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Camus and Dostoevsky: The perception of Dostoevsky by French existentialist

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Abstract

The influence of Dostoevsky on European and, in particular, French culture has a long history. The plot, Camus and Dostoevsky, attracted the attention of researchers, although there are not so many separate works devoted to this topic. The novelty of this work is in comparison to the different masterpieces of the authors and Dostoevsky's influence upon Camus' style. The aim of the article is to find out the reception of Dostoevsky and its reflection in A. Camus' works. Fedor Mikhailovich made a big impact on French existentialism. This influence, its results and connections, and parallels in the ideas of F.M. Dostoevsky and A. Camus are the subject and object of this study. This study contributes to a better and more comprehensive understanding of the philosophy of Dostoevsky and Camus. Works of Dostoevsky, F.M. are actual till nowadays. He saw and predicted many crises and shocks, the development in people and society of various kinds of ideological diseases that are possible to be observed in the modern world. A surge of interest to Dostoevsky is observed during periods of a global cataclysm, such as world wars, revolutions, and growing terrorism.

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1. Introduction

The concept of art reception has recently become an object of a separate study. To summarize researches in this area, N.N. Levakin admits the dependence of art reception (following the researcher example, there is no difference between such terms as "perception" and "reception") from, first of all, objective socio-historical background and, secondly, individual characteristics of a recipient. It is clear that such a conclusion excludes the very possibility of some unique and unchanged interpretation of a work of art. On the other hand, following Goethe's three types of artistic perception, the researcher prefers that perception is capable to "judge, enjoy and reason enjoying" (Levakin, 2012). This description is the most adequate about the perception of literature work. It is quite natural that there are many, diverse, and often conflicting studies that are dedicated to a particular author or his relationship with separate cultures. The bright example of this phenomenon is the never-ending

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researches of Dostoevsky's works both in Russia and around the world. Numerous works are dedicated to Fedor Mikhailovich's influence upon French culture and its representatives. It is one more confirmation as well as evidence of persistent interest in Dostoevsky in France. The impact of Dostoevsky on European and, in particular, French culture has a long history. Dostoevsky was addressed both as a master of words with an original writing style, and as a thinker who brought to the center of his work the issues that concerned humanity throughout its history, and as a prophet (Vladiv-Glover, 2019). Sometimes it seems that a surge in interest in Dostoevsky is observed during periods of a global cataclysm, such as world wars, revolutions, growing terrorism. Still, the interest of the author has never run dry (Frank, 2020; Tahiri and Muhaxheri, 2021).

However, even among the vast critical literature on Dostoevsky, the perception of creativity of Russian writers by French existentialist writers is of particular interest. First of all, a priori, existentialists are able to appreciate the creations of Dostoevsky, the thinker, taking into account their artistic specificity and ideological wealth. Secondly, the work of a Russian writer and the work of French existentialists have doubtless ideological and thematic affinity of creativity. Walter Kaufmann concerned the first part of "Notes from Underground" "the best introduction to existentialism that had ever been written," in his anthology with the eloquent title "Existentialism from Dostoevsky to Sartre" (Kaufmann, 1957).

In the case of Camus, the influence of Dostoevsky is undeniable. The French writer recognized by himself many times. Dostoevsky was among the favorite authors of the young Camus. It undoubtedly affected the formation of his worldview and manner of writing. In the works of Dostoevsky, Camus found a successful example of the balance between philosophy and literature, to which he strove. "The old contrast between art and philosophy is quite arbitrary", – said Camus in his "The Myth of Sisyphus" and added that "the great writers were philosophers" (Camus, 1990). Camus says about maintaining harmony in the relationship between ideas and their artistic embodiment. The aim of the article is to find out the reception of Dostoevsky and its reflection in A. Camus' works.

