



# TRANSLATION MEANS OF PROPER NAMES INTO ENGLISH BASED ON K. GARNETT'S TRANSLATION OF THE NOVEL "CRIME AND PUNISHMENT" BY F.M. DOSTOEVSKY

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## ABSTRACT

This work is devoted to the study of proper name translation features into English based on the novel "Crime and Punishment" by F.M. Dostoevsky. Currently, translation is one of the most widely studied aspects of linguistics. This is due to the fact that the need for intercultural and interlanguage communication increases sharply in a developed system of nationalities, cultures and languages. Studying the linguistic aspects of interlingual speech activity allows us to understand the principles of existence, the laws of change and development of this phenomenon; to identify the most widely used translation techniques and analyze the significance of proper name translation for the entire text.

## Keywords:

## INTRODUCTION

One of the main tasks of the translator is to transfer the contents of the original to the fullest extent possible, and, as a rule, the actual commonality of the original and translation content is very significant. It is customary to operate with such similar concepts as equivalence, adequacy and identity in translation theory and practice.

The Academician V.S. Vinogradov suggests that equivalence is the preservation of content relative equality, of its semantic, stylistic, and functional-communicative information contained in the original and translation. Nevertheless, he draws our attention to the fact that the equivalence of the original and the translation is primarily the community of the information understanding contained in the text, including that which affects not only the mind, but also the feelings of the recipient, and which is not only explicitly

expressed in the text, but also implicitly related to the subtext (Vinogradov, 2001).

However, in the process of translation, the translator constantly encounters a group of vocabulary that falls under the concept of "culture-specific words". Culture-specific words refer to the lexical units (words and stable phrases) of one of the languages that have neither full nor partial equivalents among the lexical units of another language. These include the following groups of words:

1) proper names, geographical borrowings, names of institutions, organizations, newspapers, ships, etc., which do not have constant correspondences in the lexicon of another language;

2) the so-called national-specific realities, that is, the words denoting objects, concepts and situations that do not exist in the practical experience of people speaking another language. These include the words denoting various kinds of objects of material and spiritual culture that are peculiar only to a given people. This also includes the words and stable phrases that indicate political institutions and social phenomena which are characteristic only for a given country;

3) lexical units, which can be called random gaps. Those dictionary units of one of the languages that for some reason (not always clear) have no correspondence in the lexical composition (in the form of words or stable phrases) of another language.

It should be noted that proper names belong to a special group of vocabulary that functions in translation in a very special way.

Proper names play a special role in the works of F.M. Dostoevsky, who occupy an important place in Russian classical literature, since the writer always puts additional meanings in them. F.M. Dostoevsky's style, compositional and other features of his literary works, proper names used by the author in his texts, became the object of close attention and study more than once. In this paper, we describe the features of proper name functioning and transmission in the translation of Dostoevsky's novel "Crime and Punishment", draw attention to the problems that arise during the translation, as well as methods of their solution.

## RESEARCH METHODS

The study material was the novel "Crime and Punishment" by F.M. Dostoevsky (Moscow: Fiction, 1983) and its translation into English by Constance Garnett (Hertfordshire: Wordsworth Classic, 2000).

The following methods were applied during the study:

- continuous sampling method;
- the method of linguistic observation and description;
- the method of contextual analysis;
- comparison, generalization, and classification.

Ya.I. Retsker was convinced that the choice of one or another variant of translation by the translator is often not arbitrary, but regular and determined by the unit ratio of two languages involved in the translation process. In his opinion, there are more or less regular ways of transmission to the target language for many units of the original language. Ya.I. Retsker called these methods "regular correspondences." The task of the translator in this case is to detect and use such "regular correspondences" (Retsker, 2007).

Some researchers working in the field of translation insist that translation should retain its form to the utmost and suggest that they work using the method of literal translation. There is another point of view supported by most researchers who believe that the translator has no right to use this method, since the artistic means, lexical units, and the meanings assigned to them are different in different languages. If you try to translate the text verbatim, this will lead to a

confused, heavy and obscure text, incomprehensible to the reader. It follows that the translator is forced to introduce inconsistencies, and deviate from the norm of the original language. But at the same time, focusing on the norms of the translating language, he should preserve the integrity of the text, its stylistic and expressive features. A.V. Fedorov, for example, adheres to this particular point of view. In his opinion, “translation is considered primarily as a speech work in its correlation with the original and in connection with the peculiarities of two languages and with the material belonging to one or another genre category”.

