

Baudrillard's Philosophy of Simulacrum and Religion in "The Grand Inquisitor" from Dostoevsky's "The Brothers Karamazov:" A sociological analysis of ritual change

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Abstract:

*This paper is concerned with the illustration of the Simulacrum as a philosophical concept that was coined by Jean Baudrillard (1929-2007) in his critical essay *Simulacra and Simulation* (1981). Baudrillard claims that our present society has supplanted all reality and importance with images and signs, and that human experience is a simulation that means reproduction of the real world.*

*The study aims to prove the idea of Simulacrum was localized in *The Grand Inquisitor* (a poetic poem was narrated by Ivan to his brother Alyosha in book V of Fyodor Dostoevsky's *The Brothers Karamazov*). It proceeds with the hypothesis that *The Grand Inquisitor* responds to Jean Baudrillard's theory of Simulacrum as both of Baudrillard and Dostoevsky looking to religion under the sign of simulacra. The study is rounded up with concluding verdicts.*

Keywords: Jean Baudrillard, Fyodor Dostoevsky, *Simulacra and Simulation*, *The Brothers Karamazov*, *The Grand Inquisitor*.

I. Introduction:

Human culture has yielded for centuries to undermined laws until the point that it can't comprehend the importance of the predominant and everlasting laws. According to Khalil Gibran (*A Second Treasury of Khalil Gibran*, 2011, p. 82) a man's eyes have turned out to be acclimated with the diminish light of candles and can't see the daylight. Profound malady is acquired starting with one age then onto the next until the point when it has turned into a piece of individuals, who view it, not as an illness, but rather as a characteristic blessing, showered by God upon Adam. On the off chance that those individuals discovered somebody free from the germs of this malady, they would consider him with disgrace and disfavor.

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During the Twenty-first century in the middle of all those reality changes starting with culture, media and all the new or even all world phenomena, does anybody look back for a minute and asks himself what is still real and what is not in this world? Thinkers and philosophers like the Greek great philosopher Plato discussed the concept of reality in depth. However, and with the passing of time even Plato's concepts can be changed, can be opposed, or even can be simulated. What if the original version of this world is no longer exist? According to the French sociologist Jean Baudrillard, when we have thousands million copies of a single, it becomes very hard to know or recognise the original copy or even it is very possible that it has been lost (David & Nigel, 2013, p. 421).

In the modern period, everything is changing from sign to simulacrum. This procedure is called reproduction or simulation. Discussions on how simulation identifies with religion have been going on. Depends on logic, while religion that depends on elusive confidence and convictions is viewed as fantasy. The inquiry is: can the two alternate extremes be joined? This paper attempts to give choices sees how simulation of God in literature identifies with religion and how this connection likewise experiences simulation. This paper will focus on clarifying Baudrillard's *Simulacra and Simulation* and its responds to Dostoevsky's *The Grand Inquisitor* from *The Brothers Karamazov*.

II. Baudrillard's Philosophy of Simulacrum and Religion

“If we are living in a simulation, then the cosmos that we are observing is just a tiny piece of the totality of physical existence,”(McKenna, 2013).

Simulacra and Simulation is a philosophical essay that coined by Jean Baudrillard in 1981, in which he looks to analyze the connections among the real world, images, and society, specifically the implications and imagery of culture, religion and media that are associated with building a comprehension of shared presence. Simulacra are copies that delineate things that either had no original root in the first place, or that never again have an original so the process of Simulation is the imitation of the operation of a real-world process or system over time (Reinhart, 2011, pp. 4-5). The term was first recorded in the English language in the late sixteenth century, used to portray a representation of a thing or an idea, for example, a statue or a sketch, particularly of a god (Brown, 1993).

Baudrillard claims that our present society has supplanted all reality and significance with images and signs, and that human experience is a reenactment of the real world. Also, these simulacra are not just intercessions of the real world, nor even deceitful interventions of the real world; they are not situated in a reality nor do they conceal a reality, they basically shroud that not at all like the truth is pertinent to our present comprehension of our lives:

Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal.... It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real (Baudrillard, 1994, pp. 1-2).

According to Baudrillard (Simulacra and Simulation, 1994) Simulacra and Simulation breaks the sign-request into four phases:

A. The main stage is a dedicated picture/duplicate, where we accept, and it might even be right, that a sign is an "impression of a significant reality" , this is a decent appearance, in what Baudrillard called "the holy request".

B. The subsequent stage is corruption of the real world, this is the place we come to accept the sign to be an unfaithful duplicate, which "covers and denatures" reality as a "malevolent appearance—it is of the request for wrongdoing". Here, signs and pictures don't steadfastly uncover reality to us, yet can indicate the presence of a dark reality which the sign itself is unequipped for embodying.

