
Intertextuality of Chekhov's "The Bet" with the Quran

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Abstract: "The Bet" (1889) is one of Chekhov's short stories that was selected as the corpus of this study. Since a writer's personal beliefs have influence on her/his works, then, it was normal for Chekhov to be influenced by his personal religious beliefs. This story emphasizes the idea that the life of a human is far more valuable than money and it is immeasurable. Moreover, according to the *Holy Quran* human life is very appreciated. In "The Bet", the prisoner, sleeping as the banker enters, has written a letter stating that he will leave the room just five hours before completing the terms of the bet, thereby forfeiting his right to the fortune. Identifying and understanding intertextuality plays a significant role for a better reading experience which creates new interpretations as it brings another context, idea, story into the text and also offers one way for us to understand texts more properly. Therefore, Chekhov's "The Bet" can be interpreted in the light of intertextuality similar to any written text in the world using intertextual forms such as parody, pastiche, retellings, homage, and allegory. Intertextual elements can be seen in the Bet especially in the lawyer's letter that the lawyer writes abandoning the bet money. The information in the letter demonstrates there is no reason for the murder anymore, because it transfers the lawyer's new found beliefs.

Keywords: Text, Intertextual, Intertextuality, Allusion

1. Introduction

Chekhov's writing style can be best described by the phrase, short and sweet. His works may be short in length, but they make up for it in content. "The Bet" [1] is one of Chekhov's short stories that I have selected as the corpus of this study. Since sometimes, writer's personal beliefs have influence on their works, then, it's normal for Chekhov's personal religious beliefs to become apparent in his story. This story emphasizes the idea that the life of a human is far more valuable than money. That is, the value of a human life is immeasurable. In Islam, the Holy Quran [2] gives human life a value. It seems that no research has been done about influence of the Holy Quran on Chekhov in general and on "The Bet" in the particular. In this paper I am going to study intertextuality between the English translation of the Holy Quran and the English translation of Chekhov's "The Bet".

1.1. Statement of Problem

Recognizing and understanding intertextuality leads to a much better reading experience which invites novel

interpretations as it brings another context, knowledge, and story into the text at hand. As new layers of meaning are introduced, there is a desire in the sense of linking and the continuity of texts and of cultures. In this study, the researcher will try to examine intertextuality between the *Holy Quran*, genotext or old text and "the Bet" as phenotext or the new text. In a letter in the story written by the lawyer, Anton Chekhov expresses the lawyer's religious beliefs which are basically in parallel with English translation of some verses of the *Holy Quran*.

1.2. Objective of the Study

The present study will make an attempt to examine intertextuality between "the Bet" phenotext or the new text and the *Holy Quran*, genotext or old text. The first translations of the *Quran* to English were not undertaken by Muslims but by Christians who sought to know Islam. They helped a better understanding and conversion between Muslims and Christians. Alexander Ross, chaplain to Charles I (1625-49) and the first to embark on the translation process, subtitled his 1649 work as newly English for the satisfaction

for all that desire to look into the Turkish vanities. Most eighteenth and nineteenth century translations were undertaken by authors without having strong background in Islam. As there was a need to answer Christian polemic, their works did not reflect any intellectual depth. Among the best known, although biased and showing an unfair tendency, English language analyses of Islam during this time were those by Christian authors such as George Sale, John Rodwell (1808-1900), Edward Palmer (1840-1882), and Sir William Muir (1819-1905). Of these, Sale was probably the most important because he wrote a detailed critique about earlier translations. His work became the standard reference for all English readers until almost the end of the nineteenth century. The early twentieth century reaction spurred a lasting translation trend. There has been successive new English translation, ranging from mediocre to reservedly commendable. Western university presses have undertaken publication of renditions: Princeton has published Ahmed Ali's rendition, and Oxford University Press has published the work of Abdel-Haleem.

The continual translation of the *Quran* helped to influence the works by other authors; for example, in Chekhov's 'The Bet', one can locate similar experiences, intertextuality between The Bet and some verses from the *Quran*. Therefore, this paper will try to examine Intertextuality between *Quran* and Chekhov's "The Bet".

1.3. The Research Question of the Paper

How does the examination of possible intertextuality between the Holy Quran and Chekhov's "The Bet" offer background for better understanding of this short story?