### MAIN PART

As they already mentioned above, proper names (PN) belong to a special group of vocabulary, the so-called equivalent vocabulary, which is subjected to unusual translation methods. V.S. Vinogradov says that “a proper name is always a reality. In a speech, it refers to a really existing or fabricated object of thought, a person or a place, one-of-a-kind and unique. Each name usually contains information about the local and national affiliation of a designated object” (Vinogradov, 2001).

Among the PN D.I. Ermolovich distinguishes several subgroups (Ermolovich, 2001):

- the category of personalities, which include:

- 1) anthroponyms
- 2) mixed type personalities
- 3) nicknames

- other categories, which include:

- 1) place names
- 2) zoonyms
- 3) astronoms
- 4) the names of ships and spacecraft
- 5) the names of companies and organizations
- 6) the names of literary and artistic works

V.S. Vinogradov (2001) offers the following subgroups of PN:

- 1) anthroponyms
- 2) place names
- 3) the names of literary heroes

4) the names of companies, museums, theaters, palaces, restaurants, shops, beaches, airports, etc.

At first glance, the translation of PN should not be difficult. However, the translation of PN to another language is a complex and multifaceted problem. It is associated with numerous misunderstandings, oddities and mistakes.

D.S. Ermolovich proposes to distinguish between direct (primary) and figurative (secondary) nominative functions (Ermolovich, 2001). In the direct nominative function, PN indicates the item to which it is assigned individually. The figurative nominative function of PN is characterized by the transfer of the name to another object, in connection with which, having lost the individual function, it gains the ability to attribute some properties to a number of objects. Through nominative transfer, the transition of PN to common nouns is possible. Such a lexical unit acquires a more vivid and independent connotative meaning, which makes it possible to use traditional methods of lexical unit translation.

One of the most important features of PN is that, since they are assigned to an object individually, they should actually designate this subject not only in one language environment, but also in other language and cultural environments. In other words, PN should not be replaced by some other designation when its carrier is spoken or written in another language. Therefore, PN is an object of interlingual and intercultural borrowing. During this borrowing, a prerequisite is

the desire to preserve the uniqueness of the object name. This implies a number of specific tasks, the complete implementation of which is not always possible.

When PN is translated to another language, it basically retains their sound appearance, since the preservation of the sound envelope is paramount provided that the individuality of the referent is preserved.

There are currently four ways for PN translation:

- 1) transliteration or the principle of graphic similarity
- 2) transcription or the principle of phonetic similarity
- 3) transposition
- 4) calquing

In addition to transcription and transliteration, one more poorly studied principle is observed in the practice of name borrowing and transfers - the principle of etymological correspondence, or transposition. "Transposition consists in the fact that proper names in different languages, which differ in form but have a common linguistic origin, are used to convey each other. In some cases, transposition is used regularly, in others - occasionally" (Ermolovich, 2001).

The principle of transposition is also used in Russian-English correspondences. Historically, there is the tradition of transferring the names of monarchs, historical and biblical names from English to Russian, mainly through transposition.

Calquing is also known as morphemic translation of a word. This method is not so widespread in translation practice and is not used often.

It is the tradition in translation practice to translate anthroponyms using transcription and transliteration, excluding situations with speaking names, for which various techniques are used.

Anthonyms include all types of personal and family names. In each country, the set of elements of a full official name is individual and differs from the form of other countries.

As for those cases when the speaker, due to some intention, departs from the standard way of naming, the possibility of such intention reflection in the translation is determined by the context analysis. The translator, in particular, may use the method of compensation when the speaker's subjective attitude can be conveyed through other elements or even by replacing the name with a common emotional word.

It should be emphasized that surnames are subject to transcription in almost all cases. When they transfer an English surname into Russian, it is necessary to take into account the grammar and syntactic system of the Russian language.

One of the features of F.M. Dostoevsky's novel is that almost all the names in it are "speaking", and their meanings represent the very depths of the work symbolism. F.M. Dostoevsky was always very careful and attentive to the names of his heroes. For him, names are another means of expression necessary to create a complete image of a hero. They add brightness and imagery to the whole work. According to S. Hudspith and R.A. Peace, all used units of text acquire special significance in Dostoevsky's works.

