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“Journal of Economics and Social Sciences”



***Crime and Punishment* by F.M. Dostoevsky in Germany: The Role of Publishing Houses** Tomsk Polytechnic University

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Abstract

The paper describes an overview of all well-known translations of Dostoevsky's novel *Crime and Punishment* (1866) in the German language published from 1882 to 1994. The introduction history of *Crime and Punishment* written by F. M. Dostoevsky to the German public is very complicated and related to political, cultural and publishing activities in Germany. In the article the author analyzes the role of publishing houses and first *Complete Edition of Dostoevsky's Works*. Moreover, the results of these investigations explain the key tendencies of Dostoevsky's popularity, and determine the main features of publishing activity in Germany. It should be noted that the translations done by S. Gaier are known as the most accurate and close ones in German-speaking word. Her translations of the great novels, especially *Crime and Punishment* by F. Dostoevsky ('Amman', 1994) received worldwide recognition.

Keywords: F.M. Dostoevsky, novel *Crime and Punishment*, literary translation, publishing houses.

1. Introduction

The introduction history of *Crime and Punishment* written by F. M. Dostoevsky to the German public is very complicated and related to political, cultural and publishing activities in Germany. *Crime and Punishment* in Germany has become known thanks to numerous translations of the novel. Nowadays there are about 21 translations of the novel into German. In general, the translation history of the novel coincides with the history of perception of Dostoevsky in Germany.

2. Methodology

One of the principal methods is used to outline the peculiarities of F.M. Dostoevsky's *Crime and Punishment* perception in Germany it is a historical analysis of translations released in 1846–1994 and a determination of main features of publishing activity in Germany.

3. Discussion

For the first time, in 1894 *Crime and Punishment* was translated by Wilhelm Henkel (1825-1910) in Germany [4]. The novel was published through his personal contributions. The first time *Crime and Punishment* was not in demand. Later, the publisher, V. Frederick, sent out many copies of this novel to all famous writers. And this close cooperation and entrepreneurial approach cause *Crime and Punishment* to become popular not only in Germany but also in Europe. The novel's lead character was seen as a sign of the time. In this period Dostoevsky is regarded as one of the greatest humanists and psychologists [2] By the end of the nineteenth century Henkel's translation was published four times (1886, 1889, 1890, 1894).

In 1888-1907 the name of Dostoevsky and his *Crime and Punishment* were at the centre of critics' and readers' attention. An important reason for such popularity was competition among large publishing houses in Germany: Philip Reclam, Weichert, and Otto Janke. Major book publishers issued translations of *Crime and Punishment* done by H. Moser (1888), V. Tall (1903), V. Jensen (1907), and A. Kotulski (1907). In a historical perspective, it must be noted that the successful cooperation between a translator, H. Moser, and a publisher, Anton Philipp Reclam, played a significant role in the growing popularity of Dostoevsky's *Crime and Punishment*. A famous series of *Universal library* ('*Universalbibliothek*') done by Ph. Reclam issued books with a circulation of about 4 million publications a year. They were reader-oriented and cheap enough and it allowed a wider variety of societies to know more about Dostoevsky's works. Critics and readers in Germany paid attention to the legend of "Russian soul" and "will power". *Crime and Punishment* and Raskolnikov's idea of murder permission in pursuit of a higher purpose were newly reconsidered. The German Reception of Russian Literature and especially Dostoevsky's *Crime and Punishment* based on the ideas of vitalism, specific insight into the needs of the human soul, and attention to social problems. In 1925-1960 two major Book Houses in Germany *Goldmann* ('*Goldmann-Verlag*') and *Random* ('*Random House*') reissued *Crime and Punishment* in Moser's translation; this might also attract reader's interest to Dostoevsky's works in general, especially in this interpretation.

