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**Dualism as a Literary Device: An Exploration
in Narratology**

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Abstract:

This dissertation aims to extend idea of dualism in novels beyond the traditional conception of it. By exploring the multifaced nature of dualism, this study seeks to develop an introduction to a broader literary theory that acknowledges the diverse manifestations and purposes of dualism within literature. Through a comprehensive analysis of selected novels, this research demonstrates that dualism operates as a multifunctional mechanism, influencing the characterization in diverse ways and the essence of the narrative. By examining the multiple representation of dualism across different levels – including but not limited to moral, identity, phycological and relational dimensions – this dissertation offers a general notion into the complex interaction between dualistic elements and the narrative.

Key words: Characters, Dualism, Dichotomy, Characterization, Narrative.

Abstract:

Este trabajo tiene como objetivo ampliar la idea del dualismo en las novelas más allá de su concepción tradicional. Al explorar la naturaleza multifacética del dualismo, este estudio pretende desarrollar una introducción a lo que podría ser una teoría literaria extendida que compilara las diversas manifestaciones y propósitos del dualismo en la literatura. A través de un exhaustivo análisis de las novelas seleccionadas, este estudio demuestra que el dualismo funciona como un mecanismo multifuncional, influenciando la caracterización de diversas maneras y la esencia de la narrativa. Con la examinación de múltiples representaciones del dualismo a diferentes niveles – incluyendo, pero no limitado a dimensiones morales, identidad, psicológica, y relacional – este estudio ofrece una noción general de la compleja interacción entre los elementos dualistas y la narrativa.

Palabras clave: Personajes, Dualismo, Dicotomía, Caracterización, Narrativa.

TABLE OF CONTENTS:

1. Introduction	p. 1
1.1. Research objectives	p. 1
1.2. Methodology	p. 1
1.3. Theoretical background	p. 2
1.4. Literature review	p. 4
2. Dualism in characterization	p. 7
2.1. Characterization through dualism	p. 7
2.2. Examples of irreducible dualism	p. 12
2.3. Beyond dualistic characterization	p. 16
2.4. Examples of dualistic novels	p. 18
2.5. Character development through dualism	p. 22
3. Conclusion	p. 23
4. References	p. 23

1. Introduction

1.1. Research Objectives

In this study we will explore a philosophical inquiry that has profoundly affected the realms of literature and narrative, particularly in the representation and evolution of characters in novels. The conceptualization of dichotomies has influenced the way of characterization and interpretation of characters, hence using dualism as a narrative help. Thus, our investigation will focus on a selection of representative English language novels that date from the 19th to the 20th century in order to demonstrate the premise of dualism converted into a literary device.

This study aims to explore how dualism is able to influence the narrative regarding the representation of characters made by authors in diverse dimensions including moral, psychological, identity, and relational aspects. The literary theory of Eugenio Trías, *Lo Bello y lo Siniestro* (Trías, 2011), has been used as a point of reference in this paper. Hence, it has served as a basis for the development of the literary theory developed in the current thesis. We will try to represent dualism as a multifaced element that serves to the storyteller as a narrative mechanism shaping the personality of characters and the perception of them by the readers. We will center on written material, leaving aside any kind of cinematography media and also any type of graphic novels. The study will focus on the dualistic elements present in the characterization of the novel's figures, affecting different levels of the narrative. In addition, this paper will provide an extended analysis of the different classification of dichotomies that can be inherent in a character. This study can serve as introduction for further investigations about the influence of dualism in narrative across the decades, and how it has affected different levels of it.

1.2. Methodology

This study has examined some of the most acclaimed novels of the 19th and 20th century included – except one - on the list published in the webpage *Goodreads*

(*Time Magazine's All-Time 100 Novels (100 Books)*, 2019). This page mentioned creates a list of just English-written novels in which the ranking made is based on the reader's opinion. The criteria followed for the selection of the books used in this study was taking the two most read novels on the ranking occupying first, and second position. The other two novels were selected due to their relevance to the paper's topic – one of which is included in the list previously mentioned, though lower in the ranking -. Hence, the corpus compiled consists of four novels, all of them written in English, one by an American writer and three by British writers. The novels selected date from 1813 to 1960.

To accomplish the objective of the study mentioned above, we have collected data about dualism and studies of previous investigators. This information is explained in the theoretical background and in the literature review, respectively. This data served to investigate how it can be applied to literature. By the close reading of the four novels, we have selected instances to demonstrate and illustrate how dualism can be identified in narrative as a literary device used by authors. To create a map of information, we have used the program *Obsidian* to compile all the information about previous research, additional information, and annotations of the novels, therefore creating a scheme linking ideas to use on this paper.

1.3.Theoretical background

In order to accomplish a better understanding of the topic presented, it is necessary to propose a theoretical background regarding dualism and address some questions that may arise regarding this topic, such as what it is or its relevance to literature. Answering these questions will facilitate the following of the paper as well as the comprehension of the proposed theory.

