

Communication Strategies of Including Precedent Proper Names in Political Advertising Videotexts*

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Abstract — The article envisages precedent proper names in the texts of Russian political advertising video clips (1990s – 2018) from the viewpoint of their role in communication strategies and tactics. The authors test a new comprehensive semiotic approach to analyzing text material, combined with some elements of discourse analysis. The study revealed that precedent names and nonverbal precedent signs connected to them in the studied videotexts are engaged in the implementation of three basic communication strategies: self-presentation, discredit and manipulation. The multimodal character of the precedent material produces an integrated cognitive and emotive effect on the target audience.

Keywords — *precedent proper name, videotext, political advertising, communication strategy, communication tactic.*

I. INTRODUCTION

The notion of ‘precedent proper name’ is used in Russian linguistics to designate proper names, well-recognized by a certain group of people and “connected to a well-known text” or situation [1]. Such names are often symbolic in nature, become part of metaphorical or metonymical expressions evoking desired associations in the addressee’s consciousness and producing new meanings. The use of precedent names in manipulative texts allows conveying ideas concisely and figuratively, increases the emotionality and persuasiveness of the speech and contributes to a more efficient communication.

In political electoral discourse, the employment of precedent names is an integral part of the struggle for the minds and votes of the electors. Here, precedent names fully perform their sociocultural function serving as “symbols of particular qualities, events and lives” [2]. The presence of cultural, figurative and attitudinal connotations, together with the ability to evoke memories of famous texts and/or the information from the common cultural and historical background, enables the precedent proper names to be an efficient instrument of manipulation. In this respect, the study of the role of precedent signs in conveying topical political meanings can clarify the mechanisms of creating explicit and implicit manipulation techniques.

Taking into consideration the particularities of the mass

communication in the XXI century and the rapid development of new media, we cannot but note that many political advertising texts have a polysemiotic (multimodal) nature. They are often created in video genres, popular with the public, and represent integrated works produced with the help of not only verbal signs but also diverse nonverbal means – visual, audial, color effects etc. The traditional approach to the analysis of precedent names in the texts of mass communication [2, 3, 4, 5] does not consider the complicated character of interaction of verbal and nonverbal material, therefore, the involvement of nonverbal signs in the actualization of well-known precedent names is usually left beyond the problematic field of studies. Our previous research has already touched upon this issue to some extent [6].

In the present article, we attempt to analyze the use of precedent proper names, as well as those nonverbal signs which actualize well-known precedent names, in the implementation of communicative intentions and goals in political advertising videotexts. In connection with the aims of the addressant (source) of political speech, our attention will be focused on those communication strategies and tactics which are centered on unfolding the attitude of the speaker (political subject) and his/her interpretation of the message topic.

The text material of this research encompasses political advertising videoclips elaborated by the election teams of the Russian candidates for presidency from the 1990s to the present time. For the scientific interpretation of these texts in line with the stated goal, we use the general semiotic approach with the introduction of some elements of discourse analysis, the objectives of which in this case are seen, following Bryman’s approach, in unveiling the strategies used for producing a certain influence [7].

II. DISCUSSION

The existing research works focused on speech communication include some common approaches to understanding communication strategies and tactics. Generally, the former are understood as aims the speaker tries to achieve over the course of communication. Communication tactics, in their turn, refer to certain steps taken in order to attain a particular aim [8, 9, 10, 11, 12, 13, 14, 15, 16].

Funding: The reported study was funded by RFBR, project number 19-312-90025.

The subject of political speech in advertising videotexts can function as a speaker (narrator) or as a third party described by the narrator. However, in any case, the aim of the message is to explain the political standpoint of the 'character', his/her promises to the voters and attitude to significant realities of social life. As communication strategies are connected to the general scenario of the speech act in the achievement of the set goals, we are going to take into consideration the predominant message when revealing these strategies.

