

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РФ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ОБРАЗОВАНИЯ
«ВОРОНЕЖСКИЙ ГОСУДАРСТВЕННЫЙ
УНИВЕРСИТЕТ»

**ПРАКТИКУМ
ПО ПИСЬМЕННОМУ ПЕРЕВОДУ
(лексико-грамматический аспект)**

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Учебное пособие для вузов

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Урок 1

There is no body in the family plot, says the poster, and sure enough in the two hours' traffic of Hitchcock's latest film there is not a corpse to be seen or a murder to be savoured. To all appearances, Hitchcock's 53rd, and probably last, feature film is the gentlest of comedy thrillers: a **four-handed** essay in suspense involving two kidnappers, a lady spiritualist and a taxi driver. There is much talk of murder in the film, and much sinister **to-ing** and **fro-ing** in graveyards: but there is little actual bloodshed, and the film's exotic plot is kept busy for the most part by Hitchcock's liberal strewing about of red herrings.

Family Plot has been damned with faint praise on its first appearances in America and at the Cannes film festival. The film being Hitchcock's **swan-song**, disappointment has been tempered with politeness; but it is easy to see why the film didn't please those Hitchcock fans who expect the Master to keep following the same paths – or at least to blaze a clear and consistent new one. *Family Plot* follows so many different directions initially that one needs a pencil and paper to keep up with it.

One can see what the film's original grudging critics had to complain about – the early scenes are too choked up with exposition, the later ones too freely lubricated by coincidence. For this is Hitchcock with his tongue firmly in his cheek. He makes his customary guest appearance as a silhouette behind an office door, wagging a finger at a difficult client. And he would wag the same finger at a difficult audience: at any **film-goer** who took *Family Plot* too seriously to enjoy its rich comic undercurrent as a kind of package satire on spiritualism, the Church and all things '**other-worldly**'.

From an article in *The Financial Times* by Nigel Andrews. (Adapted)

Урок 2

A cheering cuppa suits 'em to a T

It was Rupert Brooke who asked if there was honey still for tea. Well, according to a *Caterer and Hotelkeeper* survey published today, there ain't no honey and, what's more, there ain't no tea.

Can it really be that the great British **institution**, afternoon tea, which sustained Empire builders and the morale of the soldier in his trench and featured so elegantly in many drawing-room plays between the wars, is gone?

‘The sad truth is that afternoon tea, possibly the last remaining British culinary experience, simply is not a good enough profit-maker to justify its perpetuation.’

That is the conclusion of *Caterer and Hotelkeeper* after a round-up of leading British hotels.

But we have news for *The Caterer and Hotelkeeper*. When the clock strikes three, out comes the porcelain and the silver tea-pot and the cucumber sandwiches. In London at least afternoon tea lives.

‘My dear, afternoon tea is an institution,’ said the lady at the Dorchester. ‘We are nearly always packed out. People have to queue. In the winter we serve something like 100 teas.’

‘Of course, it will drop off a bit this week, what with people on holiday and at Goodwood.’

From 4.0 p.m. to 5.30 p.m. on Monday to Saturday there is tea in the restaurant foyer of the Savoy. The hotel provides a selection of teas and sandwiches with cakes, pastries and ‘the most delicious cream’.

At the Grosvenor Hotel, Victoria, afternoon tea is ‘flourishing’. At the Ritz, tea is still served with a great deal of pomp and circumstance. ‘We do require people to dress properly for tea at the Ritz,’ said a spokesman. ‘Gentlemen must wear a collar and tie.’

From an article in *Evening Standard* by Georgina Walsh.

Задание 1. Определите функцию, выполняемую местоимением *it* в первом предложении. Какие трансформации необходимо применить при переводе? Переведите приведённые ниже предложения.

- 1) It was Rupert Brooke who asked if there was honey still for tea.
- 2) It was my boss who first told me about the new vacancy.
- 3) It wasn’t John who caused all the trouble, although everyone seemed convinced that it was.
- 4) It was my new dress that I ruined, unfortunately.
- 5) It’s Jones I want to speak to, not Johnson.
- 6) It must have been my sister that you saw.

Задание 2. Обратите внимание на синтаксис второго абзаца. Какие синтаксические и грамматические конструкции представляют собой переводческую трудность? Разбейте предложение на смысловые группы. Переведите предложение, используя синтаксические трансформации (членение, перестановки и др.). Какое значение многозначного слова *institution* релевантно для данного контекста?

Задание 3. Найдите в тексте примеры употребления вставных конструкций. Какие приёмы необходимо применить при переводе?

Задание 4. Определите функцию инфинитива с частицей *to* в следующем предложении: Afternoon tea is not a good enough profit-maker to justify its perpetuation. Предложите вариант перевода.

Задание 5. Найдите в тексте атрибутивные группы. Какие трансформации применяются при переводе атрибутивных групп и почему?

Задание 6. Найдите в тексте фразеологизмы и эмфатические конструкции. Какие приёмы Вы будете использовать при переводе? Выполните перевод приведённых ниже предложений:

- 1) We do require people to dress properly for tea at the Ritz.
- 2) You do look pale! Do you feel all right?
- 3) He does sound cross! Has something upset him?
- 4) I did enjoy myself last night! Thank you so much for inviting me.
- 5) She did do well in her exams, didn't she?
- 6) I do like your dress. Is it new?

Задание 7. В чём заключается приём компенсации при переводе? Найдите в тексте единицы, при переводе которых необходимо использовать приём компенсации, и предложите свой вариант перевода.