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PRECEDENT NAMES AND STATEMENTS IN FOREIGN LANGUAGE DISCOURSE

The article deals with precedent names and statements in foreign language discourse as types of precedent signs. The pragmatic functions of precedent names are analyzed. Methods of their involving into the discourse are also revealed and the concepts to which the precedent statements appeal are analyzed. It is noted that the text-discursive category of intersemiotics manifests itself in a recursive connection with what has already been created, that is, in the orientation of communicators' knowledge of science, literature, art, and culture. The literary text reflects what you have read, seen, heard, or experienced before. The author of the work uses fragments from "other people's texts", gives the names of famous authors or the titles of their works, the names or works of famous artists or architects, cultural figures, etc., uses linguistic (or non-linguistic) signs that appeal to well-known and valuable for society facts, events, prototypical characters from works of world (or national) literature, political situations that took place in the life of society, etc. Such language signs are interpreted as precedent texts / phenomena / statements / names / cultural signs. It was investigated that in T. Fontane's work "Frau Jenni Treibel" precedent proper names of famous people are used: writers, poets, architects, historical figures. In the text, they perform the following pragmatic functions: 1) the function of character characterization; 2) evaluative-modal function (express the subjective attitude of the characters to each other or the author's position). The concepts to which the precedent statements of the work appeal are also highlighted and analyzed: "CLASSIC"; "MARRIAGE PROPOSAL"; "MARRIAGE". It is proved that according to the method of involving precedent statements into the discourse (that is, according to the method of citation), they are divided into: a) complete; b) incomplete; c) modified. It is claimed that phraseological units, which are subject to modification in a new context, should be included in PS.

Key words: precedent sign, precedent name, precedent statement, concept, cohesion, coherence, discourse.

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ПРЕЦЕДЕНТНІ ІМЕНА ТА ВИСЛОВЛЮВАННЯ В ІНШОМОВНОМУ ДИСКУРСІ

У статті розглядаються прецедентні імена та висловлювання в іншомовному дискурсі, як види прецедентних знаків. Аналізуються прагматичні функції прецедентних імен. Виявляються також способи їх введення в дискурс та аналізуються концепти, до яких апелюють прецедентні висловлювання. Зауважено, що текстово-дискурсивна категорія інтерсеміотичності проявляє себе у рекурсивному зв'язку з тим, що вже створено, тобто, в орієнтації

комунікантів на знання науки, літератури, мистецтва, культури. У художньому тексті відлунує читане, бачене, почуте, чи пережите раніше. Автор твору вживає фрагменти із «чужих текстів», наводить імена відомих авторів, чи назви їх творів, імена чи праці відомих митців чи архітекторів, діячів культури і т.ін. – одним словом, вживає мовні (чи немовні) знаки, які апелюють до відомих та ціннісних для суспільства фактів, подій, прототипічних персонажів із творів світової (чи національної) літератури, політичних ситуацій, які мали місце в житті суспільства і т.п. Такі мовні знаки трактуються як прецедентні тексти / феномени / висловлювання / імена / культурні знаки. Досліджено, що у творі Т. Фонтане “*Frau Jenni Treibel*” вжиті прецедентні власні імена відомих людей: письменників, поетів, архітекторів, історичної особи. У тексті вони виконують такі прагматичні функції: 1) функцію характеристики персонажів; 2) оцінно-модальну функцію (виражають суб’єктивне ставлення персонажів один до одного чи авторську позицію). Також виділено та проаналізовано концепти, до яких апелюють прецедентні висловлювання твору: «КЛАСИЧНИЙ»; «ПРОПОЗИЦІЯ ОДРУЖЕННЯ»; «ОДРУЖЕННЯ». Доведено, що за способом введення прецедентних висловлювань у дискурс (тобто за способом цитування) вони розподіляються на: а) повні; б) неповні; в) модифіковані. Встановлено, що до ПВ слід віднести також фразеологізми, які підлягають модифікації у новому контексті.

Ключові слова: прецедентний знак, прецедентне ім’я, прецедентне висловлювання, концепт, когезія, когерентність, дискурс.

Formulation of the problem. The text-discursive category of intersemiotics manifests itself in a recursive connection with what has already been created, that is, in the orientation of communicators’ knowledge of science, literature, art, and culture (Selivanova, 2004: 237). The literary text reflects what you have read, seen, heard, or experienced before. The author of the work uses fragments from “other people’s texts”, gives the names of famous authors or the titles of their works, the names or works of famous artists or architects, cultural figures, etc., uses linguistic (or non-linguistic) signs that appeal to well-known and valuable for society facts, events, prototypical characters from works of world (or national) literature, political situations that took place in the life of society, etc. Such language signs are interpreted as precedent texts / phenomena / statements / names / cultural signs (Karaulov, 1987; Slyshkin, 2000).

