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**Exploring the Dualistic Nature of Raskolnikov in Fyodor
Dostoevsky's novel**

Crime and Punishment (1866)

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of the requirements for Master's degree in Literature and Civilisation.

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Dedication

A gracious dedication to my parents, whose love and support made this work possible, to my cherished siblings, my lovely friends and my adorable cat who pretends to love me just to get food.

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Abstract

The present study is put together in order to explore the theme of duality in Raskolnikov's character by Fyodor Dostoevsky. It examines the purpose of Dostoevsky beyond utilizing this literary technique, as it emphasizes the factors, he provides to deeply highlight this duality in such a way that allows it to be strongly linked to Raskolnikov's character in the realm of literature. This study aims to demonstrate the psychological state of Raskolnikov's character and the effect of dualism on his behaviour. This research brings to light the literary devices Dostoevsky employs in an effort to reveal the character's dual nature and his philosophical aspects, the first chapter represents a comprehensive and general overview of dualism of character in the context of literature, history and psychology. As for the second chapter, it analyses and studies the function and image of duality in the character of Raskolnikov, depicting his complexities and inner turmoil.

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General Introduction

General Introduction

The clash between contradictory elements has always been a fundamental part in literature, authors often use conflicting traits as life and death, light and darkness, good and evil, freedom and oppression, in order to enrich their literary works and unveil the core meaning they aim to express. These contrasting aspects are also a part of the theme of duality, which has been present in the realm of literature for centuries, depicting both the internal and external conflicts of a character while offering writers the opportunity to delve deeper into the human psyche and explore their complexities. Duality or split personality frequently prompts readers to explore conflicting ideas and drive them to examine intricate perspectives, readers are able to experience the emotional aspects and duality within the character through personal identification and fully engaging with the narrative, the tensions produced between two opposing forces in a character usually creates psychological symptoms, the effects of which are observable through the interactions with other characters.

The theme of duality was explored in Russian literature in the 18th century where authors like Dostoevsky mentioned the battle between contradictory behaviours in a consequence of the ongoing conflict of the philosophical and social norms in Russian society. Readers discover dualistic nature applied by Dostoevsky in his well-known novel *Crime and Punishment*, in addition to its notable sophisticated narrative, the novel is considered as one of the most influential works that has a deep analysis of the psychological and philosophical dilemmas. Dostoevsky applies the aspects of duality

through the protagonist, this latter in turn, is embodied as a multifaceted figure who grapples with his inner conflicts, forming two contrasting identities.

The primary purpose for selecting to work on Raskolnikov's dualistic nature in this research lies in the exploration of his inner struggles to understand how his thoughts lead to an ongoing internal conflict, where the character is divided into two opposing sides, as well as discovering the method used by Dostoevsky to amplify dualism using literary devices such as symbolism and foreshadowing. Narrative techniques serve as a profound part to deliver the hidden purpose behind the character's duality in which Dostoevsky intends to present in his novel.

This research study will address the following questions:

- What motives does Dostoevsky adopt to present Raskolnikov's duality?
- How does Dostoevsky depict Raskolnikov's psychological conflict?

This research applies the textual analysis of the selected work to attain its objectives. Therefore, it is divided into two chapters. The first chapter provides an overview of the dualism of character as a literary concept, examining its historical and psychological significance, contextualizing Raskolnikov's character within this framework. It also illustrates how authors incorporate this duality within their narrative, presenting prominent works with dualistic characters. The second chapter includes a brief summary of Dostoevsky's *Crime and Punishment*, it delves into a deep analysis of the dual nature of the protagonist, revealing the tension between his intellectual motives and moral conscience.

Chapter One: Dualism of Character in Literature

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“Wholeness is not achieved by cutting off a portion of one’s being, but by integration of the contraries.”

-Carl Jung

1.1. Introduction:

Within the folds of the boundless literary realms, character portrayal emerges as the core nucleus, offering readers the opportunity to delve into the depth of literary compositions and investigate the protagonist's aspirations and motivations through the nuanced portrayal of psychological intricacies and internal conflicts that authors utilize in their narratives to imbue a sense of depth and authenticity. Among the prevalent and favoured techniques employed by writers lie the depiction of character duality, a harmonious interplay of conflicting motives within the individual that represents the essence of tension and an eternal struggle between virtue and vice. This chapter hence sheds light on the profound phenomenon of character dualism within literature, it also provides a thorough examination of the concept of dualism from both psychological and narrative perspectives.

1.2. Dualism of Character: Nature and Significance

Dualism is a view of human beings as constituted of two irreducible elements (such as matter and spirit). It derives from the Latin word Duo, which means two substances, or two opposed parts. For Mona Ericson, dualism is two conceptually distinctive ideas that share no middle ground because the fluidity of the elements will threaten the existence of the dualism (Ericson 10). This prominent term reflects the human character, it typically embodies conflicting identities and contrasting characteristics. it can be shown through situations, two different characters, or even through one person (Nadia 01).

Amadon Dellerba states that "the inherent duality within individuals encompasses the dichotomy between our human and spiritual dimensions, reflecting the paradox of our inclination towards both good and evil, selfishness and altruism, this conflict can be ameliorated through purposeful engagement in acts of service and a committed pursuit of self-

refinement"(Dellerba 25). Although there exists an increased interest in the phenomenon of the double in literature, because it enables us to better depict our conflicting thoughts, still this phenomenon is quite hard to pinpoint (Černeka).

Bianchi and Stefon claim that dualism in philosophy is “often identified as the doctrine of transcendence—that there is a separate realm or being above and beyond world—as opposed to monism, which holds that the ultimate principle is inside the world” (Bianchi and Stefon). Dualism can be traced back to Plato and Aristotle. In his notable book “Phaedo” a philosophical rich dialogue of Socrates which delves deeply into the Theory of Forms, Plato first formulated his famous Theory of Forms, distinct and immaterial substances of which the objects and other phenomena that we perceive in the world are nothing more than mere shadows. He argued that for the intellect to have access to these universal concepts or ideas, the mind must itself be a non-physical, immaterial entity.

Socrates discusses the philosopher’s focus on the separation of the soul from the body after death "for the body is a source of endless trouble to us by reason of the mere requirement of food; and is liable also to diseases which overtake and impede us in the search after true being: it fills us full of loves, and lusts, and fears, and fancies of all kinds, and endless foolery, and in fact, as men say, takes away from us the power of thinking at all." (Phaedo, 64c). Likewise, the more the soul distances itself and becomes separate from the body, with its desires and needs, the more it can lead the body (so as ensure a good life for individuals and communities, insofar as this is possible)” (Phaedo, 64c).

Plato determined how the immortal and divine nature of the soul distinct from the mortal and impure body by stating that "for the soul is immortal, and imperishable, and our souls will never be destroyed; the soul cannot die when the body dies. Thus, the philosopher, who seeks true wisdom and knowledge, must free the soul from the body as much as possible, for the body

is a hindrance to the soul's pursuit of truth." (Plato *Phaedo* 64c-67b). According to Plato, the fact that the soul is superior to the body and separable from it implies that it can also exist on its own, which is to say in a disembodied and purely spiritual condition. (Trabattoni 86).

While Plato's dualism presents a unique perspective, it is essential to consider the foundational ideas of dualism as articulated by Aristotle, his perspectives diverged, presenting an alternative stance. Aristotle contends that the body and mind are fundamentally inseparable entities (In *De Anima* 1), he attempts to transform a platonic or academic theory of the soul into a materialist perspective. Aristotle aims to demonstrate that Platonists should dismiss this theory for the same reasons they reject materialism (Menn 85). "The body cannot be soul, the body is the subject or matter, not what is attributed to it. Hence, the soul must be a substance in the sense of the form of a natural body having life potentially within it." (Aristotle 642).

Aristotle assumed that the soul serves as the primary force behind the living body, acting as both its initiator and essence. Thomas Aquinas points out that "he deduces a truth from the foregoing, having shown that the soul is the whole body's actuality, its 'parts' being the actualities of the body's parts, and granted that an actuality or form cannot be separated from that which is actual and has form" (Aquinas 60).

