Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

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Abstract

This research paper aims to reveal the transition of media from dominance through imagination to dominance through representation, where the Internet has become like a spider's threads. Our research will reveal how God Almighty revealed in Surat Al-Ankaboot the weak yet strong threads of the spider and their relationship to cybersecurity, which is positioned between the jaws of fabrication and artificial intelligence. This research paper will deeply reveal the features of dominance through deception. And its effect on restricting public awareness through a polyphonic discourse that consecrates the characteristics of flattery and moral influence, which Mikhail Bakhtin dwelt upon at length.

* Introduction

One of the flaws in scientific research is the quotation in the introduction. However, with the meanings of the Qur'an, this flaw is transformed from a flaw into an advantage.

The Noble Book, revealed by the Merciful Lord, never ceases to surprise us with its treasures, treasures, and miracles. Every time, a scholar from the nation or the Western nation comes to us and fishes out a pearl from the pearls of the Qur'an, which is an ocean of pearls, as my Lord said: "Say, 'If the sea were ink for the words of my Lord, the sea would be exhausted before the words of my Lord were exhausted, even if We brought the like of it as a supplement.'

God Almighty knows best the scholars of His great power and the majesty of His authority. The more the human scholar understands and contemplates, the more he humbles himself, retreats, and rubs his nose in the dust to please the All-Powerful, the All-Knowing, the extent of whose

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

1

greatness the human mind cannot bear. This is out of my belief in what I say.

If the letters of poetry bled with love and the letter flowed sweetly on the paper, and fires lit up my chest and contemplating You, my Lord, haunted me, I threw my mind to the ground, O my God, it is enough that I have a loving heart.

The scientific miracles in the Quran are successive and follow one after the other, and each scientific miracle makes us forget what came before it and increases [1]our faith, as my Lord said: "The believers are only those who, when Allah is mentioned, their hearts become fearful, and when His verses are recited to them, it increases their faith; and upon their Lord they rely." Faith is linked to the mind and the heart.

The heart's faith in miracles that have not been achieved on earth,

such as the Night Journey. the Messenger, may God bless him and grant him peace, traveled across the earth in one night, and this miracle became possible. For example, travel became possible from Mecca to Jerusalem in a few minutes As for the faith of the mind, it is contemplation and reflection on the verses of God and His great cosmic laws.

My topic revolves around a miracle that the Holy Qur'an brought approximately 1446 years ago, which is the establishment of a cure for patients of the heart, mind, and body, as my Lord said: "And We send down from the Qur'an that [2]which is a healing and a mercy to the believers"

Freeing Minds from the Web (The Disease and the Cure): -

Recently, the use of the Internet has spread remarkably, and applications have proliferated on the Internet. With the inclusion of

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[2] 2 The Holy Qur'an: Surah Al-Kahf, verse 109, vol. 16, p. 304.
Same source: Surah Al-Anfal, verse 2, vol. 9, p. 177.
The Holy Qur'an: Surah Al-Isra, verse 82, p. 290.
The World Wide Web is a subset of the Internet that includes pages and information that can be

viewed through a web browser. The World Wide Web is also known as the web, which is its most popular name. Read more on Mawdoo3.com: https://mawdoo3.com April 15, 2025, 3:30 PM.
The Holy Quran: Surah Al-Ankabut, verse 41, part 20, p. 401.
Same source, same surah, verse 43, same page.

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

2

artificial intelligence in phones and social media sites, the Internet has become a home where worlds are intertwined with threads like those of a spider's web. People became stuck in it like prey gets stuck in a spider's web, and as everyone knows, the virtual world has begun to attract people to the point that living in it has become more important than living in reality, and the disease of internet addiction and its consequences have spread to the point that centers have been opened to treat internet addicts who have cut themselves off from life in their solid, inhabited homes, to enter weak homes, and any thread they held onto in them quickly breaks.

