

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАХІДНОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ**

Гумовська І.М.

Методичні рекомендації з дисципліни «Лексикологія та стилістика англійської мови» для студентів спеціальності «Бізнес-комунікації та переклад»

Тернопіль - 2023

Гумовська І.М. Методичні рекомендації з дисципліни «Лексикологія та стилістика англійської мови» для студентів спеціальності «Бізнес-комунікації та переклад» /укладач Гумовська І.М. Тернопіль:ЗУНУ, 2023

рецензенти

П'ятничка Тетяна Василівна – кандидат філологічних наук, доцент, доцент кафедри іноземних мов та інформаційно-комунікаційних технологій ЗУНУ; **Шонь Олена Богданівна** – кандидат філологічних наук, доцент кафедри англійської філології та методики навчання англійської мови Тернопільського національного педагогічного університету ім. В.Гнатюк

Затверджено на засіданні кафедри іноземних мов та інформаційно-комунікаційних технологій, № 13 від 20 червня 2023 року

Відповідальний за випуск:

Крайняк Л.К. – кандидат філологічних наук, доцент, завідувач кафедри іноземних мов та інформаційно-комунікаційних технологій Західноукраїнського національного університету.

Мета і завдання вивчення дисципліни «Лексикологія та стилістика англійської мови»

Мета вивчення дисципліни

Дисципліна «Лексикологія та стилістика англійської мови» орієнтовані на ґрунтовну підготовку студентів для опанування ними знань з основ теорії мови, системи та структури мови, правил та закономірностей її функціонування. Мета курсу – формування фахових знань, що дозволить розвинути навички аналізу мови та вміння редагувати текст з урахуванням стилістичних вимог і комунікативних завдань.

Дисципліна включає дослідження складових лексичного фонду мови, зокрема слова, фразеологізми, синоніми, антоніми, парадигми і морфологічні особливості лексики. Студенти повинні опанувати основні стилістичні засоби та прийоми мовленнєвого впливу, які використовуються для досягнення певних комунікативних цілей та створення ефективних текстів.

Основними завданнями вивчення дисципліни є навчити студентів розрізняти особливості мовлення в різних сферах функціонування мови та різноманітних мовленнєвих ситуаціях, вибирати мовностилістичні засоби для повноцінної й ефективної передачі відповідної інформації, а також розвинути у студентів вміння і навички стилістичного аналізу; забезпечити їх теоретичними знаннями з розділів: етимологічний склад сучасної англійської мови, словотворення, мотивовані та немотивовані словосполучення, семасіологія, варіанти та діалекти англійської мови, лексикографія.

Дисципліна також сприяє формуванню вмінь використовувати мовні ресурси відповідно до комунікативних ситуацій і стилістичних вимог, а також підвищує здатність ефективно та виразно володіти мовою.

Завдання вивчення дисципліни

Завдання курсу полягає у тому, щоб підготувати спеціалістів, які здатні:

- до пошуку, опрацювання та аналізу інформації з різних джерел;
- спілкуватися іноземною мовою;
- застосовувати знання у практичних ситуаціях;
- проведення досліджень на належному рівні;
- аналізувати діалектні та соціальні різновиди мов(и), що вивчаються(ється), описувати соціолінгвальну ситуацію;
- здійснювати лінгвістичний, літературознавчий та спеціальний філологічний (залежно від обраної спеціалізації) аналіз текстів різних стилів і жанрів

Загальні компетентності:

1. Здатність до абстрактного мислення, аналізу та синтезу.

Спеціальні компетентності:

1. Здатність використовувати в професійній діяльності знання з теорії та історії мов(и), що вивчаються(ється).
2. Здатність аналізувати діалектні та соціальні різновиди мов(и), що вивчаються(ється), описувати соціолінгвальну ситуацію.
3. Здатність здійснювати лінгвістичний, літературознавчий та спеціальний філологічний (залежно від обраної спеціалізації) аналіз текстів різних стилів і жанрів.

Програмні результати навчання

1. Характеризувати діалектні та соціальні різновиди мов(и), що вивчаються(ється), описувати соціолінгвальну ситуацію.
2. Знати принципи, технології і прийоми створення усних і письмових текстів різних жанрів і стилів державною та іноземною (іноземними) мовами.
3. Здійснювати лінгвістичний, літературознавчий та спеціальний філологічний аналіз текстів різних стилів і жанрів.
4. Збирати, аналізувати, систематизувати й інтерпретувати факти мови й мовлення й використовувати їх для розв'язання складних задач і проблем у спеціалізованих сферах професійної діяльності та/або навчання.

Програма навчальної дисципліни «Лексикологія та стилістика англійської мови»

Тематика лекційних занять

Лекція 1. Основні поняття лексикології. Лексикологія як наука. Зв'язок лексикології з іншими науками.

