

## FOUR SELVES OF F. M. DOSTOEVSKY IN S. FREUD'S RECEPTION<sup>1</sup>

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**ABSTRACT:** The contribution examines the interconnections between Sigmund Freud and Fyodor M. Dostoevsky within the context of both authors' biographies. Freud, in his works, referred to Dostoevsky's literary oeuvre and personal life through the lens of psychoanalysis. In *Dostoevsky and Parricide* Freud presented a psychiatric perspective on Dostoevsky's writings, identifying four distinct aspects of his personality: the creative artist, the neurotic, the moralist, and the sinner. Freud suggested that certain elements of "*Dostoevsky the human*" are reflected in "*Dostoevsky the artist*". This study employs a historiographical method to elucidate specific facets of Freud's reception of Dostoevsky. It incorporates excerpts from selected works (e. g. *Humiliated and Insulted*, *The Gambler*, *Crime and Punishment*). The relationship between Freud and Dostoevsky, as well as Freud's contributions to scientific research, is also interpreted through secondary sources (P. Řičan, L. Breger, and others). Furthermore, the study analyzes and interprets Freud's perspective on Dostoevsky's personality, comparing Freud's observations with historical and biographical insights from Anna Dostoevsky's memoirs. The primary aim is to chart the biographical parallels between Dostoevsky and Freud, assess Freud's reception of Dostoevsky, and juxtapose Freud's views with Anna Dostoevsky's recollections, ultimately providing a comprehensive portrayal of Dostoevsky both as a person and as an author.

**KEYWORDS:** Literature, Psychology, Freud, Dostoevsky, Four Selves of Dostoevsky

### Introduction

The Russian writer F. M. Dostoevsky delves into the depths of the human soul, striving to unravel the enigma of humanity, in his oeuvre. Historian, writer, and *dostoevskologist* I. Volgin states that Dostoevsky epitomizes "*the national archetype*" (Волгин / Volgin, 2020). Within Dostoevsky's work, numerous constructs, phenomena, and facts emerge, inviting examination from various perspectives. Esteemed figures from diverse fields, including A. Einstein<sup>2</sup> and S. Freud, have engaged with these aspects.

Dostoevsky's final novel, *The Brothers Karamazov*, completed in 1880, epitomizes a synthesis of his creative and personal evolution. The Austrian psychiatrist and founder of psychoanalysis, Sigmund Freud (1856-1939), integrated psychological and artistic analysis in his collection *Art and Psychoanalysis*. Among these essays is *Dostoevsky and Parricide*.

A French edition of *The Brothers Karamazov* was published in 1973 with a preface<sup>3</sup> by Freud, featuring *Dostoevsky and Parricide*, thus offering a psychiatric perspective on Dostoevsky's life and literary work. Vladimir Viktorovich, chairman of the Dostoevsky Museum board at "Zapovednoe Darovoe,"<sup>4</sup> comments on this text:

(...) in 1973, *The Brothers Karamazov* were issued in France (...), with Freud's preface 'Dostoevsky and Parricide.' Recipients receive *The Brothers Karamazov* through Freud's prism (...), if to look at what Freud says (...), Dostoevsky is a brilliant writer, and yet one can doubt him as a person, as a moral authority<sup>5</sup> (Викторович / Viktorovich, 2020).

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<sup>2</sup> For more information on the subject, see Kuznetsov, V. G. (1967). Eynshteyn. Moscow: Nauka, p. 89. (Кузнецов, В. Г. (1967). Ейнштейн. Москва: Наука, с. 8).

<sup>3</sup> The German version of the text was already written in 1928.

<sup>4</sup> Заповедное Даровое.

<sup>5</sup> "(...) 1973 года во Франции выходят Братья Карамазовы (...), с предисловием Фрейда «Достоевский и отцеубийство». Читатели воспринимают Братьев Карамазовых через призму Фрейда (...), если заглянуть, что там говорит Фрейд (...), Достоевский гениальный писатель, но при этом как человек, как моральный авторитет очень даже сомнителен."

All segments which have been incorporated from this article have been translated in English by the author.

