

The Bible and the Quran in the Works of Fyodor Mikhailovich Dostoevsky

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Abstract: This article examines the foundation of Fyodor Mikhailovich Dostoevsky's work in the socio-cultural aspect. It focuses on the ability to accurately and consciously convey the essence of human nature in the name of atoning for committed crimes. Committed crimes unfold the psychological process in a new, unknown activity.

Keywords: historical, poetic, process, special place, attempt, religion, feature, reason, homeland, ideal moral, emergence.



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Introduction

In many studies, the works of F.M. Dostoevsky are examined within a broad socio-cultural context. These studies highlight various historical and literary sources of the writer's works, among which a special place is occupied by folk-poetic and religious-mythological traditions. What is religion? When did it arise, and what is its meaning and essence? Answering such a question is not easy. In religion, people sought a path to salvation from the imperfection of earthly existence, to deliverance from suffering, and to eternal life in heaven. The first attempts to understand the essence of religion and the reasons for its emergence date back to ancient antiquity.

The source of the Christian religion is the Bible. The Bible is the Book of sacred scriptures of the Old and New Testament, consisting of 1,300 pages. While Buddhism and Christianity emerged in the era traditionally referred to as antiquity, Islam, the "youngest" of the religions, appeared in the early Middle Ages. Islam has gone through a complex and eventful history. A distinctive feature of Islam was the fusion of spiritual and secular elements, as well as religious authority. Like Christianity, Islam tends to condemn social inequality. While Jesus is considered a prophet in Christianity, Muhammad is regarded as the prophet in Islam. When did Muhammad live, long ago or more recently? How far is his homeland from us? To find answers to these questions, we must turn to the sacred book, the Quran. The Quran (in Arabic, "Al-Qur'an") is a volume containing

over 500 pages of text in Arabic. The Quran serves as the primary source for the study and description of early Islam. It contains 114 chapters (surahs) of varying nature and length, each called a "sura," which in Arabic means "row." In the Quran, "sura" refers to a part of the book or a separate teaching.

Methodology

The surahs of the Quran vary in size: the second surah contains 286 verses, while the shortest surahs, such as 103, 108, and 110, each contain only three verses. Along with retellings of biblical stories, the Quran also includes reflections on the laws of divorce, the creation of the universe, and the relationship between humans and the world of supernatural forces. In short, the Quran, like the Bible, is a kind of divine encyclopedia, a "book of books," a collection of knowledge, commandments, and instructions for almost every aspect of life. The texts of the Quran overlap with those of the Bible, as Islam, like Christianity, is closely related to Judaism and Christianity. As we know, the main ideas, goals, and principles of the teachings of the prophet Muhammad are recorded in the Quran. The text of the Quran was revealed to the prophet by Allah through the angel Jibril (just as the Bible was revealed through Gabriel).

In the 19th century, the study of the canons of Islam, including the Quran, spread widely in Europe and Russia. Features of Eastern literature can be seen in the works of many poets and writers of the 19th century, such as Pushkin, Lermontov, Saltykov-Shchedrin, and others. However, a deeper synthetic analysis of Christianity and Islam is found in the works of Dostoevsky. Dostoevsky loved the living, human soul and believed that we are all children of God, trusting in the infinite power of the human soul. After experiencing the divine force within the soul, he came to the knowledge of God and the God-man. The reality of God and Christ revealed itself to him through the inner strength of love and forgiveness. The "eternal book" of Christianity was perceived by Dostoevsky as an ideal moral and aesthetic guide. However, it cannot be said that it was the only one, as Christ is not the sole embodiment of goodness and beauty for the writer. Against this backdrop, the figure of Muhammad also emerges. Therefore, it is necessary to consider the role of the Bible and the Quran in Dostoevsky's works through the principle of complementarity, which determines the synthesis of his religious and mythological subtext. Dostoevsky paid special attention to the personality of Muhammad. It is not by chance that in *Crime and Punishment*, the image of Muhammad appears in connection with the moral-philosophical dilemmas of Raskolnikov's theory, which affirms the need for mercy and compassion, as well as dominion over all "trembling creatures." This expression is derived from the Quran. To deeply understand the content of the Quran and its great significance in Dostoevsky's works, one must also consider the prophetic mission of the Prophet Muhammad. Muhammad was convinced that a person should always strive to speak the truth and only the truth: "O prophet! Fight the unbelievers and the hypocrites, and be harsh with them. Their refuge is Gehenna, and an evil place of return it is."

