
From the Editor

Esteemed Colleagues, Dear Readers,

This thematic issue is entirely devoted to the novel *Crime and Punishment* and consists mainly of articles based on papers read at the two conferences organized by our Center “Dostoevsky and World Culture” during the year: the international online conference “*Crime and Punishment: Current State of Research*”, held on March 1st–3rd (Video are available here: First day: <https://www.youtube.com/watch?v=1dAtmNSQnM> Second day: <https://www.youtube.com/watch?v=EHmLzH5eoRo> Third day: <https://www.youtube.com/watch?v=RZKOUEX8YuY> Round table: <https://www.youtube.com/watch?v=40TO4Jn-BFo>) and the XXIV International Readings in Staraya Russa (26th–27th April, the program is available here: [Dostoevsky_chitate-li_2022.pdf](https://dostoevsky_chitate.li_2022.pdf) (imli.ru); the summary and the audio recordings here: <https://philologist.livejournal.com/12340150.html>).

Next year we are planning to organize other conferences dedicated to *Crime and Punishment*, as our Centre is now working on a new volume of the series *Dostoevsky's Works: Current State of Research* dedicated to it. Since *Crime and Punishment* is part of all educational programs in Russia and sometimes even, abroad in addition to the themes that are typical for the series and cover the entire field of academic research on the novel, the volume will also focus on its presence in textbooks and teaching aids, different methodological approaches to it, etc. We look forward to your requests for participation in conferences and publications. We especially invite teachers and teacher educators who have something to say about the value, usefulness, and applicability (or vice versa) of what textbooks and teaching aids contain about the novel, and who can share their own insights and observations about how the novel is perceived by today's students and pupils.

The year 2021 was marked by the publication of a great number of books about Dostoevsky and his work. In this issue we publish a detailed review by Nikolai Podosokorsky of one of the best of them, written by B.N. Tikhomirov: *Dostoevsky. Literary Walks Down Nevsky Prospekt. From the Winter Palace to Znamenskaya Square*. We are ready and willing to give space for the publication of insightful reviews of books and anthologies. We are as well open to the publication of extensive summaries of past conferences.

In the present issue for the section *Hermeneutics. Slow Reading* we publish a brilliant article by Caterina Corbella about the presence of Dante's *Comedy* in *Crime and Punishment*. This article reveals the possibility of researching Dostoevsky's references to Dante on a very different level from the works previously published on this topic. As the author writes at the end of the article: “If at least some of the elements we have suggested were actually arranged by the author

to approximate the path of his hero to that of Dante, then we must assume that Dostoevsky's knowledge of the *Comedy* is not only a strong impression of the living images of Inferno, but above all a deep experience of the innermost meaning of the poem." While I completely agree with the researcher, I also believe that researchers often fail to read allusions to fundamental texts of European culture in Dostoevsky's works precisely because they do not read them to the depth at which Dostoevsky read, and, accordingly, do not recognize them as important components of the images and the lines of meaning in his works.

In the second article of the section, the philosopher Vincenzo Rizzo speaks deeply and unusually about trembling in Dostoevsky's works (above all in *Crime and Punishment*) as a basic category of the writer's philosophy. Trembling is a marker of weakness and vulnerability that turns into strength, because it marks the emergence of a man's openness to the other/Other, reveals the connection necessary for human existence with the other/Other and opens the way to it/Him. Ultimately, according to Vincenzo Rizzo, this power is the power of humility as the awareness of one's place and position in the world. The author concludes: "The unexpected injury, the wound that trembling opens in us, returns us in the end to our primordial human condition: in the world we are not rulers, but travelers for a limited time, in solidarity with other beings like us." While fully acknowledging the importance, relevance, and value in the light of the trends of contemporary philosophy of this conclusion, I think Dostoevsky sees the power of trembling somewhat differently in the end. For him trembling is akin to Jesus' tears, without shedding which he could not have raised Lazarus, for only through tears and trembling we do open ways to deep interaction with the other, to extract him even from mortal nothingness. Trembling is like an earthquake that shatters the walls of stone erected by human selfhood, and thus enables each of us to become not only a companion to the other but also a savior, not only in time but also in eternity.