Freud's interpretations provoked scholarly dissent, as Volgin noted: "(...) science of Dostoevsky has to face it (...), and to compete"<sup>6</sup> (Волгин / Volgin, 2020). Freud's contribution to the global *dostojevskiáda*<sup>7</sup> raised controversial discussions about F. M. Dostoevsky's life and work.

In the context of the term *dostojevskiáda*, it is crucial to acknowledge the contributions of Andrej Červeňák,<sup>8</sup> whose works have been summarized by N. Muránska in texts such as *Eesthetic-anthropological koncept of literature, The Artistic anthropocentrism of F.M. Dostoevsky and anthropological aesthetics*,<sup>9</sup> as well as *F.M. Dostoevsky's work in Slovak cultural space*.<sup>10</sup> In Slovak literary studies, J. Kopaničák's monograph (1994) examines Dostoevsky's personality and worldview, encompassing his religious perspectives and his conceptualization of humanity and prophecy. Antoš (2009, pp. 112-114) notes that in Slovakia, the reception of Dostoevsky's works followed a broader European trend of heightened interest in Russian literature. The 1980s and 1990s marked a prolific period for Dostoevsky studies in Slovakia,<sup>11</sup> characterized by the formation of an aesthetic-anthropological framework for art and literature. M. Kováčová offered a compelling analysis of *The Brothers Karamazov* in her contribution *The Grand Inquisitor in the time*<sup>12</sup> (2007), highlighting ideological, ethical, and aesthetic-philosophical parallels between Dostoevsky's legacy and the works of D. Merezhkovsky, L. Andreyev, M. Gorky, M. Artsybashev, and V. Rasputin. The publication of Polish philologist M. K. Borowski, *The image of the "atheist" in the works of Fyodor Dostoevsky in the light of modern atheism*<sup>13</sup> (2015) is a pivotal work in Dostoevsky studies, examining the author's depiction of atheism in the context of contemporary atheistic discourse and contrast of religion.

Czech literary scholars have explored psychological dimensions of Dostoevsky's works, as evident by the contributions of I. Pospíšil and J. Dohnal or F. Kautman. In the monography *The Phenomenon of Madness in Russian Literature of the 19th and 20th Centuries*<sup>14</sup> (1995), Pospíšil investigates the representation of madness in Russian literature, identifying Dostoevsky's oeuvre as a comprehensive exploration of this phenomenon (Pospíšil, 1995, p. 77). Dohnal (2021), contrasts the theme of suicide in the works of Dostoevsky and L. Andreyev, particularly from an axiological perspective. Kautman (1992, pp. 7-250) perceived Dostoevsky such as a protector of the humiliated and insulted. He posits that Dostoevsky is simultaneously present in all his characters and yet distinct from them, noting a thematic continuity between social issues and existential struggles in his works. Dostoevsky's exploration of humanity, thought, emotion, and spiritual seeking pervades his entire literary corpus.

Dostoevsky's influence extends beyond Slavic cultural and literary spheres into American scholarship. J. P. Scanlan's monograph *Dostoevsky the Thinker* (2002) portrays Dostoevsky as one of the most philosophically inclined authors in world literature, posing questions about Dostoevsky's philosophy and its implications for understanding Russian culture. American psychiatrist L. Breger's work *Dostoevsky: The Author as Psychoanalyst* (1989) situates Dostoevsky within the dialogue between Freudian and post-Freudian psychoanalytic traditions.

The psychological underpinnings of Dostoevsky's work have garnered significant attention from both psychologists and literary scholars. The interdisciplinary contributions to Dostoevsky studies underscore the importance of Freud's initial psychological and psychiatric interpretations, which continue to shape scholarly discourse.

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<sup>6</sup> "(...) наука Достоевского должна этому противостоять (...), и померить сил."

<sup>7</sup> A term, which A. Červeňák used to call the field of examining Dostoevsky's life and work.

<sup>8</sup> A. Červeňák (1932-2012) was a significant Slovak literary scientist, Russian and Slovak studies scholar, comparatist, and essayist.