Romanovich also has his own meaning in his patronymic. The name Roman, translated from Latin means "Roman," and translated from ancient Greek, it means "strong, solid," which adds a new shade of courage and confidence to the whole name of the hero (Belov, 1985).

A special place in F.M. Dostoevsky's works is assigned to the women named Sofia. These are the women with meekness and humility, who meekly bear the trials that fell to their lot. Sophia translated from Greek means "wisdom." "Luzhin" is a direct correlation with the word "puddle" - a small accumulation of water, dirty and unpleasant. There is also an allusion to the expression "sit in a

puddle", which means getting into an unpleasant, stupid position, to fail.

An equally significant speaking surname is "Lebezyatnikov". The easily singled out root "лебезить" means to "fawn, grovel". These characteristics are the dominant in Alexander Grigorievich. Being a small person in rank and in essence, he acts in a mean way always and everywhere.

As follows from the above examples, "speaking names" occupy a special place in the work text. So, special attention should be given to their translation. Being transcribed or transliterated, they cannot have an emotional impact on the reader. Therefore, the approach of their transfer to TL should be different from the principles of ordinary proper name reconstruction. In order to transmit similar speaking names to TL and preserve their semantic and emotional coloring, it is necessary to refer to their structure

## RESULTS AND DISCUSSION

It should be noted that all proper names presented in the novel can be divided into three groups: anthroponyms, toponyms, and other proper names. Let's consider each of the groups in sequence.

Single anthroponyms usually go beyond the framework of a single linguistic culture, are generally or widely known, and have equivalents traditionally established and enshrined in dictionaries of almost all languages. Therefore, the translation of individual anthroponyms is usually carried out by replacing the anthroponym SL with the corresponding equivalent in TL:

«...будь он такой же художник, как Пушкин или Тургенев...» (ЧН, 53) = «...were he an artist like Pushkin or Turgenev...» (CP, 49).

«...Кеплеровы и Ньютоновы открытия...» (ПН, 246) = «...discovers of Kepler and Newton...» (CP, 222), «...систему Фурье и теорию Дарвина...» (ПН, 347) = «...the system of Fourier and the Darwinian theory...» (CP, 308).

Three-part form of a name, which is unusual for European and Eastern linguistic traditions, is usually translated in full, in accordance with the rules of transcription:

Раскольников Родион Романович = Raskolnikov Rodion Romanovich

Зарница Прасковья Павловна = Zarnitsyna Praskovya Pavlovna

Мармеладов Семен Захарович = Marmeladov Semyon Zaharovitch

The same applies to two-part form of the name use: first name + middle name: Алена Ивановна (ПН, 7) = Alyona Ivanovna (CP, 7), Лизавета Ивановна (ПН, 60) = Lisaveta Ivanovna (CP, 55), Дарья Францевна (ПН, 18) = Darya Frantsovna (CP, 16). It is important Constance Garnett omits the name and patronymic, translating a name borrowed from German, thereby simplifying the process of perceiving the text:

«...у мадам Ресслих, Гертруды Карловны...» (ПН, 231) = «...at Madame Ressler's...» (CP, 210).

There are many characters in the text whose names are given either only by first name or only by last name. Sometimes, a rank or society status is added to a surname: «...студент Покорев...» (ПН, 61) = «...a student...called Pokorev...» (CP, 57), «...купца Шелопаева...» (ПН, 113) = «...the merchant Shelopaev...» (CP, 104), «...приводил Зосимова...» (ПН, 113) = «...brought Zossimov...» (CP, 104).

If a female surname appears in the text after mentioning the masculine form of the same surname, then the generic ending does not change in this case, remaining an indicator of the male name:

Раскольников Родион Романович = Raskolnikov Rodion Romanovich

Раскольникова Авдотья Романовна = Raskolnikov Avdotya Romanovna

Раскольникова Пульхерия Александровна = Raskolnikov Pulcheria Alexandrovna

Свидригайлов Аркадий Иванович = Svidrigailov Arkady Ivanovitch.

The influence of the “masculine form” of the surname is also seen in the case when the whole family is mentioned:

«...Мармеладовым дал вчера...» (ПН, 52) = «...gave to the Marmeladovs yesterday...» (CP, 48).

The titles Mr., Mrs. и Miss. can be the indication of the surname owner gender: «...сему Чебарову...» (ПН, 119) = «...to Mr. Tchbarov...» (CP, 109).