Лекція 2. Етимологічні особливості англійської мови. Запозичення в англійській мові.

Лекція 3. Словникарство: коротка історія англійського словникарства, типи словників. Електронні корпуси англійської мови як джерело аналізу лексики.

Лекція 4. Основні поняття лексикології. Морфологічна будова англійського слова.

Лекція 5. Семасіологія. Синонімія, антонімія, омонімія. Семантичні зміни.

Лекція 6. Семасіологія. Синонімія, антонімія, омонімія. Синонімія, антонімія, омонімія, евфемізми.

Лекція 7. Словосполучення в англійській мові Регіональні варіанти англійської мови Основи англійської лексикографії

Лекція 8. Основні поняття стилістики. Стилiстика як наука. Стилiстична функція та особливості функціонування мовних одиниць в англійському тексті.

Лекція 9. Функціональні стилі. Художній стиль, публіцистичний та газетний стилі. Науковий, офіційно-діловий та розмовний стилі.

Лекція 10. Фонетична стилістика та її одиниці.

Лекція 11. Лексична стилістика та її одиниці. Морфологічні засоби стилістики.

Лекція 12. Фразеологічна стилістика та її одиниці. Граматична стилістика та її одиниці.

Лекція 13. Стилiстична семасiологiя. Фiгури заміщення. Фiгури сумісності.

Лекція 14. Стилiстичний синтаксис. Синтаксичний стилістичний потенціал англійської мови.

Тематика практичних занять

Практичне заняття 1

Тема: Основні поняття лексикології. Лексикологія як наука. Зв'язок лексикології з іншими науками. Основні поняття лексикології. Етимологічні особливості англійської мови. Запозичення в англійській мові.

Мета: Ознайомитися з поняттям «лексикологія». Освоїти етимологічні особливості англійської мови та поняття про запозичення в англійській мові.

Питання для обговорення:

- Наукові аспекти лексикології.
- Зв'язок лексикології з іншими науками.
- Функції лексикології в англійській мові.
- Основні поняття лексикології
- Етимологічні особливості англійської мови.
- Запозичення в англійській мові.

Практичне заняття 2

Тема: Словникарство: коротка історія англійського словникарства, типи словників. Електронні корпуси англійської мови як джерело аналізу лексики. Основні поняття лексикології. Морфологічна будова англійського слова.

Мета: Ознайомитися з основами словникарства та з аспектами морфологічної будови англійського слова.

Питання для обговорення:

- Історія створення словників англійської мови.
- Види словників.
- Електронні словники
- Морфологічна класифікація слів англійської мови.
- Словотворення сучасної англійської мови. Похідні слова.
- Афіксація, словоскладання, акроніми, скорочення, зворотній словотвір.

Практичне заняття 3

Тема: Семасіологія. Синонімія, антонімія, омонімія. Метафора. Евфемізми. Семантичні зміни.

Мета: Ознайомитися з основами семасіології. Засвоїти визначення та вживання метафор та евфемізмів.

Питання для обговорення:

- Визначення семасіології.
- Визначення синонімів.
- Визначення антонімів.
- Омонімія.
- Визначення метафори.
- Евфемізми.
- Семантична структура значення слова. Зміни значення слова.

Практичне заняття 4

Тема: Словосполучення в англійській мові. Регіональні варіанти англійської мови Основи англійської лексикографії. Основні поняття стилістики. Стилїстика як наука. Стилїстична функція та особливості функціонування мовних одиниць в англійському тексті.

Мета: Ознайомитися з поняттям словосполучень в англійській мові. Засвоїти поняття стилїстики англійської мови та особливості її функціонування у текстах різних жанрів.

Питання для обговорення:

- Вільні словосполучення та фразеологізми. Фразеологізми в англійській мові. Типи фразеологічних одиниць
- Регіональні варіанти англійської мови. Основи англійської лексикографії.
- Стилїстика та її визначення у різних наукових працях.
- Наукові аспекти стилїстики. Функції стилїстики в англійській мові.
- Мовні одиниці та їхнє функціонування в англійських текстах різних жанрів.

Практичне заняття 5

Тема: Функціональні стилі. Художній стиль, публіцистичний та газетний стилі. Науковий, офіційно-діловий та розмовний стилі. Стилїстика мовних одиниць. Фонетична стилїстика та її одиниці.

Мета: Вивчити поняття функціонального стилю. Ознайомитися з мовними одиницями та фонетичною стилїстикою.

Питання для обговорення:

- Функціональні стилі: загальна характеристика.
- Художній стиль.
- Особливості публіцистичного та газетного стилю.
- Особливості наукового стилю.
- Офіційно-діловий стиль.
- Особливості розмовного стилю.