<sup>9</sup> *Художественный антропоцентризм Ф.М. Достоевского и антропологическая эстетика.*

<sup>10</sup> *Творчество Ф.М. Достоевского в словацком культурном пространстве.*

<sup>11</sup> Concerning the issue of reception see also: Antoš, A. (2007). *Problémy recepcie Dostojevského in Muránska, N. (2007). Dostojevskij a dnešok.* Nitra: FF UKF v Nitre, Klub Fiodora Michajloviča Dostojevského. pp. 94-105.

<sup>12</sup> *Velký inkvizitor v době.*

<sup>13</sup> *Obraz „ateisty“ w twórczości Fiodora Dostojevskiego w świetle ateizmu współczesnego.*

<sup>14</sup> *Fenomén šílenství v ruské literatuře 19. a 20. Století.*

### Dostoevsky and Freud<sup>15</sup>

Dostoevsky and Freud were luminary figures within their respective domains of literature and psychoanalysis, yet their intellectual influence extended beyond their immediate fields. Louis Breger explores the intriguing parallels between their lives:

The similarities between the lives of Dostoevsky and Freud are noteworthy. In the 1890s, Freud transitioned from his original career as a neurologist, embarking on self-analysis following his father's death and various personal triggers. Dostoevsky, with profound insight, foresaw and shaped his own destiny. Both of these creative geniuses were destined to probe the unconscious and emotional dimensions of human existence. The deaths of their fathers resolved internal conflicts and guilt, enabling them to break free from traditional models, values, and constraints, thereby allowing them to examine these conflicts anew (Breger,<sup>16</sup> 2019, p. 92).

A pronounced tendency towards rebellion against authority marks a significant connection in their lives. Dostoevsky was sentenced to death, later commuted to imprisonment and exile, for three alleged crimes: “He read Belinsky's subversive letter to Gogol, had it transcribed by Mombelli; he attended the reading of a scandalous letter (military discussion) by Lieutenant Grigoriev; and despite his awareness of these criminal letters, he did not report their authors”<sup>17</sup> (Červeňák, 1991, p. 22). Sigmund Freud, meanwhile, was coerced into signing a statement attesting to the Nazis' courteous treatment of him and was compelled to flee Vienna under Nazi pressure (Breger, 2019, p. 143). Those were significant events, which affected their lives. Both existential and marginal life events were deeply affecting Freud's and Dostoevsky's psyche.

From anthropological analyses of Dostoevsky's works, Červeňák concludes that: “Dostoevsky's man is multidimensional”<sup>18</sup> (Červeňák, 1991, p. 107). Freud's theoretical oeuvre posits that sexual instincts and libido are fundamental inner drives. Červeňák also highlights this in relation to Dostoevsky, noting that the creative energy stemming from the libido is evident in Dostoevsky's work (Červeňák, 1991, p. 80).

Human behaviour motifs are integral to the understanding of human nature. Řičan (2010, pp. 16-25) asserts that for Freud, instinct is the most potent motivator of human activity. Personality psychology<sup>19</sup> adopts Freud's insights into instincts, incorporating them into the periodization<sup>20</sup> of human development.<sup>21</sup> Within this framework, the sexual instinct is acknowledged as a primary drive, from which aggression can emanate.

Freud's structural model of personality – *Id, Ego, Superego* – remains influential. Řičan emphasizes that Freud's approaches derive from profound psychotherapeutic experiences. At the core is the Id, entirely unconscious and instinctive. The Ego, positioned in the middle, represents a conscious-unconscious construct mediating our experiences and intellectual powers while interacting with the external environment. The Superego,<sup>22</sup> the uppermost component, functions as a moral overseer, encompassing elements of both consciousness and unconsciousness (Řičan, 2010, pp. 139-140).

Summarizing these three personality layers: the Id is the unconscious instinctual basis of our existence; the Ego is a conscious and unconscious construct, balancing internal experiences with social

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<sup>15</sup> See other author's articles about mutual connections of F. M. Dostoevsky and S. Freud: Costa, M. L. (2017). A Cultural Pathology of Modernity: Freud and “Doctor” Dostoevsky. *Revista Natureza Humana*, kn. 1, pp. 75-101. Neufeld, J. (1923). Dostojevski – Skizze zu seiner Psychoanalyse. Leipzig: *Internationaler Psychoanalytischer Verlag* and others.