When they translate a PN of a foreign language origin, it is necessary to observe the transcription rules of the source language. So, for example, the surnames Lippevechsel and Klopstock are transcribed into Russian from German. So when they translate into English, these surnames should be transcribed according to the rules of German sound transcription into English:

Липпевехсель Амалия Людвиговна = Lippevechsel Amalia Ludwigozna

«...у мадам Ресслих...» (ПН, 231) = «...Madame Resslerich's...» (CP, 210).

Клопшток Иван Иванович (ПН, 17) = Ivan Ivanovitch Klopstock (CP, 16).

The translation of short forms of PN is often not complete. So, with a wide variety of short forms, one, the most frequent, is selected, and is used in all cases presented:

Родя, Родька, Роденька = Rodya, Соня, Сонечка = Sonia, Дуня, Дунечка = Dounia, Настасьюшка, Настенька = Nastasya, Поля, Поленька, Полечка = Polenka, Лида, Лидочка = Lida.

However, when the author intentionally uses only a short name form, it should be reproduced in the TL without fail: «...да ты, Миколк, в уме...» (ПН, 55) = «...Mikolka, are you crazy...» (CP, 50), «Митька!» (ПН, 83) = «Mitka!» (CP, 75), «...пойдем отсюда, Алешка...» (ПН, 165) = «...come along, Alyoshka...» (CP, 149).

The first thing that a Russian-speaking reader pays attention to is the accentuation unusual for him. Taking into account that in Russian surnames ending in "-ов" the accentuation is often placed on the last syllable, it can be assumed that the translator also accentuated the last syllable in this case by analogy. The reasons for this bias may be phonetic in nature. The sound "l" in the English language does not coincide in pronunciation with the Russian sound "л". Softer in nature, it conceals the sound of open accentuated "a", and creates difficulties in articulation for English-speaking representatives. Perhaps that is why the accentuation was shifted to a more convenient syllable in terms of pronunciation. The properties of Semyon Zakharovich as a person are also reflected - the connection between the softness of his character and the sweetness, softness of marmalade is easily determined by the English-speaking reader.

Marmeladov Sónia Semyónovna(Sófya); from Greek for «wisdom»

The name of Sonya Marmeladova plays a huge role in the work. It is fundamentally important for the reader to know that her name translated from Greek means “wisdom”, as she is the personification of wisdom in the novel. However, we draw attention to the fact that the diminutive form of the name of the heroine is given in the full form of this anthroponym. The reason is that in addition to wisdom, the main characteristics of Sonya are her childishly pure soul, credulity, and openness. The diminutive form of the name gives a hint of her "childishness." Therefore, Constance Garnett uses it as the main name of the heroine.

Razumíhin Dmítri Prokófitch; from razum (reason, good sense)

The semantic meaning of the root word “reason”, which is quite difficult to interpret in the Russian language, is fully disclosed in the English translation, since the lexical units used for explanation include a complete set of semes

necessary for this purpose.

Introducing the English-speaking reader to the meanings of the speaking names of the main characters, Constance Garnett brings him closer to a deeper understanding and awareness of all the author's ideas and intentions. Without a doubt, most of the information provided by F.M. Dostoevsky in the names of his characters is lost during the translation process. However, speaking names with national specificity, in any case, cannot be transferred to TL in its entirety, in all shades of meaning. To understand all their depths, it is necessary to have the cultural experience of the corresponding language community.

Like single anthroponyms, single place names usually have the equivalents in the dictionaries that are used for translation: Петербург = Petersburg, Москва = Moscow, Соединенные Американские Штаты = the United States of America.

It is also important that the novel by F.M. Dostoevsky is characterized by a special form of certain toponym use: they are given in "encrypted" form. This feature is saved during translation. However, the same graphical means are not always used in SL and TL: «...отправился к К-ну мосту...» (ПН, 3) = «...went towards K.Bridge...» (CP, 3), «...когда ступил на К-й бульвар...» (ПН, 104) = «...reached the K- Boulevard...» (CP, 96).

In this case, the denotation of the encrypted toponym is replaced by the equivalent of TL. But the graphic expression is carried out in a slightly different form (for example, «К-н мост» turns into «K.Bridge»). This is partially explained by differences in the grammatical structure of languages, namely in inflectivity and word order in a sentence.

There is a number of cases of PN transfer used as the metaphors in the novel: «...думая...о Цапе Горохе...» (ПН, 4) = «...thinking of Jack the Giantkiller...» (CP, 4), «...Содом-с безобразнейший...» (ПН, 17) = «...dirt and disorder, a perfect Bedlam...» (CP, 16).