Over the decades, scholars such as Plato, Kant, or Heguel, known for their philosophical contributions, have widely studied dualism and how it works. The basic definition that can be taken from their investigations is that dualism is the contraposition of two diametrically opposed things or entities one depending on the existence of the other and vice versa. One of the most influencing theories regarding this topic is what is called Cartesian dualism proposed by the

philosopher René Descartes who “argued that the natures of mind and body are completely different from one another and each could exist by itself” (Thibaut, 2018). This idea was widely discussed in the field of philosophy by several known authors such as Kant or Freud. However, this topic has not just been studied in the field of philosophy, but also in the areas of psychology, or literature. Due to the significant diversity of fields that studied the topic, there are several definitions of dualism that can be found. The American Psychological Association (APA) defines dualism as:

“the position that reality consists of two separate substances, defined by René Descartes as thinking substance (mind) and extended substance (matter) [...]. Dualistic positions raise the question of how mind and body interact in thought and behavior.” (APA Dictionary of Psychology).

This definition can be considered purely from a philosophical point of view since it only considers the mind-body dualism, one of the most investigated themes by famous philosophers. Nonetheless, dualism has made his way to influence other disciplines. In this paper, we will be dealing with the relationship established between dualism and literature. Dualism has been reflected in literary works through centuries as we will present later on this paper. In the case of this area of study, as it is narratology, we can say that dualism is the contraposition of two diametrically opposed elements that is able to create a special effect, hence being used as a literary motif.

This topic has been studied by the author Eugenio Trias, a prominent philosopher born in Barcelona, who emerged as a significant figure whose rich corpus of works greatly influenced the contemporary discourse within the realm of Literary Theory. Eugenio Trías’ (1983) theory *Lo Bello y Lo Siniestro*, serves as a foundation in the development of a subsequent literary theory that will be sketched in the present dissertation. His work is a deep exploration of the relationship between the literary aesthetics and the human experience. This Spanish philosopher states that beauty and sinister are not opposite but two elements that together create reality. Through philosophical reasoning and the analysis of art and literature, Trías is able to elucidate how the perception of beauty and the

grotesque models our understanding of the world. The author rejects what was commonly accepted, the conception of beauty as a harmonious, single element, and argues that this beauty can contain sinister aspects. In this essay, Trías establishes a report with important philosophers such as Freud, Kant, or Nietzsche to support his premise: the sublime and the sinister can evoke similar emotions and reactions, hence undermining the boundaries between pleasure and repulsion.

“Freud tells us that what is sinister for the spectator is when some repressed infantile complex is made present to us by an impression external to us. When something familiar is repeated but has been hidden from consciousness under the command of repression” (Trías, 2011)

Trías proposes that the concept of beauty without any reference to the sinister, loses its force and capacity of being beauty itself. Moreover, the sinister, when lacking any kind of transformation, undermines the aesthetic element. That is to say that the sinister when it is presented without any kind of filter, results disturbing to the audience and loses the aesthetic effect. Therefore, beauty operates as a veil through which chaos can be perceived. In his work, Trías proposes that art cannot transcend realism. Art serves to transform desires that reside in the category of the semi-secret, the semi-taboo, and the perpetually feared: through art, they are given a form and a figure. This explains the concept of a metaphorical veil; wherein lies images that cannot be borne by spectators.

This dissertation aims to expand on the theory of Eugenio Trías to create a further literary theory that goes beyond the beauty and the sinister. The premise to be developed in the next pages is that dualism operates at many levels within literature affecting the interpretation, characterization, and essence of the narrative. Hence, in this paper will be explored the idea of dualism as a mechanism used by storytellers in novels.

1.4.Literature review

The premise of having two opposed elements coexisting was widely studied by philosophers such as Plato in his meditations (Plato, as cited by B Jowett, 1969)

and René Descartes (1641). Despite of not being contemporary, Plato's theory was emphasized by Descartes on his following works. Both proposed the idea of the separation of body and soul/mind as two different realms but one could not exist or function without the presence of the other. This posits the basis for the creation of following investigations and studies about the interaction and contraposition of two opposed elements. According to Merriam-Webster (2024) dictionary, dualism can be defined as “*a theory that considers reality to consist of two irreducible elements or modes*”. Other authors saw the opportunity to introduce this theory into more disciplines in order to give explanation to further phenomena. Literature was one of those fields in which dualism has had influence along the decades, changing the interpretation of literary work. For this purpose, many philosophers studied the aesthetics creating diverse theories, mainly dealing with the sense of beauty. The philosopher Francis Hutcheson (2004) studied this matter stating that beauty is not a quality of things but an idea that possess certain qualities to evoke a sensation in the mind. With this idea, the philosopher and theorist Immanuel Kant (1987), studied the aesthetics on his work *The Critique of Judgement* from which Eugenio Trías (2011) takes some annotations and inspiration for his own contributions. Both authors investigate the subjectivity of the concept of beauty by being contraposed with its apparent opposite, the sinister. According to Kant (as cited by Pluhar, 1987),

“To perceive beauty is to perceive such perfection by sense (as itself perfected by being made extensively clear); beauty is perfection insofar as we cognize this perfection not rationally and hence distinctly, but by taste. i.e., extensively clear sense perception. Aesthetic pleasure is the result of cognizing perfection by sense as perfected by being made extensively clear.” (Kant & Pluhar, 1987, p. 50)