In Surah Al-Ankabut, my Lord said: "The parable of those who take protectors other than Allah is that of the spider who builds a house. And indeed, the flimsiest of houses is the house of the spider, if they only knew." So Allah, the Most High, spoke about this current phenomenon - which has baffled minds and will continue to baffle them unless you perform a factory reset when reading the Quran and communicating with Allah - and the example here is intended, as Allah, the Most High, says: These are examples We cite for the people, but none will grasp their meaning except those of knowledge.

The examples mentioned in the Qur'an are not simple and naive, but rather profound and great. God Almighty knows how the weak interpret examples, as He said:" Indeed, Allah is not ashamed to present an example - that of a mosquito or what is larger than that. As for those who believe, they know that it is the truth from their Lord. But as for those who disbelieve, they say, "What did Allah intend by this example?" He misleads many thereby and guides many thereby.

And He misleads not thereby except the defiantly disobedient. Some of them still require study and deepening in knowledge. These cybernetic diseases* can only be eliminated through a pure religion like ours, a religion that came to liberate us from all forms of slavery and transfer us to the worship of an invisible God to whom we attribute the attributes of perfection that He has attributed to Himself, so that singling Him out for worship is a means of liberation from all forms of disease And desires,

Then monotheism, which is the foundation and origin of the Sharia, is absolute freedom, purity and clarity, then prayer, which is the moment of liberation from all worldly matters and turning to God in a moment in which the Muslim throws behind him

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

3

the barrels of worries and problems to receive the wreaths of light from his Lord, so the most honorable of creation, Muhammad, may God bless him and grant him peace, said: "Give us rest with it, O Bilal."

The West, with its materialistic rather than spiritual tendency, is building a weak human being with its means. Whenever its knowledge leads it towards development, its path to destruction accompanies it after its knowledge. The world, after the industrial revolution, reaped from its knowledge destruction, wars, and millions of victims of the dead, wounded, displaced, and orphans. And now it is reaping from the revolution of technological sciences psychological illnesses in all their forms.

It seeks to dominate and influence peoples through flattery

Because he suffers from megalomania, he tries to impersonate the heroic character. I will stop at explaining at length the terms flattery and moral influence to reveal the true face of the West so that we can protect ourselves from flattery and moral influence, which the Russian theorist Bakhtin [3]stopped at at length in his book, The Poetics of Dostoevsky.

* Flattery and Related Concepts
* Flattery in the language

The word "flattery" is explained in the dictionary Al-Muhit, where Al-Fayruzabadi says, "Flattery means hypocrisy, and flattery is showing something other than what one conceals, such as flattery and deception." The concept of flattery in the language carries the meaning of hypocrisy, deception, and distorting and concealing the truth. This is

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mentioned in the Almighty's saying, "They wish you would be condescending, so they would be condescending."

God Almighty has spoken extensively in the Holy Quran about flattery and hypocrisy, and how these people change their ways and produce polyphonic speech that is far removed from the truth. God Almighty says: "See how they have put forth for you examples, then gone astray and are unable to find a way." God Almighty has precedence in preference and detail, and we will present below an arsenal of critical opinions that have been identified regarding the polyphony in the novel.

God preceded His servants in these characteristics, which confirms the beauty and magnificence of the Qur'an and its miraculous nature. The polyphony that Bakhtin preceded and which was the cradle of the theories of the sentence, text, discourse, and the philosophy of language, we find it detailed in the verses of our Holy Qur'an.

* Flattery as a term

Flattery is one of the terms that Bakhtin defined and explained in his discussion of the characteristics of the polyphonic hero, where he defines it by saying: "Flattery makes all the hero's definitions of themselves uneasy, and the word in it

does not cling to its meaning, and it is ready to change its tone and its ultimate meaning at the last moment, like a chameleon." Flattery in Bakhtin's work is related to the hero's self-talk, a self that remains vague and does not settle on a specific characteristic. It is affected by events, develops, and changes its convictions to the point that it becomes like a chameleon that changes its color every time.