1.1. Literature Review

Attempts to interpret Dostoevsky's embracing personalities are of two forms: philosophical and psychological. The Russian religious philosopher Nikolai Berdyaev presented Dostoevsky's novels as dramatizations of the journey of "a single human spirit, revealed from different sides and various moments of its path" (Berdiaev, 1968). There are a lot of studies on certain aspects of philosophy and their consideration by Camus and Dostoevsky. The relationship between the two philosophers was described in passing, without being a central theme. They were described in the framework of works devoted to the life and philosophy of Camus (such researchers as S.I. Velikovskiy (2015), E.P. Kushkin (Bulgakova, 2018), S.L. Fokin (1999), and others). A small article by E.P. Kushkin (Bulgakova, 2018) gives a brief overview of the problem of Dostoevsky's influence on Camus. The great impact of Dostoevsky's works on French literature has been admitted by different researchers and writers (Stromberg, 2017). A number of works are devoted to comparing the ideas expressed by Dostoevsky with the ideas of some philosophers, writers, and thinkers, both Russian and Western (Sharpe et al., 2020). There are various and numerous works about the connections between Dostoevsky and French literature and several works that analyze his influence on some modern French writers, such as Andre Gide and Andre Malraux (Vanborre, 2012). Some scholars compared works and philosophical points of view of Albert Camus with Dostoevsky (Arnett et al., 2015). Among them was Ray Davison (Davison, 1997).

The second half of the 19th century is a difficult and tragic time in the history of France. The country overcame the terrible consequences of the Franco-Prussian War, the collapse of the Second

Empire, the German invasion, the bloody defeat of the Commune with great difficulty, which caused severe trauma to the national consciousness, at the same time increasing suspicions of the exhaustion of the path that France had taken. Longing for “another world” was the main mood of the French literary life of that time. Dostoevsky’s “Russian Romance” fully corresponded to that emptiness of French life. The “Russian novel” opened the narrow gates to the French in the reserved world of Russian culture, the wealth of which few of the Camus’ compatriots could have guessed. In previous studies, Russian and foreign comparativists focused either on separate books devoted in full or in part to a Russian writer or on the study of the reinterpretation of Dostoevsky’s themes in the work of some French authors (Ozdemir et al., 2021). At the same time, isolated attempts to somehow generalize Dostoevsky’s reception in French culture are distinguished by selectivity in determining the circle of French readers, admirers, or subversives of the Russian writer and thinker. That is why the “text of Dostoevsky” in French culture is not without gaps at present.

1.2. Research questions

The study seeks to answer the following two overarching research questions:

1. What are the common and distinctive features in the works of Camus and Dostoevsky?
2. What are the problems at the center of the creativity of Camus and Dostoevsky?
3. What are the points of influence of Dostoevsky on Camus, in terms of sciences such as psychology and philosophy?

2. Methods

Studying and summarizing the published literature review and researches on different issues are the basis of the used methodology. The comparison and analysis were used to find out the common and distinctive features in the works of Camus and Dostoevsky. To make a conclusion about the influence points it is not enough just to study the original literary works but also to perceive them from the points of view of such sciences like psychology and philosophy. Researching the biographies of the authors is also necessary. The life paths and circumstances often have a reflection on the creation. The historical panorama of the reception is built through a series of work, or methodological, concepts that make it possible to concretize and more clearly present the results of the analysis of various literary sources.

In Dostoevsky's case, Camus is attracted by not only the type of writer but also by the problems that turned out to be at the center of his work. Search for God, the meaning of life, the problems of crime, and human freedom are in the center of Camus' creativity as of an existentialist writer and he found these themes in the works of a Russian author (Litinskaia, 2018). It was known that Camus was always against the definition of “existentialist” entrenched in him due to significant differences in philosophical attitudes with existentialist writers. It is important to underline that the ideological and thematic identity of his works and the works of existentialists is not in doubt.

