faithful servant, and it was following your words it did it"(758).

It is of interest to observe the valet's altered attitude to Ivan in this passage of denouement. During the interview, Smerdyakov becomes increasingly haughty and defiant; he realizes that Ivan is not a "clever man", but a moral coward who fears to confront his responsibility for his father's murder. Smerdyakov observes Ivan's nervousness with ruthless scorn: "You seem very ill yourself, your face is sunken" and "how your hands are trembling"(757). Throughout, Smerdyakov's resentment is that of worshipper who finds that his golden idol has feet of clay.

Although Ivan is yet reluctant to admit the full impact of his ideas on Smerdyakov, he accepts his guilt to the extent of planning to give evidence against Smerdyakov and, by corollary, himself, at the trial the next day. As he runs out

into the snowstorm again, he stumbles on the motionless body of the peasant he had previously knocked down.

Ivan stops this time to pick up the peasant and he goes to no little trouble and expense in assuring himself of the poor man's welfare. By this symbolic gesture, reminiscent of the Good Samaritan, Ivan's sense of responsibility to all humanity, as represented by the peasant, is restored. He himself admits the direct relation of this incident with his assumption of Smerdyakov's guilt: "If I had not taken my decision so firmly for tomorrow...I would not have stayed a whole hour to look after the peasant, but should have passed by, without caring about his being frozen"(770).

Ivan, then, has torn the "mask" from Smerdyakov and recognized in the squinting gaze of his bastard brother the distorted reflection of his own visage; he has seen in his valet's crime the literal interpretation of his own theories and desires. The final confrontation between Ivan and Smerdyakov results in Ivan's fresh insight into himself; this is the ultimate shock of recognition toward which he has been moving, in simultaneous repulsion and attraction, all along.

Smerdyakov's suicide shortly after this last interview with Ivan no doubt stems partially from the sense that his idol has misunderstood, denied, and betrayed him. With the defection of Ivan, there is nothing left for his repudiated "ape." Smerdyakov believes in nothing; the man-god which he worshipped in Ivan has disintegrated before his eyes.

Smerdyakov's suicide note suggests a calculated malignance as well as the nihilist's final defiant act of free will. The malevolent influence of the bastard valet insinuates itself in the life of his master even after Smerdyakov has killed himself. The ambivalence in the suicide message denies Ivan the relief of being believed in court and gives him over to torments of conscience infinitely more agonizing than any punishment that the law could devise.

By his voluntary death, Ivan's double has not purged his master's mind of guilt and doubt. On the contrary, "Smerdyakov's hatred transcends his corpse. Impossible to invent a more devastating revenge. The cord with which he hangs himself drags Ivan to Golyadkin's fate."[39] This fate is the doom of madness, where the conflicts in the psyche are projected in the form of hallucinations. Smerdyakov's suicide takes place while Ivan is arguing with his Devil.

3. Ivan's Devil

Ivan's nightmare of the Devil begins where his interview with Smerdyakov ends, on the cross of conscience. His state before the arrival of his "paltry, trivial devil"(793) is described in terms remarkably similar to those used to convey his disturbed attitude toward Smerdyakov before the murder. At that time, Ivan felt that "some person or thing seemed to be standing out somewhere, just as something will sometimes obtrude itself upon the eye...it irritates and torments

one..."(315). Now, again, Ivan stares as if there were "some object, that irritated him there, worried and tormented him," on the sofa in his room. In this case, the object of Ivan's concentration is his hallucination of the Devil.

Dostoevsky begins his chapter on "Ivan's Nightmare" with a distinctly scientific tone. While demurring "I am not a doctor," he proposes to "give an account of the nature of Ivan's illness"(771). Dostoevsky's careful description of Ivan's brain fever includes the verdict of a specialist as to the likelihood of hallucinations in Ivan's condition. Without a doubt the apparition of the Devil is one of those hallucinations, but once this fact is established, Dostoevsky proceeds to describe the Devil and his arguments with a realism that makes the reader accept with Ivan the paradoxical fiction of the Devil's existence.

