

Методические указания по освоению дисциплины
Б1.В.ДВ.05.02 Стилистика

Направление подготовки 45.03.02 «Лингвистика»
Профиль подготовки Перевод и переводоведение

1. Цель освоения дисциплины: формирование у студентов уровня теоретического и практического владения коммуникативным, познавательным и эстетическим потенциалом изучаемого иностранного языка.

2. Цель методических рекомендаций: обеспечить обучающемуся оптимальную организацию процесса освоения дисциплины.

Процесс освоения дисциплины включает посещение лекций, практических занятий по расписанию, самостоятельную работу обучающегося, а также прохождение текущего контроля знаний и промежуточной аттестации.

3. Методические указания по выполнению самостоятельной работы

Успешное овладение любой информацией на английском языке во многом зависит от эффективности самостоятельной работы студентов. Важно помнить, что языком нужно заниматься ежедневно. Исследования кривых забывания показали, что забывание происходит наиболее интенсивно в первые 6 часов после запоминания. Если информацию требуется запечатлеть на длительный срок, ее целесообразно повторить через 15-20 минут, затем через 8-9 часов и через 24 часа. На прочность запоминания влияют особенности самоинструкции или временной установки. Для того чтобы лучше запомнить необходимый для усвоения материал, рекомендуется ставить перед собой задачи запоминания (на полноту; на точность; на прочность).

Программа зачета

Зачет является формой проверки усвоения студентами учебного материала лекционных и семинарских занятий по дисциплине.

В программу зачета включаются задания, отражающие требования стандарта образования по данной учебной дисциплине, соответствующие содержанию контрольных мероприятий, проводимых в течение семестра. Программа зачета доводится до сведения студентов в начале семестра.

Зачет проводится в форме итогового теста. Результаты сдачи зачетов оцениваются оценкой «зачтено», «не зачтено»

Материалы контроля

ОБРАЗЕЦ БИЛЕТА К ЗАЧЕТУ (8 семестр)

Card # 1

1. Write a test on the use of EM and SD
2. Present the stylistic analysis of the extract you have chosen.
3. Analyze the following extract:

Вопросы для подготовки к зачету

1. Analyze the following extract:

1. A. S. Byatt "Medusa's Ankles" pp. 3 – 8
2. John Grisham "The Firm" pp. 344 - 349
3. W. Golding "The Lord of the Flies" pp. 58-62
4. J. Galsworthy "The Silver spoon" pp. 167-171
5. A.S. Byatt "The Story of the Eldest Princes" pp. 41 - 46

2. Give the analysis of the following extract:

1. Научная статья из сборника "Feminist Studies" Volume 23, Number 3 by Claire G. Moses pp.543 – 546

Male workers were willing to identify with her position, in terms of a shared class identity, as a "poor" person in need of employment; yet this shared identity implicitly rested on her new position within a patriarchal family where she was contributing to her husband's household. This collective class support was framed by gendered ideologies which may easily have been overlooked without placing the context of her work experience within her broader life experience in her community and family.

I have represented this life history in order to point to the ways in which women workers must negotiate the complex web of the family structure, gendered practices in employment, and the exclusionary practices of trade unions. The experience of this woman worker embodies the relationship between the system of authority in the factory and the institution of the family, the gendered ideologies of management policies regarding issues such as recruitment, and the exclusionary practices of trade unions. However, despite the power of these combined institutional and ideological forces, Rekha was able to persist in her work in the weaving department of the factory, a skilled occupation in which women are generally never employed. The importance of this encroachment on the fields of power that have shaped the position of women jute workers is underlined by the fact that the woman in question was one of four women working in this skilled occupation in the entire industry. During my visits to other factories, management and union leaders would refuse to believe that a woman was working in this occupation in the mill. They insisted that it was impossible, because the weaving department represented the toughest job in the factory and could only be performed by men. Given the fact that Rekha was able to obtain and retain employment in this department without consenting to the sexual exploitation by the management staff, I suggest that this act must be understood not merely as a form of survival but also as an act of resistance. I am aware of the dangers of overstating the case for resistance, but the significance of her ability to resist the managers' sexual harassment without the organizational resources of the unions or any support from her family or community should not be underestimated. Furthermore, despite the extreme structural constraints conditioning her life circumstances, Rekha also displayed a strong consciousness of the extent of her accomplishment which her labor represents. She argued:

The most important thing is to work. I want to work. I will do any kind of work. Anything I am asked to do, I will do. Any work. That is the only thing in life. If you work you can put food in your mouth. Marriage doesn't help.