2. Review of Literature

Meister in "Chekhov's Reception in England and America" [5] takes a historical look at how Chekhov's works were first received in England and America. He quotes many famous critics both during and after Chekhov's life and gives an idea how Chekhov went from unnoticed in England and America during his life to becoming very famous years after his death.

John C. Reeves in *Bible and Quran: Essays in Scriptural Intertextuality* [6] stated that the Bible and the Qur'an have a shared discourse based on stories and legends associated with certain representative characters like Noah, Abraham, Yunes and Moses. However, most biblical researchers are unfamiliar with the vast contents of Islamic scriptural knowledge.

Gabriel Said Reynolds' *The Qur'an and the Bible: Text and Commentary* [7] is a pioneering comparative study which examine the relationships between the Qur'an and the Bible. While the Hebrew Bible and the New Testament are believed to be connected texts, the holy word of Islam, the third Abrahamic faith, has commonly been considered unconnectedly.

Stefan Wild in *The Quran as Text* [8] has edited the updated papers of an international conference 'The Qur'an as Text' which was held at the University of Bonn in November

1993. This book has move away from the 19th-century paradigm of influences, which seems mainly exhausted but still directs Qur'anic studies. Instead, this book has concentrated on the literary, the intertextual and the receiving aspects of the Qur'anic text.

Daniel J. Crowther, Shirin Shafaie, Ida Glaser, Shabbir Akhtar in *Reading the Bible in Islamic Context: Qur'anic Conversations* [9] expressed that in the current political and social tendency, there is increasing need for a deeper understanding of Muslims, the Qur'an and Islam, as well as a faithful need among Muslim researchers to investigate ways of engaging with Christians theologically, culturally, and socially.

Gabriel Said Reynolds in *The Qur'an and its Biblical Subtext* [10] challenges the main scholarly concept that the *Qur'an* must be interpreted through the medieval commentaries shaped by the biography of the prophet Muhammad, arguing instead that the text is best read in light of Christian and Jewish scripture. The *Qur'an*, in its use of allusions, depends on the Biblical knowledge of its audience.

Rose Whyman in Anton Chekhov [11] emphasizing Chekhov's continual relevancy and his mastery of the tragicomic and provides a perceptive valuation of his life and work. All of Chekhov's most important plays are examined, also his variety shows, one-act plays and stories. The works are studied along with traditional criticism and contemporary theoretic and cultural point of view, including cultural materialism, philosophy and sexual category studies.

Donald Rayfield in *Understanding Chekhov: A Critical Study of Chekhov's Prose and Drama* [12] designed to improve the understanding of those who read Chekhov's stories or watch his theatres, this book discovers the heights of meaning and intent in his work, and attempts to make visible Chekhov's many contacts to European prose and drama.

Lyudmila Parts in *The Chekhovian Intertext: Dialogue with a Classic* [13] explores contemporary Russian writers' intertextual engagement with Chekhov and his legend. She suggests a new interpretive structure to clarify the role Chekhov and other classics drama in creating and keeping Russian national identity and the reasons for the surge in the number of intertextual engagements with the classical writers during the cultural crisis in post-perestroika Russia.

Mark Stanley Swift in *Biblical Subtexts and Religious Themes in Works of Anton Chekhov* [14] stated that both atheists and Christians claim Chekhov as their own, a fact that confirms the doubt of his artistry. Chekhov splits the belief of tradition from the spirit of Christianity and illustrates the many effects of belief in the lives of the believers.

Muhammad Abdel Haleem in *Exploring the Qur'an: Context and Impact* [15] stated that the teachings, style and effect of the Qur'an have always been subjects of argument, among both Muslims and non-Muslims. On the other hand, in a current context of intercultural sensitivity, what the Qur'an states and intends are maybe more crucial demands than ever before.

Michael Wornton, Judith Still in *Intertextuality: Theories and Practices* [16] expressed Since Julia Kristeva created the term in 1966, intertextuality has become one of the most important fields of textual question all over the world. Contribution both a sequence of modern attitudes to the subject and a number of essential plans for future research, this book contains essays by American, British and Australian scholars, including Ross Chambers, John Frow and Michael Riffaterre.

Van Zoonen, L. in "Intertextuality" [17] stated that Intertextuality is a term to show that all texts, whether written or oral, whether formal or informal, whether arty or ordinary, are in some methods related to each other. It is a particularly suitable term to comprehend modern media culture, with its still increasing wealth of imageries, sounds, characters and stories.