God Almighty preceded this meaning by describing the one who turns away from His guidance, saying: {So whoever Allah wills to guide, He expands his breast to [contain] Islam. And whoever He wills to misguide, He makes his breast tight and constricted as if he were climbing up into the sky. Thus does Allah place defilement upon those who do not believe.} [Surat Al-An'am: 125]. Excessive anxiety and restlessness are shared between the hero in the polyphonic novel and the unbeliever who assumes the role of the hero in the Holy Quran Both of them are confused, bewildered, and lost in this life, searching for the truth, but they cannot reach it.

They are blind in sight and insight, if they are like livestock or even more astray than them.

Bakhtin continues, saying: "Flattery makes the hero have a

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

5

double meaning and he cannot be grasped even by himself. In order to pave a way to himself, he must traverse a long path. Flattery deeply distorts his position towards himself." God Almighty said: "They deceive God and His Messenger, but they deceive only themselves and they perceive it not." Understanding these heroes in their own eyes and in the eyes of others is that they are characters who strive to achieve heroism but do not reach it because they deny the clear path and the complete idea (the truth) and follow the formulation ideology (falsehood). Bakhtin, in his talk about flattery,

insists on the necessity of making the hero incomprehensible even to himself, and the goal of that is for the hero to be unprepared in the mind of the author, who is neutral in the text.

Because the birth of the character in the novelist's mind is born with the moment of creativity, it is not thought about in advance. Thus, the [45]hero is a sycophantic evasive who tries to search for his self and his beliefs, which change, just like a person in reality, determined by beliefs and transformed by contexts.

* Concepts related to flattery

It is evident from the linguistic and technical definition that flattery

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[5] Cyber diseases are the opposite of cyber security. Cyber security is the activity that secures the lives of human resources from all the dangers that threaten them. This means that cyber diseases are the dangers and fatalities that result from cyber communication technologies for human resources. See: Dr. Bara Samir: Cyber security in Algeria, policies and institutions, Algerian Journal of Cyber Security, Issue 4, 2017, p. 257.

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his culture by studying German philosophy and Russian literature. He died in 1975, leaving behind many critical works such as Marxism, the philosophy of language, the aesthetics of verbal creativity, Freudianism... See Mikhail Bakhtin: Freudianism, translated by Shakir Nasr al-Din, Ruya Publishing and Distribution, 1st ed., 2015, pp. 12, 14. In his book, The Poetics of Dostoyevsky, Bakhtin relied on a number of novels written by the author, including Crime and Punishment, which has received the most study, in addition to The Brothers Karamazov, The Idiot, and The Dream of a Minor Man.

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

6

has a vast number of literary terms related to it:

A- Ambiguity: In his Dictionary of Literary Terms, Said Alloush considers ambiguity to be "the nature of linguistic discourse or any signifying system that possesses more than one meaning for its recipient and is impossible to interpret precisely." It is also due to the multiplicity of readings, interpretations and intentions. Through this definition, both ambiguity and flattery intersect in the idea of multiple meanings that prevent the recipient from decoding the discourse and limiting it to a fixed meaning. This is what makes it open to multiple readings and multiple voices. This is what Bakhtin confirms in his analysis of the novel The Brothers Karamazov when he says: "All of Dostoevsky's heroes have been granted the wisdom of heaven and have contemplated it. Each of them has great, unsolvable thoughts, and each of them feels the need to find a solution to his thoughts." Mystery surrounds the hero because he has many mysterious thoughts that are searching for a solution. These ideas interact with each other, refusing to settle for a solution that satisfies the hero's conviction. Bakhtin calls it the formulation ideology, and he asserts that it is the

basis of Dostoevsky's vision of the world and his portrayal of it. This ideology is distinguished by the fact that it dispenses with two elements that characterize all other ideologies, which are the isolated idea {certainty} and the convictions that determine the idea as correct or incorrect Bakhtin adds, in explaining its concept, "It does not recognize an isolated opinion or a systematic unity, because the concrete meaning in it is completely integrated with the character's position." Thus, flattery is a result of the ambiguity surrounding the character, as its deep thoughts make it an active self within the limits of the literary work.

