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Oedipus Complex in Fyodor Dostoyevsky's *The Brothers Karamazov*

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Dedication

I dedicate this dissertation:

To my deceased grandparents

*To my beloved parents Mr. **Barke Boye** and Mrs. **Barke Zenabou Ali***

*To my dear sisters **Kadidja** and **Hadjara** and my dear brothers **Salif**,*

Yacine** and **Issaka

*To my beloved nephews **Abdoul-Djalil**, **Slimane**, and **Ilhan***

To my beloved friends.

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Abstract

The present study on *The Brothers Karamazov* (1880) will focus on the psychological aspect of the novel. It is the story of Fyodor Karamazov and his sons Alyosha, Dmitry, and Ivan. It is also a story of patricide, into which Fyodor Dostoyevsky introduces a love-hate struggle with profound psychological and spiritual implications. Deploying Freud's psychoanalytical method, the study will give insight into the hidden meaning of the text. The research will provide psychological insight into the author's mind but also how the main characters in the novel are part of the author's personality while taking into consideration factors that contribute to his experience from birth to the period of writing the book. Fyodor Dostoevsky's masterpiece, *The Brothers Karamazov* ranks among the best works of contemporary literature, with characters tormented by many inner conflicts.

Key words: psychology, frivolity, patricide, hidden meaning, inner conflict.

Résumé

Cette étude sur *Les Frères Karamazov* (1880) se concentrera sur l'aspect psychologique du roman. C'est l'histoire de Fyodor Karamazov et de ses fils Alyosha, Dmitri et Ivan. C'est aussi une histoire de parricide, dans laquelle Fyodor Dostoyevsky introduit un conflit entre l'amour et la haine avec des implications profondes psychologiques et spirituelles. Utilisant la méthode psychanalytique de Freud, l'étude fournira un aperçu du sens caché du texte. La recherche donnera un aperçu psychologique de l'esprit de l'auteur mais aussi comment les personnages principaux du roman reflètent la personnalité de l'auteur en tenant compte des facteurs qui ont contribué à son expérience de la naissance à la période de rédaction du livre. Le chef-d'œuvre de Fyodor Dostoyevsky, *Les Frères Karamazov*, figure parmi les meilleures œuvres de la littérature contemporaine, avec des personnages tourmentés par de nombreux conflits intérieurs.

Mots clés : psychologie, parricide, sens caché, bouffonneries, conflit intérieur.

المخلص

ستركز الدراسة الحالية حول الأخوان كارامازوف على الجانب النفسي للرواية. تدور أحداث القصة حول فيودور كارامازوف وأبنائه أليوشا وديمتري وإيفان. قصة قاتل ابيه . حيث يقدم فيودور دوستويفسكي صراعاً بين الحب والكراهية له آثار نفسية وروحية عميقة، و من خلال تشر طريقة التحليل النفسي لفرويد، ستعطي الدراسة نظرة ثاقبة للمعنى الخفي للنص. سيوفر البحث نظرة نفسية على عقل المؤلف ولكن أيضاً كيف أن الشخصيات الرئيسية في الرواية جزء من شخصية المؤلف مع مراعاة العوامل التي تساهم في تجربته من الولادة إلى فترة تأليف الكتاب. تصنيف الرواية هو أفضل أعمال الأدب المعاصر، اين قاست الشخصيات التعذيب النفسي بسبب الكثير من الصراعات الداخلية

المصطلحات الأساسية : علم النفس, قتل الأب, معنى خفي, طيش, صراعات داخ

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General Introduction

Reading a book as brilliant as *The Brothers Karamazov*, one wonders where Dostoyevsky's inspiration came from. According to Sigmund Freud, the novel must not be studied as fiction but as a science, that being psychology. It seems that the innermost thoughts of Dostoyevsky were manifested in his characters. Between the ages of three to six, Dostoyevsky, just like every other boy, experienced the oedipal complex, Freud says that at this stage in a boy's life, he has the desire to kill his father to obtain his mother, but at the same time, he admires and loves his father(Dostoyevsky and Parricide p.179).

Due to his father's harsh disposition and his eventual murder, Dostoevsky was never able to get over his conflicting feelings of guilt. The protagonists in *The Brothers Karamazov* represent warring aspects of Dostoyevsky's psyche. All that the brothers Karamazov have in common is that their father was cold-blooded to them all their lives, inflicting them to want to suffer. They had virtually no respect left for Fyodor Pavlovich, and sometimes even wished him dead. However, none of them acted upon it. (Literature Essay).

In 1849, Dostoyevsky wrote a letter to his brother stating "to be a human being among human beings, and remain one forever, no matter what misfortunes befall, not to become depressed and not to falter - this is what life is, herein lies its task" (Toutonghi). This letter illustrates how Dostoyevsky battled with the ability to be happy through all his guilt. *The Brothers Karamazov* oozes evidence of Dostoyevsky's struggle, particularly seen in the court trial. The prestigious Fetyukovich, defending Dmitri's innocence in the trial, defined the lines of what it really means to be a father.

A psychoanalytic reading of this book reveals how many of Dostoyevsky's most severe and personal neuroses likely spilled out of him and onto its pages; its confessional

nature may have been either deliberate or unconscious, but it would be difficult to deny its presence exists on some level.

Dostoyevsky's insight into the workings of the human mind and his willingness to explore his characters' complex motivations have intrigued psychologists, philosophers, theologians, and literary critics since *The Brothers Karamazov* was published (Glencoe, p.9).

Like Russia, the characters in *The Brothers Karamazov* are influenced by their desire to experience extremes. They want faith and doubt, hunger and opulence, guilt and innocence, God and Satan. Dostoyevsky creates a nameless town in Russia and tells a story from the perspective of a nameless narrator. The characters are held accountable for their crimes, but the conflicts are not entirely resolved and the ending is left open to interpretation and manipulation.

I. Literature Review

Dostoyevsky's name has become synonymous with psychological profundity. For generations, the depth and contradictoriness of his heroes have made systematic psychological theories look shallow by comparison. Many theorists (most notably Freud) have tried to claim Dostoyevsky as a predecessor. His sense of evil and his love of freedom have made Dostoyevsky especially relevant to a century of world war, mass murder, and totalitarianism.

Arthur Shi in his Book Review: *The Brothers Karamazov* by Fyodor Dostoyevsky highlights the novel intriguing quality by stating that "reading Dostoyevsky, in general, is like watching a train wreck unfold: it's gruesome and you know it can't end well, but you continue to watch in a sort of morbid fascination, in an almost delightful horror. *The Brothers Karamazov* is just like that, except the train wreck takes 20+ hours to come to completion. However, it is a glorious mess". *The Brothers Karamazov* gets off to a very slow start and does not pick up the pace until about page 400. The book's latter half is better than what precedes it, focusing on a gruesome crime that one of the brothers is accused of committing. It is through his characters' various reactions to this situation that Dostoyevsky conveys his thematic ambitions, which concern the consequences of losing religious faith, the rise of humanism, and the role of skepticism, psychology, justice, and life more generally.

Shi goes further by highlighting the great influence the book had and the attention the novel drew years after its publication, "many regards it among of the greatest literary works of all time".

As revealed by Vonnegut, in *Slaughterhouse-Five*, "...there is one other book, which can teach you everything you need to know about life. It's *The Brothers Karamazov*, by Fyodor Dostoyevsky." Einstein, himself considered *The Brothers Karamazov* to be "the supreme summit of all literature" and said that "I had learned more from Dostoyevsky than any other thinker". The book was also hugely inspirational to a number of the most influential philosophers of the 20th century, including Freud, Wittgenstein, Heidegger, and Camus, the last of whom declared that Dostoyevsky, not Marx, was the great prophet of the 20th century.