Итоговые тесты

Образец теста по лексическим и синтаксическим стилистическим приемам 1 variant

1. She is like a flower.
2. In the days of old men made manners. Manners now make men.(Byron)
3. Faults are thick when love is thin.
4. guardian of public order
5. Down dropped the breeze. (Coleridge)
6. He gave Miss Gray you-know-how-men-are look.
7. Good intentions but -...
8. The Earth takes 24 hours to turn round on its axis. Talking of axes.
9. Those who ought to be the sufferers were enjoying themselves in Italy (where well-to-do English people go for holidays).
10. It was not improbable.
11. They looked at hundred of houses, they climbed thousands of stairs, they inspected innumerable kitchens. (Maugham)
12. A man proposes and a woman disposes.
13. Soams turned away; he had an utter disinclination for talk, like one standing before an open grave... (Galsworthy)

14. May's mother always stood on her gentility, and Dot's mother never stood on anything but her active little feet. (Dickens)
15. Since I left you, mine eye is in my mind (W. Shakespeare).
16. "A very uncomfortable place".
17. The seeds ye sow—another reaps,
The robes ye weave—another wears
The arms ye forge—another bears. (Shelley)
18. In November a cold unseen stranger whom the doctor called pneumonia stroked about the colony touching one here and there with its icy fingers.
19. His grin made his large teeth resemble a miniature piano keyboard in the green light.
20. 'Unable to think or feel' (I am, no way of telling her' (There is)'
21. 'He was the only survivor: no one else was saved'.
22. Parting is such a sweet sorrow.
23. She was lovely: all of her—delightful. (Dreiser)
24. No sweet without sweat.
25. A well-matched, fairly-balanced give-and-take couple. (Dickens)
26. Over and over he was asking himself: would she receive him?
27. "An ideal husband" by O. Wilde
28. Her nose was sharp but not so sharp as her voice.
29. The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men. (Dickens)
30. His memory was like a house where no one lived and where the furniture had been robbed away. And that night it was as if lamps were lighted through all the gloomy dead rooms.

2 variant

1. 'What a baby he is', Rosa was thinking.
2. How long must we suffer? Where is the end? (Norris)
3. In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'. (Galsworthy)
4. Vine costs money, blood costs nothing.
5. 'A smile would come into Mr. Pickwick's face: the smile extended into a laugh, the laugh into a roar, and the roar became general.'
6. She was filled with glad terror.
7. Two heads are better than one.
8. You are going - or else ...
9. 'It was not Capetown, where people only frowned when they saw a black boy and a white girl. But here And he loved her.' (P. Abrahams).
10. The three with the medals were like haunting hawks.
11. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. (Dickens)
12. root of evil
13. He was no gentle lamb (London);
14. The wood sings.
15. You just come home or I'll...
16. "Dr. Parker, one of the court physicians and a man of immense reputation for assisting at the increase of great families was walking up and down the drawing room".
17. Peopled desert, populous solitude, proud humility. (Byron)
18. He stood immovable like a rock.
19. A tone of most extravagant comparison Miss Tox said it in. (Dickens)
20. No eye at all is better than an evil eye.

21. For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter. (Byron)
22. Either you or your head must be off.
23. Two is a company, three is none. In marriage life three is a company and two is none.
24. Ms. F thought at first that it was the warmth of the day that have caused her to be so inefficiently dressed.
25. less fortunate people
26. Know ye the land where the cypress and myrtle... Know ye the land of the cedar and vine...
27. Mr. Facing-Both-Ways does not get very far in this world. (The Times)
28. He had lived a very long time with death and was a little detached.
29. Scrooge knew he was dead? Of course he did. How could it be otherwise? (Dickens)
30. It was an afternoon to dream. And she took out Jon's letters. (Galsworthy)

