



THE MOTIVE OF «DOPPELGANGER» IN THE STORY OF WANG WEILIAN©

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ABSTRACT

The Chinese literature of Modern Times that opened up new horizons by boldly stepping from the extremely politicized depiction of reality, i.e. socio-centric world into the person-centered world, i.e. the world of a person concerned with their inner world, with their own intrinsic anxiety, alienation and fears.

The article considers the creation of Wang Weilian, one of the modern Chinese writers, which was first translated into different languages. The topic of “doppelganger” or dissociation of personality has repeatedly been studied by literature scholars in the works of Western authors, but we are making an attempt to make the first study on this topic in modern Chinese literature. Our attention was drawn to his story ‘Inner Face’ or ‘Inside Face’ or «The other me» (the last translation is mine), where the motive of a «doppelganger» was reflected, topics, which are traditional for Russian literature of the 19-th century, that of Gogol, Dostoevsky, and Western literature of Stevenson, Borges, etc.

Keywords: dissociation of personality, archetypes and symbols, Meletinsky, Western literature, Modern Chinese literature, inner face.

АНОТАЦІЯ

Мотив «двійництва» в оповіданні Вана Вейляня

За останні 30-35 років ставлення до Китаю і його культури у світі значно змінилося, збільшився також інтерес до китайської літератури, як спадкоємниці багатовікової літератури. З іншого боку, в силу культурно-історичних процесів у Китай складно проникали переклади західної літератури, й лише китайська література «Нового часу» відкрила для себе нові

горизонти, сміливо зробивши крок від вкрай політизованого зображення реальності, світу соціоцентричного до світу персоноцентричного – світу людини, якій властиві тривога, відчуженість, страхи.

Актуальність цього дослідження полягає в необхідності популяризації китайської літератури XXI століття, яка відрізняється від попередніх епох. Мета дослідження – продемонструвати трансформування літературного процесу в Китаї на сучасному етапі – тяжіння до Західної літератури XIX та XX століть, запозичення тем, образів і мотивів письменниками нового покоління.

Тема «двійництва» або дисоціації особистості неодноразово розглядалася літературознавцями в творах західних авторів XIX і, головним чином, XX століття, нами ж робиться спроба вперше досліджувати цю тему в сучасній китайській літературі, знайти спільні з «західним» «двійництва» елементи. У цьому сенсі нашу увагу привернуло оповідання Вана Вейляня «Інший я». Автор розповідає про одного письменника, який особливо нічим не запам'ятовувався, що написав роман «Внутрішнє обличчя», і з самих перших рядків Ван Вейлянь вводить читача в таємничий світ.

Ідея двійництва, дисоціації особистості, як праобразу, архетипу, в літературі, починаючи, головним чином, з М. В. Гоголя, що досягла свого апогею у Ф. М. Достоевського, й у західній літературі, є прогресуючою літературною традицією XXI-го століття. Мотив двійництва запозичується також китайською літературою XXI століття, літературою молодих письменників, які стоять ближче до західної культури.

Отже, нами зроблена спроба продемонструвати розвиток і зміну літературного процесу в сучасному Китаї, вплив Західної літератури на Новітню китайську літературу, зокрема запозичення мотиву «двійництва» Ваном Вейлянєм.

Ключові слова: китайська новітня література, двійництво, архетип, Юнг, дисоціація особистості, Борхес.

INTRODUCTION

My life is a complete flight and I lose everything and everything turns into oblivion, or into that other one.

Borges

The past 30-35 years have seen a significant shift in attitudes towards China and its culture both in the West and in Russia as well as an increased interest in Chinese literature as the successor to the centuries-old literature that revealed to the world geniuses of thought, such as Confucius, Laozi and poets Li Bai, Du Fu, Wang Wei and many others. The general reader is familiar with the works of only a few writers of the 20th century: Lu Xun, Guo Moruo, Lao She, etc., and at the same time the interest in Chinese in the Russian literature has increased.