Freud believes that the novel is more psychologically than a simple work of fiction. It seems that the innermost thoughts of Dostoyevsky were manifested in his characters. The protagonists in *The Brothers Karamazov* represent warring aspects of Dostoyevsky's psyche. Fyodor Dostoyevsky's works are dialogic, deeply philosophical, and on occasion convoluted. His tumultuous and sometimes tragic life is reflected in his layered novels, and the culmination of his thought and writing came in his final years with his four political novels. The last of these, *The Brothers Karamazov*, is a culmination of his recurring ideas and a supreme human achievement. Set against the troubled atmosphere of late nineteenth-century Russia – a place of great literary and political conflict – it offers a biting reflection on human suffering, crime, punishment, psychological torment, and the eventual salvation of human existence. In his famous 1928 essay, Freud argues that it is no coincidence that some of the greatest works of world literature – including *Oedipus Rex*, *Hamlet*, as well as *The Brothers Karamazov* – all concern parricide, which in Dostoyevsky's case Freud links to his epilepsy.

As stated by Patrick Maxwell in his essay entitled '*Reflexion on The Brothers Karamazov*', One of Dostoyevsky's enduring qualities, most striking in *The Brothers*

Karamazov, is his power to set the opposing case so convincingly that it has the opposite effect to that which he desired. As a coruscating critic of the perils of what he sees as the morally-barren nature of the growing atheism in Russian society. The character of Ivan Karamazov presents a lucid case for his view, which is only made redundant, in the author's eyes; by the mental anguish, he undergoes as the swelling crisis envelopes his degenerate family and his earlier psychological experiences. He added that the plot follows one that many of Dostoyevsky's keenest observers would have been accustomed to when the novel was published as a serial through the conservative *The Russian Messenger* literary journal in 1879-80. As described most famously in *Crime and Punishment* (1865) and *Demons* (1871), the book revolves around the motives and consequences of a brutal murder, and how the ideals of nihilism and atheism were, according to Dostoyevsky corrupting the younger, radical generation of Russian liberals and socialists, which he had once been a part of.

Thus, to highlight the interesting aspect of the novel, Evander Lomke said "I have merely read into both many times Dostoyevsky's masterpiece, his last novel, is one with which I have long meant to enter the ring". The theme of patricide goes back at least to Sophocles' Oedipus trilogy. Dostoyevsky adds layers of (Eastern Orthodox) Christian doctrine and a burgeoning psychological state of mind through the character of Ivan Karamazov. If the novel does give epilepsy a bad name (readers of *Karamazov* will recognize the reference), it will not disappoint in its painful humor and tragic dimensions.

In *Dostoevsky and Parricide*, Sigmund Freud explains parricide as "the principal and primal crime of humanity as well as of the individual. It is, in any case, the main source of guilt" (p.103). Freud believes that every human being will inevitably share continuous guilt for society's primal crime, even if people are not directly responsible. As

a group, society will then try to disavow its guilt. Dostoyevsky is taking society's guilt for murdering his father all on himself. Dostoyevsky tried to find redemption in suffering from epilepsy. Since his father punished him so often, punishing himself seemed like the best way to obey his father's wishes.

The parricide in *The Brothers Karamazov* was based on a real murder. Dostoyevsky wrote several unfinished works that were later incorporated into *The Brothers Karamazov*. In *Drama in Tobolsk*, 1874, a son murders his father. This plot event was inspired by the story of a Russian soldier from the city of Omsk. In Dostoyevsky's story, the soldier Dmitry Ilynskov murders his father for unknown reasons and hides the body in a pit under his house (Maxwell, 2019). This story largely served as the first draft of the first chapter of *The Brothers Karamazov*.

Other leading writers of Dostoyevsky's time, such as Leo Tolstoy and Ivan Turgenev, were at first critical of the popular author who wrote about the inner world of characters from all classes of society. At the end of Tolstoy's life, however, he kept *The Brothers Karamazov* at his bedside and read it repeatedly (Glencoe, p.9).

The taboo of hating ones parents in addition to society having guilt over its primal crime all fuelled Dostoyevsky's pangs of conscience. Perhaps the honesty of this book, in which Dostoyevsky represents himself as he is instead of idealizing himself, is why it draws so many people in and changes the way they think after reading it.

II. Aim of the study

Dostoyevsky probed more deeply into the mind than any previous novelist, especially into the abnormal and criminal mind. Dostoyevsky's novels argued out the great

issues of religion, psychology, history, power, life, and death. In addition, his insights into the perplexity, depth, and torments of the human personality are profound. As Joyce Carol Oates said, “there is no writer who better demonstrates the contradictions and fluctuations of the creative mind than Dostoyevsky, and nowhere more astonishingly than in *The Brothers Karamazov*”.

This study aims to show how historical events in the authors’ life influence or are reflected in the work. The outcome will provide insight into Fyodor Dostoyevsky’s state of mind and how these outcomes are represented in the Karamazov brothers, who later on developed a parricidal Oedipus complex.

III. Objective of the study

A crucial task in any research project is defining its core objectives or questions. What is the central goal or purpose of the research? What research topics, questions or problems does the project intend to address, and why? Many projects get difficult because not enough time and thought is devoted at the start to define the project’s research goals. As a result, precious time and resources can be wasted collecting irrelevant or unnecessary research data (David Thomas & Ian Hodges, 2010).

The objectives that we will be looking for in this thesis are, the influences Psychoanalysis adds to the literary field, the psychological trait that Fyodor Dostoyevsky attributes to his characters, and the way he describes the concept of family and brotherhood. Not only this but also how childhood experiences can shape a growing child’s future life and relationships. To go deeper, we will be looking for events, discussions, behaviors, and acts by the Karamazov brothers and how they can be linked to this parricidal Oedipal

Complex. We will conclude by stating how the author identifies himself with the novel characters’.

IV. Research problem

The main concern of this study is to point out the Oedipus complex on Karamazov’s brothers in Fyodor Dostoyevsky’s *The Brothers Karamazov*, but also to shed the light on other characteristics and importance they have in the novel.

The main questions we will look for will be the following ones:

- Are all desires determined since childhood?
- What first inspire Fyodor Dostoyevsky to shed light on the parricidal side of the Oedipus complex?
- Did Fyodor Dostoyevsky identify himself with one of the novel’s characters?
- How the Oedipus complex is expressed by the Karamazov brothers?
- Which role has been given to the rumored illegitimate son?

V. Methodology

The theoretical approach of this study will be author-oriented based literary criticism, which deals with the text in combination with the biography of the author and its subconscious influence on the text. We will apply psychoanalysis, which can help us to have some insight into the psychological hidden part and personality of the author, which sometimes is seen throughout the character in the novel.

In this research, we will use library tools such as the previous thesis about the subject, and critics of the novels to collect sources. Online research, articles, and essays will be welcomed. Furthermore, we will use arguments based on my primary source the novel *The Brothers Karamazov* whilst keeping in mind the features or psychological aspects of the Oedipus complex that we have already dealt with to point out the Karamazov brothers' state of mind.

VI. Limitations of the study

This work should not be considered an exclusive source reference on this subject; the sensitivity and subjectivity of the theme lead to a marathon of ideas and an ambiguity about what should be mentioned or not. Besides, the outcomes of this study might not convince some readers simply because the research ground is limited to the book and focuses more precisely on the three characters' psychological relationship with their father.

Time also, is a significant problem, since there is a lack of practice in the methodology session these previous years due to the pandemic, planning has been changed, and study hours reduced, which created difficulty in applying the studied methods in our thesis. Unfortunately, more time cannot be allowed for practice otherwise it will consume the research's allowed time.

Introduction

Sigmund Freud, first born as Sigismund Schlomo Freud was an Austrian neurologist and the founder of psychoanalysis, a clinical method for evaluating and treating pathologies in the psyche through dialogue between a patient and a psychoanalyst (Ford & Urban 1965, p. 109). Both of his parents were from Galicia, a historic province straddling modern-day West Ukraine and southeast Poland. He loved literature and was proficient in German, French, Italian, Spanish, English, Hebrew, Latin and Greek. (Hothersall p. 276.).

Considered as one of the most prominent Freud's discovery, psychoanalysis has attracted great and growing attention and found frequent elaboration by students of literature, history, biography, sociology, morals and aesthetics, anthropology, education, and religion. They have given the world a new conception of both infancy and adolescence, and shed much new light upon characterology; given us a new and clearer view of sleep, dreams, reveries, and revealed hitherto unknown mental mechanisms common to normal and pathological states and processes (Hall).

