

best translation of crime and punishment

Best Translation of Crime and Punishment: Navigating the Richness of Dostoevsky's Masterpiece

best translation of crime and punishment is a topic that frequently sparks lively discussions among literary enthusiasts, translators, and readers eager to experience Fyodor Dostoevsky's profound psychological novel as authentically as possible. Given that Crime and Punishment was originally written in Russian, the nuances of language, tone, and cultural context make translation both an art and a challenge. With numerous English versions available, choosing the ideal translation can greatly affect how readers perceive the novel's themes, characters, and emotional depth.

If you've ever wondered which version of Crime and Punishment captures the original's intensity while remaining accessible and engaging, this article will guide you through the prominent translations, what makes them unique, and how to select the best edition for your reading pleasure.

Why the Translation of Crime and Punishment Matters

Crime and Punishment is not just a story about crime or morality; it delves into the complexities of the human psyche, social criticism, and existential dilemmas. The original Russian text is layered with idiomatic expressions, intricate sentence structures, and cultural references that may be difficult to convey precisely in English. This makes the translation process incredibly nuanced.

A great translation preserves Dostoevsky's voice, the psychological tension, and the philosophical underpinnings, while making the text readable for a modern audience. A poor translation, on the other hand, may lose subtlety, alter character dynamics, or even misrepresent themes, which can diminish the impact of this classic. That's why the best translation of Crime and Punishment is more than a literal word-for-word rendering; it's about capturing the spirit of the original.

Top Translations of Crime and Punishment: An Overview

Over the years, several translators have made their mark by bringing Crime and Punishment to English readers. Here are some of the most renowned versions that often come up in conversations about the best translation of Crime and Punishment.

Constance Garnett (1914)

Constance Garnett's translation is one of the earliest and most influential English versions. She translated many Russian classics, including works by Tolstoy and Turgenev. Garnett's version of *Crime and Punishment* has a somewhat Victorian tone, reflecting the language sensibilities of her time.

While some readers appreciate her ability to make the novel accessible, others criticize the translation for being a bit dated and sometimes smoothing over the raw intensity of Dostoevsky's prose. Nevertheless, Garnett's work remains a classic and is often a starting point for many readers.

David McDuff (1991)

David McDuff's translation is praised for its clarity and fidelity to the original text. His version tends to maintain the psychological depth and complexity that is central to *Crime and Punishment*. McDuff's choice of language is modern, yet it respects the historical context of the novel.

Readers who want a balance between readability and authenticity often turn to McDuff's translation. It's a good option for those who dislike overly archaic language but still want to experience Dostoevsky's narrative power.

Richard Pevear and Larissa Volokhonsky (1992)

Perhaps the most acclaimed modern translation team, Pevear and Volokhonsky bring a fresh and dynamic approach to *Crime and Punishment*. Their translation is celebrated for its meticulous attention to linguistic detail and cultural nuance.

What sets their version apart is their collaborative method—Volokhonsky, a native Russian speaker, and Pevear, an English-speaking translator, work together to produce a text that's both faithful and vibrant. Readers often commend this translation for preserving the complexity of Dostoevsky's characters and the novel's philosophical depth without sacrificing readability.

Oliver Ready (2014)

Oliver Ready's translation is one of the more recent ones that has garnered attention for its contemporary sensibility. Ready aims to reflect the original tone and rhythm of Dostoevsky's writing while making the text accessible to today's readers.

This version is often appreciated for its clarity and for conveying the emotional intensity of the novel. Ready's translation is ideal for readers seeking a fresh take that still honors the original Russian text's spirit.

What to Consider When Choosing the Best Translation of Crime and Punishment

Selecting a translation can feel overwhelming with so many options available. Here are some factors to keep in mind when deciding which version of Crime and Punishment to read:

1. Language Style and Readability

If you prefer a more classical or formal tone, Garnett's early 20th-century translation might appeal to you. For those who want modern and accessible language, McDuff, Pevear and Volokhonsky, or Ready's translations are better suited. Consider whether you want the language to feel like it's from Dostoevsky's time or more contemporary.

2. Fidelity to the Original Text

Some translations prioritize a literal rendering, preserving Russian idioms and sentence structures as much as possible, while others focus on conveying the overall meaning and emotional impact. Pevear and Volokhonsky are known for their close attention to original phrasing, often including footnotes to explain cultural references.