3. Results

3.1. Peter Dunwoodie about the Camus-Dostoevsky dialogue

The work of Peter Dunwoodie, an English researcher of French literature, was published in France in 1996 and was titled “Ambivalent story: Camus-Dostoevsky dialogue”. It represents one of the few attempts to analyze the evolution of the French writer's thoughts. The author makes clear that it is impossible without resorting to Camus dialogue with Dostoevsky. Dunwoodie admits the insufficiency of existing case studies in this field (devoted, for example, to the topic of immortality or exile in the

texts of both writers). Besides it, the studies stated that the controversial claim that Dostoevsky's influence on Camus was exclusively ideological and came down mainly to the search for an absurd personality among the characters of a Russian writer: "In Dostoevsky, Camus will find only ideology, and in his "characters" is the embodiment of a man of the absurd" (Kristeva, 1970). In his turn, Dunwoodie proposes to research the complex dynamics of relations between writers, including not only ideological and thematic but also the stylistic influence of Dostoevsky on Camus, to study as fully as possible all types of appeals of Camus to his predecessor (polemic, parody, direct dialogue, etc). In other words, he tried to find out Dostoevsky's methods of inter-textual influence on Camus's work. The term "ambivalence" from the book title suits the sense of the study most of all. Such a methodological approach seems to be very fruitful for both understanding the reception of Dostoevsky by the French writer and, in the wider sense, by the French cultural space of the 20th century as well as an understanding of evolution (ideological and artistic) of Albert Camus. The brightest example is the key topic of two authors: the topic of the trial, as well as the related topic of crime and punishment.

Using the description of the trial in the story "The Outsider", Dunwoodie shows that deep inter-textual links make the text of Camus related to Dostoevsky's novels and, first of all, to the novel "The Brothers Karamazov". The critic notes the theatricality of the court in the "The Outsider" by Camus and in the "The Brothers Karamazov" by Dostoevsky and similarity in the description of the lawyer by Camus and Dostoevsky. An interesting confirmation of the theatricality of litigations is found in the works of the modern lawyer and criminalist Peggy Larrieu, who notes the process of dehumanization in modern jurisprudence, where credibility replaces the truth and the concepts of benefit and efficiency replace the search for justice (Larrieu, 2015). Physically, the lawyer at Dostoevsky is the direct antipode to the lawyer at "The Outsider" but the literary techniques used by both authors are very similar: attention to minor details and the combination in the description of the repulsive and the funny. The indictment in both trials is of particular note. It looks like a set of clichés that replaces the analysis of crime. It is not surprising that the character of Camus ultimately merges with the characters of Dostoevsky in the speech of the prosecutor. The author conducts an analogy of Meursault's case and the father killer's case, turning Meursault into either to the killer of the mother (parallel with Dmitry and Smerdyakov) or to the villain-inspirer of monstrous crimes (parallel with Ivan). Answering the question about love to his mother, Meursault says: *"Of course I loved my mom but what does it matter. Any reasonable person has somehow wished death to those whom he loves"* (Camus, 1993). French epithet "sain" that is used by Meursault (in original text) is usually translated as "healthy" ("reasonable" in Nora Gal's translation) and testifies to the attempt of an "outsider" to prove that he is like everyone and put himself in the line of reasonable, normal people. However, it should be noted that this epithet has a second meaning "saint" in the French language (Shuster, 2018).

In his comment to Meursault's answer, Dunwoodie refers to Freud's conclusion, for who the epilepsy of the author of "The Brothers Karamazov" is a kind of repentance in the death of his own father (this conclusion was often disputed by critics) and to the speech of Ivan Karamazov in the court declaring patricide as an ordinary sin of normal (reasonable) people: *"Who does not wish the death of his father?... /.../ that's it, what's in the mind ... and in the vile mind, in the same mind as you are, like all these ... m-m-mugs! – Suddenly he turned to the public. – Killed father and pretend to be scared, – he grated with malicious contempt. – They grimace with each other. Liars! Everyone wants a father's death"* (Dostoevsky, 2015a). In fact, in Dostoevsky's novel, all the brothers are somehow involved in a crime but not only Smerdyakov and Ivan. Dmitry, as Dunwoodie noted, admitted his punishment as fair because if he was not a killer in the truest sense of the word, he was guilty of his desire to death of his father. Analyzing the involvement of the brothers in the crime, however, Dunwoodie forgets about another brother – Alyosha, who also feels his responsibility for the accomplished, which means guilty for the murder that has been admitted by critics (Roberts, 2017; Roberts and Saeverot, 2017). He foresaw,

almost knew that a crime would be committed, and could not prevent it. Taking into account that Alyosha is one of the brightest characters in the work of Dostoevsky, probably named after Saint Alexis, as well as the son of the writer, it can be assumed that the word “sain” of Meursault’s in the meaning of “saint” refers precisely to him.