* Contradiction

The Dictionary of Literary Terms defines contradiction as "the constant occurrence of error in terms of content, which is considered redundant when spoken due to its lack of meaning." From this perspective of understanding, contradiction is linked to a set of spoken discourses that fail to guide the recipient to the meaning, leaving the sender of the discourse in psychological confusion, affecting the recipient's understanding, who encounters a contradiction in the spoken discourse

Said Alloush believes that "the error of contradiction does not arise

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

7

from its relationship to events, but rather from its relationship to the linguistic code, such as the example of a woman not being a man, and the contradiction here is not semiotic." Muhammad Al-Tunji defines contradiction as: "The difference between two propositions in terms of negation and affirmation, such that it in itself requires the truth of one of them and the falsehood of the other."

Through these definitions, ambiguity intersects with flattery in that the hero is flattering if he falls into contradiction, because it makes the reader confused between two issues, one of which is correct and the other is wrong, so he then needs to analyze the hero's different positions in the text until he reaches the final judgment. The contradiction in Bakhtin's argument is linked to the hero's thought, where he says: "The idea, after losing its monological and abstract theoretical accomplishment... acquires a complexity to a great degree of contradiction and a lively multiplicity in the aspects of the idea."[6].

Dostoevsky worked on integrating contradictions in the novel to reach a multiplicity of voices, so Bakhtin said about him: "It seems that he continued each of these ideas that were far from each other... until they all met at a point of dialogical intersection." Thus, the contradiction is adjacent to flattery

[6] Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10

The Holy Quran, Surah Al-Qalam, verse 9.

The Holy Quran: Surah Al-Isra, verse 10

Mikhail Bakhtin: Dostoevsky's Poetics, trans. Jamil Nassif al-Tikriti, revised by Hayat Sharara, Dar Toubkal Publishing House, Casablanca, 1st ed., 1986, p. 340.

Ibid., p. 330.

Saeed Alloush: Dictionary of Contemporary Literary Terms, Dar al-Kitab al-Lubnani, Beirut and Sochi, Casablanca, 1st ed., 1985, p. 158.

Mikhail Bakhtin: Dostoevsky's Poetics, p. 123.

Sa'id Alloush: Dictionary of Contemporary Literary Terms, p. 131.

Ibid.: p. 132.

Muhammad al-Tunji: The Detailed Dictionary of Literature, Dar al-Kutub al-Ilmiyyah, Beirut, Lebanon, 2nd ed., 1999, p. 285.

Mikhail Bakhtin: Dostoyevsky's Poetics, p. 218.

Ibid.: p. 130.

22 Ibrahim Anis et al.: The Intermediate Dictionary, Arabic Language Academy, Al-Shorouk International Library, Egypt, Vol. 1, 4th ed., 2004, p. 939.

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

8

because it puts the hero in a psychological state of confusion based on the contradiction of the ideas surrounding him, which he transmits as they are without deciding whether they are right or wrong.

Moral influence and its role in the hypocritical character's success in persuasion.

* Influence in Linguistics

The Intermediate Dictionary states: "Influence is power and authority. It is said that someone has influence and authority, and areas of influence are weak countries over which major powers extend their authority." Influence in language is linked to power and authority, and the linguistic definition seems close to what Bakhtin intended, as he places the character in possession of authority and possesses freedom and independence within the limits of creative work.

* Moral Influence in Bakhtin's Work

In defining the concept of the moral influence of the hero in Dostoevsky's writings, Bakhtin relied on the opinions of numerous scholars with diverse cultural backgrounds, especially since the diversity of Dostoevsky's texts allowed each critic to find their own niche consequently, discussion of Dostoevsky became a discussion of diverse studies with different intellectual and philosophical orientations this diversity allows Dostoevsky to convey an atmosphere of debate and conflict through his heroes, as each hero possesses the moral influence that enables him to highlight his concepts or refine and develop them based on the concepts of the other heroes thus, Dostoevsky does not create slaves within his texts, leading them according to his will. Rather, he creates heroes with their own points of view and ideas. He does not interfere in the affairs of his heroes, but merely records the events that take place. Even his heroes can disagree with him, and they can even revolt against him. His heroes are free people, qualified to stand side by side with their creator, capable of disagreeing with him, and even of revolting against him.