III. PRECEDENT PROPER NAMES IN IMPLEMENTATION OF COMMUNICATION STRATEGIES AND TACTICS

A. Self-presentation Strategy

The self-presentation strategy is related, in the first place, to the creation of an image of a particular candidate as well as to building relationships with his/her voters and competitors. ('us-them' dichotomy). Therefore, the most frequently used tactics in the scope of this strategy are those of image modeling and fold creation. In the framework of these tactics, the most frequently used precedent names are those of famous people of the past and the present, names of buildings and sculptures.

The appearance of precedent names of political figures of the past in the image modeling tactic in political advertising texts is directly connected with the candidate's ideology and party identification. Thus, communist video clips usually include the precedent names of *Lenin* and *Stalin*, the symbolic names of communist ideology. Besides, the former is most commonly used to create the image of a Fighter: *Ленина клич: 'Всегда будь готов' – пойте сквозь рокот дружных рядов / Lenin's call – 'Be ready' – sing through the booming of unanimous rows* [17]. The name *Stalin* is also associated in the communist viewpoint with patriotism and struggle: *[настоящий коммунист] своих не предавал, он в лицо врагам плевал и кричал хрипя: "Да здравствует, Сталин!" / [a real communist] did not betray his friends, he spat into his enemies' faces and yelled huskily: "Hail Stalin!"* [18]. Moreover, the communists regard this well-known name as a symbol of strong power and order in the state. In the studied communist video clips this name is often transformed into the qualitative adjective *Stalinist*, which, however, does not lose its precedency and characterizes the strong power of the state: *России нужен сталинский президент-коммунист / Russia needs a Stalinist communist president* [19]. Apart from using these precedent names in the verbal form in the studied videotexts, we should note the inclusion of visual components associated with the names of various socialist and communist leaders of the XX century (sculptural and portrait images, documentary footage and photos). These visual codes actualize the corresponding precedent proper names in the minds of the audience: *Lenin, Stalin, Karl Marx, Friedrich Engels, Che Guevara, Hugo Chavez*. For instance, in one video clip of Maxim Suraykin, representing the party "Communists of Russia" at the presidential elections in 2018, consequently, alternating images of the above-mentioned

people are aimed at emphasizing the succession and internationality of communist and socialist ideas. This video sequence is accompanied by the song: *товарищ Максим, товарищ Максим, мы коммунисты, мы победим / comrade Maxim, comrade Maxim, we are communists, we shall win* – and is logically finished by the image of the candidate himself [17]. Such communicational turn in the image modeling tactic when a politician places him/herself alongside famous people of the past can be called 'me, the successor of the great'. Thus, the candidate forms his/her political image at the elections.

It is important to note that the above-mentioned communicational turn has been used in videoclips of many candidates for presidency in Russia. For example, G. Yavlinsky, in one of 2018 video clips, appeals to the names of political and public figures (starting with grand princes of Moscow and up to the personalities of the early XXI century) as well as famous people in the fields of culture and science (of XIX – XX centuries). The footage is accompanied by dynamic and disquieting music which ends with a gong strike, at the same time the writing "*ЯВЛИНСКИЙ / 2018*" / "*YAVLINSKY / 2018*" appears on the screen. In this way the candidate wants to demonstrate the progressiveness of his program, its succession to the previous historic transformations which contributed to the development of Russia in all spheres of life.

In the video clip of another candidate for presidency, general A. Lebed' (at the elections in 1996), the meaning of his name – Alexander, "the guardian" – is played upon: the names of some great commanders of the past – *Alexander the Great, Alexander Nevsky* (the grand prince who managed to defeat the knights of the Livonian Order to protect the Russian lands in XIII century), *Alexander Suvorov* (a great Russian commander of the XVIII century) – are given as examples. At the same time, the portraits of these people appear on the screen. Thus, the candidate, having a high military rank, positions himself as a potential commander and leader (literally and figuratively), capable of bringing the country out of crisis, "giving hope" [20].