3. Supplementary Material

Translations often come with introductions, notes, and commentaries that provide context about the novel's historical background, Dostoevsky's life, and thematic explorations. These materials can enhance your understanding, particularly if you're new to Russian literature.

4. Personal Preference and Purpose

Are you reading for academic study, casual enjoyment, or literary analysis? If it's for study, a translation with extensive notes might be more helpful. For leisure reading, a more fluid and engaging style could be preferable.

Tips for Reading Crime and Punishment in Translation

Reading a translated classic can sometimes be challenging, but there are ways to enrich your experience:

- **Read multiple translations:** Comparing different versions can offer new insights and highlight subtle differences in interpretation.
- **Use annotated editions:** Footnotes and explanations help clarify cultural, historical, or linguistic references you might not catch otherwise.
- **Don't rush:** Dostoevsky's prose is dense and thought-provoking. Taking your time allows you to absorb the depth of the narrative and its philosophical questions.
- **Explore background information:** Learning about 19th-century Russia, Dostoevsky's life, and the social issues of the time can deepen your appreciation of the novel.

Why Pevear and Volokhonsky's Translation Often Tops the List

If you ask many literary critics and avid readers about the best translation of *Crime and Punishment*, Pevear and Volokhonsky's version frequently comes up as a favorite. Their collaborative approach combines linguistic expertise and a deep understanding of Russian culture, resulting in a translation that captures Dostoevsky's intensity and complexity.

Unlike some earlier translations that may smooth over awkward phrasing or omit cultural nuances, this version embraces the novel's psychological tension and moral ambiguity. The translators don't shy away from difficult passages or challenging language, which makes their rendition feel authentic and immersive.

Moreover, the inclusion of helpful notes and a comprehensive introduction provides readers with context that enriches the reading experience. For those seeking to engage deeply with *Crime and Punishment*, this translation offers a rewarding balance between faithfulness and readability.

Final Thoughts on Finding Your Perfect Translation

Ultimately, the best translation of *Crime and Punishment* depends on your reading preferences and what you want to get out of Dostoevsky's masterpiece. Whether you gravitate toward the classic charm of Garnett, the modern clarity of McDuff, the detailed fidelity of Pevear and Volokhonsky, or the fresh perspective of Oliver Ready, each translation offers a unique window into this timeless novel.

The richness of *Crime and Punishment* lies not only in its plot but in its exploration of guilt, redemption, and the human condition. Whichever version you choose, approaching

the novel with curiosity and openness will allow you to savor its profound insights and emotional power. After all, experiencing Crime and Punishment through translation is a journey that connects readers across time and cultures to one of literature's greatest works.

Frequently Asked Questions

What is considered the best English translation of Dostoevsky's Crime and Punishment?

Many readers and critics regard the translation by David McDuff, published by Penguin Classics, as one of the best English versions due to its balance of readability and faithfulness to the original text.

How does Richard Pevear and Larissa Volokhonsky's translation of Crime and Punishment compare to others?

Pevear and Volokhonsky's translation is praised for its accuracy and capturing the nuances of Dostoevsky's language, making it a favorite among scholars and serious readers.

Is there a difference in tone between various translations of Crime and Punishment?

Yes, different translators interpret Dostoevsky's tone and style differently, with some versions emphasizing the psychological intensity, while others focus on narrative flow or cultural context.

Which translation of Crime and Punishment is best for first-time readers?

For first-time readers, the translation by Constance Garnett is often recommended due to its clear and accessible language, though it may sacrifice some of the original's complexity.

Are there recent translations of Crime and Punishment that offer new insights?

Recent translations like those by Oliver Ready provide fresh perspectives by incorporating contemporary language and updated scholarship, appealing to modern readers.

How important is the translator's background in choosing a translation of Crime and Punishment?

The translator's knowledge of Russian culture and literature significantly affects the translation's quality, as it helps preserve subtleties and cultural references in the text.

Can different translations of Crime and Punishment change the reader's interpretation of the novel?

Yes, variations in translation can influence the reader's understanding and emotional response to themes, characters, and tone, highlighting different facets of Dostoevsky's work.