The question for us, however, is not whether the Devil exists outside of Ivan's mind, but rather what the dialogue with the Devil reveals of Ivan's personality. One may apply here Ivan's own remark about the validity of his Grand Inquisitor legend: "...does it matter to us after all whether it was a mistake of identity or a wild fantasy? All that matters is that the old man should speak out..."(297). Similarly, at this point, all that matters is that Ivan is conversing with another aspect of himself. The Devil is a fiction which serves Dostoevsky in his exposition of Ivan's ideas, even as the legend of Christ's return served Ivan to

describe his own philosophy through the words of the Grand Inquisitor.

Ivan's Devil is pictured graphically as a shabby, middle-aged Russian gentleman who ironically describes himself as a "poor relation." Ivan denies the reality of this incarnation with vehemence:

> Never for one minute have I taken you for reality... You are a lie, you are my illness, you are a phantom... you are my hallucination. You are the incarnation of myself, but only of one side of me...of my thoughts and feelings, but only the nastiest and stupidest of them...you are myself, myself, only with a different face. You just say what I am thinking...and are incapable of saying anything new (775-6). 40

In one respect, the Devil <u>is</u> a "poor relation" to Ivan, for he is the resurrection of all the ideas Ivan has had in the past and has renounced as inferior and absurd. Thus he is "related" to Ivan on a psychic level much as Smerdyakov, the bastard, was. Both Doubles represent, in degraded fashion, certain of Ivan's theories.

The fictive Devil, however, is a more versatile and subtle Double than Smerdyakov. While Smerdyakov was obsessed by Ivan's atheist philosophy, the Devil seems to be master of a whole constellation of Ivan's contradictory ideas. He is certainly remarkably adept at bewildering and mocking his originator with partly serious, partly sarcastic observations.

The Devil has the devastating ability of playing Ivan off against himself. Their conversation is somewhat like an ideological tennis game where the opponents keep running

around and switching their halves of the court. The difficulty here is that the Devil seems occasionally to be more than the incarnation of Ivan's "worst thoughts"; he also refers in passing to a few of the best ones. Thus we are tempted to qualify Berdyaev's observation that Ivan's Devil is merely an "empty spirit"(110).[41]

Even in his facetiousness, the Devil speaks occasionally with the voice of Dostoevsky. He explains the need for his negation in the scheme of things as an "indispensable minus" (787), a charitable act which keeps the world going: "...hosanna is not enough for life, the hosannah must be tried in the crucible of doubt...suffering is life"(780). As Yarmolinsky notes: "...when the devil says that without him life could not go on, that suffering makes it real, he is using an argument employed by Dostoevsky himself in seeking to justify the ways of God"(381).[42]

Ivan, though skeptical about these arguments, and denying the reality of his double, cannot forbear crying out: "Is there a God or not?"(781) which is a tacit admission that he momentarily accepts the validity of his Devil's experience. The Devil immediately runs around to the other side of the polemical tennis court and retorts: "My dear fellow, upon my word, I don't know"(781). In this reply, which is the answer of the agnostic, Ivan recognizes his own inability to find a resolution to his eternally tormenting question and accuses: "You don't know, but you see God? No, you are not some one

apart, you are myself, you are I and nothing more!"(781)

Ivan, too, has "seen God," and yet his euclidean mind cannot accept the paradox involved in this vision. He told Alyosha earnestly: "I want to be there when every one suddenly understands what it has all been for. All the religions of the world are built on this longing, and I am a believer"(289). But always between Ivan and his longing for faith comes the problem of suffering of the innocent and weak, for which Ivan can find no rationale.

There is an element of irony in the desire of the Devil for the realism of the earth where "everything is circumscribed...formulated and geometrical"(776). This euclidean wish is also Ivan's, for he too suffers from the torment of "indeterminate equations"(776). Ivan's logic erected the Grand Inquisitor's harmonious ant-heap which sacrificed the agony of freedom to the compulsive happiness of all.

The Devil refers mockingly to this very poem of Ivan's which makes Ivan now "crimson with shame"(788). The hypothetical ant-heap of the atheist Grand Inquisitor has not cancelled Ivan's desperate desire for an answer to his question about the existence of God; he is still tormented by the power of the kiss of Christ.

