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Fyodor Dostoevsky's *the Gambler*: A Psychoanalytic Study

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Literature and Civilization

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## **Declaration of Originality**

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

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## **Dedication**

First and foremost, I want to express my gratitude to my loving parents and all my family, who have always been a source of tenderness, assistance, and support.

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## **Abstract**

The nineteenth-century Russian literature is one of the most productive periods in literary history. Fyodor Dostoevsky's literary works, notably throughout the nineteenth century, focused on unique subjective experiences that lead to insanity, violence, and death, as well as shame and self-destruction. This research aimed to provide the reader with an overview of Russian literature, particularly the Russian writer Fyodor Dostoevsky. Using psychoanalysis criticism in analyzing *The Gambler*, it is discovered that the noble class places a high value on money, which is the main reason that Alexis goes to the casino, which is considered an illegal way to make money. After wards, Alexis feels he has no option, that he is a victim of other facts and things, but he is also a victim of himself. After losing a lot of money and the love of his life, his life becomes worthless and ridiculous to the moment where he is only capable of making one decision about his years ahead, which also serves as the central concept and plot aspect of the novel, namely the debt caused through gambling and the bad habit of making money through casinos that has ended up in hopeless.

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## General Introduction

One of the most productive periods in world literature is the Russian during the 19th century. Several characteristics differentiate the literary culture of these years. Literature was held in higher esteem in Russia than in the West, and its successes were sometimes seen as the basis for the Russian people's very survival, Literary critics were frequently the intellectual and political leaders of Russia. Functions such as philosophical, moral, and theological examination, which were traditionally given to separate disciplines in Europe, were supposed to be satisfied by literature and criticism. As a result, Dostoevsky's works play an important role in the histories of all of these branches of Russian thought. It's easy to see why the philosophical novel was considered Russian literature's greatest achievement. Politics and literature were closely linked in the nineteenth and even in the twentieth century, and a writer or critic was sometimes brought to serve as a political man.

He was an expert in atypical subjective experiences that lead to madness, violence, and death, as well as shame, self-destruction, tyrannical authority, and aggressive wrath. These important writings are also recognized as great philosophical and political novels, addressing eternal and relevant moral and philosophical themes. The portrayals of elites in Dostoevsky's texts. Dostoevsky's representations of writers who have deep feelings for concepts are heavily influenced by history and sociology. Finally, his works gave birth to a new art..

The novel *The Gambler* 1866 tells the story of Alexis Ivanovich, a young teacher who works for a rich Russian general. This work is a reflection of the author's roulette gambling addiction. He created this novel for the money and also love, and between the lines, Dostoevsky places a high value on money in either protecting or causing suffering.



As Dostoevsky describe in his novel, money can be a factor for love and self improvement, in light of these truths, the discussion of this novel seeks to expose Dostoevsky's portrayal of his life via the protagonist Alexis, as well as the insertion of gambling, which created a psychological problem for Alexis, who used it as a principle to first prove his love, then to prove himself. thus, these two objectives are identified in this research by analyzing the circumstances that Alexis faced that led to such result which is addiction.

The following related questions are provided in order to discover answers to the problem mentioned above:

1-Did Alexis succeed in reaching his dream of Polina's love?

2-How did Alexis abandon everything, including love and money, and go after proving himself once more?

The following hypotheses are suggested based on the previous questions:

While focused in the story. Alexis's love for Paulina turns out to be one-sided, maybe because Paulina engaged with someone richer than Alexis, and money became connected with love and the realization of dreams.

At the end of the novel, Paulina is ready to engage with Alexis since she has finally realized that happiness isn't only about money, while Alexis become just focused in feeding his addicted side.

Furthermore, This research work uses psychoanalysis criticism as an approach to analyze Dostoevsky's circumstances and to see the reflection in this literary piece.

Therefore, in order to accomplish the research questions and achieve the study's stated objectives, this dissertation is divided into three chapters, the first of which is an initial

study that provides an overview of psychoanalysis and Freudian theory, followed by a discussion of what Sigmund Freud said about Dostoevsky's literary works.

The second chapter covers Fyodor Dostoevsky's life and career, then establishes the link between psychoanalysis and autobiography, and then discusses *The Gambler* as an autobiography.

The last chapter highlights the protagonist's attraction to gambling, as well as the problem of gambling becoming addiction rather than a personal decision.

### **1.1 The introduction:**

the psychoanalysis criticism, also known as the Freudian theory , is a vast critical category .which often employs many approaches .the first theory investigates the creative process of the arts , the nature of literary genius , and its relation to normal mental functions .it may also focus on literature's effects on the reader .while the second approach involves the psychological study of a particular artist , his or her motivations and behavior . Another common approach is the analysis of fictional characters .among psychoanalytic literary critics, there is much disagreement concerning how psychoanalytic concepts can best be applied to the study of literature. the first chapter aims to give an overview about Sigmund Freud and his theory, then, there is an explanation of the way the critic apply the Freudian theory on a literary text, finally, there is an explanation about the relationship between Freud and Dostoevsky.

### **1.2 Sigmund Freud:**

Sigmund Freud (1856-1939), the originator of psychoanalysis, was among the most important and popular intellectuals of the past century. his theories helped to shaped new definitions for life , memory , sexuality and personality and therapy .in addition to that , his theories are considered as a subject of debate , in which the thinkers today take his works into consideration and build their arguments and thoughts on Freud's works .He helps people find answers, solve problems and get inspired , and open their mind to the world .

We can say that Freud's ideas take place on our cultural context, in which some of his concepts that are related to psychology appearing regularly in everyday talks; such as denial, Freudian slip and repression.

His experiences gave birth to his great ideas, which mean that there was a strong relationship between his life and his theories. so learning more about the time he lived in

and his personal life can lead to a very deep understanding of where his theories came from.

Sigmund Freud's family moved from Freiberg, Moravia, to Vienna when he was a child, and he spent the rest of his life there. His parents tutored him at home before enrolling him in Spurling Gymnasium, where he graduated first in his class and with honors.

Freud worked as a surgeon after graduating from the University of Vienna with a degree in medicine. Freud became obsessed with the mental condition known as hysteria as a result of his collaboration with renowned French neurologist Jean-Martin Charcot. . Josef Breuer introduced him to a case study of a patient called Anna O., who was really Bertha Pappenheim. Nervous cough, tactile anesthesia, and paralysis were among her complications. <sup>2</sup> The woman remembered many painful events during her recovery, which Freud and Breuer claimed added to her disease.

The two doctors came to the conclusion that Anna O's problems were not due to an organic origin, but that talking about her past had a soothing effect on her symptoms. In 1895, Freud and Breuer conducted *Studies in Hysteria*. The procedure was dubbed "the talking antidote" by Bertha Oppenheim herself.

Sigmund Freud was interested in literature, fiction, and philosophy. He was enthralled by this topic. He said that he had no need to be a doctor or care for patients. Through his psychoanalysis essays, he discovered his authentic novelistic voice. His incident experiences, he said, read like books. He was completely correct. His usage of the term "science" was a Public relation technique to garner attention, and he was also used to keep hiding his fictional style.

Freud develops a modern mythology in Plato's perspective. Along with reason and symbol, mythology will help pave the way to true knowledge. The works of Sigmund Freud are unquestionably unique. Despite this, he claims that Freud considered writers to be close friends. (Freud, 1907).

Several people have voiced their viewpoints, but Thomas Szasz actually succeeded in his. Criticizing Freud's "false case history," and this viewpoint has also gained traction among apologists. Also Janet Malcolm, who is a big critic of psychoanalysis' claims, writes in 1983, "Freud's case histories have actually done more to ridicule psychoanalysis than any other particular part of the discipline..." They are the weakest instructional and antiquated of all Freud's creations, and perhaps the most uncertain and primitive..

Freud proven to be false the patient's declaration of harassment. They were all theoretically right. As he realized the histories were made up, instead of changing his technique to eliminate the possibility of incorrect inferences , Freud just made the findings so unclear that the validity of his processes could never be called into doubt anymore. Freud, such as the King in the tale, responded with negative information by requesting the holder's execution.

According to two modern analysts, Freud's case studies provide a documentation of the human imagination in one of the most unique works of scientific discovery. we notice that psychoanalysis is a discipline of perception and context In his poems, Sigmund Freud attempts to convert contrasts into a meaningless formalities, or, if you're more sympathetic, into an extraordinary innovative edifice. Another popular belief concerning Freud is that he wrote a form of detective novels and could see his psychoanalysis experiences in that manner.

Of course, like Sherlock Holmes and Arthur Conan Doyle, Sigmund Freud suffered from Aspersers syndrome, also known as high-functioning autism .

. “I did this, says my recollection”, was one of Freud's favorite Nietzsche aphorisms. My ego says, "I couldn't have done it," and it persists. Finally, memory yields. Sigmund Freud was a narcissist, and this aphorism tells a lot about him and fits him well.

The literary approach is used once more. Shakespeare, Goethe, and Dostoevsky were among the antecedents of psychoanalysis. Writing strong books necessitates this. In his fiction, rued recognized no boundaries, as do all great novelists. Like an illustrator, Freud was not willing to be confined with his master Brucke's theory. He was intending to just let his imagination run wild, as all good artistic writers have accomplished.

### **1.2.1 Who Influenced Sigmund Freud And His First Thoughts:**

Sigmund Freud's psychoanalytic theory, which was influenced by his colleague Josef Breuer, proposed that neuroses stemmed from intensely painful events in the patient's life. He concluded that the original events had been lost and obliterated from memory. . His approach was to help his patients remember and bring the experience to consciousness, allowing them to confront it both intellectually and emotionally. He believed that after that, one could discharge it and be free of neurotic symptoms.

Other scientific advances of the time undoubtedly inspired Freud's theories. Freud's investigation into human nature was undoubtedly influenced by Charles Darwin's conception of humanity as a revolutionary feature of the animal kingdom. Moreover, Freud's experimental investigations into the human mind were informed by the formulation of a new theory by scientist Hermann von Helmholtz, which stated that energy in any given physical system is always constant. Sigmund Freud's work has been lauded and

savagely criticized, but no one has had a greater impact on psychology than Sigmund Freud.

For many years, there was little proof of the later admiration for Freud's ideas. Most of his contemporaries thought his emphasis on pornography was scandalous or overdone. He was invited to deliver a series of lectures in the United States in 1909, but his reputation rose rapidly after the publishing of his book *Five Lectures on Psycho-Analysis* (1916).

Freud frequently emphasizes that psychoanalysis has a bright future in terms of "further discoveries" about the individual, civilization, and their connections, rather than implying closure or regard for his work as complete. However, analytic philosophers have written relatively little on the philosophical implications of Freudian and post-Freudian theory.

### **1.2.2 Definition of The Freudian Theory :**

Psychoanalysis started in the moment Anna uttered the phrase talking cur , It was indeed Anna O's output, and it was also the birth of psychoanalysis, and it defines what is still important and relevant in psychoanalysis nowadays, The psychoanalyst is one voice commenting in the presence of somebody else , in a sense, the original founders of psychoanalysis, after that; there was just a slight superstructure. Psychoanalytic therapies are usually non-specific in their efficacy, and this is attributed to a number of reasons. The metaphysical/meta-psychological superstructure proposed by Freud added nothing and has since largely vanished. Later, Freud despised Joseph Breuer and tried to erase him from memory even more than he would. It was indeed Freud's great way to encourage the guy who had sent him many cases, provided him such much income, as well as inspired him to start psychoanalysis.

Psychoanalysis is a collection of psychiatric hypotheses and behavioral approaches that originated with Sigmund Freud's work and theories. The idea that someone has

unconscious thoughts, perceptions, wishes, and memories is at the heart of psychoanalysis. In the early years of psychology, psychoanalysis became the dominant school of thought, and it continues to be prevalent today. Freud's philosophies have permeated modern culture. Regardless of the perception of Sigmund Freud's theories, there is no question that he had an enormous impact on the field of psychology. His research backed up the idea that not all psychiatric disorders are caused by neurological factors, and he also recognised the effect of cultural differences on psychology and behavior.

Far from literature, the Freudian theory was based on the belief that all what is happening in the adult's life have been influenced by childhood's events. Simply, the theory of Freud explains the human behavior and how it is going to affect the future's life.

Psychoanalytic theory is used as a source on which to construct approaches to philosophy of thought, grammar, theory of meaning, and ethics that are consistent with, and build upon, the work of what some consider as our time's best and most influential analytic philosophy. Some also believe that combining psychoanalytic theory with philosophy is essential to both . . . Many in the second school have invested their time largely promoting Freudian philosophy and psychoanalysis as an informative and valuable extension of common-sense psychology, which is a very negative mission. If psychoanalytic theory is essentially right, however, analyses of its broader methodological ramifications are hampered by potentially irrelevant critique in a variety of ways.