Практичне заняття 6

Тема: Лексична стилїстика та її одиниці. Морфологічні засоби стилїстики. Фразеологічна стилїстика та її одиниці. Граматична стилїстика та її одиниці.

Мета: Ознайомитися з лексичною стилїстикою та фразеологічною стилїстикою. Освоїти основні аспекти граматичної стилїстики.

Питання для обговорення:

- Розуміння лексичної стилістики. Одиниці лексичної стилістики.
- Основні лексичні одиниці й мовні кліше за темою заняття.
- Виконання завдань для формування навичок лексичного аналізу тексту.
- Розуміння фразеологічної стилістики. Одиниці фразеологічної стилістики.
- Основні лексичні одиниці й мовні кліше за темою заняття.
- Виконання завдань для формування навичок фразеологічного аналізу тексту.
- Розуміння граматичної стилістики. Одиниці граматичної стилістики.
- Виконання завдань для формування навичок граматичного аналізу тексту.

Практичне заняття 7

Тема: Стилiстична семасiологiя. Фiгури замищення. Фiгури сумiсностi. Стилiстичний синтаксис. Синтаксичний стилiстичний потенцiал англiйської мови.

Мета: Вивчити особливості стилістичної семасіології та фігур заміщення і сумісності. Засвоїти характеристики стилістичного синтаксису.

Питання для обговорення:

- Розуміння стилістичної семасіології.
- Основні лексичні одиниці й мовні кліше за темою заняття. Виконання завдань для формування навичок розпізнавання в тексті фігур заміщення та сумісності.
- Основні лексичні одиниці й мовні кліше за темою заняття. Поняття стилістичного синтаксису.
- Синтаксичний стилістичний потенціал англійської мови: основні принципи.

Комплексне практичне індивідуальне завдання

КПЗ з дисципліни «Лексикологія та стилістика англійської мови» має форму навчальних ситуаційних ситуацій, які охоплюють всі теми. Метою виконання КПЗ є продемонструвати вміння вести належний пошук, здатність критично оцінити та інтерпретувати складні моделі поведінки людей в організаційних умовах, а також переконливо довести свої аргументи до слухача (читача). Виконується КПЗ згідно з вимогами і правилами, доведеними до студентів заздалегідь і є одним із обов'язкових складових залікового кредиту. КПЗ видається студенту перші два тижні навчання та виконується упродовж семестру відповідно до встановленого графіку, дотримання якого є необхідною передумовою допуску до здачі модулів. КПЗ оцінюється за 100-бальною шкалою.

Комплексне практичне індивідуальне завдання (Complex Practical Individual Task)

Провести стилістичний аналіз обраного тексту (5000 знаків).

Стилістичне дослідження тексту за мовними рівнями пропонуємо виконувати за такою схемою:

1. Визначити стиль, підстиль і жанр тексту.
2. Сформувати тему та основну думку тексту.
3. З'ясувати функціональний тип мовлення (опис, розповідь, міркування).
4. Проаналізувати стилістичне використання мовних засобів, їхню роль у передачі основної думки, творенні образної системи, а саме: а) фонетичних; б) морфемно-словотвірних; в) лексичних і фразеологічних; г) граматичних: - морфологічних; - синтаксичних.

ВРАЗОК СТИЛІСТИЧНОГО АНАЛІЗУ ТЕКСТУ

Doing stylistic analysis (or four steps to heaven)

Step One: Initial Guidance

**DO NOT DO ANYTHING BUT READ THROUGH THIS SECTION
DO NOT START WRITING OR NOTE-TAKING YET!**

1. If you are offered a choice, **DO NOT** choose to analyse any text that you really think you don't understand! Go for something you think you can make some sense of, even on an initial reading. Do give the author credit for having thought about the way the text is phrased: assume that it's unlikely that s/he simply stuck something down without thinking, though you may feel (and eventually be able to prove from linguistic evidence) that a particular choice is not working well.

2. Once you have the text(s) you intend to work on, **START THINKING AND NOTE-TAKING AS SOON AS POSSIBLE** after finishing this handout, so that if you have a deadline to meet, you don't have to rush at your work at the last minute.

3. **STRUCTURE YOUR WORK**, either along lines indicated to you (if any), or in any other way that you prefer. But if you create your own structure, make it **explicit** by using (sub-)headings. Make sure you cover all the areas you need to. You could also number your own paragraphs and sub-paragraphs, to help you decide if you've got things in the best order, but It's not necessary to retain the numbers once you are satisfied you've finished moving things about.