<sup>16</sup> Due to unavailability of the entire original monograph from 1989, I have used the Slovak translation.

<sup>17</sup> “(...) čítal zločinecký list literáta Belinského Gogoľovi a dal ho prepísať Mombellimu; bol prítomný pri čítaní poburujúceho listu (Vojenský rozhovor) poručíka Grigorieva; vediac o týchto zločineckých listoch, neudal ich autorov.”

<sup>18</sup> “Dostojevského človek je viacrozmerný.”

<sup>19</sup> We mean the branch of science dealing with personality as a multidimensional element.

<sup>20</sup> These are periodizations from the point of view of psychology.

<sup>21</sup> There are different approaches to periodization (Freud: Oral, Anal, Phallic, Latent, and Genital Periods; Piaget: Sensorimotor stage, Preoperational stage, Concrete operational stage and Formal operational stage; and others).

<sup>22</sup> The superego, as a certain form of censorship of the psyche, does not come from interaction with the environment, even if, at first glance, it might seem that we have taken orders or prohibitions only from the environment.

interactions; and the Superego supervises the preceding two, managing internal conflicts and directing behaviour. Conflicts among Id, Ego, and Superego can lead to various pathological outcomes, disrupting personal integrity.

A. Červeňák comments on the conflicts of the three selected layers resulting in the so-called *Oedipus complex*.<sup>23</sup> Very comprehensively, Červeňák ponders over the question: “Is this pansexual<sup>24</sup> concept of man and his activities able to explain the life and work of Fyodor Mikhailovich Dostoevsky?”<sup>25</sup> (Červeňák, 1991, p. 181).

The Oedipus complex is vividly portrayed in Dostoevsky’s *Netochka Nezvanova* (1849):

It was perhaps the first caress I had ever received from either parent, and perhaps that is way I began remember everything so distinctly from that time. I observed, too, that I had gained my father’s favour by defending him; and the idea occurred to me, I believe for the first time, that he had a great deal to put up with, and suffered at my mother’s hands. From that time this idea was always with me, and made me more indignant every day. From that moment I began to feel a boundless love for my father; but a strange sort of love, not a childlike feeling (Dostoevsky, 1974, p. 228).

Netochka’s love for her father transcends typical filial affection, raising questions about the potential development of an Oedipus complex between a daughter and her stepfather.

Dostoevsky’s characters often exhibit pansexual behaviour, as seen in Valkovsky from *Humiliated and Insulted*:

I love consequence, rank, a mansion, a huge stake at cards (I’m awfully fond of cards). But best of all, best of all – woman (...) women of all kinds. I’m even fond of hidden, secretive vice, the more strange and original, the better, even tinged with filth for variety, ha-ha-ha! (...) Well, supposing you are right, too, anyway a tinge of filth is better than prussic acid (...). (Dostoevsky, 1976, p. 328).

Similarly, Mitya Karamazov in *The Brothers Karamazov* expresses a love that intertwines perversion with shame:

Everyone knew, or had heard of, the extremely restless and dissipated life which he had been leading of late, as well as of the violent anger to which he had been roused in his quarrels with his father. There were several stories current in the town about it. It is true that he was irascible by nature, ‘of an unstable and unbalanced mind,’ as our justice of the peace, Katchalnikov, happily described him (Dostoevsky, 1950, p. 77).

Mitya’s tendency to express this particular type of love is also demonstrated in the following quote:

(...) ‘She loves her own virtue, not me.’ The words broke involuntarily, and almost malignantly, from Dmitri. He laughed, but a minute later his eyes gleamed, he flushed crimson and struck the table violently with his fist (Dostoevsky, 1950, p. 138).

Pansexuality is also evident in the animalistic Id-dominated behaviour of the oldest Karamazov:

(...) a pliable imagination persuaded her, we must suppose, for a brief moment, that Fyodor Pavlovitch, in spite of his parasitic position, was one of the bold and ironical spirits of that progressive epoch, though he was, in fact, an ill-natured buffoon and nothing more (...) Fyodor Pavlovitch’s position at the time made him specially eager for any such enterprise, for he was passionately anxious to make a career in one way or another. To attach himself to a good family and obtain a dowry was an alluring prospect. As for mutual love it did not exist apparently, either in the bride or in him, in spite of Adelaïda Ivanovna’s beauty (Dostoevsky, 1950, p. 4).