This positivity and ability to understand others is what Allah distinguished His servant and friend, Abraham, by making him a Muslim genius capable of understanding people individually, as Allah the Almighty said: "Indeed, Abraham was a nation obedient to Allah, inclining toward truth, and he was not of those who associate others with Allah." So Abraham, the friend of Allah, reached the ability to understand others, to the point that he

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

9

argued with the angels about the people of Lot, who were committing a great sin, until Allah ordered him to turn away from that because the punishment would not be averted.

This is true heroism: looking at things from multiple angles, finding arguments and excuses for others, and understanding each other's self. from them.

The hero in Dostoevsky's novels has his own say and enjoys independence, free from the author's authority. Consequently, the heroes seek to assert themselves, reinforcing the separatist tendency of the hero's consciousness and an introverted tendency within his personal work. This is because the hero has become an active subject and has ceased to be an object, which reinforces the idea

of otherness and otherness in Dostoevsky's writing.

Based on the influence of the moral hero, the method of presenting the narrative in Dostoevsky's novels becomes [7]different from novels with a traditional structure. The material that narrates, tells and depicts is the word that is shared by different selves, but with equal rights. No party dominates the other, and no thought rises above another. It is a collection of ideologies that struggle and defend their details until the end. God Almighty said: "This is of the news of the unseen which We reveal to you, [O Muhammad], and you were not with them when they decided upon their plan while they were plotting." [Surat Yusuf: 102] So God Almighty indicated this idea with the brothers

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Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10.
See: Ibid., pp. 17-18.
The Holy Qur'an: Surah An-Nahl, verse 120.
Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10.

See: Ibid., pp. 17-18.
Mikhail Bakhtin: Dostoevsky's Poetics, pp. 10-11.
Ibid., p. 15.
Ibid., p. 22.
Mikhail Bakhtin: Ibid., pp. 16-22.
See: Ibid., pp. 27-30.
See: Ibid., pp. 32-33.
Mikhail Bakhtin: Ibid., pp. 33-40.
Mikhail Bakhtin: Ibid., pp. 47-54.

of Joseph, peace be upon him, as the eleven brothers of Joseph agreed on one word, which was to throw Joseph into the well. After the conflict of opinions about killing Joseph and throwing him to the ground, the brothers agreed to throw Joseph into the well. God Almighty knows best the beauty of the style and the beauty of the narration, as He says: "We relate to you, [O Muhammad], the best of stories in what We have revealed to you, [O Muhammad], of this Qur'an, although you were, before it, among the unaware." Surah Yusuf, verse 3. The beauty of the narration in the Qur'an and the polyphonic novel requires that this opposition and difference in the narrative material make the narrative structure have a certain specificity that gives it something of novelty, as it differs from that homogeneity that characterizes the elements of the narrative structure in the monophonic style Because the new style has become a mixture of discordant materials, which is what Todorov calls the contradiction and the anti-idea position and difference. Bakhtin says: "The multiplicity of voices and forms of consciousness that are independent and not mixed with each other, and the multiplicity of the original voices of the original characters of full value, all of this is

considered the basic characteristic of Dostoevsky's novels. It is not the multiplicity of destinies within the objective work that is being developed in Dostoevsky's novels rather, the forms of consciousness are equal in rights, with their own worlds... The heroes have their own personal words with full semantic value."

In his discussion of moral influence, Bakhtin criticized the superficial view of critics who studied Dostoevsky before him, who did not examine the moral influence of Dostoevsky's heroes based on the differences between them and the nature of heroes in monophonic thought, but rather limited themselves to studying the thematic aspect of these different ideas, and viewed the heroes as mental states, and classified them in the category of traditional writing based on philosophizing, which makes the heroes pathological cases.