C. The third stage covers the nonattendance of a significant reality, where the sign claims to be a loyal duplicate, however it is a duplicate with no unique. Signs and pictures guarantee to speak to something genuine, yet no portrayal is occurring and discretionary pictures are just proposed as things which they have no relationship to. Baudrillard considers this the "request for divination", a system of semantic variable based math where all human importance is invoked misleadingly to show up as a kind of perspective to the (inexorably) hermetic truth.

D. The fourth stage is unadulterated simulacrum, in which the simulacrum has no relationship to any reality at all. Here, signs just reflect different signs and any case to reality with respect to pictures or signs is just of the request for other such cases. This is a system of all out equivalency, where social items need not, at this point even profess to be genuine in a gullible sense, in light of the fact that the encounters of customers' lives are so prevalently fake that even cases to the truth are relied upon to be stated in counterfeit, "hyperreal" terms. Any guileless demand to reality as such is seen as dispossessed of basic mindfulness, and in this manner as over nostalgic

In a way to explain the Simulacra and Simulation in detail, and according to its requirements, Baudrillard divided his philosophical article into several sections by subheadings such as: The divine irrelevance of images, Hyperreal and imaginary and Political incantation etc. In 'The divine irrelevance of images', Baudrillard was brought into the way the religious and theological sphere as the religion is one of the most important pillars on which society is based. With a specific end goal to portray the negative period of our age against the foundation circular segment of theological history, Baudrillard raised the question:

But what becomes of the divinity when it reveals itself in icons, when it is multiplied in simulacra? Does it remain the supreme authority, simply incarnated in images as a visible theology? Or is it volatilized into simulacra which alone deploy their pomp and power of fascination- the visible machinery of icons being substituted for the pure and intelligible Idea of God? (Baudrillard, 1994, p. 4).

He asserts that simulacra requires the loss of God, that once symbols and icons are allowed, the human personality is then more effortlessly ready to jump to the end that God is a recreation. Here he makes a conclusion that is commonplace of the greater part of his work; if the human personality distributes for the

portrayal of God in a statue, in an artwork, in a bit of gems then it perceives that it may have been as so easy to imagine and invent God as it was to delineate his image on canvas (McCullough, 2001, p. 5th paragraph). Christians, notwithstanding, accept that since they saw God manifest as Jesus Christ, symbols of this figure are an exact portrayal of God. In this manner, iconography started with Jesus. The contentions for symbols are established in the majority - particularly with respect to education. These symbols should divert considerations from the natural to the heavenly, and can fill in as focuses in which individuals can interface with God regardless of their failure to peruse the sacred writing (Ouspensky, 1982, p. 18). These concepts are therefore intending to the inescapable end of religion and God dramatically, as they free the psyche of an individual from the thought of something high, something of a domain past human creative energy and convey it down to a level of risky cognizance, risky results. Baudrillard pointed out:

But what if God himself can be simulated, that is to say, reduced to the signs which attest his existence? Then the whole system becomes weightless; it is no longer anything but a gigantic simulacrum: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference or circumference (Baudrillard, 1994, p. 5).

Baudrillard suggests that this confusing strain among God and the icon of God grounds our social world, our entire complex arrangement of emblematic reference. Once in the past, as an extraordinary enthusiasm and vitality, it raised houses of prayer and marshaled campaigns; in the present, it despite everything drives our social frameworks, more frantically than any other time in recent memory, however now in a sort of negative response development, uprooting into an ever more profound reenactment our extreme feeling of need and disillusionment in the wake of the demise of God (McCullough, 2001).

In consonance with Baudrillard (*Simulacra and Simulation*, 1994, p. 6), just the starting point of things is genuine, and the rest are daydreams. Before all else, actually present, yet individuals rapidly make an image to introduce that reality. The image and the reality are comparable fit as a fiddle and sooner or later, they are totally combined according to the general population, until the point that the image starts to be more worthy and practical according to individuals than the first reality. In addition, this image is not the same but multiple throughout the ages, and the deviation occurs in all of them. This makes the society far from the truth and realism of things and God is not excluded from this process which Baudrillard would call it Simulacrum:

When the real is no longer what it used to be, nostalgia assumes its full meaning. There is a proliferation of myths of origin and signs of reality; of second-hand truth, objectivity and authenticity. There is an escalation of the true, of the lived experience; a resurrection of the figurative where the object and substance have disappeared. And there is a panicstricken production of the real and the referential, above and parallel to thepanic of material production. This is how simulation appears in the phase that concerns us: a strategy of the real, neo-real and hyperreal, whose universal double is a strategy of deterrence (ibid, pp 6-7).

