

III PMMIS 2019
Post mass media in the modern informational society
"Journalistic text in a new technological environment:
achievements and problems"

FOREIGN LITERATURE PRECEDENT PHENOMENA IN
RUSSIAN MASS MEDIA DISCOURSE

Irina Naumova (a)*
*Corresponding author

(a) Senior teacher of the Linguistic Department, Chelyabinsk State University, Chelyabinsk, Russia
ira_naumova@mail.ru

Abstract

The article deals with the precedent phenomena use from the sphere-source "Foreign literature" in the Russian Federation mass media for the purpose of carrying out the discourse, contextual, linguistic and cognitive analysis of semantics and functionality of precedent phenomena. The author uses the descriptive method of a research including such techniques as observation, cognitive interpretation and classification. The practical material of the article is selected by means of continuous selection method. The author pays special attention to pragmatics use of precedent phenomena and considers methods of implementation of purposes of publicists by means of this phenomenon. The purpose of this paper is to reveal the contribution of precedent phenomena to the specificity of the contemporary Russian journalism. The research is aimed to demonstrate that the precedent phenomena from the sphere-source "Foreign literature" are an effective means of realization of various author's ideas, means of strengthening of their expressivity, emotionality and estimation. The usage of the precedent phenomena in their original way and in Russian translation plays a significant role in creation of a high-flown rhetoric in modern Russian journalism. The results of this work can be applied in culture-oriented linguistics practice, rhetoric and stylistics, in the research of questions connected with national and cultural features of modern Russian society, and also some aspects of cross-cultural communication.

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Keywords: Precedent phenomenon, sphere-source, foreign literature, precedent anthroponym, precedent composition name, mass media.



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1. Introduction

Interest in the study of precedence in modern linguistics has not ceased to be relevant for more than thirty years. The theory of precedent phenomena appears and is actively developing since the term "precedent text" has been introduced in the scientific terminology and conceptual linguistic apparatus by Karaulov in 1986. It should be noted that scientific works in this field are constantly updated.

Investigation of precedence in linguistics

A precedent phenomenon is a cultural sign, clearly reflected by representatives of a national community and demonstrating its national and cultural characteristics. Precedent phenomena "and intellectualize the presentation, form new meanings, introducing the events of current life into the general historical and current context" (Smetanina, 2002, p. 123). Some current research produce the following definition: "under the precedent phenomena are understood holistic communication units appealing to the past reality and possessing value significance for a single language personalities or right up to the linguocultural community in general" (Nazarova & Zolotarev, 2015, p. 22). According to Nosayeva and Slezko (2017),

any society seeks to limit the cultural space of an individual, to set clear boundaries for his self-determination. The precedent phenomena set the patterns to which the activities of the representatives of one or another community should be directed. Precedent appears as some clear example of characteristics and / or behavior that sets models behavior, what you need or not need to do. (p. 81)

From the point of view of cognitive linguistics, precedent phenomena are considered as knowledge, "which a person acquires in the previous cultural experience, serve as a means of updating the so-called" eternal images "that stimulate the emergence of certain stable associations in perception" (Olizko, 2002, p. 36).

In this paper, we consider the precedent phenomena from the source area of "Foreign Literature" in the Russian media and refer them, according to the classification proposed by Krasnikh (2003), "to the national-precedent phenomena that are known to any average representative of a national-lingua-cultural community and are included in the national cognitive base" (p. 136). Since online journalism primarily deals with politics, it should be noted that "in a political context, precedent phenomena usually expand their original semantic potential under the influence of linguistic and extralinguistic factors" (Chernyak & Nosova, 2016, p. 39). At the same time, the password function of the precedent phenomena is implemented "allowing the addressee to contact "initiated" persons for whom this the precedent transmits emotionally and cognitively significant information to those who has a cognitive base with the author" (Ma & Kozlova, 2018, p. 128).

Since mass media content is traditionally focused on a person precedent names are widely-used in online journalism. Thus, "in the role of precedent names are proprietary names of different subtypes, but in a number of cases, they can also be native nouns of propositional semantics" (Grigorieva, 2014, p. 26).

Summarizing the data about the precedent phenomena obtained from the works of various linguists, the main conditions for the acquisition of the precedent status name, the researchers include the

following: “the precedent name must have a “superpersonal nature”, such a name must have a perceptual invariant, members of the lingua sociocultural society should relatively often refer to the precedent name, it must be emotive and imaginative, the precedent name should be formed on the basis of perception, arise on the basis of a unique phenomenon and rely on a precedent text or a precedent, thus updating the underlying minimized nationally determined view, a precedent name invariant should have a structure that consists of a core with distinctive features and peripherals with attributes, therefore, its use can be intensional or extensional (Stepanov, 2016, p. 68).