Of all the above mentioned examples, two are translated in a special way. The expression "King Peas" is most often used in the meaning of "a very long time ago", "in time immemorial" and exists only in Russian-speaking culture. Therefore, Constance Garnett picked up an option that is consistent in semantics, but more familiar to the English-speaking reader. As for the mention of Sodom, here the translator's choice is also conditioned by the cultural characteristics of the linguistic community. The use of the name of this city in the meaning of "vanity, confusion" is characteristic of Russian-speaking culture, but not of English-speaking.

In other cases, IPs are transferred by the corresponding equivalent in TL, since they are identical in their semantic content.

Speaking about the transfer of PNs that we assigned to the "Other PN" group, the following should be noted. The name of the song "Khutorok" twice encountered in the text has been translated into English in different ways:

«...певший «Хуторок»...» (ПН, 19) = «...singing "The Hamlet"» (CP, 18)

«...учить песню «Хуторок»...» (ПН, 405) = «...teaching Lida to sing "My Village"» (CP, 357). Perhaps the translator did not see the connection between these two names and therefore proposed two different translations

## CONCLUSION

Thus, we can conclude that single anthroponyms and toponyms of the novel are transmitted using the corresponding traditional equivalents of TL. For the rest of the PN, various methods of transmission to TL are used, such as, for example, generalization, specification, zero translation, practical transcription, etc.

In most cases all elements of anthroponyms and toponyms are preserved

during translation. However, the form of toponym denotations and short forms of anthroponyms are changed in accordance with the pragmatics of PN transmission.

During PN translation Constance Garnett focuses on the TL norms, the cultural characteristics of a foreign language reader, as well as on the degree of perception ease of a particular version of PN.

Translation of "speaking" names is carried out through practical transcription and transliteration, which deprives these anthroponyms of the meanings originally laid down by the author. These PN lose their emotional-evaluative function and cease to be a stylistic tool.

The following conclusions were made after the studies:

There are several ways of PN translation:

- transliteration or the principle of graphic similarity
- transcription or the principle of phonetic similarity
- practical transcription, which includes some elements of transliteration
- transposition
- calquing

Currently, practical transcription, combining phonetic transcription and the elements of transliteration, is used most often.

The principle of transposition is usually used in Russian-English correspondences to convey the names of monarchs, historical and biblical names.

When they translate a PN from Russian to other languages and vice versa, the grammar-syntactic system of the Russian language is always taken into account.

Practical transcription and transliteration are the most commonly used techniques by Constance Garnett during the PN translation found in the novel "Crime and Punishment" by F.M. Dostoevsky. The translator does not use the principle of transposition for PN translation.

All elements of the anthroponym (name, surname, patronymic) are usually transferred to TL, including diminutive and affectionate ones. However, with the plurality of such name forms, one or two of the presented ones are selected, and are used in all cases. The translation of short forms of the name is also carried out in incomplete volume. The short form of a name in some cases is replaced by the full form, depending on the semantic content of the name.

Three-part form and two-part form of the name (that is, in the presence of a middle name) is fully translated in the novel "Crime and Punishment" by F.M. Dostoevsky. When they translate a name borrowed from another language, the middle name is omitted.

When C. Garnett translates the anthroponyms of foreign origin, she is guided by the rules of the source language transcription.

Single anthroponyms and toponyms in F.M. Dostoevsky's "Crime and Punishment" are transmitted in the TL with the corresponding equivalent, enshrined in the dictionary.

The methods of PN translation used in the novel as the metaphors used by Constance Garnett depend on the correspondence of PN semantics in TL and SL. If the semantics of a PN coincides in both languages, then it is transcribed or transliterated. If the semantics do not coincide, the methods of concretization, generalization, descriptive translation are applied, or the PN is replaced by another PN with corresponding value.

Summarizing the above, let's note that other PNs, which include various names of institutions, public places, works of art, etc., are usually transcribed or transliterated into TL. They are transmitted in the novel, according to the traditions of such PN transfer. In general, the translation of any constructions



depends on the context, the creative abilities of the translator and on his knowledge of the source and translation language norms.

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- List of contractions  
 PN - proper names  
 TL - translation language  
 SL - source language  
 ПН – «Преступление и наказание»  
 CP – «Crime and Punishment»