In religion, dualism means the belief in two supreme opposed powers or gods, or sets of divine or demonic beings, that caused the world to exist (Bianchi and Stefon), The concept of duality is a constantly reoccurring feature of the Egyptian civilisation and was echoed in the pairing of different gods and goddesses to represent upper and lower Egypt. (Hill). It was a society in which dualism impregnated their political, religious, cosmologic and cultural system. which was felt on all little parts of their structures, and on the whole philosophy of their life. This dualism seemed to have formed part of this culture since the beginning. There have been found dual signs in inscriptions, drawings, sculptures, palaces... since the first period of its birth ("Dualism in Egypt")

There was an implicit dualism in the contrast between the god Seth and the god Osiris. (Bianchi and Stefon). These two Gods appeared representing Lower and Upper Egypt and were harmoniously combined to form the Pharaoh, whom was also a God, an essential part for the equilibrium of the Cosmos (“dualism in Egypt”). Dualism permits the imposition of hierarchical relationships on the natural world. For example, Upper Egypt has primacy over Lower Egypt, just as day has primacy overnight. Each of the conceptual poles has meaning of its own, but the presence of the other is always implicit and can add meaning by association.

The dualistic identification of Egypt as the combination of two complementary halves (Upper and Lower) was articulated in the cultic topography of the country, for instance, the god Thoth was worshipped both in his primary cult center of Hermopolis in Upper Egypt and in a mirror city with the same name in Lower Egypt (Servajean). In ancient Egypt duality was by no means simply a contrivance of intellectual thought, or an esoteric doctrine, inaccessible to the majority of the populace. On the contrary, it was a mental structuring device the Egyptians lived by, expressing, implicitly or explicitly, a vision of the world and its functioning. Moreover, it was not exclusively Egyptian (Lévi-Strauss 154 -188).

In later societies, different worldviews and sociocultural structures gave rise to very different forms of spiritual practices and traditions. In particular, in societies organized around intergroup conflict, where the idea of a global nonduality would not have made sense or fit within the prevailing way of life, a new concept emerged which resolved this disconnect.

The concept of “ethical dualism”—in which individuals or groups are understood to be either essentially “good” or “bad” and have a mandate to work toward the defeat of the “bad” and the triumph of the “good”. As far as we know, the first state religion that incorporated ethical dualism was Zoroastrianism, the state religion of the Achaemenid empire of ancient Persia (550–330 BCE), then the greatest empire of all time, in what is now Iran.

Zoroastrianism offers a powerful example of the extent to which a society's context can influence the development of religious principles there. Zoroastrianism is based on the teachings of the prophet Zoroaster. According to the preeminent Zoroastrianism scholar Mary Boyce, Zoroaster lived sometime between 1000 and 1400 BCE, most likely around 1200 BCE, although the precise time of Zoroaster's life has been highly contested, with her own mentor initially placing him several centuries later (Henning).

In Zoroaster's time, the situation in Persia was particularly fluid, with nomadic migrants known as the Yamnayas starting to settle in 1800–1600 BCE, often clashing with the already settled populations. Around 700 BCE the Yamnayas settled in western Persia as well, completing the invasion. Recent genetic analysis has identified the Yamnayas as the ancestral node from where the Indo-European languages and pastoral based culture spread over most of the western world (Krause and Trappe). Zoroaster lived in this aggressive environment, dominated by a 'show of male virility' (Woudhuizen), with half settled, half nomadic groups connecting with and fighting each other.

According to Boyce, an extremely high incidence of conflict and the urgency of questions about how to overcome it are at the very center of the ideas of Zoroastrianism (Boyce). "It was during this turbulent and restless age, it seems, when might rule rather than law, that Zoroaster lived, and sought a revelation of the purpose of man's troubled day on earth" (Boyce 28). A priest himself, Zoroaster introduced a major innovation, enabling the adoption of this conflictual social context to a religious one, through what is now called 'ethical dualism'.

In Zoroastrian cosmology, there exists a benevolent God (Ahura Mazda) and a malevolent god (Angra Mainyu). Our task as human beings is to support the good and fight the bad, and at the end of our life we will be judged on our performance. In this judgement, we have to cross a bridge into heaven but may fall off into hell beneath, depending on our past choices. In this scheme, personal accountability replaces the prior view in which bad actions

are understood to be the result of bad spirits having temporarily invaded the culprit's body. Instead of temporarily being overcome by malevolent spirits who must be appeased, in ethical dualism bad actions indicate the essential badness of one's soul.

Ethical dualism allowed individuals within the conflictual, pastoral society, to still experience an improvement in their challenges with the human condition, by reducing the duality of self and other, albeit within the dualistic frame. The structural nature of the society with high levels of inter-group conflict, would appear to limit the plausibility of a globally non-dual worldview. While Zoroaster himself is thought to have been eventually assassinated, according to a contemporary source cited by Boyce (Boyce 192). The later Persian Achaemenid empire became the most expansive and powerful empire of its time, this may be in part due to its adoption of Zoroastrianism at the state level, which made it possible to integrate formerly unruly groups into a large society based on the same values.

Ethical dualism offers a degree of meaningfulness to the individuals' life, in that they have a clear task, to banish the "badness" which has contaminated the otherwise pure state of "good", with the ultimate goal of achieving a state of permanent goodness. Both Christianity and Islam followed the Zoroastrian example and adopted principles of ethical dualism, they also supported huge empires, helping to unite the populace by promoting equality and charity, as they promoted spiritual practices like chanting, praying and performing ceremonies that promote feelings of togetherness and belonging for the in-group. Zoroaster's dualism was therefore a wholly transcendent or "spiritual" dualism, not based on the opposition *mēnōg* versus *gētīg*, which can be very approximately translated as "spiritual" and "material" respectively.

1.3. Psychological Standpoint

In Theory of Literature "Psychology of literature studies the applied types and principles to literary works. This study examines how psychological topics and instances are applied into the characters of literary works "(Wellek and Warren). Sangidu believes that the author reflects the phenomenon through characters in literary works, where it allows literature to be analysed through psychological theories that also find the human soul in real life. (30)

According to Cohen, psychology helps in the clarification of some literary issues, and literature provides insights to psychology (348), he also assumes that the psychologist's approach of conceiving and depicting the personality is supported by the intuitive representations made by novelists, poets, and other writers (351).

The concept of dualism in psychology and philosophy describes the notion that there are two separate and independent realities or domains: the mental and the physical (or, more commonly, the mind and the body). Dualism still found its way to the discussions of the nature of consciousness, where it became an implicit tool in modern modal and epistemic arguments for the irreducibility of consciousness, Charles S. Sherrington, Wilder Penfield, and John C. Eccles, who are considered among the most renowned neuroscientists of the 20th century, openly supported the dualistic view of the mind and brain. Despite the fact that the explicit dualistic position is not congruent with the modern empirical science, it still persists showing two essential aspects of the mind-body problem (Havlik et al.).

The different types of dualism in the mind-body debate recognize both the physical object of the brain and the mental processes that make up the mind as two different entities. However, different types of dualism offer distinct perspectives (Guarnaccia). According to Armstrong, "the most fundamental form of dualism is substance dualism, which posits that the mind and body are composed of two fundamentally different substances "(Armstrong, 1968).

The term "substance" can have various interpretations, but for simplicity, Armstrong's definition of a substance could be adopted as "something capable of existing independently" (Armstrong, 1968). In this view, the mind (or soul) consists of a nonphysical substance, while the body is made up of physical matter. Most substance dualists believe that the mind and body can causally interact with each other, this particular form of substance dualism is known as Interactionism (ibid).

Another type of Dualism is Property Dualism. Property dualists assert that mental marvels are nonphysical properties of physical wonders, however not properties of non-physical substances. A few types of epiphenomenalism fall into this class, as indicated by epiphenomenalism, substantial occasions or procedures can create mental occasions or procedures, however mental marvels do not bring about substantial occasions or forms (or, on a few records, anything by any means, including other mental states) (McLaughlin). Whether an epiphenomenalist thinks these mental epiphenomena are properties of the body or properties of a nonphysical mental medium decides if the epiphenomenalism is a property or substance dualist (ibid).

The legendary French philosopher, René Descartes, among his many accomplishments, has been dubbed The Father of Dualism, due to his influence on psychology. His influence is so strong that substance dualism is alternatively known as Cartesian dualism, Descartes developed his dualistic theories through his well-known philosophical effort to question everything that could possibly be doubted, aiming to discover an indisputable truth. This led to his famous statement, "Cogito ergo sum" (I think, therefore I am). Descartes could question the existence of the physical world and even his own body, but he could not doubt the existence of his mind, as doubting itself is a form of thought. The act of doubting one's own existence confirms one's existence, because if one didn't exist, there would be no one to perform the act of doubting (Cliffnote) .

In the Second Meditation, Descartes argues that he is a “thing that doubts, understands, affirms, denies, is willing, is unwilling, and also imagines and has sensory perceptions” (Descartes, 1985, 19). According to him, one can clearly and distinctly understand the mind independently of the body. He argued that since the mind has properties like surface and motion, it must also be extended, suggesting that the mind and body are not entirely separate entities. However, Descartes did not clearly resolve this issue and did not treat it as a major concern.