4. **ALWAYS** refer to line or sentence numbers in your chosen text, unless you are referring to longish sections. This avoids confusion and saves time and space. If however you find you have a **very** large number of such references in a short space, consider rephrasing or referring to longer stretches of the text you are analysing, in order simplify and clarify for the marker.

5. Follow the normal conventions for general presentation and short quotations as described in 'General Instructions' above. In addition, remember the following layout requirements (which are normal for all academic work) :

- **INDENT** any long quotes from the course reading, with the attribution following aligned to the right-hand margin, and including page numbers: and always leave a one-line space before and after the quotation;
- **SINGLE INVERTED COMMAS** are used for short (one-line or less) quotes, and these are not indented, and can simply follow a colon;
- **UNDERLINING** (or italicization) is appropriate for single words or short phrases quoted as part of your own sentence.

Step Two: Producing material and planning your work

YOU MAY NOW PICK UP A PEN!

1. Allow yourself *plenty of time* to do the analysing. No matter how long you allow, it will take longer than that!

2. It's impossible to start writing an analysis immediately you feel you can begin to interpret the text, so don't try it! But **DO note down your major reactions and responses to the text as you read**, especially any 'impressions' as to what the more subtle meanings are. A record of your initial understanding will be essential later on.

3. Next, you are going to **SKETCH OUT YOUR ROUGH ANALYTICAL NOTES as you analyse**. If you do this carefully, it will provide you with much more material than you can possibly use, so that later you can select the most pertinent parts to include in your final write-up.

4. **START METHODICALLY**: decide which bits of your text are foregrounded or obviously deviant, and then decide what language levels the foregrounding operates on. This will enable you to decide which language levels to analyse throughout the text in most detail. If nothing seems foregrounded or deviant, look at each language level separately, and collect as much information as you reasonably can.

5. **DO NOT EXCEED** about 12-15 sides of double-spaced A4 **in all** (i.e. including lists, appendices, etc.) for this draft analysis (often referred to in the trade as 'scribble' !). More than that and you can be sure you are going into too much detail, getting bogged down, or stuck on one aspect, or repeating yourself! On the other hand, you will find you can't produce less than an absolute minimum of 5 sides, even in note form, if you cover all basic aspects.

6. **KEEP TO YOUR PLANNED STRUCTURE** for analysing : following inspiring thoughts as they occur will not produce good stylistic analyses.

If such thoughts intrude, however, don't lose them: note them down (on a separate sheet of A4 kept for that purpose) and at a later stage, decide **consciously** whether or not you want to use them.

Step Three: Drafting your work

You now need to link up your analytical data and your initial impressions, and make them into a coherent ESSAY PLAN.

1. Compare your collection of analytical data with the first impressions that you noted down under 2.2 above. Select those bits of data that support your initial interpretation, and those, if any, that **interestingly** contradict it. **Specify closely** all these aspects of the analytical data, so that you can explain clearly how they relate to meaning.

2. Plan to use only the most salient material in your final submission. (You can always include lists, etc., as an Appendix, but don't put anything significant there, as your tutor/marker may not spot it.) Be firm - exclude data that only amounts to a statement of what's there, and does not link to interpretation interestingly. But don't yet throw away what you think you don't want to use : you may find as you go along that some parts of it come in useful.

3. **TAKE YOUR TIME AT THIS STAGE AND KEEP REFERRING BACK AND FORTH BETWEEN THE DATA AND YOUR INITIAL UNDERSTANDING OF THE TEXT.** It may be at this point that looking at the data affects how you have understood the text. Highlight or otherwise mark any bits of the data that cause this to happen, and indicate what they made you think.

4. Arrange your material in a coherent way, whether by language level or otherwise: make sure you are not repeating the same conclusions under different headings (if you are, perhaps you should organise by 'foregrounded/deviant areas'). You don't need much of an introduction : If you want to put one in, just say how the text works overall, and what you think it means. I would advise you to plan out any introduction **LAST**, when you know what you are 'going' to say (because you will already have said it!).

Now take a break, or leave the final writing up to another day (this will give you the necessary perspective on what you finally include/exclude).

Step Four: Writing up

1. Look again at your 'linking notes', and number the items you intend to cover, in the order you intend to cover them in your final presentation. Make sure that you have in mind the need to produce **INTERESTING** comments as well as **ACCURATE** analysis.

2. Make additional notes of any **RELEVANT** quotations/citations or terminological language from the course reading or any other independent reading that you feel may be useful, keeping them to a minimum, and ensuring that you **ONLY INSERT THEM WHERE THEY RELATE CLOSELY TO WHAT YOU ARE ABOUT TO SAY**. Try not to include very general definitions or broad statements from the course reading. Make sure that any individual organisational plan you have decided to use does not oblige you to write very long sections: this could mean that you include irrelevant or uninteresting information, and possibly obscure the 'good bits'! Lists or parts of lists (e.g. of word functions or sentence structures) **MAY** be included if you feel that they will be essential, but beware of taking up good writing time with simply reproducing lists, tables and the like. You may use footnotes and/or appendices, and these are not normally included in word counts.