Such conclusions led other authors as Schelling to develop further theories as it is exemplified by Hayes (1959, pp. 1–254) on his work. Schelling proposes that there are two forces, on one side something that it is familiar, and on the other hand something that it is disturbing. This later element is said to be, by Schelling, something that had to be hidden is manifested. Later on the study of dualism, the philosopher Freud (1923) on his work *The Ego and the Id* (Freud, 1923) investigated the interaction between the beauty and the pain, how those two

opposite realms had an influence on his patients. All this appears to be strictly related to philosophy and psychology, but it deeply influenced literature and arts. Characters are also affected by psychological inquiries such as dubious motivations, internal conflicts, and subconscious issues. Through the philosophical study of the beauty and the sinister, authors such Eugenio Trias (2011) have been able to reinterpret artwork as films, paintings, or novels from a dualistic point of view. According to Trias' (2011) conception of the beauty and the sinister, there is also a contraposition of reality and fantasy:

“En lo siniestro parece producirse en lo real una confirmación de deseos y fantasías que han sido refutados por el choque del sujeto con la realidad. Lo siniestro se revela siempre velado, oculto, bajo forma de ausencia, en una rotación y basculación en espiral entre realidad-ficción que no pierde nunca su perpetuo balanceo.” (Trias, 2011)

The authors mentioned along this section have tried to elucidate how the juxtaposition of two opposite elements creates something new. For some authors, that new element was the sublime. From the works of Longinus (2014), it was developed a whole investigation regarding how the sublime could affect readers and spectator evoking emotions and sensations by using a series of rules of writing. Kant (1987), and Edmund Burke (1970), from the ideas of Longino (2014), created two independent writings that together lead to the conception of the sublime as essential part of the Romanticism. As expressed by J. Klein (2000) in her work *The Nature of the Sublime*, the sublime can be a creation of juxtaposed emotions that put the reader or spectators in a position of impotence. The relationship between dualism and the effects created in literature has been a topic discussed in contemporary studies and dissertations as it is the case of McDonald (2008), Overmann (2013), Johnson and James (2013) or Wilmes (2017). All these scholars studied specific novels focusing on a specific period of time taking into account the dualism or juxtaposition present in the writing. This paper will try to demonstrate how that contraposition is used as a literary device in novels to create specific effects affecting characters and their interpretation.

2. Dualism in characterization

2.1.Characterization through dualism

In literature, characters serve as an essential component within narratives, whether they manifest in stories, fables, novels, or other literary expression (Chatman, 1978). Characters conform an essential piece of the fictional world. They assume the role of carrying the narrative by either driving the action or shaping the plot. The figure of the character has been widely studied along the decades by a broad range of scholars such as Morrison (2010) or Chatman (1978). This narrative element has its own classification within literature analysis, and it can be classified from different perspectives. Personality is one of those elements that constitutes a fundamental facet of character, as expounded by Golberg (1990) through his Big Five personality model. Characterization is a key part of any novel since the characters are the ones who give a purpose to the writing. According to Reams (2015):

“Characterization can be defined as any action by the author or taking place within a work that is used to give description of a character. In general, it is divided into direct and indirect characterization. [...] Taking it one step further, characterization can be conveniently separated into five primary categories: Physical description, Actions, Reactions, Thoughts, and Speech.” (Reams, 2015, pp.4)

However, in this paper we are trying to demonstrate how there is another category that can be included inside the indirect characterization that we may call “dualistic characterization”. The indirect characterization refers to the information that it is not directly told to the reader but shown by any other means. Dualistic characterization can be defined as the portrayal of characters with two contrasting features or aspects, often encompassing conflictive features, or motivations in the narrative. The celebrated sentence “*To be or not to be*” by the writer William Shakespeare (1603) can serve as an example to elucidate the concept of dualistic characterization. The sentence belongs to the soliloquy of *Hamlet* (Shakespeare, 1603) in which the main character faces a dilemma: to continue with life or end

the suffering with death. This sentence expresses two irreducible elements, - it is not possible for something to exist and to not exist at the same time – making Hamlet to confront the dichotomy of life and death. However, the dualistic nature of this sentence goes beyond its literal interpretation. It can embody and symbolize a broader range of dichotomies present in further novels, or other kinds of written material. Characters can find themselves between the opposition of the hero or the villain, the good or the bad, the light or the dark, black or white, etc. “*To be or not to be*” (Shakespeare, 1603) also may represent the uncertainty for the future events, the doubt of what will happen next. Having the character to decide between two opposite elements or realms creates a suspense that enriches the narrative. Author presents a dichotomy that has to be figured out by the characters, hence creating a strain that resides on the irreducibility of the dualism. Individuals of the narrative are between two irreducible elements, meaning that they have to belong to one or the other, but not to both at the same time. This is incorporated to the narrative to create, what is called, a narrative tension. Considering the variety of worlds in literary fiction, this theory can be applied to different literary universes that may exist. For example, characters may belong to magical beings or “*muggles*” (Rowling, 2012), or even in simpler means, characters might face the opposition of love and hate, life or death, freedom or constraint, etc. These dualities manifest in novels or written works as internal conflict within characters, or as a dynamic interaction between characters. According to Ari Kurniawan (2019), “*Literary conflict includes internal conflict, also called man versus self-conflict and external conflict which include man versus man, man versus nature, man versus society and man versus fate*”. With the aim of properly identify if there is any trait of dualism in the characterization, we can create a guideline for their classification:

a. Internal conflict

- Moral and ethical conflicts (moral dilemmas, ambitions vs conscience, Forgiveness vs. revenge)
- Identity and self-perception conflicts (identity crisis, self-doubt vs. confidence, tradition vs. change, existential dilemmas, purpose vs. nihilism)

- Psychological and emotional conflicts (Fear vs. courage, hope vs. despair, rationality vs. emotion).
- Relational and social conflicts (Love vs. hate, loyalty vs. betrayal, desire vs. duty, freedom vs. constrain, interest vs. altruism).

b. External conflict

- Man vs. Man
- Man vs. Element (Society and Fate)

Internal conflict. This type of conflict refers to the struggles that characters experience within themselves, involving opposing desires, beliefs, or emotions. The inner conflict occurs when the character encounters confused or struggling with his/her own thoughts, ideas, or feelings. Authors use internal conflict to add complexity and depth to their characters, transforming initially flat characters into-multi-faceted, and intriguing individuals. This narrative element is immersed in a duality that is affecting its psych hence giving layers of complexity to an initially flat character. By delving into the inner turmoil provoked by these conflicts, writers can develop more nuanced and relatable characters. Inside the internal conflict we can find four different categories that summarize what type of conflicts can be found regarding characterization.

Moral and ethical conflicts. Internal conflict involving morality occur when characters are confronted with ethical dilemmas or choices that require them to make moral judgements, forcing them to discern between what is right and what is wrong. These dilemmas often involve the character being immersed in a complicated decision-making, and having to evaluate their own values, beliefs, and principles. The conflict makes characters reflect and question themselves. Within this category, we may encompass dichotomies such as ambitions versus conscience, or forgiveness versus revenge. The characterization occurs through the decision, reaction, resolution or attitude of the character towards the dichotomy he/she faces. Let's take as example a doctor who has to choose between following the hospital policy - restricting the treatment to people who can afford it – and his personal belief of providing care to anyone in need. This doctor faces a moral dilemma that opposes duty and conscience. Through the presentation of moral and ethical dilemmas, authors can create multi-faceted

characters, engaging readers into complex moral inquiries and a thought-provoking narrative.

Identity and self-perception conflicts. This type of internal conflict delves into the psyche of the characters in an attempt to understand themselves and the perception of their own identity. This introspection often arises conflictive matters from a wide variety of sources. Characters may suffer identity crisis or existential dilemmas feeling uncertain of their true identity, their existence, or the place they belong to. Some examples of dichotomy that can be included inside this category can be self-doubt versus confidence, tradition versus change, or purpose versus nihilism, among others. These types of conflicts drive the character to do an introspection exploring their own identity leading to a personal evolution and redefinition of the self. For a better understanding of the concept, take as an example an artist that is debating between doing something creative with artistic value, or to produce something economically beneficiary that he could sell, hence questioning his identity as a real artist. The characterization takes place when the character explores the inner self and chooses one of the two irreducible elements. By the time the character reaches a decision and ends with the identity crisis, the result is a character with a new personality or at least a changed personality.

Psychological and emotional conflicts. Psychological conflicts conform a part of the internal conflicts that deal with the character's mind and heart working on reconciling his/her emotions, thoughts, and desires. The center of the conflict is on immediate feelings or reactions in specific situations. The character struggles with inner emotional battles and mental challenges as it can be fear versus courage, hope versus despair or rationality versus emotion. Take as an example the character of Sarah who has been offered a promotion that means a salary increase, but the new job is in another city and would suppose leaving her family. This character has an inner conflict of rationality versus emotion. The characterization would occur when the character decides between one of the two irreducible elements.

Relational and social conflicts. This internal conflict focuses on character's tension in their interactions and relationships with others. Relational and social

conflicts are motivated from an external element – usually another character – that provokes conflictive emotions or sensations inside the character. Those opposed emotions could be love versus hate, loyalty versus betrayal, desire versus duty, freedom versus constrain, or interest versus altruism. Authors often use this type of conflict to highlight the complexities of human relations. An example of this conflict could be the hypothetical character of Michael. He has a coworker who has always supported and helped him; however, Michael eventually finds out that his mate is sending confidential information to another company. This character faces the dichotomy of loyalty versus betrayal. The struggle usually leads the character to a development when having to choose between the two opposed realms.