The image modeling tactic often involves the use of precedent names of buildings. In this sense, the most prominent one is *the Kremlin's* name. Historically, this construction has been the place of state power concentration in Russia and, hence, the precedent name *the Kremlin* symbolizes this power as such. Importantly, within the self-presentation strategy, this precedent sign is not used verbally in the studied video clips. We could only observe the images of the Kremlin walls and buildings inside the Kremlin, which are associated with the corresponding verbal onomastic sign in the minds of the target audience. The image of the Kremlin as a background can be noticed in the video clips of most Russian candidates for presidency. In this manner, the politicians create the 'me-the-president' image, nonverbally 'legitimize' and justify their claim to presidency. In some cases, the visual code has a function of complementing the verbal one. For instance, the image of the Kremlin walls in one of V. Putin's video clips appears in parallel with the end of the phrase: *работать в*

интересах граждан Российской Федерации / work for the benefit of the citizens of the Russian Federation [21]. In this context, the Kremlin, specifically, the policy carried out from there, incarnates the expression of interests of the whole country.

The precedent name of another building associated with the state power in Russia is the so-called *White House*, the non-official name of the Government headquarters in Moscow (the former House of the Soviets). This name has become a precedent one due to the events of August 1991 and October 1993: political crises, assaults of the White House and tanks in the streets of Moscow. In the video clips of A. Bogdanov and G. Zyuganov issued in 2008, this precedent sign was used for modeling the image of a Fighter. For instance, A. Bogdanov said he had “got the first lessons of defending democracy by the White House” [22], while in a video clip of the communist G. Zyuganov, the images of the White House under fire illustrate the phrase of the song: [коммунисты] от угроз и травли не сломались / [communists] were not broken because of intimidation and persecution [23].

Apart from the names of government buildings, the image modeling tactic in the studied videotexts often involves those of religious orthodox churches. First of all, these include the name of *Christ the Savior Cathedral* in Moscow. In S. Baburin’s video clip, the dark shadow-figure of this religious building behind the candidate serves as a permanent background for his address. Besides, the candidate emphasizes that his “program will be built upon traditional Russian orthodox values” [24]. Thus, it is obvious that the choice of the background is not accidental. It is commonly known in Russia that this cathedral was demolished in 1931 and there were plans to build the Palace of Soviets – the highest and the most spectacular building in the whole country – in its place. However, the project was not implemented, and, after the collapse of the Soviet Union, the cathedral was completely rebuilt. Thus, the precedent name *Christ the Savior Cathedral* can be considered a symbol of restoration of the orthodox church in Russia in the post-soviet time, a symbol of changing epochs and values. In this sense, the use of this precedent sign in S. Baburin’s video clip not only contributes to the transmission of cultural values but also can convey the idea of the revival and renewal of the state system in case of the candidate winning the elections. The verbal components with the construction semantics (программа будет строиться / the program will be built) blend seamlessly into the context.

There is an interesting example of using the image of another orthodox building – *Archangel Michael Cathedral* in the Moscow Kremlin – in a video clip of G. Zyuganov who represents the Communist Party of the Russian Federation. (The visual code, again, actualizes the respective well-known proper name – *Archangel Michael Cathedral* – in the consciousness of the audience). The video clip includes a collage in which the image of this cathedral appears beside the Spasskaya Tower of the Kremlin, and between them, a red communist flag is clearly seen. Simultaneously, we hear the following phrase from a song: Надо, чтоб в стране у

власти встали и Зюганов, и КПРФ / It is necessary that Zyuganov and CPRF get into power in the state [23]. Probably, this is the candidate’s way to convey the idea of his readiness (after his rising to power) to reconcile the communist ideas with the orthodox values, which also manifests the use of the image modeling tactic.

The multimodal realization of the self-presentation strategy involves some precedent names of sculptures. For example, one of M. Suraykin’s video clips includes the image of the famous monumental statue *the Motherland* situated on the memorial site “Mamayev Kurgan” near Volgograd (former Stalingrad), which commemorates the victory in the Great Patriotic War (World War II). At the same time, we can hear the song: Если ты любишь Родину-мать, надо под наши знамена вставать / If you love the Motherland, join our colors [17]. In this case, the verbal name *Родина-мать* (*the Motherland*), is merged in the addressees’ minds with the name of the respective sculpture. As a result, we can detect the use of not only the fold-creation tactic within the self-presentation strategy but also those of coaxing (on the verbal level) and attention grabbing (due to the play upon the name *the Motherland* with the help of the image of the cognominal sculpture). By the way, the image of this statue is present in video clips of other candidates in various campaigns: S. Mironov (2012) and V. Putin (2018). This tendency can be explained by the same symbolic meaning of the sculpture *the Motherland* which personifies the whole Russia with its power and indestructibility.