It is noteworthy that many works of Soviet literature by such authors as M. Gorky, V. Mayakovsky, A. Tolstoy, M. Sholokhov, N. Ostrovsky, K. Simonov, V. Panova

were translated from Russian into Chinese in the 50s. By the beginning of the 1950s, the military theme dominated in the literature. The attraction of the Chinese mass reader to the adventure literature was satisfied by large and detailed military revolutionary historical novels. There were also works in the genre of the military-partisan novel written in the Europeanized manner.

In the early years of the People's Republic of China (PRC), various aspects of public and private life found their reflection mainly in the short story genre. The greatest circulations had the works by Sun Li, Li Zhun, Wang Wen-shi and others. Most of them are characterized by idealization of reality.

In 1958-1965 a lot of major novels on revolutionary and military-historical themes were published. The Chinese reader loves large-scale narration, so these novels were acknowledged by him.

The literature of the first 17 years of the PRC was periodically shaken by ideological campaigns, which destroyed creativity. The success of a literary work was determined by its correspondence to the current political guidelines. Both writers and readers were accustomed to political slogans as an unavoidable tribute to the circumstances. The publication of the book was defined by its political qualities; popularity, circulation, number of re-editions were provided by the media; the inclusion of the novel in the program of compulsory political studies turned it into a compulsory reading for tens of millions of people and guaranteed millionth circulation. After the beginning of the "cultural revolution" in 1967-1969, not a single work of art by a professional writer was published in the country, not a single literary magazine was issued for a wide range of audiences. Only in 1971 the names of professional writers reappeared in the press. At least 130 books of fiction, characterized by ideological assignment and a complete rejection of the true reproduction of reality, were published or reprinted in 1972. Works of 1972-1976 were not translated into Russian and were soon relegated to oblivion in China itself. Modern Chinese literature is usually called "literature of the new age" and its beginning is marked from 1979. The revival of the literary process started with the accusatory "literature of scars", as it began to be called after the same name novel by the writer Lu Xinhua. It was created on the heels of terrible events and enjoyed unprecedented popularity in the PRC in the late 1970s and early 1980s of the XX century. The Chinese writers soon moved on from the invective denunciation of the ugliness of the "cultural revolution" to the literature of "emancipation of consciousness". In the 80s, the modern Chinese literature in its best examples was actively translated into Russian.

Over time, the memories of the "dark decade" (1966-1976) began to give place to a present-day theme embodied in the "literature of reforms". The way of life changed in connection with the policy of openness and economic reforms, and there has been a shift in public consciousness. On the one hand, the doors were widely opened for the perception of foreign culture and creative experimentation. The number of the translated Soviet and Western literature increased unprecedentedly,

sometimes surpassing the Chinese literature in volume, including the republications of the classics. Soince, on the other hand, the literature has lost its former place in the mass consciousness. Writers began to take a shot at different genres, forms and directions that came to China. There was a division into "pure literature" and "popular literature". The latter is a traditional adventure "knight" novel for teenagers, stories of "beauties" for girls and sentimental female literature about happy marriage.

The social-accusatory theme ceased to be advantageous in the "pure literature" in the late 1980s. In the 1990s, a significant place was taken by works of a psychological plan with an obvious influence of European modernism. First of all, the highly homogeneous literature of the PRC was experiencing the birth of literary schools and groups. The realistic trend remained dominant at the turn of the XXI century, but the social criticism in it was getting weaker. Chinese modernism in both poetry and prose became noticeable in its influence and promoted diversity in literature, though it only enjoyed the attention of a narrow group of intelligentsia. The mass reader is indifferent to it. Some modernists called Wang Meng their leader, but he did not consider himself as such. In the mid-1980s, the movement of "root-seeking literature" came forward (as Xungen Wenxue), which turned away from politics towards national psychology and tends to castigate the disadvantages of the Chinese national character. Finally, Neo-Realism (as Xin Xieshi), or, rather, Neo-Naturalism, is focused on "primitive being": this movement is characterized by redundant details of descriptions. Modern Chinese literature has retained its former theme, but in a transformed form, and become enriched with new themes and genres. Its specificity is defined by the documentary, strengthened the eternal Chinese love towards Russian history.

