

**BIBLICAL INTERTEXTUALITY IN *CRIME AND PUNISHMENT*****Silviu Cristian RAD, PhD Candidate, "Babeş-Bolyai" University of Cluj-Napoca**

*Abstract: The Biblical Intertextuality seems, the text written by of Dostoevsky a general rule, the reader encounters throughout his novels subtle references to the New Testament, so outlining the shape of a parabolic narrative structures.*

*The research aims to clarify some dilemmas regarding scriptural intertextuality in the novel *Crime and Punishment*. Why Dostoevsky appeal, in his works on biblical intertext: parables and events in the life of Christ? The represent the Bible episode the resurrection of Lazarus a key moment in the novel proposed for analysis?*

*The present study provides novel *Crime and Punishment* reading from the viewpoint of intertextuality biblical, the scriptural text becomes an inspiration for the creation of Dostoevsky. The Biblical text, became intertext, cannot remain fragmented and lacking all interpreted it belongs. By using biblical passages, the writer hopes of regenerating the human being and the reconciliation of man with both itself and with the divine.*

*Keyword: Biblical Intertextuality, *Crime and Punishment*, pride, humility, Raskolnikov;*

Dostoevsky's work is not just an endless exposure of philosophical analysis, religious and psychological, so a systematic treatise, but is primarily a set of novels in which the author has implemented their own forms of expression specific only for him<sup>1</sup>. In addition to these traits particular order, what characterizes Dostoevsky is that it creates and feels that a Christian, using a hidden style, not ostentatious, a theological discourse and could thus speak of humility as an antidote against pride.

Dostoevsky was manifested as a prominent thinker, indeed, sometimes contradictory but deeply and "not dominated by religious-utopian ideas", these ideas are sometimes an important link in its actions to decipher the mysteries of human existence<sup>2</sup>.

"The work of Dostoyevsky has great quality to help the reader in the difficult process of self-knowledge and stylistic barriers between times, retain the capacity intrusion into the human soul, its heart talk about what is eternal and simultaneously giving a real possibility perception and cognitive assimilation of this element eternal"<sup>3</sup>.

Primary concern for Russian novelist is the man and his destiny. Human existence is a mystery that is revealed only in the process of becoming human. Dostoevsky issue involves human values such as truth and justice, beautiful and good, authentic experiences and human capacity to act to achieve happiness through sacrifice and suffering. The human condition is for it "focus through which, uniting all philosophical and ethical ideas of the novelist, this issue raises theoretical approach to a higher level, allowing them to create a real system, not

<sup>1</sup> Andreea-Oana Iftime, „Intertextul biblic în *Idiotul*,” *Constelații ieșene*, IV, 1 (13) (2009):38.

<sup>2</sup> Albert Kovacs, *Poetica lui Dostoievski* (Bucharest: Univers, 1987), 9.

<sup>3</sup> Andreea-Oana Iftime, „Intertextul biblic în *Idiotul*”, 8.

formally, but existential axiological”<sup>4</sup>. What preoccupied above all Dostoevsky it is the human condition to have ideals.

In his letter to M. Dostoevsky in the summer of 1839, it is considered helpless to unravel the mysteries of the human personality “man is a mystery, you must bring this mystery to light, and if I have to dedicate my whole life this mission, I have to believe that we lost during gratuitously: I'm focusing on this mystery because I want to be a man”<sup>5</sup>.

I did an analysis of Dostoevsky's major novels can refer substrate parabolic-evangelical, which develops and submits it for review in compliance with the mysterious and inexhaustible nature of the initial model.

The questions which naturally arise, why Dostoevsky uses a biblical intertext in his novels, or parables, or episodes from the life of Jesus Christ. By using Scripture author wishes to transpose the scene of daily life through literary, special forms of Christian myth<sup>6</sup>. Citing the bible Dostoevsky wants to clarify an idea or a text.

If Jesus using parables want to complicate things for the uninitiated “to the intelligible”<sup>7</sup>, “Jesus seems determined to do the opposite << Unto you it is given to know the mysteries of the kingdom of God, but for those outside everything is obscure to looking like they might not see, and hearing may not understand, unless they return and God will forgive >><sup>8</sup>, Russian novelist wishes through these human forms accessible means of a new way of knowledge of things by removing the rigors type rational scientific investigation”<sup>9</sup>.

The Biblical Intertextuality Dostoevsky text seems to be a general rule, the reader encounters throughout his novels subtle references to the New Testament, thus outlining the shape of a parabolic narrative structures.

All biblical passages inserted here and there in the works of Dostoevsky are meant to pave the way reflection, meditation, interpretations and endeavor to understand the message of Christ.