A prominent role in determining of one’s precedent scope belongs to the literary works one has acquired in his or her childhood. “The precedent phenomena are necessarily wide-known among the native speakers of a certain language, which is due to the fact that the source texts form the “cultural minimum”, are included in the school curriculum and may also be known by hearsay” (Zhaeva, 2013, p. 335). At the same time some literary works might become a kind of challenge for some readers. “Literary discourse brings certain complexities to the concept revealing hidden levels at which the precedent phenomena may function. It opens a new perspective for understanding these culturally specific language units” (Zolotarev, 2014, p. 48). According to Ierusalimskai and Kartashova’s (2015), observations, language game based on the precedent phenomena in the Internet communication is often built on the texts from commercials, winged words, popular song lyrics, movies, titles of well-known books, children’s books, quotes from various official documents, phraseology (p. 294).

2. Problem Statement

Despite the only certain aspects of a large-scale presence of a large number of publications devoted to the above issues, they cover phenomenon identified by Karaulov (1986) as precedence. We not only share this point of view, but also consider pragmatics use of precedential phenomena and methods of implementation of purposes of publicists by means of these phenomena.

The precedent phenomena from the sphere-source “Foreign Literature” are present in the discourse of the Russian mass media in smaller numbers than the precedent phenomena originated from the Russian literature of different periods. Nevertheless, we have noted the cases of precedent phenomena occurrence derived from the prose works of foreign literature of practically all significant periods, poetic works, and literature for children.

3. Research Questions

The use of precedent titles of works of classical foreign literature is represented in a meaningful way. The title of the comedy by William Shakespeare “Much Ado About Nothing” is included in the titles of social, political and advertising publications. Let us consider the following example of this title usage. The title of the publication consists of two components of the syntactically designed in the form of two nominative self-contained sentences. The first component declaratively denotes the subject of the article. The second component, in the form of a precedent phenomenon, gives us output information, sums up ironically the subject matter of the article, drawing the reader into its final. The effect of irony is achieved by means of the antonymy of quantitative adverbs *a lot* and *nothing* combined with the lexeme *noise* in

general loom a popular metaphorical phrase with an ironic meaning, which says that the situation is unduly paid too much attention. Ex:

*Russian-Belarusian border. **Much Ado About Nothing*** (I. Alekseev, 07/02/2017, www.smolnarod.ru).

The summarizing character of the name of the literary work is confirmed by another example from the publication of an advertising and analytical character about the Dagger GT hypercar, in which we can observe a similar process. The only difference is that the conclusion on the analyzed material of the article is not only the title of the literary work, but also the punctuation, a colon, that is one of the most traditional ways of expressing the same ideas. Ex:

*Dagger GT: **much ado about nothing*** (www.TopGearRussia.ru, 12/07/2010).

The citation of the title of this work is observed in the context of the analysis of international political events and their impact on international oil prices and is the completion of the publication's lead, thereby enhancing its information content and making it more compact. Ex:

*In the crisis around Qatar there is one mysterious feature. While the war of words between a coalition of Arab countries, led by Saudi Arabia and the tiny emirate of Qatar, is gaining momentum, the oil market shows complete peace of mind, and the price of black gold even dropped from \$ 50 per barrel to 48.28. This small but important detail suggests that the current intra-Arab conflict can be described by the title from one of Shakespeare's plays: **much ado about nothing**.* (A. Mehdiyev, "The crisis around Qatar: can Doha become an ally of Moscow and Ankara?" www.pravda.ru/world, 10/06/2017).

The name of the William Shakespeare comedy "The Merry Wives of Windsor" is used in the commentary description of the traditional secular event of the British royal family – the Order of the Garter parade for the nomination of members of the royal family – Catherine Middleton, Camilla Parker-Bowles and Sophie Helen, Countess of Wessex. Ex:

*"**The Merry Wives of Windsor**" are at the Order of the Garter parade* (www.starslife.ru, 06/19/2012)

The definition given to the Duchess by the author of the article in the form of the urban name *Windsor*, comes to a semantic contradiction with the definition in the form of the toponym *Windsor* which in the title of Shakespeare's comedy, since during the development of events in the play Windsor was a poor city with dilapidated streets and terrible living conditions. Shakespeare's "wives" are the bourgeois who initiate some love affairs, while in the article "*The Wives of Windsor*" refers to the royalty who participate in traditional ceremonies related to the Order of the Garter, which take place on the territory of Windsor Castle, and acquires a sense of privilege and elitism. So, this case phenomenon helps trace the author's intention to make the material more advertising and entertaining.