The literature of the 1990s has become a complete and peculiar phenomenon of Chinese culture, differing in quality characteristics from the "literature of scars" and the "literature of reforms" of the 1980s. Nearby, modernism and realism coexist, freedom of creative search is recognized, foreign literature is fully accepted, and Chinese literature itself has been clearly divided into "popular" and "pure". Thus, the unanimity was replaced by polyphony, and everyone began to acknowledge unanimously the superiority of current pluralism in literature over the former habitual "monolithicity".

If before the main antipodes in the literature were realism and modernism, in the 1990s there was a clear difference between humanistic literature and commercialized literature. Historically, in China writers are divided not so much by literary schools, existing in strongly expressed forms, as by age groups, in which creative trends of their youth are preserved.

The creative writing of young authors is distinguished by individuality. They are called "new generation" (as Xin Dai), "later generation" (as Hou Dai) in China. They are free from the burden of the past and not inclined to look back at the history, fitted well into modern life, strive for direct self-expression, without hindering

themselves with literary sophistication and formal search. The figurative and emotional expressiveness of their works is devoid of historical depth; their favorite theme is the life of a big city.

The Chinese literature began to be strongly influenced by the complex of ideas of postmodernism, arising under the influence of Latin-American writers, and their own literature appeared which is called postmodern. The postmodern fiction combines elite elements and pop culture. Since then, Chinese literature has increasingly been determined by the demands of the consumer society.

At the same time, the PRC literature is increasingly recognized by Chinese authors as a part of world literature; they strive to keep pace with Western writers, borrowing their creative experience. Many young writers and poets in the age of openness not only receive education abroad, but also live there for years. Hence is the influence of the West on the worldview of young Chinese writers. There is a tendency to converge the PRC literature with the foreign Chinese literature. On the one hand, we see the convergence of the Chinese literature to the West literature, and on the other hand, the works of young writers of the late of the XX-XXI centuries are utterly unknown to the reader, although they prove to be highly popular in China. On the other hand, due to the cultural and historical processes, translations of Western literature could hardly penetrate into China.

The relevance of the following study lies in the need to popularize the 21st century Chinese literature, the one, different from the previous eras.

The Chinese literature of Modern Times that opened up new horizons by boldly stepping from the extremely politicized depiction of reality, i.e. sociocentric world into the person-centered world, i.e. the world of a person concerned with their inner world, with their own intrinsic anxiety, alienation and fears.

With regard to the influence of Western literature on the latest Chinese literature, it should be noted that there is no absolute influence; rather it is the combination of the Chinese traditions and coloring of China with the global trends in literature and culture that distinguishes the literature of young writers.

AIM OF THE ARTICLE

The aim of this study is to show the process of transformation of the modern Chinese literature, its relation to the Western literature of the 19th and 20th centuries, revealing the continuity of the latter and the motives of the new generation writers.

METHODOLOGY

The methods of action research, research and development, rhetorical analysis, literary analysis were used.

RESULTS AND DISCUSSION

This tendency is shown in the stories and tales collection entitled Times and Morals (2017) presenting the prose of Guangdong writers and showing the clashes between the old way of life and the challenges of the new times. The Guangdong literature is quite diverse; due to external and internal trade and cultural relations, it has been

influenced by both Chinese and Western literature. The collection includes 15 stories and tales.

Within the frames of the following study the story by Wang Weilian *The Other Me*, which caught our attention by its uniqueness and modernity particularly for Chinese literature, in particular, referring to the topic of doppelganger, is being considered. The author narrates about quite an ordinary writer who wrote a novel entitled *Inner Face* and starting from his very first lines, Wang Weilian introduces the reader into the mysterious world of duality. The translation into English is ours. "My right hand was starting to hate the left one, and the left hand, indeed, hated the right one even more. How tightly this devil has bound me!" (Weilian, 2017). In the story, the reality is coupled with absurdity and the borderline between reality and dream is fading away: "I thought I was dreaming. I touched the pinched wrists - the skin there was burning." The reader finds himself in a kind of a mysterious world, in a "devilry", with emerging shadows of Dostoevsky's Golyadkin, Stevenson's Dr. Hyde and Mr. Jekyll, Borges and Chuck Palahniuk. Hence, we face the picture of «a world turned inside out» (Bakhtin, 1991).

