



The Religious Side of Dostoevsky's Crime and Punishment: A Review

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Abstract

Fyodor Dostoevsky's novel *Crime and Punishment* is one of the prominent literary works that raises many ethical and religious issues. Religion and reason are a central theme in the novel, as Dostoevsky addresses their influence on the characters' decisions and the development of the plot. This paper analyses the religious aspects of *Crime and Punishment*, focusing on how religion influences the actions of the main characters and the development of events. The aim of the study is to understand the role that religion plays in the formation of characters and the progression of the plot. The study relies on a detailed textual analysis of the novel, focusing on religious elements and psychological analysis of the characters. A critical approach is used to understand the messages and religious significance behind the events of the novel. The study shows that religious aspects in *Crime and Punishment* play a crucial role in shaping the characters and advancing the novel's meaning. The research shows how the characters' actions are based on religious values and beliefs, and how the development of the plot is influenced by these values. The research highlights the importance of religion in literature and its impact on the moral and psychological issues raised in the novel. The study can contribute to a deeper understanding of the interaction between religion and literature, highlighting the role of religion in shaping behaviour and values in literature.

Keywords: Religion, Sin, Redemption, Faith

Introduction

Crime and Punishment, Dostoevsky's immortal novel, is one of the most prominent literary works that reflects the spiritual and moral struggle in a world tangled with human contradictions and challenges. The novel gained international fame for its philosophical depth and its profound impact in analyzing the human psyche and touching on religious themes.

In *Crime and Punishment*, Dostoevsky demonstrates his skill in delivering a religious message in an innovative and poignant way. He relies heavily on Christian religious concepts as a centerpiece for the development of the characters and the progression of the story. Thus, the novel becomes not just a crime story, but an in-depth study of sin, repentance, and forgiveness, and how these concepts affect the development of the characters and their fates.

However, *Crime and Punishment* is not only a religious novel that conveys the Christian message, it is also a literary masterpiece that possesses exceptional artistic power. Dostoevsky paints a complex portrait of nineteenth-century Russian life, relying on narrative, description, and imagery techniques that captivate and draw the reader into the world of the novel with unparalleled power.

In this way, *Crime and Punishment* stands out as a multidimensional literary work that combines religious, philosophical, and artistic aspects in a creative and surprising way. As it engages with these profound issues, this novel remains a source of inspiration and contemplation for readers around the world, and remains worthy of continued study and reflection.

This study examines the religious aspects of *Crime and Punishment*, highlighting how Dostoevsky uses religious elements to

create a story that carries the burdens of love, mystery, and repentance. He relies heavily on Christian religious concepts, such as sin, redemption, and voluntary freedom, to paint a complex picture of the characters and their development during the events.

From the philosophical entanglement of the ideas of good and evil, to the search for forgiveness and repentance, this study provides an in-depth analysis of the religious messages embedded in the fabric of the novel. The study provides a comprehensive understanding of how religious factors influence the plot and character development, and how these religious elements enrich the most pressing themes of human life, such as healing, personal transformation, and mercy.

As a story that continues to provoke philosophical and literary debates and interactions, *Crime and Punishment* deserves continued study and multiple interpretations of the religious dimensions that characterize it. This study hopes to contribute to debates about the novel, providing a deeper understanding of the spiritual and ethical underpinnings of Dostoevsky's own world.

Literature Review

Dostoevsky and His Religious Conviction

Fyodor Mikhailovich Dostoevsky (1821-1881) ^[26] stands out as one of the preeminent figures in world literature. The renowned Russian writer, whose artistic prowess Gorky likened only to that of Shakespeare, channeled his literary expression towards the boundless anguish of humanity. Renowned for his works such as *Crime and Punishment* and *The Brothers Karamazov*, he delved into profound philosophical concepts that foreshadowed significant advancements in 20th-century intellectual discourse, encompassing realms like psychoanalysis and existentialism. Dostoevsky placed a strong emphasis on the intricate portrayal of his characters, who grapple with complexities spanning the dichotomy of good and evil, belief and disbelief. It is this keen discernment that elevates his novels beyond mediocrity (Berdyayev, 1989) ^[2].