Next, the Devil brings up Ivan's essay on the "Geological Cataclysm", which proposed the destruction of the idea of God in man and the advent of the man-god in an earthly paradise. This vision is comparable to Nietzsche's parable of the

Superman. Yet in this poem also, Ivan has found no solution, which the Devil realizes only too well as he continues his banter about the principle that "all things are lawful"(789).

Driven to frenzy by this facetious, yet frequently valid taunting of his other self, Ivan imitates Luther and hurls a glass at his Devil. However, instead of vanishing and leaving only a spreading stain on the blank wall, Ivan's Devil remains to shake the drops of tea from himself in a final gesture of realism. He disappears only after Alyosha's "loud, persistent knocking"(790) is heard at the window.

In the passage that follows there is a force strikingly comparable to that which Thomas DeQuincey describes in his essay "On the Knocking at the Gate in Macbeth." Like Ivan, we have been bewitched by the apparition of the Devil. Ivan's nightmare is an "awful parenthesis"[43] in which "the world of devils is suddenly revealed,"[43] for the objective realism of the normal world has given way to the terrible, subjective realism of hallucination.

Alyosha's repeated knocking on the window breaks the chains of Ivan's nightmare, which is "the work of darkness."[43] This knocking gathers into it much the same power which the ringing of the bell has in Crime and Punishment;[44] it "makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish..."[43] However, with this return of the normal world of human sympathies, both the knocking and the ringing become the note of doom, demanding

confession and repentance.

Alyosha's arrival has, in effect, exorcised Ivan's Devil. Ivan, however, is already broken, talking in heated confusion. Yet, through the incoherent recapitulation of his argument with his Devil, Ivan admits: "He told me a great deal that was true about myself, though. I should never have owned it to myself"(793).

Ivan has, indeed, recognized certain truths about himself through his encounters with his Doubles. Like Raskolnikov, Ivan ultimately confesses that he is not strong enough to be the man-god. Smerdyakov and the Devil have shown him that: "It is not for such eagles to soar above the earth"(795). In the scornful distorted face of Smerdyakov and in the clever perverted arguments of the Devil, Ivan has discovered a new awareness of his own soul.

Ivan's declaration "Tomorrow the cross, but not the gallows"(793) implies that he accepts the responsibility for his moral crime; his guilt relates him to all mankind ("Who does not desire his father's death?")(834) and in his suffering he atones for all. Although at the last, Ivan succumbs to insanity in court, Dimitri, Katarina, and Alyosha all affirm the strong likelihood of his recovery. "Ivan has a strong constitution," remarks Alyosha. "I, too, believe there's every hope that he will get well"(924).

Unlike Smerdyakov, Ivan does not choose the gallows, or suicide. Smerdyakov had no hope; he believed in nothing.

Ivan, however, still contains the hereditary Karamazov "love of life" which has been one wheel of his rack, but which may still become his source of regeneration.

Chapter IV

CONCLUSION

In our study of Golyadkin and Ivan Karamazov, we have first indicated the psychological conflicts which preface the appearance of Golyadkin junior and of Smerdyakov and the Devil. Then, by considering the manifestations of these Doubles in detail, we have attempted to intensify our understanding of Dostoevsky's literary art, an art where "the 'spirit' is not breathed into the 'letter', but emanates from it."[45] Indeed, the literary form assumed by each Double in Dostoevsky's successive novels reflects an increasing amount of light back upon the origins of division, thereby enlarging our comprehension of Dostoevsky's central concept: the duality of man.

For this reason, a comparison and contrast of the two split personalities in The Double and The Brothers Karamazov is of great interest. Similarities in these Doubles link them together as the respective seed and fruit of the same tree: inner dualism. Radical diversities, on the other hand, suggest the immense range and progress of Dostoevsky's development. Golyadkin is, to be sure, the embryo from which ultimately emerges the complex figure of Ivan Karamazov. Thus a consideration of the resemblances and differences between these two Doubles reveals both the continuity and the growing competence of Dostoevsky's literary art as it illuminates the

polemics of his philosophy.

There are two major points of comparison and contrast which throw the characters of Golyadkin and Ivan Karamazov into sharp relief. The particular form which the Double takes and the technique with which the Double is sustained are of primary importance to us here. This form is, of course, an inseparable aspect of a second significant consideration which we shall also discuss: the reasons behind the advent of the Double.