In general, it can be observed that in the framework of the self-presentation strategy precedent names of great people of the past (usually political figures) and well-known names of buildings are used. All of them are usually involved in the realization of the image modeling tactic. The most popular communicational turn in this sense is ‘me, the successor of the great’, in which a certain candidate places him/herself alongside the great names of the past tending to demonstrate the successiveness of his/her ideas and political program, to boost his/her prestige in the eyes of the voters by appealing to the past figures of authority.

B. Discredit Strategy

The communication strategy of discredit is, by definition, aimed at presenting one’s political competitors or some politicians of the past in the most unfavorable light. This strategy usually includes the tactics of denunciation, abuse, mockery etc. [8].

To implement the discredit strategy, as is the case of the previously studied self-presentation one, the names of famous people of the past and the present are often used. It is noteworthy, that the same precedent names are used in the video clips of some candidates within the self-presentation strategy while in the videos of others – in the framework of the discredit strategy. For instance, as previously mentioned, the communists use the precedent name *Stalin* in a positive sense while in the video clips of other candidates it can be a symbol of political terror and repressions: Сталин – позорное

пятию на истории нашей страны / *Stalin is a pitch brand of our country's history* [25]. In this example, the abuse tactic takes place.

A similar tendency is typical of the precedent name *Lenin*, though this time it involves the use of audial components – in one of B. Yeltsin's video clips issued in 1996. The slogans of communists (led by G. Zyuganov) are discredited in a form of political cartoon where the melody of a famous song of the soviet times is played: “И Ленин, такой молодой...” / “*And Lenin, so young...*” [26]. This actualizes the corresponding precedent name in the consciousness of the target audience, however, it does not provoke any positive emotions because of the horrible scenes of the communist regime shown on the screen.

In the context of the discredit strategy, the studied video clips often contain the names of famous people of the present or the recent past. The use of these names is remarkable in terms of realization of the denunciation and mockery tactics. Thus, in one of M. Suraykin's video clips, the examples of those who are not real communists are listed: [настоящий коммунист] не масон, не сионист, не наемник межвалютного фонда, <...> не предателя похабная морда / [a real communist is] not a Freemason, or a Zionist, or a mercenary of the intercurrency fund, <...> or a traitor's dirty ugly face [18]. Simultaneously, on the screen, the viewer can see the images of those spoken about: D. Trump, B. Obama, George W. Bush Junior, P. Poroshenko, M. Gorbachev and B. Yeltsin respectively. These images evoke in the minds of the audience the well-known names of the people to whom the verbal abuses refer.

Interestingly, the use of precedent names in the discredit strategy is especially common to the video clips of candidates representing communist parties. Thus, in one of P. Grudinin's videos (this candidate represented the Communist Party of the Russian Federation at the presidential elections in 2018), a rapper performing in support of this candidate denounces various people from the political circles and show business in Russia. In this context, the communication tactics of denunciation and mockery are used: Бузова достала, хорош в эфир пускать / *Buzova – we are sick and tired of her, get her off the air*; Навальный Алексей, хорош душить страну, если не хочешь развязать войну / *Navalny Aleksey, don't fool us any more if you don't want to trigger off the war*, Диана Шурыгина до сих пор жива / *Diana Shurygina is still alive* [27]. The mentioned names, well-known in Russia (*Olga Buzova*, society girl and TV-presenter; *Aleksey Navalny*, political oppositionist; *Diana Shurygina*, participant of a high-profile scandal discussed in Russian talk shows in 2016), are complemented by the corresponding images in the video clip.