In this article, we will focus on precedent statements and precedent names as types of precedent signs. The **goal** of this article is the analysis of precedent statements and names, their pragmatic functions, as well as ways of involving them into discourse and identifying the concepts to which they appeal.

Research analysis. First of all, a proper name is used as a precedent – “a word, phrase or sentence that serves to distinguish the object named by it from a number of similar ones, individualizing and identifying this object” (Iliushkina, 2004). Precedent names include precedent anthroponyms (proper names of people), theonyms (proper names of deities), ideonyms (proper names of cultural objects).

A precedent statement (PS), according to the definition of V. Krasnykh, D. Hudkov, O. Selivanova, is a reproduced product of speech and thought activity; a complete and self-sufficient unit, which may or may not be predicative (Krasnykh, 2003; Hudkov, 2003; Selivanova, 2006) (in addition, it may also

be polypredicative). Among the PS, the following ones are usually distinguished: proverbs, sayings, catchphrases and other stable speech formulas. The question of whether phraseology belongs to the PS remains controversial. We believe that phraseological units, which are subject to modification in a new context, should be included in the PS.

Presentation of the main material. To achieve this goal, we will turn to classical German literature, namely, we will analyze fragments from the work of T. Fontane “*Frau Jenni Treibel*”. So, in one of the fragments of the novel, the author gives a conversation between Jenny Treibel and Professor Willibald Schmidt:

“Nun ja, ja”, sagte der Professor. “Man kann es so nennen. Aber ich denke, sie wird sich noch wieder zurückfinden. Freilich, einen Stich ins Moderne wird sie wohl behalten. Schade. Das war anders, als wir jung waren, da lebte man noch in Phantasie und Dichtung...”

Er sagte so hin, mit einem gewissen Pathos, als ob er seinem Sekundanern eine besondere Schönheit aus dem Horaz oder aus dem Parzival (denn er war Klassiker und Romantiker zugleich) zu demonstrieren hätte. Sein Pathos war aber doch etwas theatralisch gehalten und mit einer feinen Ironie gemischt... (Fontane, 1984: 12).

The author compares the pathos of the last Willibald’s words with the pathos that would be relevant when analyzing the works of Horace and the epic of W. von Eschenbach. So, T. Fontane uses two precedent names: *Horaz* and “*Parzival*” (Horace and “*Partisival*”). The first is the proper name of a Roman poet of the 8th century B.C. Quintus Horace Flaccus, the second is the name of the epic work of the German poet of the 12th century Wolfram von Eschenbach. Professor Willibald (as the author says) was a classicist and a romantic at the same time (*denn er war Klassiker und Romantiker zugleich*).

This author's remark, in our opinion, helps the reader to understand the function of the given precedent names, namely: they primarily characterize the breadth of interests (and knowledge) of Professor Willibald Schmidt. On the other hand, the comparison used by the author testifies to the ironic attitude of Professor Willibald towards Jenni Treibel (whom he has known since his youth and who pretends to be an intelligent person, but in fact subordinates his feelings to mercantile interests). At the surface level of the text's perception, these two precedent names are used as a standard of comparison, at the deep level – the intellectual and spiritual world of Horace and Eschenbach is incompatible with the spirituality that Jenni Triebel claims. Hence the ironic attitude of the professor towards his "girlfriend". So these two precedent names (anthroponym and ideonym) perform the following pragmatic functions:

- a) characterizations: to characterize the character;
- b) evaluative-modal: to express the character's ironic attitude towards the interlocutor.

It should be noted that in the first case the author refers to the name of the poet, referring to his works. In the second – to the title of the work itself "Partzival", without specifying the author. An epic is a literary genre where the author's personality is formally eliminated as much as possible.