In general terms, Golyadkin and Ivan Karamazov are related in that they both are the victims of inner division. Both of them have hallucinations in which they hold long conversations with their Doubles, and both are finally split on the rack of their psychic conflicts. However, within the large similarities sketched here are notable distinctions. Golyadkin junior is treated with an uncertainty of technique that is completely absent in the presentation of Smerdyakov and the Devil. Golyadkin is a bewildered victim of crushing external circumstances which compel him to division, but Ivan is torn apart by the inner clash of psychic oppositions. Golyadkin accepts external authority; Ivan rebels. Golyadkin is ignorant of the true cause of his dilemma, while Ivan is agonizingly aware of the nature of his conflict. It is of interest to examine these differences in more detail.

Golyadkin junior is an obstreperous hallucination, a being who wavers between the realms of magic and pathology.

It has been pointed out previously that the description of Golyadkin's Double often confuses the reader who wonders where to draw the line between the world's objective reality and Golyadkin's subjective reality. Dostoevsky's alteration of technique here, his perceptible shift in point of view from subjective to objective, has been condemned with validity by critics who consider that "hallucination and reality were not made to dovetail sufficiently well."[46]

In presenting Ivan's division, however, Dostoevsky seems to resolve the ambivalence with which he described Golyadkin's Double. Actually, Ivan's character "settles out," as it were, in two distinct Doubles. Ivan's atheistic theories are embodied in the perverted bastard Smerdyakov, who is definitely a figure in the real world of the novel, while Ivan's past ideas are resurrected by his "poor relation," the Devil, who is introduced explicitly as an hallucination.

By distinguishing decisively in this way between the physical and psychic aspects of the Double in Ivan, Dostoevsky has made an immense advance in technique over the Double in Golyadkin's story; he has eliminated the dangers of confusion between fantasy and reality in the scope of the story itself. The Double, of course, may be a phantom figure, but even in the world of imagination and art, perhaps especially there, certain laws of consistency must be followed. It is impossible to secure the shifting boundary lines between the real and imaginary in The Double; in The Brothers Karamazov the boundaries

are explicit, and the power of both Smerdyakov and the Devil is intensified through this clarification.

Even as the technique in The Double is occasionally too ambivalent to be acceptable artistically, so the causes for Golyadkin's split are also ill-defined. The implication is that Golyadkin is unconsciously rebelling against the monotonous routine circumstances which condemn him to a dull, poverty-stricken existence. Even if, in a burst of extravagance, the scope of his story is blown up to the universal struggle of all poor officials against the monolith of nineteenth century materialism, the emphasis in The Double is upon the fantastic adventures of Golyadkin and not upon sociological pamphleteering. Golyadkin holds the stage, but his problem is minor and personal in comparison with those of the Doubles to come. Yet this "tragi-comic déclassé is the prototype of all self-divided characters in Dostoevsky's later and greater novels. Theirs is Golyadkin's fate, but amplified and shown in a spiritual perspective."[47]

It is the amplification of this spiritual perspective to cosmic proportions which is seen in the personality of Ivan Karamazov. Unlike Golyadkin, he is not the sole hero of his book. Ivan is only one branch of the dynamic, diverse Karamazov family, yet his tale alone has a range and power compared to which The Double is dwarfed to a mere "pathological grotesque."[48] Ivan Karamazov is the epitome of all sensitive intellectuals torn between faith and disbelief. The conflict

of his rational rebellion against suffering and his illogical love of life is the root of his split, and his drama is played out against the background of the eternal question: the existence of God.

An absorbing side light of this great difference in scope between the characters of Golyadkin and Ivan is the respective attitude they have toward higher authority. Golyadkin's passive nature is revealed by his abject worship of all representatives of authority. As mentioned before, he exalts his superiors to the inviolable positions of father, judge, and priest. This highly significant detail emphasizes Golyadkin's blind self-sacrifice of his ego on the altars of authoritarian judgment; he is far too weak to think of asserting himself as master of his fate.