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<sup>23</sup> Oedipus complex – in a male child, a strong experience of love and passion for a parent of the opposite sex and at the same time envy of a parent of the same sex. At the same time, Elektra’s complex exists as a counterpoint, such as love for the father and envy for the mother.

<sup>24</sup> Pansexuality is based on the idea that any human activity has a sexual and instinctive basis.

<sup>25</sup> “Je schopná táto pansexualistická koncepcia človeka a jeho činnosti vysvetliť život a dielo Fiodora Michajloviča Dostojevského?”

The text explicitly addresses the parasitism and sexual voracity of the Karamazov brothers' father.

### Dostoevsky through Freudian Eyes

The eminent American psychiatrist L. Breger underscores Freud's assertion that artists had explored the depths of the unconscious long before he did. Psychoanalytical constructs and phenomena are identifiable in numerous world-renowned literary works, including those of Dostoevsky. Breger elucidates the analogy between artistic representation and psychoanalysis present in Dostoevsky's oeuvre (Breger, 2019, p. 5).

Červeňák observes that Freud identified the Oedipus complex in the Karamazov brothers' latent desire for their father's demise (Červeňák, 2008, p. 13). This is vividly reflected in the dialogue concerning a confrontation between Dmitri and his father:

Do you remember when Dmitri burst in after dinner and beat father, and afterwards I told you in the yard that I reserved 'the right to desire?' (...) Tell me, did you think then that I desired father's death or not? 'I did think so,' answered Alyosha, softly. 'It was so, too; it was not a matter of guessing. But didn't you fancy then that what I wished was just that 'one reptile should devour another'; that is, just that Dmitri should kill father, and as soon as possible (...) and that I myself was even prepared to help to bring that about?' (...) 'Forgive me, I did think that, too, at the time,' whispered Alyosha, and he did not add one softening phrase (Dostoevsky, 1950, p. 744).

Breger (2019, pp. 30-205) highlights that Dostoevsky's works are replete with psychoanalytical constructs of the human psyche, constructs that Freud himself referenced. For instance, in *Crime and Punishment* (1866), the concept of "*Criminals from a Sense of Guilt*" is exemplified through Raskolnikov, who is driven by his unconscious mind to seek punishment for his crime:

He went into the yard fairly resolutely. He had to mount to the third storey. 'I shall be some time going up,' he thought. He felt as though the fateful moment was still far off, as though he had plenty of time left for consideration (...) Raskolnikov shuddered. The Explosive Lieutenant stood before him. He had just come in from the third room. 'It is the hand of fate,' thought Raskolnikov. 'Why is he here?' (...) 'It was I killed the old pawnbroker woman and her sister Lizaveta with an axe and robbed them' (Dostoevsky, 1917, pp. 536-537).

According to Breger, Freud also draws a parallel between the death of the oldest Karamazov in *The Brothers Karamazov* (1880) and the death of Dostoevsky's father, as well as the portrayal of epilepsy in characters like Prince Myshkin in *The Idiot*: "Frequent attacks of his illness had made him almost an idiot [Myshkin used that word 'idiot']. (...) 'I can't marry anyone, I am an invalid' said Myshkin. (...) 'And your fits?' 'Fits?' The prince was a little surprised. 'My fits don't happen very often now. But I don't know' (Dostoevsky, 1913, pp. 24-51); or Smerdyakov in *The Brothers Karamazov*: "The fits occurred, on an average, once a month, but at various intervals. The fits varied too, in violence: some were light and some were very severe" (Dostoevsky, 1950, pp. 147-148) with author's epilepsy.

The conflict between father and son, or sons, is perceived differently across cultures, leading to varying interpretive perspectives. In this context, Červeňák (2008, p. 13) regards Freud's interpretation of the Oedipus complex in Dostoevsky's work as a *timeless mythological-anthropological metaphor*, suggesting it does not reside at the core of the ontological understanding of Dostoevsky's writings. Freud perceived an analogy between *The Brothers Karamazov* and Dostoevsky's life, noting the striking coincidence of the deaths of Dostoevsky's father and Karamazov's father. Freud posited that the death of Dostoevsky's father was fundamental to the author's neurotic behaviour.