Additional Resources

****The Best Translation of Crime and Punishment: An Analytical Review****

best translation of crime and punishment is a subject that has intrigued literary scholars, translators, and readers alike for decades. Fyodor Dostoevsky's magnum opus, originally written in 19th-century Russian, is renowned not only for its profound psychological insight and philosophical depth but also for the complexity of its language and cultural nuances. Selecting an ideal English translation involves balancing faithfulness to the original text, readability, and capturing the novel's intense emotional and intellectual atmosphere. This article delves into the most acclaimed English translations of **Crime and Punishment**, analyzing their strengths and nuances, while examining what makes a translation truly stand out.

Understanding the Challenges in Translating Crime and Punishment

Translating **Crime and Punishment** is no easy feat. The novel's language is deeply embedded in the socio-cultural and historical context of 19th-century Russia. The protagonist Raskolnikov's internal turmoil, the philosophical dialogues, and the gritty depiction of St. Petersburg require a translator to possess not only linguistic expertise but also a profound understanding of Dostoevsky's themes and style.

The best translation of **Crime and Punishment** must therefore strike a delicate balance between literal accuracy and literary elegance. Translators face the dilemma of staying true to Dostoevsky's often dense and complex sentences versus adapting the prose to contemporary English to ensure accessibility for modern readers.

The Importance of Translator's Interpretation

Each translator brings their own interpretive lens to the novel, influencing tone, pacing,

and character voice. For instance, some emphasize the novel's philosophical depth, while others highlight its psychological drama. This interpretive variance significantly impacts the reader's experience and understanding of **Crime and Punishment**.

Reviewing the Most Notable English Translations

Several English translations of **Crime and Punishment** have become widely recognized over the years. Among these, the versions by Constance Garnett, David McDuff, Oliver Ready, and Richard Pevear & Larissa Volokhonsky stand out for their distinctive approaches.

Constance Garnett (1914)

Constance Garnett's translation is one of the earliest and most influential English versions. Her work introduced many English-speaking readers to Russian literature. Garnett's prose is clear and accessible, making the novel approachable for a broad audience. However, critics argue that her translation sometimes smooths over the idiosyncrasies of Dostoevsky's style, losing some of the original's emotional intensity and psychological complexity.

David McDuff (1991)

David McDuff's translation is praised for its balance between readability and fidelity. McDuff captures the novel's dark atmosphere and psychological depth while maintaining a contemporary tone. His version is often recommended for readers seeking a faithful yet engaging rendition. Notably, McDuff preserves many Russian idioms and cultural references, adding footnotes to aid understanding without disrupting the narrative flow.

Oliver Ready (2014)

Oliver Ready's translation has garnered acclaim for its modern, vibrant prose and attention to detail. Ready's version conveys the rawness and urgency of the narrative, making the psychological drama intensely palpable. His translation is praised for restoring some of Dostoevsky's linguistic quirks and the novel's original pacing, providing a fresh experience even for readers familiar with earlier versions.

Richard Pevear and Larissa Volokhonsky (1992)

The duo of Pevear and Volokhonsky is regarded by many as the gold standard in Russian-to-English translation. Their **Crime and Punishment** is noted for its meticulous accuracy and literary elegance. They strive to preserve the novel's original syntax and tone, which

can sometimes result in a denser read but one that remains true to Dostoevsky's voice. Their translation is highly recommended for academic study and readers seeking a deeply authentic experience.

Comparative Features and Reader Considerations

When determining the best translation of **Crime and Punishment**, it is essential to consider various reader priorities, including accessibility, faithfulness, and literary style.

- **Accessibility:** Garnett's and McDuff's versions offer smoother readability, ideal for casual readers or those new to Dostoevsky.
- **Fidelity:** Pevear and Volokhonsky's translation excels in preserving original structure and nuance, appealing to scholars and purists.
- **Modernity and Engagement:** Oliver Ready's fresh approach revitalizes the novel for contemporary audiences without sacrificing depth.

Furthermore, the availability of annotated editions can enhance understanding, as Dostoevsky's work is densely packed with historical and philosophical allusions. Some translations come with extensive footnotes and introductions, providing valuable context.

How Translation Choices Affect Interpretation

Subtle translation choices—such as word selection, sentence rhythm, and idiomatic expressions—shape the portrayal of key characters and themes. For example, the way Raskolnikov's internal monologues are rendered influences readers' empathy and comprehension of his moral conflict.

In some translations, the philosophical dialogues might be rendered more plainly, whereas others preserve the original's complexity, affecting the tone and perceived depth of the novel. Thus, the best translation of **Crime and Punishment** is often subjective, dependent on what qualities the reader values most.