These questions presuppose amongst other things an explanation of the union between the soul and the body, which I have not yet dealt with at all. But I will say, for your benefit at least, that the whole problem contained in such questions arises simply from a supposition that is false and cannot in any way be proved, namely that, if the soul and the body are two substances whose nature is different, this prevents them from being able to act on each other. (Descartes 275)

It is evident that his response to mind-body problem presupposes an explanation of the union between these two entities, as well as the false presupposition that two substances with completely different natures cannot act on each other.

Dualism sets a metaphysical frame within which the phenomena of our observations are organized. Another framework is to attempt to reduce physical phenomena to mental experience in some way, this has been termed mentalism or idealism. Here, only mental experience is irreducibly real and matter must be explained in terms of mind. One of the foremost exponents of this perspective was George Berkeley (1685–1753), who wrote that ‘esse is percipi’ (to exist is to be perceived), arguing that it is perception that is irreducibly real, and objective physical reality is some kind of an abstraction from this. (Presti)

Dualism manifests in various psychological disorders that frequently impact interactions between the mind and body, such as dissociative identity disorder (DID), which sometimes

called split, multiple, or dual personality, and it is when a person has two or more sets of thoughts, actions, and behaviours. Examples may include marked differences in personality or a sense of self, or gaps in memory.

People with DID have two or more distinct personalities, they do not present as simple changes in traits or moods, a person with DID expresses significant differences between these alternate identities, which can also be referred to as alters. The exact cause of DID is not fully understood. However, there is a strong link between the condition and trauma, a person will subconsciously create other personalities to handle certain aspects of themselves and their traumas, without which they cannot cope. (Johnson).

Schizophrenia is another notable disorder, it is a severe mental disorder impacting cognition, emotions, and behaviour. Individuals affected may appear disconnected from reality, causing distress not only for themselves but also for their loved ones. ("Schizophrenia"). Despite the origin of the word, from the Latin meaning "split mind," schizophrenia does not mean split personality or multiple personality. symptoms can include delusions, hallucinations, disorganized speech, trouble with thinking and lack of motivation (ibid). According to world health organization Research has not identified one single cause of schizophrenia. It is thought that an interaction between genes and a range of environmental factors may cause schizophrenia. Psychosocial factors may also affect the onset and course of schizophrenia.

Dualism has played a crucial role in psychological research by revealing that mental health conditions can manifest physical symptoms. This understanding enables healthcare professionals to address the root causes of conditions, rather than merely treating their physical manifestations with potentially ineffective medical interventions (Guamaccia) .

Although dualism has been out of fashion in psychology since the advent of behaviourism (Watson 1913), the argument is by no means over. Some distinguished

neurologists, such as Sherrington (1940) and Eccles (Popper and Eccles 1977) have continued to defend dualism as the only theory that can preserve the data of consciousness (Robinson) .

1.4. Narrative Construction

Duality in literature is probably one of the most popular themes, quite often explained through the characters, their imaginations and the situations they experience. Authors use duality to illustrate a compelling story that captures the reader broaching many. As with the dual nature of every story, the simple and complex decisions define its vantage point.

Authors often employ various methods to bring dualism to life in their works. One of these crucial techniques is inner conflict, it serves as a significant narrative tool that imbues the characters with a dualistic dimension. Inner conflict is a more potent force that breathes life into characters and imbues scenes with depth and resonance, writers who master the skill to intricately weave inner conflict into their stories craft characters that leap off the page and resonate on a profound level.

Inner conflict thrives beneath the surface, shaping and impacting characters' motivations, choices, and growth., one of the most fundamental aspects of inner conflict is the inherent duality of human desires. Characters are rarely driven by a single, straightforward objective. Instead, their desires often clash, creating a tension that fuels character development and plot progression, these desires can range from the primal to the profound, from immediate gratification to the fulfilment of long-term goals.

Moral dilemmas and ethical choices are fertile grounds for inner conflict, characters frequently grapple with questions of right and wrong, navigating situations that force them to confront their values, beliefs, and conscience. These moral quandaries introduce shades of grey

into the narrative, challenging characters and readers alike to consider the complexities of ethical decision-making.

A literary symbol on the other hand, combines an image with a concept (words themselves are a kind of symbol). It may be public or private, universal or local. The dichotomy between good and evil is another manifestation of duality that has captured the human imagination throughout history.

These opposing moral forces are often depicted as battling for dominance, with good representing virtue, righteousness, and altruism, while evil embodies malevolence, immorality, and selfishness. The presence of both forces in the world raises profound questions about the nature of morality and the choices we make as individuals.

Human beings have sought to understand the world through dualities, dark and light, good and evil, chaos and order: these opposing forces have provided frameworks for understanding the complexities of existence (Dhillon). Yin-Yang for instance, represents the dynamic duality inherent in all aspects of existence (Karcher 45). Yin is characterized as feminine and passive, embodying the energies of the Earth and Moon. It is associated with qualities such as darkness, coolness, softness, stillness, and contemplation. Yang, on the other hand, is depicted as masculine and active. Yin and Yang, symbolized by the contrasting black and white halves of the Taijitu, represent the eternal dance of opposites within the cosmos (Karcher 45).



Yin and Yang coexist in a perpetual dance, each containing the seed of the other. It highlights that within the contrast of opposites exists the possibility for unity and development. This symbol signifies the quest for harmony, balance, and completeness (“Yin and Yang: The Harmony of Duality”).

Mirrors frequently symbolize dualities and reflections. By presenting two images side by side, they create a sense of duality and contrast. Symbols representing duality frequently imply that opposing elements are indispensable complements, crucial for achieving spiritual harmony and equilibrium.

The contrasting energies of light and darkness have historically served as metaphors across different facets of existence. Light typically symbolizes understanding, illumination, and optimism, whereas darkness embodies uncertainty, enigma, and adversity. This dichotomy resonates through religious and spiritual contexts, where light signifies divine enlightenment and guidance, contrasting with darkness, which connotes the unfamiliar or the domain of malevolence.

Moreover, metaphors too, enrich authors' writing by imbuing it with vivid imagery and emotional depth, similar to other forms of comparison. Through the use of sensory details, metaphors bring words to life, enabling authors to craft scenes that readers can vividly imagine and characters with whom readers can deeply empathize. Moreover, skilfully crafted metaphors

spark readers' imaginations, providing fresh insights into familiar themes or elucidating complex concepts that might otherwise be challenging to explain.

Techniques such as flashbacks, foreshadowing, symbolism and metaphor help to create connections between the outer and inner narratives, providing clues and context for the reader to piece together. For example, a flashback could reveal a traumatic event from a character's past that is influencing their actions in the present, while a symbol or metaphor could represent a character's inner emotional state. Another effective technique is to use dialogue and subtext to reveal the inner narrative. By having characters say one thing while meaning something else, the reader can begin to understand the characters' true motivations and desires. This can create tension and conflict within the story, as the outer narrative may be leading the characters in one direction while their inner narrative is pulling them in another.

Authors employ duality to depict a captivating narrative that engages readers on multiple levels. Similar to the dual aspects present in every story, the straightforward and intricate choices shape its perspective. These integrated components form a diverse composition, facilitating authors' exploration of the multidimensional aspects of dualism.

1.5. Examples of Literary Works with Dualistic Character

Dualism is a significant concept in literature as it allows authors to explore the complexity of human nature and the struggle between opposing forces by portraying characters with conflicting desires and motivations, authors can create a narrative that is both engaging and thought-provoking.

Mary Shelley's masterwork, "*Frankenstein*," tells the gothic tale of a curious scientist, Victor Frankenstein, yearning to mimic the life-giving act of Mother Nature. His creature does

not turn out to be all that he expected, and the story deals with the conflict between Victor and his creature, and between the creature and society. But nowhere in the story does Victor (or Shelley) ever give his creature a name, this is an important aspect of the novel, to show the hatred Victor has for his own creation.

In a sense, this lack of a name reinforces the notion that the creature is an abstract function of the novel, which draws the focus away from the creature itself, and to the interaction between it and Victor. Their perceptions of each other greatly affect the interpretation of the story, namely from the viewpoint that the creature is an alter-ego of Victor. This view brings the story from the superficial, physical level, and to one more philosophic. The creature represents all that Victor sees bad in himself and in that around him, and their coexistence is the dramatic aspect of their mutual destruction.

The creation's most prominent qualities show the complexity of his character by showing that the creation is both murderous and loving. These characteristics are opposites but the creation presents both in his character, his murderous quality surpasses his lovingness because the creation always results back to violence. When the creation is not loved, he turns to violence.