Sometimes, according to the author, the inter-textual analysis gives the key to understanding a particular scene. For example, there was a scene where Meursault suddenly decided not to give a hand to the investigator: *“Leaving, I almost gave him a hand, but remembered that I had killed a man in time”* (Camus, 1993). The solution to such strange behavior of an “outsider”, according to a man whom he considers clever and sympathetic, lies probably in a scene from “The Brothers Karamazov” with the investigator’s refusal to shake Dmitry’s hand. Deviation from the rules of courtesy in a Russian novel was reflected in the novel of a French writer. In this way, the refusal to shake hands with the criminal was replaced by the refusal of the criminal to give a hand. *“Therefore, the reader may be inclined to conclude that incorporating this scene into the text is more indebted to the logic of inter-textuality than to diegesis”* (Dunwoodie, 1996). Dunwoodie's goal is to trace the peculiar dialogue of Camus with Dostoevsky that sometimes is controversial. He follows, first of all, the logic of the development of those common themes that seem to him to be the main ones in the work of both writers. Through this account of the history of the creative dialogue between Camus and Dostoevsky, the main features of the evolution of the worldview of the French writer are revealed. It shows the Camus’ world outlook has gone from discovery of the absurd to rebellion against it. At all stages, Camus thought appealed to the great thinkers of the past, among whom Dostoevsky had a special place. Revealing the theme of crime and trial in “The Outsider” illustrates the position of young Camus who has entered literature with the proclamation of man's innocence in the world around him and with the refusal of recognition of original sin. Camus and Dostoevsky polemicized about these issues. In “The Brothers Karamazov”, Dmitry was more and more imbued with the consciousness of his own guilt during the trial and felt the need for atonement. In “The Outsider” Meursault remained indifferent to attempts to impose a sense of guilt and repentance, stubbornly refusing to accept the priest before his death. *“If a vague sense of guilt begins to make itself felt a little, thoughts about his past life again give him strength and the verdict having handed down to him does not bother him at all”* (Dunwoodie, 1996).

The search for a way out of the vicious circle of nihilism will lead Camus from proclaiming an individual rebellion against the absurd to affirming the principles of secular humanism. But Camus's refusal will remain unchanged: he will not seek a way out of the tragedy of the human destiny outside the walls of the absurd and the mundane world. In this connection, the comparative analysis of “The Plague” with the texts of Dostoevsky proposed by Dunwoodie is very indicative. In “The Brothers Karamazov”, the iron logic of Ivan rebelling against the world order is contrasted with verbal statements and a personal example of the old man Zosima and Alyosha. In “The Plague”, the carrier of Ivan’s ideas is Dr. Rieux, who starts polemic with Father Paneloux with his speeches and actions. The inter-textual game in “The Plague” helps to understand the meaning of Camus's appeal to Dostoevsky's novel. The author's desire becomes obvious to find an answer to Ivan's damned questions: certain and “mundane” answers, without resorting to a Christian solution.

3.2. Tragedy in the works of Dostoevsky and Camus

The analysis of the tragedy among Dostoevsky and Camus’ works undertaken in the dissertation by O. G. Zoubovitch (2012) can also be considered in the light of the dialogue between two writers – thinkers. Each of the authors has his own section but the research of tragedy in the creativity of Dostoevsky and Camus allows considering both the evolution of the worldview of each of them and the features of the ongoing dialogue between them once again in a special foreshortening. The tragedy in Dostoevsky’s work is born as a feeling of discord between a person and the world and it arises after