It is a fallacy to conflate questions of the validity of psychoanalytic theory with questions of the effectiveness of psychoanalytic therapy, as Freud did. The latter's problems and shortcomings are tangentially and contingently linked to the former in a number of respects, some complicated and others easy.( the analytic Freud philosophy and psychoanalysis . p. 1\_2)



### 1.2.3 The Freudian Theory Related to Literature:

#### 1.2.3.1 Psychoanalysis and Literature:

Psychoanalysis is more than just a field of medicine or psychology; it also aids in the understanding of philosophy, history, theology, and, most importantly, human nature .a literary work In establishing his psychoanalytic theory, Sigmund Freud has often linked it to art in general and to art in general ,in relation to literature in particular.

Psychological speculation, which is the psychological equivalent to metaphysics, has often been a foil for empirical expertise in Freud's meta-psychology. He continues to argue that in Freud's inquisitiveness, the vague term interpretations braid, entangle, but rather merge themselves.

Like ghouls in a nightmare, Freud's fantastical meaning lectures connect, intertwine, incorporate, and split, and that he never accomplishes in concisely expressing them since the borders within them are undefined and changeable. His thoughts are hazy and conflicting.with no obvious cutoffs. Sigmund Freud's philosophy is philosophical. Eysenck likened Freud's ideas to a, medieval morality plays of mythological characters such as the self, superego... too ludicrous to explain science standing in 1985.

The topographical paradigm is a psychological fiction for Freud (1900), and emotions are legendary spirits, spectacular in their inherent uncertainties, or what Freud regards to as supernatural creatures (Freud,1933). This type of literature was mainly ignored by Freud's ardent supporters. Freud discussed mythological and thus psychoanalysis as scientific from both aspects of his tongue..

He introduced the naturalistic sciences' vocabulary. He overthrew natural science in fact, but retained the vocabulary to hide his fiction. One might also venture... to turn

metaphysics into meta-psychology, according to Sigmund. It's important to note that metaphysics is an abstract philosophy with no real-world foundation. Meta-psychology was metaphysics in that case. Freud had been in the actual world for his seduction idea of neurotic, which he grossly misinterpreted. After he discarded that hypothesis, he continued upon what many psychoanalysts consider to be the true origin of psychoanalysis: sexuality was just a fiction. Consequently, Freud dismissed all forms of psychology, and psychoanalysis had become a niche in language arts. He decided to give up science because it struggled to deliver him as famous as he had anticipated. and turned to literature.

Freud built on the link between literature and psychoanalysis in his essay *Creative Writers and Day-dreaming*. In order to comprehend imagination, he contrasted illusion, play, dreaming, and works of art. Besides that, Freud studied Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet* for their Oedipal aspects and the impact the plays have on their audience in his book "*The Interpretation of Dreams*."

Psychoanalytic criticism incorporated the reading procedures for use by Freud and following researchers to analyze writings. It asserts that written pieces, including dreams, convey the writer's inner worries and feelings, and that a piece of literature reflects his or her own insecurities. Even though an individual protagonist in a fictitious work can be psychoanalyzed, it is often assumed that certain figures are representations of the writer's psyche.

Since it is based on a textual key for decoding, it simply demonstrates the most fascinating aspects of literature. The unexpected structure for which the vision perceptions humans first come across as they proceed with assessment frequently attacks them; they are not fully dressed in the simplistic language commonly occupied by their ideas, and

therefore are metaphorically symbolized by ways of symbolism, in pictures beginning to resemble those of poetic utterances.

This critical endeavor, like psychoanalysis, looks for signs of underlying feelings, internal conflicts, guilt, ambivalences, and so on within what may be a disjointed literary work. In reconstructing an author's psychic existence based on his works, Freudian critics break from the conventional spectrum of critique. The author's personal early experiences, home life, sexual difficulties, fascinations, as well as other concerns will also be reflected in the behavior of the protagonists in the fictional texts. However, psychological content can be conveyed implicitly, masked, or encoded in dreams using concepts such as symbolism, condensation, or displacement" fear into another picture through association.

Despite the relevance of the author in this context, psychoanalytic critique, like New Criticism, is unconcerned about what the author meant. But, what the creator never meant (i.e., repression) is sought. The censoring conscious mind has corrupted the unconscious content.

### **1.2.3.2 Freud's Writing Style:**

At its inception, psychoanalysis has established its epistemological position by the creation of written texts. Physical scientists employ mathematics and statistics to identify people they interact with, whereas social scientists use words and pictures. Psychoanalysts may only rely on language to explain what they see in psychoanalytic systems and interactions. While this is mostly correct, Freud did use some diagrams in his work. . Freud's word choice not only evokes powerfully a consciousness of his audience or listeners, as if he'd been talking directly to them and was extremely worried to put forward his viewpoints in a manner which they could recognize,

His reasoning does not take shape in an isolation. Although the topic was complex, he was clear and straightforward, and his language maintains a captivating story drive in a form that was distinctive to him in contemporary literature.

Case studies, according to Sigmund Freud, are not so much science based clear examples of how the psyche processes as they would be essentially observational actions of how the psychology appears to work in coordinating our perspective; they are like, exquisitely better illnesses, assimilated, metamorphosed into a different concept of storyline; they are like imaginings and all art side effect compositions, and fantasies are, according to Freud's philosophy. Affects among two contradictory needs, establishing barriers against knowledge of what he was particularly deeply involved in novels.

Freud's poetry adapts to the activity of a mind seeking reality as it goes, dreaming as he writes to depict, not a vision, but a mind thinking. Like great prose authors, Sigmund Freud plunged himself into a train of thought and pursued it wherever it took him . He was able to attain remarkable achievements as an author because of his amazing argumentative force. We're starting to see a more purposeful and selfish Freud appear in his cunning linguistic manoeuvres that fooled reviewers.

The art/science dichotomy is one of the fundamental features of Freud's style, which he characterizes as bidirectional, Janus-faced, amphibian. In the first place, his psychoanalytic practice was not scientific. The humanistic expressive style of Sigmund Freud. Three bickering small men came to mind when He heard this. . The majority of people found this to be highly pleasing visually. It also created the sense that it was moving. Freud's writing style was attentive, detailed, and brief, and he could easily switch from ideological concerns to real operations and more broad cultural analogies.

Sigmund's style of writing was attentive, concise, and detailed, so he was able to effectively switch from intellectual issues to real procedures and cultural meanings. His teacher had instructed him that his technique (of written form) was somewhat relevant and unusual, that he would be a German writer, and that he must and enclose his message in an 1873 message to Amelia Fleiss. Freud was also concerned about the future, and he desired for his reputation to continue on in perpetuity..

### **1.3 Applying the Freudian Theory:**

The professional subject of critical theory or literary criticism has previously been reported for establishing the most direct link between writing and psychoanalysis. This develops in the same way as cognitive science did in the early modern period. The notions promoted by prominent sociologists such as Carl Jung, Alfred Adler, and, above everything, Sigmund Freud were employed in this form of criticism. He first proposed his idea as a way to treat fears and anxieties, but it quickly grew to encompass several aspects of humankind's past, especially battle, myth, church, writing, as well as other creative works.

Psychoanalysts' literary engagements are many. Indeed, as Freud began writing case histories, the question of whether psychology constituted a type of artistic engagement within itself, or whether psychoanalysis discourse was more like to what was once called fiction than to scientific linguistics, began to appear to him.

Researchers should also mention that the whole of Freud's written form is in line with much of the fantastic modernist literature, much of which was authored throughout his entire life; fiction in which researchers find the identities of Proust, Flaubert, and others., Musial and Joyce as symptomatic the comprehensible mythologies of and about the ancient times were interrogated, and psychoanalysis 's understandable as just part of the larger

conceptual discussion . Sigmund Freud is best known as a romance novelist. whose goal is symbolic self discovery.

First most essential role of the psychoanalytic analyst is to uncover the true substance of a piece of literature and, as a result, to clarify its influence on the audience by interpreting its observable aspects into the sleeping, unconsciousness factors that help compensate its deeper secrets. Since its inception, psychoanalysis has demonstrated a strong set of ties to 'literary works.' Literary Interpretation has served as a vital link among these two fields, notably Psychology and Writing.

While going to describe literature, psychoanalysis has relied on literature as a material for psychoanalytic notions. As a result, there is a notion that critical theory has aimed to manipulate while using psychoanalysis for innovation opportunities, Such psychological criticism looks at a piece of writing as a fictionalized representation of the made by the author frame of consciousness and interpersonal composition.

Freud expressed a certain concepts which inspired the writers to write , these concepts are :the Unconscious The Iceberg theory of the Psyche it is when thinking about the unconscious mind(feelings , thoughts , memories) , it is good to think of it as an iceberg. Everything above the water represents conscious , while everything below the water represents the unconscious , Dreams ;Freud thought that by analyzing our dreams , we may gain a better understanding of them, and that this understanding can impact our actual behavior and emotions subconsciously. Infantile behavior is essentially Sexual and The relationship between Neurosis and Creativity; personal growth in childhood, according to Freud, happens in five psycho - sexual levels. Sexual energy is expressed in many ways and through various parts of the body during each stage.

In the book *How to Read Freud*, dreams are central to psychoanalytic theory, as are their symbolic representations through condensation and displacement. They serve as conduits for repressed information that is pushed into the unconscious by the patient's failure to confront the questions posed. (Cohen, 2005, p.30)

The depiction of psychology through legendary imagery and paranoia was at least as far back as Cervantes, one of Freud's personal heroes, but it developed over a whole different twist in the minds of authors like James Joyce and Thomas Mann. Which became an icon of modernism, the dominant cultural tendency throughout the first part of the twentieth century? Modernist writers, such as Sigmund Freud, attempted to claim to have gained to the lowest part of human condition by restoring direct connections to its most simplistic mythical and anthropological origins, an activist obsessive focus on the preeminence of the body to people's lives, and a claim of having received to the lowest part of humanity by restoring direct connections to its most primitive mythological and anthropological origins.

For many artists and other Freud devotees, their knowledge of the idea of exploitation fueled Rousseau's resentment of society and spawned the sexual emancipation ideology. In twentieth-century literature, philosophy is a constant presence. As a consequence, post-Freudian writing's the eroticism and physical exhibitionism take on a relentlessly moralizing, even utopian tone. Up to the 1960s, psychoanalysis's language of coercion and emancipation drew the attention of left-wing authors and even feminists, who have traditionally found a lot of fault with women.

As usual, Freud was clever, claiming that he already knew what he was going to find before even reading them. He should have paid much attention to Jensen's *Gradiva*(1907) which is the first psychoanalytic study of a work of literature. According to legend, Freud

alters the information to fit his planned perspective, and then uses this deception as a handmaiden of his philosophy.

It is counterproductive to psychoanalysis to have preset theories and to substitute an alien entity for the real material of a document. The explanation for this was that Freud had a confirmation bias, which meant he was only interested in proving his hypothesis rather than looking at the proof. He was, in fact, a terrible listener when it came to patients and coworkers. He felt only lost in his head as he listened to colleagues and their thoughts. He could come up with the same ideas himself at a later point and embrace them. His Aspergers disease was to blame for this. In both his writings and his deal with patients, Freud did this frequently. He was never a better listener to patients, especially those who were there primarily to corroborate his beliefs.

#### **1.4 The Russian Literature:**

The nineteenth-century Russian literature is regarded as the “golden age” of Russian literature. This is when classics of Russian literature, history, and art first appeared on the international scene. Pushkin's creativity epitomizes this golden moment for Russians. Pushkin was the first to employ everyday Russian language in literature, and he was the first to investigate many of Russian literature's important themes, having written in all literary genres—narrative poetry, lyric, tragedy, short story, novel, travelogue, and history. Griboedov, Lermontov, and Gogol, as well as their heirs Turgenev, Dostoevsky, Tolstoy, and Chekhov, comprise the links of this golden literary chain. Their works have been inducted into the annals of international literature for all time.

In today's Russian literature, there is a distinct group of writers whose appeal to readers stems primarily from their depictions of Soviet Russia's everyday life, and who could be described as its chroniclers par excellence. They don't all belong to the same literary school, and they



don't all depict the same features of life or social strata in the Soviet Union. Of course, grouping writers like Panteleymon Romanov, Vladimir Lidin, Mikhail Zoshchenko, Valentin Kataev, Lydia Seyfullina, Boris Levin, and others together is entirely arbitrary in certain ways. If men like Fedin, Leonov, and Kaverin, who resurrected the Russian novel on a grand scale, may be considered Romantic Realists, these daily writers are plain and simple Realists.

In 1927, one of the most astonishing and captivating works in all of Soviet literature was published. *Envy* was the title, and Yury Olesha was the author. *Envy* gave him the opportunity to establish his literary reputation in one fell swoop. It was, in fact, one of the year's most talked-about books. Its uniqueness and freshness were the major reasons for its success. It stood out from the rest of Soviet writing because it was innovative and fresh not just in its presentation of a matter that was not new to Soviet literature in the first place, but also in its style and approach.