3. Write up each section as independent from the others. Then look at them collectively to decide whether or not they are in the best order for you to draw any conclusions.

4. Remember that this is **NOT** a literary essay. Any conclusion should relate very narrowly to what you found through analysis that affected your initial interpretation in any way.

After all this, it should be more obvious than usual that you are aiming to produce a specialised piece of academic writing, not an impressionistic or casual response to the text you are examining.

KEEP THIS SHEET to hand during your preparation - and afterwards. As well as keeping you on the right track for your stylistics work, it will also serve as a general working methodology for any material that requires careful analysis; for example, you may wish to use it

- as a guide to producing your own notes from academic reading (except that you don't do Step Four, the 'write up', of course);
- to examine short extracts of any literary texts that you are studying, to see if you can work out what an author is actually doing, rather than just accepting the judgements of others;
- to enable you to produce orderly and elegant linguistic analyses of any texts you are working with (you would then probably include much more of your technical data).

In fact, wherever there's text to be examined, your training in stylistic analysis will help you (advertising, political speeches, partisan language of any kind, etc, ...). Try it!

An example of a stylistic analysis

The following example text has been written by Dan McIntyre, one of the course tutors for the lecture/seminar-based course at Lancaster University that mirrors this web-based course.

Doing Stylistics: An Analysis of '(listen)' by E. E. Cummings

1. Introduction

If you're new to stylistics it's often difficult to know where to begin when attempting a stylistic analysis. Many people come to stylistics having studied English literature, which demands a very different set of skills. Analysing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in fact. With stylistics we aim to explain how the words of a text create the feelings and responses that we get when we read them. What I aim to do here is demonstrate how to go about doing stylistics by analysing a poem by the American poet E. E. Cummings. I will show you how such an analysis might be structured, how to relate linguistic elements to meaning, and how to provide an objective account of your initial interpretation of a text.

2. (listen) by E. E. Cummings

How do you begin a stylistic analysis? Well, it's a good idea to start with your initial thoughts and feelings about the text you're going to analyse. Then when you do the actual analysis you can see if you were right or wrong in your initial interpretation. Sometimes the linguistic structure of the text will not support your interpretation, in which case you may have to reconsider this in the light of your analysis. This is why stylistics is useful as a method of interpreting texts. Let's begin, then, by looking at our chosen poem.

'(listen)' is taken from E. E. Cummings' 1964 collection *73 Poems*, of which it is number 63. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference I have used the first line of the poem as a title. A transcript of the poem is given on page 2.

The poem '(listen)' is typical of Cummings' style and contains some striking irregularities of form in comparison to 'traditional' poetry. You can notice, for example, the lack of capitalisation where you might normally expect it, the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems all use lots of deviation and '(listen)' is no exception. One of the reasons for this is Cummings' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd

use of language, claiming that it is of no interpretative significance. R. P. Blackmur, for example, a critic writing in 1954, had this to say about the strange linguistic choices in Cummings' poems:

...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems.

(Blackmur 1954: 320)

63

[1] (listen)

this a dog barks and
how crazily houses
eyes people smiles

[5] faces streets
steeple are eagerly

tumbling through
wonderful sunlight

[10] - look -
selves, stir: writhe
o-p-e-n-i-n-g

are(leaves;
flowers)dreams

,come quickly come

[15] run run
with me now
jump shout(laugh
dance cry sing)for

it's Spring

[20] - irrevocably;
and in
earth sky trees
:every
where a miracle
arrives

[25] (yes)

you and I may not
hurry it with
a thousand poems
my darling

[30] but nobody
will stop it

With All The
Policemen In The
World

(E. E. Cummings, 73
Poems)

The view that Blackmur gives is now extremely dated. What he refers to as 'peculiarities' are in fact highly significant linguistic deviations, and it is important for us to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980; 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation. A stylistic analysis of our poem will enable us to explain the foregrounding within it thoroughly, and will also show how stylistics can be a valuable tool for the literary critic.

Let's start with an initial interpretation of the poem. Like many of Cummings' poems, '(listen)' appears to be a celebration of the imminent arrival of Spring and all the joy and newness this brings. There is a dynamic feel to the poem and, of course, along with the references to new life we can note the related sexual connotations; the poem seems also to be an address to a lover to share the poet's happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of Spring and sex, and nature and man are thus intertwined, creating the quirky humour typical of Cummings - in this case, a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of Spring. Instead we seem to be presented with a set of random images (e.g. houses, smiles, people, streets) and actions. We'll look at the significance of this factor in creating what we perceive to be a poem about Spring in section 3.1. To sum up, then, the speaker

appears to be saying that, like the arrival of Spring, his love is inevitable and cannot be stopped.