the writer's return from exile that is a result of a certain revolution in the worldview that has led to the rejection of the utopian ideals of youth. Primarily the author portrays the character of "Notes from Underground" as a suffering creature, which is in a constantly painful search for a way out of the tragic contradiction of human existence, e. i. a contradiction between human desires and the impossibility of their realization. In this sense, the character of "Notes from Underground" can be considered the first truly tragic one in the work of Dostoevsky. The author of "Notes" enters into an open debate with supporters of the construction of human happiness on the basis of rationalism (and, above all, with Chernyshevsky and his theory of rational egoism). Dostoevsky's man of the "underground" proclaims his freedom from the laws of rationalism for the opportunity *"to live by one's stupid will"* (Dostoevsky, 2014). According to Larrieu, Dostoevsky shows the limitations of modern approaches in jurisprudence by his illuminating the abyss of a human soul. "It should be admitted, – writes this law researcher, – that, perhaps, the human being is deeply irrational and unreasonable. Thus, by his criticism of the utilitarian approach to jurisprudence and pure rationality /.../, Dostoevsky reaffirms and proves freedom of unmotivated action /.../" (Larrieu, 2015). Dostoevsky will suggest going beyond the Euclidean mind and gaining faith as the only possible way out of the tragic to find harmony with the world.

The researcher notes the closeness of the tragedy among Dostoevsky and the existentialists and, above all, Camus. Previously it was considered by V.D. Zakharov in his article "Character of the absurd and his rebellion". The tragedy is well expressed through the concept of absurdity by Camus. According to him, absurdity is *"the discord between a man and his life, actor and scenery"* (Camus, 1990). The sense of absurdity is born in a person as a sense of discord between the human consciousness and the reality surrounding him and between the desires of man and the world with its indifferent silence, thus becoming a concept synonymous with the tragic. It is interesting that the definition of the tragedy that the Russian philosopher A.A. Tsurcan gives is a sense of the meaninglessness of being and the random nature of world history. It reflects deeply the essence of the philosophy of Albert Camus, and it is not by chance that reflections of the tragedy are often illustrated by the example of the work of the French existentialist writer.

There is a passage in "The Myth of Sisyphus" that directly refers the reader to Dostoevsky's "Sentence", a text representing the argument of a suicide (however, Camus quotes the "Sentence" in the pages of his "Myth"). Camus says: *"If I were a tree or an animal, life would make sense to me. Rather, the problem of meaning would disappear altogether since I would become a part of this world"* (Camus, 1990). Dostoevsky says: *"Let it be better if I were created like all animals, that is, living, but not consciously conscious perceiving myself; my consciousness is not exactly harmony; but, on the contrary, it is disharmony, because I am unhappy with it. /.../ Yes. If I were a flower or a cow, I would get enjoyment"* (Dostoevsky, 2015b). As Zakharov noted, "The Myth of Sisyphus" can be seen as Camus's attempts to find the answer to the question that tormented him and was posed by Dostoevsky in the "Sentence": is a life worth living? *"There is only one truly serious philosophical problem – the problem of suicide"* (Camus, 1990) – Camus started his famous "Essay on the Absurd" with these words. Camus relies heavily on the works of a Russian writer in thinking about the existence of a person who felt the absurdity of being. As examples, Camus gives the characters of Dostoevsky: Kirillov, Stavrogin, and Ivan Karamazov. According to Zakharov, the character of "Notes from Underground" can be added to this list too.

Researchers at Camus's work have expressed the point of view according to which the French writer read Dostoevsky exclusively in the light of his philosophy of absurdity without noticing the torment of his godless characters. However, a careful reading of "Myth" refutes this statement. The madness of Ivan and the suicide of Stavrogin is the price of risk and the fee that one has to pay for clarity of consciousness, according to Camus. Camus speaks of the torture of the absurd world, which

has been expressed most precisely by Dostoevsky in his opinion. Rejecting Christianity as a possible way out of the tragedy, Camus contrasts it with clarity of consciousness that faces the absurd. He rejects similar attempts of Husserl, Heidegger, Kierkegaard, and others, regarding them as philosophical suicide and a leap beyond the absurd. This is the essence of the argument of Camus as the creator of the philosophy of the absurd with Dostoevsky.