3. Methodology of the Study

The present research paper is based on a descriptive-analysis. The researcher will study the translated version of *The Quran*, Chekhov's "the Bet", its characters, events, collect references, and analyze them in the light of intertextuality. Intertextuality has become one of the most important fields of textual question all over the world. It is a term to show that all texts, whether written or oral, whether formal or informal, whether arty or ordinary, are in some methods related to each other. It is a particularly suitable term to comprehend modern media culture, with its still increasing wealth of imageries, sounds, characters and stories. The term comes from literary studies but was in use by serious media researchers in the 1970s and 1980s to study specific common categories. Now, the term has found some exchange between media psychologists as well. According to Barthes the text becomes an open-ended and a polysemic discourse is the association of one word with two or more distinct meanings and as such open to several meanings. He examined the important verbal condition of literature, in which the role of the reader is that of something that she/he holds together in only one field all of the traces including intertextuality by which the text is made.

4. Discussion

"The Bet" is a story by Anton Chekhov about a banker and a young lawyer who make a bet with each other about whether the death penalty is better or worse than life in prison. The story has a twist ending. As the story opens, the banker recalls the occasion of the bet fifteen years before. Guests at the party that he was hosting that day fell into a discussion of capital punishment; the banker argued that capital punishment was more humane than life imprisonment, while the young lawyer disagreed, insisting that he would choose life in prison rather than death. They agreed to a bet of two million rubles that the lawyer cannot spend fifteen years in solitary confinement. The bet was on, and the lawyer cast himself into isolation for fifteen years. The man spends his time in confinement reading books, writing, playing piano, studying, drinking wine, and educating himself. We find him continuously growing throughout the story. We see various phases in his term of imprisonment over the years. At first, the lawyer suffered from severe loneliness and depression. But soon began studying vigorously. He begins with languages and other related subjects. Then, a mix of science, literature, philosophy and other random subjects. He ended up reading some six hundred volumes in the course of four years. Then, the Gospel followed by theology and histories of religion. In the final two years, the imprisoned lawyer read immensely on chemistry, medicine, philosophy, and sometimes works of Byron or Shakespeare.

The phenotext "is a signified structure governed by codes; it is the text as phenomenon, as product, with a material existence" and the genotext "is a signifying productivity, the field of significance" [3]. Defining intertextuality, Barthes stated that:

We know now that a text is not a line of words releasing a single "theological meaning" (the "message" of the Author-God) but a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture. [...] [The writer's] only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. [4]

Table 1. Sample 1.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
wherein (are found) the good and beautiful (Quran 55: 70). As if they were (delicate) eggs closely guarded (Quran 37: 49)	I have loved women... Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. (line 4 in the letter)	Allusion

4.1. Discussion of Sample 1

A very interesting example from the Chekhov's short story is "I have loved women... Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl" (line 4 in the letter). It has a strong intertextual relationship to "wherein (are found) the good and beautiful (Quran 55:

70) [2]. As if they were (delicate) eggs closely guarded (Quran 37: 49)"[2]. There is an allusion to the beauty of paradisiacal women, because paradisiacal women in the Quran are compared to eggs closely guarded (under the wings of birds), and in this story, they have likened to ethereal clouds. Both of the eggs (under wings of birds) and clouds are far away from interference of human, that is, nobody can touch them.

4.2. Discussion of Sample 2

Table 2. Sample 2.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
It is not fitting for a man that Allah should speak to him except by inspiration, or from behind a veil, or the (<i>Quran</i> 26: 42) [2]	I have touched the wings of comely devils who flew down to converse with me of God. (line 10 in the letter) [1]	Allusion

"I have touched the wings of comely devils who flew down to converse with me of God" (line 10 in the letter) [1] is another intertextuality example in the letter. It shares much with "It is not

fitting for a man that Allah should speak to him except by inspiration, or from behind a veil" (*Quran* 26: 42) [2]. Here, there is an allusion to inspiration from God to prophets.

4.3. Discussion of Sample 3

Table 3. Sample 3.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
and remember cleaving the sea for you and saved you and drowned pharaoh's people within your very sight. (<i>Quran</i> 2: 50) [2]	I have flung myself into the bottomless pit, performed miracles, preached new religions. (line 11 in the letter) [1]	Allusion

Another example of intertextuality is "I have flung myself into the bottomless pit, performed miracles, preached new religions"(line 11 in the letter) [1] because in the *Holy Quran*, we read "and remember cleaving the sea

for you and saved you and drowned pharaoh's people within your very sight" (*Quran* 2: 50) [2]. Here, the allusion is to the story of Moses prophet and his miracle (cleaving of Moses Nile (river)).