3 variant

1. Treacherous as a snake, faithful as a dog, slow as a tortoise.
2. To tie the knot
3. 'Tis the clime of the East—'tis the land of the Sun.(Byron)
4. He had not been unhappy.
5. 'And oh! If ever I should forget, I swear -
But that's impossible, and cannot be.' (Byron. Don Juan.)
6. Something is rotten in the state of Denmark.
7. Grey hair is not always respected (old men).
8. 'You don't mean to say that my son ...'
9. A: What's this? – B: It's bean soup. -A: I do not ask what it has been.
10. A person of cheerful disposition.
11. Nothing so difficult as a beginning, how soft the chin which bears his touch. (Byron)
12. Wise after the event.
13. I never like giving information to the police. It saves them troubles.
14. Mr. Bardell was no deceiver. (Dickens).
15. In the days of old men made manners; manners now make men.
16. The fair sex
17. 'There were, ..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toasts in' (Dickens).
18. "My congratulations!" (To a person who has failed).
19. Youth is lovely, age is lonely; Youth is fiery, age is frost. (Longfellow)
20. He liked me as much as Hiroshima like the atomic bomb.
21. a gentleman of the long robe
22. Marshal asked the crowd to disperse and urged responsible diggers to prevent any disturbance... (Prichard)
23. He was more remote than the stars.
24. 'The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it.' (Dickens)
25. 'If you continue your intemperate(incontinent - невожатый) way of living, in six months' time ...'
26. He rushed for the window and safety.
27. I was not a hawk, although I might seem a hawk to those who had never haunted.
28. An instrument of destruction.
29. 'Crabbed nagging age and youth cannot live together
Youth is full of pleasure, age is full of care

Youth like summer morn, age like winter weather
 Youth like summer brave, age like winter bare.' (Shakespeare)
 30. 'And yet wonderful was the touch of her shoulders, beautiful the shining of her face.'

Текущий контроль

Образец теста по лексическим стилистическим приемам

I variant

1. In the slanting beams that streamed through the open window the dust danced and was golden (O. Wilde).
2. Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter (Ch. Dickens).
3. Then they came in. Two of them, a man with long fair moustaches and a silent dark man ... Definitely, the moustache and I had nothing in common (Doris Lessing).
4. The round game table was boisterous and happy (Ch. Dickens).
5. I like a parliamentary debate,
 particularly when 't is not too late (G. Byron).
6. ...and May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet (Ch. Dickens).
7. "Well, Mr. Weller," says the gentl'mn, you are a very good whip, and can do what you like with your horses, we know" (Ch. Dickens).
8. "God!" – she cried.
9. A well-matched, fairly-balanced give-and-take couple.
10. Sweet sorrow
11. Mr. Zero
12. I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this world. (The Times).
13. Busy as a bee
14. The cap and gown
15. My better half
16. The object of his admiration
17. To tie the knot
18. It's a rare bird that can fly to the middle of the Dnieper. (N. Gogol)
19. To cut one's coat according to one's cloth
20. Scared to death
21. The drying up a single tear has more
22. Of honest fame, than shedding seas of gore (G. Byron).

II variant

1. The leaves fell sorrowfully.
2. Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, preceded by a cocked hat and Babylonian collar. (Ch. Dickens).
3. The hall applauded.
4. The marble spoke.
5. As the sword is the worst argument that can be used, so should it be the last. (Byron)
6. It must be delightful to find oneself in a foreign country without a penny in one's pocket.
7. "Bow to the board", said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that. (Ch. Dickens).
8. Such was the background of the wonderful, cruel, enchanting, bewildering, fatal, great city.

9. Isabel shrugged an indifferent shoulder.
10. Horribly beautiful
11. A deafening silence
12. Emily Barton was very pink, and looked like a Dresden-china-shepherdess.
13. Industrious as an ant
14. Vain (proud) as a peacock
15. The fair sex
16. Servant of all work (Ch. Dickens).
17. A thousand pardons
18. He was so tall that I was not sure he had a face. (O. Henry)
19. First come, first served.
20. Art is triumphant when it can use convention as an instrument of its own purpose.
(Somerset Maugham).