The title of the Shakespeare comedy "A Midsummer Night's Dream" as a part of the article heading about the night disturbers and the ways of affecting on them is used in its original form. On the one hand, the use of the case name of a comedy work makes the publication more attractive, on the other hand, a social problem involving punishment by warning or fine is presented and perceived more superficially. Ex:

*A **Midsummer Night's Sleep**: How Perm residents punish violators of silence after 23p.m.* (www.59.ru, 07/05/2017.)

The use of precedent titles of French sentimental novels “Dangerous Liaisons” by Shoderlos de Laclos and “The New Eloise” by Jean-Jacques Rousseau in the publication material on the exhibition of Italy images depicted on famous canvases that consider this country not a geopolitical or economic partner, but in the context of European artistic culture translator. The precedent names of the novels “Dangerous Liaisons” and “The New Eloise” (the full name of the novel is “Julie, or The New Eloise”) act as contextual antonyms that convey the texture and splendor of this country. In addition, these precedent phenomena support the sentimental mood of the article, which is given by the title of the publication “Love for a NATO Member”. The headline, in turn, colliding the opposite concepts, causing opposite reactions and feelings of love and aggression, draws the reader into the game. Ex:

*Italy for some Russians is Europe as an art project, Europe without politics and money, Europe as something beautiful in itself. <...> when you paint with your hand a column, a vista going into the distance, the bending street. <...> It is as if you touch the space, and that is why the architectural design is something like an epistolary novel, sometimes amazingly architectonic, like **Dangerous Liaisons** by Shoderlo de Laclos, then somewhat confused, like **The New Eloise** by Jean-Jacques Rousseau* (G. Revzin, “Love for a NATO Member”, www.kommersant.ru, 05/30/2014).

Studies show, language game with precedent phenomena is a very popular technique among the Russian publishers and “can be considered as the dominant, typical style of modern mass media” (Balysheva, Romanova, & Romanova, 2017, p. 95).

Metaphorical use of the precedent title of William Makepeace Thackeray's novel “Vanity Fair” with lexical contamination in the form of the adjective world in the meaning of world-wide, using the capital letters at the beginning of each word in the title, imitating the style used in the English language, conveys the author's assessment attitude towards the West. Such a nomination in combination with a precedent phenomenon from the source-sphere “The Russian classical literature” – the names of the heroes of N. Gogol's novel “The Story of How Ivan Ivanovich Quarreled with Ivan Nikiforovich” strengthens the opposition *Russia – West*. Ex:

*If the world puzzle changes, then Russia-West relations will most likely change. In such a situation there might be not only "Ivan Ivanovich and Ivan Nikiforovich". The fight of ambitions at **the World Vanity Fair** is the most typical, sometimes with tragic consequences. And here a purely psychological, even emotional reboot, a paradigm shift can be crucially important* (L. Radzikhovskiy, “Big Deal”, www.rg.ru, 01/30/2017).

Along with pointing to the Russia-West opposition, the author creates simultaneously a globalized and dismembered image of the Western world through the use of diverse vocabulary: common language neologism *puzzle* combined with an adjective *world*, duplicated by literary precedent phenomenon, bookish, often disapproving, *ambitions* combined with a lexeme *fight* in the figurative meaning of active collision of opposing social groups, opposing interests, etc.

In the title of the interview with the director of the Russian oldest bookstore "Bookstore of Writers" L. Vasilyeva the original title of the novel by Charles Dickens “The Old Curiosity Shop” is used. The subject matter of the interview is the phenomenon of second-hand books and its inability to resist the modern Russian book market. Using the name of the novel in the title sets the perception of the problem under discussion in two planes. On the one hand, the author wants to make the title ornamental and

mysterious, what is usual for the most of antique things, and on the other hand, sad and pessimistic, what is usual for the works of Charles Dickens, and is consonant with the thoughts of the bookseller. Ex:

“The Old Curiosity Shop. Who and why today need an old book (N. Sokolova, www.rg.ru, 05/25/2015).