The critical relationship between such characters causes many literary critics to compose the idea that they are bound by nature – inadvertently becoming a single central figure (Spark). This provides provoking thoughts on the duality of mankind, revealing the wickedness of human nature. The role of the monster as an alter ego to Victor is an ideal suggestion, as their characteristics in the story consistently change; from predator to prey, depressed to angry, pitiful to cruel, these are all characteristics shared between both characters at different times of the novel.

The deliberation on the psychological problems rendered in the novel is also interpreted through the relations of Frankenstein and the monster in terms of insider and outsider. This opposition continues to explore the issue of dual personalities where both parts of the entity are closely interconnected. In that regard, Shelley's novel presents Frankenstein as a protagonist, cast out from a domestic Eden, attempts to destroy it – and ends up vanquishing himself, at least temporarily (Henwood et al. 76).

The relations between Victor and the Creature are closely associated with the relations between society and its hidden fears and desires. The novel also shows how people generate vices through the rejection of defects – whether internal or external, in themselves or others.

Robert Louis Stevenson's 'Dr. Jekyll and Mr. Hyde' is another novel that explores the theme of dualism in a way that was groundbreaking for its time. The concept of duality is explored through the character of Dr. Jekyll and Mr. Hyde, and the novel raises important questions about the nature of good and evil, the human psyche, and the consequences of repressing one's true self. In "Dr. Jekyll and Mr. Hyde," Stevenson illustrates the duality of human nature through Dr. Jekyll and Mr. Hyde. Dr. Jekyll embodies the good and respectable aspects of humanity, while Mr. Hyde represents the evil and primitive side. Clausson argues that Jekyll was from the “respected upper class” whereas Hyde was from the “murderous lower class” (Clausson 343).

The novel delves into the coexistence of good and evil within individuals and how these aspects can become separated and dominate a person. The theme of duality of human nature is developed throughout the novel, it is first introduced through the character of Dr Jekyll and his desire to separate his good and evil sides. As the story progresses, the two sides of his nature become increasingly separate, until Mr. Hyde takes over completely, the theme is further developed through the reactions of other characters to the revelation of Dr. Jekyll and Mr. Hyde's dual identity. The novel's exploration of the duality of human nature, addiction, and

secrecy is complex and thought-provoking, and its use of symbolism and narrative techniques adds depth and richness to the story.

Oscar Wilde's *The Picture of Dorian Gray* is too, a well-known example of late-Victorian literature. Perhaps the most evident example of duality in Wilde's novel is the struggle between good and evil in Dorian that is depicted through his body's youthfulness and the painting's ugliness. The principal duality in the narrative is a well-worn theme of illusion vs. reality, and the difference, if any, between them. On a more obvious level Wilde focuses on "beauty" and "ugliness," "youth" and "age." "How sad it is!" says Dorian. "I shall grow old and horrible and dreadful. But this picture will remain always young." This statement consummates the opposition at the heart of the story, which drives the whole plot. The portrait grows older, uglier, and more corrupt, while the real Dorian remains youthful and beautiful.

According to Lauren in "The Picture of Dorian Gray," duality is evident between the public and private selves, Dorian fears exposing his private self to society, taking meticulous care to conceal his portrait, which reveals his darker nature. Liebman brings a very interesting perspective to the duality of public and private self in *The Picture of Dorian Gray*. He argues that "Dorian's failure to integrate his opposing 'selves' is not a consequence of his own psychological inadequacy, but a condition of modern life" (Liebman 297).

The concept of self-duality posed a notable social dilemma during the late-Victorian era, where people were expected to keep their conflicting selves as separate as possible. "Dorian Gray, in my view, struggled to adapt within a society that imposed such intense pressure on maintaining a strictly dichotomous existence" (Lauren). The contrasting settings in the novel emphasize the significant divide between social classes in Victorian society.

1.6. Conclusion

This chapter investigated the aspects of dualism which attained fame and widespread recognition in various disciplines because of its distinctive theory in opposition to monism. Dualism was renowned among many philosophers such as Plato, Aristotle and Descartes. This latter was acknowledged as the primary contributor who coined this term. This concept played a prominent role in psychology and its relation to literature in shaping a dualistic character to add a touch of depth to the novel, highlighting the psychological aspects and internal complexities that confronts the character. In addition to mentioning the psychological that carry a form of dualism. Moreover, narrative construction was explored to indicate how the author utilizes a range of strategies to include dualism within his literary work. Oscar Wilde, Robert Louis Stevenson and Mary Shelly are among the most notable authors who introduced the concept of duality in their novels.

**Chapter Two: Analysis
of Raskolnikov's
Dualism in “*Crime and
Punishment*”**

Content

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2.1. Introduction

Duality is a significant theme in Dostoevsky's work *Crime and Punishment*, he deeply highlights the dualistic nature of Raskolnikov, the protagonist of the novel in order to demonstrate the battle between good and evil in human nature. The complexities of Raskolnikov's personality and the contradictions of his actions profoundly contributes to the novel's plot progression.

This chapter offers an overview of the major factors and motivations which led to Raskolnikov's duality and explores this theme by revealing the conflict between his two opposing sides which is being created through his internal struggles and psychological effects.

2.2. Background to Crime and Punishment

Fyodor Mikhailovich Dostoevsky (sometimes spelled Dostoyevsky) is a Russian novelist, philosopher and journalist, he was born in Moscow in 1821(SparkNotes), from a minor Russian nobility. He was the second son of Mikhail Andreevich and Maria Nechayeva, Dostoyevsky's father, a retired military surgeon, served as a doctor at the Mariinsky Hospital for the Poor in Moscow, have sent him to the St. Petersburg Academy of Military Engineering, leaving his studies behind. As a child and as a student, Dostoyevsky was drawn to Romantic and Gothic fiction, especially the works of Sir Walter Scott, Ann Radcliffe, Nikolay Karamzin, Friedrich Schiller (Morson).

He began his career with translations; his first, Honoré de Balzac's novel *Eugénie Grandet* published in 1843. Although he published several translations around this time, none of them were particularly successful, and he found himself struggling financially. However, in 1846 he published his first novella "*Poor Folk*" and became an immediate success, both critically and commercially (Prah1). Despite Dostoevsky's military career he was evidently

unsuited for such an occupation and that's when he resigned his position as a sub-lieutenant to commence a hazardous career as a writer living off his pen.

In 1847 Dostoyevsky began to participate in the Petrashevsky Circle, a group of intellectuals who discussed utopian socialism. He eventually joined a related, secret group devoted to revolution and illegal propaganda. Two years later, Dostoevsky and the other members were arrested, they were sentenced to be executed and were only reprieved at the last possible moment when a letter from the tsar arrived just before the execution, commuting their sentences to exile and hard labour followed by conscription. Instead of being executed, Dostoyevsky was sentenced to four years in a Siberian prison labour camp, to be followed by an indefinite term as a soldier. After his return to Russia 10 years later, he wrote a novel based on his prison camp experiences, *Zapiski iz myortvogo doma* (1861–62; *The House of the Dead*). In the next few years Dostoyevsky published a number of novels, including “*Notes from the Underground* (1864)”, “*Crime and Punishment* (1866)”, “*The Idiot* (1869)”, “*Demons* (1872)” and other works in which garnered widespread acclaim during the 19th century. (Morson)

Dostoevsky experienced epileptic seizures throughout his full literary life. However, rather than regarding himself as a victim of ill fortune, and despite the hardships caused by his disease, he used epilepsy to his advantage by working it into his writings, he portrayed up to six characters with epilepsy in his literature. Apart from making an intelligent use of the disease by incorporating it into his novels and creating his best works towards the end of his career (Iniesta). Dostoyevsky's last novel “*The Brothers Karamazov* (1879)” is most famous for three chapters that may be ranked among the greatest pages of Western literature (Morson).

Dostoevsky's works often explore human nature and all the psychological quirks of humankind. Literary modernism, existentialism, and various schools of psychology, theology, and literary criticism have been profoundly shaped by his ideas. For generations, the depth and contradictoriness of his heroes have made systematic psychological theories look shallow by

comparison. Many theorists (most notably Freud) have tried to claim Dostoyevsky as a predecessor (Morson). Dostoyevsky died on February 9, 1881. from a pulmonary haemorrhage, the exact number of mourners at his funeral is unclear, as different sources have reported numbers as varied as 40,000 to 100,000 (Prah).