4.4. Discussion of Sample 4

Table 4. Sample 4.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
for we assuredly send amongst every people a messenger, (with the command)... (<i>Quran</i> 10: 47) [2]	Preached new religions, conquered whole kingdoms... (line 12 in the letter) [1]	Allusion

A very good example of intertextuality in this letter is "Preached new religions, conquered whole kingdoms..." (line 12 in the letter) [1], shares a richly intertextual relationship with "for we assuredly send amongst every

people a messenger, (with the command)" (*Quran* 10: 47) [2]. This is an allusion to the Christian religion by Jesus, the Jews by Moses, Islam by Mohammad. Each of them preached their religions to people of their age.

4.5. Discussion of Sample 5

Table 5. Sample 5.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
wealth and children are an adornment of the life of this world. (<i>Quran</i> 18: 46) [2]	The blessings of this world, there are all worthless, fleeting, illusory, and deceptive, like a mirage. (the third paragraph of letter) [1]	Allusion

In this letter, "the blessings of this world, there are all worthless, fleeting, illusory, and deceptive, like a mirage" (the third paragraph of letter) [1] is an allusion to "wealth and

children are an adornment of the life of this world"(*Quran* 18: 46) [2] in the *Holy Quran*. Therefore, there is an allusion to this world and its mortal blessings.

4.6. Discussion of Sample 6

Table 6. Sample 6.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
Who say, when afflicted with calamity: "To Allah We belong, and to Him is our return"(<i>Quran</i> 2: 156) [2]. And to Allah belongs the sovereignty of the heavens and the earth, and to Allah is the return (of all) (<i>Quran</i> 24: 42) [2].	you may be proud, wise, and fine, but death will wipe you off the face of the earth. (the third paragraph of the letter) [1]	Allusion

"you may be proud, wise, and fine, but death will wipe you off the face of the earth" (the third paragraph of the letter) [1] is an interesting example because in the *Holy Quran* it is said that "Who say, when afflicted with calamity: 'To Allah We belong, and to Him is our return' "(*Quran* 2: 156) [2]. "And

to Allah belongs the sovereignty of the heavens and the earth, and to Allah is the return (of all)" (*Quran* 24: 42) [2]. This allusion is to save of beings from all of material life in Resurrection (Day).

4.7. Discussion of Sample 7

Table 7. Sample 7.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
And those who are heedless of our Ayat (proofs, evidences, verses, lessons, signs, revelations, etc.), those their abode will be the fire, because of what they used to earn (<i>Quran</i> 44: 43-44) [2]. Those who prefer the life of this world instead of the hereafter. (<i>Quran</i> 9: 38) [2]	you have taken lies for truth, and hideousness for beauty. (the fourth paragraph) [1]	Allusion

Another strong example "you have taken lies for truth, and hideousness for beauty" (the fourth paragraph) [1] is an allusion which refers to "and those who are heedless of our Ayat" (proofs, evidences, verses, lessons, signs, revelations, etc.), "those their abode will be the fire, because of what they used to earn" (*Quran* 44: 43-44) [2].

"Those who prefer the life of this world instead of the hereafter" (*Quran* 9: 38) [2]. This allusion here is to neglect of man. That is, those who have selected lies and hideousness in this world are heedless and their abode will be the hell, because Chekhov refers to trial in hell in next sentence.

4.8. Discussion of Sample 8

Table 8. Sample 8.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
Is that (Paradise) better entertainment or the tree of Zaqqum (a horrible tree in hell)?..... (<i>Quran</i> 37: 62-67) [2].	you would marvel if, owing to strange events of some sort, frogs and lizards suddenly grew on apple and orange trees instead of fruit, or if roses began to smell like a sweating horse. (fourth paragraph) [1]	Allusion

Here, an interaction between "you would marvel if, owing to strange events of some sort, frogs and lizards suddenly grew on apple and orange trees instead of fruit, or if roses began to smell like a sweating horse"(fourth

paragraph) [1] and "Is that (Paradise) better entertainment or the tree of Zaqqum (a horrible tree in hell)?....." (*Quran* 37: 62-67) [2]. This is an allusion to trial in hell.

Table 9. Sample 9.