One detects a note of suspicion in the cautious criticisms of this work that have surfaced in the Soviet Press—idea Olesha's of morality is claimed to be non-Communist and reminiscent of Idealism. Olesha's work sounds out of step with several significant tendencies in Soviet literature because of this undercurrent of Idealism.

The Soviet government's attitude toward literature shifted dramatically in 1929. This shift coincided with the Soviet government's Five-Year Plan for Russia's industrialization and collectivization of agriculture. It was resolved to enlist literature in the Five-Year Plan's service. The 1925 agreement with the "bourgeois" or Fellow-Travellers' literature was no longer valid. The Fellow-Travellers were to be put under duress. They were also expected to contribute to the literature of the Five-Year Plan.

Purely Communist and proletariat groups were to take the lead in literary concerns from now on. As a result of all of this, a distinct literature of the Five-Year Plan emerged, consisting of

semi-imaginative descriptive sketches. However, in addition to this simply descriptive literature, the Five-Year Plan spawned a number of larger and more ambitious works that can be classified as imaginative literature in the right sense.

Openly counter-revolutionary works, even if authored, cannot see the light of day under the current circumstances. In the instance of Zamyatin's work *We*, this was the case. The Communist Party continued to declare its commitment to combat any manifestations of the counter-revolutionary spirit in literature even at the height of the liberal policy toward literature in 1925 and after the reform of April 1932. Until recently, Soviet critics thought of a vast group of writers as representing neo-bourgeois inclinations. Traditional Communist critics frequently accuse a group of peasant poets and novelists of counter-revolutionary kulak inclinations, of being mouthpieces for the peasant-bourgeois psyche of ownership. Zamyatin's novel *We*, written in 1922-24 and never published between Russia, is one of the most remarkable expressions of "counterrevolutionary" impulses in Soviet literature. It exists only in English, French, and Czech translations.

Strange as it may appear at first glance, the historical fiction is thriving as a literary genre in a country that strives to look to the future while ignoring the past. Some of the historical novels written in Soviet Russia in the previous ten years exhibit a new development in the genre and contribute to literature. It is vital to distinguish between two separate sources of inspiration while dealing with the historical novel in Soviet Russia. They are in reality diametrically antagonistic, despite the fact that they both have societal roots. Alexey Tolstoy's *Peter the First*, of which two volumes have been published so far, stands out among the historical novels published in recent years. It is a large-scale work that depicts the social life of Russia in the seventeenth century, when the country was ripped apart by a variety of crises and hardships. Literature, like everything else in Soviet Russia, is planned; it is artificially reared and cared for, and it cannot develop freely and uninhibitedly. These nursery factors affect

poetry more than any other literary genre or form: it's difficult to envisage fully planned or purely political poetry. Some poets who began writing before the Revolution or during its early years are still active, but there is little poetical undergrowth, and there are few new poets to name in the last few years. The sign of poetry dominated the first phase of post-revolutionary Russian literature. Two movements dominated it: Futurism and Imaginism.

The prevailing trend in Russian literary criticism in the second half of the nineteenth century was toward so-called social or civic criticism, which valued literary works based on their social meaning and appeal. Formalism as a school began in the early years of World War I, when a group of young literary students in Petrograd formed the so-called Association for the Study of Poetical Language, which published a non-periodic newspaper.

The Russian Enlightenment refers to eighteenth-century Russian literature. Lomonosov, Fonvizin, and Derzhavin, as well as other authors and enlighteners, are among the creators of Classicism in Russian poetry and prose. Their works include a wide range of topics, including literature, science, and other types of art. For example, Lomonosov called for the fusion of literary and popular language forms, as well as reforming the language of literature to make it the language of philosophy and science. His odes were also among the earliest compositions to be constructed in accordance with the Russian language's innate rhythmic structures. Nikolai Karamzin founded Sentimentalism in poetry and prose toward the conclusion of this century. His stories, such as *Poor Liza*, exemplify Enlightenment ideas in that they portray all individuals as human beings, including serfs and peasants.

Russian literature can be split into numerous periods, each of which might be quite long or very brief. There was no written language in Russia prior to the acceptance of Christianity, first by Princess Olga in 957 and subsequently by the Great Prince Vladimir in 988. For written communication, Greek, Latin, or Jewish languages were utilized if necessary. Fairy

tales, ballads, and epics were preserved and passed down from generation to generation as oral history monuments.

### **1.5 Conclusion:**

As a conclusion , the psychoanalysis is a type of treatment aimed at curing mental illnesses" in which the patient is allowed to say anything he want freely and express all what is happening in his inner side . Psychoanalytic critics believe that the unconscious mind of the author is revealed in his works. thus the psychoanalytic critic may have begin with a study of the elements in a writer's biography that shape his imagination and then apply this to the work , he may also use the work as the equivalent of a confession and then go on to draw conclusion about the writer from this . The main idea from psychoanalysis is that literature provides a complex source for the analysis of the human mind . In Dostoevsky's novel there is such a kind of psychological issues that has been shown through the protagonist Alexis.

## 2.1 Introduction:

Fyodor Dostoevsky is a fantastic writer and a Russian literary legend. He has once again produced a novel with great writing, interesting characters, and some very deep insights about the human condition in *The Gambler*. Despite not being as gloomy as some of Dostoevsky's other writings, *The Gambler* paints a dismal and psychologically penetrating portrait of the deadly allures of gambling. Characters that are well-drawn are one of the game's strengths. Which represents Dostoevsky's personal reality by telling some of the incidents he quoted from his own life, and so adds to the novel's worth?

## 2.2 Fyodor Dostoevsky:

Fyodor Dostoevsky was born in Moscow, Russia, on November 11, 1821, and died in St. Petersburg on February 9, 1881. He is a Russian novelist and short-story writer known for his psychological insight into the human heart's deepest recesses, as well as his unrivaled moments of light.

He is widely considered to be one of the greatest authors of all time. His ideas impacted literary modernism, existentialism, and a variety of psychological, theological, and literary theory departments. His books are regarded as prescient since he predicted how Russia's rebels could conduct if they were to seize power. Dostoevsky's main life events—mock executions, incarceration in Siberia, and epileptic seizures—were so well-known that he acquired tremendous notoriety in his own time, even aside from his work. Indeed, he took use of his celebrity by relying on his life's most dramatic events to create his most memorable characters. Nonetheless, some details of his life have been lost over time, and baseless speculation has unfortunately established fact.

Dostoevsky, unlike many early nineteenth-century Russian novelists, was not raised into the agricultural nobility. He normally brought up the contrast among both his environment and that of Leo Tolstoy or Ivan Turgenev, as well as the impact that disparity had on his writing. He was usually short on cash and had to publish his works quickly. Although he claimed that working under a deadline hindered him from realizing his full literary potential, it's also conceivable that his frantic writing style gave his novels an intensity that has been a draw for them. Moreover, with the exception of aristocratic writers who described their own class's family relationship, shaped by aesthetic structures and stable norms, Dostoevsky focused on the experiences of unexpected people and the insulted and insulted.

Dostoevsky's dad, a retired military surgeon, worked as a doctor at the Stravinsky Hospital for the Homeless in Moscow, where he treated foundation patients while still keeping a family practice. Dostoevsky's father was a harsh, distrustful, and strict guy, while being a loving father. His mother, on the other hand, was a gracious and indulgent woman from a mercantile background. . Dostoevsky's lifelong engagement to religion began with his family's traditional religiosity, which contrasted sharply with the gentry's trendy cynicism.

In 1828, Dostoevsky's father was elevated to the aristocracy. He bought a property in 1831, and youthful Fyodor passed the summers there. Dostoevsky had his education at home until 1833, when he was sent to a day education, then a private school. In 1837, his mother passed away. It was revealed 40 years after Dostoevsky's funeral that his father, who died suddenly in 1839, was maybe murdered by his own indentured servants; however, many historians today regard this story as a fiction. At the time, Dostoevsky was

an undergraduate at the St. Petersburg Academy of Military Engineering, and his father had intended for him to start a career as a military engineer..

He and his older brother Mikhail, who maintained a close friend and colleague in publication newspapers, were fascinated by literature from an early age. As a child and a student, Dostoevsky was enthralled by Romantic and Gothic literature, particularly the works of Nikolay Karamzin, Friedrich Schiller, and Aleksandr Pushkin.

Dostoevsky quit his job as a sub lieutenant shortly after receiving his degree in 1843 to pursue a dangerous profession as a writer who relied solely on his writings.

### **2.2.1 Dostoevsky's writing Style:**

A notebook was among Dostoevsky's documents in the Moscow Museum of History's archive. Anna Dostoevskaya, the writer's second wife, prepared an enumeration of all the books her husband owned after they returned from Europe and settled back in Russia. As a result of this discovery, a list of Dostoevsky's library during his final years was compiled: this was the period during which the majority of his essential works were produced. This enable writers and analysts to dig deeper into a variety of literary and philosophical affects on him that had formerly been difficult to establish or only assumed. The writer's development writing, especially his literary techniques and aesthetic components, drew a lot of interest. This also displayed his exceptional understanding of European and Russian literature, philosophy, history, social and political concepts, and other topics.

Without a doubt, his breakthroughs enriched both the European and Russian heritage, transforming original narrative styles, aspects, and systems into something uniquely his a special kind of "objectivity in the strongest sense of the word," a realism that was close to but distinguished from the realism of both Russia and Europe at the moment.

It is well known that Dostoevsky's aesthetic concepts of realism are quite similar to those of Gorchakov and Saltykov-Shchedrin.. The former says that realism is about esthetics; it is a universal characteristic of literature and art that is not fleeting, i.e., it is valid throughout art history and shared by all masters of ancient and contemporary art. as it is mentioned in " the phoenix and the spider " A Book of Essays about some Russian Writers and their View of the Self:

The extent of our realism is different from that of the modern school of French realists. We include under this heading the whole man, in all the variety of his definitions and actuality; the French for the most part interest themselves in the torso, and on the whole variety of his definitions dwell with greater enjoyment in the physical abilities, and amorous.(Renato,1979,p.8)

In a letter to Strakhov, he writes that artistic reality is inherently spectacular and exceptional for him; he seeks out the remarkable in the ordinary, the "most genuine, yet astounding facts" he gathers from everyday life, newspapers, and criminal records. He focuses on what is real and unreal at the same time in human experience, full of so much drama, energy, and unpredictability, by using extraordinary incidents from daily life as raw material for his works. As a result, his story emphasizes what is conceivable rather than what is likely, His characters' personality look excessively tight and intense, and therefore both painfully true and strange; the story thread and chronological structure of the action reflect the same duality.

Critics agree that the personalities of Dostoevsky's characters, as well as the situations in which they find themselves, are severe .Dostoevsky's mind was constantly drawn to the fantastic.

His characters are usually trapped in a time of stress or crisis in their lives, with dramatic climaxes and quick, sharp swings in mood.



As evidenced by letters to his brother Mikhail Dostoevsky, Dostoevsky goes beyond the classical tradition of writing, whose heights of perfection, unity of subject matter, and aesthetic techniques, which aim for clarity and completeness, excite him so much during the early years of his work.

The fictional scenarios chosen by both European and Russian realism writers in the nineteenth century are regulated by the concept of probability, which is inevitably evaluated against reason and verifiable, "quantitative" truth, as critics put it. Yet, Dostoevsky manages to communicate that sense of "greater realism" stated above by his predilection for what is unlikely to happen frequently, in other words, the spectacular, exhilarating, and obviously theatrical. The narrative plunges into the darkest depths of the human psyche and, reaching powerful insights, conveys a higher sense of objectivity. It focuses on extreme manifestations of human nature, of both good and evil personalities, of characters caught in dramatic inner struggles with their own selves as well as external struggles with what surrounds them.

The traditional cohesion of artistic style, topic, and natural, wonderful literary language that specifically states the latter in Dostoevsky's storyline is replaced by momentariness of manner and feature characterization, misunderstanding and inappropriateness of exegesis of the story's action sequences, incidents, and thoughts, a destroyed timeline, and a multiplicity of languages and points of view in Dostoevsky's narrative.

Classic unification of artistic form, themes, and pure, unadulterated expression. Dostoevsky's aesthetic style and entire literary career show the typical Russian attitude toward cultural interference, which he stresses on previous occasions by freeing the form of linear constraints. Russians do not merely imitate and adopt European concepts and

beliefs; they thoroughly incorporate them into their bodies and minds. Similarly, Dostoevsky's broad and varied inspirations from predecessors and contemporaries helped him develop his own style, which was distinctly Russian.

Mikhail Bakhtin was one of the first literary critics to truly appreciate Dostoevsky's narrative originality. In his book *Problems of Dostoevsky's Poetics*, published in 1929, he emphasizes one of Dostoevsky's most distinguishing elements: his concern for his characters' process of being, as well as implicit essentialism, expressed through use of their personal liberty, rather than a condition.

The writer's depiction of his personalities on a systemic level demonstrates this independence: Bakhtin claims that Dostoevsky's piece of content cannot be removed from the statements, speeches, concepts, and acts of his protagonists; his text cannot have any creative purpose if it is detached from a certain circumstance and an automatically identifying of a hero or heroine. As a result, storytelling always presents a particular participant's experience of reality, whether aware or subconscious.