Fyodor Dostoyevsky's *Crime and Punishment* is a masterpiece of psychological fiction. Exploring ideas of crime, morality, and redemption, the novel analyses the faults and virtues of utilitarianism, a belief that the morally good action is the one that helps the most people, as well as the psychological twists and turns of its conflicted protagonist, Raskolnikov. The novel reflects the historical milieu of its time, particularly the prevalence of Russian nihilism. Nihilism is often associated with Friedrich Nietzsche, whose philosophies were influential during Dostoyevsky's era, he contributed to two key concepts that influenced the novel, such as the "will to power" and the "superman." The novel's protagonist embodies these ideas, serving as a manifestation of all these concepts. ("The Historical Context")

Russian serfs were freed in 1861, just five years before Dostoyevsky wrote *Crime and Punishment*. Young Russian intellectuals, like Raskolnikov, were exploring new societal ideas and questioning traditional morality. In addition to the poverty and inequality from the Industrial Revolution which has influenced philosophers like Kant, Hegel, and Marx, whose ideas about radical social change intrigued Russian thinkers (Course Hero).

2.3. Plot Summary

"*Crime and Punishment* " transports readers to 18th-century St. Petersburg, Russia, where Rodion Romanovich Raskolnikov, a former law student, lives in a rundown room in a poor neighbourhood. Because of his financial difficulties, he is driven to give up his studies and pawn his father's watch to Alyona Ivanovna, a ruthless old pawnbroker who lives with her younger sister, Lizaveta. An idea flashes through Raskolnikov's mind pushes him to

contemplate murdering the pawnbroker and seizes her wealth, which she has gathered by exploiting the poor.

While contemplating his plan, Raskolnikov crosses paths with a drunken man named Simon Marmeladov in a tavern. Marmeladov recounts his challenges with alcoholism and the subsequent alienation from his family, which leads his eldest daughter, Sonya, to enter a life of prostitution in order to sustain them, hearing Marmelade's story strengthens Raskolnikov's motive to murder the pawnbroker believing that this act will protect many others from her manipulation, provide support for his family, and prevent his sister from marrying an older man and sacrificing herself to cover their costs, as his mother noted in her letter.

Raskolnikov visits the old woman's apartment upon finalizing his plan and chose to put it into action. He kills her with an axe and immediately begins searching for her wealth. However, destiny decrees that Raskolnikov will leave the apartment having committed two crimes instead of one. Her kind sister, Lizaveta, surprisingly appears in the apartment and witnesses the murder. This second crime, combines with his shock and fear, forces him to steal only a few minor stuffs, leaving the old woman's considerable fortune untouched.

Raskolnikov attempts to cover up his crime by cleaning the blood from his clothes and hiding the stolen items. Soon after, he falls gravely ill, experiencing a fever as a result of his intense fear and anxiety. During questioning at the police station, Raskolnikov loses consciousness, his behaviour raises the suspicions of the investigator Porfiry Petrovich, particularly as he observes the decline in Raskolnikov's psychological condition.

After the unexpected death of Sonia's father, Marmeladov, Raskolnikov meets Sonia and offers financial assistance for the funeral. A pure and strong relationship quickly develops between them, as they become close. During this time, Raskolnikov's mother and sister visit him and notice the significant changes in his behaviour and his worsening condition. They also

observe how he tries to distance himself from them while asking his close friend Razumikhin to look after them.

Following multiple interviews and discussions about the murder with Raskolnikov and based on an article he wrote during his studies, Investigator Porfiry becomes certain that Raskolnikov is somehow involved in the crime. However, without concrete evidence linking Raskolnikov to the murder, Porfiry cannot take action. The situation becomes more complicated when another person confesses to the crime. Although this confession gives Raskolnikov some relief, he finds himself trapped in a sensation of fear and confusion, haunted by the thought that his crime might be discovered, struggling to live with the guilt and the psychological turmoil it causes, the idea of confessing begins to manifest as he hopes it will relieve the pressure on his conscience.

Raskolnikov finally decides to confess his crime to Sonia, influenced by her strong personality, deep faith, and commitment to religious morals, despite her poverty and difficult life. Sonia urges him to confess to the police and free himself from the torment of guilt. After much persuasion from her, Raskolnikov accepts and confesses, he is sentenced to eight years of hard labour in a Siberian prison. Sonia follows him there and visits him frequently, while his mother dies of grief, unable to bear the separation from her son and the shame of his crime. His sister, on the other hand, marries his friend Razumikhin. Over time, Raskolnikov begins to free himself from the torment and psychological crises he had been suffering from, discovering renewal and recovery through the power of love. Dostoevsky's *Crime and Punishment* was translated to English by several translators such as Constance Garnett who is a well-known translator of Russian literary works, she originally published her version of *Crime and Punishment* in 1914.

2.4. Aspects of the Dualistic Nature of Raskolnikov's Character

The central character of Dostoevsky's novel is marked by a dual nature which represents a crucial theme. The author compels to reveal this trait, developing divergent character evident in his unstable psychological state and clashing thoughts. Dostoevsky skilfully conveys an accurate depiction of Raskolnikov's character, emphasizing on sophisticated details that can be disregarded by other novelists. The name of the protagonist itself is taken from the Russian word "Raskol" which reflects the notion "schism" and "division".

This contradiction within his personality emerges after he commits the crime, when he becomes immersed in a state of conflict between the logical framework that defends his crime, consistent with his theory and beliefs as it relates to his vision of the extraordinary man that empowers him to surpass legal boundaries and his conscience, which began to torment him due to his actions. Thus, he starts seeking redemption after his unsuccessful attempts to get rid of this feeling. The novel's exploration of duality reveals the complicated struggle between Raskolnikov's philosophical convictions and his unexpected sense of remorse.

Based on the perspectives gained during his imprisonment, along with the distress caused by illness and financial deprivation, Dostoevsky gained a comprehensive understanding of human nature.

2.4.1. Intellectual Motives

Dostoevsky's exploration of human suffering, guilt and existential inquiry in the novel is a result of the influence of philosophical principles and ideas rooted in Raskolnikov's consciousness that he was determined to achieve in his actual experience. His theory fundamentally hinges on the extraordinary man who "has the right ... that is not an official

right, but an inner right to decide in his own conscience to overstep ... certain obstacles, and only in case it is essential for the practical fulfilment of his idea (sometimes, perhaps, of benefit to the whole of humanity)" (Dostoevsky 368).

This theory represents the primary intellectual motivation behind committing the murder. Raskolnikov articulates his theory in an article he wrote in university, which dealt with the mental state of a perpetrator after committing a crime.

However, in the final section of his article, he indirectly refers to a certain theory, which for some reason seems highly acceptable to him when the investigator Porfiry talks about it with equal validity. He maintains that the exceptional individual would not transgress a law unless there were profound interests, values and ideas in society which validates its use in order to enhance the well-being of all.

From the very beginning, the investigator suspected that Raskolnikov was the one responsible for the crime, and his suspicions were further confirmed after he reviewed Raskolnikov's article. Following their meeting, he depends on his devious questioning tactics. With the aim of cornering Raskolnikov and subtly guiding him into making an indirect confession. Raskolnikov quickly grasps the implications of Investigator Porfiry's statements and he quickly reacts to that provocation.

I only believe in my leading idea that men are in general divided by a law of nature into two categories, inferior (ordinary), that is, so to say, material that serves only to reproduce its kind, and men who have the gift or the talent to utter a new word. There are, of course, innumerable sub- divisions, but the distinguishing features of both categories are fairly well marked. The first category, generally speaking, are men conservative in temperament and law-abiding; they live under control and love to be controlled. To my thinking it is their duty to be controlled, because that's their vocation,

and there is nothing humiliating in it for them. The second category all transgress the law; they are destroyers or disposed to destruction according to their capacities. The crimes of these men are of course relative and varied; for the most part they seek in very varied ways the destruction of the present for the sake of the better. (369_370)

Raskolnikov's theory further posits that humanity is divided into two kinds of people: the ordinary class, as he refers to them, the class that is committed to adhering the law, whose primary function is to maintain and reproduce. According to him, they are not entitled to defy the law, as they are ordinary individuals who cannot transcend societal constraints or surpass normative boundaries. Conversely, Raskolnikov holds in high esteem the class of super humans, those influential figures who have the potential to make a profound impression and shape historical events, freely express their original ideas and rise above societal restrictions with their innate talent, to illuminate the world through their remarkable achievements. Raskolnikov unquestioningly believes that they are the only individuals who are permitted to engage in acts of bloodshed and trample over corpses if it serves to accomplish his goals.

Raskolnikov continues to expound on his philosophical concept, and he subsequently delves into the issue of bloodshed and lawbreaking, to effect societal change and its connection to prominent leaders and historical figures. with the aim of proving the correctness of his theory to those in the room.