In addition, personality was heavily influenced by the early event of early childhood and by using self defence mechanism people protect themselves from information contained in the unconscious ; this mostly occur when something is experienced as overwhelmed , inappropriate or even traumatic so the information is kept from the conscious to minimize our distress.

Thus, for about thirty years psychoanalysis, a theoretical concept of the personality, has been living a peculiar, isolated existence on the borderline of medicine and of the natural sciences. This borderline existence is not due entirely to the unreceptive attitude of

medicine toward psychoanalysis, for psychoanalysis itself has also been undecided as to where it belongs. Many psychoanalysts, in fact, question whether psychoanalysis should be considered a distinctive discipline, related to medicine but essentially independent of it, just as archaeology, though related to history, is nevertheless itself a self-sufficient science, or as palaeontology is related to geology but is different in its methods and purpose (Hothersall).

To go further in this sense, during one of his lecture a “General Introduction to psychoanalysis”, Sigmund Freud highlight the opposed procedure to medicine used in psychoanalysis. He asserted,

“To be sure, this much I may presume that you do know, namely, that psychoanalysis is a method of treating nervous patients medically. In addition, I can give you an example to illustrate how the procedure in this field is precisely the reverse of that which is the rule in medicine. Usually when we introduce a patient to a medical technique that is strange to him, we minimize its difficulties and give him confident promises concerning the result of the treatment. When, however, we undertake psychoanalytic treatment with a neurotic patient we proceed differently. We hold before him the difficulties of the method, its length, the exertions and the sacrifices that it will cost him; and, as to the result, we tell him that we make no definite promises, that the result depends on his conduct, on his understanding, on his adaptability, on his perseverance. We have, of course, excellent motives for conduct which seems so perverse, and into which you will perhaps gain insight at a later point in these lectures”.

Today, some people suggest that psychoanalysis has fallen by the way side as field within psychology partly because of its failure to test validity of its therapeutic approaches.

1.1. Practical Definition

1.1.1. Russian Literature

Russian literature refers to the literature of Russia or its émigrés, and the Russian-language literature of several independent nations, once a part of what was historically Russia or the Soviet Union. Russian literature had an overwhelmingly religious character and used an adapted form of the Church Slavonic language with many South Slavic elements (New World Encyclopaedia).

The primary form of literature included folk and fairy tales, which arose from the pagan traditions, the historically based Primary Chronicle, *the Tale of Bygone Years*, and the Christian-inspired zhitiya svyatikh, *Lives of the Saints*. Medieval. The first work in colloquial Russian, the autobiography of archpriest Avvakum, emerged only in the mid-seventeenth century that is known as the “old Russian Literature”. Vivid examples of literary masterpieces include the *Lives of Boris and Gleb*, *The Tale of Bygone Years*, the *Tale of Igor’s Campaign*, the *Zadonshchina*, and many other (Hakobyan, 2020).

From around the 1830s, Russian literature underwent an astounding "golden age," beginning with the poet Aleksandr Pushkin and culminating in two of the greatest novelists in world literature, Leo Tolstoy and Fyodor Dostoevsky, and the playwright and short story writer, Anton Chekhov. In the twentieth century leading figures of Russian literature included internationally recognized poets such as Vladimir Mayakovsky, Boris Pasternak, Anna Akhmatova, and Joseph Brodsky, and prose writers Maxim Gorky, Vladimir Nabokov, Mikhail Sholokhov, Mikhail Bulgakov, and Aleksandr Solzhenitsyn (New World Encyclopaedia). This is the period when masterpieces of Russian literature, history, and art entered onto the world stage.

For Russians, the genius of Pushkin exemplifies this golden age. Having written in all literary genres—narrative poem, lyric, tragedy, the short story, novel, travelogue and history—it was Pushkin who brought everyday Russian language into literary use, and it was Pushkin who first explored many of Russian literature's major themes. Other writers of the period, such as Griboedov, Lermontov, and Gogol, as well as their heirs, Turgenev, Dostoyevsky, Tolstoy, and Chekhov, form the links of this golden literary chain. Their works have forever entered the classics of the world of literature, and rightly so (Hakobyan, 2020).

1.2. Introduction to Psycho-Analysis

1.2.1. Psychology

The word "psychology" itself is derived from the Greek word *psyche*, literally meaning "life" or "breath." Derived meanings of the word include "soul" or "self." Psychology is the scientific study of mind and behavior. Psychology includes the study of conscious and unconscious phenomena, including feelings and thoughts. A large part of psychology is devoted to the diagnosis and treatment of mental health issues, but that is just the tip of the iceberg when it comes to the impact of psychology. Throughout psychology's history, various schools of thought have formed to explain the human mind and behavior such as Structuralism, Functionalism, Psychoanalysis, Behaviourism, Humanistic psychology, and Cognitive psychology (Cherry).

1.2.2. Psychoanalysis

Psychoanalysis is defined as a set of psychological theories and therapeutic techniques that have their origins in the work of Sir Sigmund Freud in the late nineteenth century and during the twentieth century.

Considered one of the most prominent Freud discoveries, psychoanalysis suggests that people can experience catharsis and gain insight into their current state of mind by bringing content from the unconscious into conscious awareness. Through this process, a person can find relief from psychological distress. Therefore, psychoanalysis asserts that a person's behavior is influenced by their unconscious drive. Emotional and psychological problems (depression, anxiety) are often rooted in the conflict between the conscious and unconscious mind. (Hall, 1920).

Freud's early discoveries led him to some ground-breaking development of an ever more sophisticated psychoanalytic theory of how the mind works. The first outstanding theory is a topographical model of the mind, (i.e. conscious and unconscious), from 1900 to 1905. Eighteen years later (1923), he developed a more structural model of the psyche (i.e. The Ego, the Id, and the Super-Ego), the Defence Mechanism, and The Oedipus complex, just to name a few (McLeod, 2013). After World War 1, Freud spent less time in clinical observation and concentrated on the application of his theories to history, art, literature, and anthropology.

1.2.3. The Id, the Ego, and the Super-ego

Perhaps the most impactful idea by Freud was his model of the human mind. His model divides the mind into three regions: the conscious where our current thoughts, feeling, and everything we are aware of, and the preconscious (subconscious) is the home of everything we can recall or retrieve from our memory. The last one is the unconscious, the deepest level of our mind where resides a repository of the processes that drive our behavior, including primitive and instinctual desires. Later Freud came up with a more structured model of the mind that coexists with his original ideas about consciousness and unconsciousness : the Id, the Ego and the Super ego (Boulegrune, 2020).

The Id is the unconscious part of the mind, the site of the repressed and the unknowable memory traces of early life. It comprises two kinds of biological instincts (or drives) which Freud called Eros and Thanatos. Freud believed that Eros is stronger than Thanatos, thus enabling people to survive rather than self-destruct. (McLeod, 2013).

On the other hand, the Ego develops during infancy. The Ego's goal is to satisfy the demands of the Id in a safe a socially acceptable way (McLeod, 2013). The Ego refers to internalized societal and parental standards of 'good' and 'bad', 'right' and 'wrong' behavior' (Houssain,p.4.). In contrast to the Id, the Ego follows the reality principle as it operates in both the conscious and unconscious mind (McLeod, 2012).

Finally the Superego, which develops during early childhood (when the child identifies with the same-sex parent) and is responsible for ensuring that moral standards are followed. The Superego operates on the morality principle and motivates us to behave in a socially responsible and acceptable manner; it seeks compromises to pacify both the Id and the Ego. The superego can make a person feel guilty if rules are not followed.

When there is a conflict between the goals of the id and superego, the ego must act as a referee and mediate this conflict. The Ego can deploy various Defense mechanisms (Freud, 1894, 1896) to prevent it from becoming overwhelmed by anxiety.

1.2.4. Defense Mechanism

The Defense Mechanism is an unconscious reaction pattern employed by the Ego to protect itself from the anxiety that arises from psychic conflict. Freud believes that this three-part of the mind are in constant conflict because each part has a different primary goal. Sometimes conflict is too much for a person to handle, his or her Ego may engage in one or many defense mechanisms to protect the individual. These defense mechanisms

include Repression, Denial, Displacement, Projection, Regression, and Sublimation (Boulegrone, 2020).