Вопросы к зачету по стилистике английского языка

1. Теоретический вопрос
 1. The subject of Stylistics. Stylistics of the language. Stylistics of speech. Stylistics and other linguistic disciplines. Basic notions of stylistics
 2. The notion of expressive means. Morphological expressive means. Word-building expressive means. Lexical expressive means. Syntactical expressive means
 3. The notion of a stylistic device. Classification of expressive means (EM) and stylistic devices (SD)
 4. Phonetic EM and SD: onomatopoeia, alliteration.
 5. Phonetic EM and SD: rhyme, rhythm.
 6. Lexical EM and SD: Interaction of dictionary and contextual logical meanings (metaphor, metonymy, synecdoche, irony)
 7. Lexical EM and SD: Interaction of primary and derivative meanings (polysemy, zeugma and pun).
 8. Lexical EM and SD: C. The opposition of logical and emotive meanings (interjections and exclamatory words, epithet, oxymoron)
 9. Lexical EM and SD: Interaction of Logical and Nominal Meanings (Antonomasia)
 10. Lexical EM and SD: Interaction between two lexical meanings simultaneously materialized in the context (simile, periphrasis)
 11. Lexical EM and SD: Interaction between two lexical meanings simultaneously materialized in the context (euphemism, hyperbole, understatement, litotes)
 12. Stable word combinations in their interaction with the context (Clichés, Proverbs and sayings, Epigrams, Quotations, Allusions, Decomposition of set phrases, Paradoxes)
 13. Syntactical EM and SD: Compositional Patterns of Syntactical Arrangement (Stylistic inversion; detached constructions; parenthesis)
 14. Syntactical EM and SD: Compositional Patterns of Syntactical Arrangement (parallel construction; chiasmus; repetition)
 15. Syntactical EM and SD: Compositional Patterns of Syntactical Arrangement (enumeration; suspense; climax; anticlimax; antithesis)
 16. Syntactical EM and SD: 1. Particular ways of Combining Parts of the Utterance (Polysyndeton; Asyndeton; The 'Gap-Sentence' Link)
 17. Syntactical EM and SD: Peculiar Use of Colloquial Constructions (Ellipsis; Break-in-the-narrative; Question -in-the-narrative; Represented speech)
 18. Syntactical EM and SD: Transferred Use of Structural Meaning. Rhetorical Questions.

19. Stylistic classification of the English vocabulary: Words of the neutral layer. Words of literary layer (a) Common literary words, b) Terms and learned words, c) Poeticisms or poetic words, d) Archaisms or archaic words, e) Foreign words and barbarisms)

20. Stylistic classification of the English vocabulary: Words of the colloquial layer (a) Colloquialisms or common colloquial words, b) Slang, c) Jargonisms, d) Professional words or professionalisms, e) Vulgarisms, f) Regional dialectisms)

21. Notes on Functional stylistics. Style. Language varieties

22. The style of official documents

23. Scientific/academic style

24. Publicist (media) style

25. Literary colloquial style

26. Familiar colloquial style

Рекомендации по формам контроля и организации самостоятельной работы

Формы контроля по переводу направлены на то, чтобы развить у студентов навыки переводческого анализа исходного текста, а также навыки самых различных межъязыковых переводческих преобразований исходного текста. Традиционно понятие *межкультурной коммуникативной компетенции* переводчика связывается с умением преодолевать культурную интерференцию на уровне слов и словосочетаний, однако перевод – это, прежде всего, дискурсивная деятельность.

В состав контрольных заданий и заданий для самостоятельной работы включены тексты для перевода с русского языка на английский и с английского языка на русский, на которых особое внимание уделяется нормативному использованию русского и английского языков и стилистической адекватности исходного текста и текста перевода, а также овладению нормами речевого и делового этикета. Знание жанрово-стилевого разнообразия и активное порождение жанров родной речи должны являться приоритетами для подготовки будущих учителей. К основным видам контрольных заданий относится письменное тестирование. Письменное тестирование проводится на базе специально подобранного текстового материала по профессионально ориентированной тематике, грамматических упражнений и творческих заданий коммуникативного характера, способствующих процессу межкультурного воспитания будущих учителей.

Самостоятельная работа студентов

Методические рекомендации

Самостоятельная работа студентов включает следующие виды работ:

- систематизация и самостоятельная проработка лекционного материала;
- подготовка к практическим занятиям;
- выполнение независимого стилистического анализа художественного текста;
- выполнение анализа текстов разных функциональных стилей;
- подготовка и выступление на студенческих научных конференциях;
- работа с англо-русским, русско-английским словарями, справочными материалами, прочими рабочими источниками информации;
- подготовка к сдаче зачета и экзамена;

По результатам осуществления СРС применяются следующие виды контроля:

- текущий контроль (опрос, текущие тесты, письменные работы)
- защита выполненных творческих работ.