Throughout the next part of this research paper, the researcher will try to shed light on the repercussions of Dostoevsky in "The Grand Inquisitor" to find out the extent to which his ideas and philosophy of religion was overlapped with Baudrillard's concept of Simulacrum.

III. Simulacrum of God in "The Grand Inquisitor" from Dostoevsky's "The Brothers Karamazov"

"I think the devil doesn't exist, but man has created him, he has created him in his own image and likeness." (Dostoevsky, *The Brothers Karamazov*, 2003).

At about 800 pages, *The Brothers Karamazov* is Dostoevsky's biggest novel. It got both basic and famous recognition and is frequently referred to as his magnum opus. Composed of 12 "books", the novel recounts the account of the novice and devout Alyosha Karamazov, the disbeliever Ivan Karamazov, the soldier Dmitri Karamazov and their father. The initial books present the Karamazovs, while the other different parts are philosophical and religious contentions by Father Zosima to Alyosha (Leatherbarrow, 1992, p. 1). See also (Frank, 1996, p. 502). In book V of *The Brothers Karamazov*, Dostoevsky shows us an individual poetic poem called *The Grand Inquisitors*. The poem passed through the novel during a discussion that happened between the two siblings, Ivan and Alyosha. The two brothers were opposite to each other in case of the religious perspectives and their vision of the theological framework. Ivan was the middle sibling. He was the intellectual scholarly heart of the novel. However, he is tormented by his doubt in God and profound quality. His dialogs of faith and mistrust make up the focal issue in the novel. While the youngest son Alyosha was profoundly religious and was virtuous in his affection and care for everybody around. He intended to be a priest since he has been motivated by the lessons of the vicar Zosima in the local Russian Orthodox monastery (Robert, 1990, p. 142).

The poet Ivan decided to narrate his poem *The Grand Inquisitors* for his brother Alyosha, as an attempt to explain the reasons for his scrap of religion and to defend his theological beliefs: "... Do you know, Alyosha—don't laugh! I made a poem about a year ago. If you can waste another ten minutes on me, I'll tell it to you.... I made up this poem in prose" (Dostoevsky, *The Grand Inquisitor (Milestones of Thought)*, 2006, p. 1). Ivan's poem shows that, sixteen centuries after His torturous killing by the crucifixion, Jesus Christ has come back to earth in the form of human being. The period harmonizes with the Spanish Inquisition. Simply the day before the presence of Jesus, almost a hundred apostates had been scorched. The Roman Catholic Church has been completing these disciplines under the condemning requests given by the Grand Inquisitor. The condemning was conveyed within the sight of the cardinals of the congregation, the lord of Spain and his court and the whole populace of Seville (Dostoevsky 2003, p. 412). The Christ chooses to show up, yet as instead of making a great passageway, he comes unobtrusively and quietly. He doesn't state anything but people knew him but with some doubts, yet he discreetly performs supernatural occurrences. He returned to a blind man his sight and bringing up a child from the dead, recuperating the visually impaired:

'He came softly, unobserved, and yet, strange to say, everyone recognised Him. That might be one of the best passages in the poem. I mean, why they recognised Him... He holds out His hands to them, blesses them,...An old man in the crowd, blind from childhood, cries out, 'O Lord, heal me and I shall see Thee!' and, as it were, scales fall from his eyes and the blind man sees Him (ibid, p. 419).

As Christ circumvents wowing everybody with his wonders, the Grand Inquisitor, the person responsible for the entire blasphemous consuming, shows up. He requests that Christ be captured and arrested by the watchmen, and everybody is so alarmed by him that they readily comply. Soon thereafter, profound inside the dim entrails of His underground jail cell, Jesus gets a visit from the Grand Inquisitor who started his speech with doubts and rejects the identity of the Christ which has all the earmarks of being genuine and this comes in the framework of his declining to acknowledge the revival of Christ again:

" 'Is it Thou? Thou?' but receiving no answer, he adds at once. 'Don't answer, be silent. What canst Thou say, indeed I know too well what Thou wouldst say... I know not who Thou art and care not to know whether it is Thou or only a semblance of Him'" (Dostoevsky, *The Brothers Karamazov*, 2003, p. 441).

In terms of Baudrillard, the character of Christ that appeared during the poem is only one of the many images and copies, copies and icons that belonging to God. It could be the original and truly personal image of Christ and this is can be evident from the instinct of the people who were present during His first presence. But for many others, including the Grand Inquisitor, He is not the Christ and accordingly the Grand Inquisitor intended to burn Him.