"Say: 'Indeed, those who invent lies against Allah will not be successful.' Before his prophetic mission, Muhammad underwent self-discovery in his life, just like our hero Raskolnikov. His acquaintance with many religious beliefs helped him find the true and right path. Raskolnikov's exclamation, 'Am I a trembling creature or do I have the right...?' is a kind of trap for the hero. His tragedy lies in the fact that, while recognizing the criminality of violence, he is forced to justify himself. Not wanting to be a 'trembling creature' (i.e., to endure, to wait for a miracle of mercy), he remains a 'creature,' but one that is 'rebellious' and 'complaining': his attempt to assert himself in the divine-human right leads him to an ordinary criminal act. This torments him; while for Muhammad, it led to divine prophecy, and he affirmed the faith in the unity of God and united the peoples, who were divided by polytheism. The famous revelation of Muhammad took place at the age of 40, when, for a moment, a window into the supernatural world opened before him. He

spent that time in a cave on Mount Hira. That night, angels descended to the earth, and Gabriel brought down God's commands from heaven."

If Christianity completely broke with the idea of God's tribal or national limitations, making God fully human for all mankind, then Muhammad developed the idea of one God to its theoretical extreme. What is accepted on faith and what is accepted through reason are stored in different spheres of consciousness and, although they interact with each other, they do not merge or mix. The attempt to change a belief instilled since childhood using only reason was psychologically convincingly analyzed by Dostoevsky in the novel *Crime and Punishment*. Analyzing the images of Raskolnikov and Muhammad, one can say that the complexity of life led them to two extremes of the same phenomenon. In the final text, Raskolnikov reads the Gospel parable of the resurrection of Lazarus, while Muhammad embarked on a prophetic mission. If Raskolnikov was consumed by the "idea of passion," then Muhammad also experienced the torment of giving birth to the "new word." Dostoevsky leans towards the idea that the only salvation for a person of Raskolnikov's type lies in moral rebirth through a sense of community with others, in labor and suffering.

Results and discussion

The hero Raskolnikov irreproachably proved to himself that destroying the old pawnbroker, a vile and disgusting creature who brings only evil and suffering to everyone, is good. If the money she has accumulated is used for a noble cause, for the benefit of all humanity, then the last doubts should disappear, and from the point of view of reason, killing her and robbing her becomes a truly heroic and selfless act. And Raskolnikov killed the old money-lender, killed and turned his life into hell, because... violated the commandment he had taken for granted since childhood: "I didn't kill!" - and immediately a signal of terrible danger flashed in the depths of his subconscious. No reason could extinguish this signal; it drowned out everything and made life unbearable. What remained was insanity or suicide or salvation under the protection of a logically senseless and false axiom, also taken for granted since childhood: "Guilt is expiated by punishment." Raskolnikov chose the latter and went to denounce himself, preferring life in hard labor. His experiment of changing the internal moral law with the help of pure reason was unsuccessful. Raskolnikov says: "I killed myself, not the old woman!"

Conclusion

Dostoevsky leans towards the idea that the only salvation for a person like Raskolnikov lies in moral rebirth through a sense of community with others, in labor and suffering. The themes and plots of *Crime and Punishment* and Tolstoy's *Resurrection* are very similar, as Raskolnikov is tormented by his conscience and becomes aware of his mistakes. Divine truth, the law of the land, take their course, and he is forced to turn himself in. The law of truth and human nature have prevailed. The criminal himself decides to accept the torment in order to atone for his crime. The novel unfolds the entire psychological process of the crime. While reading the Gospel, Raskolnikov transitions from one world to another, discovering a new, unknown way of life, and his gradual transformation takes place.

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