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КОНЦЕПТ «ВНУТРЕННЯЯ ЖИЗНЬ» В РОМАНЕ Ф.М. ДОСТОЕВСКОГО «ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ» И ЕГО ПЕРЕВОДАХ НА АНГЛИЙСКИЙ ЯЗЫК

Мельник Д.С.

Томский государственный университет, студент

THE CONCEPT "INNER LIFE" IN *CRIME AND PUNISHMENT* BY F.M. DOSTOEVSKY AND ITS ENGLISH TRANSLATIONS

Melnik D.S.

Tomsk State University, student

В данной статье рассмотрена языковая реализация концепта «внутренняя жизнь» в романе Достоевского «Преступление и наказание» и его английских переводах, выполненных К. Гарнетт и О. Реди. На основе анализа выявлены особенности содержания и структуры концепта в оригинале и его переводах на английский язык.

Ключевые слова: концепт, «внутренняя жизнь», Достоевский, «Преступление и наказание», перевод, лингвистический анализ.

This article discusses the linguistic representation of the concept "inner life" in Dostoevsky's novel "Crime and Punishment" and its English translations made by Constance Garnett and Oliver Ready. The article deals with the structure of the concept as verbalized in the translations of Dostoevsky's novel.

Key words: concept, "inner life", Dostoevsky, "Crime and Punishment", translation, linguistic analysis.

Научный руководитель:
Кашпур Валерия Викторовна,
канд. филол. наук.

Various scholars in Russia and in other countries have studied the concept "inner life", but its representation in Dostoevsky's translations remains unstudied. Concept is a language-indicated national figure, symbol or idea. Concept has a complex representation structure, which is expressed by different language means [1].

The most popular translations of Dostoevsky's novel *Crime and Punishment* were made by Constance Garnett (1914), Frederick Whishaw (1885), David Magarshack (1951), David McDuff (1991), Richard Pevear and Larissa Volokhonsky (1992) and Oliver Ready (2014).

For this study, I analyzed the translations made by Constance Garnett (1914) and Oliver Ready (2014). The main criterion for choosing translations was different periods of time when translations were completed.

Constance Clara Garnett was an English translator of 19th-century Russian literature. In her translations, she worked quickly, and smoothed over certain small portions for "readability", particularly in her translations of Dostoevsky.

The second translation chosen was made by **Oliver Ready** in 2014. In his translation, Ready tries to avoid words that appeared after the 1960s. This makes the new translation's language "modern, but not contemporary" [2].

A number of different language units represent the generally accepted translation of the concept "inner life" in *Crime and Punishment*: poor, little, not believing, kill, killed, kill myself, tormented himself, etc. These units may convey different senses in different contexts.

Firstly, they convey the sense of *being humiliated*. In Part I, Chapter 5, Raskolnikov dreams of a scene from childhood – a cart-driver has overloaded his cart with passengers and is beating his nag, urging her to move when she clearly cannot manage:

Раскольников молчал, хотя ни на минуту не отрывал от него своего встревоженного взгляда, и теперь упорно продолжал глядеть на него [3, p. 80].

Oliver Ready's translation:

Raskolnikov said nothing, though his troubled gaze did not leave Razumikhin for one second, and now, too, he carried on staring right at him [4, p. 148].

Secondly, the specified language units convey the sense of *unreality and uncertainty* – that feeling of indecision, where dreams and real life switch places without notice, – that adds a very peculiar gravity to Dostoevsky's work. The following passage describes Raskolnikov inch closer to his crime:

Как-то раз он их сосчитал, когда уж очень размечтался. В то время он и сам еще не верил этим мечтам своим и только раздражал себя... хотя все еще сам себе не верил [3, p. 123].

Oliver Ready's translation:

He'd counted them out once, letting his dreams run wild. At the time he still didn't believe in these dreams himself, and merely tormented himself... while still not believing his own intentions [4, p. 213].

Ready chooses "letting his dreams run wild", although it is not the best solution for the word "размечтался" (which refers to hopeful visions). However, it sounds good in comparison with Garnett's variant "lost in dreams".

Thirdly, they convey the sense of confession as in this scene of Raskolnikov's **confession** to Sonya. Raskolnikov's mention of a spider invokes his evil dream:

Вздор! Я просто убил; для себя убил, для себя одного: а там стал ли бы я чьим-нибудь благодетелем или всю жизнь... [5].

Oliver Ready's translation:

"Nonsense! I just killed. I killed for myself, for myself alone; and whether I'd become anyone's benefactor or spend my entire life..." [4].

Constance Garnett's translation:

"Nonsense! I simply did it; I did the murder for myself, for myself alone, and whether I became a benefactor to

others, or spent my life like...” [6]

Overall, as it is seen from the passages of the novel and its translations, the concept of “inner life” can be represented in three meaningful ways.

Firstly, the concept represents a **humiliation of a person or a living being**: *Daddy, they're beating the poor little horse!* The second representation of the concept is about **unreality or uncertainty of a situation**: *...while still not believing his own intentions...* Thirdly, the concept can represent **confession** of a character: *I killed for myself, for myself alone...*

Thus, the analysis of the lexical representation of the concept has shown that there are numerous ways to represent the concept lexically. The most popular units are *poor, little, not believing, kill, killed, kill myself etc.* This concept functions in three fields that we have studied: in relation to a person or living being that is insulted, humiliated or injured; in relation to uncertainty or unreality of the situation; in relation to a character's confession.

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