External conflict. Aside from the inner conflicts, we can find another category called external conflicts. This form of characterizations is motivated by the interaction between characters, each one representing contrasting ideologies, personalities, or roles within the narrative. Examples of this category could include characters with opposing goals, ideologies, or clashes between two different cultural backgrounds. These conflicts drive the plot and create tension in the narrative. Also, by the juxtaposition of characters with opposing features, authors make a characterization of them and encourage the development of the narrative theme. Within external conflicts, it can be made a distinction of two types of characterization.

Man versus man. Inside the external conflicts we can find the conflict of man versus man which involves the opposition of two characters of the narrative. The manifestation of the conflict is usually through opposing emotions, different ideologies, goals, desires, or values. The key aspect is that one character embodies one of the parts and the other character embodies the opposite. A stereotypical example could be the physical confrontation between the hero and the villain where the hero embodies the good side and the villain the bad side. The characterization of the individuals is made through the representation of opposite realms. The conflict often, but not always, leads to character development since they navigate through their differences and learn from their interaction.

Man versus element. Another category inside the external conflicts is man versus element. This type of characterization refers to the conflict between the man and forces that are out of his/her control as it can be society or fate. The conflict between man and society arises when the character tries to go against what is socially established as it can be norms, laws, or even cultural expectations. Take as an example the hypothetical character of Lucy who is expected to get married soon as her cultural tradition stipulates, but she doesn't want to get married and prefers to travel the world by herself. This character must face a conflict between her and the society. The conflict of man versus fate occurs when the character arises against what is predetermined to him/her or to an uncontrollable circumstance. The conflict challenges the characters' limits, resilience and capacity of adaptation delving into a development and transformation of the character.

This narrative technique of using dualism as a form of characterization is employed by authors to add a further complexity and depth to the characters creating a multi-faceted element. It is essential to highlight that characters can embody more than one conflict at the same time, creating a more complex characterization of this narrative element as we will see in the following section of the paper.

2.2.Examples of irreducible dualism

As explained in the previous section, conflicts can be used as a method to characterize the different individuals in a novel. This study proposes a classification of that dualistic characterization that includes both inner conflicts and external conflicts. Internal conflicts encompass moral and ethical conflicts, identity and self-perception conflicts, psychological and emotional conflicts, and relational and social conflicts. External conflicts, on the other hand, involve man versus man and man versus element conflicts. In this section, we will exemplify the theory by presenting and analyzing three well-known novels. These examples aim to show how characterization can be developed through irreducible dichotomies embodied by characters. By examining these novels, we will reach a

broader understanding of how conflicts can drive the character and enrich the narrative.

Moral and Ethical Conflicts, and External conflict (Man vs. Society): Atticus Finch in "To Kill a Mockingbird"

The novel *To Kill a Mockingbird* written by Harper Lee in the 1960s, has been extensively analyzed for its many layers of interest in fields as literature and narrative. Scholars such as Shackelford (1996) have examined aspects of the novel including the feminine voice. The present paper focuses the analysis on the use of dualism as a method of characterization. One of the central characters in this Southern Gothic novel is Atticus Finch, the father of the narrator, Scout, and her brother, Jem. Atticus embodies a moral and ethical conflict, which rises when the character is forced to make moral judgements. As a lawyer, Atticus defends a black man who was falsely accused of a crime, a risky decision given the novel's setting in a 1960s Alabama village. Atticus' steady commitment to justice and equality despite de societal prejudices of the time, shows the ethical challenges he faces along the novel. The characterization of Atticus occurs when he faces a moral dilemma, wherein he has to decide whether to follow his values or to leave them aside in order to avoid the risk of defending that man. His personality is progressively discerned throughout the novel as he struggles with this ethical challenge.

Characters can embody more than one conflict at the same time creating a complex and multifaceted character. In the novel, Atticus Finch faces the social opinion of his neighbors having to hear critics, or even threats from whom he considered friends. This character encounters with an external conflict that we call man versus society. The 1960s was a time of great segregation between black and white people, but there were few citizens that defended the rights of the black people creating friction between the two trains of thought. There is a clear representation in *To Kill a Mockingbird* (Lee, 1960) of the two sides making a contraposition of the ideologies. Atticus represents the change, and the reasoning, whereas the society represents the past, traditions, and archaic ideas. In the following example it is clearly represented the struggle of Atticus when talking to her daughter Scout:

"If you shouldn't be defendin' him, then why are you doin' it?"

"For a number of reasons," said Atticus. "The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again."

[...]

"Why?"

"Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one's mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don't you let 'em get your goat. Try fighting with your head for a change... it's a good one, even if it does resist learning." (Lee, 1960, pp.78)

Hence, it can be seen that there is a double characterization of Atticus. He acquires the characteristic of a fair man through the moral conflict and the image of advocate of values through the conflict with society.