### **2.2.2 Dostoevsky's Achievements :**

Dostoevsky did not establish himself as a writer until after his return from Siberia. He began writing big works when he was in his forties. Dostoevsky's books are generally dark, violent, and sad, and they are usually long and complicated. He authored them and taught the world valuable truths.

He focused on a few key issues, including. The significance of suffering as he mentioned in his first voluminous book *Notes from Underground* 1864, is a long diatribe about life and the world delivered by a retired public servant. He's irrational, unreliable, and enraged with everyone, even himself; he's continually getting into fights. He attends a

reunion of old coworkers and tells them all how much he has always despised them; he wishes to shatter everyone's illusions and make them as sad as he is. He appears to be a horrible figure to base a novel around. But he's up to something significant. He's insisting on a weird reality about the human condition: we all want to be happy, yet we have a unique aptitude for making ourselves miserable. "It is a reality that man is sometimes enormously, passionately in love with suffering," he says.

Dostoevsky's work is a satire on progress and betterment ideas, which were fashionable at the time. He's going after our tendency of convincing ourselves that if only this or that were different, we'd be free of pain. *Notes from Underground* attacks any philosophies of technical or social development that strive to the abolition of pain in this vein. They won't succeed since they'll drive our nature to become dissatisfied in new ways as soon as they address one problem.

Another significant element is that we don't know who we are. In *Crime and Punishment* 1866, we meet Rodion Raskolnikov, a poor scholar. He's attracted by power and ruthlessness, despite the fact that he's now nothing. He sees himself as a Napoleon and has no fear. Raskolnikov is also in need of money, so he resolves to murder an elderly woman who works as a pawn broker and money lender and take her money, based on his aristocratic superiority mentality. . He eventually surrenders to the police in order to face the consequences of his crime.

We will certainly never do what Raskolnikov did. But we have a disturbing propensity in common with him: we believe we know ourselves better than we actually do. Raskolnikov believes he's merciless, but he's basically a softie. He believes he will be free of guilt, but he is overcome with remorse.

*The Idiot* 1869, Dostoevsky's next major novel, is inspired by his near-death experience in front of the firing squad. He describes what it was like in the novel. For the first time three minutes before his predicted death, he is able to view life clearly. He observes how the golden spire of a nearby church gleams in the sunlight. He'd never realized how enticing a glimmer of sunshine might be until now. He is overflowing with a profound, abiding affection for the planet.

You could see a beggar and think how much you would like to swap places with them so that you might continue to breathe the air and feel the breeze; simply existing feels incredibly valuable at that moment of last realization. Then the new order arrives, and it's still not over. in which Dostoevsky discusses a different topic, namely, the beauty of life

One of the key characters in Dostoevsky's final big book, *Brothers Karamazov* 1880, which was published when he was nearly sixty, delivers a long story-within-a-story. It's called The Grand Inquisitor, and it imagines that the greatest event anticipated by Christian theology, Christ's second coming, has already occurred. Jesus did return several hundred years ago, appearing in Spain during the Catholic Church's most powerful period - the organization founded, at least in principle, solely in his honor. Christ has returned to bring his forgiving and universal love teachings to fruition. But then something strange happens. The Grand Inquisitor, the most prominent ecclesiastical authority, has him arrested and imprisoned.

The Grand Inquisitor visits Christ in his cell in the middle of the night and tells him that he cannot allow him to conduct his job on Earth because he is a threat to society's stability.

He claims that Christ is too ambitious, too clean, and too flawless. Humanity will never be able to achieve the unattainable ambitions he sets for us. People haven't been able

to live up to Jesus' teachings, and he should confess that he failed and that his ideas about salvation were fundamentally flawed. The Grand Inquisitor isn't a monster at all.

In reality, Dostoevsky presents him in the narrative as a heroic person. He is a guide to Dostoevsky's central idea that human beings cannot live in purity, cannot ever be genuinely good, cannot live up to Christ's teaching – and that we should accept this with grace rather than wrath or self-hatred. To put it another way, idealism has its limits.

Dostoevsky also wrote a number of other important short tales and novels, including *The Eternal Husband*, *White Nights*, *The Gambler*...

Dostoevsky had a hard life, but he managed in expressing a concept that maybe no one else understood: we will constantly run up against our limitations as terribly flawed and thoroughly confused humans, even in a culture that thrives on happy stories. Dostoevsky's gloomy but compassionate, sad but kind attitude is required now more than ever in our naive and emotional era, which so fiercely clings to the belief that science will save us all and that we may still be made perfect by technology, which this great Russian despised.

He leads us to a more compassionate truth: life is and always will be suffering, as the ancient philosophers have always recognized, but there is immense redemption possible in communicating this message in vast and intricate works of art.

### **2.3 Freud And Dostoevsky:**

In 1928, Sigmund Freud wrote his article *Dostoevsky and Parricide* as an introduction to a German compilation of materials on *The Brothers Karamazov*. The essay and the book all dealt with parricide and epilepsy, but this was an excellent choice for publishing. Even those who disagree with Freud's theory concerning the nature of Dostoevsky's illness may find his essay useful. Including among researchers who do not embrace his explanation

regarding the nature of Dostoevsky's disease, it is full of smart remarks that have remained quite significant.

### **2.3.1 Freud's Analysis on Dostoevsky's Literary Works :**

In 1928, Sigmund Freud wrote his article *Dostoevsky and Parricide* as an introduction to a German compilation of materials on *The Brothers Karamazov*. The essay and the book all dealt with parricide and epilepsy, but this was an excellent choice for publishing. Even those who disagree with Freud's theory concerning the nature of Dostoevsky's illness may find his essay useful. Including among researchers who do not embrace his explanation regarding the nature of Dostoevsky's disease, it is full of smart remarks that have remained quite significant.

Freud's contribution was to draw together, unify, and light the most varied threads of Dostoevsky's life and works, which no one had done before: father-son relationships, Dostoevsky's epilepsy, his political and religious convictions, his drinking, and his fascination with crime and moral obligation, which no one had done before him. Were it not for Freud, we would still be examining each of these strands separately, unable to see how they are all interwoven .

Since his experience of Dostoevsky's life was founded on whatever details he might pick up in German in the 1920s, Freud's success is all the more impressive. There's proof that he didn't know anything there was to know in German. He even overlooked some of the truth. He was careful to qualify his claims since he was conscious of the limitations of his source material. He is unable to be certain on this issue. Basic sense, this is impossible to verify. It would be crucial if it could be demonstrated that he completely stopped while his banishment to Siberia, but other tales contradict this.

Despite these credentials, Freud presented his wide-ranging viewpoints succinctly and plainly, with the assuredness of a lifetime spent studying the unconscious. "Dostoevsky and Parricide," which he penned when he was 71 years old, has held up well over the years. Apart from some medical scholars interrogating him, Freud was not severely questioned until the 1970s. Then came a full-frontal attack, which devolved into a demolition mission. Slavic historians and medical specialists were also involved in the attack. Scholars, led by Joseph Frank, have cast doubt on the biographical evidence upon which Freud's hypothesis is based.

Health professionals, epilepsy specialists led by world-renowned authority Henri Gastaut, have given scientific assistance to Slavic scholars. Although these experts disagree on the exact existence of Dostoevsky's condition (temporal lobe epilepsy, systemic epilepsy, or a mixture of the two), they both accept that Sigmund Freud's diagnosis of "hysteron epilepsy" is incorrect. According to them, Dostoevsky suffered from genuine epilepsy, organic epilepsy, which is caused by a physical cause, such as a brain lesion or heredity. Because organic epilepsy is a brain condition, measuring devices can record irregular pulses of electrical current in the portion of the brain that is not working correctly in the nineteenth century, heredity was considered the determining factor.

. Dostoevsky's epilepsy, according to Freud, was not organic nor neurological, the product of paranoia and neurosis. As a result, there is no electrical interference in the brain; nothing can be measured. The epileptic seizure is triggered by a psychological trigger. As Sigmund Freud put it:"

Hysteria originates through the repression of an unbearable idea from a motive of defense ... By virtue of its repression, the idea becomes the cause of morbid symptoms, that is, pathogenic." In other words, the symptoms keep the conflict out of awareness while at the same time permitting it to be expressed symbolically.(Freud, 1895, p.102)

This begs the question: why did Dostoevsky's neurosis or psychosis want to manifest itself symbolically through hysterical seizures? These seizures, according to Freud, were caused by Dostoevsky's "unbearable idea" - his suppressed desire for the death of his despised father. And when his father was murdered by his angry serfs, then the unconscious wish was fulfilled. At that time, according to the "family legend," Dostoevsky suffered his first epileptic attack.

We'll see later how Dostoevsky's seizures, according to Freud, conveyed precisely his thoughts about his father's passing. However, at this stage, Dostoevsky may have had pneumonia or smallpox almost as well. His epilepsy and parricide have little to do with each other. Dostoevsky himself would not be aware of any such connection.

Thus, if *Nelly in The Insulted and Injured* which is a novel written by Dostoevsky, has an epileptic seizure just when her despised father pays her a visit, it must be dismissed as irrelevant, intended solely to elicit sympathy for her. And if Smerdyakov experiences an incredibly powerful epileptic seizure after murdering his father in *The Brothers Karamazov*, this would be pointless as well. In reality, Smerdyakov's epilepsy appears to have no other creative or spiritual meaning except being a piece of machinery essential to the story.

As personal point of view ;this conviction has inspired me to examine the facts presented by those who want to disprove Freud's hypothesis. I am not a believer in Freud's general ideas. I'm not even sure I want to defend any point of view Freud expresses in his post, including his opinions on Russian history and the Russian character. however , I'd like to resurrect his fundamental insight into Dostoevsky's epilepsy's symbolic character; I'd like to reestablish the critical connection between epilepsy and parricide. It would be helpful to look at the description of one of Dostoevsky's usual complete seizures before



mentioning his epilepsy. During a meeting with Dostoevsky in 1836, Strakhov (1828-1896) a Russian philosopher, and literary critic) experienced such a seizure:

It was late, about 11:00 p.m., when he visited me and we had a lively conversation. I don't recall what the subject was but I know it was on an important and lofty theme. Fyodor Mikhailovich was strongly moved and walked about the room while I sat at the table. He was saying something lofty and joyous; when I encouraged his idea with some comment or other he turned to me with an exalted look, showing that his emotion was at its height. He stopped for a moment, as if seeking words for his thought, and had already opened his mouth. I gazed at him with fixed attention, sensing that he was about to say something unusual, that I would hear a revelation of some kind. Suddenly there came from his open mouth a weird, long drawn-out and senseless sound, and he fell unconscious on the floor.(Strakhof, 1836,p. 280)

What Strakhov said after this meeting that this time, the fit was a little shaky. His entire body bowed out and he foamed at the mouth as a result of his convulsion. He regained consciousness after half an hour, and I accompanied him home. He didn't live far enough.

Fyodor Mikhailovich often told Strakhov that before the onset of an attack there were minutes in which he was in rapture , he said :

For several moments, I would experience such joy as would be inconceivable in ordinary life - such joy that no one else could have any notion of. I would feel the most complete harmony in myself and in the whole world and this feeling was so strong and sweet that for a few seconds of such bliss I would give ten or more years of my life, even my whole life perhaps . (Strakhov, 1836,p.281)

He would bruise himself as he fell as a result of his fits, and his muscles would suffer from the convulsions. His face would sometimes turn crimson, and splotches would appear. Perhaps the most important thing was that he lost his memory and felt completely shattered for two to three days. His emotional state was still bad: he couldn't seem to get over his agony and hypersensitivity. In his own words, the essence of his torment was that he felt he was a sort of criminal; he felt weighted down with mysterious remorse, by a great crime.

The ecstasy encountered at the start of the seizure technically known as the aura, it mirrored Dostoevsky's delight at the news of his despised father's passing, according to Freud; now he was free. The ecstasy was accompanied by a crash, scream, unconsciousness, convulsions, a long and jumbled recovery, exhaustion, and a sense of remorse as if he had committed a major crime. The punishment put on him by his superego his father's power exerting itself in his unconscious was embodied in these signs. According to Sigmund Freud, Dostoevsky's entire life would be occupied by his twofold stance toward the father cza authority, by voluptuous masochistic conformity on the one side, and enraged revolt toward it on the other

As a result, Freud sees Dostoevsky's seizures as profoundly important in his own life, as well as shaping his ambivalent stance toward authority. If Dostoevsky's seizures aren't hysterical, they have all the hallmarks of true epileptic seizures. It is well recognized that a hysterical seizure can closely resemble a true epileptic seizure to the point where the two can barely be .