Nuttall (2004) ^[22] noted that Dostoevsky's compelling literary representations of the human experience had a profound impact on contemporary writers like Franz Kafka, who expanded upon certain themes explored by the Russian author. His tumultuous life as a writer provided him with the capacity to depict characters who are emotionally and spiritually shattered, often symbolizing the age-old Christian conflict between flesh and spirit with profound empathy. Not only does this Russian possess the ability to evoke emotional responses through his depictions of human nature, sin, and suffering, but he also demonstrates a remarkable insight into the escalating challenges facing the world, as evidenced by his assertion: "The West has abandoned Christ, and that's why it's dying; that's the sole reason" (Nuttall, 2004, p. 12) ^[22].

Ernest J. Simmons (1989) ^[29] suggests that Dostoevsky's connection with God is deeply rooted in religion. He further contends that Dostoevsky perceives Europe's spiritual decline as a consequence of its materialistic pursuits, with Russia emerging as the potential savior to redirect it towards the Kingdom of God. Simmons' commentary on Viktor Yermilov's work on Fyodor Dostoevsky echoes this sentiment: "He also reflects Dostoevsky's core belief that Europe teeters on the edge of ruin due to its revolutionary materialism and rejection of Christ, while Russia, existing not for its own sake but for the betterment of the entire world,

will ultimately guide Europe to salvation and the Kingdom of God" (p. 40).

Dostoevsky possessed a talent for comprehending the driving forces behind human behaviors, particularly those of a sinful nature. He adeptly depicted these motivations in his significant literary works, including *Crime and Punishment*, *The Brothers Karamazov*, and *The Monster*. Through his narratives on human nature, he engaged in philosophical contemplation on the themes of life and death, juxtaposing the present human condition with the existential realities wait beyond death.

Gibian (1995) ^[10] asserted that it's worth highlighting that Dostoevsky's literary creations represent an ongoing battleground between truth and deception; his protagonists grapple with an inner turmoil, torn between the seductive allure of bourgeois greed and the repulsive temptations of the bourgeois lifestyle. This perpetual conflict is elevated to a cosmic scale, portraying an ancient struggle between Satan and God for the souls of humanity. This dualism is portrayed as an eternal and unresolved clash between good and evil within individuals, a complexity beyond the grasp of rationality and the limited emotions bound to earthly existence. In *Crime and Punishment*, the central figure, Rodion Raskolnikov, navigates the abyss between virtue and vice within himself, embodying both the purity of the Virgin and the corruption of Sodom; a fatal contradiction impossible to overcome.

The internal struggle between good and evil within the human heart brought about profound anguish for Dostoevsky and his protagonists, holding significant sway in his literary works as it remained intricately intertwined with a recurring theme throughout his writings. Dostoevsky consistently displayed a keen fascination with discerning the boundary separating virtue from vice within humanity. His narratives appeared to echo this ongoing exploration of morality. Ernest J. Simmons (1989) ^[29] elaborates: "Dostoevsky's inner being was a battleground where religion and atheism, the elevation and rejection of suffering, submission and rebellion, and contemplations on the inevitability of wickedness, corruption, and pain clashed. Yet, rather than dimming his unwavering religious conviction, these conflicts reinforced his faith in God and Christ." (p. 28)

Jackson (2013) ^[13] argued that for Dostoevsky, his profound faith in God, Christ, and the experience of suffering holds a cleansing significance. He posits that within the human psyche resides a burden of guilt, a weighty and unexpurgated sense of wrongdoing that, though often unrecognized, casts a shadow of inexplicable darkness over our souls. With each encounter of suffering, Dostoevsky believes a portion of this guilt is absolved, freeing us from its oppressive grasp and illuminating our path with a heightened sense of joy and purity. Dostoevsky staunchly advocates for embracing adversity as a divine visitation, a means through which God reaches out to humanity. Conversely, he warns that those leading a life of ease should harbor concerns over the retribution awaiting them, as Christian ethics hold all individuals equally accountable for their transgressions, whether original sin or personal wrongdoing. Dostoevsky asserts that mankind must embrace suffering as Christ did, viewing Christ as the ultimate embodiment of truth. Within this framework, Dostoevsky's literary works are regarded as narratives originating from and for the Church, as he underscores the belief that humanity's salvation lies in the

hands of God and the Orthodox Church, the sole bastion capable of shielding humanity from the onslaught of evil.