Among the precedent statements in the work "Frau Jenni Treibel" according to "authorship" the following are distinguished:

- 1) sayings of famous historical figures (*Monteculus Wort (100), die Blut- und Eisentheorie von Bismark*) (Fontane, 1984: 33);

- 2) biblicalism (*das vierte Gebot* (Fontane, 1984: 164), *Geschichte von dem Kamel und dem Nadelöhr* (Fontane, 1984: 10-11), „*Dies alles schenke ich dir*“ (Fontane, 1984: 131), „*Das eine tun und das andere nicht lassen*“) (Fontane, 1984: 39);

- 3) catchphrases from the literary works („*Werde, der du bist*“ (Fontane, 1984: 177), (*Pindar „Die zweite Pythische Ode*“), „*Genieße fröhlich, was du hast*“ (Fontane, 1984: 110) (*Ch. Gellert „Zufriedenheit mit seinem Zustande*“), „*Milk der frommen Denkungsart*“ (Fontane, 1984: 95) (*Schiller „Wilhelm Tell*“), „*vergeben und vergessen*“ (Fontane, 1984: 177) (*Madame der Stael*) „*ein guter Mensch und doch ein schlechter Musikant*“ („*Ponce de Leon*“) (Fontane, 1984: 104);

- 4) sayings and proverbs („*Ein gut Gewissen ist eine Ruhekuissen*“ (Fontane, 1984: 141), „*Ärgere dich nicht, wundere dich bloß*“) (Fontane, 1984: 95);

- 5) idioms („*um die Hand eines Mädchen anhalten*“ (Fontane, 1984: 52), „*die große Wasser spielen zu lassen*“ (Fontane, 1984: 52).

According to the way of citing precedent statements, we divide them into the following three types:

- 1) complete precedent statements, it means that such statements are presented in the text in full („*Werde, der du bist*“, (Fontane, 1984: 177), „*Ich weiß nicht, was soll es bedeuten?*“ (Fontane, 1984: 117), „*Gold ist nur Chimäre*“ (Fontane, 1984: 28), „*Und wenn ihr euch nur selbst vertraut, vertrauen euch auch die anderen Seelen*“ (Fontane, 1984: 61), „*Das ist Tells Geschoß.*“) (Fontane, 1984: 104);

- 2) incomplete precedent statements, when only a part of them is used in the text, it can be the beginning of a statement („*Schnell fertig ...*“ (Fontane, 1984: 70), „*Nach Frankreich zogen zwei Grenadier und ließen die Köpfe hangen*“ (Fontane, 1984: 116)), or the middle of this statement („*unter Larven die einzig fühlende Brust*“ (Fontane, 1984: 100)).

- 3) modified quotations, it means that statements that are slightly changed in the text („*Das Alte fällt, es ändert sich die Zeit*“ (Fontane, 1984: 61) („*Das Alte stürzt, es ändert sich die Zeit*“), „*vergeben und vergessen*“ (Fontane, 1984: 67) (*verstehen heißt verzeihen*), „*mehr der Not gehorchend als dem eigenen Triebe.*“ (Fontane, 1984: 29) („*Der Not gehorchend, nicht dem eigenen Trieb*“), „*Oder das eine tun und das andere nicht lassen?*“ (Fontane, 1984: 39) („*Dies sollte man tun und jenes nicht lassen*“), „*und damit sprech' ich ein großes Wort gelassen aus*“ (Fontane, 1984: 76) („*Du sprichst ein großes Wort gelassen aus*“), „*Da ruhen die Wurzeln deiner Kraft.*“ (Fontane, 1984: 78) („*Hier sind die starken Wurzeln deiner Kraft*“)) „*Ich kenne meinen Pappenheimer*“) (Fontane, 1984: 102) („*Daranerkenn ich meine Pappenheimer*“), „*Milch der frommen Denkungsart*“ (Fontane, 1984: 95) („*In gärend Drachengift hast du / Die Milch der frommen Denkart mir verwandelt*“), „*Gold ist Trumpf*“ (Fontane, 1984: 78) („*Gold ist nur Chimäre*“).

We will analyze some of the mentioned PS on the actual material. The following fragment of the work is a monologue by Professor Willibald Schmidt.

- 1) „*Du bist ein Glückskind. Sieh, das ist das, was man das Höhere nennt, das wirkliche Ideale, nicht das von meiner Freundin Jenny. Glaube mir, das Klassische, was sie jetzt verspotten, das ist das, was die Seele frei macht, das Kleinliche nicht kennt und das Christliche vorahnt und vergeben und vergessen lehrt, weil wir alle des Ruhmes mangeln. Ja, Corinna, das Klassische, das hat Sprüche wie Bibelsprüche. Minunter beinah noch etwas drüber. Da haben wir zum Beispiel den Spruch: „Werde, der du bist“, ein Wort, das nur ein Grieche sprechen konnte. Freilich, dieses Werdeprozeß, der hier gefordert wird, muß*

sich verlohnen, aber wenn mich meine väterliche Befangenheit nicht täuscht, bei dir verlohnt es sich“ (Fontane, 1984: 176-177).

