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ТЕОРИЯ ДВОЙНИЧЕСТВА В МИРОВОЙ ЛИТЕРАТУРЕ

Аннотация: сегодня общепризнано, что феномен множественной личности в литературе всегда был актуальной проблемой. Множество различных шедевров, созданных русскими и зарубежными писателями, основаны на конфликте рассказчика и его двойника. Наша цель состоит в детальном сравнительном анализе нескольких стихотворений и романов, сюжеты которых построены на вышеуказанных принципах. Методы: исследование осуществляется через сравнительный стилистический анализ конкретных произведений Достоевского, Есенина и Роулинг. Выводы: в довершение всего мы можем с высокой степенью уверенности сказать, что авторы, чьи работы мы проанализировали, использовали в основном одни и те же принципы. Мы всегда видим главного героя и его двойника. И этот двойник обычно является лишь худшей персонификацией темной стороны персонажа. Подводя итог, мы должны сказать, что было бы несправедливо с нашей стороны не упомянуть тот факт, что этот стилистический анализ не дает исчерпывающих указаний в отношении рассматриваемой нами проблемы. Но мы старались быть честными и последовательными.

Ключевые слова: множественная личность, альтер эго, раздвоение личности, Есенин, Достоевский, Роулинг.

THE ALTER EGO THEORY IN THE WORLD'S LITERATURE

Abstract: it is generally agreed today, that the aspect of doubling in literature has always been a problem of high topicality. A lot of different masterpieces created by russian and foreign writers are based on the conflict of the narrator and his or her double. Our aim consists in a nuanced comparative analysis of several poems and novels plots of which are built on the above-mentioned principles. Methods: The

exploration is realized through a comparative stylistic analysis of the concrete works by Dostoyevsky, Esenin and Rouling. Findings: To crown it all up, we can say with a high degree of confidence, that the authors whose works we have analyzed, used basically one and the same principles. We always see main character and his double. And this double is usually only the worst personification of the character's dark side. Conclusions: In summary we must say, that it would be unfair not to mention the fact that this stylistic analysis does not provide us a full guidance on the problem we have taken under consideration. But we tried to be honest and consistent.

Keywords: *doubling, alter ego, split mind, Esenin, Dostoyevsky, Rouling.*

1. Introduction

Many foreign and Russian writers of the 19th and the 20th century were deeply interested in the topic of split mind. This theme lay at the root of the works written by these writers.

And there are a lot of masterpieces in the world's literature, where this problem is highlighted.

We can introduce several illustrative examples, or to put in other words, literary texts, where the aspect of double in the literature is touched.

Here are some of these works: «The Black Man» by Sergei Esenin, «The Double» by Feodor Dostoyevsky and «A Strange Story by Doctor Jekyll and Mister Hyde» by R.L. Stevenson.

All the texts, that we have enumerated, were the product of the authors' interest in the theory of split mind.

Frankly speaking, some of the writers, we have mentioned, could be mentally unhealthy indeed. And as for S. Esenin is concerned, it seems to be quite plausible.

But what is the reason for the fact, that so many authors of that time were crazy about the problem of the alternate personality? Why was it so up-to-date and so attractive for themselves and their readers? That is the question. And we must find out it through this exploration.

That is why we will try to analyze some texts by Dostoyevsky, Esenin and Rowling in order to find something similar and something different in these works.

We will try to explain the phenomenon of split mind in the world's literature.

2. The Types of Doubling in the World's Literature

It has been said among the leading theorists of literature that there are normally several types of doubling. «Doubling in literature occurs when a pair of characters can be described as two sides of the same coin, though one represents the evil or simply hedonistic side of the other». – That is a general definition for the above-mentioned phenomenon.

But in different cases we have different types of the split mind.

Usually we identify three types. These are:

- an antagonistic type of doubling;
- a twin type of doubling;
- a feast type of doubling [1, c. 90].

The first type of the split mind can be characterized by uncompromising fight, where one of the protagonists wishes to kill his enemy and sometimes they die together.

As the examples, where we can see the conflict like this, we can name several novels and poems of different writers.

What about the novels about Harry Potter, written by Joan Rowling? [2] Tom Marvolo Riddle [3, c. 30] and «the boy with a scar» were the worst enemies there and of course two mental doubles.