I maintain in my article that all ... well, legislators and leaders of men, such as Lycurgus, Solon, Napoleon, and so on, were all without exception criminals, from the very fact that, making a new law, they transgressed the ancient one, handed down from their ancestors and held sacred by the people, and they did not stop short at bloodshed either, if that bloodshed—often of innocent persons fighting bravely in defence of ancient law—were of use to their cause. It's remarkable, in fact, that the majority, indeed, of these benefactors and leaders of humanity were guilty of terrible carnage. In short, I

maintain that all great men or even men a little out of the common, that is to say capable of giving some new word, must from their very nature be criminals—more or less, of course. (368-369)

Raskolnikov defends his philosophy by pointing to historical figures, including prominent legislators and leaders like Lycurgus, Solon, and Napoleon., whom he regards as criminals for having resorted to shedding innocent blood to institute a new law and eliminate the existing one. Raskolnikov's logic aims to rationalize the actions of these figures because they managed to create new laws that were beneficial to society.

Based on his philosophical analyses, he concludes that contravening laws and legislation, as well as committing crimes, in pursuit of realizing an objective or facilitating a fundamental change that advances social progress, can be deemed justifiable and at times might be necessary; indicating that laws and moral restrictions are applicable to ordinary individuals, whereas ideal individuals are afforded the liberty to exist beyond these norms.

Guided by this theory, Raskolnikov was motivated to commit the murder. Viewing himself as one of the few notable individuals in this society, believing he has the authority to break the rules. This perceived motivation, served as another intellectual motive to defy social standards and apply his philosophical concept to validate his superior capabilities that enable him to excel and overcome the obstacles established by legal norms.

Raskolnikov was not merely a supporter of the exceptional man theory, but he further supported the utilitarian perspective, focused on evaluating actions according to their positive outcomes for society, given that a negative act might lead to positive effects and benefits a larger number of people, then these outcomes serve to justify his deed. During the process of formulating his strategy to kill the old woman Ilyona Ivanovna, Raskolnikov decides to visit her to pawn the ring which his sister Dunya has given him. he walks into a small tavern shortly

thereafter in an effort to gather his thoughts, he unintentionally caught a discussion between a student and a young officer seating nearby. The student suddenly launches into a conversation about the elderly moneylender, describing her with the most unfavourable qualities, he shows his hatred towards the old woman, asserting that her elimination would serve the greater good. while Raskolnikov was listening to their exchange with both surprise and intense focus.

A hundred thousand good deeds could be done and helped, on that old woman's money which will be buried in a monastery! Hundreds, thousands perhaps, might be set on the right path; dozens of families saved from destitution, from ruin, from vice, from the Lock hospitals—and all with her money. Kill her, take her money and with the help of it devote oneself to the service of humanity and the good of all. What do you think, would not one tiny crime be wiped out by thousands of good deeds? For one life thousands would be saved from corruption and decay. One death, and a hundred lives in exchange—it's simple arithmetic! (99_100)

This philosophical discussion solidifies his convictions and wipes out the hesitation that periodically grippes his mind. His realization that there were people who held the same convictions, has a lasting effect on him, shaping his firm belief in the legitimacy of this concept. Moral utilitarianism reflects Raskolnikov's justifications for overcoming the barriers and the restrictions imposed by society, therefore achieving his goal to assert himself as an extraordinary man who is free from being controlled by legal responsibility. He believes that killing the old woman is a necessary condition that must be fulfilled and employs moral theory as an argument to validate his views, guided by the doctrine "the greatest good for the greatest number". Raskolnikov's criminal planning intersects with his overhearing of the conversation, serves as an external reinforcement to execute his plan.

Dostoevsky determines the factors that causes Raskolnikov to commit the crime, revealing his hidden beliefs, in addition to the way he perceives his role in society where he

lives and his vision of freedom. Dostoevsky tends to depict the crime from the criminal's perspective, unlike other thriller fiction which usually focuses on discovering the identity of the murderer, Dostoevsky's usage of this theory serves as a way to explore deep philosophical themes and critiques of utilitarianism for the way it may lead to unpleasant consequences. These intellectual motives are considered the fuel of Raskolnikov's internal struggles.

2.4.2. The Battle Between Rationality and Morality

The theme of duality clearly emerges in the character of Raskolnikov's after the murder, the symptoms of dualism is clearly noticeable through his paradoxical characteristics, Raskolnikov unintentionally adopts two sides with two distinct point of view, the first of his two sides is his intellectual side. This side of him is cold, unfeeling, inhumane, and exhibiting extreme self-will and power, it is the part that formulates his theory and one of the reasons he remains in such a deteriorated place and distances himself from his aspirations, that side gets him into difficult and challenging situations throughout the novel. Therefore, this aspect of his character is shown through his deep apathy towards everything.

Raskolnikov's cold logic urges him to test the limits of his freedom and prove himself. "He was positively going now for a 'rehearsal' of his project, and at every step his excitement grew more and more violent" (11). In his view, killing the pawnbroker was no more than an exciting experiment to implement his theory and presents himself as an ideal person with special abilities who does not belong to ordinary people. This cold side of his personality was somehow indicative of his selfishness and what he would become if he manages to overcome the barriers, regardless of the principle of utilitarianism that he uses as a justification to convince himself before everyone else.

Raskolnikov does not expect that shortly after carrying out his plan, he will be overwhelmed by new feelings, feelings of guilt, anxiety and emotional turmoil, which are a painful response to his cold and logical behavior that reflects the conflict between his mind and his emotions.

He vividly recalled those old doubts and perplexities, and it seemed to him that it was no mere chance that he recalled them now. It struck him as strange and grotesque, that he should have stopped at the same spot as before, as though he actually imagined he could think the same thoughts, be interested in the same theories and pictures that had interested him ... so short a time ago. He felt it almost amusing, and yet it wrung his heart. Deep down, hidden far away out of sight all that seemed to him now—all his old past, his old thoughts, his old problems and theories, his old impressions and that picture and himself and all. (169)

Emotions and a deep feeling of guilt on its own are sufficient to suppress all those beliefs buried in Raskolnikov's mind, theories and ideas. The pain and torment sensation makes him grasp the consequences of his actions, this feeling of guilt has opened his eyes to the world's actual reality. It becomes clear to him that his ideal theory and the great leaders he has always valued were nothing but rebellious thoughts that has plagued him for a period of time,

The conflict in Raskolnikov's character begins when his rationality that directs him to commit this crime, conflicts with the unexpected punishment from his moral conscience. The presence of these two contradictory combinations in the personality generates his duality, because of the theory he adopts, Raskolnikov resorts to killing the pawnbroker, adopting the approach of leaders like Napoleon. He believes that he was a great man like him, justifying the necessity of committing the murder by stating that:

‘It was like this: I asked myself one day this question— what if Napoleon, for instance, had happened to be in my place, and if he had not had Toulon nor Egypt nor the passage of Mont Blanc to begin his career with, but instead of all those picturesque and monumental things, there had simply been some ridiculous old hag, a pawnbroker, who had to be murdered too to get money from her trunk (for his career, you understand). Well, would he have brought himself to that if there had been no other means? Wouldn't he have felt a pang at its being so far from monumental and ... and sinful, too? Well, I must tell you that I worried myself fearfully over that ‘question’ so that I was awfully ashamed when I guessed at last (all of a sudden, somehow) that it would not have given him the least pang, that it would not even have struck him that it was not monumental ... that he would not have seen that there was anything in it to pause over, and that, if he had had no other way, he would have strangled her in a minute without thinking about it! Well, I too ... left off thinking about it ... murdered her, following his example. And that's exactly how it was! (582)

Raskolnikov emphasizes that even great men like Napoleon would have done the same thing and displaced the old woman in order to achieve his interests. This great influence of this theory and the principle of utilitarianism has inspired him to imagine himself as someone who could make a difference in the world.

The unwavering faith and motivation that drives Raskolnikov to test his abilities does not prevent him from seeing the results of his actions and their symptoms, which are represented by fear, regret, and a state of continues pressure.

He sank into a state of feverish excitement. ‘The old woman is of no consequence,’ he thought, hotly and incoherently. ‘The old woman was a mistake perhaps, but she is not what matters! The old woman was only an illness.... I was in a hurry to overstep.... I didn't kill a human being, but a principle! I killed the principle, but I didn't overstep, I

stopped on this side.... I was only capable of killing. And it seems I wasn't even capable of that ... Principle? (389)

Raskolnikov emphasizes the insignificance of the old woman, pointing out that he only kills a "principle." This belief, which supports the rationality of his previous theories, is merely a mask to hide the feelings of guilt and fear which has overwhelmed him since he committed the crime, expressing his frustration over his failure to overcome the obstacles he has expected. Rather, he believes that killing was the only thing he could take.