Repression is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious. However, Denial involves blocking external events from awareness. If some experiences are just too much to handle, the person just refuses to experience them. The third defense mechanism is displacement, which involves the transfer of feelings or behavior from their original object to another person or thing. The individual discharges tensions associated with, for example, hostility and fear by taking them out on a less threatening target. The fourth one is projection and it is described as the process by which one attributes one's own individual positive or negative characteristics, affects, motives, feeling, and impulses to another person or group. On the other hand, Regression is a return to a prior, lower state of cognitive, emotional, or behavioral functioning (Kristina, 2022). The sixth and last one is Sublimation, which takes place when unacceptable sexual or aggressive drives are unconsciously channeled into socially acceptable modes of expression and redirected into new, learned behaviors, which indirectly provide some satisfaction for the original drives (Boulegrone, 2020).

1.2.5. Oedipus Complex

Sigmund Freud introduced the term 'Oedipus complex' in his *Interpretation of Dreams*. According to Freud, the concept is a desire for sexual involvement with the parent of the opposite sex, which produces a sense of competition with the parent of the same sex and is a crucial stage in the normal developmental process.

The term Oedipus complex was indeed named after the name of a Greek mythical figure. Oedipus was the son of King Laius and Queen Jocasta of Thebes, who killed his father and married his mother unconsciously (Boulegroune, 2020).

According to Sigmund Freud, the incidents in the life of Oedipus happened because of the sexual complexity between Oedipus and his mother. Moreover, based on this story he invented the concept Oedipus complex that he attributed to children between the ages of three to five. He views that all human behaviors are motivated by sex or by instincts, which in his opinion are the neurological representations of physical needs. He first referred to those as the life instincts, which perpetuate the life of the individual, initially by motivating him or her to seek food and water and secondly by motivating him or her to have sex.

The complex develops with the children through two stages: if the child identifies himself with the father and the father has a sexual desire toward the mother then the child will develop the same desire for the mother, which is, by the way, an ‘incestuous desire’. Since the father and the child all desire the mother, the child’s admiration for the father will turn into a murder desire, a parricidal desire". [Encyclopaedia Britannica]. In simple words, “the Oedipus complex is a desire for sexual involvement with the parent of the opposite sex associated with rivalry tendencies toward the parent of the same sex, a crucial stage in the normal development process.”

According to Leif, there are six requirements that must be fulfilled for the complex to take place. The six requirements are:

- An intimate relationship between mother and child prior to the complex.
- The child has discovered the differences between boys and girls.

- The sexuality of the child is now focused on the pleasurable sensation.
- The intellectual development of the child is now at an advanced stage, giving the child an opportunity to understand what is going on between two adults.
- The emotional development of the child is now at an advanced stage, making the child more aware to sympathy and empathy meaning, a depiction between whom they like and who they do not.
- The emotional and intellectual development is now at an advanced stage, that the child no longer acquires the outside world by the use of imitation but instead with identification. (Mousten, p.95-97)

1.3. Psychoanalysis and Literature

The field of psychoanalysis has displayed a powerful set of connections to literature, one that might even be called a mutual fascination. Literary criticism, primarily in its academic form, has been the major mediator between the two disciplines. The three domains of psychoanalysis, literature and literary criticism (or literary theory) intertwine and seek to use each other in distinctive ways.

Psychoanalysis has occasionally sought to explain literature but far more often uses literature as a source or exemplar for psychoanalytic conceptions themselves. Literary criticism has sought to use psychoanalytic theory to explain literature, and even literature itself has sometimes sought to exploit psychoanalysis for creative purposes. Furthermore, Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the state of mind and the structure of the personality of the individual author. It treats works of literature as correlated with the author's personality to explain and interpret a literary work, and refers to literary works to establish, a biography, the personality of the author (Encyclopedia.Com).

It is a mode of reading a literary work specifically to experience the distinctive subjectivity or consciousness of its author. The foundation for most forms of psychoanalytic criticism belongs to Freud and his theory and techniques developed during his psychiatric practice. Whether any practicing psychoanalytic critic uses the ideas of Carl Jung, Jacques Lacan, or any psychanalyst, all acknowledge Freud as the intellectual center of this form of criticism (Boulegroune, 2020). Freud turned to literature both for evidence of his mappings of the unconscious but also to explain what he found there. The Oedipus story, which reached Freud through the literary medium of Sophocles' tragedy to become the Oedipus complex, is the best-known example of this phenomenon (Wikipedia).

Affinities between literature and psychoanalysis are both cultural and structural. Culturally, it is not a coincidence that the two greatest literary dissections of the modern soul (James Joyce's *Ulysses* and Marcel Proust's *A La Recherche Du Temps Perdu*) appeared around the same time as Freud's foundational *Interpretation of Dreams*. This temporal connection is less a question of influence than of participation in a common culture. Structurally, psychoanalysis elicits and tells stories. Like most of literature, it is structured around narratives. Talk therapy is necessarily mediated by language. Psychoanalysis explores the complexities of the human soul, long a major preoccupation of literature. Already true for Freud, this structural affinity was deepened by Jung, whose system of archetypes is linked both to the creative imagination and to myths, using the universality of myths to demonstrate the collective unconscious. Indeed, the greatest influence of psychoanalysis on literary production has probably been to add legitimacy to the already-existing trends toward greater psychological introspection and towards more prominent and franker discussions of sexuality (Encyclopedia.com).

Conclusion

Freud's theory is good at explaining but not a predicting behaviour (which is one of the goals of science). For this reasons Freud's theory is unfalsifiable - it can neither be proved true or refuted. For example, the unconscious mind is difficult to test and measure objectively. Overall, Freud's theory is highly unscientific. The main problem here is that the case studies are based on studying one person in detail, and with reference to Freud the individuals in question are most often middle aged women from Vienna (i.e. his patients). This makes generalizations to the wider population (e.g. the whole world) difficult.

However, Fisher & Greenberg (1996) argue that Freud's theory should be evaluated in terms of specific hypotheses rather than as a whole. They concluded that there is evidence to support Freud's concepts of personalities and some aspects of his ideas on depression and paranoia. They found little evidence for the oedipal conflict and no support for Freud's views on women's sexuality and how their development differs from men's. Furthermore, most of the proof for Freud's theories is taken from an untypical sample. He largely studied himself, his patients, and just one kid.

Given the above study, we tend to come to understand that psychoanalysis may be a powerful tool for the critical analysis of a literary text. Its influence on literary production is to feature 'legitimacy' to the text (Course hero). This paper highlighted the application of psychoanalyst ideas to the explication of literary texts' thereby equating the text with the 'psyche', perhaps of the author, and providing us with a profound insight into the unconscious of the author (Britannica).

Yet, this paper has attempted to establish the relationship between psychology and literature and then proved that 'Literature' uses 'Psychoanalysis' for creative purposes

which, in turn, enriches the quality value and legitimacy of the Literary Text. Literature can help us alter our cognitions, and the internal structures of the self and this transformation can be well explained through psychoanalytic criticism, in turn, this enables us to explore new possibilities for reading, studying, and teaching literature.

Introduction

The Brothers Karamazov has been referred to as “a summing-up of Dostoevsky’s entire career, a work in which themes and motifs from even his earliest works and echoes from his whole past life are once more brought into focus.” Dostoevsky expected to write sequels that would follow the brothers into their futures, but he died soon after completing *The Brothers Karamazov*. Therefore, the book became his final word on themes and subjects of interest to him. Scholars generally agree that Dostoevsky uses the emotional and mental make-up of the brothers to examine aspects of humanity that are present in all people. One son is an intellectual who questions everything but comes to no definitive conclusions on matters of right and wrong. Another son is sensual and passionate and acts without thinking but has a moral core that sustains his faith. The third son strives to love everyone. His faith is shaken but endures (Glencoe, p.9).

The novel takes place over many months within the late decade and is settled in a tiny low provincial city referred to as Skotoprigonievsk. It is the story of Fyodor Karamazov and his sons Alyosha, Dmitry, and Ivan. Dostoyevsky’s novel was originally a novel about children and childhood. Thus, the original plan of the novel became a much larger and more complex project, a work in which Fyodor’s entire life and career were re-examined by himself in a kind of personal ‘last judgment. The novel about children survived into the final version of *The Brother Karamazov* (McDuff p.11- 12), his last novel, and is considered his masterpiece (McDuff p.1).