All the early works of Camus attributed to the stage of absurdity (“The Myth of Sisyphus”, “Caligula”, and “The Outsider” etc). It was an attempt to investigate human behavior in the face of the absurd. The second stage of Camus’s work was called “rebellion”. It represented the movement of his thought from the affirmation of an individual rebellion against the absurd to a kind of collective rebellion and to search for those values on the basis of which the existence of the human collective can be built. It is known that the concept of rebellion in this period undergoes serious changes in Camus. The tragic events of modern history force him to continue thinking about the place of humans in the world. The era of nihilism and unbelief, in which the issue of suicide was the main one, was replaced by the era of ideologies and the question of the massacres that were committed in the name of these ideologies came first. Through the concept of rebellion, the evolution of the views of the French writer is clearly visible. If for young Camus this concept meant giving up hope and voluntarily accepting defeat as the only victory over the absurdity and for the sake of gaining freedom by a person, then for Camus of the period of the “The Plague” and “Rebellious Man” rebellion appeared as a statement of human's self-worth. The position of an active rebellion, recognizing its borders, replaced the stoicism of “Myth”. Humans must resist the absurd, trying to reduce the suffering of people. Camus argued with Dostoevsky again. He realized the danger of nihilism and the appearance of the Man-God as Dostoevsky did (for Camus it started with the story of Ivan Karamazov). However, he did not see another method of coping with them besides metaphysical rebellion against evil and the tragedy of human destiny. Camus stated that in this situation the victory cannot be absolute. That was why overcoming the tragic for mature Camus was a rebellion as a continuous protest against the tragedy that, however, brought only relative and temporary results. Considering the conclusion of Tsurcan, the author of the thesis proposes to consider Dostoevsky’s understanding of Christianity as a kind of overcoming the tragic and a myth in which illuminated by the light of God's faith a person harmoniously merges with the world. In his works, Tsurcan shows that tragic consciousness is always pre-mythological consciousness, like the ancient Greeks, or mythological post, like, for example, the French existentialists. The only possible way to overcome the tragic is the creation of a new myth, in which the fusion of man and the world will take place again. Camus rejected attempts to find support outside the human mind (Vlasin et al., 2018). Zubovich perceives the concept of revolt in the philosophy of Camus as an attempt to create his own version of the myth and a way to overcome the tragedy.

3.3. Camus as a Director of Dostoevsky’s novels on a stage

The last completed creation of Camus was the production of the novel “Demons” on the stage of the “Antoine Theatre” in 1959. This meeting with Dostoevsky became a kind of spiritual testament of the French writer (Reed, 2017). In accordance with his new worldviews, Camus staged “Demons” as a pamphlet novel, a prophecy novel, and a warning novel against the consequences of nihilism, which are dangerous both for a person and for all mankind. E. P. Kushkin noted the importance of the search for values that could be opposed to nihilism for Camus at the stage of “rebellion”: *“Obviously, in the last period of his work, in theatrical drama, Camus was looking for a way to recreate a world in which a moral law would rule. And his work on “Demons” and Stavrogin, who became a central character to him, was not Dostoevsky’s arrangement, but real co-creation with him”* (Kushkin, 2013). Subjecting the image of Stavrogin to a significant overhaul, Camus led him to suicide as a sentence on

himself that put an end to spiritual torture. There were no doubts that staging “Demons” had several tasks and aims: theatre task (experience of staging tragedy on the modern stage) and spiritual task (to convey the ideas expressed on the pages of the “Rebellious Man”). “*The same roads that lead an individual to crime lead society to revolution*” (Camus, 1962). That is why it is hard to agree with the critics who consider that the main idea of the performance is “*understanding of non-political aspect associated with the character but his moral tragedy*” (Bulgakova, 2018). In the post-war period, a number of theatrical figures considered the importance of creating a biased theatre in France. Production of “Demons” was Camus’ contribution to its creation as well as the production of “Brothers Karamazov”. According to contemporary French critic F. Toussaint, the point is to show on stage “*the drama of a modern human, embraced by the problems of his time*” (Toussaint, 2017). Camus directed the play but did not take part in it as an actor. It was staged at Theatre de Tourcoing in January 1960. A special performance was given on the night of Camus’ death. This article is devoted to the work of two prominent philosophers – Fedor Mikhailovich Dostoevsky and Albert Camus. Different aspects of their philosophical views were analyzed and compared with each other in order to find parallels that would confirm that Camus experienced significantly Dostoevsky's influence. These similarities are shown in Table 1.