(ST) Genotext (<i>The Quran</i>)	(TT) Phenotext (Chekhov's the Bet)	Type of intertextuality
those who rest not their meeting with us, but are pleased and satisfied with the life of the present, and those who heed not our signs (<i>Quran</i> 10: 7) [2]. Therefore, withdraw (O Muhammad SAW) from him who turns away from our Reminder (this <i>Quran</i>) [2] and desires nothing but the life of this world. That is what they could reach of knowledge (<i>Quran</i> 53: 29-30) [2].... And they rejoice in the life of the world, whereas the life of this world as compared with the hereafter is but a brief passing enjoyment (<i>Quran</i> 13: 26) [2]. They know only the outside appearance of the life of the world (i.e. the matters of their livelihood, like irrigating or sowing or reaping, etc.), and they are heedless of the Hereafter (<i>Quran</i> 30: 7) [2]. Those who prefer the life of this world instead of the hereafter (<i>Quran</i> 14: 3) [2]	I marvel at you who exchange heaven for earth. (fourth paragraph) [1]	Allusion

4.9. Discussion of Sample 9

The last example of intertextuality in this letter is "I marvel at you who exchange heaven for earth" (fourth paragraph) [1], because in the *Holy Quran* it is written that "those who rest not their meeting with us, but are pleased and satisfied with the life of the present, and those who heed not our signs (*Quran* 10: 7) [2]. Moreover, in another Chapter of the *Holy Quran* it is said that "Therefore, withdraw (O Muhammad SAW) from him who turns away from our Reminder (this *Quran*) and desires nothing but the life of this world. That is what they could reach of knowledge" (*Quran* 53: 29-30) [2]. Or another example is "And they rejoice in the life of the world, whereas the life of this world as compared with the hereafter is but a brief passing enjoyment" (*Quran* 13: 26) [2]. In Chapter Al- Rum, it is said that "They know only the outside appearance of the life of the world (i.e. the matters of their livelihood, like irrigating or sowing or

reaping, etc.), and they are heedless of the Hereafter (*Quran* 30: 7) [2]. And finally we can read in the *Holy Quran* "Those who prefer the life of this world instead of the hereafter (*Quran* 14: 3) [2]. All of the allusions refer to neglect of human.

4. Findings

Abdullah Yusuf Ali in the introduction of his translation of *The Holy Qur'an* [2] stated that the *Holy Qur'an* (also known as *The Koran*) is the sacred book of Islam. It is the word of God whose truth was revealed to the Prophet Muhammad through the angel Gabriel over a period of 23 years. As it was revealed, so it was committed to memory by his companions, though written copies were also made by literate believers during the lifetime of the Prophet. Muslims believe that the truths of The Holy Qur'an are fully and authentically revealed only in the original classical Arabic. However, as the influence of Islam grows and spreads to the modern world, it

is recognized that its translation is an important element in introducing and explaining Islam to a wider audience.

"The Bet" [1] is one of Chekhov's short stories that was selected as the corpus of this study. Writers' personal beliefs have influence on their works, then, it's normal for Chekhov's personal religious beliefs to become apparent in his story. This story emphasizes the idea that the life of a human is far more valuable than money. That is, the value of a human life is immeasurable. In Islam, the *Holy Quran* gives human life a value. The prisoner, sleeping as the banker enters, has written a letter stating that he will leave the room just five hours before completing the terms of the bet, thereby forfeiting his right to the fortune.

Identifying and understanding intertextuality plays a significant role for a better reading experience which creates new interpretations as it brings another context, idea, story into the text and also offers one way for us to understand texts more properly. Therefore, Chekhov's the Bet can be interpreted in the light of intertextuality similar to any written text in the world using intertextual forms such as parody, pastiche, retellings, homage, and allegory.

An allusion is a figure of speech that makes a reference to a place, person, or something that happened. This can be real or imaginary and may refer to anything, including paintings, opera, folk lore, mythical figures, or religious manuscripts. The reference can be direct or may be inferred, and can broaden the reader's understanding. In "The Bet" by Chekhov, the character of lawyer who makes a bet with a banker about whether the death penalty is better or worse than life in prison. They agree to a bet of two million rubles that the lawyer cannot spend fifteen years in solitary confinement. The bet was on, and the lawyer cast himself into isolation for fifteen years. In the end of the story, the banker found the letter written by lawyer. He wrote that "I have loved women... Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl!" (line 4 in the letter). It has a strong intertextual relationship to "wherein (are found) the good and beautiful (*Quran* 70) [2]. As if they were (delicate) eggs closely guarded (49/Safat)". There is an allusion to the beauty of paradisiacal women, because paradisiacal women in the *Quran* are compared to eggs closely guarded (under the wings of birds), and in this story, they have likened to ethereal clouds. Both of the eggs (under wings of birds) and clouds are far away from interference of human, that is, nobody can touch them.