The Karamazov house in Skotoprigonievsk closely resembles Dostoyevsky’s house in Staraya Russa. He turn out to be famous and was invited to big social and literary affairs.

Owing to his quality among the individuals, he was chosen to deliver the dedication speech for a monument to Russia's most loved author, Pushkin. (Glencoe p.10).

The characters in *The Brothers Karamazov* are influenced by their desire to experience extremes. They want faith and doubt, hunger and opulence, guilt and innocence, God and Satan. The characters are held accountable for their crimes, but the conflicts are not entirely resolved and the ending is left open to interpretation and manipulation. The characters are held accountable for their crimes, but the conflicts are not entirely resolved and the ending is left open to interpretation and manipulation. However, the murder of Fyodor Karamazov does not take place until several hundred pages into the book. Much of the second half of the novel is devoted to events relating to Dmitri's accusation of Fyodor's murder, tried and (wrongly) convicted. Ivan, who also disliked his father intensely, is tormented and suffers a breakdown. The real murderer, Smerdyakov, kills himself. (Robert p.2.).

2.1. Biography of the author

Fyodor Dostoyevsky was an Orthodox Christian who was raised in a religious family (Frank, p. 401.), born in Moscow in 1821, the second child of the physician Mikhail Andreevich Dostoyevsky and Maria Dostoyevsky (formerly Nechayeva). Along with his older brother Mikhail, Fyodor Dostoyevsky had six younger siblings, five of whom lived to adulthood. He was sent first to a French boarding school, then to Moscow, where he felt largely out of place among his more aristocratic classmates. Much like the experiences and encounters of his childhood, his life at boarding school later found its way into his writings (McDuff p.1).

When Dostoyevsky was 15, he and his brother were in Saint Petersburg. He and his brother Mikhail were both forced to leave their academic studies behind and begin pursuing military careers at St. Petersburg's Nikolayev Military Engineering School, which was free to attend. Eventually, Mikhail was rejected for ill health, but Dostoyevsky was admitted (McDuff p.10). Two years after Dostoyevsky's mother death, his father died. The official cause of death was determined to be a stroke, but a neighbor and one of the younger Dostoyevsky brothers spread a rumor that the family's serfs had murdered him. After his father's death, Dostoyevsky continued his studies, passed his exams, and obtained the rank of engineer cadet, entitling him to live away from the academy. During this time, two of his friends introduced him to gambling (Frank, p. 69–111.).

He joined the Petrashevsky Circle, founded by Mikhail Petrashevsky, which proposed social reforms in Russia. The members of the Petrashevsky Circle were denounced to Liprandi, an official at the Ministry of Internal Affairs. Dostoyevsky was accused of reading works by Belinsky, including the banned *Letter to Gogol*. He and his fellow "conspirators" were arrested on 23th April 1849 at the request of Count A. Orlov and Tsar Nicholas I. The members were sentenced to death by firing squad, and the prisoners were taken to Semyonov Place in St Petersburg on 23th December 1849. The execution stayed when a cart delivered a letter from the Tsar commuting the sentence, Dostoyevsky served four years of exile with hard labor in Siberia, followed by a term of compulsory military service (Frank p. 6–68.).

Dostoyevsky married twice, first to Maria Dmitrievna Isaeva in Semipalatinsk on 7th February 1857. Their family life was unhappy and she found it difficult to cope with his epileptic seizures. In 1859, he was released from military service because of deteriorating health and was granted permission to return to Russia (Frank p. 175–221.).

The second marriage took place on 15th February 1867. Dostoyevsky married Anna Grigoryevna. Their first child, Sofya died three months after the birth but the second daughter, Lyubov, and their only son Fyodor survived. (Frank p. 38–118.).

On January 26th, 1881, Dostoyevsky suffered two pulmonary hemorrhages in quick succession. He died on February 9th, 1881, and was buried in the Tikhvin Cemetery in St. Petersburg. (Frank, p. 707–50.).

Dostoyevsky wrote 9 novels , 221 Diary articles within two periods. The initial 1873 works were published in, *The Citizen* the editor of which was Dostoyevsky, and from 1876 –to 1877, the Diary was self-published.

2.2. Pertinence of the choice

The first thing that determined my choice was the psychological part of the theme; I have always been fascinated by the complexity of the human mind. Thus, once I started reading Dostoyevsky's novel *The Brother Karamazov*, I develop a kind of interest in the story and I was fascinated by the way, Dostoyevsky blurs the line between his biography and the fiction. As stated by Janine Laguan in her article "The power of Dostoyevsky's writing resides in its honesty: He never spoke of what he had not lived himself. Moreover, he had lived more intensely than most of the key experiences of every man. He knew the terror of history in the making: he lived the tail end of Czarist Russia, smelled its decay and the approach of the bloody revolution about to overwhelm the West. Nevertheless, he also experienced a more personal kind of anguish: the panic of the loser, incapable to shed his addictions, unworthy of his vision and dreams. It is astonishing that a book published in 1880, and intended to be intensely contemporary, can seem so real a century later. But the

fact is *The Brothers Karamazov* responds to challenges we experience today with terrible intensity”.

Dostoyevsky’s style is very simple; he seldom uses poetic language or figures of speech. He generally states things in the simplest terms possible. Despite their complexity, though, they are easy to understand. Most remarkably, he wrote each character’s dialogue according to his/ her features.

2.3. Summary of the novel

By his first wife, Fyodor Karamazov sired one son — Dmitri — and by his second wife, two sons — Ivan and Alyosha. The novel opens with Dmitri (Mitya), as an adult, he attempted to collect his inheritance from his father, to pay back Katerina Ivanovna, his fiancée, from whom he has stolen money. His father gave a certain amount of money; instead of paying Katerina back, he uses the money to seduce Grushenka, (Anderson, 2021.).It was then suggested that if there is to be peace in the Karamazov household, the family must go together to the monastery and allow Alyosha's elder, Father Zosima, to arbitrate and resolve the quarrels. Ivan, Karamazov's intellectual son, accompanies them to the meeting. It is now that Dostoyevsky reveals that Karamazov perhaps has fathered another son. The day after, Alyosha comes to visit his father and is stopped midway by Dmitri. He pleads for Alyosha to speak to Katerina, to break the engagement, and help him find some way to repay the squandered money so that he can feel free to elope with Grushenka. Alyosha promises to help if he is able. The young man reaches his father's house and finds more confusion: Smerdyakov is loudly arguing with another servant about religion, spouting many of Ivan's ideas. Later that same day, Alyosha comes upon Ivan in a restaurant, and they continue the conversation about God and immortality that they began

at their father's house. Shortly after, he returned to the monastery finding Father Zosima near-death (Roberts, L., and Carey).

Dmitri has meanwhile been frantically searching for a way to raise the money to repay Katerina. He has even gone to a neighboring town to try to borrow the sum, but he failed. Returning, he discovers that Grushenka is no longer at home and panics, sure that she has succumbed to Fyodor's roubles. He goes first to his father's house; then, after discovering that she is not there, he tries to escape but is cornered by an old servant. He strikes him aside, leaving him bloody and unconscious, and returns to Grushenka's house. The two lovers are not to be reunited; meanwhile, the police arrive and accuse Dmitri of murdering his father. Both are stunned by the circumstantial evidence, for the accusation is weighty. Dmitri indeed seems guilty and is indicted to stand trial. Ivan, the intellectual, has neither the romantic passion of Dmitri nor the wide, spiritual interests of Alyosha, and when he learns of his father's murder. Shortly after, the rumored illegitimate son, Smerdyakov confessed that he is responsible for the murder (Walton, 2016). However, Smerdyakov is clever; he disavows total responsibility and maintains that Ivan gave him the intellectual and moral justification for the murder. Ivan's guilt makes him a madman, devoured with burning brain fever, and that same night, Smerdyakov commits suicide. During the trial, the circumstantial evidence of Dmitri's guilt is presented; he has the motive, the passion, and was at the scene of the crime (Roberts, L., and Carey).