Dostoevsky's goal through *The Grand Inquisitor* was to refer to the religious Simulation that has undoubtedly departed from the truth and this through several points: First, the subordination of the people to the tradition that The Grand Inquisitor followed within the church and the social life in general is far from the concept of true religious belief in Christ and religious tolerance, since it is clear that the people were forced to The Grand Inquisitor's arbitrary policy on the one hand and believed a complete belief in the icon on the other hand. From the perspective of Baudrillard's theory *Simulacra and Simulation*, Dostoyevsky's portrayal of the return of Christ sixteenth centuries after his death, through Ivan's poem, has brought the audience back to their lost minds and beliefs for a while. It turns out that what they follow is only a tradition of things that do not exist, while the truth is front of them now. Devotees should love God not through the icon not by looking at the unmistakable picture, but rather by receiving a vision from the undetectable God.

Second, the arrest of Christ by The Grand Inquisitor came to bring people back to the previously misunderstood concept of religion. In fact, the attempt to kill Christ is a context in which to distance the original copy and throw the icon in the arms of the people once more. According to The Grand Inquisitor Christ's current depravity is a heresy that must be punished due it:

“Tomorrow, I shall condemn thee at the stake as the worst of heretics. And the people who today kissed Thy feet tomorrow at the faintest sign from me will rush to heap up the embers of Thy fire. Knowest Thou that? Yes, maybe Thou knowest it.” He adds, “Why, then, art Thou come to hinder us?” (Dostoevsky, *The Brothers Karamazov*, 2003, p. 442).

This denotes a definitive defining moment: "The change from signs which dissimulate something to signs which dissimulate that there is nothing. The previous suggests a religious philosophy of truth and mystery (to which the thought of belief system despite everything has a place), while the last introduces a period of simulacra and recreation, in which there is not, at this point any God to perceive his own, nor any last judgment to isolate truth from bogus, the genuine from its counterfeit restoration, since everything is as of now dead and ascended ahead of time. The Christ says nothing, however rather simply kisses the Inquisitor delicately upon the lips before walking away. If God exists within the consciousness of man, then the nihilism of the eyeensures that He Himself remains unseen in the world of the realistic and many objects. The Inquisitor says that under him, all humankind will live beyond words in obliviousness. Despite the fact that he drives them just to "death and pulverization", they will be glad route. The Inquisitor will be a self-saint, consuming his time on earth to keep decision from humankind. He expresses that "any individual who can pacify a man's still, small voice can remove his opportunity from him" (Dostoevsky, *The Grand Inquisitor (Milestones of Thought)*, 2006).

This in itself is proof that what Baudrillard has come up with in the *Simulacra and Simulation* was correct and is still being held sixteen centuries after the crucifixion and even to these days. Baudrillard showed that the divine image of Jesus/God, and symbols were isolating or mistaking the human for the awesome shape; wood and paint were lacking for the canvas of profound portrayal. The main genuine picture that would fill in as a definite resemblance would be made of a similar heavenly material, which is intrinsically inconceivable. Consequently, any portrayal was a vacant rendering of the real, and good for nothing. Iconoclasts expected that individuals would begin conceptualizing and turning out to be focused on God and Jesus dependent on off base and inadequate portrayals and that these portrayals would turn up in improper spots, money, for instance. In this sense, Jesus/God would turn into their own separate simulacrum, and otherworldly and the spiritual significance would stop to exist.

IV. Conclusion

To sum up, there is a clear compatibility between Baudrillard and Dostoevsky. Things with the progression of time turns into a habit and the habit turns into a reality, freak reality, yet what is its starting point and was it genuine or not? That is the thing that we can no longer know in light of the outskirts vanishing between the phony and the genuine, the shadow and the body and the dream and reality. That is the thing that Baudrillard conjectures in his book " *Simulacra and Simulation*" and what Dostoevsky affirms in his novel " *The Brothers Karamazov* " through the character of Ivan and his poem " *The Grand Inquisitor*" which talks about the visual impairment of individuals following the Clergymen's considerations and accepts them even against the Christ/God himself.

The incident of the appearance of Jesus in the narration of *The Grand Inquisitor* occurred sixteen centuries after the reign of Jesus. And it is clear that people have not accepted the true personality of Christ, especially the Pope. This denotes a definitive defining moment: "The change from signs which dissimulate something to signs which dissimulate that there is nothing." (Bennett-Carpenter, 1998) The previous suggests a religious philosophy of truth and mystery (to which the thought of belief system despite everything has a place), while the last introduces a period of simulacra and recreation, in which there is not, at this point any God to perceive his own, nor any last judgment to isolate truth from bogus, the genuine from its counterfeit restoration, since everything is as of now dead and ascended ahead of time.

In terms of Baudrillard, all that mess happened because the concept of religion in general has changed, and the concept of God may come only through the icon and the statue. God vanishes into simulacrum. He is 'killed' as the genuine is overwhelmed by the hyperreal.

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