Freud does not clarify how he arrived at his diagnosis of Dostoevsky's epilepsy in his paper. He acknowledges that his hysteria diagnosis could not be proven due to a lack of research on Dostoevsky's first seizures, as well as information on the seizures' relationship to his life. In short, our understanding of epilepsy is much too limited. Freud's diagnosis of psychosis seems to have been based on his interpretation of Dostoevsky's works as well as the neurotic nature of his own life, which he describes in great detail. And, given the state of epilepsy science at the time, Freud was unconcerned whether Dostoevsky's seizures resembled real epilepsy more than hysteria.

Dostoevsky's three-year-old son, died of epilepsy; according to his wife, Dostoevsky blame himself for Alyosha's death. Furthermore, according to Yarmolinsky, Dostoevsky's

ancestors were nervously psychotic, with a high prevalence of epilepsy, which expressed itself especially in the descendants of his sister Vera. The organic epilepsy may have been caused by these two inherited causes. The news of Dostoevsky's father's death may have been the mental trauma that caused the first apparent seizure; if Freud is right, the need for parricide is involved. However, while an emotionally triggered assault may be the person's first, this does not warrant the label of psychogenic origin. Dostoevsky had many clashes with the authorities. On the other side, any of his novels can be seen as a revolt or a desire to rebel against a figure of power, whether that figure is one's own father, the state, or God. As a result, writing each novel became a form of parricide, punishable by epileptic seizures.

It is worth noting that Dostoevsky's seizures stopped just after he finished *The Brothers Karamazov* in which he came to terms with his father. As a result, the hysterical aspect of his seizures was triggered by a number of emotional disruptions in his life and at work, emotional disturbances centered on parricide. Sigmund Freud saw this as evidence that Dostoevsky felt guilty of murder. It's interesting that none of Freud's detractors mention this sense of shame.

*The Idiot* and *The Brothers Karamazov* contain the only two lengthy accounts of epilepsy in the novels. Because much is said about the ecstatic aura, Myshkin's seizures have been a favorite target for epilepsy researchers. However, Myshkin's epilepsy is not fully described; we do not even know the cause of his illness; we don't know anything about his parents; and his eventual regression into idiocy is dictated more by his issues with women than by the progression of his illness. Smerdyakov, on the other hand, is a near-perfect epileptic researcher. We've seen extensive photographs of his parents; we've learned about his horrific birth; and we know when and how his first seizure occurred. And

Dostoevsky attributed to him a number of traits that he shared in his own epilepsy. Just one feature is missing: poor Smerdyakov never receives an ecstatic aura. His ecstasy is most likely the execution of his father, which is accompanied by the most intense and sustained seizure he has ever experienced.

Smerdyakov's ancestry and birth are described in great detail by Dostoevsky. His father was an alcoholic, and his mother was a fool, and such a background was thought to predispose an infant to epilepsy in the nineteenth century. His birth was a painful experience. Stinking Lizaveta, an idiot peasant girl who could scarcely talk, was his mother. In a drunken rage, Fyodor Karamazov raped her. When her due date arrived, she ran away from the kind lady who had been watching over her, walked to Fyodor Karamazov's yard, climbed over the high fence with effort, dropped to the ground, and died while giving birth to Smerdyakov. Grigory tells him, "You loan her womb." Smerdyakov's brain may have been damaged, as is common during such a traumatic birth, resulting in epilepsy. As a result of his poor heredity and the brutality of his childhood, Smerdyakov may have been predisposed to epilepsy - real organic epilepsy - which did not manifest itself in seizures until he was twelve years old. While something caused his seizures at the time, the psychological foundation has been laid over the previous twelve years.

This is the essence of Smerdyakov's epilepsy, and it is also the nature of Dostoevsky's epilepsy. The illness is both hysterical and organic in nature. Both Freud and his opponents are right. And Freud was right in his assumption that Dostoevsky's seizures had little significance.

## **2.4 The Relationship between Autobiography And Psychoanalysis:**

### **2.4.1 What is Autobiography?**

One of the most popular types of writing is autobiography. Individuals throughout history have documented their own lives and experiences, from Casanova to Benjamin Franklin to the Kardashians. Autobiographies from across the ages have provided literary critics, philosophers, historians, and psychologists with not just a knowledge of the manner in which lives have been lived, but also the most fundamental explanations of what it is to be a self in the world. altered by memory, complete with all of memory's conscious and unconscious omissions and distortions. As a result, according to author Graham Greene, an autobiography is simply a sort of life in his book *a sort of life* he said : ‘’ Writing A Sort of Life ... was in the nature of a psychoanalysis. I made a long journey through time, and I was one of my characters."(1971) Graham Greene is the author that launched a thousand travel journalists with his espionage thrillers set in exotic locations. Greene's escapist writing is based in the harsh realities he saw across the world, despite the fact that he wrote some shamelessly commercial works (which he referred to as "entertainments" to separate them from his books)

More specifically, autobiography as a literary genre denotes a historical narrative that attempts to rebuild the author's personal growth within a certain chronological, social, and cultural context by telling his or her own life, or a major part of it. While autobiography pretends to be non fictional in that it seeks to convey the life of a normal human, it is not without its flaws. Despite the fact that many theorists have proposed a number of purposes for autobiographical memory, such as directive, personality, and social, little research has been done on how individuals really utilize their autobiographical memories on a daily basis.

Writers can talk directly to their audiences and generations via autobiography. The autobiography's purpose is to make memories for its readers. The writer discusses his

victories and losses, as well as experiences taught, in an autobiography, allowing readers to react to and be encouraged by inspirational stories. Life stories let people of all ages and cultures interact with one another, making a distinction between old and new generations.

The development of personal identification highly depends on autobiographical experience. Narratives and judgments of previous personalities are influenced by true self, opinions, and objectives. In turn, what people remember about their personal history, as well as how they recollect prior itself and experiences, influences their real self views. The perspective of people's memory, their reconstructed assessments of experiences, and their felt separation from previous events all have consequences for how the past influences the present. The way people's conceptions of themselves across time assist to create a coherent and mostly positive picture of their actual being and situations.

In short, autobiography is defined as writing that intentionally and consciously offers an account of the author's life, including feelings, reflection, and empirical information. In this regard, autobiographies were uncommon in English prior to 1800.

#### **2.4.2 the relationship between Autobiography and Psychoanalysis**

Psychoanalysis, which developed its own type of biographical storytelling, has relied heavily on life-writing. Patients' dreams and recollections are used in the psychoanalytic case study to recreate their narrative. Psychoanalysis has also had a significant influence on autobiographical awareness.

While psychoanalytic ideas and therapies have given rise to new methods of thinking and writing about the self, psychoanalysis also draws on far older conceptions of the mind and identity. 'Autobiography and Psychoanalysis' illustrates how psychoanalysis has

shaped twentieth-century autobiography through the writings of Sigmund Freud and Carl Jung, among others.

The inside out concept indicates that the autobiographer explores his or her inner reality, which is subsequently directed outwards, through writing, and towards a readership. In this regard, veracity is not a deciding criterion; it is well recognized that a literature labeled as autobiographical implies that it may provide a true if not necessarily accurate portrayal of the author's life. However, language's basic structure always allows for the potential of falsehood.

In this regard, veracity is not a deciding criterion; it is well recognized that a literature labeled as autobiographical implies that it may provide a true if not necessarily accurate portrayal of the author's life. However, language's basic structure always allows for the potential of lying. Because biography – like psychoanalysis – exists solely within the confines of language, it is continually influenced by the limitations and peculiarities of the medium. Language is usually insufficient to represent reality as it is experienced, and autobiographical –and psychoanalytic– language proclaims truth as it is experienced rather than factual truth.

Autobiography is not history; its power is not found in recounting facts. happenings that are more or less interesting. Each autobiography is a unique self-theorizing experience. It's a process in which memory forges the identity of the narrating "I" in a text that becomes the material embodiment of a life past.

The sole assurance of autobiography's existence is the personal entity that stands behind the author's name, which matches with the name of the primary character in the autobiography. If we take comics to be the language and life-writing to be the genre, we have a corpus of personal narratives that help to build a sense of self. This structure offers

a sense of self-control while also allowing unconscious energies to be discharged into the work, reinforcing the unconscious's narrative will, allowing it to express its sorrow and grievance, and dealing with the trauma. The examination and interpretation of these works is fascinating not just because of the conclusions, but also because of their structure and expression.

Psychoanalysis is a method of psychotherapy that is based on the function of language. It is both the process of reading into the patient's tale and the actual act of recounting the story, both of which are dependent on the substance and organization of the narration. Because psychoanalysis involves language, we might say that literary theory is essentially a theory about how all language works and is subject to the norms of language. Examining literature is always, in some sense, an investigation of language.

Language, on the other hand, is not just a tool, a linguistic code that facilitates communication; it is also a way of constructing identity; hence, language serves as a medium for organizing the self and shaping identity.

Moving ahead, it is believed that psychoanalysis is concerned not so much with individual patients as with their life experiences and the multitude of ways in which those stories might be told. The individual builds a life narrative via language, either with the help of a psychoanalyst or simply by actively living their daily lives; a story that is influenced by external forces and, in turn, influences the external reality.

In autobiography, this self, who functions in a specific culture, is the speaking as well as the recounted I. The ego is both the viewer and the seen in autobiography, a synthesis of topic and theme at the same instant, therefore the psyche is conveyed through autobiographical stories.



### 2.5 *The Gambler* is an autobiography:

Fyodor Dostoevsky is usually recognized as the finest Russian writer of the nineteenth century and a literary giant around the world. Literary-inclined psychiatrists are familiar with him because of his rich and realistic representation of mental disease in numerous of his writings. However, his own long-term gambling addiction and its consequences are less well-known.

Dostoevsky's autobiographical novel *The Gambler*, which was driven according to his own gaming obsession, depicts gambling. To have a better understanding of Dostoevsky's *the Gambler*, we need to look at the letters he sent to his wife in 1867, when his gambling addiction appeared to be at its worst.

Many people believe that Fyodor Dostoevsky's portrayal of gambling in *The Gambler* was made so vivid and authentic by the author's personal gambling problems. To fully comprehend *The Gambler's* origins and setting, readers must first comprehend Dostoevsky's life prior to and following *The Gambler*. Dostoevsky's anguish for and perception into his gambling addiction, as well as its ramifications, are recounted directly in letters sent to his wife in 1867, when his gambling addiction was at its worst. Dostoevsky's engagement was tumultuous, and Maria's illness further contributed to the problems. Meanwhile, Dostoevsky began a relationship with Polina Suslova, a 20-year-younger lady who became his lover for a few years, while in Paris in 1862. In 1863, Polina turned down Dostoevsky's love for another man, and thus the relationship ended. Polina Dostoevsky's characterisation of Polina Alexandrovna in *The Gambler* was informed by Alexandrovna, and his own tumultuous love was reflected in the Alexis–Polina connection in the novel, according to Dostoevsky experts. It's also conceivable that Dostoyevsky started gambling heavily around this period.

Maria died of Tuberculosis problems in 1864, and Dostoevsky lost his brother Mikhail three months later. He suffered a great deal of mental and physical agony as a result of these two losses.

Dostoevsky took a risk by completing *The Gambler* in 30 days, and it paid dividends. This 'creation' brought him yet another happy ending in his life: he fell in love with Anna and she returned his affections. After publishing *The Gambler*, Dostoevsky engaged to Anna in November 1866, and they married in February 1867.

The Dostoevsky's returned to Russia in 1871 as a result of the Franco–Prussian war and Dostoevsky's search for creative inspiration in his motherland. Despite the lack of specific information, it appears that Dostoevsky stopped gambling around 1871. One could speculate as to why he wasn't spending as much time in Europe's gambling casinos, he had his own family in Russia to whom he was becoming progressively committed, and his literature business in Russia had taken off, resulting in increased capital adequacy.

Dostoevsky was a compulsive letter writer who wrote to his wife whenever he could, which was not frequently. During the 15 years he knew her (1866–1881), Dostoevsky wrote over 160 letters to her. Some of these letters were lengthy, notably those written in 1867. Anna maintained a diary, which she recorded in shorthand since she didn't want her husband to read.

Dostoevsky's letters from 1867 are very useful in seeking to understand his gambling addiction, and a diligent reader can extract several significant themes such as his erroneous conviction, shared by many gamblers, that if he followed a system of playing, he would be able to win. He would not lose, i.e. the illusion of control, and the severity of his addiction and how, despite several attempts to resist or stop, he is unable to do so. Apart from

Dostoevsky's personal emotions of shame and guilt about his gambling, as well as his declarations of regret.

## **2.6 Conclusion:**

To be able to write properly, one must suffer,' said Dostoevsky himself. And while he did write brilliantly, he also suffered greatly. It is sad that Dostoevsky suffered enormous physical and mental pain as well as financial difficulties throughout his lifetime. After his death, he was universally regarded like an all time literary great. This uneasiness and pain were the driving forces behind his exceptional psychic vision and his desire to create works of art that would last forever.