Precedent names of buildings are often used in realization of the discredit strategy. Besides, again, the same names can be used by different candidates to implement both the strategy of positive self-presentation and that of discredit. For instance, this refers to the previously discussed name of *the Kremlin*. In the context of the discredit strategy, this precedent name can

be part of metaphors and metonymies in which the tactics of enunciation and abuse can be clearly observed: те люди, те силы, которые 25 лет назад свергли власть Страны Советов, разрушили Советский Союз, опутали Кремль своими щупальцами, этот неолибералистский спрут, неолиберальная мафия... / *those people, those forces that overthrew the rule of the Soviet Country 25 years ago, who destroyed the Soviet Union, entangled the Kremlin with their tentacles, this neoliberalist octopus, neoliberal mafia...* [24]; не послушник, не слуга Кремль занявшего врага / *not a novice, not a servant of the enemy occupying the Kremlin* [18]. In the last of the given examples, the verbal components of the video clip are complemented by the image of the Russian flag on the Senate Palace in the Kremlin, where the residence of the Russian president is located. Moreover, the use of *the Kremlin's* name in discredit tactics can contain a nonverbal hint. In P. Grudinin's videotext created in 2018, there is a phrase: Я точно знаю, что большинство из нас недовольны существующим положением дел / *I know for sure that the majority of us are not satisfied with the existing state of affairs* [24]. At the same time, the image of the Moscow Kremlin appears on the screen, giving the audience an opportunity to think up the situation: this state of affairs was directly linked to the actions of the people being in power at that moment in Russia. Therefore, the denunciation tactic is present here.

The realization of the communication tactic of mockery involving the precedent name *the Mausoleum* (Lenin's tomb) is quite peculiar. In one of S. Mironov's videos, this name contributes to the implementation of the stylistic device of sarcasm. The political cartoon shows some book covers with the portraits of S. Mironov's competitors at the elections in 2012 and ironical headings. The book with the portrait of G. Zyuganov, candidate from the Communist Party of the Russian Federation, has the heading “*Mausoleum*” [28]. In this sense, it is not only the candidate's old age which is satirized but also the inertness and hopelessness of his ideas, which, in S. Mironov's opinion, should be already “buried”.

To some extent, another example of using the precedent name of a building – *the Ostankino* (i.e. the Ostankino television tower in Moscow where the studios of the main Russian broadcasting channels are located) – can be regarded within the mockery tactic. In the consciousness of the society, this urban feature has become a symbol of the state propaganda in the media. As an act of protest, K. Sobchak, a candidate for presidency in 2018, suggests sticking the tower up with a special duct tape “Против всех” (“Against everyone”): *Останкино обесточь – клей скотч / Deenergize the Ostankino – stick the duct tape* [29].

Generally speaking, the use of mockery tactic involving various precedent names and images actualizing the corresponding names in people's minds is rather wide spread in the studied video clips. Such precedent signs include not only the names of buildings but also those of sculptural compositions and even place names. Among the former, the most prominent one is the name of the sculpture *Factory*

worker and kolkhoz female worker which is situated on the site of the Exhibition of National Economy Achievements in Moscow. One of P. Grudin's videos starts with a caricature in which the characters of this sculpture are "kicking" a bear, which looks quite ridiculous and absurd [27]. The chain of associations in the minds of the audience links the image of the sculpture *Factory worker and kolkhoz female worker* to its name and further on – to the name of the Communist Party of the Russian Federation. The image of the bear, in turn, is associated with the name of the United Russia party, the symbol of which it is. Thus, the mockery tactic is implemented.

An illustrative example of using precedent toponyms (place names) for mockery can be found in the previously mentioned political cartoon of S. Mironov [28], the one with the portraits of his political competitors on book covers. The portrait of the millionaire-entrepreneur M. Prokhorov with traces of red lipstick on his face is accompanied by the heading "*Courchevel*", hinting at the high-profile scandal at this French ski resort which involved M. Prokhorov and spoiled his reputation.