The fact that he sees himself as an extraordinary man makes him despise the people around him since. "He seemed to some of his comrades to look down upon them all as children, as though he were superior in development, knowledge and convictions, as though their beliefs and interests were beneath him" (79). Raskolnikov's conviction by the 'superman' vision leads to his intellectual arrogance. He believes he is unlike everyone else and that his crime will validate his exceptional nature to the world.

However, this certainty soon begins to disappear little by little after his moral sense surpasses him. He tells Sonia openly, saying: "If I worried myself all those days, wondering whether Napoleon would have done it or not, I felt clearly of course that I wasn't Napoleon. I had to endure all the agony of that battle of ideas Sonia, and I longed to throw it off" (588). Raskolnikov acknowledges his weakness and limitations after he fails to rid himself of his human conscience and grapples with his rational thoughts, this debate in Rodion's character between his rationality and his moral conscience proves how rationality alone is unreliable and not sufficient to give satisfactory results.

Dostoevsky's employment of the uprising battle between Rodion's intellectual justifications and his moral conscience demonstrates the complexity of this character and reveals his unexpected tormenting feelings and reactions throughout the novel.

2.4.3. *Internal Conflicts*

As the application of the intellectual motives declare a complex battle between his rational and his conscience, it creates inner turmoil and reflects Raskolnikov's dualistic behaviour, Raskolnikov's failure to resolve his rationality and his innate morality leads to psychological disturbances, delirium and feverish state that accompanies him for a considerable time. "He was not completely unconscious, however, all the time he was ill; he was in a feverish state, sometimes delirious, sometimes half conscious." (173). These psychological symptoms appear in Raskolnikov's personality as an automatic response and a mental signal to an indication of an issue within the body, as an attempt to suppress these contradictory feelings which begin to impact him visibly.

He is battling by a severe fever followed by delirium and hallucinations that reveal his constant torment and suffering with this conflict. Raskolnikov asks Nastasya, the housemaid, in a sense of perplexity and amazement about the reason that drives Ilya Petrovich to beat the landlady. In return, the housemaid keeps staring at him in astonishment, with a long silence realizing that none of this has happened. Instead, her silence is prompting her to examine his condition which has developed.

Nastasya still looked at him without speaking. 'Nobody has been beating the landlady,' she declared at last in a firm, resolute voice. He gazed at her, hardly able to breathe. 'I heard it myself.... I was not asleep ... I was sitting up,' he said still more timidly. 'I listened a long while. The assistant superintendent came.... Everyone ran out on to the stairs from all the flats.' 'No one has been here. That's the blood crying in your ears. When there's no outlet for it and it gets clotted, you begin fancying things. (172)

The maid's rejection of the incident exposes the mental strain and confusion of Raskolnikov's thoughts, which makes these hallucinations dominate him and alter his thinking.

Moreover, the existence of the investigator among his hallucinations and his questioning regarding his presence in the same building leads to extreme fear and anxiety about his crime being revealed. This tension and feeling of guilt are also seen in his attempt to avoid people to prevent being suspected, fostering in him a sense of grandeur.

In addition to these symptoms, Raskolnikov suddenly questions himself about the significance of committing the crime, stealing the money, then immediately hide it instead of spending it.

Suddenly he stopped; a new utterly unexpected and exceedingly simple question perplexed and bitterly con-founded him. 'If it all has really been done deliberately and not idiotically, if I really had a certain and definite object, how is it I did not even glance into the purse and don't know what I had there, for which I have undergone these agonies, and have deliberately undertaken this base, filthy degrading business? And here I wanted at once to throw into the water the purse together with all the things which I had not seen either ... how's that?' (162)

These questions bring Raskolnikov's full and sudden awareness of his foolishness for not spending the old woman's money and quickly hide it. This situation expresses his lack of interest for the money after the crime and his absence of intention to benefit from it, whether for himself or to help others, which omits his belief in the principle of utilitarianism and indicates his incompetence of his previous intellectual motivation. Raskolnikov's late realization of his confusion about his foolish act removes the curtain from the psychological complexities and the confusion of his thoughts.

Dostoevsky's usage of duality trait exhibits two sides of Raskolnikov's personality. The first side represents the unfeeling, brutal aspect of his nature, as he is characterized by arrogance that is clearly evident when he commits murder. As for the second side, it highlights his empathy

and kindness towards others, it is that side which is driven by his morals, such as supporting the Marmeladov family with money. Raskolnikov is characterized by a split personality, this is evident in his reactions to certain situations in which it indicates an increasing inner conflict within him. Both sides are struggling to control how Raskolnikov perceives things, based on his perspectives on himself and others, this illustrates the persistent mood swings throughout the novel. Raskolnikov helps the drunkard Marmeladov head home after hearing his story with alcohol and his daughter's sacrifices to assist her family.

Raskolnikov had time to put his hand into his pocket, to snatch up the coppers he had received in exchange for his rouble in the tavern and to lay them unnoticed on the window. Afterwards on the stairs, he changed his mind and would have gone back. 'What a stupid thing I've done,' he thought to himself, 'they have Sonia and I want it myself.' But reflecting that it would be impossible to take it back now and that in any case he would not have taken it, he dismissed it with a wave of his hand and went back to his lodging. (42)

Raskolnikov's humanity is evident in his compassion for the Marmeladov family and their challenging circumstances. These powerful feelings of compassion and sympathy which causes him to unconsciously hands over all his money to them reveal the extent of his positive traits. Although this situation uncovers his moral conscience and contrasts with his icy temperament, his dualistic nature eventually appears when his rationality causes him to think that his behaviour is illogical, justifying it with his need for money. His fast-changing thoughts and decisions mirrors the hardship he confronts in the presence of these two contradictory aspects.

This sudden sensation grips him in another situation when a teenage girl stops him in the street, she awakens a sense of compassion within him, especially when he observes her worn out clothes, he decides to protect her when he catches sight of a person following her and

carrying malicious intentions towards the little girl. However, he immediately changes his mind and decides to leave once his thoughts convince him that this has nothing to do with his concerns. This duality and mood swings in the protagonist covers the imbalance between rationality and conscience, which is considered strong evidence of the existence of psychological crises in terms of his odd interactions with those around him and his lack of control over his actions.

Another aspect of duality that Dostoevsky demonstrates in this character is the contradiction between his affection for solitude and his desire for communication at the same time. Raskolnikov has become familiar with solitude since his time as a student, “he had become so completely absorbed in himself, and isolated from his fellows that he dreaded meeting, not only his landlady, but anyone at all” (07). His conviction that he is a special person with special abilities that no one else has, generates a feeling of arrogance over those around him and pushes him to isolate himself, thinking he should not interact with those who are less distinguished than him, in other words, “the ordinary class.”

Strong feelings arise inside Raskolnikov out of nowhere,” he felt a desire to be with other people. Something new seemed to be taking place within him, and with it he felt a sort of thirst for company” (19). This part of his personality represents the good, compassionate, sensitive side, which is also his moral side. While Raskolnikov is sitting in a tavern tasting this unusual feeling, Marmeladov appears, showing his intention to get to know him and build a friendship. It seems that Raskolnikov's desire was accomplished swiftly and with minimal effort. However, this feeling that swept over him a little while ago has faded since Marmeladov began talking to him and the other side of his character appears once more. “He felt immediately his habitual irritable and uneasy aversion for any stranger who approached or attempted to approach him” (21).

Notably, Raskolnikov is affected by these psychological upheavals caused by his duality. He finds himself leaning towards a state of isolation because of his rationality and arrogance before committing the murder. However, the fear and tension that grips him after the crime is an additional factor in his intense need to isolate himself from the world and family gatherings. However, in the end, he is filled with a strong desire to communicate due to his feelings of guilt and his searching for redemption. This is embodied in his relationship with Sonia. He finds in her a person of deep compassion who, despite the struggles she experiences, sacrifices for her family and holds strong faith and is characterized by sincerity. Raskolnikov reads through his observation of Sonia the amount of suffering she lives and the guilt she endures from her unethical work. The distress experienced by both is seen as the primary link that marks the beginning of their relationship.

This also reveals two other different sides, despite Raskolnikov's ongoing refusal to admit his fear and helplessness and returning to his habitual rationality that has overwhelmed him for a long period, he feels over time the difficulty of living with this guilt and is unable to adapt to it. "He could not put off the telling. He did not yet know why it must be so, he only felt it, and the agonising sense of his impotence before the inevitable almost crushed him. "(569). This internal conflict ultimately results in Raskolnikov realization of his weakness and how naive his ideas were that convinced him otherwise.