'(listen)' is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous 'strange' stylistic features that Cummings has chosen to use to our general interpretation. We can begin to do this by looking at the most foregrounded features of the poem; that is, the bits of the poem that stand out because they seem unusual. So, now that we've got an initial interpretation of the poem, we can move on and try a thorough linguistic analysis of it.

3. Analysis

My initial interpretation of '(listen)' came about solely as a consequence of looking at the words in the poem. I wasn't, for example, thinking particularly about the deviant grammatical and graphological elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

3.1 Lexical Features

Let's first of all consider the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences). Table 1 shows how the open class words are distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

Table 1 Distribution of open class words in '(listen)'

NOUNS	MAIN VERBS	ADJECTIVES	ADVERBS
dog	listen	wonderful	crazily
houses	barks		easily
eyes	tumbling		quickly
people	look		irrevocably
smiles	stir		
faces	writhe		

streets	opening		
steeple	come (x2)		
sunlight	run (x2)		
leaves	jump		
flowers	shout		
dreams	laugh		
earth	dance		
sky	cry		
trees	sing		
miracle	[i]'s		
poems	arrives		
policemen	hurry		
world	stop		
19	21	1	4

We can see from the above table that the poem consists mainly of nouns and verbs. The nouns are mostly concrete - that is, they refer to physical objects - and only two of the nouns are abstract (*dreams* and *miracle*). It is possible to divide the nouns into two rough areas of meaning, or semantic fields. Table 2 shows how we might do this:

Table 2 Distribution of nouns within two basic semantic classes

NOUNS RELATED TO NATURE	TO	NOUNS RELATED TO HUMANS
--	-----------	------------------------------------

dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world	houses, eyes, people, smiles, faces, streets, steeple, dreams, poems, policemen
---	--

The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. My initial impression of the poem was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, *dreams* and *miracle*, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'barks' [2], 'is' [19] and 'arrives' [24] and present progressive forms such as 'are [eagerly] tumb/ling' [6/7/8] and 'o-p-e-n-i-n-g/are' [12/13]. In addition to helping to establish the sense of immediacy, the progressive present participles ('tumbling' and 'opening') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of nature - Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of speed (*quickly*), excitement (*crazily*, *eagerly*) and inevitability (*irrevocably*).

The sense we get of the poem being an address to another person is achieved through the use of *directive* verbs. 12 of the verbs in the poem take this form (*listen*, *look*, *come* (x2), *run* (x2), *jump*, *shout*, *laugh*, *dance*, *cry*, *sing*). Directives can be used for commanding (*Do your essay!*), inviting (*Come in*), warning (*Mind your head*) etc. In '(listen)' they appear to be used (1) to plead with, and to urge the addressee to join in with, the speaker's celebration of Spring, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing)for it's Spring'). Note, too, that in the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whomever he/she2 is addressing.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. *Wonderful*, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (*wonder* and *ful*) allows us two interpretative effects. We first read the word as the noun wonder, and then as the adjective wonderful. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(listen)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

3.2 Deviation and Parallelism

Perhaps the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where we would normally expect capitals. This though is typical of Cumming's poetry and so we can't attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings *does* use capitalisation. Because of this we can infer that the word 'Spring' in line 19 is an important concept in the poem, since it is the first word we come across with initial capitalisation. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. This emphasizes the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of Spring or the poet's love for his addressee - not even conventionally powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of powerful people.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines 12 and 13 - 'o-p-e-n-i-n-g/are(leaves; flowers)dreams'. Here, the bracketed part of line 13 seems to mean that leaves and flowers are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here - *dreams* cannot actually open and so this part of the line is foregrounded too, possibly to suggest that with the arrival of Spring the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines 3 to 6 and line 22), and we also find both definite and indefinite reference within the same clause ('**this a** dog barks'; a possible explanation for this is that *this* is used to show that the speaker is referring to a specific dog, but *a* is also used because the speaker is not familiar with the animal - i.e. is not aware of its name. By using both definite and indefinite reference the poet is able to convey this idea.). Such features, remember, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 and 8. Here, Cummings divides the word *tumbling* so that the progressive morpheme *-ing* appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents

- for example, if I were to write the word ^{w_ab_by} like this. In lines 7 and 8 the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line 12 Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. Line 10 ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line 14 is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line 11 the verbs are foregrounded through being connected by a colon and by the lack of spaces between words.