Additional Considerations: Audio and Digital Versions

In today's digital age, the availability of **Crime and Punishment** in audio and e-book formats has expanded. Some translations are better suited for audiobook narration due to their readability and natural flow. For instance, McDuff's and Ready's versions often receive praise for their suitability in audio format, as their prose reads smoothly and

captures dramatic nuances effectively.

E-book editions with integrated annotations and searchable footnotes can also enhance the reading experience, especially for students and researchers.

Translations and Cultural Adaptations

Some translators take liberties to adapt cultural references or idioms to be more understandable to Western audiences. While this increases accessibility, it may dilute some of the original's cultural richness. Conversely, more literal translations preserve these elements but can be challenging for readers unfamiliar with Russian history and society.

Final Thoughts on the Best Translation of Crime and Punishment

The quest for the best translation of *Crime and Punishment* is shaped by individual preferences and reading goals. Those seeking a historically faithful and linguistically rich experience may gravitate toward Pevear and Volokhonsky's version. Readers desiring clarity and fluidity might prefer Garnett or McDuff, while Oliver Ready offers a compelling balance of authenticity and modern vibrancy.

Ultimately, the enduring power of Dostoevsky's narrative transcends any single translation. Exploring multiple versions can enrich appreciation for this literary masterpiece, revealing the layers of meaning and emotion embedded in the text. The best translation is one that resonates personally with the reader, unlocking Dostoevsky's profound exploration of morality, suffering, and redemption.

Best Translation Of Crime And Punishment

best translation of crime and punishment: Crime and Punishment (Unabridged Garnett Translation) Fyodor Dostoyevsky, 2013-02-20 Crime and Punishment is a novel by the Russian author Fyodor Dostoyevsky (sometimes spelled Dostoevsky). It was first published in the literary journal The Russian Messenger in twelve monthly installments during 1866. It was later published in a single volume. This is the second of Dostoyevsky's full-length novels following his return from ten years of exile in Siberia. Crime and Punishment is the first great novel of his mature period of writing. Crime and Punishment focuses on the mental anguish and moral dilemmas of Rodion Raskolnikov, an impoverished ex-student in St. Petersburg who formulates and executes a plan to kill an unscrupulous pawnbroker for her cash. Raskolnikov argues that with the pawnbroker's money he can perform good deeds to counterbalance the crime, while ridding the world of a worthless vermin. He also commits this murder to test his own hypothesis that some people are naturally capable of such things, and even have the right to do them. Several times throughout the novel, Raskolnikov justifies his actions by connecting himself mentally with Napoleon Bonaparte, believing

that murder is permissible in pursuit of a higher purpose... Constance Clara Garnett (1861 - 1946) was an English translator of nineteenth-century Russian literature. Garnett was one of the first English translators of Leo Tolstoy, Fyodor Dostoyevsky and Anton Chekhov and introduced them on a wide basis to the English-speaking public. Constance Garnett translated 71 volumes of Russian literary works. Her translations received high acclaim from authors such as Joseph Conrad and D. H. Lawrence and are still being reprinted today.

best translation of crime and punishment: Approaches to Teaching Dostoevsky's Crime and Punishment Michael R. Katz, Alexander Burry, 2022-04-05 Offers techniques for teaching Dostoevsky's Crime and Punishment in undergraduate, graduate, and high school classrooms. Topics include ethics, gender, money, Orthodox Christianity, psychoanalysis, social justice, teaching in prison, and the use of digital media and film adaptations.

best translation of crime and punishment: Crime and Punishment Fyodor Dostoyevsky, 2015-07-14 "A truly great translation . . . This English version . . . really is better." —A. N. Wilson, The Spectator Nominated as one of America's best-loved novels by PBS's The Great American Read This acclaimed new translation of Dostoyevsky's "psychological record of a crime" gives his dark masterpiece of murder and pursuit a renewed vitality, expressing its jagged, staccato urgency and fevered atmosphere as never before. Raskolnikov, a destitute and desperate former student, wanders alone through the slums of St. Petersburg, deliriously imagining himself above society's laws. But when he commits a random murder, only suffering ensues. Embarking on a dangerous game of cat and mouse with a suspicious police investigator, Raskolnikov finds the noose of his own guilt tightening around his neck. Only Sonya, a downtrodden prostitute, can offer the chance of redemption. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