### 3.1 The Introduction :

Dostoevsky's *the Gambler*, Alexis, has options in the form of his companion Polina . But, in the end, he criticizes himself to throwing himself against the universe's boundaries permanently. He becomes addicted in gambling , bound to a life of eternal anxiety and a never ending struggle to improve his position in life. In Dostoevsky's viewpoint, the gambler's sadness is that of a man who has been alienated from his homeland and friends and has lost trust in God.

### 3.2 The Gambler:

Dostoevsky was a compulsive gambler at one point in his life, and in 17 chapters, he wrote this story with genuine authority. Set in the aptly called Roulettenburg, a German spa with a casino and a diverse clientele, It follows Alexis Ivanovitch, a young gambler, Polina Alexandrovna, the lady he loves, a couple of French explorers, and other characters through their gambling adventures, convoluted love affairs, and confusing lives .

The novel is told through the eyes of Alexis Ivanovich, a Russian schoolteacher who serves for a Russian family in a hotel in Germany. The family elder, The General, is in credit to the Frenchman de Criet and has only paid a percentage of his due by mortgaging his Russian estate. After knowing of his wealthier aunt's illness, Grandmother, he sends a torrent of short messages to Moscow and hopes for confirmation of her funeral. His expected inheritance will pay off his debts and secure Mademoiselle Blanche de Cominges' hand.

Polina, the General's daughter, is Alexis's obsessive love. She asks him to take her to the local casino and put a bet on her favor. He finally caves in and succeeds at the

blackjack table after some pauses. He gives her the proceeds, but she refuses to tell him why she requires the funds.

Polina simply laughs at him (like she does everytime he confesses his passion for her) and handles him with icy disinterest, if not downright disdain. Early in the novel, he learns the details of the General's and Polina's monetary predicament from a long-time associate, Mr. Astley. Astley is a modest Englishman who appears to have the same feelings for Polina as Alexis. He is descended from English aristocracy and is a wealthy man.

The sense of surprise is skillfully managed not just by the amazing psychological depth of the characters, but also by the compelling plot. This novella had a big influence on me since I kept seeing him every time I read specific parts. His obsessions, anxieties, and desire for a faraway woman, as well as his sorrow. Dostoevsky was present, attempting to stay alive.

This is a novel that shouts realism. The description of the casino, the many types of gamblers, the desire to win, the detachment from the world, the eyes fixated on a number, an explanation for every move, the fleeting feeling of reason after a lost wager and the subsequent hunch that the next one would rescue the day .

Every chapter, every paragraph, and every line is meticulously crafted. Detailed details of a parallel universe whose people are destined to be disgraced. Citizens who are enamored of risky endeavors. They have the option to refute it. They might deceive themselves while celebrating triumph, but they are well aware of their worsening condition.

It was a doomed romance. Our unfortunate Russian acquaintance. He guaranteed his slavery by attempting to overcome fate through gambling. He was a slave to everything he

adored. Of everything he despised but required. The game of roulette. The compulsion. The compulsion. A lady. A fleeting existence spent waiting for fate to intervene.

Unfortunately, this novel might have been lengthier; the characters are underdeveloped, and the narrative moves too quickly; nonetheless, I am a huge admirer of this excellent author, and have only read his longer works.

### **3.2.1 The Psychological dimension of the title *The Gambler* :**

Dostoevsky was a serious compulsive gambler until he abruptly stopped for reasons that have never been explained adequately. The letter in which he informs his wife of his determination to never gamble again appears to be identical to earlier letters, but a closer examination reveals the differences. He was "frightened to death." He had never been afraid of the repercussions of his gambling until he had an unusual encounter.

Dostoevsky described his decision as the surrender of a vile illusion, referring to his conviction that gambling might cure his troubles. His illusion was fueled by his conviction that he had discovered an infallible method that would ensure his success.

There is no evidence that he ever questioned his system or acknowledged the absurdity of his beliefs so as early as 1863, he had the notion to create a narrative about gambling. He told his acquaintance Strakhov about it in the hopes of getting an advance :

I'm thinking of a man who is honest, well-educated, and yet incomplete in every way, a man who has lost trust [...] But the most important thing is that all of his life sap, energy, rebelliousness, and boldness have been channeled into roulette. He is a gambler [...] he considers it vile, despite the fact that the desire to take risks elevates him in his own eyes. The entire plot revolves around his two-year stint of playing roulette in numerous gambling establishments (Frank, 2010: p. 521)

Despite the fact that the idea for *The Gambler* was conceived in 1863, it was not realized until 1866 . Dostoevsky owed a large quantity of money to Stellovski, a cruel

Russian publisher, as a result of his own excessive gambling. To pay off his debts, Dostoevsky gambled the publishing rights to all of his previous and future writings in 1866. He bet that he'd be able to finish a new novel in 30 days. Dostoyevsky employed a stenographer to speed up his work, something he had never done before. Anna Grigorievna Snitkina, a star student of Russia's first stenography professor, was the stenographer. Every day, Anna, Dostoevsky's 25-year-younger sister, would visit him at his flat.

While he dictated late at night and early in the morning, Anna made notes throughout the day, carried them home, and delivered the proofs the next day. This continued till the novella was complete. The job was finished ahead of schedule, with only a few hours to spare. The cunning Stellovski, on the other hand, had made himself inaccessible in the hopes that Dostoevsky would be unable to deliver his work and so fail to fulfill his obligation. As a result, Dostoevsky registered the manuscript at the police station and received a receipt at Anna's recommendation.

*The Gambler* is one of Dostoyevsky's lighter works, with highly original characters, well-thought depictions of western character traits, complex and tumultuous relationships, portrayal of the author's own sense of Russian patriotism and the national character – all are wonderfully knitted together in one of his lighter works.

Dostoevsky is perhaps history's most well-known compulsive gambler. He was hooked to roulette for eight years, starting when he was forty-two years old. He was persuaded that he had discovered a "infallible method," and that all he had to do now was be calm and in control of his emotions to ensure a successful conclusion.

He never questioned or doubted his system, but he never had the opportunity to put it to the test since he couldn't keep to it. As soon as he had a foothold, he would undoubtedly increase his bets and gamble wildly until he ran out of money. His hunger for money was

the most continuous topic throughout his work. Dostoevsky lied about the magnitude of his gambling, engineered bailouts to alleviate the terrible financial circumstances gambling had put him in, and allowed it to ruin his relationships and career. Worst of all, he was putting his marriage and his wife's health at risk.

The repercussions of his gambling left her feeling powerless and depressed. He left her alone in a city where she knew no one when they were on their honeymoon; he pawned her clothes and jewels to acquire money for gambling; and he abandoned her while she was pregnant and unwell.

Despite several pledges and attempts, Dostoevsky was unable to reduce, control, or eliminate gambling. He was restless and irritated when he wasn't gambling, and he used gambling to ease emotions of powerlessness, worry, and melancholy. He daydreamed about the huge triumph that would serve as his salvation. However, he confessed that the game itself, the joy he associated with playing, was more important to him than earning money. He was still concerned with gambling when he wasn't gambling, to the point that it was interfering with other parts of his life. He admitted to dreaming full nights on end about gambling.

Although not being as gloomy as some of Dostoevsky's other writings, *The Gambler* paints a dismal and psychologically penetrating portrait of the deadly allures of gambling.

### **3.3 The Lure of Gambling :**

Love for a woman and a preoccupation with an even more potent intoxication, the lure of gambling. Many reviewers have searched the work for parallels to Dostoevsky's biography, knowing that these two emotions mirror significant currents in Dostoevsky's own personal life. In the mid-1860s, Dostoevsky had a preoccupation with gambling, and



he had been involved in a painful romance with a lady named Polina Suslova, who many consider to be the inspiration for the fictional Polina. and by focusing on the psychological content of the novel, we can see that Alexis's condition as a case of gambler psychology is more complex, and exploring his tortured relationships with people, particularly women around him .

Dostoevsky's effort to deal with the contemporary problem of the emancipated woman in the 1860s is reflected in the novel. Other analyses have largely concentrated on the novel's biographical and psychological components, but they have not paid significant attention to the novel's distinctive universe created by Dostoevsky. The town of Roulettenburg is an imagined location, or, to use a more Dostoevskian word, a fantastic universe, with its own set of rules, different residents, and ontological foundations.

From the smallest linguistic difference to the broadest interactions among the novel's characters. The entertainment that drains the energies of several of the characters the game of roulette is one of the first locations where this concept may be found at work. Unlike certain card games, where the player can improve his or her odds of winning, this game does not allow the player to raise his or her chances of winning. One places bets on arbitrary numbers ranging between one and thirty-six, or zero and double zero in some cases; these numbers have no inherent significance in and of themselves: each number has the same odds of appearing on each turn of the wheel, and there is no mathematical reason why the gambler should prefer one number over another.

This element of randomness may also be seen in some of the other methods to win. For example, the gambler may wager on the terms red and black. Both of these options have nothing fundamentally unique or special about them. They are merely descriptors for a binary option. Any other two terms in the language might be used to indicate the two sets

of numbers on which a bet can be placed. While the random character of the numbers and phrases used to make bets in roulette may be obvious to the casual spectator, Dostoevsky emphasizes this crucial arbitrariness when describing his hero's entrance into the game.

Polina has asked the narrator, Alexis Ivanovich, to represent her at the gambling tables. We can see that there is no calculation or logic at work here when he describes how he placed his first several bets:

At first the proceedings were pure Greek to me. I could only divine and distinguish that stakes were hazarded on numbers, on "odd" or "even," and on colours. Polina's money I decided to risk, that evening, only to the amount of 100 gulden. The thought that I was not going to play for myself quite unnerved me. It was an unpleasant sensation, and I tried hard to banish it. I had a feeling that, once I had begun to play for Polina, I should wreck my own fortunes. Also, I wonder if any one has EVER approached a gaming-table without falling an immediate prey to superstition? I began by pulling out fifty gulden, and staking them on "even." The wheel spun and stopped at 13. I had lost! With a feeling like a sick qualm, as though I would like to make my way out of the crowd and go home, I staked another fifty gulden--this time on the red. The red turned up. Next time I staked the 100 gulden just where they lay--and again the red turned up (The Gambler ,15)

On this occasion, Alexis is successful in obtaining a substantial money for Polina. However, on his next excursion, he loses her money. When he returns to the tables in the novel's gambling scene, which is perhaps Alexis's most emotionally charged moment, he begins by making an entirely random choice once more.

He explains the situation as follows:

since the crowd around it was not very large, I soon obtained standing room among the ring of gamblers, while directly in front of me, on the green cloth, I saw marked the word "Passe."  
"Passe" was a row of numbers from 19 to 36 inclusive; while a row of numbers from 1 to 18 inclusive was known as "Manque." But what had that to do with me? I had not noticed--I had not so much as heard the numbers upon which the previous coup had fallen, and so took no bearings when I began to play, as, in my place, any SYSTEMATIC gambler would have done (the gambler ,122)

Another method Dostoevsky emphasizes the great degree of arbitrariness inherent in the numerical and linguistic options that the gambler faces paradoxically use a number that does have some basic significance, unfortunately it is purely symbolic. This is the number "zero," which represents the casino's ultimate advantage over the gambler. When the roulette ball falls on zero, neither red nor black, neither *manque* nor *passe*, nor any of the remaining thirty-six numbers indicate a winning wager. All other bets are reduced to zero when the number zero is used. When the novel's grand lady, Antonida Vasilevna Tarasevicheva, decides to try her hand at roulette, she tells Alexis to put her first bet on zero. . Symbolically, she is pinning her hopes on a zero, and while she wins her first trip to the casino thanks to her repeated gambling on zero, she finally loses everything she owns; her travel funds are depleted to nothing. When one gets down to the level of character names in the novel, the phenomena of arbitrary signifiers and the concept of fluid replacement that underpins it is also visible. Msr. Blanche, a French woman with a troubled past, is the personification of this. As is common when dealing with shadowy characters in Dostoevsky's literature, the real narrative of Mrs. Blanche's origins is revealed gradually, after a number of hypotheses about her past are floated around in the guise of rumors. The question of her real name, on the other hand, is crucial for this discussion.

The ease with which one can change one's identity in Roulettenburg is a symptom of a larger and more serious problem in the world of this novel. Alexis's tolerance for and even embrace of easy exchange that leads to the novel's unhappy outcome. in which Dostoevsky explained the theme of slavery that was between Alexis and polina .

Polina, for example, refutes the notion that she regards him just as a slave. After he mentions the slavery notion to her again, claiming that he is her slave and that one does not worry what one says to a slave, she screams angrily that she cannot tolerate his slave

theory. It's very possible that Alexis misunderstands and misinterprets the actual facts while she may hold a higher esteem for him .

Nonetheless, Polina grows annoyed by his insulting comments, and she gives him a silly command: he is to approach a certain Baroness Burmerhelm, and say something to her in French. It's worth noting that Polina's demand includes a type of substitution; if she speaks anything, Alexis has promised her to murder her. Polina, on the other hand, is unconcerned in such dramatics.. Instead of these murders and tragedies, she stated that she just wants to laugh. When Alexis finally approaches the Baroness, what he says in French to her is crucial: "Madame la baronne...it gives me great pleasure to be your esclave." ( *The Gambler* ,36) .