Freud delineates three principal factors in Dostoevsky's work – *the extraordinary intensity of his emotional life, his perverse innate instinctual disposition, his unanalysable artistic gift*. Freud asserts that manifestations of Dostoevsky's neurosis pervade all these aspects of his work (Freud, 1997, p. 236). Changes in consciousness or depressive tendencies are frequently seen as signs of neuroses, impacting Dostoevsky's literary process. However, Dostoevsky's neurosis is distinctive. Typically, such mental disruptions lead to intellectual decline, but in Dostoevsky's case, evidence suggests that his intellect remained unimpaired throughout his life and creative endeavours.

#### Four Selves of Dostoevsky

In this section, I aim to scrutinize and juxtapose Freud's professional evaluation of F. M. Dostoevsky with the personal and emotional perspective of his second wife, Anna Dostoevskaya. These comparative analyses are supplemented by references to Dostoevsky's literary works.

Freud emphasizes the multifaceted nature of Dostoevsky, which is profoundly reflected in his oeuvre. He identifies four dominant aspects in Dostoevsky: *the creative artist, the neurotic, the moralist and the sinner* (Freud, 1997, p. 234). Through these four personas, Freud perceives the extensive versatility of Dostoevsky's personality as an author.

Anna Dostoevskaya, his personal stenographer and wife, recounts both the challenging and the delightful moments of her life with Dostoevsky, in her memoirs. They met during a period of intense literary activity for Dostoevsky. Anna, who was already aware of his greatness, found herself moved to tears while transcribing *The House of the Dead* (1860-1862). She felt she had achieved her dream by meeting Dostoevsky, initially working as his stenographer (Достоевская / Dostoevskaya, 2018, p. 21).

Freud asserts: "The creative artist is the least doubtful (...)" (Freud, 1997, p. 234). This statement pertains to the critical acclaim of *The Brothers Karamazov*. Freud posits that Dostoevsky's literary prowess places him among the most significant authors, akin to Shakespeare. V. Zakharov (2020) also highlighted this at the 200th anniversary conference of Dostoevsky's birth. Freud acknowledges that "The analysis, before the problem of the creative artist, must, alas, lay down its arms" (Freud, 1997, p. 234), suggesting that Dostoevsky's creative genius was beyond critique. Anna Dostoevskaya provides a complementary perspective, illustrating Dostoevsky's prowess as a reader during literary evenings in Saint Petersburg, where his masterful renditions moved audiences to tears, including herself (Dostojevská, 1981, pp. 317-318). This comparison underscores the extraordinary nature of Dostoevsky's artistic personality from multiple viewpoints.

Freud states: "The moralist in Dostoevsky is the most readily assailable" (Freud, 1997, p. 234). Dostoevsky's life, marred by gambling addiction, financial struggles, and epilepsy, does not align with Freud's concept of morality. Freud posits: "A moral man is one who reacts to temptation as soon as he feels it in his heart, without yielding to it. A man who alternately sins and then in his remorse erects high moral standards lays himself open to the reproach that he has made things too easy for himself" (Freud, 1997, p. 234). Dostoevsky's gambling<sup>26</sup> addiction, depicted in *The Gambler* (1866), exemplifies his struggle with this moral ideal:

As for me, I lost every farthing very quickly. I staked straight off twenty friedrichs d'or on even and won, staked again and again won, and went on like that two or three times. I imagine I must have had about four hundred friedrichs d'or in my hands in about five minutes. At that point I ought to have gone away, but a strange sensation rose up in me, a sort of defiance of fate, a desire to challenge it, to put out my tongue at it. I laid down the largest stake allowed—four thousand gulden—and lost it. Then, getting hot, I pulled out all I had left, staked it on the same number, and lost again, after which I walked away from the table as though I were stunned (Dostoevsky, 1914, pp. 19-20).