In diametrical opposition to this obsequiousness, Ivan Karamazov revolts against all types of authority from temporal father to eternal God. His theory that "everything is lawful" undercuts the concept of all authority except that of the self-willed man-god. This hypothesis condones complete lawlessness, which is parricide in the fullest sense of the word. Gone are Golyadkin's impressive father-figures which dispense punishments in an absolute realm of unquestionable righteousness. In their place stands the man-god, trying to endure the "indeterminate equations" of the windy void he has created by denying God.

Neither Golyadkin nor Ivan is strong enough to cope with the individual problem he has set for himself. Golyadkin is afraid to assert himself before the omniscient authorities he sees towering over him, so he stifles all ambition and becomes divided by denying this irrepressible urge. Ivan cannot completely accept the tenets of atheism for he is perpetually tortured by the possibility of faith, so he, too, divides. Both of these men have, in very different ways, attempted to exclude some vital part of their personalities in hopes of recovering their integrity. This simple solution, however, is a false one, for the repressed characteristics return to haunt them in the form of their Doubles.

Perhaps the most significant difference between Golyadkin and Ivan Karamazov is emphasized by the attitude of each of these Doubles to his own image. Both Doubles are split by conflict, but Golyadkin fails to realize the true significance of his alter ego, while Ivan Karamazov does not. Golyadkin never understands the vague inner struggle which confuses him; he persists in ignoring the implications of Golyadkin junior. Ivan, however, articulates his dilemma with devastating clarity; he is an artist in his own right and, like Dostoevsky, the creator of polemical articles and legends which give literary form to his psychic division.

Golyadkin accepts the reality of his hallucination without question after the first shock of encounter. He is victimized unwittingly by the pathological eruption of his suppressed

ambitions which he has refused to acknowledge. In his reactions to his Double, Golyadkin recapitulates the evolution of the Double concept in myth and literature as outlined by Rank and Freud. Hoping at the outset to establish brotherly relations with his "twin" in a surge of Narcissistic love, Golyadkin comes to regard his alter ego as his chief enemy, the architect of his doom. Throughout, Golyadkin never consciously suspects the psychic silver cord which binds him to his hallucination; he denies all responsibility for his Double's bad behavior and does not realize that his deadly enemy is none other than himself.

In contrast, Ivan is intensely self-conscious and analytical, a Russian Hamlet who can probe his psychic sores with tormenting finesse. After a slow battle with his awakening conscience, Ivan admits his responsibility for the crime of his earthly Double, Smerdyakov, who has carried Ivan's atheistic theories to their logical conclusions by committing parricide. On another level, Ivan also recognizes the Devil as intimately related to himself: an hallucination, an incarnation of his "nastiest and stupidest" ideas (775). These difficult admissions, however, do not absolve Ivan from suffering. The agonizing revelation of his moral guilt and contemptible ideas shatters him, yet simultaneously gives him a chance for recovery of health and integrity which the blind, bewildered Golyadkin will never have.

In spite of the several important differences between

Golyadkin and Ivan which we have discussed here, strong general similarities remain which relate them. Both Golyadkin and Ivan are confronted by Doubles with which they ultimately must come to terms. Although they are strangely attracted to these perverted images of themselves, the destructive nature of their Doubles predominates, driving them to mental breakdown. It is Golyadkin's inability to acknowledge his inner conflict and Ivan's inability to reconcile his inner conflict which results in severe schizophrenia for both.

In the final analysis, then, our study of the Double in Dostoevsky's novels The Double and The Brothers Karamazov reveals, through examination of the similarities and differences between Golyadkin and Ivan, both the continuity and the consummation of Dostoevsky's art. From the shadowy, yet intriguing, figure of Golyadkin, we may follow the growth of the Double to its culmination in the character of Ivan Karamazov. Naturally, a paper such as this one, with its drastically limited scope, suggests by its very limitations the profit to be derived from an equally detailed study of the Doubles in Dostoevsky's novels which intervene between the two we have considered.

However, our paper will conclude here with a reassertion of the psychological and philosophical significance of the Double in Dostoevsky's novels. Although the figure of the Double has become a harbinger of danger and destruction, taking form as it does from the darkest of human fears and

repressions, Dostoevsky implies that recognition of our various mirror images and reconciliation with them will save us from disintegration. This reconciliation does not mean a simple or monolithic resolution of conflict, but rather a creative acknowledgement of the fundamental duality of man; it involves a constant courageous acceptance of the eternal paradoxes within the universe and within ourselves.