He displays his strong desire for replacement here, seeing himself as Polina's slave, he substitutes the Baroness for Polina and announces his ready to be her slave. As it turns out, the Baron's first substitute sets in motion a chain of subsequent substitutions: offended by Alexis, the Baron seeks redress from Alexis's employer, the General . Alexis, for his part, says that the Baron has insulted him today, but his following actions threatening to challenge the Baron to a fight, for example are intended to irritate the General and his retinue, not the Baron.

All of these instances of replacement, however, may be seen as signs of a far more concerning form of substitution. Despite the fact that Alexis professes to have strong feelings for Polina, his recall of the time he initially fell in love with her is quite revealing. Alexis seems to be making a connection between his fantasy that Polina had just slapped De Grioux and his sudden love for her. Alexis's narration of the event suggests that what he is ultimately seeking is to be in her position, to be the recipient of the gaze of a woman who'd just slapped him.

Alexis's passion for Polina may have in part been sparked by his perception of her relationship to another man, the marquis De Grioux. Alexis speaks of DeGrioux with intense feelings throughout his narrative. He also shows a morbid curiosity about the true state of their relationship. Alexis's initial love on Polina isn't as simple as it appears. The reader may be justified in having doubts regarding the sincerity or intensity of Alexis's declarations of love for Polina. But these fears are brutally verified just as Aleksandr appears to be on the verge of having his dreams granted.

Alexis thought on his and Polina's situations right after Antonida Vasilevna concluded her first round of gambling. Of the latter he wrote: "I wanted her to come to me and say: 'I love you,' and if not that...well, what was there to care about?...all I wanted was to be near her, in the halo of her glory, in her radiance, always, for ever, for all my life. I knew nothing more! And could I leave her?" (The Gambler ,88)

These words are important to remember as we go on to the moment when Alexis's dream appears to come true. Alexis comes to his room to discover Polina sitting alone in the dark after Antonida restarted her gaming and lost everything. Polina is in desperate need of Alexis's support and love, and what does he do? He abandons her in her moment of deepest need in order to try his luck at roulette .

In Dostoevsky's *the Gambler* , this is maybe the most destructive case of replacement. Alexis has decided to substitute the thrill of a game of chance for the emotional experience of intimate intimacy with a woman who loves him and whom he professes to love. In general , he swaps out one sort of desire for another. He has chosen a far more lonely and egotistical form of passion: the game of roulette, rather than the opportunity for shared love with another person. Alexis's description of his feelings during the game have a markedly erotic character. For him, gambling is a form of auto-eroticism

that he finds more seductive than the demands of involvement with another. Alexis described that his soul was not satisfied but only irritated by them and craved more sensation (The Gambler ,99)

Alexis's conduct seems to infect Polina with the virus of free substitution as well. Alexis asks: "Am I a De Grioux?" and she says: "I love you no more than De Grioux" ( The Gambler ,129) She draws him to her and they become lovers.

Polina is in emotional turmoil after a sexual encounter with her lover Alexis. She rejects the money she had rejected earlier and throws it into his face. The next day she awakens ready to enter fully into the arena of substitution that she had resisted. Polina De Grioux's relationship with Alexis, her lover, appears to validate her most anxious fears. She is now completely prepared to join the area of substitution, which she had before avoided. De Grioux and Alexis have now been positively identified. Polina left Alexis in search of safety and peace abroad, but she is imprisoned in a world that devalues the distinctive and individual. After losing Polina, he decides not to pursue her and instead replaces her with Blanche.

He returns to roulette after surrendering his gains to Blanche. Everything is open to instant change in his skewed worldview. As he puts it (149) :” a single turn of a roulette wheel everything for me, has become changed” . Even life and death, at least on a metaphorical level, appear to be accessible to this heady elixir of fluid replacement.

In the world of Roulettenburg, nothing seems to be fixed or permanent; everything is subject to change. Dostoevsky's use of the theme of substitution in *The Gambler* shows the ultimate significance of the game of roulette and its players , The cost of intoxicated is enormous.

Alexis says(15) he finds it "extremely repulsive" to test himself by any moral standard. He causes harm not only to himself but also to others who love him .Alexis has been brought to an unusually dismal state in Dostoevsky's fictional universe at the end of the novel: he is virtually "dead," while physically he is still alive . As a result, *the Gambler* not only paints a vivid picture of the gambler's mentality. Dostoevsky's *The Gambler* gives a new viewpoint on that "awful" freedom that we have found to be one of Dostoevsky's lasting themes through its examination of the power of arbitrary signifiers and the repercussions of free substitution on human relationships.

### **3.4 The Allusion of Freedom And Addiction :**

*The Gambler* is widely regarded as the most accurate depiction of gambling addiction. The story is based on Dostoevsky's own roulette experiences. However, some versions of the iconic persona are so dissimilar to his own that it's surprising. For many reasons, Dostoevsky was unable to represent a hero who plays cards or roulette, in other words, a nerd with a gambling addiction and loves a passionate hellish heroine.

Dostoevsky's gaming behavior is highlighted by Sigmund Freud (1928), creating the picture of a hopeless compulsive gambler. Dostoevsky, on the other hand, finds a reasonable response to terrible living conditions where Freud sees a pathological passion. All the interpretations of the story events has to do with some social facts and think about the reasons for the distinctions as well as the consequences .

Gambling is related to many circumstances and it has more than one characteristics, It means having two or more contrasting aspects both are linked to the social construction of modern independent gambling, also known as recreational gambling, gambling for

pleasure, gambling as entertainment, or gambling as a modern leisure time hobby. The development of gambling for pleasure as a historically distinct organizational field of entertainment necessitates a rethinking of personal gambling experiences and societal perceptions.

With the emergence of the recreational gambler comes the notion of the autonomous or intrinsically driven gambling experience, in which the gambler just plays the game for the sake of playing it. Dostoevsky is usually mentioned when discussing the sensation of play, and he considers Play-in-Itself to be the ultimate goal of the contemporary gambler. The modern gambler can be seen to be inspired not by the 'rational goal of financial gain, but rather by ever renewed play .

The concept of gambling for its own sake, or autonomous gambling, as I shall refer to it, should not be seen of as inherent in play, but rather as a product of historical evolution, similar to the ideal of art for art. Dostoevsky's and Freud's interpretations of Dostoevsky's gambling experience are both informed by the ideal of autonomous gambling. Dostoevsky's gambling experiences and reflections, as well as Sigmund Freud's interpretation, have often been cited as an excellent case of gambling addiction. The discrepancies between the interpretations, on the other hand, have mostly gone unnoticed and unconsidered.

For example, referring to Sigmund Freud, Dostoevsky was simply described as an known compulsive gambler. Such classifications should be regarded as out-of-date. It's important to analyze the variations and nature of many definitions of gambling addiction, both to comprehend the discursive creation of this experience and to comprehend how the concepts of autonomous and addicted gambling are interwoven, and even presuppose each other. Autonomous gambling should not be viewed as a self-evident experience, but rather



as a historical and situational achievement; an experience that is difficult to accomplish and is always threatened by other meanings and influences from outside the game. Collins (2006) argues that the discursive and scientific production of the social category of "pathological gambler" is part of the governance of contemporary gaming, and is based on specific social and historical conditions. He informed that the scientific and societal creation of excessive gambling as an unique mental disease began only after 1980, when pathological gambling was presented as an impulse control problem.

In the writings of Dostoevsky and Freud we can find original attempts to formulate an influential attempt to distinguish between normal and problematical gambling. In the context of commercial gambling, players, operators and regulators all have to distinguish more or less explicitly between normal, recreational and abnormal, problematical gambling. Dostoevsky's work takes significance as a result of his recognition and representation of autonomous gambling as a distinct type of gambling. By emphasizing that the game must be devoid of uncontrollable psychological impulses, Sigmund Freud contributed to the psychoanalysis of autonomous gambling.

Dostoevsky's work is significant because he recognized and portrayed autonomous gambling as a separate form of gambling. Sigmund Freud contributed to the psychoanalysis of independent gambling by emphasizing that the game must be free of uncontrolled psychological emotions.

In the article *Dostoevsky and Parricide* (1928) I mentioned before, a psychoanalysis of Dostoevsky, Sigmund Freud finds an opportunity to speak about gambling addiction. He sees this addiction as a substitute for sexual activity, which he refers to as "the primitive addiction." . Dostoevsky's insecurities, guilt feelings, anxiety attacks, anger, patriotism and reverence, as well as his gambling addiction, are all explained by Sigmund Freud as the

outcome of an unresolved Ego problem, a latent yearning for self castigation and parricide.( Dostoevsky and Parricide,1928)

Freud is still persuaded that sexual behavior and gambling addiction are linked. There have been more psychoanalytical variations and complexities of gambling addiction developed. One of these is presented by Freud, but only in connection to Dostoevsky's perspective. The problem is not the contentious conclusion of his investigation, but the widely accepted underlying principle of the argument, namely, Freud's assumption that Dostoevsky's gambling behavior is motivated by an irrational and obsessive fixation on the game. Freud identifies Dostoevsky with a gambling disorder, which contradicts his detailed study of Dostoevsky's nature. Freud only provides negative evidence to support the concept of this gambling obsession. In a "inside out," he dismisses or rewrites potential objections, forcing us to accept them as supportive of his position. Freud transforms unspoken intentions into outcomes. Dostoevsky's motifs for his behavior are called rationalizations and self-deception by Sigmund Freud. The shame that would otherwise manifest itself in gambling debts and escalating losses is transformed into ego.

Finally, Sigmund Freud claims that the destructive game is really beneficial to Dostoevsky's writing work. Instead of a conscious drive to win, the gambler has an unconscious want to lose. This unconscious desire to lose becomes a part of the gambler's inner motives. The vision of reality that Sigmund Freud presents to us is at contradiction with Dostoevsky's ideas in the novel *The Gambler*. Freud's portrayal of Dostoevsky as a gambling addict can be considered a myth, not because Dostoevsky's gambling issue was made up or misrepresented by Freud, but because Freud gave Dostoevsky's gambling troubles a new meaning.

*The Gambler* is not really a complete description of Dostoevsky's gaming experience. Furthermore, Freud makes no mention of *The Gambler*. Mrs. Dostoevsky's speaks to his love with the game as an illness, while Freud limits himself to Dostoevsky's gambling behavior. This narrow viewpoint ignores Dostoevsky's reality, which is then further affected by Freud, who bases his interpretation on Dostoevsky's novel rather than the novel itself, and he totally rejected Dostoevsky's assessment of his understanding of gambling and his own gambling behavior.

When we go more into Dostoevsky's life, we discover that he visited sophisticated gambling casinos in Germany and French vacation destinations and health centers. In such times, Dostoevsky gathers information and material for his novel *The Gambler*. He travels for many reasons, including his health, adventure, and writing. During his travels, he takes an interest in the game after winning some much-needed cash. He reports to one of his wife's sisters, joyfully, that he probably feels he can make money playing roulette. But he danger, according to Dostoevsky, is not in the game, but in the lack of self-control. His subsequent interaction with the game, when he loses all of his money and has to pawn his watch a few weeks later, is cause to confirm this point of view.

After that, the doubts about the game and the disappointment over the loss set in. Dostoevsky, on the other hand, keeps to his method not only because it sometimes pays off financially, but because it is a need for him since the game is one of the few ways he can pay off his obligations. Rather than defining playing as pathological and loss as an accidently produced source of production, it is believed that both the game and writing are powered and limited by the same terrible force; the haunting poverty. When all is said and done, Dostoevsky is a double play . He takes a risk in order to achieve control over his environment, social standing, and writing. The more his debt grows ; particularly in later

years, when he is in Germany and Switzerland with his second wife and a child on the way, and is unable to return to Russia due to financial difficulties, the more he falls to the game. For the first time, he truly loses himself in the game during these days and under these conditions.

Dostoevsky's double play is only possible because of the game's natural ambiguity. The game can be a source of enjoyment for the gambler, but it can also be a way of achieving other life goals. If we see from a certain angle, the game of chance is just that a game. From another perspective, it may be considered employment, or a means of making cash. As a result, the pleasure game may be differentiated from the profit game. Gamblers are continually challenged to explain their true motivations. Dostoevsky's position is obvious. He is not in it for the fun of it, but for the money. The game is an instrument in his life, according to him.

What matters is the game's financial result, not the unique factors or the monetary worth of the game. Dostoevsky appears to indicate, according to Freud, that he is not in it for the money, but for the game. The assumption in psychoanalysis is that the drive to win is illogical and ego. However, winning is not impossible in gambling, and the comparatively high chance of losing is only true in certain circumstances. According to the bank, gamblers will only lose money if the game is commercially promoted. If this is not the case, the money that moves among the participants will never be eliminated. The bank has no plans to make the game economically attractive.