Dostoevsky's Contemporary Bible

Joseph Frank (2003) ^[8] highlights that the majority of critics strongly disapprove of the conclusion of *Crime and Punishment*. Some view it as an unjustified and contrived extension of the narrative. Frank himself (1995) argues that Raskolnikov's "transformation" is depicted so hastily and simplistically that it fails to persuade readers, leaving them understandably disappointed. Recently, others have noted a correlation between the epilogue and the main body of the novel, and Robert Belknap (1991) suggests that what Muchulsky referred to as a "pious lie" aligns with religious sensibilities. In his analysis of the novel's structure, Gary Rosenschild (1976) asserts that portraying a 'miraculous transformation' cannot be approached with the same degree of authenticity as the meticulous planning of the murder. He interprets the final two pages of the epilogue, despite their frustrating lack of dialogue, as a continuation of the scene where Sonia recounts the story of Lazarus' resurrection to Raskolnikov, now seen as a fulfilled prophecy. By the novel's conclusion, "the tale of Lazarus' resurrection has transcended into a tangible reality for nineteenth-century Russia, and by extension, for all time."

Indeed, Dostoevsky's novel as a whole can be interpreted as a modern gospel, particularly drawing parallels with the Gospel of John, which Sonia reads to Raskolnikov at length, to his surprise. Dostoevsky adapts the Gospel of John into contemporary language to revitalize the Word, if not in flesh, then at least in spirit; the authenticity portrayed in the initial six chapters suggests that Raskolnikov's remarkable transformation could be achievable for any reader. The sudden shift in tone and focus at the end of the epilogue reflects the conclusion of the Gospel of John, as we will later observe. Regardless of Dostoevsky's personal struggles with faith, he elucidated the religious concepts that serve as the foundation for his new gospel in his *Writer's Diary* (June 1876, Chapter 2, Part 4). He discusses "the exaltation of the true Christ... and the definitive doctrine of Orthodoxy, which Russia has long championed... One can genuinely believe in the fraternity of humanity, in the universal reconciliation of nations, in a coalition grounded on the principles of global service to humanity and the rejuvenation of individuals through the genuine teachings of Christ. "Dostoevsky refers to this as the new rhetoric that Russia, leading the way in United Orthodoxy, can disseminate to the world..." (Dostoevsky, 1993, p. 525)

The incarnate Word, Christ, brings forth the "new word" of the New Testament, embodying the principles of Christian love and forgiveness. Raskolnikov, however, serves as a caricature of this concept: His desire to proclaim a "new word" through murder entails usurping the divine authority over life and death, as explained by Sonia. Dostoevsky guides Raskolnikov through a sequence of events that mimic key moments in Jesus' life as narrated by John in his Gospel. Michael Holquist (1977) has been persuaded by Dostoevsky's narrative structure, wherein Raskolnikov's tale comprises two distinct narratives: the detective story unfolding in historical time and the allegorical 'wisdom tale' set in eternal time, which must intersect to conclude Raskolnikov's journey. These narrative layers can also be interpreted as Tynianov's original text (1921) juxtaposed with its satirical counterpart,

with John's narrative serving as the prototype for the "Tale of Wisdom" and Raskolnikov's odyssey as a grotesque distortion of the ideal path illuminated by the "authentic image of Christ." (Dostoevsky, 1993, p. 525). Only when these narratives converge in the climax, revealing "the second layer through the surface of the work," (Tynianov, 1979, p. 117), does the reader discern the irony beneath its lofty aspirations.

The Gospel of John is given precedence over the first three Gospels by Russian Orthodoxy. It's distinguished by its portrayal of Jesus' humanity, with its narrative centering on the concept of "earthly salvation penetrating the everyday journey of human life." (Brodie, 1993, p. 32). This Gospel illustrates the bond between God and human existence, mapping out the stages of belief within life's journey. Because the Word became flesh in Jesus, it necessitates death; embracing death is essential to attaining faith. God's Word operates within the innermost heart and then manifests in actions that ultimately foster community. In the Gospel's latter part, despite the betrayal and violence surrounding Jesus' Passion, love and the vitality of life emerge triumphant. So, it's understandable why Dostoevsky opted for the Gospel of John as the backdrop for *Crime and Punishment*. He both unveils and veils its significance in Part IV, Chapter 4, as Raskolnikov inquires of Sonia, "Where's the passage about Lazarus?" and she responds, "It's in the Fourth Gospel." (Dostoevsky, 1968, p. 318). The raising of Lazarus evidently mirrors Raskolnikov's salvation: Jesus raises Lazarus four days after his entombment; Sonia reads to Raskolnikov four days after he commits murder (the parallel becomes even clearer when considering Raskolnikov's subsequent realization - "I killed myself"). In this scenario, Sonia assumes the role of Jesus to Raskolnikov's Lazarus; it is through her that Raskolnikov embarks on his daily journey towards faith and community. Her role contrasts with Raskolnikov's portrayal as a pseudo-Christ figure who imitates Jesus, the incarnate God, by aspiring to be a deity among men.