After the conviction, Dmitri agrees to certain plans for his escape. Five days after the trial, Ivan, unconscious from brain fever, has been carried to Katerina's home, where she is nursing him. Alyosha visits him regularly, and Katerina tells him that Ivan has entrusted her with the details of the escape plan. Alyosha then tells her that Dmitri would like her to visit him. Alyosha goes to the prison hospital where Dmitri is confined, and the

latter says he intends to escape to America, but then return in a few years in disguise because he loves Russia so much (Anderson, 2021). Katerina then went to visit Dmitri, and the two profess their undying love for one another, even though Katerina now loves Ivan and Dmitri loves Grushenka. When Grushenka suddenly appears, Katerina begs Grushenka's forgiveness, but she says she will forgive her only if she manages to free Dmitri. The book ends with an account of Ilusha's funeral - the mourning father, the insane mother, and the group of boys who had once persecuted him but had, with the encouragement of Alyosha, become his friends. At the grave, Alyosha encourages them always to remember the goodness of their friend and to carry his memory with them wherever they go. They express their love for him and go together to eat the funeral meal (Walton, 2016).

2.4. Major Characters

2.4.1. Fyodor Pavlovich Karamazov

The father of the Karamazov brothers is a sensualist. He has nearly no redeeming qualities. He is an egocentric man, corrupt and immoral — and is with cynicism dedicated solely to the fulfillment of his brutish appetites. He has married twice for self-serving reasons and has treated every spouse with total disrespect. As is known throughout Dmitri's trial, he was never, within the truest sense, a father to any of his sons. When they were young, he was disinterested to their presence and relieved when relatives took them away. In addition, all indications suggest that he cheated Dmitri out of a large portion of his mother's inheritance.

Fyodor's vulgarity is part of his every action; he lives the part of the vulgar buffoon, delighting in embarrassing anyone in his presence. Not surprisingly, his degeneration leads

indirectly to his death; it was his seduction of the village idiot, "stinking Lizaveta," that produced (not proved) Smerdyakov. (Robert, James & Carey, 2021).

2.4.2. Adelaida Ivanovna

Fyodor Pavlovich's first wife, the mother of Dmitri Fyodorovich, and the cousin of Pyotr Alexandrovich Miusov. She belonged to the wealthy and aristocratic Miusov family. Adelaida is beautiful and has a dowry that includes twenty-five thousand roubles, a small village, and a "rather fine townhouse." Thus, no one in her family could understand why she married Fyodor, whom they regarded as a "runt," other than for the sheer excitement of breaking away from her social class and its expectations. She is described as "hot-tempered," "bold, dark-skinned, impatient," and "strong"—qualities that are particularly on display when she develops contempt for her husband and beats him in anger. She abandons Fyodor for "a destitute seminarian" and leaves Dmitri with his father. She dies in St. Petersburg of either typhus or starvation (Sutton, LitCharts).

2.4.3. Dmitri (Mitya) Karamazov

Dmitri is the most turbulent of the three brothers. He is oldest son of Fyodor Pavlovich Karamazov. Dmitri is emotional and intemperate. Over-excited by emotions and enthusiasms, as he demonstrates once, he loses interest in his bride-to-be Katerina and falls head over heels in love with Grushenka. Stuck with a violent temper, Dmitri is troubled with the burden of sin and struggles throughout the novel to beat his imperfect nature and achieve spiritual redemption. He develops an intense hatred for his father as long as the novel goes on and who is convicted of murdering him. (Sparksnotes, 2005).

Dmitri does not have the intellectual pretensions of Ivan and cannot perceive his brother's metaphysical considerations, neither is Dmitri as religious as his brother Alyosha,

although he primarily accepts God and immortality. He is cursing between two poles of existence: impulses for honor and nobility, side by side with impulses toward the animal that lies in him... This duality is partly explained by Dostoyevsky's belief that the standard Russian is in a position to like God even while he sins. Dmitri, for instance, declares that he can love God forever, though God sends him to hell. When he is trapped with a significant accusation, he begins to face the consequences of all his past acts. Up to now, he has lived with no regard for consequence. He has spent money without discretion and has bragged regarding his intention to rob his father. Moreover, it is after his interrogation that he begins to emerge as a tragic figure. He realizes that his past life is not freed from guilt and duplicity, and, though he is innocent of his father's murder, he is willing just to accept another's penalization ((Robert, James & Carey, 2021).

2.4.4. Ivan Karamazov

Ivan Karamazov: Ivan's basic nature is defined early in the novel when he is depicted as being a very independent child. He is the first son of Fyodor's second marriage. By nature, Ivan is a very studious person who has strong intellectual inclinations, qualities that later dominate his personality. As a result, we come to know Ivan through his thoughts rather than through his actions; in other words, his intellect defines his essential nature (Dostoyevsky p.23-28).

As an adult, Ivan seldom speaks, and then only to individuals who seemingly are smart enough to understand his complexities. When he accompanies the others to the monastery, for instance, he stayed quiet and reserved; he waits to talk until someone begins to discuss Ivan's article, written and published while he was still a student at the university. This article is a key to Ivan's make-up. He is an atheist, yet concerned with the fate of humankind on this earth; all of his studies have led him to deep compassion for the

sufferings and pains of man on earth. However, he cannot honestly accept religious matters on faith alone. That which does not conform to human logic is unacceptable to him (Anderson, 2021).

Unlike Alyosha, he cannot accept the abstract theory of God's mercy and goodness because he has seen too many examples of injustice and suffering in the world. He refrains from questioning the existence of God but refuses to accept this world as being God's world. Ivan feels that a God who is infinitely good and justice should have created a world where there is no innocent suffering. Nor can he accept the idea that all innocent suffering is a part of a great plan because God gave unto man a human mind, and any theory concerning God's justice must be understood by this God-given mind. Faith in immortality and a healthy fear of retribution are great deterrents to crime, Ivan believes, with no immortality, logically "anything is allowed." (Robert, James & Carey, 2021).

2.4.5. Alyosha (Alexey) Karamazov

The youngest son is deeply religious and functions as an important figure in the novel. He embodies most of the positive actions in the novel. From his early years onward, we learn that he is an easy-going youth whom everyone seems to love. Unlike his brother Ivan, he is unconcerned about accepting charity or gifts from others. Alyosha seems to breathe the most life. This is partly because he constantly moves among people and performs quiet acts of kindness and love, even though he is not always successful (Robert, James & Carey, 2021). Alyosha is an unusual main character because he does not initiate much of the main action of the novel. Instead, he tends to react calmly to whatever the other characters are driven by passion. At the same time, Alyosha is not naïve or innocent. He understands human evil and the burden of sin, but he practices universal forgiveness, his religious faith is the cornerstone of his character. Moreover, his faith in a loving God,

strengthened by his close relationship with the monastic elder Zosima, reinforces his love of humankind and his immense capability to do well. Even when Alyosha experiences doubt, his doubt is always resolved by his commitment to do good. At the end of the novel, Alyosha has become the mature embodiment of Zosima's teachings, and he even helps to guarantee Zosima's legacy by spreading his teachings among the young schoolboys of the town, who adore him (Sparksnotes, 2005).

2.4.6. Sofia Ivanovna

Nicknamed "the shrieker" by Fyodor Pavlovich, Sofia is Fyodor's second wife and the mother of Ivan and Alexei. She was very young when Fyodor married her and was previously in the charge of General Vorokhov's widow. Sofia came from another province and was the orphaned daughter of "some obscure deacon." Sofia later tried to hang herself to escape from the widow. After this failed suicide attempt, she married Fyodor at the age of sixteen. The narrator notes that Fyodor was struck by the girl's innocent beauty, which was very different from "the coarser kind of feminine beauty" possessed by his orgy partners. She gives birth to Ivan Fyodorovich in the first year of her marriage and has Alexei three years later. She dies from "something like a kind of feminine nervous disorder" when Alexei is four (Sutton, LitCharts).

2.4.7. Smerdyakov (Pavel Fyodorovitch Smerdyakov)

Old Karamazov has a rumored illegitimate son, whose last name was assigned to him by Fyodor and whose first names were merely adopted. He grows up in the Karamazov house as a servant, raised by Grigory and his wife Marfa (the housekeepers). Cursed with epilepsy, Smerdyakov also has a mean temperament, sometimes exhibiting outright malice and sometimes hiding behind a mask of grovelling servitude. He is

particularly interested in discussing philosophy with Ivan, whose advocacy of an anti-religious amorality paves the way for Smerdyakov to murder Fyodor Pavlovich (Robert, James & Carey, 2021).