Among these critics are Sarr Rosanov, Volynsky, Shestov and others. He says: "For this reason, all the major studies devoted to Dostoevsky, which have taken the path of giving his literary works a philosophical monological character, these studies offer little of the structural characteristic formulated by us, of his artistic world. It is this

characteristic that has truly generated all these studies."

Bakhtin also attributes the beginning of conscious criticism of Dostoevsky's works to "Gislav Ivanov", who linked Dostoevsky's creativity to heroes who seek to confirm their consciousness and present it as a consciousness that belongs to them and not to their author. From this comes what is called the separatist tendency in consciousness, which appears in the form of a group of contradictory ideas in the text, which do not meet in a concept that composes them, as in ancient narratives. But what Bakhtin finds fault with Gislav Ivanov linked this theme to the religious, moral, and doctrinal aspect, so he avoided the polyphony that characterizes the novel.

The independence of the character and its moral influence led the researcher Escoldov to question [8]the content that makes the heroes differ in their intellectual assumptions, meaning that the content is what helps in the contradiction of the propositions, and among the contents that allow the availability of this characteristic is "crime," which allows for the provocation of discussion about life in general, and then looking into the atmosphere and circumstances that created the criminal and the reasons that caused it to happen.

Likewise, the position of those who are ignorant of this information and focus on crime as a deviant behavior, as Askoldov noted through these contents the amazing independence of Dostoevsky's heroes, who went to great lengths to penetrate the depths of his characters and present them without interfering in their affairs. However, what is criticized about Askoldov is that he returned to bestowing a monological character on Dostoevsky when he linked the tendency of his heroes to his belief.

Grossman also reached an important conclusion in his studies of Dostoevsky's creativity, where he sees that he violates the organic unity of the material, and produces a new material that melts a group of discordant materials into a new entity represented by the narrators. He means by this the verbal diversity and the gender contrast in the novel. Dostoevsky was able to penetrate and probe the character of the ordinary intellectual descended from the common people, thus Dostoevsky forms a novel based on the interaction

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[8] The Holy Qur'an: Surah Ash-Shu'ara, verse 4

of spiritual diversity within it this is a violation of the prevailing art law of the time, which was based on homogeneity and unity between the structural elements, and he attempts to formulate a novel from raw materials sourced from society, in order to make his tone and style personal.

Bakhtin emphasizes the importance of this approach, but considers it insufficient, because unity, diversity, and discordant materials are not sufficient to build a polyphonic novel. There are novels before Dostoevsky that are based on diversity, but they do not stand out as independent, but rather remain under the dominance of the unity of vision and style, and the dominance of the narrator's thought, who adapts and adapts them until they are compatible with his ideas, while Dostoevsky makes these discordant materials worlds in themselves that create themselves as if it was destined for this, the narrator's style is lost and we do not feel it, so Bakhtin compares Dostoevsky to Einstein because they both have a complex view that is compatible with the complex universe, as they are like a group of different minds carried by one head.

Grossman also raises another issue besides contradiction, dialogue, and specifically dramatic dialogue,

saying: "Dostoevsky fuses and combines opposing elements. He strongly transgresses the basic law of artistic theory and his task is to demonstrate the greatest obstacle in the artist's path: the creation of a unified, integrated artistic entity from discordant and alien materials. This is why we find the Book of Job, the inspiration of St. John, the Gospels, and the theological word of Simon, uniquely merging with joke and parody "...and the vulgar, vulgar scenes—all of this melts into the mire of his creative style and merges into a new composite that characterizes his personal tone and style." However, Bakhtin considers this to be one of the most monophonic mechanisms, as it stems from a single self.

Therefore, if it plays a role in the polyphonic novel, it is only a secondary one, since the discordant material comes from the independent, morally influential characters, not the author, Dostoevsky.

Bakhtin analyzed the views of Otto Kaos, who points to the multiplicity of ideological positions of equal influence, as each of these characters finds something to rely on.