Intertextual elements can be seen in the Bet especially in the lawyer's letter that the lawyer writes abandoning the bet money. The information in the letter demonstrates there is no reason for the murder anymore, because it transfers the lawyer's new found beliefs. The intertextual links between this letter and the *Holy Quran* was discussed in detail in chapter four. For example, an allusion is a figure of speech that makes a reference to a place, person, or something that happened. This can be real or imaginary and may refer to anything, including paintings, opera, folk lore, mythical

figures, or religious manuscripts. The reference can be direct or may be inferred, and can broaden the reader's understanding. "I have touched the wings of comely devils who flew down to converse with me of God" (line 10 in the letter) [1] is another intertextuality example in the letter. It shares much with "It is not fitting for a man that Allah should speak to him except by inspiration, or from behind a veil, or the"... (42/Ash-shura) [2]. Here, there is an allusion to inspiration from God to prophets.

Another example of intertextuality is "I have flung myself into the bottomless pit, performed miracles, preached new religions"(line 11 in the letter) [1] because in the *Holy Quran*, we read "and remember cleaving the sea for you and saved you and drowned pharaoh's people within your very sight" [2]. Here, the allusion is to the story of Moses prophet and his miracle (cleaving of Moses Nile (river)).

A very good example of intertextuality in this letter is "Preached new religions, conquered whole kingdoms..." (line 12 in the letter) [1], shares a richly intertextual relationship with "for we assuredly send amongst every people a messenger, (with the command)" (*Quran*10: 47) [2]. This is an allusion to the Christian religion by Jesus, the Jews by Moses, Islam by Mohammad. Each of them preached their religions to people of own age.

The setting of "The Bet" is Russia in the late 19th century. Accurately, most of the events of the story takes place in a cottage in the banker's garden, where the lawyer has to spend fifteen years in solitary confinement to win the bet. "The Bet" is an 1889 short story about a banker and a young lawyer who make a bet with each other based on capital punishment and if the death penalty is better or worse than life in prison. An unusual and strange happens event and twist responds to this examination of the value of a human life with an unexpected result. Both the setting and plot of Chekhov's the Bet have intertextual relation with so many narratives including *Bible* and the *Holy Quran*.

This research aimed to investigate intertextuality between "the Bet" phenotext or the new text and the *Holy Quran*, genotext or old text. The first translations of the *Quran* to English were not undertaken by Muslims but by Christians who sought to demystify Islam and aid in the conversion of Muslims to Christianity. Furthermore, the continual translation of the *Quran* influenced the works by other writers. For example, in Chekhov's 'The Bet', one can locate intertextuality between the *Quran* and "the Bet". Recognizing and understanding intertextuality between the *Holy Quran* and "the Bet" led the researcher to a much better reading experience and produced novel interpretations as it brought another context, knowledge, story into the text at hand. Moreover, as new layers of meaning were introduced, there was a desire in the sense of linking and the continuity of texts and of cultures. In this study, researcher examined intertextuality between phenotext or the new text ("the Bet") and genotext or old text (*The Holy Quran*). In a letter in the story written by the lawyer, Anton Chekhov expresses his character's religious beliefs which are basically in parallel with some verses of English translation of the *Quran*.

5. Conclusion and Recommendation

Research implications suggest how the research findings may be significant for policy making, action, theory, and subsequent research. Research implications are principally the conclusions that researcher draw from her or his results and clarify how the findings may be important for policy making, action, or theory. Therefore, recognizing and understanding intertextuality between the *Holy Quran* and "the Bet" can lead the readers to a much better reading experience and produce new interpretations.

The researcher can investigate intertextuality between any sacred book and any literary work. For example, the researcher can examine intertextual connection between the Quran and Ghazaliyat-e Shams or she or he can investigate intertextual connection between bible and extra -biblical literature. Moreover, the researcher can examine the depiction of Anton Chekhov's religious beliefs in his works.

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