Christianity and Dostoevsky's *Crime and Punishment*

LeBlanc (2012) ^[18] argued that in *Crime and Punishment*, Dostoevsky constructs a psychological narrative of a crime to illustrate his belief that all rationalist doctrines pose a danger, and that only faith in Christ can rescue humanity from damnation. Dostoevsky's archetype here is Raskolnikov, who, under the sway of educated and rational self-centered forces, perpetrates a grievous crime - murder. Throughout the novel, Raskolnikov grapples with his rational principles versus faith. This inner conflict manifests on two fronts: Initially, Raskolnikov wrestles with the decision of whether to commit the crime. Despite the strong pull of rational egoism, his Christian-influenced psyche prevents him from doing so. Hence, the impulse of compassion driving him to aid the needy and marginalized becomes a formidable barrier against committing the deed. Secondly, the aftermath of the crime, including a guilty conscience and sporadic bouts of delirium, is partly mitigated through rationality. Only through enduring severe mental anguish, culminating in a confession of his wrongdoing, does Raskolnikov find the path to restoring his Christian faith.

Muchulsky (1989) ^[20] said that Raskolnikov, a young law student, has developed a theory of his own that aims to benefit all humanity. Despite his extreme poverty, he resorts to

pawning his belongings to survive. In his transactions, he deals with Alyona Ivanovna, an elderly pawnbroker who offers him very small amounts even on valuable items. He believes that many others are being exploited in the same way by her. According to his theory, killing this pawnbroker could save many individuals who are in debt to her. Interestingly, his idea of murder is coincidentally echoed in a conversation between a student and a young officer overheard in a pub. Moreover Mochulsky (1989) ^[20] asserted that according to Raskolnikov, he falls into the second group of "exceptional" people who are entitled to break moral rules in order to further the interests of mankind. He uses historical figures like Lysurgus, Solon, Muhammad, and Napoleon to support his claim that they were all criminals since they broke the law to establish new ones. He thinks he can give her money to the less fortunate by killing the elderly woman. But this logical classification of Raskolnikov as an "exceptional man" conflicts with other facets of his character, such as his compassion and conscience. His conscience stops him every time he considers killing someone. Following his discussion with Alyona Ivanovna, he criticizes the concept of it in the strongest terms.

According to Parts (2009) ^[25], It is important to note that after the crime, Raskolnikov's internal conflict between reason and faith escalated. Paradoxically, his rationality after the act is at odds with the compassion and conscience that prevented him from committing the crime in the first place. Paradoxically, Raskolnikov is able to regain his mental strength and ability to reason because of his compassion and mercy. He is freed from his psychological torment and regains his ability to think whenever he shows compassion. For example, when he gives twenty rubles to Katerina Ivanovna for Marmeladov's funeral, he does not reproach himself as he did before the crime. Rather, he feels a new sense of life within himself, implying the possibility of a new beginning. When Katerina's daughter Polinka asks for his name and address, he asks her to pray for him. Although Raskolnikov's conversion seems at first to be fraught with faith, his mind once again quells his conscience.

The novel examines and analyses moral issues and their psychological repercussions through the lens of religion. Dostoevsky's unwavering adherence to Christianity contrasts with the rationalist ideologies prevalent in Russia in the mid-19th century. According to the novel, people are fundamentally conflicted, with reason and emotion coexisting in the same mind. But when you focus too much on one and ignore the other, trouble happens. Thus, maintaining balance is essential to avoid worldly and spiritual disasters (Dumala, 2002) ^[7].

Rhodes (n.d.) asserted that religious references provide rich material for examining the issue of moral transgression and its consequences in *Crime and Punishment*. These include numerous references to the New Testament, including the Lazarus narrative from the Gospel of John and Christian characteristics such as conscience, humility, mercy, and love. A variety of explicit and implicit symbols illustrate the moral issues that the characters have to deal with. These Christian themes appear in multiple forms as Raskolnikov and other characters travel through sin, grief, and redemption. They may manifest as bad dreams or dreams that warn individuals against following certain paths of thought or are constant reminders of their past actions (as with Svidrigailov). These theological components support a thorough critique of crime

and its effects in the novel, while also helping Dostoevsky to renew a strong Christian faith over ideas of dangerous dogmas.