Novel submitted for analysis from the perspective of biblical intertextuality is *Crime and Punishment*.

The novel *Crime and Punishment* is centered on Biblical Lazarus episode, which appears transposed fragment by Sonia, who reads this passage of Raskolnikov, anticipating the next available “metanoia” and “resurrection from the dead” it.

“Resurrection from the dead” is the biblical reason that I find the end of the novel *The House of the Dead*, will then be restored to the news reader, all in an outcome, this time after committing a crime, the act of introspection interior. The purpose of Bible stories is actually the beginning of another life “passage from one world to another”<sup>10</sup>.

<sup>4</sup> Kovacs, 11.

<sup>5</sup> Kovacs, 11.

<sup>6</sup> Andreea-Oana Iftime, „Intertextul biblic în *Idiotul*”, 39.

<sup>7</sup> Andrei Pleșu, *Parabolele lui Iisus. Adevărul ca poveste* (Bucharest: Humanitas, 2012), 31.

<sup>8</sup> Marcu 4, 11-12, Cf. Joachim Jeremias, *Parabolele lui Iisus*, trans. By Calinic Dumitriu, Vasile Mihoc and Ștefan Matei (Bucharest: Anastasia, 2000), 15

<sup>9</sup> Iftime, 39.

<sup>10</sup> Ion Ianoși, *Dostoievski. Tragedia subteranei* (Bucharest: Fundația Culturală Ideea Europeană ), 58.

Crime and Punishment novel captures the nihilistic individualism<sup>11</sup>, embodied by the main character Raskolnikov, who believing that all's murder reached, but above all in this creation Dostoyevsky is the revelation that only a genius could have a play, "birth revelation of moral conscience" that the hero does not he realized<sup>12</sup>. In relation to human personality and selfishness, Dostoevsky trying to prove that "among us is much more ambitious than genuine human dignity, we demean ourselves, we fall into our personality dispersion egocentrism sake of selfishness and lack of sense of our concerns"<sup>13</sup>.

The vast area dedicated to addressing the evangelical parables, Dostoevsky does not use the common type analysis, because the whole process might be too academic and teaching for those who take the book in hand. What Russian writer he is more deeply "he descended to the depths of their spirit, the spirit in which they were taught and then to describe all this initiation charismatic in words which provides symbolic meanings, using their own language, on a time, may constitute grounds become tangible remnants of biblical or evangelical parables"<sup>14</sup>.

### I. Nobility of poverty – The Rich Man and Lazarus

A controversial figure, considering the diversity of inner states overwhelms him, is Marmeladov Semion Zaharâci. Through this character, at subsistence level, the reader should understand that poverty should not bring human beings to despair; poverty assumed retention can become a hotbed of noble sentiments. Reports in transposing our novel preamble, under other coordinates this time, the parable of Lazarus and the Rich Man, "the theme of the devastating effects of riches"<sup>15</sup>.

Marmeladov can be analyzed using a method of comparative research both the rich man and the poor Lazarus, both biblical characters make their appearance easily place the hero of Dostoevsky's work.

Hell they get "Rich Fool" is the state that it grinds to climax, and it scares the Marmeladov. As Rich Fool in hell does not lose the spiritual nature with which God endowed, remaining rational, so whatever character Dostoevsky's work remains lucid darkness of sin that moves. Raskolnikov he discovers it just under the ground in a "cellar"<sup>16</sup> under the last step of his downfall.

Even if the author does not have a clear reference to the Biblical parable of the Gospel of Luke, but nonetheless, the elements of comparison, and the antithesis of what can be found in the novel, we go out to the biblical report.

Turning our research towards an exegetical analysis of the characters with which the novel begins we see how the character is found Marmeladov a whole parable of the Rich Man and Lazarus.

<sup>11</sup> „iubește-te în primul rând pe tine însuși, căci totul pe lumea asta se bizuie pe interesul personal. Dacă te iubești numai pe tine, ai să-ți vezi bine de treburile tale și caftanul are să-ți rămână întreg”( F. M. Dostoievski, *Crimă și pedeapsă*, .....p. 94).

<sup>12</sup> Nichifor Crainic, *Dostoievski și creștinismul rus*(Bucharest: Anastasia, 1998), 86.

<sup>13</sup> Kovacs, 14.

<sup>14</sup> Iftime, 39.

<sup>15</sup> Stelian Tofană, *Introducere în Studiul Noului Testament. Evangheliile după Luca și Ioan, III*, (Cluj Napoca:Presa Universitară Clujeană, 2001), 103.