In terms of the independent idea of the game, Freud might easily dismiss Dostoevsky's understandable terrible situation of attempting to survive off literature with all the possible additional anxieties that are constantly pointed to as the motivation for the game, as a justification. An instrumental awareness of the game, on the other hand, does

not rule out a little fun in the game. The novel's topic more than the gambler's tragedy, is the degrading and deceiving look of aristocratic players, according to the teacher Alexis. The novel's power lies in the connection between the game's significance and the gamblers' social status. Alexis's own perspective, on the other hand, clearly defines the plot. Alexis has been bound in the social trap of always being correct from the beginning. He can't seem to resist making the wrong assumptions about the game because of the social standing with which he likes to identify. That is both the truth and the tragedy of Alexis. The wealth's motivations were said to be no better than the ordinary people. The major distinction would be in terms of material well being and social standing.

Dostoevsky's dependent living situation is similar to Alexis's, which is that of an independent but slow thinker. It would be illogical to believe that Alexis and Dostoevsky's subjective point of view and sophisticated idea of the game are similarly theirs. Indeed, Dostoevsky expresses his support for Alexis.

The game-playing behavior of Ivanovich and Dostoevsky is not based on deception or foolish rejection of experienced facts or well-intended instruction. Their actions are accompanied by a well considered rejection. The rejection of the dominant concept is founded on a game knowledge that comes from Alexis's social position. The identification of Ivanovich with the people's point of view by Alexis himself should not be taken too literally. Because he needs to classify himself among the majority, Alexis does not belong to them. From the perspective of an outsider, he sees the rich with aversion and the people with pity, taking a self-assumed position in the center.

In a casino, Ivanovich may only observe as a third party. He is not worried about the aristocracy. But he isn't unconcerned about the aristocracy. The casino looks to be a social gathering place for the rich and the poor. Alexis is aware of the two extremes and their

related attitudes. By adopting the middle ground, he isolates himself from both sides. It is this intellectual approach that appears to be characteristic of the middle ground. Alexis considers himself superior to both the ordinary and the nobility in terms of intelligence. His intermediate idealism is illustrated by the manner in which he observes. Despite the fact that Alexis professes to be in it for the money, he also claims to attend the casino to observe.

Alexis acts as both a teacher and a gambler. he thinks that having an ambiguous character is important for success in the middle, whether as a teacher or a gambler. He also believes that gaming brings the powerful people and the ordinary together, and that here is where he discovered the deeper meaning of gambling. Finally, he may identify himself with either the wealthy or the ordinary people, and he often gives himself to both. He can no longer gamble for money without alienating the ordinary and supporting the wealthy. On the other side, he requires that money in order to interact with the rich, but he will not be able to maintain the money if he does not reject them. He wastes it, and because he is not rich, he uses the money again to gain more. Alexis wants the game to be a member of the elite, and in order to play the game, he must depend on the people. There is almost no way out of this position in the middle. His life path is largely determined by the game of chance.

Alexis's two sided loyalty to the game is sometimes reflected in his bosses' confused attitude. On the one hand, there are the services he provides to the privileged, such as playing on their part on occasion. He is pushed into this situation against his choice, yet he cannot leave since doing so would be destroying the goodwill of those who rely on him, as he said in the second chapter :” In fact, it almost upset my balance, and I entered the gaming rooms with an angry feeling at my heart “(the Gambler,11) He even fears that he

will lose because of the conditions. While the rich use him to further their goal, they keep a safe distance from Alexis. In addition, the contradiction is acutely evident in the story of Alexis's romantic life. His boss, the General, finds it a justification to suspend the payment of his money at times. Polina is his beloved girl, and the only way to get her is to be wealthy. Although upper class gives a value to its money, its presence should be taken for granted. Alexis falls for Blanche, the gorgeous and foolish woman who utilizes his wealth to establish a good position in Paris. A similar mentality is required for both the game and love.

To keep moving up the mountain, Alexis must continue to play and not stop. For him, the game is the key to a meaningful existence. He can't stop until he reaches the top, or he'll lose his balance and tumble. He is playing for the money, just like the others, yet it is the same money that he later spends like the nobility. but unlike the majority of people, he can not be satisfied with even the little profit, and he, unlike the aristocracy, he does not invest a single dollar.

Money is useless as long as there is enough to eat and work with. However, Dostoevsky gives much value to art, mainly writing, and also going for trips to museums and performances, tourist areas, and expensive goods, when Dostoevsky speaks about his creditors, he emphasizes his bitter hatred for financial disparities. Dostoevsky does not play because he has a mental disease, and he certainly does not play to get wealthy; but, he plays, like Alexis, to preserve a social middle-class status, first and mainly by being debt-free.

In order to understand their gambling addiction, we must analyze not just Dostoevsky's and Alexis's same objectives, but also the dissimilar results for their gaming activities. Dostoevsky admires gambling, but Alexis stays hopelessly engaged in it, and the

story concludes with the wish to be analytical , in the future, and to win the next day. Dostoevsky constantly loses even after he is telling his wife and others that he would stop playing, but he returns to the game each time.

Dostoevsky has never been given the opportunity to think again about his way of playing , however, explain the gambler's independent activity, although from the negative perspective . Dostoevsky highlighted the power balances in which the new game is played in *The Gambler*. He did so by demonstrating where the middle class gambler reaches his boundaries, determined in ways that are difficult to connect with that class. These gamblers, unlike the wealthy gamblers, can not afford to be unconcerned about the result of the game.

As a result, the concept of independent gambling emerges in the anti-analysis form of Dostoevsky's analyses. In which a myth alters meanings by placing them in a different frame of reference, rather than changing their original meanings. The notion of *the Gambler* is reduced to an element of the new story in this process, much how gambling is admired.

In his life and writing, we may conclude that Dostoevsky considers himself to be cut out for a stable existence and sympathizes with losers and the lower classes. However, given his center intellectual position, he is not unconcerned with the rich because they are his audience, and it is through them that he hopes to be known. Dostoevsky is famous for being a nice guy, even when he doesn't have much money, as well as he is an arrogant man, even when he is rich. He hates and adores a life of luxury, yet he dislikes laboring out of need. The gambling history of Dostoevsky does not follow a predictable structure. *The Gambler's* image is becoming old. Dostoevsky loses confidence in gambling and never gambles again.



**3.5 The Conclusion:**

The reference to the gambler's world as a sort of hell illustrates a fundamental philosophical connection between the positions of the inmate and the gambler: both are victims in what appears to be an outcome world. The gambler, on the other hand, lives in a lifeless home, or underground, and the criminal lives in a prison environment that he did not choose, and from which there is truly no way out. Everyone in the gambler's world has the illusion of control, but no one is completely happy. The gambler fights destiny and attempts to escape its authority through randomness, risks, and the roll of the wheel.

## General Conclusion

In 1865, Dostoevsky signed a contract with Stellovsky, an unethical publisher, for which he committed to offer a new novel by November, 1866, and the end result was his wonderful masterpiece *The Gambler*, it was written under stressful conditions, which is no doubt one of the reasons why it is his most deeply personal, almost autobiographical, novel. *The Gambler's* main themes are rejected love and addictive gambling, both of which occupied Dostoevsky's life in the time leading up to its literary work.

In many factors, the book's narrator, Alexis Ivanovitch, reflects Dostoevsky of the moment, including his love Polina Alexandrovna and his gambling habits. As a result, Alexis's journeys in Roulettenburg are based mainly on the novelist's complex and painful journey with Polina Suslova in 1863. As a result, in Dostoevsky's imagination and his desire for money, the feelings of love and gambling were inexorably linked, and he depicts them in all of their complexity in *The Gambler*.

Nevertheless, as the novel develops, we realize that Alexis's great love for Polina drove him to the casino in order to get money because money was the only thing Polina could adore. However this modest teacher has lost control of himself, and the roulette tables are now his only source of entertainment. As a result, we may conclude that Paulina's rejection of him and her harshness to him was the genesis for a serious gambling addiction.

At the end, once he had lost hope in love, he found himself losing at the roulette tables over and over again. He became aware that he was losing himself as well. As a result, we may say that he gambled his character on winning and proving himself once more. This is the effect of gambling on the protagonist's psychology, which left him with feelings of guilt and dissatisfaction, as Dostoevsky described.

This modest research aimed to provide the readers with a quick overview of one of Russia's most famous writers, Fyodor Dostoevsky, and one of his interesting books is *The Gambler*, the main theme of which was social classes, the function of money in society, and even love. This book invites the readers to a casino where they may see Alexis's intense gambling, first for his love and then for himself.

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## Appendix

The idea of Dostoevsky's inspiration for *The Gambler* has practically overshadowed the book itself, which is unfortunate. This wonderful novel is full of comedy while exploring themes of romance and addiction, as well as what makes the Russian character unique, at least in Dostoevsky's opinion.

The story is about Alexis Ivanovich, a tutor to the children of a widowed Russian general, is the protagonist of the narrative. The General, who owns the Marquis De Griens a large sum of money, remains in Roulettenberg until he receives notification that his ill, wealthy aunt has died. Polina, the General's stepdaughter, has been taken as a lover by the Marquis, who expects her to inherit a fortune when her aunt dies. Alexis is crazy in love with Polina, who criticizes him and treats him harshly. In Roulettenberg, the old aunt looks to be in good health and eager to gamble. She wins a lot of money at the roulette table at first, but then she loses everything. Alexis wins a lot of money at the roulette table and tries to purchase Polina's affection, but she turns him down.

Mrs. Blanche De Cominges, who was supposed to marry the General but gets tired once the aunt is destroyed, joins Alexis in Paris. In a month, the mademoiselle consumes Alexis riches, establishing herself in Paris aristocracy. After a year and a half of traveling around Europe and its gaming rooms, Alexis meets into Mr. Astley, an old friend and a rich Englishman also. Mr. Astley was there in Roulettenberg at the time of all of these developments and has kept in contact with Polina. Mr. Astley offers Alexis some money and some details on Polina, wanting him to gamble it away. While Dostoevsky experienced some of the events in the novel, some of the analysis can become deeply involved in attempting to understand the story as autobiographical. Alexis is an unreliable narrator,

especially when it comes to Polina, and the disparities between Russian and European characters emphasize Dostoevsky's concentration on the Russian psych .

Alexis portrays a great deal of anger toward Polina, despite the fact that he is in love with her. He thinks her of being under De Griens's control, which is correct, but he forgives her. What he can't forgive, and what affects Alexis's comments about Polina, is her supposed arrogance toward him. He has no idea that his actions cause her to respond. It's hard to watch him pretend loyalty to her, and it makes him jealous about the actual authority she holds over him. He is oblivious to the fact that his inferiority complex affects his attitude toward everyone. The reactions of other characters to Polina and her acts are completely contradictory to Alexis's comments. The aunt and Mr. Astley, the two people in the novel who seem to have a real moral conscience, hold her in great respect, despite the aunt's gambling addiction. Mr. Astley's words on Polina in the last chapter, show that Alexis has entirely misinterpreted Polina and her character.

Polina's attitude towards Alexis's aggression early in the novel inspires his drive to be intractable and aggressive. His aggressive remarks are motivated by his desire to upset people he considers to be of inferior intelligence or talent. The following are some controversial remarks regarding the characters of other cultures, which contradict with his concept of the Russian personality. Alexis explains certain fundamental features that he and Dostoevsky believe are necessary for the Russian mentality to exist. Long-term interests, such as those of the long-suffering Germans, are not taken into account. Actions are performed by Russians to satisfy a need that is fundamental in their nature. Roulette satisfies desire, not for the money that can be gained, but in other areas where gambling satisfies desire.

The arrival of the old aunt, just as everyone is expecting to hear of her death, is the first of many obstacles she would create. She does not need to win at roulette because she already has a lot of money. She succeeds at and desires control and power the most. She is addicted to having her orders rapidly carried out, and she commands the hotel and casino workers as if they were members of her company. The respect and admiration she receives as a result of her actions further encourages her acts. Her first visit to the casino results in immediate results, but it is not the money that keeps her coming back. Her destiny is determined by her determination to impose her will on all around her. Her power to manage collapses when the roulette wheel refuses to agree with her intentions. Alexis refuses to help in the impending disaster, leading her to fall victim to thieves and lose everything.

Alexis's gaming chapters in Roulettenberg have received a lot of attention for portraying a gambling addict. According to the author, the story gives a taste of how gambling affects his desires. Alexis forgets that he was playing roulette to serve Polina, and that he was using gambling to defeat Destiny, the Fate that, in his opinion, marginalizes him. Even if he loses Polina's money, the experience fascinates him. We find Alexis totally lose control of any logical thought by the climax of the novel, focusing only on the feelings and joy he gets from gambling. Alexis uses gaming to substitute for the shortcomings he feels, the same to how the Aunt used roulette to expand her authority. In either situation, gambling gives these Russian characters pleasure in addition to the money they could earn.

Alexis later sees the money he won as a way of buying Polina's love, despite the fact that he claims he didn't think about her during his anger. Alexis had evolved into a roaming gambler in the last chapter, attempting to win merely to prove himself once more.