According to Latourette (1948) ^[17], the novel does a great job of reinforcing the importance of religion and presenting it in the best possible light. It should be remembered that atheism was popular and religion was under attack by the nihilists at the time the novel was published. But Dostoevsky challenged this, and used the novel to show how awful Nihilism can be to restore people's faith in Christ. There are many examples in the book of how Christian faith triumphs over rational selfishness to promote religion. *Crime and Punishment* emphasizes that believing in religion is a promise of resurrection of life, renewed hope, and an end to pain, while following reason takes the protagonist into a dark world full of sorrow and suffering. The respect for religion in the novel is shown at the climax, where Raskolnikov - an atheist - is depicted with the New Testament under his pillow in the epilogue.

The Portrayal of Sin and The Christ-Like Figure Who Transgresses Societal Norms in Dostoevsky's *Crime and Punishment*

In *Crime and Punishment*, much of the narrative unfolds through the perspective of Raskolnikov, providing insights into the events and the underlying thoughts. Consequently, it is through his lens that the concept of sin is explored in the novel. While the author's own stance on sin may not be explicitly stated, it can be inferred from the culmination of events at the conclusion of the work and Raskolnikov's trial scene in the Epilogue. The novel suggests a notion akin to the Gospel's idea that faith can lead to freedom from the bondage of sin inherent in human mortality. This evocation is reminiscent of the biblical verse from John 8:34, which states, "Whosoever committeth sin is the servant of sin" (King James Bible, John 8.34), as noted by George Gibian (1995) ^[10].

Dostoevsky's perspective on morality and religion likely contributed to the complex portrayal of sin and the criminal in the novel. This complexity is evident in Raskolnikov's contradictory statements to Sonya before confessing to her about the murder of Alyona and Lizaveta. Ironically, he accuses Sonya of being a sinner, stating, "...That you are a great sinner is true...but your greatest sin is that you have abandoned and destroyed yourself in vain" (Dostoevsky, 2000, p. 272) ^[6]. Reflecting on why Sonya hasn't taken her own life yet, he muses to himself, "what has kept her from the canal until now is the thought of sin" (Dostoevsky, 2000, p. 272) ^[6].

However, he already perceives Sonya as a sinner, yet he believes she refrains from another sin, that of suicide. Interestingly, there is no discussion of sin in the novel when Svidrigaylov takes his own life by shooting himself. Much of what Raskolnikov expresses to Sonya about her base thoughts, shame, and madness seems to reflect his own internal conflict, as if he is conversing with himself. His words to Sonya carry an inherent potential that suggests he is addressing himself. Conversely, Sonya reproaches herself only for not giving Katerina Ivanovna the collars and cuffs. The corresponding passage in the Notebooks clarifies that she considers herself a great sinner precisely because of this "sin against love," not because of prostitution. To understand the author's views on sin, one might consider Knapp's

observation (2004) ^[15] that "Dostoevsky believed that man's subjugation to necessity, inertia, and a mechanistic existence was directly linked to his sinfulness" (137).

Temira Pachmuss (1980) ^[24] drew parallels between Porfiry Petrovich and Socrates, drawing on references to the Greek philosopher found in Dostoevsky's Notebook IV (1864-1865), much of which informed *Crime and Punishment*. Pachmuss examines Socrates' and Porfiry's perspectives and arguments regarding justice. Socrates' assertion that "punishment is beneficial because it heals the wrongdoer's soul and reconnects him with society by inflicting suffering upon him" is echoed in Porfiry's belief "that the criminal's soul is bettered through just punishment" (Pachmuss, 1980, p. 19) ^[24]. "You devised a theory, and you felt ashamed when it fell apart and turned out to be unoriginal!" (Dostoevsky, 2000, p. 388) ^[6]. One could speculate that the theory Porfiry mentions here is actually Callicles' argument "that the extraordinary individual has the right to disregard societal laws in pursuit of his objectives" (Pachmuss, 1980, p. 18) ^[24]. Callicles' philosophy aligns with Raskolnikov's concept of extraordinary individuals, and Socrates, Callicles' mentor, reacts similarly to Porfiry's response to Raskolnikov's arguments in his previous article and his crime. It's worth noting that Dostoevsky draws upon this entire discourse from a pre-Christian era. Therefore, the element of transgression in Raskolnikov's theory is validated by something that is not inherently Christian. Raskolnikov's confession in the trial scene is influenced by Porfiry's counsel to embrace suffering, and Socrates' notion "that enduring unjust punishment is preferable to avoiding deserved penalty" echoes this stance (quoted in Pachmuss, 1980, p. 18) ^[24].