Table 1. The parallels in Camus and Dostoevsky’s philosophy

Camus’ works	Similarities	Dostoevsky’s works
“The Outsider”, “The Plague”, etc	Dialogue, especially inner dialogues, of the characters, are a tool to reflect and demonstrate the tension and moral problems	“Demons”, “Brothers Karamazov”, etc
“The Outsider”	Theatricality of the court; Literary techniques to draw the lawyers and their personalities; Parallel between Ivan, Dmitry, Smerdyakov, and Meursault as the persons related to crime; Rejection of shaking hands for the same reasons	“Brothers Karamazov”
“The Plague”	In “The Plague”, the carrier of Ivan’s ideas is Dr. Rieux	“Brothers Karamazov”
“The Myth of Sisyphus” and “Essay on the Absurd”	The idea of committing suicide and worth living in this world	“Sentence
“The Plague” and “Rebellious Man”	The idea of resisting the absurd and trying to reduce the suffering of people and the danger of nihilism	“Brothers Karamazov”
“Rebellious Man”	Consequences of nihilism, which are dangerous both for a person and for all mankind	“Demons”

Dostoevsky left a great trace in the world and French culture in the past and nowadays. Today as well as in the XXI century, Dostoevsky continues to be perceived in France as a prophet, and the harmony of his creations is still noted.

4. Discussion

In one of his lectures in 2016, the French politician Yvan Blot declared that Islamist terrorism was the fruit of a new revolutionary ideology that arose in the middle of the last century and was rooted in the revolutionary ideology of the Jacobins and Marxists. Islamic terrorism is an example of revolutionary terrorism trying to create a new person through violence. “*Revolutionary psychology*

was thoroughly studied by the great Russian thinker Fyodor Dostoevsky in his book “*Demons*”, as well as by the French sociologist Jules Monnerot who was the author of “*Sociology of Communism. Islam of the 20th century*” (Blot, 2016). Blot’s conclusions are the following:

- to resist actively Islamist terrorists today is not enough to appeal to republican values;
- it is necessary to rely on those values that affect not only the mind but also the feelings of a person.

According to Blot, individualism, the weakening of social ties, and the rejection of patriotic education in a school that is based on the example of the great people of the nation creates a fertile ground for Islamist terrorism as a form of revolutionary terrorism in France, as well as throughout Europe. The tool to counter-terror is a return to tradition and a sense of national pride and religious morality. This tool can be found in Dostoevsky's prophetic “*Demons*”: “*Religion provides a field of activity for carrying out a mission on earth: something that a society based on secular principles and legal norms cannot give*” (Blot, 2016). In “*Dostoïevski à Manhattan*” writer and philosopher Andre Glucksmann also admires the prophetic gift of the writer, drawing a parallel between the authors of the terrorist acts of September 11, 2001, and the nihilists from the novel “*Demons*”. For Blot it is important to emphasize the ideological foundation of modern terrorism and for Glucksmann the most important is the conclusion about the “pre-ideological” state of terrorists, in which the place of ideology may be occupied by a call for destruction and the desire to sow discord in society (Glucksmann, 2002). Carried away by the evidence of his theory about the origins of modern terrorism, the author of the book “*Dostoïevski à Manhattan*” left aside many important aspects of the novel of the Russian writer. The critics blamed him for it: “*Glucksmann's interpretation that is brilliant and fascinating leaves aside the ideological and religious aspects of the novel*” (Ollivier, 2008). However, the main thing for Glucksmann is to draw attention to the problem of modern terrorism and to warn society of the danger of any kind of subversive theories (Frank, 2017).

Alexander Dianine-Havard, in his publications and public speeches, also expresses the idea that today Europe and the world need Dostoevsky as, perhaps, never before. The founder of the Institute for Moral Leadership considers that forgetting the origins of its own culture, nowadays Europe has come to be in captivity of technocracy and liberal ideology based on selfishness, materialism, and godlessness. According to Havard, it was Dostoevsky, as the most Russian of all Russian thinkers, who was able to express the truly European spirit that Europe so lacks today with extraordinary artistic force: “*In an era when the form of Europe has turned out to be more important than its essence for most people, the world needs the Russian genius more than ever*” (Dianine-Havard, 2018).