Notes

Chapter I

1. Sir James G. Frazer, "The Perils of the Soul," The Golden Bough (New York, 1952), pp. 220-225.

2. Otto Rank, "The Double as Immortal Self," Beyond Psychology (New Jersey, 1941), pp. 62-101.

3. Rank, Ibid., p. 70.

4. Rank, "The Double," The Psychoanalytic Review, VI (January, 1919), p. 458.

5. Ernest J. Simmons, Dostoevsky, The Making of a Novelist (London, 1940), p. 33. Although Simmons maintains staunchly here that "Such a generalization is not the usual deplorable critical failing for reducing the complexities of the creative mind to the simple terms of fixed categories that may easily be apprehended," it seems to us that he protests too much and does not dwell with sufficient detail on distinguishing the "complexities" of Dostoevsky's different Doubles.

6. Janko Lavrin, Dostoevsky: A Study (London, 1943), p. 51.

Chapter II

7. "Golyadkin thrives mightily, it will be my masterpiece." Dostoevsky, Letters (New York, 1914), p. 34.

8. "The thought of 'Goliadkin' made me sick....The first half is better than the second. Alongside many brilliant passages are others so disgustingly bad that I can't read them myself." Dostoevsky, Ibid., p. 37.

9. Edward Hallett Carr, Dostoevsky (London, 1931), p. 43.

10. Simmons, Dostoevsky, The Making of a Novelist, pp. 42-43.

11. Nicholas Berdyaev, Dostoievsky: An Interpretation (New York, 1934), pp. 40-41.

12. Fyodor Dostoevsky, The Double, in The Short Novels of Dostoevsky (New York, 1945), p. 477. From here on, all page references to "The Double" will be indicated in parentheses and will refer to the 1951 Dial Press Edition of The Short Novels of Dostoevsky.

13. Nathaniel Hawthorne writes of the riddle of the mirror image in his whimsical tale "Monsieur du Miroir" and poses philosophically the problem of the identity of the "real" self which is presented psychologically in The Double: "The identical MONSIEUR DU MIROIR!...So inimitably does he counterfeit that I could almost doubt which of us is the visionary form, or whether each be not the other's mystery, and both twin brethren of one fate in mutually reflected spheres." "Monsieur du Miroir," Mosses From an Old Manse (Boston and New York, 1900), pp. 220-238.

14. Edward W. Lazell, "Schizophrenia," Modern Abnormal Psychology, ed. by William H. Mikesell (New York, 1950), p. 622.

15. Alfred Kazin, Introd. to A Raw Youth by Dostoevsky (New York, 1947), p. xi.

16. Robert Louis Stevenson, "Strange Case of Doctor Jekyll and Mr. Hyde," Novels and tales of Robert Louis Stevenson (New York, 1911), VII, p. 352.

17. The onset of schizophrenia "is usually sudden after a crushing contact with reality which may not be apparent to the onlooker but which to the patient was a calamity." Lazell, "Schizophrenia," p. 593.

18. Dostoevsky, "Notes From Underground," The Short Novels of Dostoevsky (New York, 1945), p. 138.

19. Sir James Frazer points out that the analogy of the bird to the human soul is prevalent among primitive peoples: "Often the soul is conceived of as a bird ready to take flight. This conception has probably left traces in many languages, and it lingers as a metaphor in poetry." "The Perils of the Soul," p. 210.

20. Lazell, "Schizophrenia," pp. 612-613.

21. Extreme concern for the vulnerability of any extension of the personality is felt by the savage who often "regards his shadow or reflection as his soul, or at all events as a vital part of himself, and as such it is necessarily a source of danger to him. For if it is trampled upon, struck, or stabbed, he will feel the injury as if it were done to his person; and if it detached from him entirely...he will die." Frazer, "The Perils of the Soul," p. 220 The intimate and vital relation of a man to his soul, be it manifested as shadow, reflection, or Double, is thus seen to be rooted in the primitive consciousness of the race.