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

13

He makes Dostoevsky similar to [9]the master of the house who dialogues with guests of different thinking, while maintaining the same tension between them.

According to Kaos, Dostoevsky's thought becomes equivalent to the capacity to absorb the different worlds of capitalism It makes them all struggle under its weight, as a system that encompasses these worlds that coexist blindly within the system, unthinkingly.

Therefore, Bakhtin links the polyphonic novel to the capitalist system that emerged in Russia in a disastrous manner, forcing society to re-adapt itself to a new system and new realities. Capitalism in Russia was a war waged by each individual against the other, closely resembling the law of the jungle and the law of nature based on the survival of the fittest.

However, Bakhtin reveals how(Kaus) neglected to talk about adapting capitalism into an artistic form, and did not talk about the value of the literary work that formulates reality and data in an artistic literary form and in the form of a story that reveals Dostoevsky's literary mastery of different knowledge first, and his

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[9] Same source: Surah Al-Baqarah, verse 26, part 1, p. 5.

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skill second in making it into an interesting narrative material.

In discussing the moral influence that creates some dissonance in the structure of the text, Bakhtin saw that Komarovich tried to reveal some connection that links Dostoevsky's creations outside of the single novel and the single axis. He thus tried to reveal it in a monological way, through which he sought to prove that Dostoevsky, under the pressure of voluntary action, builds a dissonant and different group. For this reason, Bakhtin sees that Dostoevsky's mistake lies in running after reuniting different worlds Its ultimate end is the human ego, a latter revealed more by difference than by unity and harmony.

Among the critics who have also drawn Bakhtin's attention is Engelgardt, whose understanding of moral influence is based on exploring the social and cultural factors that produce the thought of Dostoevsky's protagonist, this hero, whose existence within the work becomes an ideology, his heroism within the work revolves around establishing his ideology, which hastens his existence through its existence, for he only manifests himself through it. His

interpretation of the debate present in the novel is that it is of one spirit, meaning that the debate is ordinary and pre-constructed by the author.

However, Bakhtin sees the opposite, as this contradiction present in the novel is resolved through intellectual debate. Debate is not the basis of the artistic construction of Dostoevsky's novels. His evidence for this is that the resolution of this contradiction does not take place on the monological level of the individual, but rather it is resolved collectively, that is, according to a purely social conception, which makes Dostoevsky have a profound and complex vision at the same time Through it, he understands the contradiction that exists between different classes of people, so Bakhtin says about him that he was able to see and depict the world. This vision makes him produce human heroes within the artwork, not artistic characters. Therefore, Dostoevsky is considered very talented for having the ability to understand all of these voices at once.

Among the readings is also the reading of Luna Jarsky, whose

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

15

[10]understanding was focused on how Dostoevsky produces contradictory voices that embody the life problems that occur in society. What is surprising in the matter is that the novelist himself waits with his reader what the confrontation and discussion will result in, as the events create themselves in isolation from Dostoevsky, and he presents a comparison between the multiplicity of voices in the latter and Shakespeare the difference lies in the fact that Shakespeare escapes separation from the voices of his heroes as a result of everyone being subject to the dominance of the method of constructing the plot over Shakespeare's thought, so everyone adapts to what is compatible with it and serves it, unlike Dostoevsky, who maintains separation until the last moment.

What is noted through the criticism of Bakhtinian criticism is that the concept of the moral influence of the hero is the essence of polyphony in Dostoevsky's novels. This moral influence is achieved by the artist who is characterized by genius and the ability to split into different selves in the artistic work. We also discover that Bakhtin stops at partial terms with explanation and detail because [11]they have deep

[10] Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10

The Holy Quran, Surah Al-Qalam, verse 9.

The Holy Quran: Surah Al-Isra, verse 10

Mikhail Bakhtin: Dostoevsky's Poetics, trans. Jamil Nassif al-Tikriti, revised by Hayat Sharara, Dar Toubkal Publishing House, Casablanca, 1st ed., 1986, p. 340.