The topic of "doppelganger" or dissociation of personality has repeatedly been studied by literature scholars in the works of Western authors, but we are making an attempt to make the first study on this topic in modern Chinese literature. This article refers to the *Archetype and Symbol* of Jung, the monographs of Meletinsky on "Literature archetypes" and other studies.

The mythologem of a 'doppelganger' represents a constant plot element in the world literature that has been transformed over time but still retains the «primary element»; Y. M. Meletinsky relates the latter to plot archetypes. As is known, the concept of archetypes was introduced in modern science by Jung. Hence, Jung first of all singled out the archetypes of the mother, the child, the shadow, the animus/anima, and the wise old man (wise old woman). The shadow is the unconscious part of the personality remaining beyond the threshold of consciousness, which can also look like a demonic doppelganger. In the light of the above and referring to the Jungian theory of the shadow archetype, now we will try to analyze *The Other Me*, a story by Wang Weilian, and show how the motive of duality and "binarity of the world" mostly inherent in the Russian and Western literature is reflected in the works of modern Chinese writers. The doppelganger, shadow or the «alter ego» as the product of the story hero's consciousness first appears back in his childhood, in his memories dating back 20 years as he was leaving his native village: "I was sitting in the cabin of the truck driver, carrying our belongings, my yard-mates waved to me, and the truck drove off soon. I didn't tell them anything. When the car turned round the corner, I saw that they had already continued playing in the yard, as if nothing had happened. I did not feel any loss then - I did not know such a feeling yet. At that moment, it seemed to me that I was not leaving at all, but staying to play with my friends, and that me who was sitting in

the truck and driving away, was not really me, but someone else, someone completely unknown to me." (Weilian, 2017)

The coexistence of a cultural hero and a trickster in one person or in the form of two brothers is the oldest form of duality. Later forms of duality appeared on this basis, especially widely exploited in the literature of German romanticism (Chamisso, Hoffmann and others). This may also include the Gogol's joke about the nose. Meletinsky considers Gogol's "Nose" a conscious parody to romantic short stories about doppelgangers.

Dostoevsky's "**The Double**", in essence, is somewhat closer to both the romantic motive and the original archetype. First of all, Dostoevsky is not talking about the loss as such, but rather about the unexpected and unwanted acquisition of a doppelganger (a double), showing the "multiplication" of the Golyadkins, and, as a result, the leveling and, only in this sense, the "substitution" and loss of personality. The frightened Golyadkin dreams of "a lot of such", another time he imagines a lot of the Golyadkins. The cabman refuses to carry the "such".