5. Conclusions

Camus’ works contain numerous inter-textual links with Dostoevsky’s novels that give an impression of great penetration of the Russian author into the mind of the author of “*The Outsider*”. Being indelibly charmed by Dostoevsky, Camus has his own peculiar thought and ideas to demonstrate and share them with the public. The authors had quite different beliefs and cultural and national surroundings. Dostoevsky believed in Christ and respected the Tsar. His Slavic inclinations alienated him from Western rationalism, and he thrived on the turbulent obscurity and contradictions expressed in the fictional world of irresistible twilight and mystery. On the other hand, Camus was an agnostic Cartesian and supporter of liberal and democratic values with stoic self-possession before fate. The contrastive nature of Camus was interested in Dostoevsky. His world fascinated Camus as a possibility to explore his own problems and anxieties. It gave the author a chance to show his exposition of the world of absurdity and moral insecurity. Even taking into account the affinity and

identity in Camus' world with Dostoevsky he formulated and created an antithetical response to the Russian writer. Camus perception of Dostoevsky can be divided into two phases:

- first phase: concern with Dostoevsky as an analyst and novelist of absurd;
- second phase: perception of Dostoevsky as the prophet of nihilism and political murder.

The parallels in the creativity of two writers were found studying the approaches of two philosophers to the problems of absurdity, suicide, religion, nihilism, rebellion: they were confirmed by the example of philosophical essays and novels. The study of the philosophy of Dostoevsky and Camus from this angle made it possible to achieve a deeper understanding of them. The Russian writer raised certain questions in "Demons", "The Brothers Karamazov", and his other works that stimulated Camus' future arguments. Dialogue with Dostoevsky is a constant feature of Camus' works: philosophical essays and novels, plays, articles, speeches, etc. The creativity of the Russian thinker stimulated, determined the design of Camus philosophy to a large extent. Despite the huge number of receptions to the Russian philosopher and his works, Camus often does not confirm his point of view with these examples, but rather uses them as a contrast. The two philosophers were opposed to each other in such issues as the existence of the absurd and faith in God.

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Camus ve Dostoevsky: Fransızvaroluşçutarafından Dostoyevski'ninalgısı

Özet

Dostoyevski'nin Avrupa ve özellikle Fransız kültürü üzerindeki etkisi uzun bir tarihe sahiptir. Konu, Camus ve Dostoevsky, araştırmacıların dikkatini çekti, ancak bu konuya adanmış pek çok ayrı çalışma bulunmuyor. Bu çalışmanın yeniliği, yazarların farklı başyapıtları ve Dostoyevski'nin Camus'un stili üzerindeki etkisiyle karşılaştırılmaktadır. Makalenin amacı, Dostoyevski'nin kabulünü ve A. Camus'un eserlerindeki yansımalarını bulmaktır. Fedor Mihayloviç, Fransız varoluşçuluğu üzerinde büyük bir etki yarattı. Bu etki, sonuçları ve bağlantıları ve F.M. Dostoyevski ve A. Camus bu çalışmanın konusu ve amacıdır. Bu çalışma, Dostoyevski ve Camus'un felsefesinin daha iyi ve daha kapsamlı bir şekilde anlaşılmasına katkıda bulunur. Dostoyevski'nin eserleri, F.M. günümüze kadar geçerlidir. Modern dünyada gözlemlenmesi mümkün olan pek çok kriz ve şoku, insanlarda ve toplumda çeşitli ideolojik hastalıkların gelişimini gördü ve tahmin etti. Dünya savaşları, devrimler ve artan terörizm gibi küresel bir felaketin yaşandığı dönemlerde Dostoyevski'ye yönelik bir ilgi artışı gözlemleniyor.

Anahtar sözcükler: edebiyat; varoluşçuluk; kültür; algı; resepsiyon

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