Ibid., p. 330.

Saeed Alloush: Dictionary of Contemporary Literary Terms, Dar al-Kitab al-Lubnani, Beirut and Sochi, Casablanca, 1st ed., 1985, p. 158.

Mikhail Bakhtin: Dostoevsky's Poetics, p. 123.

Sa'id Alloush: Dictionary of Contemporary Literary Terms, p. 131.

Ibid.: p. 132.

Muhammad al-Tunji: The Detailed Dictionary of Literature, Dar al-Kutub al-Ilmiyyah, Beirut, Lebanon, 2nd ed., 1999, p. 285.

Mikhail Bakhtin: Dostoyevsky's Poetics, p. 218.

Ibid.: p. 130.

[11] 22 Ibrahim Anis et al.: The Intermediate Dictionary, Arabic Language Academy, Al-Shorouk International Library, Egypt, Vol. 1, 4th ed., 2004, p. 939.

In his book, The Poetics of Dostoyevsky, Bakhtin relied on a number of novels written by the author, including Crime and Punishment, which has received the most study, as well as The Brothers Karamazov, The Idiot, and The Dream of a Minor Man.

Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10.

See: Ibid., pp. 17-18.

The Holy Qur'an: Surah An-Nahl, verse 120.

Mikhail Bakhtin: The Poetics of Dostoyevsky, p. 10.

See: Ibid., pp. 17-18.

Mikhail Bakhtin: Dostoevsky's Poetics, pp. 10-11.

Ibid., p. 15.

Religious Discourse as a Tool for Liberating the World's Peoples from the Shackles of the Internet (Flattery and Moral Influence)

16

connotations that require research and investigation.^

After this inventory of the resonant names of critics and theorists about Dostoevsky's book, which is a figment of the imagination of a creative novelist, Dostoevsky, these Russians would have prostrated themselves in respect to the Qur'an, which presents a polyphonic discourse that reaches all segments of society, young and old, women, elders, and children, as the Qur'an succeeded through religious discourse in understanding all selves and her convictions, how could they not, when God is the creator of these selves personally? The criticism that the Russian critics have stopped at regarding the characters in the polyphonic novel is much more similar to the relationship of God with his servants, for he did not create submissive slaves, but rather free people whom he guided to what is right and protected from temptation, as he said: "If we will, we can send down upon them from the sky a sign, and their necks would remain submissive to it.".

* **Conclusion**

The Holy Qur'an is a divine prescription for eliminating hegemony through imagination, through hegemony through representation, and eliminating hegemony through deception, through hegemony through enlightenment. We are currently experiencing hegemony through imagination, on our way to hegemony through deception, through artificial intelligence. The World Wide Web is still a future step, predicting another form of hegemony, included in my manuscript entitled "Liberating the World's Peoples from the Shackles of the Zionist Network submission and obedience are required of God, who is like nothing, and thus the mind searches for Him in everything in nature, in the seas, in fruits and flowers. Thus, man lives in absolute freedom, for He has freed him from slavery to the stomach and the desires of food through fasting, and He has freed him from the worries of the

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Ibid., p. 22.
Mikhail Bakhtin: Ibid., pp. 16-22.
See: Ibid., pp. 27-30.
See: Ibid., pp. 32-33.
Mikhail Bakhtin: Ibid., pp. 33-40.

Mikhail Bakhtin: Ibid., pp. 47-54.
The Holy Qur'an: Surah Ash-Shu'ara, verse 4

world through prayer and humility in it, and He has freed him from adultery and the restrictions of women, and He has freed his sight by hating forbidden things, and He has freed his ears by listening to the Qur'an, and He has freed him from the Internet.

Say, "Travel freely in the land." He called him to contemplate reality and to turn away from the delusions of Satan. "And those who disbelieve - their allies are false gods who lead them out of the light into darkness. But those who believe - their allies are God - He leads them out of darkness into the light." Thus, he eliminated the dominance of illusion and deception through dominance through enlightenment .