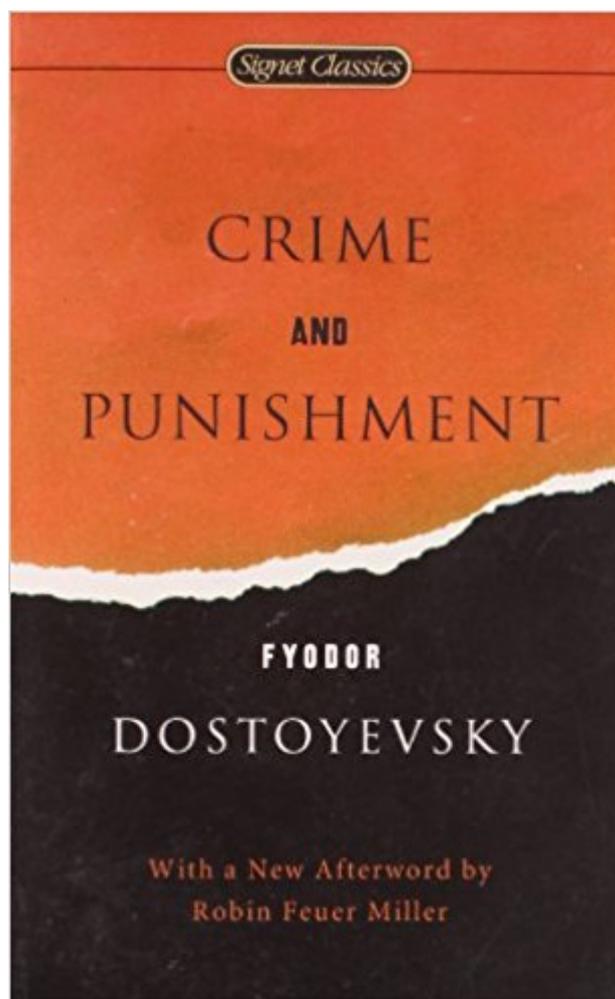


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Crime And Punishment (Signet Classics)



Synopsis

Dostoyevsky's epic masterpiece, unabridged, with an afterword by Robin Feuer Miller. One of the world's greatest novels, *Crime and Punishment* is the story of a murder and its consequences—an unparalleled tale of suspense set in the midst of nineteenth-century Russia's troubled transition to the modern age. In the slums of czarist St. Petersburg lives young Raskolnikov, a sensitive, intellectual student. The poverty he has always known drives him to believe that he is exempt from moral law. But when he puts this belief to the test, he suffers unbearably. *Crime and Punishment*, the novel reminds us, grows from the same seed. "No other novelist," wrote Irving Howe of Dostoyevsky, "has dramatized so powerfully the values and dangers, the uses and corruptions of systematized thought." And Friedrich Nietzsche called him "the only psychologist I have anything to learn from." With an Introduction by Leonard J. Stanton and James D. Hardy Jr. and an Afterword by Robin Feuer Miller.

Book Information

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Customer Reviews

This is not the version of the book I clicked on! When you look at the (paperback) edition of *Crime and Punishment* translated by Richard Pevear and Larissa Volokhonsky, it says right below it, "Start reading *Crime and Punishment* on your Kindle..." and also lists the different versions available - paperback, hardcover, etc. - and includes a Kindle Edition. But when you click on either, you get this, which is a completely different translation. Pevear and Volokhonsky have been widely praised, their translations now considered far and away the best English versions available of various classic works of Russian Literature. But lumps everything with the same title as if it were the same product.

Some of the customer-uploaded images of the book's cover even say that it is the Pevear and Volokhonsky version, but it is not. It's a 1914 translation by Constance Garnett. This is the reason people started to hate big box and online bookstores when they first started putting neighborhood bookstores out of business -- because they don't seem to care about books, just making money. But what's funny here is that they could actually charge money for the better translation, since it's new, but instead they choose to give away an inferior version and pretend it's the same thing. (They do offer the Pevear and Volokhonsky version of Demons for a price - a version easier to distinguish because the newer translation even changes the title from the less-accurate The Possessed - versions with that title are available for free.) Also, because they don't distinguish between different translations, there is no button available under the Pevear and Volokhonsky version to request that the publisher make it available for Kindle.

I initially approached this book with a great deal of trepidation. I had never read Dostoyevsky, and was concerned that I would get bogged down in some lengthy, mind-numbingly boring, nineteenth-century treatise on the bestial nature of man or something. I am happy to report this is not the case. Instead, and to my delight, it is a smoothly flowing and fascinating story of a young man who succumbs to the most base desire, and the impact this has both psychologically and otherwise on himself and those around him. To be sure, the book seems wordy in places, but I suspect this has to do with the translation. And what translator in his right mind would be bold enough to edit the great Dostoyevsky? But this is a very minor problem. What we get with Dostoyevsky is dramatic tension, detailed and believable human characters, and brilliant insight into human nature. Early in the novel our hero meets and has a lengthy conversation with Marmeladov, a drunkard. This conversation is never uninteresting and ultimately becomes pathetic and heartbreaking, but I kept wondering why so much time was spent on it. As I got deeper into the book, I understood why this conversation was so important, and realized that I was in the hands of a master storyteller. This is also indicative of the way in which the story reveals itself. Nothing is hurried. These people speak the way we actually speak to one another in real life, and more importantly, Dostoyevsky is able to flesh out his characters into whole, three-dimensional human beings. And what a diverse group of characters! Each is fleshed out, each is marvelously complex.

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