22. Sigmund Freud, "The 'Uncanny'," Collected Papers (London, 1925), IV, p. 387.

23. A strikingly similar scene occurs in Edgar Allan Poe's tale "William Wilson." (See "William Wilson," The Works of Edgar Allan Poe, Chicago, 1894-5). One night the hero tiptoes into the bedchamber of his hated rival to play him some cruel trick. Lifting his candle to survey the face of the sleeping boy who mimics him during the day, Wilson stands horror-struck as he recognizes the sleeping features as his own. Wilson's Double, however, is his good conscience, while Golyadkin's is his "evil" ambition.

24. Carr, Dostoevsky, p. 43.

25. See Ruth Mortimer's excellent thesis on the subject of "The Designs of the Dream in Crime and Punishment" (Northampton, 1953).

26. The sinister figure of the Father-Judge also occurs in Kafka's story "The Judgment." (Selected Stories of Franz Kafka, Random House, 1952, pp. 3-18). Here, the primal conflict between father and son ends when the father sentences his son to death by drowning. This reversal of the theme of parricide is echoed in The Double when Golyadkin is, in effect, sentenced to living death in the insane asylum by the paternal God-like doctor to whom he has meekly entrusted his fate.

27. Hawthorne, in "Monsieur du Miroir," describes in the allegory of the ever-present mirror image "the hopeless race that men sometimes run with memory, or their own hearts, or their moral selves, which, though burdened with cares enough to crush an elephant, will never be one step behind." p. 235.

28. Rank, "The Double as Immortal Self," p. 70.

29. Dmitri Tschizewskij, "The Double in Dostojevskij," Dostoevsky Studies (Reichenberg, 1931) as paraphrased by Otto Rank, "The Double as Immortal Self," p. 82.

Chapter III

30. Avrahm Yarmolinsky, Dostoevsky: A Life (New York, 1934), p. 380.

31. Fyodor Dostoevsky, The Brothers Karamazov (New York, 1950), p. 79. All future quotations from this novel will be from the Random House Modern Library edition and page references will be indicated in parentheses.

32. Yarmolinsky, Dostoevsky: A Life, p. 378.

33. Sherwood Anderson creates a relevant metaphor about the "grotesques," people who have accepted one "truth" and made it an absolute, thereby becoming distorted: "The moment one of the people took one of the truths to himself, called it his truth, and tried to live his life by it, he became a grotesque and the truth he embraced became a falsehood." "The Book of the Grotesque," Winesburg, Ohio (New York, 1946). Smerdyakov is such a grotesque; he has seized Ivan's truth that "everything is lawful" and made it his absolute.

34. Yarmolinsky, Dostoevsky: A Life, p. 376.

35. Stevenson, "Strange Case of Doctor Jekyll and Mr. Hyde," p. 351.

36. Stevenson, Ibid., p. 370.

37. Stevenson, Ibid., p. 354.

38. Vanka is a short form for Ivan, a detail of almost too obvious significance in Dostoevsky's use of the song as an impetus for Ivan's reaction and stream of thought.

39. Julius Meier-Graefe, Dostoevsky: The Man and His Work (New York, 1928), p. 372.

40. It is interesting to compare Ivan's reaction to his hallucination here with that of Golyadkin. In similar fashion, Golyadkin tried at first to pass off his encounter with his Double as "an incredible delusion, a passing aberration of the fancy, a darkening of the mind"(516). Later he admits the "reality" of his vile Double, but never recognizes his image as a reflection of a discarded part of himself, as Ivan does.

41. Berdyaev, Dostoievsky: An Interpretation, p. 110.

42. Yarmolinsky, Dostoevsky: A Life, p. 381.

43. Thomas DeQuincey, "On the Knocking at the Gate in 'Macbeth'," Selected Writings of Thomas DeQuincey (New York, 1949), p. 1095.

44. Renato Poggioli links the ringing of the bell with DeQuincey's essay in his article "Dostoevski and Western Realism" but makes no reference to Alyosha's repeated knocking. The Kenyon Review (Winter, 1952), p. 54.

Chapter IV

45. Poggioli, "Dostoevski and Western Realism," p. 59.

46. Yarmolinsky, Dostoevsky: A Life, p. 94.

47. Lavrin, Dostoevsky: A Study, p. 50.

48. Thomas Mann, Introd. to The Short Novels of Dostoevsky (New York, 1945), p. xvii.

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