best translation of crime and punishment: Japan's Message to America Naoichi Masaoka, 1914

best translation of crime and punishment: *India's Shakespeare: Translation, Interpretation and Performance* Poonam Trivedi, Dennis Bartholomeusz, 2005 India's Shakespeare: Translation, Interpretation and Performance is ideal for English literature, performance, translation studies. This collection of essays examines the diverse aspects of Shakespeare's interaction with India, since two hundred years ago when the British first introduced him here. While the study of Shakespeare was an imperial imposition, the performance of Shakespeare was not. Shakespeare, translated and adapted on the commercial stage during the late nineteenth century was widely successful; and remains to this day, the most published and performed western author in India. The important role Shakespeare has played in allowing cultures to speak with each other forms the center of this volume with contributions examining presence of Shakespeare in both colonial and post-colonial India. The essays discuss the several contexts in which Shakespeare was read, taught, translated, performed, and absorbed into the cultural fabric of India. The introduction details the history of this induction, its shifts and developments and its corresponding critical discourse in India and the west. This collection of essays, emerging from first hand experience, is presented from a variety of critical positions, performative, textual, historicist, feminist and post-colonialist, as befits the range of the subject.

best translation of crime and punishment: The Well-Educated Mind Susan Wise Bauer, 2015-11-05 The enduring and engaging guide to educating yourself in the classical tradition. Have you lost the art of reading for pleasure? Are there books you know you should read but haven't because they seem too daunting? In The Well-Educated Mind, Susan Wise Bauer provides a welcome and encouraging antidote to the distractions of our age, electronic and otherwise. Newly expanded and updated to include standout works from the twenty-first century as well as essential readings in science (from the earliest works of Hippocrates to the discovery of the asteroid that killed the

dinosaurs), *The Well-Educated Mind* offers brief, entertaining histories of six literary genres—fiction, autobiography, history, drama, poetry, and science—accompanied by detailed instructions on how to read each type. The annotated lists at the end of each chapter—ranging from Cervantes to Cormac McCarthy, Herodotus to Laurel Thatcher Ulrich, Aristotle to Stephen Hawking—preview recommended reading and encourage readers to make vital connections between ancient traditions and contemporary writing. *The Well-Educated Mind* reassures those readers who worry that they read too slowly or with below-average comprehension. If you can understand a daily newspaper, there's no reason you can't read and enjoy Shakespeare's sonnets or *Jane Eyre*. But no one should attempt to read the "Great Books" without a guide and a plan. Bauer will show you how to allocate time to reading on a regular basis; how to master difficult arguments; how to make personal and literary judgments about what you read; how to appreciate the resonant links among texts within a genre—what does *Anna Karenina* owe to *Madame Bovary*?—and also between genres. In her best-selling work on home education, *The Well-Trained Mind*, the author provided a road map of classical education for parents wishing to home-school their children; that book is now the premier resource for home-schoolers. In *The Well-Educated Mind*, Bauer takes the same elements and techniques and adapts them to the use of adult readers who want both enjoyment and self-improvement from the time they spend reading. Followed carefully, her advice will restore and expand the pleasure of the written word.

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best translation of crime and punishment: Encyclopedia of Literary Translation Into English: A-L O. Classe, 2000

best translation of crime and punishment: *Crime and Punishment* Fyodor Dostoevsky, 2019-01-15 A celebrated new translation of Dostoevsky's masterpiece reveals the "social problems facing our own society" (Nation). Published to great acclaim and fierce controversy in 1866, Fyodor Dostoevsky's *Crime and Punishment* has left an indelible mark on global literature and on our modern world. Declared a PBS "Great American Read," Michael Katz's sparkling new translation gives new life to the story of Raskolnikov, an impoverished student who sees himself as extraordinary and therefore free to commit crimes—even murder—in a work that best embodies the existential dilemmas of man's instinctual will to power. Embracing the complex linguistic blend inherent in modern literary Russian, Katz "revives the intensity Dostoevsky's first readers experienced, and proves that *Crime and Punishment* still has the power to surprise and enthrall us" (Susan Reynolds). With its searing and unique portrayal of the labyrinthine universe of nineteenth-century St. Petersburg, this "rare Dostoevsky translation" (William Mills Todd III, Harvard) will captivate lovers of world literature for years to come.