Thus, the use of precedent names in the framework of the discredit strategy is quite diverse in terms of both semantic categories of these onomastic signs and communication tactics in which these are involved. Among the semantic categories of precedent names, the most prominent ones are those of famous people of the past and the present, those of buildings and sculptural compositions as well as place names. As for the most frequently used discredit tactics encompassing precedent names, these are usually the tactics of denunciation, abuse and mockery.

C. Manipulation (Pragmatic) Strategy

The manipulation (pragmatic) strategy implies speech impact on the emotions and thoughts of the target audience and, as a result, – on its voting behavior. In the scope of this strategy, the most widespread tactics are emotion-provoking ones. They are aimed at both positive emotions and feelings of the addressee (e.g. pride, enthusiasm, patriotism etc.) and negative ones (e.g. anxiety, anger, fear etc.) in the studied video clips, the use of precedent proper names is most obvious in the tactics of inspiration and encouragement as well as in dramatization tactics.

In the first case, the most frequently used names are toponyms, names of buildings and sculptures as well as those of famous brands of knowledge-based engineering. Precedent toponyms are usually linked to the heroic past of Russia. For example, in V. Putin's video clip created in 2018 several places in Crimea are listed: *...все пронизано нашей историей и гордостью. <...> Крым – это Балаклава и Керчь, Малахов курган и Сапун-гора / ...our history and pride pervade everything. <...> Crimea is Balaklava and Kerch, Malakhov Kurgan and Mount Sapun* [30] – places of Russian military glory. Besides, the visual components of the video clip include the image of the *Monument to a Sailor and a Soldier* at the war memorial in Sevastopol, which actualizes

the corresponding precedent name of the sculptural composition in the consciousness of the audience. In this example, apart from the emotion-provoking tactic, the argumentative strategy (to justify the annexation of Crimea) is used.

In a similar vein, the studied videotexts comprise precedent names of buildings. For instance, in one of M. Suraykin's video clips, the audience can see a documentary footage showing soviet soldiers with a flag on the roof of the Reichstag building in Berlin, next to the statue of the emperor William I. Simultaneously, the voice of M. Suraykin sounds: *Вместе сможем добиться победы / Together we can achieve the victory* [24]. Certainly, the candidate means his victory at the presidential elections, but when combined with the images of the seizure of the Reichstag, this phrase acquires a new meaning, appealing to the voters' feelings: patriotism and pride for the victory in the Great Patriotic War. As a result, the use of this image associated with the precedent name *the Reichstag*, creates an allusion to a greater victory than that at the elections and, thus, enhances the impact effect of the phrase above.

Finally, within the positive emotion-provoking tactics in the studied video clips, the precedent name of the carrier rocket *Soyuz* appears several times. Most often, the videotexts include images of the rocket launch (in the videos of M. Suraykin in 2018 and G. Zyuganov in 2008), but in one of D. Medvedev's video clips in 2008, this name is present in the form of a writing on the corresponding exhibit in the museum of aeronautics and space in Moscow. Obviously, the name of this rocket associated with space exploration appeals to the voters' feelings of patriotism and national pride.

As for the case of the negative emotion-provoking tactics, the range of semantic categories of the used precedent names is quite diverse: names of historic periods and theatrical productions, names of places. First of all, in the framework of the threat and dramatization tactics, the most remarkable ones are the names of historic periods: *Красная Смута / the Red Time of Trouble* [31] (in B. Yeltsin's video clip of 1996), *Смутное время / the Time of Trouble* [32] (in V. Zhirinovskiy's video clip of 2012), *ненавидистный Застой / the odious standstill period* [33] (allusion to the period of Brezhnev's governing in one of S. Mironov's video clips in 2012; on the visual level, the verbal precedent name is complemented by the image of S. Mironov's competitors stuck in an elevator). All these names applied to the politics of one's competitors are associated with either the lack of stability or the lack of development (in the latter case), anyway provoking negative emotions of the target audience.

It is interesting to observe the use of precedent toponyms in the framework of threat and dramatization tactics. In one of B. Yeltsin's video clips issued in 1996, there is a glimpse of a newspaper heading "*Новые Соловки*" / "*The New Solovki*" [31]. This name is meant to evoke the association with *the Solovetsky Islands* in the White Sea, where some prison camps of Gulag were situated in the Soviet times, and, therefore, to

imbue the audience with the fear of possible return of the repressions, thus, discouraging them from voting for the communists.

