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CRIME AND PUNISHMENT

by

Fyodor Dostoyevsky

罪与罚

[俄]陀思妥耶夫斯基 著



Liaoning People's Publishing House, China

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Alienation is the primary theme of *Crime and Punishment*. At first, Raskolnikov's pride separates him from society. He sees himself as superior to all other people and so cannot relate to anyone. Within his personal philosophy, he sees other people as tools and uses them for his own ends. After committing the murders, his isolation grows because of his intense guilt and the half-delirium into which his guilt throws him.



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Translated by
Constance Garnett



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Fyodor Dostoyevsky

Fyodor Dostoyevsky (1821 - 1881) was a Russian novelist, short story writer, essayist, journalist and philosopher. Dostoyevsky's literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia, and engage with a variety of philosophical and religious themes.

His output consists of 11 novels, three novellas, 17 short novels and numerous other works including *Crime and Punishment* and *The Brothers Karamazov* (1880). Many literary critics rate him as one of the greatest psychologists in world literature. His books have been translated into more than 170 languages. Dostoyevsky influenced a multitude of writers and philosophers, from Anton Chekhov and Ernest Hemingway to Friedrich Nietzsche and Jean-Paul Sartre.

More classics to be soon published are:

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General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics (Bedside Classics) available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in China. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京

Is This Book for You?

犯罪必然受罚吗？

——“最经典英语文库”第九辑之
《罪与罚》导读

李橙焉

《罪与罚》是俄国著名作家陀思妥耶夫斯基（1821—1881）的代表作。“最经典英语文库”此前出版过他的另一部长篇巨制《卡拉马佐夫兄弟》。感兴趣的读者可以查阅“最经典英语文库”第六辑书目。

《罪与罚》是陀思妥耶夫斯基遭受牢狱之灾并因政治原因被放逐长达九年后发表的。小说一问世，立即引发读者强烈的兴趣与热情，成为一时十分抢手的畅销书。据说，他遭放逐的所谓政治原因，是公开反对沙皇。1849年，陀思妥耶夫斯基参加反沙皇的秘密集会而遭到被捕，次年被判刑流放西伯利亚。与罪犯共度的苦难生活，使他对俄国社会最底层的人们有了一次极深刻的观察机会，也对人性中的善恶有了更深的领悟。当悲催的岁月结束后，陀思妥耶夫斯基好像火山爆发似的，创作了许多短篇小说、中篇小说，并公布了自己的日记。不过，当他发表了《罪与罚》，将自己的深刻思考后的哲学意义上的想法都文学意义地表达出来之后，顿时声名鹊起，《罪与罚》也成为

陀思妥耶夫斯基的代表作，后来也一直常销不衰。

读过《罪与罚》，人们都可以看出，陀思妥耶夫斯基是一位具有浓厚宗教意识的作家，他更希望借宗教来拯救人。他想透过人们天然具有的宗教心理，让人进行深刻宗教意义上的反省。不过，让人感到有些困惑的是，陀思妥耶夫斯基思想深处存在着相互矛盾的宗教思想，一如很多宗教思想家一样。他们对“上帝”这个概念，有狂热的信仰，认为“没有信仰便是罪”，但同时在更深层的思想里，又对宗教抱持一种怀疑的心态。这种思想上的相互矛盾造成巨大冲突，客观地说，这对陀思妥耶夫斯基的文学创作产生巨大影响，当然，也成为了矛盾冲突中的陀思妥耶夫斯基小说的一大特色。

当然，我们不能把《罪与罚》简单归类到侦探小说或类似小说里面去。更不是福尔摩斯似的使人脑洞大开的推理小说。它更像是各种小说的综合体，将焦点直指人的激荡不止的内心世界之中，直指人与其他人的关系之中，直指人与社会的关系之中。在试图读懂《罪与罚》时，需要读者时刻将陀思妥耶夫斯基所在的社会作为大背景加以参照，将陀思妥耶夫斯基的信仰作为基本出发点，以及将陀思妥耶夫斯基与沙皇保守派之间的斗争作为深刻理解作品的重要佐证。倘若对陀思妥耶夫斯基其人的思想先进行了一番深入了解，再来读此作品，那会更近距离地与《罪与罚》进行接触。