Доклады (рефераты)

Методические указания

В целях повышения эффективности изучаемой дисциплины студент может выбрать любую тему из предложенного преподавателем списка для подготовки доклада по исследуемой проблеме. При домашней подготовке доклада студент должен решить следующие задачи:

- обосновать актуальность и значимость темы;
- ознакомиться с литературой и сделать её анализ;
- собрать необходимый материал для исследования;
- провести систематизацию и анализ собранных данных;
- изложить свою точку зрения по дискуссионным вопросам по теме исследования;
- по результатам полученных данных сделать выводы.

Доклад или сообщение должны быть оформлены, напечатаны, подписаны и сданы преподавателю.

Приблизительные темы рефератов

1. Смысловые и стилистические отношения слов нейтрального и разговорного стилей в художественном тексте (писатель по выбору студента).
2. Индивидуальный стиль писателя (по выбору студента, XIX, XX век).
3. Сравнение в поэтическом тексте (Байрон).
4. Структура и стиль короткого рассказа (современный английский писатель).
5. Синтаксические средства создания эмоциональности и экспрессивности речи (диалог в литературном произведении).
6. Стилистический аспект времени (на материале короткого рассказа).
7. Звуковая организация поэтического текста.
8. Проблема звукового символизма и перевод.
9. «Слэнг» в английской художественной литературе.
10. Информативность единиц языка.
11. Перевод и стилистика.
12. Ритм стиха и ритм прозы.
13. Развитие национального литературного английского языка.
14. Язык прессы.

Стилистический анализ отрывка

В целях повышения эффективности изучаемой дисциплины студент может выбрать любой отрывок из предложенного преподавателем списка художественных произведений, стихотворений, а также газетной статьи. При домашней подготовке доклада студент должен решить следующие задачи:

- отобрать адекватный отрывок художественного текста;
- изучить биографию писателя и возможное влияние на восприятие текста читателем;
- провести стилистический анализ отрывка или стихотворения: найти все используемые писателем фонетические, лексические и синтаксические стилистические приемы;
- провести анализ лексики, используемой в тексте;
- оформить данный анализ логично и связно, используя научный стиль изложения.

Примерная схема стилистического анализа Scheme of comprehensive analysis of a short story

1. The summary.
2. Plot structure. Arrangement of the components of plot structure.
3. The role of the setting.
4. Plot structure techniques.
5. Narrative method. Types of narration.
6. The theme, the main idea.
7. The main characters, means of their characterization.
8. Expressive means and stylistic devices.

9. The tonal system. The author's attitude.
10. The title and its implication. The message.

Scheme of the analysis of a chapter

1. The title and its implication.
2. The subject matter of the chapter. Narrative types.
3. The setting and the main events.
4. Characters and their relationships.
5. Means of characterization.
6. Expressive means and stylistic devices.
7. The author's attitude, tone, mood, atmosphere.

1. Возможные прозаические художественные тексты: J.D. Salinger "The Catcher in the Rye", W.S. Maugham "The Theatre", A. Hailey "Airport", O. Wilde "The Picture of Dorian Gray", F.S. Fitzgerald "The Great Gatsby" (или другие по выбору учащихся)

Промежуточный контроль

По окончании семинарских занятий предлагается контрольная работа, которая представляет собой развернутый стилистический анализ художественного текста, изложенный письменно. Объем текста для анализа 8–10 страниц. Примерный план анализа выглядит следующим образом:

1. Краткая биографическая справка об авторе.
2. Краткое содержание рассказа (отрывка), построенное и изложенное с целью наиболее рельефного выделения идеи.
3. Идея рассказа (отрывка).
4. Стилистические средства, используемые автором для выражения идеи.
5. Иные стилистические средства.

Критерии оценки.

Максимальное число баллов на зачете равно 15. При выставлении баллов преподаватель руководствуется критериями оценки, изложенными в «Положении о балльно-рейтинговой системе знаний студентов СахГУ». Перевод баллов в оценки по пятибалльной системе осуществляется также в соответствии с рекомендациями данного положения:

- менее 52 % - неудовлетворительно
- 52 % и более – удовлетворительно
- 70 % и более – хорошо
- 85 % и более – отлично

Составители:

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