Relational and Social Conflicts, and External Conflict (Man vs. Society): Winston Smith in "1984"

The novel *1984* (Orwell, 1949) is one of the most known novels written by George Orwell published in 1949. The author makes an exploration of the conflictive nature inside character of Winston Smith. This is the main character of this dystonia novel who lives in an oppressive world governed by the Party with Big Brother as the leader. The character plans on rebel against the regime but the idea ends up frustrated. Winston Smith faces the relational and social conflict of freedom versus constrain. He debates himself whether rebel against that oppressive regime or to live under the dictatorial rule of Big Brother. This internal issue provokes a doubt inside the character. The conflict serves to characterize Winston and discern his personality through his reaction to the events and his responses. The following example serves to see how Winston has a conflict in his mind remembering better times and comparing them to the current way of living:

“To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone—to a time when truth exists and what is done cannot be undone: From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink—greetings!”
(Orwell, 1949, pp.35)

This example could also serve to elucidate the external conflict that Winston Smith faces. The main character intends to rebel against that regime; he goes against the society that surrounds him. He is dealing with the external conflict of man versus society. The author presents two different dichotomies that are used to make the characterization of Winston. The contraposition made by freedom versus constrain represents the character as coward since he is initially unable to make up his mind. Later he decides to try and live in freedom having an evolution of the character. The opposition encountered in the novel of man versus society represents Winston as loyal to his values but at the end society wins over him.

**Identity and self-perception conflicts, and Relational and social conflicts:
Elizabeth Bennet in "Pride and Prejudice"**

The final example for this section would be the acclaimed novel *Pride and Prejudice* (Austen, 1813) by the author Jane Austen. The main character of this novel is Elisabeth Bennet who delves into diverse conflicts along the story that reveal the complexity of the character. Elisabeth challenges the conventional expectation placed upon women at the time by refusing to marry for convenience. Elisabeth's internal struggle between tradition and change is evident when she debates whether to marry Mr. Collins, a man she does not love, to secure her family's future, or to wait for a marriage based on love. This identity conflict juxtaposes the traditional expectation of convenience marriages with the ideal of marrying for love.

Furthermore, Elisabeth's interaction with Mr. Darcy (another character of the story) illustrates a further conflict in which the character is entangled; she is involved into a relational and social conflict regarding the thin line that separates love and hate. Initially, Elisabeth perceives Mr. Darcy as arrogant evoking a sense of despise. As the story unfolds, she discovers a new facet of the character leading

to a gradual transformation of feelings. The following example extracted from the novel illustrates the moment that Elisabeth starts to discover the new facet of Mr. Darcy and changing her mind:

“Can such abominable pride as his have ever done him good?”

“Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the poor. Family pride, and FILIAL pride --for he is very proud of what his father was – have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose the influence of the Pemberly House, is a powerful motive. He has also BROTHERLY pride, which, with SOME brotherly affection, makes him a very kind and careful guardian of his sister, and you will hear him generally cried up as the most attentive and best of brothers.” (Austen, 1813, pp.115)

The characterization of Elisabeth Bennet is tied to these conflicts presented creating a complex and multifaceted character. The identity and self-perception conflict gives Elisabeth the image of being an independent woman and true to her values which gives a sense of strength along with modern ideas. Through the presentation of the relational and social conflict she is characterized as a person capable of growth and change.

2.3.Beyond dualistic characterization

In literature, dualistic characterization involves the depiction of characters by contrasting traits or forces, such as good versus evil, love versus hate, or fear versus courage. This technique allows authors to represent characters with different layers of complexities giving them a multifaceted nature. However, the interplay of these dualisms often extends beyond a simple opposition. Many narratives delve deeper than merely presenting opposing forces, exploring how these conflicts can coexist and evolve withing the narrative.

The concept of dualistic characterization resides on the tension created between opposing forces. Characters are often portrayed by internal or external conflicts, making their dual nature visible. Through this opposition readers are able to

discern traits of the character's personality during the struggle created by those opposing forces. The conflicts suppose an essential part driving the narrative and deepening in the understanding of the character's inner world. Yet, literature can go beyond the presentation of dualisms. The confrontation between dualistic elements can lead to a point in which the opposing sides are, in a certain way, "reconciled". The conflict between two opposing forces not always ends with the triumph of one side over the other; rather, it encompasses a partial integration of both into a cohesive relationship. This concept can be illustrated with the dichotomy of good versus evil. In any presentation of dichotomies, there is a fight between the two sides, in this case the good and the evil. If we are dealing with an internal conflict, the character would be dealing with an inner struggle debating himself/herself between opposing forces. In some cases, one of them will ultimately prevail, leading to a clear characterization. However, in other instances, this resolution is not as simple, leading to a more complex portrayal. Referring back to the famous line by William Shakespeare "*To be or not to be*" (Shakespeare, 1603), it exemplifies the irreducible nature of dichotomies, illustrating that one element cannot coexist simultaneously with its opposite. But what if the dualistic characterization could reach the "*To be AND not to be*"? In narrative, a character can embody two irreducible elements simultaneously, such as good and evil. These opposing forces have the capacity of influence each other creating a complex internal conflict. For instance, in the dichotomy of good and evil, a character experiencing this internal conflict may opt for decisions that are neither entirely good nor entirely evil. Instead, their actions might embody a blend of both. Let's consider the hypothetical character of Chris as an example. He is a politician that advocates for social justice gaining admiration for his honorable ideas. However, behind this idealistic facade, he employs manipulative tactics to secure his political position and status. In this case, we can see a character who genuinely intends to benefit the citizens, but he reaches power through morally dubious means. This duality illustrates the complex interplay between his honorable intentions and ethically questionable actions, or in simple means, the dichotomy of good versus evil.