Except for his gambling passion, the author also succumbed the sexual passion, e. g. with A. P. Suslova, whose person can be compared to the character of Nastasya Filippovna in *The Idiot* (1868): "(...) 'So that's Nastasya Filippovna,' he observed, looking attentively and curiously at the photograph. 'Wonderfully beautiful,' he added, warmly at once (...) her expression was passionate, and, as it were, disdainful" (Dostoevsky, 1913, pp. 27-28). Passion is present in the descriptions of Nastasya Filippovna repeatedly in several fragments: "Nastasya Filippovna told the whole story of the earrings at the time. But now it's a different matter. It may really mean millions and . . . a passion" (Dostoevsky, 1913, p. 28), or: "(...) Ganya had really been passionately striving to conquer Nastasya Filippovna, yet after the two elder men had determined to exploit the incipient passion on both sides (...)" (Dostoevsky, 1913, p. 46). Dostoevsky, once again in explicit form, writes about the passionate nature of Nastasya Filippovna.

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<sup>26</sup> V. Žemberová also partially refers to Dostoevsky's gambling passion in the article *Fyodor Mikhailovich Dostoevsky – Theme and Character* (2020). Achmad Fanani also comments on this in *A Psychological Analysis of the Main Character in Fyodor Dostoevsky's the Gambler* (2018).

Freud expressed himself mainly in the form of his own reflections and it is the same with the model of author as a neurotic – he states that, only with some probability, he was condemned to such failure because of his neurosis (Freud, 1997, p. 235). He talks about failure associated with Dostoevsky's contradictory moral nature, because of which supposedly: “(...) Dostoevsky threw away the chance of becoming a teacher and liberator of humanity (...)” (Freud, 1997, p. 235).

Freud's describing of probable occurrence of neurosis is conditioned by Dostoevsky's epilepsy, since it's chronic neurological disease. According to Pečeňák, in contemporary medicine the neuroses are really identified as diseases with neurological bases<sup>27</sup> (Pečeňák, 2014, p. 22). Also, Freud worked on those descriptions of neurosis. According to Freud, Dostoevsky could fulfil his potential by connecting the aspects of his social capability, primarily because of his intelligence and ability to love. From Anna Dostoevská's memoirs we learn: “My dear husband, - I said with excitement, - was the ideal man! All of the greatest moral and religious characteristics, that adorn a person, were manifested in him to the highest degree. He was good, great-hearted, compassionate, fair, selfless, thoughtful, sympathetic – such as no one!”<sup>28</sup> (Dostojevská, 1981, p. 355). His wife apparently saw him as a representative of higher principle and virtue. Anna Grigoryevna herself points out the cases associated with his epileptic seizures, when he was unpleasant to others: “Naturally, if someone caught him after the seizure or when he was concentrating on his work, he was reserved... but this aloofness was immediately replaced by kindness (...)”<sup>29</sup> (Dostojevská, 1981, pp. 335-356). As she subsequently states, his kindness and, at the same time, strict honesty didn't suit to everyone. Based on said we can conclude, that despite of his disease, Dostoevsky was able to leave a positive response in people.

The very last type of author's SELF<sup>30</sup> is contentious: “To consider Dostoevsky as a sinner or a criminal rouses violent opposition, which need not be based upon a philistine assessment of criminals”<sup>31</sup> (Freud, 1997, p. 235). Subsequently he states, that some subjects lead him to perceive Dostoevsky as a sinner, while he talks about displays of pathological gambling, but also about alleged sexual assault of a young girl. In his opinion, these facts correlate with sinner's and criminal's tendencies in form of egoistic and violent acts, but at the same time he adds, that Dostoevsky's masochistic tendencies were mostly targeted against himself. His masochistic tendencies were showing themselves in behaviour, but mostly it was masochism in surviving, which lead to benign behaviour and some kind of “softness” against other people (Freud, 1997, p. 235).

Freud himself isn't clear in his opinions, since in Dostoevsky we can observe “great need of love and his enormous capacity for love, which is to be seen in manifestations of exaggerated kindness and caused him to love and to help where he had a right to hate and to be revengeful, as, for example, in his relations with his first wife and her lover. (...)” (Freud, 1997, p. 235). His wife Anna also remembers his affection and love:

The fact that my good husband not only loved and respected me, like many men love and respect their wives, but he was almost bowing in front of me like I was some kind of extraordinary human being, was a mystery for me my whole life (...) until his death (...) I earned deep respect, well almost worshipping from such wise and talented person<sup>32</sup> (Dostojevská, 1981, p. 369).