陀思妥耶夫斯基的确因为被监禁与放逐，思想上讲，是从年轻自由主义思想一下子转到了成熟的保守主义思想上来。而这种传统保守主义思想在当时是受大多数人们的推崇的。所以，他以为，从法律意义上

去惩罚一个罪犯，并不能真正使罪犯从思想深处得到转变。因为罪犯认为自己犯了罪，就应该受到惩罚，用今天的话说，就是受虐心态。而真正要获得灵魂上的救赎，则必须不能依赖西方宗教式的拯救，必须求救于盛行于俄国的东正教：通过救赎来将罪过进行冲刷，以达到灵魂净化之境地。

诚然，这种冲刷在《罪与罚》里来得有些复杂，主人公的分裂的人格特质从中起到了搅混水的作用。但也正是这样，才令读者相信，该主人公的心路历程可信。人不可能一夜之间就成为圣人。人需要一点点累积经验，最后达到质的一跳——飞跃。而要实现这一飞跃，其过程可能会无比艰辛甚至痛苦。然而，人好像天生来到这个世界就命中注定要完成这一飞跃似的。只是，每个人的过程不同，但绝对是殊途同归。这一点值得读者深思。



TRANSLATOR'S PREFACE

A few words about Dostoyevsky himself may help the English reader to understand his work.

Dostoyevsky was the son of a doctor. His parents were very hard-working and deeply religious people, but so poor that they lived with their five children in only two rooms. The father and mother spent their evenings in reading aloud to their children, generally from books of a serious character.

Though always sickly and delicate Dostoyevsky came out third in the final examination of the Petersburg school of Engineering. There he had already begun his first work, "Poor Folk."

This story was published by the poet Nekrassov in his review and was received with acclamations. The shy, unknown youth found himself instantly something of a celebrity. A brilliant and successful career seemed to open before him, but those hopes were soon dashed. In 1849 he was arrested.

Though neither by temperament nor conviction a revolutionist, Dostoyevsky was one of a little group of young men who met together to read Fourier and Proudhon. He was accused of "taking part in conversations against the censorship, of reading a letter from Byelinsky to Gogol, and of knowing of the intention to set up a printing press." Under Nicholas I. (that "stern and just man," as Maurice Baring calls him) this was enough, and he was condemned to death.

After eight months' imprisonment he was with twenty-one others taken out to the Semyonovsky Square to be shot. Writing to his brother Mihail, Dostoyevsky says: "They snapped words over our heads, and they made us put on the white shirts worn by persons condemned to death. Thereupon we were bound in threes to stakes, to suffer execution. Being the third in the row, I concluded I had only a few minutes of life before me. I thought of you and your dear ones and I contrived to kiss Plestcheiev and Dourov, who were next to me, and to bid them farewell. Suddenly the troops beat a tattoo, we were unbound, brought back upon the scaffold, and informed that his Majesty had spared us our lives." The sentence was commuted to hard labour.

One of the prisoners, Grigoryev, went mad as soon as he was untied, and never regained his sanity.

The intense suffering of this experience left a lasting stamp on Dostoyevsky's mind. Though his religious temper led him in the end to accept every suffering with resignation and to regard it as a blessing in his own case, he constantly recurs to the subject in his writings. He describes the awful agony of the condemned man and insists on the cruelty of inflicting such torture. Then followed four years of penal servitude, spent in the company of common criminals in Siberia, where he began the "Dead House," and some years of service in a disciplinary battalion.

He had shown signs of some obscure nervous disease before his arrest and this now developed into violent attacks of epilepsy, from which he suffered for the rest of his life. The fits occurred three or four times a year and were more frequent in periods of great strain. In 1859 he was allowed to return to Russia. He started a journal—"Vremya," which was forbidden by the Censorship through a misunderstanding. In 1864 he lost his first wife and his brother Mihail. He was in terrible poverty, yet he took upon himself the payment of his brother's debts. He started another journal—