The servant Petrushka says that "good people live without falsity and there is never two of them" (Dostoevsky, 1972). In essence, the same idea of the loss of personality is expressed by Golyadkin's stubborn thought of "substitution". He dreams of "destroying the godless, unauthorized substitution" (Dostoevsky, 1972). He contrasts himself, "the real and innocent Mr. Golyadkin", with another one, "the ugly and fake Mr. Golyadkin" (Dostoevsky, 1972). He wants to save his personality, moving away, having separated from his double: "Either you, or me, but together it's impossible for us" (Dostoevsky, 1972), "he is special, and I am also on my own" (Dostoevsky, 1972). The secret, however, is that the double is essentially not an "addition" to Golyadkin, but its inner generation, the fruit of his consciousness. Golyadkin Junior is his "shadow", and according to Jung, that is a certain subconscious, demonic second "me" (K. G. Jung perceives the images of tricksters as a look of "me", cast into the distant past of collective consciousness, not differentiated yet). Endowed with the features of a mocking and triumphant sly man, Golyadkin Junior is really a bit like a demonic trickster. Dostoevsky's double is a purely personal, psychological creation, especially typical for the "underground man". Golyadkin, with his morbid pride of the "little" man, "rags with ambition" (Dostoevsky, 1972), is undoubtedly the predecessor of the "underground man". It is noteworthy that Golyadkin in every way claims that he has "just a direct and open character and common sense", stays out of "intrigues", walks "without a mask" (Dostoevsky, 1972), and he perceives his subconscious second "I" as a strange, alien, imposed, hostile creature. We should note as well that in Dostoevsky's drafts Golyadkin's dreams of becoming Napoleon, Pericles and others enter a bright sphere of his consciousness (cf. Gogol's Poprishchin, who imagines himself to be a Spanish king; cf. in Dostoevsky's subsequent work Raskolnikov's dreams of being not a "trembling creature", but like Napoleon). Golyadkin himself perceives his dissociation as "witchcraft, and only!" (Dostoevsky, 1972), as a result of the action

of "evil spirits" (Dostoevsky, 1972), while the doctor guesses madness. Therefore, Dostoevsky psychologizes in "The Double" and thus deepens not only the images of Gogol's some characters, but also the original double-natured archetype (cultural hero-trickster) of the first literary and mythological heroes, now receiving illumination from the depths of the soul, still unknown to the literary archaic.

According to Bakhtin's theory, the motive of a doppelganger is coupled with the «carnavalesque» in literature. In this regard, let us recall the meeting of the writer with Liu Dashan in a dilapidated cinema building in an abandoned town and his mysterious appearance out of darkness in the mask of a hare. The mask, Bakhtin says, is the most complex and most significant motive of folk culture. The mask is associated with the joy of change and reincarnation, with cheerful relativity, with the cheerful denial of identity and unambiguity, with the denial of a stupid coincidence with oneself; the mask is associated with transitions, metamorphoses, violations of natural boundaries, with ridicule, with a nickname (instead of a name); the playful origin of life is embodied in the mask, it is based on a very special relationship between reality and an image, typical of the most ancient ceremonial and spectacular forms. Bakhtin considers that it is impossible indeed to exhaust the complicated and ambiguous symbolism of the mask. "In fact even in conditions of ordinary modern life, a mask is always shrouded in a kind of a special atmosphere and is perceived as a particle of some other world. A mask can never become just a thing among other things" (Bakhtin, 1990)

But a careful analysis makes it clear that the cinema is the unconscious state of the hero: "And though my hands were tied, and though I hated that man, even then I could not refuse his offer. I don't know whether my heart was absolutely softened, or I was instigated by an inner temptation, but I stepped over the threshold. Perhaps, due to the fact that the Tsingmachzhen cinema was full of the scraps of my childhood memories, my fear gradually began to disappear." (Weilian, 2017) And Dashan bought back that cinema and now comes here to enjoy solitude; for him, this is a special place existing beyond time. Hence, back in his childhood the hero created in his imagination his alter Ego, a trickster with a disfigured face: "... the skin looked like burnt white sticky rubber, with folds and wrinkles everywhere, but not the same as the old people have – their directions were random, and they cut the face along and across, like the devil has." Note that he has seen Liu Dashan only once; in a crowd of fighting boys at the moment full of extreme excitement, Liu Dashan's demonic face emerges before him. After this incident, he has heard nothing of Liu Dashan. Such appearance of an anti-hero reminds of Tyler Durden in "Fight Club", where Tyler appeared at the very moment of the hero's physical and mental weakness. Just like Palahniuk's Tyler, Wang Weilian's Liu Dashan overcomes his opponents and disappears: And with great strides he disappeared immediately into the crowd. ... In that skirmish, ours won. How exactly we won, I don't know, because at the height of the fight I deserted. In fact, the Ego-hero deserts and the Ego-anti-hero appears.