Kauffman (1978) ^[14] claimed that Raskolnikov's belief that his murder of the pawnbroker is justified because she is a morally reprehensible person and that he has therefore performed a service to society is inherently problematic. While he never explicitly claims to be a deity, his theory of the extraordinary man allows him to act in a manner that morally justifies transgression. The irony of this concept inevitably brings to mind a much later work that challenges the traditional interpretation of the Gospels. Colm Toibin's *The Testament of Mary* (2012) presents a narrative where the notion that Christ suffered to save humanity is contested by Mary's testimony, depicting her son as a young man recklessly flirting with transgression. Dostoevsky's own use of the Gospel is ironic when Raskolnikov asks Sonya to read aloud the story of Lazarus' resurrection from the Bible given to her by Lizaveta. Raskolnikov's act of falling at Sonya's feet and his "prostration" before all human suffering, akin to Christ's, ultimately leads to his downfall. He tells Sonya, "I prostrated myself not before you, but before all human suffering" (Dostoevsky, 2000, p. 272) ^[6], echoing Christ's suffering for the sake of humanity.

Bakhtin (1984) ^[1] asserted that one might wonder why Dostoevsky titled his novel *Crime and Punishment* instead of "Sin and Redemption," especially considering the swift religious redemption that occurs at the end, resembling a *deus ex machina*, where repentance is suddenly accepted and all torment is absolved. Knapp (2004) ^[15] highlights that the Russian religious tradition values the belief that God's will can supersede the laws of nature. However, Bakhtin views the epilogue as "monological," typical of Dostoevsky's abstract ideology, contradicting the novelist's polyphonic

artistic stance. Nevertheless, the implication that the murder was an authentic act of freedom, undefinable and therefore not necessarily a sin, persists beyond the book's conclusion. This resolution, along with similar themes in Dostoevsky's later short stories, likely stems from his unwavering Christian faith in the redemptive and transformative power of suffering, viewing life as expiation of sin through suffering.

Mochulsky (1989) ^[20] concisely captures Raskolnikov's theory as more than just a rejection of Christian morality; it establishes an alternative, anti-Christian moral framework. Raskolnikov does possess a conscience, but it's a conscience that permits acts of violence. "The proud demon is sad in his lonely grandeur" (Mochulsky, 1989, p. 505) ^[20], encapsulates this idea. Furthermore, his acknowledgment of himself as an even worse "louse" during his confession to Sonya indicates the complexity of his beliefs. Gibian (1995) ^[10] adds another layer by discussing the influence of both Eastern and Western churches on Dostoevsky's portrayal of crime and sin in the novel.

Conclusion

Religious aspects in Dostoevsky's *Crime and Punishment* are a thorny and complex topic that deserves deep thought and reflection. These aspects emerge as an important and distinctive element of the novel, offering religious discussions and analyses of sins and punishments from a psychological perspective. The author expresses his strong belief in Christianity and compares it to the rationalist doctrines prevalent in Russia in the 19th century. He portrays human beings as conflicted between reason and emotion, and shows that a balance between them is necessary to avoid spiritual and material crises. The author suggests that faith in religion is the key to salvation and renewal, while following reason leads to a dark world of pain and sorrow.

The novel offers a solid critique of crime and its consequences, highlighting the influence of religion in reconciling guilt and suffering. Through his use of religious elements, Dostoevsky seeks to revive faith in Christianity and establish it as a moral standard that outweighs the dangerous circulation of harmful ideological ideas.

By examining the elements of the novel, we find that Raskolnikov represents a person who tries to be anti-religious and offers a theory that replaces Christian morality with the opposite. His thinking about crime is based on his perception of himself as an extraordinary person who believes he has the right to transcend the moral code for the good of humanity. However, in the end, he discovers that his reason was not enough to justify his crime, and finds himself seeking to repent and escape punishment. It is clear from this that the novel deals deeply with the debate between religion and reason in the face of crime and sin.

In conclusion, the religious aspects of *Crime and Punishment* are central to understanding the moral and psychological issues raised in the novel. The importance of religion in reconciling sins and achieving redemption is highlighted, and the novel shows that reason and emotion must be balanced to avoid crises and issues that may arise.

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