Other actions are foregrounded in different ways. In line 15 we get repetition of the verb, and in lines 16, 17 and 18 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. And line 12 is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics - by having an inanimate abstract noun ('dreams') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organisation of the poem. It may be seen as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of E. E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that:

When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves.

(Dixit 1977: 87-88)

Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as free verse is the regularity of its graphological organisation on the page), Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two.³ Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

how crazily houses	[3]
eyes people smiles steeple s	[4]
are eagerly	[6]
... wonder /ful sun light	[8,9]
, come quickly come	[14]
sing) for it's Spring	[19]

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza, then, is heavy with deviation, which suggests it is important in interpretative terms.

3.3 Congruence of Foregrounding in the Final Stanza

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning, let's consider again exactly what elements are foregrounded here.

First there is the internal deviation we noticed with the initial capitalisation of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism, and (disregarding the obvious lack of punctuation) the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they are all the result of internal deviation, and are all foregrounded because they conform to our normal expectations of written language! In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(listen)' are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do (in comparison to the rest of the poem) and so the final message of the poem is made extremely clear; nothing and nobody can stop the progress of Spring and the poet's love - the implication being, perhaps, that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.

4. Conclusion

Now we have analysed the poem stylistically we are in a position to write some sort of conclusion to our study. Here, you can reflect on whether or not your initial interpretation was borne out, and on those features of the text which you were perhaps not able to account for.

My analysis of '(listen)' shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider to be 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be. Stylistics, then, is helpful in explaining parts of a text which we might not otherwise understand.

There are particular features of the poem, though, which I have not been able to account for. For example, I can't explain the comma between 'selves' and 'stir' in line 11, and I'm not sure about the relevance of the colon just before 'every' in line 23. A stylistic analysis which could account for these factors would obviously supersede the one I have given.

In general though, I have shown how the linguistic features of a poem are directly related to meaning, and in doing so I have upheld my initial interpretation of '(listen)'. Of course, mine is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of my conclusions. I hope, then, that I have shown you how to explain why a text makes you feel a particular way, and that I have gone some way towards convincing you that stylistics is a useful tool for anybody interpreting literary texts.

Notes

1. Although many people believe that E[dward] E[stlin] Cummings had the lower case spelling of his name legalized, the E. E. Cummings Society has recently been working to correct this idea which is now generally believed to be false. More information concerning this issue can be found at the following

website: <http://www.gvsu.edu/english/cummings/caps.htm>. Note though that many of Cummings' books are printed with the lower-case spelling of his name on the cover, which presumably he considered acceptable. To avoid confusion, throughout this article I use the conventional, upper-case spelling of Cummings' name.

2. Note that we cannot state conclusively that the speaker is male since there is no textual evidence for this. However, our schematic assumptions make it likely that we will imagine the speaker to be a man, since 'darling' is perhaps more likely to be used by a male to a female (of course, this is only an assumption; note that we could test this hypothesis by concordance the word 'darling' in a corpus of spoken English). There is also a tendency for readers to assume that the persona in a poem and the poet are one and the same. Because we know that the writer of the poem is male, it is likely that we will suppose the persona to be male too.

3. The absence of phonological parallelism in the penultimate stanza is perhaps explained by the fact that at this stage in the poem the language is becoming more 'normal' as we arrive at the final stanza. The penultimate stanza of the poem is still stylistically odd, though, because of the deviant punctuation in line 24 and the use of parentheses in line 25.

<https://www.lancaster.ac.uk/fass/projects/stylistics/sa1/example.htm>

Analysing a whole poem

Topics 1-4 have been concerned mainly with the analysis of poetry, and although we will learn more things relevant to poetry analysis in other parts of this course, now is a good time to consolidate what we have explored so far by looking at a whole poem. We will 'guide' you through this poem by examining it at a number of different language levels in turn. We won't examine every single aspect of the poem as not every linguistic detail is stylistically relevant (relatable in a clear way to meaning and effect). Instead, we will go through the poem looking at the foregrounded features at various linguistic levels.

Task A - Read through the poem several times

The first step is to read the poem a number of times so that you feel you are familiar with it, and understand it at least in a general way (hopefully you will understand it in a lot more detail after doing the analysis). So, read the poem through a few times now, talking about it with anyone next to you, before you go on to Task B.