The trickster, unlike the cultural hero, is in a certain sense asocial and therefore more "personal", but it is negatively presented as a marginal figure, sometimes even contrasting with the race-tribe. It should be noted that the alternative between the two options (trickster - brother and trickster - the second person of a cultural hero) is not accidental at all. The twin myth is used here, and the connection and similarity of the twins leads to their well-known identification (hence all sorts of external *qui pro quo* with twins).

Now let us recall meetings of doppelgangers in the world literature (devil and Ivan Karamazov, Golyadkin senior and Golyadkin junior). And Wang Weilian's story reads as follows: "With a heavy heart, I entered the room and immediately saw that gloomy man. He was wearing a black Sun Yat-sen suit and sitting straight in the chair right in front of me." (Weilian, 2017) Let us call this meeting as Jung would call it 'confrontation' with the Shadow, a meeting with one's dark Ego.

(Jung called a neurosis treatment method 'confrontation': meeting of Ego with the Shadow, i.e. one's own self).

And in his work, Meletinsky notes the appearance of a doppelganger as the antagonism of harmony and chaos, of light and shadow.

In fact, the novel written by the hero of the story also narrates about doppelgangers and women, one of whom is at the peak of her power and the other one is kind and sympathetic, however she lost the ability to express her emotions by facial expression after suffering some disease.

Now let us try to look into the reasons for appearance of a doppelganger. In his *Archetypes and Symbols*, Jung writes as follows: "The one who looks into the mirror of the waters, first of all sees his own reflection. The one who goes to himself takes the risk of meeting himself. The mirror does not flatter; it reflects faithfully the face that we never show the world, hiding it behind the Person, behind the acting mask. The mirror indicates our true face ...the meeting with ourselves is one of the most unpleasant. Usually, everything negative is projected onto others, onto the outside world." (Jung, 1991). Virtually, this makes subject of Dashan's emotional experiences: "I avoid all the things which I can be reflected in – window glasses, showcases, metal things, disks, water surface. If I don't have a chance to avoid this, I just close my eyes. I understand perfectly well that no one, including me, is able to withstand the fear and horror that my mutilated face. I hate my appearance. I feel insanely lonely." (Weilian, 2017)

Hence, Dashan's story about the writer as narrated by him tells us that its hero showed fair academic progress in secondary school and then entered university. His progress at university was also fair and after completing his studies he had hard times finding a job. Once he had a talk with a philosopher, a friend of his, stating that a person's fate was determined by their looks and that with his ordinary face, he was quite unlikely to find a job and he had to do something on his own, for example, to become a writer, and he subsequently did so. In fact, writing is another face. As for his personal life, like Dashan, he had two girlfriends but here again he

was inferior to Liu Dashan. "Your existence was teetering on the verge. You were somehow wandering in life, inhabiting a world of dreams, and you were afraid of everything that could break your fragile reality, like the scalded cat fears cold water," Liu Dashan sums up. The hero's «inconspicuous face» was devoid of any individuality. Now let us refer to Dostoevsky: "I could not become evil or even anything else: neither evil, nor kind, nor scoundrel, nor honest, nor a hero, nor an insect." (Dostoevsky, 1973). This is the very hero needed for the soul to become the arena of struggle between the good and the evil, the universe and the chaos. Certainly, the social environment provides impetus to this struggle giving rise to humiliation, resentment and compensatory dreams.