<sup>16</sup> Feodor M. Dostoievski, *Crimă și pedeapsă*, translate by Adriana Liciu (Iasi: Polirom 2011), 15.

This character Marmeladov, actually appears only in a single chapter, after meeting with his great monologue Raskolnikov<sup>17</sup>. Disappeared altogether from the action, and then to appear towards the end of the second part when pulled out from under the wheels of a carriage and went home to die<sup>18</sup>.

Although living in poverty, and “Lazarus” in the parable, but it got in this state because of his moral decay, “a martyr Marmeladov decommissioning, moral degradation”<sup>19</sup>. Indifference to close it, not “Lazarus”, but more than that the rich man and Marmeladov becomes aware of his baseness when it is too late. Dostoevsky’s character, regardless of where they are, not losing “human dignity aware of the decline has come”<sup>20</sup>.

It is often said that a pessimist about Dostoevsky, but Christian perspective to be read prose does not allow this. If the character mentioned above copyright punished, being out in a critical condition both bodily and spiritual, not losing lucidity remains haul rational being aware of where he is because of sin. Compassion for Sonia's remains alive in his soul, but the mercy, “I could not bear to see so much suffering”<sup>21</sup> for whom he married Katerina Ivanovna. It is these feelings of compassion and mercy that he lacked “rich” in the parable who descend on it in the darkness of hell. Fighting that is a terrible result but the Marmeladov the passions that enslave him to spiritual disfigurement, of which he is aware, however, remains immune lacking apparently volitional act.

Dostoevsky creeps into dark chasm that yawns inside man and investigates darkness. But a light shines in the darkness. He wants to bring light into the darkness. “Dostoevsky addresses man set free, escaped the law, fell from the cosmic order, and it investigates the fate reveals the inevitable consequences of freedom”<sup>22</sup>. Russian author wants to demonstrate that even a sinner smoldering spark of divinity.

Marmeladov is part of the people, who belong to those who deal in life just a “corner” a “nook”, even in heaven he would settle for a “corner”<sup>23</sup>.

“The rich man” fullness of heaven realized too late, when he could not do anything, even if it leads Marmeladov life in misery, “Sir, misery is a vice”<sup>24</sup> has both a dimension a “religious vocation” even during his terrestrial life<sup>25</sup>.

What absolves sinners in the eyes of divinity, according to Russian novelist, is just “self-condemnation sincere, resignation final, the total lack of vanity”<sup>26</sup>. Marmeladov considered “worthy to be received”, thinking that his place is paid to the suffering of which apology does.

Not incidentally the character is framed by biblical references: uniform sells it at the pub near the Egyptian bridge ,from Sonia receives to get rid of hangover, 30 kopecks, one of

<sup>17</sup> Dostoievski, 15-31.

<sup>18</sup> Dostoievski, pp. 180-198.

<sup>19</sup> Valeriu Cristea, *Dicționarul personajelor lui Dostoievski* (Iasi: Polirom, 2007),432.

<sup>20</sup> Cristea, 432.

<sup>21</sup> Dostoievski, 21.

<sup>22</sup> Berdiaev, 28.

<sup>23</sup> Cristea, 433.

<sup>24</sup> Dostoievski, 17

<sup>25</sup> Cristea, 432

<sup>26</sup> Cristea,434.

the girls Katerina Ivanova, he learned grammar and religion, but language emphatically bears his imprint pattern visible to the Gospel<sup>27</sup>.

“Orator” proclaims that the Lord will forgive sinners calibres him “and has to judge all and has to forgive good humans and the wicked humans, and wise and humbles ... But when you will end up with everyone when you speak to me: Let will tells, come along! Let drunkards, let incapable, let shameless. Then we all go without ashamed, and we stand before him. He will say too: Some pigs that are! Beast gave her face and put his seal upon you, but intimates and you. Then say wise, learned: Lord of the get them? He will say too: I receive, wise, I receive, scholars, because none of them was not deemed worthy of it. And will reach out to us ... and we fall before him and cry ... and we mean everything! When we understand all! ... Everyone will understand.... Lord, thy kingdom come!”<sup>28</sup>

Although Dostoevsky in his novel inclined to apocatastasis theological doctrine, *the parable of Lazarus and the Rich Man* reveals just the opposite, man will inherit what he deserves according to his actions, because God is right.