In the given example, we find two precedent statements: to forgive and to forget (*vergeben und vergessen*) and “Be what you are” („*Werde, der du bist*“). The first precedent statement is a modified quote from the work “Corinna or Italy” by the French-Swiss writer Louise Germaine de Sael-Holstein (1766 – 1890) (Fontane, 1983: 386). In the original text, these words are given in French „*comprendre c'est pardonner*“. In the work of T. Fontane, these words sound from Distelkamp's mouth also in French. In his own monologue, Willibald presents them in German and in a modified form. The second precedent statement is introduced into the text in the form of an unchanged quote, unlike the previous statement. The phrase «Be what you are» is taken from the second ode (verse 12) of Pindar, a Greek writer who was admired by Willibald Schmidt (Fontane, 1983: 354).

This text fragment is coherently united by a microtheme “Das Klassische” (classical, it is about classical literature). For Professor W. Schmidt, classical is a concept, the understanding of which is expressed in the lexical units that the professor uses to convince Corinna of the importance and greatness of classical literature: *das Klassische – das Höhere, das wirkliche Ideale, was die Seele frei macht, das Kleinliche nicht kennt, das Christliche nicht vorahnt, vergeben und vergessen lehrt, hat Sprüche wie Bibel-sprüche, z.B. Den Spruch „Werde, der du bist“, ein Wort, das nur ein Grieche sprechen konnte* (classical is real, ideal, what makes the soul free, what does not know pettiness, is not despised by a Christian, teaches to forgive and forget, it has maxims like the Bible).

Two precedent statements “*vergeben und vergessen*” and „*Werde, der du bist*“, form among other linguistic units in this text the complex concept “CLASSIC”, reveal some of its many features.

In the following fragment an idiom is a precedent statement. Some of the content of the work: on his way home from the party at the Treibels, Marcell talks to Corinna about her behavior at the party.

2) “*Nein, Marcell, das letztere gewiß nicht; ich bin nicht für Zudringlichkeiten. Aber wenn Leopold morgen bei meinem Vater antritt – denn ich fürchte beinah, daß er zu denen gehört, die sich, statt der Hauptperson, erst der Nebenpersonen versichern, – wenn er also morgen antritt und um diese rechte Hand deiner Cousine Corinna anhält, so nimmt ihn Corinna und fühlt sich als Corinne au Capitole*” (Fontane, 1984: 52).

The concept that is the basis of this idiom “MARRIAGE PROPOSAL” has variable forms of

its expression on the surface level, for example “Ich bitte dich, meine Frau werden”, „Ich halte um deine Hand an“, „Möchtest du meine Frau zu werden?“, „Wie siehst du das, daß wir heiraten?“ etc., which is caused by different stylistic markings, the degree of officiality / unofficiality, etc. In this fragment of the conversation “to ask for the right hand of your cousin Corinna” (“*um diese rechte Hand deiner Cousine Corinna anhält*”) є модифікацією відомого фразеологізму “*um die Hand eines Mädchens anhalten*” (“ask for a girl's hand in marriage”). This idiom interacts with other idiom and catchphrases, which also appeal to the concept “MARRIAGE PROPOSAL”. Marcell scolds Corinna for playing comedy throughout the party with one goal in mind: to please Leopold. Although Corinna denies it, she admits: even if she played comedy, it was so that everyone could see it. She has set herself a goal, but she cannot name it directly, since a girl, despite the fact that she can be classified as an emancipated woman, does not think it is appropriate to make a marriage proposal to a boy, she adheres to the good old rules: *ein Mädchen wirbt nicht, um ein Mädchen wird geworben* (A girl is not courting, a girl is courted) (Fontane, 1984: 51). But, Corinna continues, Eva's right allows girls to “muddy the water” (*die großen Wasser spielen lassen*) and do everything to court the girls. Marcell, while agreeing with her in many respects, notes: “*Aber ... du mußt die großen Wasser an der rechten Stelle, das heißt also vor den rechten Leuten springen lassen, vor solchen wo's paßt, wo's hingehört, wo sich's lohnt*” (You must muddy the water in the right place, in front of the right people) (Fontane, 1984: 51). Marcell is categorically against Corinna's intention to marry Leopold.

The phraseological units and catchphrases indicated in this fragment are coherently related to the concept “MARRIAGE PROPOSAL”. They form the following features of this concept: asking for a girl's hand; a girl is not courting, a girl is courted; Eve's right allows a girl to “muddy the water”, which implies: to encourage a guy to make a marriage proposal to a girl.