A fly flew by and saw it! Is it possible?' He felt with sudden loathing how weak, how physically weak he had become. 'I ought to have known it,' he thought with a bitter smile. 'And how dared I, knowing myself, knowing how I should be, take up an axe and shed blood! I ought to have known beforehand.... Ah, but I did know!' he whispered in despair. (388)

This quote reveals Raskolnikov's knowledge of his human nature and social status. He knows very well, according to his theory, which class he belongs to, and he also realizes the

dreadful nature of his crime. Raskolnikov, while confessing his actions to Sonia, affirms that the devil has murdered the old woman, and that he went to her house only to try, expressing that he did not kill her but rather killed himself.

His attempt to convince Sonia that the devil is the one who killed the pawnbroker drives him to confess that those thoughts which manipulates him are devilish insights, although he seems to be searching for a reason to validate his actions even after confessing to her, he circles back to emphasize that the emotional pain it causes in his heart and this psychological turmoil and even the distressing nightmares he suffers from, including obsessions, disorientation and persistent anxiety, are due to his self-obsession that prompts him to involve in this crime. Moreover, his admission of his weakness and helplessness indicates his acceptance of his true nature and his full knowledge from the beginning that he is far from an extraordinary man even before the crime is committed.

Raskolnikov embraces inner psychological conflict due to his previous intellectual motivations that shapes his duality, his subconscious perceives his internal contradictions as a mental breakdown and psychological disorder, Raskolnikov does not seem to handle his duality and begins searching for redemption. This illustrates Dostoevsky's message that moral conscience cannot be buried by the intellectual justifications and philosophical concepts.

2.5. Literary Devices Representing Dualism

Dualism, including mood swings and sudden personality changes, manifests in forming Raskolnikov's internal conflict between his two paradoxical elements and causing him psychological trauma. Dostoevsky aims to demonstrate this psychological aspect that the murderer experience as a consequence of his battle between good and evil and what it eventually culminates in.

To show the duality and its effects, Dostoevsky deliberately uses literary devices to add depth to Raskolnikov's character and shows the reader the internal psychological complexities and abnormal behaviours he constantly faces.

In the first pages of the novel, Dostoevsky resorts to using the tool of foreshadowing to give a projected outcome of Raskolnikov and the eventual result for him as he follows his theory. Foreshadowing reveals the duality in a smooth and indirect way that becomes apparent as the narrative develops. Raskolnikov dreams one day that he is with his deceased father when he was seven years old, as he witnesses a skinny horse being severely beaten by its owner with a stick as a consequence of its inability to bear the weight of the cart which is full of peasants and fails to move quickly, while the weak horse continues to resist the blows and tries to hold out until the owner grabs an iron rod and begins to beat the animal cruelly. Following the violence and blows received by the horse, he falls and begins to take his last breaths, while little Raskolnikov was crying after watching this painful scene.

This dream reflects the horse's suffering and the severe torture it is subjected to. Dostoevsky attempts to provide a deep insight of the harsh reality that Raskolnikov will experience, since the horse's suffering and pain are linked to Raskolnikov's conscience, which keeps him trapped in guilt and agony that reflects the distress resulting from his actions. While the torment of the horse obtained from its owner reflects the cruelty of his rationality and his thoughts that urge him to shed the old woman's blood, Raskolnikov's compassion and tears in the dream foreshadow the coming growth of his psychological conflict and the manifestation of duality between what his mind compels him to do and the outcomes that arise from these thoughts.

Dostoevsky, on the other hand, employs Raskolnikov's persistent internal monologues, which are usually utilized to offer the reader an idea of the thoughts running through the

character's mind and what they symbolize. These dialogues often express the contradiction between his different opinions, the mental illness and the deteriorating state he has reached.

‘I knew that I could never bring myself to it, so what have I been torturing myself for till now? Yesterday, yesterday, when I went to make that ... experiment yesterday I realised completely that I could never bear to do it.... Why am I going over it again, then? Why am I hesitating? As I came down the stairs yesterday, I said myself that it was base, loathsome, vile, vile ... the very thought of it made me feel sick and filled me with horror. (91)

The moral conscience of Raskolnikov at the beginning of the novel voices his doubts and his attempts to dismiss the idea that has settled in his mind, reinforcing his moral conscience by preventing himself to pursue these obsessions, highlighting his psychological condition and the anxiety these ideas begin to provoke, which informs the reader of the development of duality symptoms even during his deliberation over the crime.

Additionally, Dostoevsky depicts the harsh life of Raskolnikov, he resides in an impoverished and disgusting area of St. Petersburg. Raskolnikov sees that “the heat in the street was terrible: and the airlessness, the bustle and the plaster, scaffolding, bricks, and dust all about him, and that special Petersburg stench, so familiar to all who are unable to get out of town in summer” (06). In addition to foreshadowing and internal monologues, symbolism is a fundamental part that Dostoevsky employs in order to symbolize this city and its poverty with the diminishment of Raskolnikov's psychological state and emotional turmoil.

Moreover, the city of St. Petersburg symbolizes his alienation and it is considered an essential element in influencing Raskolnikov's pathological state before he finds himself trapped by those dangerous thoughts in terms of the extreme poverty that forces him to abandon his studies and remain in his old gloomy room listening to the internal voices that gradually

grew louder. The overwhelming atmosphere, dirty streets and crowded roads of this city reflects the duality represented in Raskolnikov's psychological crises.

These literary devices serve as a lens through which the aspects of dual nature are brought to light. Dostoevsky's usage of internal monologues, foreshadowing and symbolism to show the conflicts of duality add depth to the plot and allow the reader to investigate the realm of human psyche, the clash of contrasting beliefs that lead to mental agitation, and how certain issues and places may symbolize and affect the psychological state of his character.

2.6. Conclusion

This chapter delves into the deep psychological theme of duality in Raskolnikov's character, the oscillation of Raskolnikov begins when an evil thought has stuck in his mind, creating an internal contradiction between his evil desires and his tormenting conscience. Raskolnikov's experience of his dilemma causes him a serious psychological turmoil and leads to his dualistic character. Besides, Dostoevsky strives to present the psychological and moral duality of the protagonist before and after committing the murder in order to demonstrate the limited outcomes of his rationality, providing critical insights into his philosophical principles, Dostoevsky highlights as well the potential of the subconscious to embrace malicious intentions regardless of the protagonist's ethical standards.

General Conclusion

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Literature is considered the artistic gateway that gives the writer the opportunity to express his ideas and thoughts through writing, it allows readers to experience another different world and grants them the ability to travel through time to various destinations with different characters. The author typically offers profound insights into several topics which conveys the moral behind the novel's events. Authors like Dostoevsky is noted for his narratives with a gloomy tone where he delves deeply into the theme of human nature, his works are renowned for its extensive analysis of psychological issues and internal complexities, generally exhibiting a melancholic and bleak atmosphere.

This research study explores the theme of dualism with its relevance to literature, providing a background of dualism in the field of history when it first appeared. Then, delving into the concept of dualism in psychology, where it is widely noticeable and best known as Cartesian dualism, in which suggests that both mind and body are separate entities. Dualism's importance in literary works lies in the depiction of deep thematic concepts and unveil the blurry line between different elements within the same character, it is often used by employing literary devices such as symbolism and foreshadowing in order to add more depth to the narrative and paves the way for the readers to investigate the inner psychological realms of the human nature.

Moreover, this work examines Dostoevsky's *Crime and Punishment* which is regarded as one of the gloomy novels that touch on existential and philosophical issues, Dostoevsky constructs a paradoxical and split character of Raskolnikov, this duality appears as a consequence of his intellectual theories and beliefs. Furthermore, his motives to shed blood as an attempt to affirm his belonging to the extraordinary class while internally realizing he is no more than a normal individual gradually shapes his duality, Raskolnikov's rationality

General Conclusion

overshadows his conscience voice and brings him to fulfil his plan, this latter is a major influence, prompting the initiation of the conflict between his logic and ethics. This examines the individual's psychological struggles and how this dual nature forms the tension between two contradictory existing aspects and shapes the character's interactions, it studies Dostoevsky's dark and multifaceted features of human psych in order to reveal Raskolnikov's ability to embrace paradoxical thoughts.

Crime and Punishment delves into various important themes such as guilt, crime, redemption and the significance of love, as it profoundly tackles the theme of dualism that demonstrates philosophical issues and existential struggles which plainly reveals the human's conflict with key principles of life.

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