## II. Penitence and remission - *Resurrection of Lazarus*

This raid biblical intertextuality field has its center, the episode where Sonia reads young Rakolnikov wonder *Resurrection of Lazarus* of Bethany. Young Raskolnikov is the main character of the novel submitted to analysis. Natural question arises, why he chose for his novels Dostoyevsky young people? The answer to this interrogation is given by philosopher Nichifor Crainic “with preference Dostoevsky's heroes are young: and especially students, because Dostoevsky is troubled, tormented by a vision of a better future humanity than that which the experience, it was natural that to see the realization of this future humanity, chiefly by youth that rises”<sup>29</sup>. The young is also Lazarus in the Gospel.

The indicate fragment *Resurrection of Lazarus* represent resurrection and penitence a soul persecuted by their remorse after the crime. Immediately after reading this passage is a change of register, from punishment as a result of the crime is going to remission the act perfect of penitence.

The entire chapter of the novel devoted to this incursion Bible is one of rebirth, hope, the evidence stands and location of out the action. "It was a house with two floors, old and green"<sup>30</sup>. The green color symbolizes just the life, hope, promise, faith, these being the virtues that keep them awake consciousness Raskolnikov's moral conscience coming up "from the depths of essence, as an emphatic protest against the evil that committed"<sup>31</sup>.

Since the incipit of this fragment we are dealing with a first form of rationalistic individualism personified in the hero Raskolnikov. This attitude comes out when it he speaks Sonia with several questions regarding her relationship with divinity: “You pray so much to God?” “What makes God for you?”<sup>32</sup> Philosopher Nichifor Crainic gives a conclusions: “Dostoevsky is irrational. Dostoevsky does not believe in rationality. Something more,

<sup>27</sup> Dostoievski, 15-31.

<sup>28</sup> Dostoievski, 27.

<sup>29</sup> Crainic, . 111.

<sup>30</sup> Feodor M. Dostoevski, *Crimă și pedeapsă*, translate by Antoaneta Liliana Oltean (Bucharest: Adevarul Holding, 2011) 355.

<sup>31</sup> Crainic, 116.

<sup>32</sup> Dostoievski, 365.

Dostoevsky believed that rationality, arbitrary human freedom, is the source of that start murders, suicides.... follies of men. The remedy is to return to the primary meaning of life, so divine love, love in the freedom gracious. For rationality is a second order is value secondary. Love is the primary value, essential, but rationality is value secondary, a negligible value"<sup>33</sup>.

A very special episode, perhaps the most excited of all literature, there is the moment when "two guys miserable, a prostitute and killer are bent toward the Gospel". This is when the Raskolnikov "is gradually destroys the last remnant of the great pride of rationalism which led to murder". Nichifor Crainic concludes "It's a great first step which this man makes the moral regeneration"<sup>34</sup>.

The moment of the Bible lecture is the moment penitence, the sin awareness, the desire of reformation and forgiveness. The forgiveness takes place after the resurrection, after retrieving lost self. "Resurrection as a divine miracle, realizes a denial of the reality of death and also of all the wounds which the destiny their causes its victims"<sup>35</sup>.

Not accidentally Christ their assigned apostles the power of forgiven sins after his resurrection<sup>36</sup>.

The vanity is the main factor causing the Raskolnikov to commit murder, "I wanted to be Napoleon and why I killed"<sup>37</sup>. "Napoleon is the obsession of every moment of Rodion Raskolnikov", in this obsession borns in this character rational individualism, in contrast to the social environment to which it belongs. Raskolnikov has "a diabolical pride regarding the will of affirming individual power"<sup>38</sup>. Where does the miracle appear? In the moment of the reading the Gospel passage, Raskolnikov finds positive spontaneous sense of solidarity, murder appears in brackets made.

The whole drama of the hero dostoevskian does not end there, he wants to confess his crime Sonie, but an postponed. No fear of punishment stops him, but lack of dignity. After the time of the crime, the courage converted into pity and compassion towards the person which he loves, "pity is Raskolnikov's failure"<sup>39</sup>.

## Conclusions

The Bible inserts Dostoevsky wants among others awakening an interest in the reader to read the Scriptures, because in them the human can find the key to his moral perfection.

Through reading Dostoevsky's works we conclude that Bible is a source generator by literature.

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<sup>33</sup> Crainic, 107.

<sup>34</sup> Crainic, 116.

<sup>35</sup> Ion Mânzat, *Psihologia creștină a adâncurilor. F.M. Dostoievski contra S. Freud*. (Bucharest: Enciclopedic Gold, 2009), 173.

<sup>36</sup> Ioan 20, 22, *Biblia sau Sfânta Scriptură* (Bucharest: IBMBOR, 2001), 1581.

<sup>37</sup> Dostoievski, 262.

<sup>38</sup> Crainic, 112.

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