In addition, there is a peculiar example of using a very short fragment from the televised ballet *the Swan Lake* in one of V. Putin's video clips in 2018 [34]. This performance was broadcasted on all the Soviet state TV channels during the 1991 coup d'état attempt, known as the August Putsch, which led to the collapse of the Soviet Union. Therefore, the visual reference to this ballet and the corresponding association to its name should make the audience feel scared and anxious about the future.

In some cases, positive and negative emotion-provoking tactics are used in parallel. For instance, in the previously mentioned video clip of A. Lebed' (about the great commanders named Alexander), the reproductions of the following famous paintings are used as a background: *The Last day of Pompeii* by K. Bryullov, *The Blind Leading the Blind* by P. Bruegel the Elder and *Return of the Peasants from a Funeral in the Winter* by V. Perov. Simultaneously, the audience can hear the phrase: *Странам и народам всегда нужны люди, знающие куда идти, дающие надежду / Countries and nations always need people who know where to go, who give hope* [20]. The paintings as such, actualizing the respective precedent names, arouse the feelings of anxiety, fear, despondency (which is indicative of the use of the corresponding communication tactics), but, due to the verbal components of the videotext, the tactic of encouragement is the one that prevails.

Another similar example is observed in one of B. Yeltsin's video clips issued in 1996. The verbal antithesis in the slogan "Vote of lose" is enhanced by the nonverbal one: the image of the sculpture *David* (by Michelangelo Buonarotti) is contrasted with something ugly (an unidentifiable object resembling either crumpled paper or the inner side of animal skin) [35]. Thus, allegorically, Yeltsin's democracy is opposed to the awful times which may occur if somebody else wins the elections. In the context of communication, the tactics of encouragement and threat take place.

By and large, precedent names are widely used in emotion-provoking tactics of the manipulation strategy in the studied political videotexts. The most common semantic categories include names of places, historic periods and works of art. Precedent signs that contribute to the implementation of emotion-provoking tactics have both verbal and nonverbal forms. Besides, the verbal names are often complemented by nonverbal components enhancing the overall emotive effect on the target audience.

IV. CONCLUSION

The most frequently used precedent proper names in the videotexts of Russian political advertisement refer to the following semantic groups: names of famous people of the past and the present, names of buildings, paintings and sculptures as well as place names (toponyms).

Precedent proper names in the studied political advertising videotexts play an important role in the implementation of three basic communication strategies: those of self-presentation, discredit and manipulation (pragmatic strategy). In the framework of the first of them, the most widely used tactic is the image modeling one, the implementation of which involves precedent names of great personalities of the past (usually political figures) and precedent names of buildings. The use of particular names in this tactic depends on the candidates' party identification and his/her political ideas. In this sense, to justify their election program, many candidates appeal to the famous names of the past (communicational turn 'me, the successor of the great'). The discredit strategy is mainly represented by the denunciation, abuse and mockery tactics in the studied videotexts. The most common semantic categories of precedent names within these tactics include the names of famous people of the past and the present, names of buildings, sculptural compositions and place names. The latter two are most frequently present in the mockery tactic. Finally, the manipulation (pragmatic) strategy is implemented in the studied videotexts mostly with the help of emotion-provoking tactics involving precedent toponyms, names of historic periods, works of art and sculpture, names of buildings.

It should be noted that all the unveiled strategies comprise the use of precedent nonverbal material, apart from the verbal one. Together with onomastic signs, nonverbal components evoking associations with certain well-known names are present in political advertising video clips. These components usually include pictures, art reproductions, photos, and videoframes, though some examples of audial design, actualizing in the voters' memories certain precedent names, are present as well. The multimodal character of the precedent material produces an integrated cognitive and emotive effect on the target audience.

Acknowledgment

The reported study was funded by RFBR, project number 19-312-90025.

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