Therefore, dichotomies are not just irreducible elements but also interconnected forces. The concept of 'yin and yang' represents this idea. Rather than seeing

dichotomies as separate and opposing realms, yin and yang presents them as complementary forces that exist in a dynamic relationship. The yin represents one aspect, while the other represents its opposite. However, these are not static forces since they are able to interact and influence each other. In the context of good versus evil, for example, there can be good traits in what is considered to be evil and vice versa. This interrelation suggests that there is a trace of each force in its opposite. Hence, characters are not determined to be just binary figures but a blend of traits that come from a dichotomy. Let's consider the imaginary character of Anthony. He is a politician that has attained a significant position in the government. After two years of working there, one of his colleagues, Andrea, discovers that he is embezzling money from the government funds. However, when his colleague is about to denounce him, she learns that Anthony has been using the stolen money to help people in need throughout the town. This action comes in response to the current governor's neglect, allowing citizens to suffer from starvation. In this example, his yin – darkness, corruption, etc. - would be the violation of the law, while his yang – light, morality, etc. - would be his compassionate nature. This example serves to illustrate how one action at the same time good and evil, applying the concept of yin and yang.

2.4.Examples of dualistic novels

As a continuation of the previous section, the characterization through the presentation of dualisms involves the depiction of conflicts – internal or external – within the characters. This technique transcends the mere opposition of forces, delving into their coexistence and influence. Authors employ this technique to provide the narrative of tension and to reveal the dual nature of characters. In the following paragraph we will present three different novels that will serve as example to elucidate the theory presented. Each novel contains a key character that represents the idea of dualistic characterization and how the conflicting forces can influence each other. With the analysis of two characters, we will reach a broader understanding of the function between opposing forces and the effects on literature.

Exploration of dualistic characterization in Scout Finch in *To Kill a Mockingbird*

The previously mentioned novel *To Kill a Mockingbird* by Harper Lee is loaded with characters that are worth of analysis. In this paragraph we are going to deal with the character of Scout Finch, the young daughter of Atticus Finch (mentioned in section 2.2.) and the narrator of the story. At the beginning of the narrative, Scout is a little girl who lives in Maycomb a town that holds a society shaped by social prejudices and racial ideas. The character of Scout evolves as she grapples with the complexities of innocence and growth. Her innocence serves as a shield to be protected from the social turmoil happening in the town due to the racial segregation happening in the south. As she grows up, she experiments a process of maturation becoming aware of the social injustice and the racial prejudices that surrounds her. This character confronts an irreducible dichotomy (explained in section 2.1.) that suppose an internal conflict: innocence versus maturity. However, as she matures, she gains a new perspective of the world, and it makes her realize some dichotomies that embodies the yin yang theory. Her relationship with her enigmatic neighbor, Boo Radley, challenges her perception of good and evil. Initially, during her early childhood, Scout thought Boo Radley to be sinister and reclusive. However, as she grows up, she realizes that Boo was really a warm-hearted man who was just victim of the rumors and gossip around the neighborhood. The following example, extracted from the novel, serves to illustrate the moment Scout starts her process of understanding:

[...] “You’re right. We’d better keep this and the blanket to ourselves. Someday, maybe, Scout can thank him for covering her up.”

“Thank who?” I asked.

“Boo Radley. You were so busy looking at the fire you didn’t know it when he put the blanket around you.”

My stomach turned to water and I nearly threw up when Jem held out the blanket and crept toward me. “He sneaked out of the house—turn ‘round—sneaked up, an’ went like this!” (Lee. 1960, pp. 74)

This realization encourages Scout to look beyond the superficial judgements, understanding that what appears to be bad or evil, may hide some goodness in it.

The character of Scout Finch is characterized through the juxtaposition of contrasting elements creating a conflict through which the character has to learn and evolve.

Exploration of dualistic characterization in Crowley and Aziraphale in *Good Omens*

The novel *Good Omens* (Pratchett & Gaiman, 1990) has as main characters a demon, Crowley, and an angel, Aziraphale. The story follows the adventures of these two characters who live in Earth as ordinary inhabitants. They end up engaging with life among humans so they team up to avoid the Armageddon that will end with the existence. The portrayal of these characters by Gaiman and Pratchett serves as an example to illustrate the yin-yang relationship discussed in the previous section of this paper. At the beginning of the narrative, the two characters are rooted into their roles representing good and evil since it is their “job” to behave as it is stipulated. The following instance, extracted from the novel, serves as an example of this:

““Yes, but you're a demon. I'm not sure if it's actually possible for you to do good,” said Aziraphale. “It's down to your basic, you know, nature. Nothing personal, you understand.”” (Pratchett & Gaiman, 1990, pp.1)