At the beginning of the 20th century the events of the First Russian revolution (1905-1907) had an impact on the cultural life of Germany in that period. In that regard, particular attention was drawn to the phenomenon of Russian Literature and Dostoevsky's works. In the works of a Russian writer German readers tried to find answers to urgent questions of that time, to find ways out of the crisis. At the beginning of the 20th century two publishing houses *Piper* ('*Piper Verlag*') (1906-1919) and *Insel* ('*Insel Verlag*') (1912-1920) made an effort to publish *Complete Edition of Dostoevsky's Works*.

The composition and layout of the volumes of *Complete Edition of Dostoevsky's Work* in *Piper*, and the sequence of release indicated a significant role of a cultural historian and a writer, A. Moeller van den Bruck, and his political ideas [5]. He was an ideological inspirer of this edition, he wrote preambular articles to each volume, and had a significant impact on the work of a young translator, Elisabeth Kaerrick ('*E.K.R.*'). Piper's *Complete Edition of Dostoevsky's Work* consisted of 22 volumes and had the introductory editorial articles and comments. The selective and politicized approach and lack of adequate referencing in Piper's *Complete Edition* deprived the reader of ability of the complete understanding of Dostoevsky's works. The first volumes were focused on *Crime and Punishment*: translation for the first release (1908) made by M. Feofanov. In 1922 E. Kaerrick suggested a new translation version for reprints of *Complete Edition of Dostoevsky's Work*. Kaerrick's translations and activity of publishing house *Piper* played an educational and awareness-raising role as it enabled the people in Germany to gain information about most important works and manuscript written by Dostoevsky and to know more about archival materials [3].

In a historical perspective, it must be noted that the publishing house *Insel* ('*Insel Verlag*') made a significant contribution to the development of German-Russian cross-cultural communication. In 1920-1922 *Insel* published *Complete Edition of Dostoevsky's Work*, it was the second in German history. Translations for all 25 volumes were done by Karl Noetsel (Karl Nötzel) and Hans Roel (Hans Röhl). *Insel's Complete Edition of Dostoevsky's Work* was not provided with reference information and reviews. The first volume included a detailed introduction by an Austrian novelist, playwright, journalist and biographer, Stefan Zweig [1]. New principles development of book publishing helped *Insel* to have a wide range of readers.

It should be noted that competition among major publishing houses led to the growth of new translations of Dostoevsky's works. In particular, in 1921-1933 the most famous novel *Crime and Punishment* was translated at least 6 times: by A. Eliasberg (1921), G. Jarcho (1924), M. Grusemann (1925), B. Dedek (1927), W. Bergengruen (1928), V. Lesowski (1933).

The events of the Second World War had an impact on cultural life and cultural diversity in Germany. At that time Dostoevsky's works were not published. In the post-war period in a bipolar world, Germany was divided. The GDR and the FRG developed different approaches to the interpretation of Dostoevsky's heritage. In the FRG translators focused on emphatic understanding of religious dimensions of man's existence in Dostoevsky's world. Critical works and papers about Dostoevsky were in demand. Four new translations of *Crime and Punishment* were published in the FRG by R. Hoffman (1960), B. Girgenson(1963), and B. Klaas (1991).

The idea of a new *Complete Edition of Dostoevsky's Work* in Germany was only taken by the publishing house *Aufbau* ('*Aufbau Verlag*', the GDR) in 1981. However, this project was not fully implemented.

The current understanding of Dostoevsky's works in Germany can be characterized by a mature approach to the evaluation of creativity of the Russian writer. The translations done by S. Gaier are known as the most accurate and close ones in German-speaking word. Her translations of the great novels, especially *Crime and Punishment* by F. Dostoevsky ('*Amman*', 1994) received worldwide recognition.

4. Conclusion

Summing up the results, we have to admit that the specific role of publishing houses and first *Complete Works of Dostoevsky* explain the key tendencies of Dostoevsky's understanding in Germany, and determine the main features of publishing activity in Germany. The translations of *Crime and Punishment* into the German language published from 1882 to 1994 explain the growing interest in Russian literature and the principles of German-Russian cross-cultural communication.

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