Opening the rubric *Poetics. Context* Tatyana Boborykina's article, full of unexpected turns, connects the reading of *Crime and Punishment* with choreographic thinking and refocuses the reader's attention from the word to body sensations. The author creates a wonderful, open space of vision of the forms, movements, and gestures of the protagonist, which is opened by the various optics provided by the entry into the analytical process of other texts, verbal and figurative, artistic and analytical, allowing us to feel with particular intensity the meanings embodied in gestures and movements (and in the words that comment upon them), which other methods of analysis do not reveal in such angles. The next article is a compact but capacious one by Yulia Yukhnovich, also devoted to gesture and movement, not of characters, but of elements of space, above all doors, which, when open or closed, not only become symbols of the inner, spiritual state of the characters, but also open and mark out for the characters the perspective of their spiritual path. The third article of the section, by Elena Stepanian, is dedicated to the illustrations to *Crime and Punishment*. The author, examining well-known cycles of illustrations for the novel, poses the question deeply and theoretically: is it possible for the illustration to be adequate to Dostoevsky's text, and to be able to reproduce the main principle of his poetics, that is, to preserve simultaneously the realism of the images and their deep symbolism? Is it possible for the illustrator in a static and concrete, complete, external image to convey the inner multidimensional and dynamic meanings of the work, the spirit and personality of the hero in a portrait?

In the section *Dostoevsky on Stage*, which is intended for articles on any dynamic figurative interpretations of the writer's texts, this issue presents a conceptual article by Enisa Uspenskaya, which systematizes extensive and finely analyzed material devoted to the figure of Raskolnikov and the problem of the epilogue of *Crime and Punishment* (including ways of symbolic representation or replacement of the epilogue) in different film versions of the novel. The researcher not only correlates screen adaptations with the original text of *Crime and Punishment*, but also shows the connections of the films with each other.

In the section *Dostoevsky in the 20th–21st Century* Elena Takho-Godi writes verbatim and thoroughly about the role of Dostoevsky and, in particular, his hero, Raskolnikov, in the work and life of A.F. Losev; about the sense of profound affinity with Raskolnikov that Losev felt, unexpected for the reader; the suffering from the mismatch between the triumphant ideas of time and human depth, from the loss of meaning in living in hard labor years. Through Losev's feelings, the reader is suddenly able to experience Raskolnikov quite differently, as if the crime ("mistake") had not been committed, but all the same the suffering (only manifested by the crime) remained with him. The second article in this section is devoted to the portrayal of *Crime and Punishment* in Donna Tartt's novel *The Secret History*. Nina Ischenko, accurately identifying points of convergence between the two novels in the formulation of their key problems, shows Tartt's collective hero, a group of students involved in Dionysian rituals and committing double murder, as the antithesis and antipode of Dostoevsky's hero, who in the end comes to Christ.

For the section *Commentary: Problems* Anastasia Pershkina, referring to the law and practice of investigation in the pre-reform era and the era of judicial reform, shows that Porfiry Petrovich, contrary to popular opinion, does not "poison" or "torture" Raskolnikov at all, but follows the prescribed order, and the only deviation from it are in favor of Raskolnikov.

The journal is on Vkontakte, and Telegram (with already more than 5 800 followers). You can subscribe to our pages to follow news from both the Journal and Research Centre "Dostoevsky and World Culture." Among other things, all the recordings from seminars and conferences organized by the Centre are published here. Books and articles dedicated to Dostoevsky are also available for download.

Vkontakte: <https://vk.com/dostmirkult>

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We would like to thank the authors who sent their materials for our library, and we remind you once again that we intend to create a library containing works on Dostoevsky by contemporary scholars within the site of the Institute: you can send your previously published works to the address below in pdf format if you want them to be in the library. If your work was published in a miscellany or a journal, we kindly ask you to send only the pdf of your article and to indicate all the references of the publication if they are not in the file yet. We are going to publish all the already published articles that will be sent, without additional selection. While creating the library, works will be gradually posted on our pages on social networks. All the texts will be open access, and we will try to make them easy to find with Yandex search. We hope to create one of the most frequented online collections of contemporary works on Dostoevsky.

The journal is published in cooperation with the Commission for the Study of Fyodor Dostoevsky's Artistic Heritage at the Academic Council "History of World Culture" of the Russian Academy of Sciences. Our work is carried out in close contact with the Russian and International Dostoevsky Society. All quotations from Fyodor Dostoevsky's works, if not specified otherwise, are cited according to the *Complete Works in 30 vols.* (Leningrad, Nauka, 1972–1990), and references follow the format of the Russian Science Citation Index. In the Soviet edition the capital letters contained in the names of God, the Virgin, as in other holy names and concepts, have been lowered because of censorship; the original spelling is restored here in accordance with the editions published during Dostoevsky's life, Dostoevsky's *Complete Works in the Author's Spelling and Punctuation* (Petrozavodsk, Petrozavodsk State University, 1995 — continuing publication), and Dostoevsky's *Complete Works and Letters in 35 vols.* (2 nd edition, revised and amended) published by IRLI RAS (Pushkin House) (2013 — continuing publication). The author's original emphasis in quotations (where not specified otherwise) is indicated by italics; the emphasis of the author of the article is indicated by bold font.

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