3) „*...In meinem Hause existiert keine Verlobung und keine Corinna. Damit ist es vorbei. Das alte Lied vom Undank erfähr' ich nun an mir selbst und muß erkennen, daß man unklug daran tun, Personen zu verwöhnen und gesellschaftlich zu sich heraufzuziehen. Und mir steht es nicht besser. Auch du hättest mir diesen Gram ersparen können und diesen Skandal. Daß du verführt bist, entschuldigst dich nur halb. Und nun kennst du meinen Willen, und ich darf wohl sagen, auch deines Vaters Willen, denn soviel Torheiten er begeht, in den Fragen, wo die Ehre seines Hau-*

ses auf dem Spiele steht, ist Verlaß auf ihn. Und nun geh, Leopold, und schlafe, wenn du schlafen kannst. Ein gut Gewissen ist ein gutes Ruhekippen...“ (Fontane, 1984: 141).

There is a proverb in the given fragment of the PS “*Ein gut Gewissen ist ein gutes Ruhekippen*” (“Who has a clear conscience goes to sleep peacefully”). The commercial adviser was very angry when she found out that her son got engaged to Corinna Schmidt without her consent. The specified proverb in this passage is used with the replacement of one word (*sanftes* to *gutes*). However, another source provides such a version of this proverb “*Ein gutes (reines) Gewissen ist das beste Ruhekippen*” (Phraseological dictionary of German, 1964: 238). The modification of the proverb is carried out within synonymous substitution *gut (das beste) – sanft*, which in principle does not change the conceptual essence of the proverb. At the end of the conversation with her son, in which the business advisor tells him that the honor of their house is at stake, Jenni suddenly orders him to go to bed, demonstrating her ownership of her son: he must do whatever she says. However, she doubts whether he will be able to sleep, since *only someone with a clear conscience can sleep*. The proverb used by her implies the meaning “he is unlikely to fall asleep”. At the same time, in the context of the previous statement, it performs the function of argumentation, and at the same time the function of intrigue, since Jenni seems to be waiting for Leopold to make excuses and admit his guilt. To make Leopold think, Jenni gives another catchphrase “*Der Segen der Eltern baut den Kindern Häuser*” (“The blessing of parents builds houses for children”) (Fontane, 1984: 141) and advises him not to destroy the foundations that support life (*die Fundamente, das Leben tragen*) (Fontane, 1984: 141) and without which there is no true happiness.

These catchphrases, which are used in this context, imply the statement of the fact that Leopold does not receive the consent of his parents to marry Corinna, thus he will lose the help of his parents, and if he goes against their will, he will doubt his own happiness. So, on the one hand, PS in this example implicitly

appeal to the concept “MARRIAGE PERMISSION”, which is associatively connected with more general concept “MARRIAGE”. On the other hand, there is a relationship with the concept “PARENTS AND CHILDREN”. The appeal to the concept “PARENTS AND CHILDREN” is also carried out in the next fragment of the work.

4) „*Mein eigentliches Getränk „Milch der frommen Denkungsart“ würde Papa sagen. Ach, es ist zum Ärgern, alles zum Ärgern. Bevormundung, wohin ich sehe, schlimmer, als ob ich gestern meinen Einsegnungstag gehabt hätte. Helene weißt alles besser, Otto weißt alles besser, und nun gar erst die Mama. Sie möchte mir am liebsten vorschreiben, ob ich einen blauen oder grünen Schlips und einen graden oder schrägen Scheitel tragen soll. Aber ich will mich nicht ärgern. Die Holländer haben ein Sprichwort: „Ärgere dich nicht, wundere dich bloß“. Und auch das werd' ich mir schließlich noch abgewöhnen*“ (Fontane, 1984: 95).

„*Milch der frommen Denkungsart*“ – incomplete modified quote from F. Miller’s work “*Wilhelm Tell*” (“In gärend Drachengift hast du / Die Milch der frommen Denkart mir verwandelt” 4. Aufzug, 3. Szene) (Fontane, 1983: 387).

Conclusions. So, on the basis of the analyzed fragments of T. Fontane’s work “*Frau Jenni Treibel*” as a precedent, the proper names of famous people (writers, poets, architects, historical figures and the founder of a well-known salon in the city) were used. In the text, they perform the following pragmatic functions:

- a) character characterization function;
- b) evaluative-modal function (express the subjective attitude of the characters to each other or the author’s position).

It was analyzed that according to the method of involving the precedent statements into the discourse (that is, according to the method of citation), they are divided into: a) complete; b) incomplete; c) modified.

Concepts to which precedent statements appeal are also highlighted: the concept «CLASSIC», concept “MARRIAGE PROPOSAL”, concept “MARRIAGE”, concept “PARENTS AND CHILDREN”.

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