 COMECLOSE AND
 SLEEPNOW

 1 it is afterwards
 and you talk on tiptoe


happy to be part
of the darkness

5 lips becoming limp
a prelude to tiredness.
Come close and Sleep now
for in the morning
when a policeman

10 disguised as the sun
creeps into the room
and your mother
disguised as birds
calls from the trees

15 you will put on a
dress of guilt
and shoes with broken high
ideals
and refusing coffee
run
all the way

20 home

Roger
McGough 

Task B - Write down your general understanding of poem

The next step is to write down your general intuitive understanding of the poem. You will need this to refer back to as you go through the various stages of analysis. Effectively, it becomes the interpretative hypothesis that you will need to check each level of analysis against, as you go along. You may find that you need to change your interpretation, at least to some degree, in the light of that analysis. So it is important to write your views down now, as a record of your starting point. Try to write more than a few words - a paragraph of a few lines is probably about right. You need to get at least some detail into what you say in order to have something to check. When you have come up with your views on the poem, compare them with ours.

If you disagree with us, you can then use the linguistic analysis at its different levels to try and decide whether your account of the poem is better than ours, or whether they are both equally valid.

Task C - Intertextual relations

Most of the work we have done so far on this website has had to do with levels of language structure. But in [Topic One: Session A](#) we pointed to the fact that texts can have intertextual relations with other texts. Look at the last three lines of the poem. They are foregrounded orthographically and may well remind you of a nursery rhyme. How are they foregrounded orthographically? What nursery rhyme is being alluded to? And what effect does this allusion have on the poem as a whole? Jot down some ideas, and then compare your comments with our analysis.

Task D - Identify graphical deviations

We have explored graphological deviation in the last three lines of the poem. Now we'd like you to go through the rest of the poem (beginning with the title), line by line, isolating any other graphological deviations and explaining them and their effects. As you come across graphological deviation, note down any comments you have about that particular line or lines, and then view our comments.

Before you begin, we'd like you to take a couple of minutes to jot down your general impressions, and then compare them with our general observations.

Task E - Look at how the poem starts

Now let's have a look at how the poem starts. Does it start in an 'orderly' way? What kind of effect is created by the first line? Write down your response and then compare it with our analysis.

Task F - Grammatical structure

The second sentence of the poem contains a series of quite extensive grammatical parallelisms which it is important to understand. We will isolate them and comment on the effects of the parallelism here. But it also turns out that the parallel items are semantically deviant too, and so we will finish our commentary on the relevant lines in Task G, when we look at semantic deviation.

First, though, let's notice the overall grammatical structure of sentence 2. Line 7 contains two coordinated main clauses 'Come close' and 'Sleep now', but the second of these main clauses then extends to the end of the poem, with a series of subordinate clauses, some of which, in turn, have other subordinate clauses nested inside them. The conjunction 'for' (meaning because) in line 8 is the beginning of an adverbial clause which gets picked up in line 15 ('for in the morning . . . you will put on a dress of guilt and shoes with broken high ideals'). This adverbial clause has another adverbial clause coordinated with it: 'and . . . run all the way home'. This last clause has another adverbial clause ('refusing coffee') embedded inside it, and the clause beginning 'for in the morning' in line 8 has two coordinated adverbial clauses embedded inside it ('when a policeman disguised as the sun creeps into the room and your mother disguised as birds calls from the trees').

The parallelisms we want you to concentrate on are (a) the two coordinated adverbial clauses in lines 9-14 (quoted above) and (b) the two coordinated noun phrases which are objects to 'put' in lines 15-16. Explain exactly how the parallel parts are parallel in grammatical terms and also what effect the parallelism has. Then compare your answer with ours.

Task G - Semantic deviations

Now let's have a look at semantic deviations in the poem and the meanings and effects associated with them. Work out your comments on each semantic deviation you find and compare what you say with what we say.

Task H - Phonetic parallelisms

We have already noticed some phonetic parallelisms (rhyme relations between words in the poem and other words outside the text which form part of clichés which are parallel grammatically to the relevant parts of the poem) when we have discussed semantic relations in lines 2, 9-14 and 15-16. But there are a few more phonetic parallelisms which, although not as significant, are probably worth commenting on in the poem. Identify these extra phonetic parallelisms and explain their importance and associated effects. Then compare your thoughts with ours.

Concluding Remarks

1. In this analysis we have not commented on absolutely everything in the text. Instead, we have focused on the matters which seem to us to be foregrounded and relevant interpretatively. Any alternative account of the poem would at the very least have to take account of the foregrounded features we have discussed.

2. We have gone through the text an aspect at a time in a way which we hope you will have found revealing. Note, however, that if you were writing up a stylistic analysis of a text as an essay you would almost certainly have to structure your writing differently from the way we have done it here. When writing an essay, it is important to (a) to make your interpretation clear, (b) to discuss all the foregrounded elements and other elements which you feel are relevant to that interpretation, (c) to be as explicit, detailed and honest as you can be in your account of the text and (d) be as helpful to your reader as you can by presenting what you say in a way which makes your interpretation as explicit and detailed as possible.

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