best translation of crime and punishment: *Crime, Punishment, and Policing in China* Børge Bakken, 2005-03-22 Crime long has been a silent partner in China's march to modernization, leading the regime to make law and order as central a priority as economic growth and the promise of prosperity. This groundbreaking study offers the first comprehensive and up-to-date analysis of Chinese crime, policing, and punishment. A multidisciplinary group of leading scholars draw on a rich body of empirical data and rare archival research to illuminate seldom-explored theoretical dimensions of legal ideology and reform as well as the linkages between crime and control to broader themes of law, modernization, and development. The authors balance comparative perspectives with an understanding of China's unique historical and cultural experience. This context is critical, the authors argue, as crime and control are at the root of modernity and how it is defined. In many ways the PRC is reliving the experiences of other industrializing countries, yet at the same time the practices of China's police and prison system also are painted with thick layers of historical memory. Order has become increasingly important in legitimizing the Chinese regime, but its practices and ideas of policing are often missing from our picture of Chinese social and political development. This important book's discussion of the paradoxes of policing and the problems of order bridges that gap and demystifies developments in China. All those interested in modern and

contemporary Chinese politics, law, and society, as well as in comparative criminology and law, will find this work an invaluable resource. Contributions by: Børge Bakken, Frank Dikötter, Michael Dutton, James D. Seymour, Murray Scot Tanner, and Xu Zhangrun.

best translation of crime and punishment: Crime and Punishment around the World Graeme R. Newman, 2010-10-19 This comprehensive, detailed account explores crime and punishment throughout the world through the eyes of leading experts, local authors and scholars, and government officials. It is a subject as old as civil society, yet one that still fuels debate. Now the many and varied aspects of that subject are brought together in the four-volume *Crime and Punishment around the World*. This unprecedented work provides descriptions of crimes—and the justice systems that define and punish them—in more than 200 nations, principalities, and dependencies. Each chapter examines the historical, political, and cultural background, as well as the basic organization of the subject state's legal and criminal justice system. It also reports on the types and levels of crime, the processes leading to the finding of guilt, the rights of the accused, alternatives to going to trial, how suspects are prosecuted for their crimes, and the techniques and conditions of typical punishments employed. Comprising a study that is at once extraordinarily comprehensive and minutely detailed, the essays collected here showcase the variety and the universality of crime and punishment the world over.

best translation of crime and punishment: India's Shakespeare Poonam Trivedi, Dennis Bartholomeusz, 2005 This is a collection on the diverse aspects of the interaction between Shakespeare and India, a process embedded in the contradictions of colonialism - of simultaneous submission and resistance. The essays, grouped around the key issues of translation, interpretation, and performance, deal with how the plays were taught, translated, and adapted, as well as the literary, social, and political implications of this absorption into the cultural fabric of India. They also look at the other side, what India meant to Shakespeare. Further, they document how the performance of Shakespeare both colonized and catalyzed Indian theater - being staged in English in schools, in translation in various parts of the country, through acculturation into indigenous theater forms and Hindi cinema. The book highlights, and thus rereads, not just one of the longest and most widespread interactions between a Western author and the East but also part of the colonial and postcolonial history of India. Poonam Trivedi is a Reader in English at Indraprastha College, University of Delhi. Now retired, Dennis Bartholomeusz was Reader in English literature at Monash University in Melbourne.

best translation of crime and punishment: *Crime and Punishment* Fyodor Dostoevsky, 2012-08-08 Hailed by Washington Post Book World as “the best [translation] currently available when it was first published, this second edition of *Crime and Punishment* has been updated in honor of the 200th anniversary of Dostoevsky’s birth. • ONE OF TIME MAGAZINE'S 100 BEST MYSTERY AND THRILLER BOOKS OF ALL TIME With the same suppleness, energy, and range of voices that won their translation of *The Brothers Karamazov* the PEN/Book-of-the-Month Club Prize, Richard Pevear and Larissa Volokhonsky offer a brilliant translation of *Crime and Punishment*, Dostoevsky's astounding psychological thriller, newly revised for his bicentennial. In *Crime and Punishment*, when Raskolnikov, an impoverished student living in the St. Petersburg of the tsars, commits an act of murder and theft, he sets into motion a story that is almost unequalled in world literature for its excruciating suspense, its atmospheric vividness, and its depth of characterization and vision. Dostoevsky's drama of sin, guilt, and redemption transforms the sordid story of an old woman's murder into the nineteenth century's profoundest and most compelling philosophical novel.