2.4.8. Grushenka (Agrafena Alexandrovna)

A beautiful young woman, proud, fiery, and headstrong, Grushenka is an almost universal object of desire among the men in the town. She is reputed to be sexually promiscuous, but in reality, she is much too proud to give herself to lovers, but after she meets Alyosha, a hidden vein of gentleness and love begins to emerge in her character (Robert, James & Carey, 2021). She is the lover of both Dmitri Fyodorovich and his father, Fyodor Pavlovich, though she later claims that she had no romantic interest in the elderly man and only laughed at him. After Dmitri's arrest, she falls ill and is sick for five weeks. By the end of the novel, it turns out that Grushenka truly loves Dmitri; she stands by him when he is sent to prison, and she agrees to his plans to move with him temporarily to the American West (Sutton, LitCharts). Despite the appearance, she seemed surprisingly very worried about Dmitri going to prison.

2.4.9. Katerina (Katya) Ivanovna

An old colonel's second daughter with his second wife. She is the younger sister of Agafya Ivanovna. Katerina falls in love with Dmitri Fyodorovich soon after offering herself to him in exchange for the money she needed to protect her father from dishonor due to his misappropriation of government funds. Dmitri suggests through Agafya Ivanovna that Katerina offer her body in exchange for the money. She is described as "a beautiful, proud, and imperious girl," who is quite tall and makes "strong, cheerful strides." Alexei initially perceives her as arrogant, but he comes to regard her as a noble, courageous woman with a "clear, strong faith in herself." (Sutton, LitCharts). She was

welcomed into the family of a general's widow and given a dowry of eighty thousand roubles. She sends Dmitri forty-five hundred roubles in the mail and, three days later, sends a letter declaring her love and offering herself to him as his fiancée. Katya, Dmitri's fiancée, whom he abandons after falling in love with Grushenka. She insists on humiliating herself with unfailing loyalty to the people who hurt her, and though she loves Ivan, she is unable to act on her love until the end of the novel (Robert, James & Carey, 2021).

2.4.10. Father Zosima

Zosima is Alexei Fyodorovich's spiritual guide and the most revered elder at the monastery to which Alexei belongs. When Zosima is introduced into the novel, he is around sixty-five years old and has been a monk for forty years. He started his monastic effort in "a poor, little-known monastery in Kostroma" and later travelled with Father Anfim all over Russia to collect donations for their poor monastery. Zosima is a gentle cleric who is drawn to the most sinful of his followers. Many of the other monks believe that Zosima is a saint, though; there are others who resent Zosima's influence and extraordinarily holy reputation. Many people, particularly women, flock from all over Russia to receive his blessings. He is "a tall, lean, but still vigorous old man, dark-haired with much gray, and with a long, pious, and important face." When the elder dies, Alexei expects a miracle and is disappointed when Zosima's body rots like that of any other man, casting doubt on his holiness. However, Alexei has a dream about the elder that restores his crumbling faith and encourages him to follow Zosima's advice "to sojourn in the world," or to leave the monastery and re-engage with people. (Sutton, LitCharts).

2.4.11. Lizaveta Smerdyashchaya (“Stinking Lizaveta”)

Nicknamed “Stinking Lizaveta,” Lizaveta is “a holy fool” and a mute. The mother of Smerdyakov, Lizaveta (who has no surname) is described as having been very short—“a wee bit under five feet”—with a “healthy, broad, and ruddy” face that looked “completely idiotic.” In the summer and winter, she went barefoot, wearing only “a hempen shift.” In every instance in which others tried to clothe Stinking Lizaveta, she went somewhere, usually to the porch of the cathedral church, and removed the garments they had given her. She had extremely thick hair, as curly as sheep’s wool, that was nearly black and always dirty “with earth and mud,” “little leaves, splinters, and shavings stuck to it,” due to sleeping on the ground. By the time she was twenty years old, her mother had been long dead and her father was a homeless and sickly failed tradesman named Ilya, who drank heavily and worked sparingly for “well-to-do middle-class families as some sort of handyman.” Stinking Lizaveta’s pregnancy resulted from a drunken encounter with Fyodor Pavlovich. She dies soon after giving birth to Smerdyakov (Sutton).

2.5. The Karamazov brothers’ Oedipal phase

The guilty part of the conscience is always found in the ego, so Dostoevsky’s ego is represented in the guilty characters. Dostoyevsky shows interest in his characters by dealing with his masochism, his sense of guilt, and his double attitude in the Oedipus complex (Dostoyevsky & Parricide p.191). The only thing that these brothers all have in common is that their father was inhumane to them all their lives. Yet the murder of Fyodor Pavlovich is not considered as a simple murder without motives but mostly as a patricide. Thus, the murder has been committed by one person, but psychoanalysis is mostly concerned also by who desired to see the irresponsible dead i.e. who desired it emotionally and welcomed it when it was done (Freud, Halsman case p.251). The boys had virtually no

respect left for Fyodor Pavlovich, and at times even wanted him dead. Although none of them acted upon it, Ivan and Dmitri both held themselves morally responsible for what happened.

Dmitri, having feelings of abhorrence for his father fuelled by the rivalry over a woman Grushenka, he screamed to the heavens just days before the murder: "If I haven't killed him I'll come again and kill him. You can't protect him" (Dostoevsky 139). Dmitri's lust to kill his father over his love for a woman shows a classic case of Freud's Oedipal Complex. Ivan feels equally at fault because he knowingly ran away from his responsibilities of stopping the parricide, or even looking after his family when he could sense something was wrong.

After his father's death, Ivan soon falls very sick from an overly guilty conscience, just as what happened to Dostoyevsky. These two brothers represent Dostoyevsky's guilty ego in both of those aspects, wanting the patricide due to the Oedipal Complex, and not doing anything to stop it. The masochistic part of Dostoyevsky's ego is shown specifically in the character of Dmitri. He is the only one of the brothers who end up being condemned, in court, for the murder. His punishment is to be sent off to Siberia 5 (Dostoyevsky & Parricide p.181).

This can be compared back to Dostoyevsky because he was sent to Siberia based on something he did not do. Dostoyevsky firmly accepted his punishment, "as a substitute for the punishment he deserved for his sin against his real father" (Freud 106). Dmitri was prepared to suffer in Siberia as well for similar reasons, claiming, and "It's for that babe I am going to Siberia now. I am not a murderer, but I must go to Siberia" (Dostoevsky 612). The "babe" that Dmitri is referring to is the whole of the innocent children in Russia who

have suffered for the sins of humankind. Dmitri is therefore going to Siberia as a means of taking up the burden of society's guilt, just as Dostoyevsky did. Dostoyevsky's ego stopped him from acting out the murder of his father, as it made him realize, according to Freud's oedipal complex that he cannot commit patricide because his father is stronger than he is, and he would be castrated for trying. Similarly, Dmitri's ego stopped him from murdering his father as he stood below his window with a weapon, Dmitri described that he wanted to kill his father, but some transient force held him back (Dostoyevsky & Parricide p.193). This was not heaven's saving him, but the ego doing its job.

Ivan meanwhile, in order to fulfill his Oedipus complex desire to kill his father, doubled himself with his presumed illegitimate brother Smerdyakov. In this sense, he is the novel's fourth title character, but the Karamazovs do not treat him as kin. Grigory, the housemaid tells him as a child, "You are not a human being, you were begotten of bathhouse slime" (Dostoyevsky, 124). This perception, once internalized, perverted him into a dangerous and misanthropic figure. Even so, Smerdyakov shows a strange affection for Ivan. Despite that Smerdyakov is one of the few people whom Ivan might call "intelligent," he cannot stand to think of the man as his equal. To acknowledge kinship to Smerdyakov would expose Ivan's antisocial tendencies, his strained philosophy, and his fallacies and flaws.