And what about the poem «The Black Man» [4, c. 170] by S. Esenin? The poet sees his enemy in the mirror. And we understand that our fear, our vices, our bad thoughts can result in something black someday.

The second type of doubling is really very rare. But sometimes we meet it. The protagonists of novels can differ from each other externally but they can be mentally very close to each other. In this type nobody kills his double. Quite the contrary, the protagonists support and help each other.

Examples may include the novel by Daniel Defoe «The Adventures Of Robinson Crusoe», where the main hero lived together on a deserted island and only friendship saved them.

The third type (a feast type, карнавальный тип раздвоения личности в литературе) – is a type where there is a patron, a senior protagonist, and a junior protagonist, who plays a role of the double. This kind of doubles is basically very smoothfaced and eventually they annihilate their patrons [5, с. 241]. This situation we can see in the short story by F. Dostoyevsky «The Double».

3. A short introductive review

After this explanation we will discuss the aspect of the split mind more thoroughly. And we will try to identify the types of the doubles in those literary works that we will analyze. Though some of them are written in different epochs we will undertake a comparative analysis. And this is our aim in this article.

The main conflict that forms a storyline in the works of the above-mentioned writers is based on the theory of doubling.

In the poem «The Black Man» that was created by S. Esenin shortly before his own death the author meets with his darkest side of his soul.

There is an opinion, that S. Esenin discussed the idea of the poem with his personal priest. He said that someone pursued him and this someone did «not let him sleep for the whole night.»

The priest told him it were his sins which materialized and turned into the Black Man.

We remember the text of the poem. The antagonist of the narrator comes to him through mirror and reads something from «a vile book».

This black man
Runs his fingers over a vile book
And, twangling above me,
Like a sleepy monk over a corpse
Reads a life
Of some drunken wrench,

Filling my life with longing and despair [6, c. 85].

It is so evident that Lord Voldemort and the Black Man of Sergei Esenin are very much alike. And we can prove it through the following analysis. Let's look at this table:

4. Table 1. Comparative analysis of the protagonists and the antagonists.

Table 1

Criteria of comparison	Voldemort	The Black Man
The first appearance in the book	He appears in the very first novel about Harry Potter «Harry Potter and Philosopher Stone» as a parasitizing creature on the head of Pr. Quirrell	The Black Man is the worst manifestation of Esenin's darkest side. He comes to him at night, when the poet is alone in his room and is not waiting for anybody. He (the Black Man) is like a compulsive idea, which says our protagonist what to do. And this idea is somewhere in his mind, in his brain (like Voldemort was in the brain of H. Potter)
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Traits of character	Very ambitious, rancorous and spiteful, crazy about the idea of leadership, power-mad, inclined to violence and racism	The Black man is like a bundle of negative energy, negative traits of character of our protagonist, who was inclined to adventurism, recklessness and negligence
Joint traits with the protagonists	Voldemort has some joint traits of character with Harry Potter, because he has split his soul in several parts. Each of these parts was called a Horcrux. One of these Horcruxes [5(a), c. 250] was Harry Potter himself. That's why Harry Potter and Voldemort could speak snakes' language and read thoughts of other people	At the very end of the poem, when the poet throws his cane in the mirror, we understand that the poet and his double were connected together like clones. Quotation: «I'm enraged, I'm possessed, Hurl my walking stick Towards his mocking mug And his collarbone»
His looks	In the books by Rowling Voldemort is portrayed in various variants: as a small boy, as a student	He was well mannered. A poet, it appears. Not so brawny, But with a solid, strong grasp