Next, we will learn the actual story of Liu Dashan who quitted school and left for the city. Unlike the writer and his brother Xiaoshan, he achieved a lot in his life; he became rich and was loved by women but it is of crucial importance that he wore a mask tailored for his brother's face and took it off only at the moments of anger and when going to bed. In fact, Xiaoshan and Dashan also constitute a variety of duality, i.e. the so-called external doppelgangers or twins (Agranovich, and Samorukova relate them to the Russian type of duality). Thus, here we can find two types of duality: antagonist and twins. Xiaoshan and Dashan are tied by kinship; they are identical twins. While they are very different in their looks, they share the same thoughts: «As I look at Xiaoshan, I imagine that he is me, that he is the person I should have become, that he is the person I should have been in real life. But nevertheless, no matter whether I wish so or not, Xiaoshan is Xiaoshan rather than me Dashan.» The availability of common roots, such as kinship, shared childhood and body (like Jekyll and Hyde or like Tyler and Jack), similar social status and age is an essential and integral feature of an antagonistic doppelganger. The writer and Liu Dashan have a shared childhood: they both studied at the same school; they both consider the cinema a place where they can plunge into their childhood and where the external manifestations of success lose their significance: "My face does not exist here, it does not matter here. It was only here I could feel alive, feel full-fledged" and, finally, the common roots, though indirectly: "it was not easy for them (the parents) to grow you up, and you know, you have never sent them money in recent years! It is already two years your father has retired, they are having a rough time. – So you have learnt about my family as well..." (Weilian, 2017); perhaps, Dashan and the writer also share the same body.

The concept of the 'inner face' introduced by the writer is akin to the Jungian theory of the Shadow archetype; no doubt, generally, a person is much less good than he/she thinks himself/herself to be or wishes he/she were. Everyone carries a shadow throughout his/her life, and the less it is embodied in the individual's conscious life, the blacker and denser it is. If we can sense something disgraceful is going on, we always do have a chance to improve. And Wang Weilian's story reads as follows: "this face is much closer to my true nature than what I got when born. ... Sometimes I think that my inner face is the demonic face and that the fire just

helped uncover my true identity". Yet, he is unable to overcome the desire to see himself, if not in a mirror, then in some other person, and who else could be this other person if not the writer?! Dashan is driven by the need to be understood and to get rid of oppressive loneliness and he turns to the writer: «Become me!» It is quite indicative that duality balances on the edge of the funny (*The Nose* by Gogol) and the tragic, on the edge of life and death. Virtually all the literature plots about doppelgangers cover the motive of a genuine (tragic) or imaginary death of one of the heroes. To become Dashan meant to possess the seeming power he possessed as well as his wealth and love of women but all that could be possessed through self-destruction, i.e. acquisition of his face. Hence, we can reveal Palahniuk's idea of self-destruction in Wang Weilian's works: Maybe self-improvement isn't the all, maybe self-destruction is the much more important. (Palahniuk, 2003). In his work, Meletinsky looks into the archetypes and provides a brief overview of some archaic motives to point to the system of two moves, namely action and counteraction: first, falling into the demon's power is followed by salvation therefrom and second, falling of the hero into the demon's power and his fight against his demonic adversaries. But Wang Weilian's works actually lack any fight with the Shadow, i.e. with the demon.

And automatically, one has doubts as to the authenticity of the Ego-hero; in our opinion, we witness some kind of «substitution». The motive of «substitution» entails that of «identification», «recognition» (Meletinsky, 1994), i.e. finding out who the true hero is. After all, which of them is the Ego-hero and which of them is the alter Ego, which of them is the universe and which of them is the chaos? Borges' theory of «experiencing one's own self within the other person» was reflected with the writer in identifying himself with Yan Wang, ruler of the underworld, and Dashan - with the devil, inferior to the ruler. The answer seems ambiguous. "Spinoza thought that all things long to persist in their being; the stone eternally wants to be a stone and the tiger a tiger. I shall remain in Borges, not in myself (if it is true that I am someone)." (Borges, 1989).

CONCLUSION

The idea of duality and disassociation of the personality as a prototype and archetype, that started mostly from Gogol's works in Russian literature and reached its fullest development in Dostoevsky's works and in Western literature, is a literary tradition progressing in the 21st century. As shown in the article, the motive of duality is also borrowed in the Chinese literature of the 21st century. The following statement by Jung seems objective: "... the Western man lives in a dense cloud of incense, which he himself fumes in such a way that he cannot see his own reflection in this smoke." (Borges, 1994).

Thus, we made an attempt to show the influence of Western literature on the Modern Chinese literature particularly the derived motive of «doppelganger» by Wang Weilian, to show the development and changes of literature process in modern China. The latter can serve as an idea for a further study.

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