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<sup>27</sup> A term introduced in 1879 by the Scottish physician and chemist W. Cullen.

<sup>28</sup> “Môj drahý muž, – povedala som vzrušene, – bol ideálny človek! Všetky najvyššie mravné a duchovné vlastnosti, ktoré sú ozdobou človeka, prejavili sa v ňom v najvyššej miere. Bol dobrý, veľkodušný, milosrdný, spravodlivý, nezištný, ohľaduplný, súcitný – ako nikto!”

<sup>29</sup> “Prirodzene, ak ho niekto zastihol v zlom stave po záchvate alebo keď sústredene pracoval, bol odmeraný... ale túto odmeranosť ihneď vystriedala láskavosť (...)”

<sup>30</sup> We capitalize SELF because of the integrated “self,” which is used as a term in psychology. At the same time, we underline the importance of the SELF as a psychological construct.

<sup>31</sup> This fact is also confirmed by Volgin (2020) – see Introduction.

<sup>32</sup> “Celý život bola pre mňa záhadou skutočnosť, že môj dobrý muž ma nielen ľúbil a vážil si ma, ako mnohí muži ľúbia a vážia si svoje ženy, ale takmer sa predo mnou skláňal, akoby som bola nejakou mimoriadnou bytosťou (...) a to až do jeho smrti (...) vyslúžila som si od takého múdreho a talentovaného človeka hlbokú úctu, ba takmer uctievanie.”

His need for mutual receiving and giving love is obvious. On one hand, Freud describes Dostoevsky as sinner, egoist or brute, on the other hand, he perceives his kind nature, which makes a deviation from author's sinning SELF.

### Conclusion

Based on Freud's essay *Dostoevsky and Parricide* and historiographical material, we can elucidate the connection between Sigmund Freud and F. M. Dostoevsky. This connection encompasses themes such as the death of the father, rebellion against authority, and Freud's perspectives on life and Dostoevsky's work. Additionally, Freud's primary interpretation of "the four selves of Dostoevsky" is examined.

Freud delineates the author as embodying four primary personas: *the creative artist*, *the neurotic*, *the moralist*, and *the sinner*. Identifying and comparing these personas with insights from biographers, literary scholars, and experts on Dostoevsky (including A. Červeňák, I. Volgin, V. Zakharov, among others), alongside descriptions from the memoirs of Dostoevsky's wife, Anna Grigoryevna Dostoevska, leads to the following conclusions: 1) in the lives of Freud and Dostoevsky, one can observe identical moments and biographical parallels (such as the death of their fathers and subsequent trauma, as well as rebellion against authority and societal pressure experienced by both); 2) Freud referred to Dostoevsky in his works and was able to identify phenomena that he himself characterized as part of the contemporary conceptual apparatus of psychology (including epilepsy and neurosis, the Oedipus complex, and crime driven by guilt); 3) Based on the interpretation of the four selves of Dostoevsky, when compared with his wife's memoirs, it can be stated that Dostoevsky's personas as a neurotic, sinner, or moralist are present in various forms, both positively and negatively.

The first persona, the moralist, is questioned by Freud due to Dostoevsky's temptations and life events (such as gambling, sexual passion, and lifelong financial difficulties) which are reflected in his works (such as *The Gambler* and *The Idiot*). Interestingly, Freud's description of condemnation is not overt, but rather suggests an understanding. Dostoevsky's neurotic self, according to Freud, originates from his epilepsy. The sinner persona, as Freud suggests, is shaped by Dostoevsky's gambling and sexual passions. These personas can also be re-evaluated from Anna Dostoevska's perspective, who in her memoirs describes Dostoevsky as a kind and warm-hearted man, yet reserved following epileptic seizures – a behaviour that could be perceived as emotional coldness by outsiders.

Ultimately, the three personas identified by Freud – the neurotic, the moralist, and the sinner – undoubtedly influenced the formation of the creative artist, Fyodor Dostoevsky.

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