Symbolics	In the first book Harry sees Voldemort through the magic mirror, which acts like a portal between the past and the present. In the second book «Harry Potter and the Chamber Of Secrets» he comes to the real world thanks to his old diary, old book. The book and the mirror play a great symbolic role in the novels	How does the Black Man come to Esenin? Thanks to the mirror! It is his way to influence him. He brings a «wile book» in order to read out the sins, which were committed by the poet in his life (to compare with the magic mirror and the diary of Voldemort in the novels by Rouling)
Criteria of comparison	Golyadkin	Golyadkin's double
The first appearance in the book	The protagonist appears in the very beginning of the story, because the plot of the story is unicentric and Mr. Golyadkin plays a role of nucleus in the composition. But then we can see Golyadkin's moral failure and his substitution by the double. Now the double plays the role of nucleus for the plot	«What – what is it?" whispered Mr. Golyadkin[3], smiling mistrustfully, though he trembled all over. An icy shiver ran down his back. Meanwhile, the stranger had vanished completely.” Golyadkin meets his double on the embankment of the Fontanka
Traits of character	«I mean to say, Krestyan Ivanovich, that I go my way, my own way, Krestyan Ivanovich. I keep myself to myself» Golyadkin has neither high-powered relatives and friends nor special skills. His salary and his social position leave much to be desired. But he is honest, decent. He does not know the word «cynicism». If to compare him with his alter ego, Mr. Golyadkin has nothing in common with him	The double of Mr. Golyadkin possesses all that traits of character, which are not typical for our protagonist. He is very smart, impudent and shifty fellow. His boss appreciates him, because he has an ingratiating smile, because he knows how to blandish
Symbolics 1	A very important role plays the description of weather during the first meeting. The author creates a very sinister and tense atmosphere: Bad weather plays always a role of warning, but at the same time it is like a partner of the double. It (the weather) helps him to confuse the protagonist, to bring him into oberration	«It was an awful November night – wet, foggy, rainy, snowy, teeming with colds in the head, fevers, swollen faces, quinsseys, inflammations of all kinds and descriptions – teeming, in fact, with all the gifts of a Petersburg November»
Symbolics 2	And the same description we can see in the poem by Esenin:	Frosty night. I look at a Still fork in the road. It's just me by the window No guest and no friend I await. The whole meadow is covered With crusty, yet soft snow foam

5. Table2. Compositional analysis

Table 2

«The Black Man» (S. Esenin)	«The Double» (F. Dostoyevsky)	The novels about H. Potter (Joan Rouling)
<p>The action itself does not play a leading role in Esenin's poem, but rhythm and rhyme. Esenin takes much notice of anaphors, which create a special atmosphere and rhythm in the poem. And, of course, the description of nature occupies a very important niche in the text. Structurally the poem is subdivided into 2 parts and the action is rather static here because the scene is set in a closed room. That is why it flatlines. The action is secondary, not primary here.</p>	<p>F. Dostoyevsky uses a so-called circular plot structure. According to his own opinion, the first five chapters of the story were more successful than the other chapters. The plot is rather simple. The Double of Mr. Golyadkin was not a result of Golyadkin's diseased imagination, but it was a consequence of his unrealized ambitions. They both (the protagonist and the antagonist) are absolute opposites of each other. Golyadkin is a very shy and decent person. But his double is insolent and pertinacious. He is ready to destroy everybody, in order to reach his own aim.</p>	<p>The series of novels about H. Potter consists of several books. And, frankly speaking, the action plays here a dominating role, but not the description of nature or some other objects. The author involves us in the world of witchcraft and hexes where everything is possible. J. Rouling uses a literary device, when a reader can look at the characters in retrospective. And it is very logical. Because everything what is going on in the novels has a strong correlation with the past.</p>

6. Conclusion

To crown up all the above-mentioned aspects, we should particularly stress the following one:

– The doubles as a literary phenomenon are only «products» of their «hosts.» But the reasons for their appearance are absolutely different.

In «The Black Man» by S. Esenin it was the fruit of the sick imagination of the protagonist. Actually, it was a confusional insanity.

– But in Dostoyevsky's story it was not apparently the same. A second Mr. Golyadkin was quite a real person, made of flesh and blood. And the reason for his coming was only the protagonist's childishness, who was not strong-willed enough.

Dostoyevsky could not construct the plot of the story where the principal character was so infantile. That is why he needed a substitute.

And finally, some words about H. Potter and Voldemort. The author shows us an example of an implacable struggle of the evil and the good. The main antagonist travels a long way in his evolutionary development. So does Harry. As Harry grows stronger, he grows stronger too. And if in the first book Lord Voldemort is very weak (he is parasitizing on Quirrell's head) in the next books he is getting stronger.

The connection between the main character and his antagonist is sometimes so tight, that it is impossible to break it. But if the main character manages to do it, he normally wins. Golyadkin failed and that is why he lost everything. But H. Potter destroyed all the Horcruxes and this ominous connection between him and Riddle was broken.

Obviously, only a strong-willed person can get rid of his fixed ideas, which let fear penetrate our brain and take such an awful form as an intellectual ambivalence.

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