Smerdyakov merely enacts Ivan's already-expressed death wish on his father as a perverted extension of the "intelligent" consciousness. This distinction becomes especially clear during Ivan's final three meetings with Smerdyakov. Smerdyakov repeatedly claims, even after admitting that he murdered Fyodor, that Ivan is responsible for it. Ivan futilely rejects such responsibility even though Ivan left town after Smerdyakov warned him what

might happen, so he could have done something to change the outcome but chose not to (Dostoyevsky p.795).

Ivan became ill, and his illness developed through three stages: before, during, and after Dmitri's trial. Each is characterized by a further escalation into madness and incoherency. It is first mentioned briefly in Katerina Ivanovna's exclamation, "he's mad" (Dostoyevsky p.505). Thus, from the first indication of Ivan's illness the reader knows it is born from his emotions. Some of Ivan's guilt also comes from a more indirect role. Even if he did not kill his father, at times he did wish he were dead (Sara Lambert. p. 1-2). Before his main illness or even Fyodor's murder occurs, Ivan showed a relationship between illness and guilt when he mentions to Alyosha about Dmitri and Fyodor that "one viper will devour the other" and it would "serve them both right" (Dostoyevsky p.196). He is wishfully thinking that maybe the two would destroy each other and the world would be better off.

Even the hero in this novel, Alyosha, feels guilt for not allowing himself to be more aware of his family's fatal situation. He deals with his guilt more spiritually and religiously, as he has all his life. Alyosha suffers from an unresolved oedipal complex just like Dostoevsky. The power of the oedipal complex and the importance of the relationship between mother and son come into play when Fyodor tells Alyosha about the demeaning things that he did to his mother. As Fyodor was telling Alyosha about how she was a severe 'shirker', Alyosha fell on the floor in a seizure-like form, crying in hysterics (Maxwell, 2019).

Since Alyosha has never properly gone through the whole process of the Oedipal Complex, he is stuck in a stage of anxiety. Hearing these things about his mother, whom he

never got the chance to love, made him feel unbearably sad and guilty, and caused him to react with shrieks similar to hers.

Conclusion

Dostoyevsky was a talented writer with an astonishing style of writing. He blurred the line between fiction and reality that the reader gets confused. Gary Saul Morson said, "Dostoyevsky is usually regarded as one of the finest novelists who ever lived. Literary modernism, existentialism, and various schools of psychology, theology, and literary criticism have been profoundly shaped by his ideas. His works are often called prophetic because he so accurately predicted how Russia's revolutionaries would behave if they came to power. In his time, he was also renowned for his activity as a journalist".

There is an apparent significance in the way Dostoyevsky portrays Alyosha as a character angelic beyond what is plausible for a human being; he had a son named Alyosha, who died at the age of three from what seemed to be epilepsy (Frank p. 175–221). Alyosha is now even more so Dostoyevsky's ego because his character is a representation of Dostoyevsky's guilt over his son dying from an illness that he allegedly inherited from him, as well as his grief over the death.

Making Alyosha this heavenly character is a statement that his son is living on in the heavens, as well as letting a bit of his grief spill out onto the pages of *The Brothers Karamazov*, using his novel as "writing therapy". It is a convoluted situation to develop moral masochism. When you are, displeasure induces pleasure, as it did for Dostoyevsky and the brothers in the novel; a perversion has very obviously surfaced. A quote from Dostoyevsky's novel draws straight back to masochism: "See, I've grown fond of my own misery these past five years" (Dostoyevsky p.349). Dostoyevsky's sadness had led him

almost to feel safe, just being sad. It gives him a sense that he is back home again. The truth in *The Brothers Karamazov* does not lie in its plotline, but in the underlying psychology and its connection to Dostoyevsky's life.

The situations that Fyodor, Smerdyakov, and the other three brothers are put snugly into our author's life and each of their personalities correspond with a different aspect of our author's psyche. Dostoevsky was a man who unfortunately never recovered from the original struggles of the Oedipal Complex due to his father's death (Glencoe p.10).

The Brothers Karamazov is a meditation on the qualities of human destructiveness: manipulation, jealousy, humiliation, neglect, resentment, and hatred. At the same time, the novel also provides, through the lives of several characters, well-developed examples of human virtues: caring, honesty, kindness, unselfishness, responsibility, humility, courage, and, most importantly of all, love. (McDuff p.14-15). *The Brothers Karamazov* deepens and extends themes addressed in Dostoyevsky's earlier work: the clash of values and world-views; the tensions between reason, faith, and feeling; problems of good and evil; the complexities of human relationships; processes of inner struggle and striving; the significance of suffering; the possibility of redemption; hope and despair. Religion, injustice, and suffering within the world have been in every of the author's most arguable themes. (Glencoe p.10).

Dostoyevsky builds suspense with several hints that Dmitri may try to kill his father. Ivan, who struggles throughout the novel with his beliefs about God, comes to realize the impacts of his ideas on Smerdyakov, influenced by the idea that "all things are lawful," which he used as justification for Fyodor's death. (Anderson, 2021.)

In *The Brothers Karamazov*, illness functions as a means of self-punishment under which characters believe their suffering is based on the level of guilt they feel. Their bodies begin to make them sick to penalize them for the perceived crime. In the end, their consciences function as a greater form of suffering than prison, exile, or execution ever could. Conscience truly is the greatest form of suffering for humanity. Death serves as the only true end of the characters' suffering. It is seen as God's mercy to those who have repented, cleared their conscience, and no longer deserve to suffer (Sara Lambert p. 7). Dostoevsky's *The Brothers Karamazov* culminates his lifelong obsession with parricide, which created a strong impact on the author's psyche.

General Conclusion

Freud says that an author's chief motivation for writing any history is to gratify some secret desire, some forbidden wish that probably developed during the author's infancy and was immediately suppressed and dumped in the unconscious. The outward manifestation of this suppressed wish becomes the literary work itself (Boulegroune, 2020).

It is only reasonable to assume that Dostoyevsky chose to put his characters so close to himself because he needed to confess all the warring feelings that he internalized in himself for years, and that he wanted to create a fantasy in which his darkest wishes were fulfilled. Dostoyevsky mirrors these strains to his struggles with his guilt and responsibility for his father's murder and identifying what a father even is. Dostoyevsky feels that a father has to love to be considered a father, but his moral codes contradict those of society's laws (Grade Fixer).

Freud believed that Dostoyevsky's epilepsy was a psychological problem, working hand in hand with his neurosis, due to the repression of his id's desires. Similarly, Smerdyakov faked epilepsy to be able to get away with the murder he committed. Smerdyakov has now become a clear way of Dostoyevsky finally fulfilling his id's wishes, even if it is in story form. It is almost as if Dostoyevsky had an elaborate plan in mind for murdering his father, and reproduced it in Smerdyakov. He has given Smerdyakov his trait of epilepsy to associate himself with the character, more fully realizing his id through the character's actions (Dostoyevsky & Parricide p.101). When Dostoyevsky's father was murdered, it was rumored to be by one of his serfs, just as Smerdyakov acts almost as a serf to his own father. Ultimately, Smerdyakov's death represents Dostoyevsky's own ongoing fear of death (Dostoyevsky & Parricide 102).

Applying psychoanalysis on Fyodor Dostoyevsky's *The Brothers Karamazov*, acknowledge that Dostoyevsky's name has become synonymous with psychological profundity. Dostoyevsky's last and probably greatest novel, *Bratya Karamazovy* (1879–80; *The Brothers Karamazov*), focuses on his favorite theological and philosophical themes: the origin of evil, the nature of freedom, and the craving for faith. However, the main theme remains father-son struggles (Frank, Joseph 2019).

In these works, both authors show us what it is like to be human: how we are motivated by parts of ourselves we would like to wish did not exist, and how most of us spend most of our lives struggling to figure out what the best way to live it is. Such simple facts are often the hardest ones to distinguish, and it is no small feat both authors were able to illustrate these to us in such a meaningful and memorable way (Lambert p.5). While Freud and Dostoyevsky are no longer considered our most accurate psychologists, they might yet be considered among our most compelling. In addition, while their writings are interpreted more widely as philosophy and not as science, what *The Brothers Karamazov* achieved is, in its own right, something powerful and indispensable to humanity (Dostoyevsky & Parricide p.195).

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