Throughout the novel *Good Omens* (Pratchett & Gaiman, 1990), the authors introduce several instances where the dichotomy of good versus evil is used to highlight the contrasting nature of the two characters. By employing dualism as a literary device, the narration is given a sense of tension and dynamism through the depiction of opposing forces. The authors not only picture dualism but they make a presentation of how conflicting realms have the capacity of influence one another and coexist. This is the previously explained yin-yang relationship. In the following extracts from the novel, it can be seen how the presentation is made clear as a preparation for the readers to the final unfolding of the plot:

““Funny thing is,” said Crowley [...]. “A demon can get into real trouble, doing the right thing.” He nudged the angel. “Funny if we both got it wrong, eh? Funny if I

did the good thing and you did the bad one, eh?" (Pratchett & Gaiman, 1990, pp.2)

It may help to understand human affairs to be clear that most of the great triumphs and tragedies of history are caused, not by people being fundamentally good or fundamentally bad, but by people being fundamentally people." (Pratchett & Gaiman, 1990, pp.15)

"You're saying the child isn't evil of itself?" he said slowly. "Potentially evil. Potentially good, too, I suppose [...]. "Anyway, why're we talking about this good and evil? They're just names for sides. We know that." (Pratchett & Gaiman, 1990, pp.31-32)

"There isn't anyone else! There's just us, right? Good and Evil. One side or the other." (Pratchett & Gaiman, 1990, pp.44)

The idea of coexisting opposing forces is clearly illustrated at the end of the novel. Throughout their adventures, Crowley and Aziraphale – who represent evil and good, respectively – have influenced one another blurring the lines between their inherent nature. By the end, Crowley - the demon - is not that evil, and Aziraphale - the angel – is not that good. In the following example it can be seen a conversation in which Crowley and Aziraphale verbalize this event:

"Once you've learned how to do it, you never forget," he said. He smiled at Crowley. "I'd just like to say," he said, "if we don't get out of this, that . . . I'll have known, deep down inside, that there was a spark of goodness in you." "That's right," said Crowley bitterly. "Make my day." Aziraphale held out his hand. "Nice knowing you," he said." (Pratchett & Gaiman, 1990, pp.209)

Their dialogue illustrates the changes that the characters have undergone and reinforces the idea of how the concept of good and evil doesn't have to be taken as a pair of irreducible elements since they are capable of interchange and development.

2.5.Character development through dualism

The presence of a dichotomy in a character, that is to say a dualism, enables the evolution of this individual from flat or simple, to round or complex. According to Firoz Waglawala and Singh:

“Round characters are fully developed, three-dimensional characters. If these characters undergo major transformations over the course of the story, rather than staying the same, then they are also dynamic characters. Flat characters are not fully developed. They tend not to change during the story, making them static characters as well. Archetypal characters can be flat/static or round/dynamic depending on how the author chooses to tell the story and how much characterization they employ [...]” (Firoz Waglawala & Singh, 2022)

In literature, characters are rarely one-dimensional elements; they embody a spectrum of traits, desires, motivations, or emotions that can enter in conflict. According to Carl Jung’s theory of individualization and literature (Bushueva,2019), an individual becomes a whole through the integration of the conscious and the unconscious within his/her psyche, thus reconciling opposite traits. The acknowledgement of the inner conflicts and contradictions allows individuals to achieve a profound understanding of their own personality. Carl Jung suggest that people perceive and experience the world through four principal psychological functions: sensations, intuition, feelings, and thinking. This author presents how humans function through three different dichotomies saying that one of these functions is dominant over the other most of the times (but not always): thinking versus feeling, sensing versus intuition, and extroversion versus introversion. This theory can be applied to the characterization in novels. By incorporating Jung’s theory to literary characterization, it becomes evident how characters explore their internal conflicts along the narrative. As the story unfolds, they encounter situations that require introspection into their psyche, inducing them to reflect on their feelings, emotions, and overall condition. This process facilitates their development as character and the shaping of personality, enriching their complexity and depth.

Authors use dualism as a literary device. By the opposition of contrasting elements, they are able to add further layers of complexity to the characters and, hence, to the narrative.

3. Conclusion

This dissertation has achieved its objective of demonstrating the use of dualism as a literary device to create multifaceted characterizations of individuals in novels. In addition, this paper provides a classification system for the identification of different types of dualism in narratives. It has been presented how dualism can be a pair of irreducible elements or it can incorporate a yin yang relationship. The proposed theory explores the dynamic nature of opposing forces and the effects that dichotomies have on characters resulting in a multifaceted and complex personality. The use of dualism as a narrative mechanism, also influences character development and the unfolding of the story. The theory developed and the conclusions obtained from this dissertation could be used for the analysis of narrative in order to have a broader comprehension of the text and its narrative elements. While this paper has only delved into the aspects dealing with characterization, it can be extended to other elements that directly affect the narrative as it could be symbolism, narrative plot, etc. This paper can serve as a starting point for future research on the topic to investigate deeper on the interaction between dualism and other elements of the novel. Ultimately, this dissertation offers a broad view of the interaction of different dualism and how they are dynamic forces that are able to influence and shape the figure of the character through their opposition and coexistence. This idea is essential for the analysis of the specific narrative elements of the novel in order to achieve an understanding of it as a whole.

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