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and insightful case studies that investigate translations produced as part of nexuses of colonial resistance and liberation across Africa and in Ireland; translations of novels and folklore collections that influence not just other fictions, but stage productions and entire historical disciplines; struggles over Ukrainian and Russian literature and how it is shaped and transferred; and the role of the academy and the curriculum in creating notions of classic translations. Along the way it covers oral poetry, saints, scholars, Walter Scott and Jules Verne, not to mention Leo Tolstoy and the Corpse Bride making her way from folklore to Frankenstein and into the world of Disney animation. Contributors are all leading scholars, and the book is accessible and engaging, assuming no specialist knowledge. Chapter 6 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

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Mesmerizingly good . . . the best, truest translation of Dostoevsky's masterpiece into English. It's a magnificent, almost terrifying achievement of translation, one that makes its predecessors, however worthy, seem safe and polite. --Steve Donoghue, Open Letters Monthly

best translation of crime and punishment: The Oxford History of Literary Translation in English: Peter France, Kenneth Haynes, 2006-02-23 In the one hundred and ten years covered by volume four of The Oxford History of Literary Translation in English, what characterized translation was above all the move to encompass what Goethe called 'world literature'. This occurred, paradoxically, at a time when English literature is often seen as increasingly self-sufficient. In Europe, the culture of Germany was a new source of inspiration, as were the medieval literatures and the popular ballads of many lands, from Spain to Serbia. From the mid-century, the other literatures of the North, both ancient and modern, were extensively translated, and the last third of the century saw the beginning of the Russian vogue. Meanwhile, as the British presence in the East was consolidated, translation helped readers to take possession of 'exotic' non-European cultures, from Persian and Arabic to Sanskrit and Chinese. The thirty-five contributors bring an enormous range of expertise to the exploration of these new developments and of the fascinating debates which reopened old questions about the translator's task, as the new literalism, whether scholarly or experimental, vied with established modes of translation. The complex story unfolds in Britain and its empire, but also in the United States, involving not just translators, publishers, and readers, but also institutions such as the universities and the periodical press. Nineteenth-century English literature emerges as more open to the foreign than has been recognized before, with far-reaching effects on its orientation.

best translation of crime and punishment: The Graphic Canon, Vol. 2 Russ Kick, 2012-10-02 The Graphic Canon, Volume 2 gives us a visual cornucopia based on the wealth of literature from the 1800s. Several artists—including Maxon Crumb and Gris Grimly—present their versions of Edgar Allan Poe's visions. The great American novel Huckleberry Finn is adapted uncensored for the first time, as Twain wrote it. The bad boys of Romanticism—Shelley, Keats, and Byron—are visualized here, and so are the Brontë sisters. We see both of Coleridge's most famous poems: "Kubla Khan" and "The Rime of the Ancient Mariner" (the latter by British comics legend Hunt Emerson). Philosophy and science are ably represented by ink versions of Nietzsche's Thus Spake Zarathustra and Darwin's On the Origin of Species. Frankenstein, Moby-Dick, Les Misérables, Great Expectations, Middlemarch, Anna Karenina, Crime and Punishment (a hallucinatory take on the pivotal murder scene), Thoreau's Walden (in spare line art by John Porcellino of King-Cat Comics

fame), "The Drunken Boat" by Rimbaud, Leaves of Grass by Whitman, and two of Emily Dickinson's greatest poems are all present and accounted for. John Coulthart has created ten magnificent full-page collages that tell the story of The Picture of Dorian Gray by Oscar Wilde. And Pride and Prejudice has never looked this splendid! This volume is a special treat for Lewis Carroll fans. Dame Darcy puts her unmistakable stamp on—what else?—the Alice books in a new 16-page tour-de-force, while a dozen other artists present their versions of the most famous characters and moments from Wonderland. There's also a gorgeous silhouetted telling of "Jabberwocky," and Mahendra's Singh's surrealistic take on "The Hunting of the Snark." Curveballs in this volume include fairy tales illustrated by the untameable S. Clay Wilson, a fiery speech from freed slave Frederick Douglass (rendered in stark black and white by Seth Tobocman), a letter on reincarnation from Flaubert, the Victorian erotic classic Venus in Furs, the drug classic The Hasheesh Eater, and silk-screened illustrations for the ghastly children's classic Der Struwwelpeter. Among many other canonical works.

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