The precedent title of the work of the Danish writer Hans Christian Andersen "The Emperor's New Suit" is used in the context of the analysis such of social phenomena as revolutions. The precedent name in a combination with the reminiscences from the tale illustrates the problem of group thinking and its termination. Ex.:

To reverse the negative cascade, it is enough that the information of the real state conditions should become transparent. In Andersen's fairy tale "The Emperor's New Suit", which scientists consider as the text to break the negative cascade, that the king is naked, noticed – and thus interrupted the cascade — the boy. Not because he was more informed, not because his eyesight is better, but because he did not have herd logic (E. Chirkova, "The people could appear unexpectedly," www.kommersant.ru, 12/09/2013).

The precedent name of the novel by the American writer John Steinbeck "The Grapes of Wrath" is used in a metaphorical sense to assess the trade and economic situation in Europe happened due to the introduction of anti-Russian sanctions. The title of the novel, in turn, is also metaphorical and goes back to the last book of the New Testament "The Revelation of John the Theologian." Grapes mean the grapes that are cut by an angel that came down to the Earth. He cast them into the "great winepress of the wrath of God" and blood ran in torrents. In the novel by John Steinbeck there is a story about the tragic social and economic events in the agricultural regions of the United States during the Great Depression and the pitiful existence of American farmers. In the title "The Grapes of Wrath" we can see not only the moral and ethical reference to the biblical story, but also the concept of "Fruits, harvest" – the central theme of the novel, hence the author's choice of the novel's name. In the publication under the analysis the precedent word combination "*grapes of wrath*" is used in the context of the critical attitude of the European Parliament members towards the results of the economic embargo against Russia, a large proportion of which is food and agricultural prohibitions and restrictions. Thus, the use of this precedent phenomenon in the publication helps to convey not only the emotional background and psychologism of the situation, but, for the most part, its essence. The overall evaluation context of the publication is supported by another precedent phenomenon used in the title of the article, *calculated — burst into tears*. The precedent phrase goes back to the Russian proverb: "*When they traded — had fun, when they calculated — they burst into tears*", which later underwent changes during the Second World War and was used for critical evaluation of the actions of the Nazi troops: "*When they sent — they had fun, when they counted — they burst into tears*". In Soviet times, a bard song was written with a similar implied sense: "*When they feasted — they had fun, when they calculated — they burst into tears*." Ex.:

Most delegates approved a resolution recognizing the Republic of Crimea as part of the Russian Federation and demanding to stop anti-Russian EU sanctions. The event for today's Europe is, frankly, extraordinary. Behind him are the swelling "grapes of wrath" regarding the economic policy of the EU Brussels bureaucracy, as well as dissatisfaction with the multibillion-dollar losses of European business

from anti-Russian sanctions and our counter sanctions (S. Filatov, “Calculated – burst into tears”, 23/05/2016, www.iz.ru).

The precedent title of the novel by Jane Austen “Pride and Prejudice” is used in its original form in its election campaign by a candidate for the presidency of Russia, Boris Titov. The realistic spirit of the work extends to the opinion of the presidential candidate regarding the future fate of Russia. It should be noted that the alliteration of the consonants in the title gives constructiveness, rigidity and decisiveness to the statements of the politician. Ex.:

Pride and prejudice: how to save the country from falling into poverty (Boris Titov, www.rbc.ru, 02/2/2018).

The precedent name in the original form of the novel by the American writer Harriet Beecher Stowe "Uncle Tom's Cabin" is used as a metaphorical epithet to the living room. In combination with the adjective in comparative degree *more* and the numeral 35 the precedent phenomenon increases the degree of assessment of the title. Ex:

*“Villa” is a very strong word. For more than 35 years, it was **Uncle Tom’s Cabin**. Then a small house was rebuilt more decently* (from the interview with Lyudmila Ivanova, “I Lived Very Happily”, www.aif.ru, 06/22/2017).

The precedent name of the novel by Ernest Khamenguei's “A Farewell to arms!” is used in its original form in an interview with Boris Grebenshchikov for the magazine *Kommersant*. The publication discusses the relationship of power and culture, in particular music rock culture. The rock musician analyzes the stages of formation and adoption of rock music as a sociocultural phenomenon by Soviet society. As a musical reflection of the contradictory youth moods and its conflict with generally accepted norms, in rock music, according to the musician, you can always find a place for a positive and constructive start. Ex.:

*Anger is meaningless. And so now it's time to say: “**A Farewell to arms!** Hello, trowel. We need to start building. Even when it is difficult, impossible - it still needs to be done* (Boris Grebenshchikov, “It's time to say: A Farewell to arms!”, www.kommersant.ru, 11/03/2016).

The precedent names of the protagonists of foreign literature works are also reflected in the Russian media. The use of precedent phenomena by publicists of this kind is aimed, first of all, at creating advertising materials for the publication material, as well as at creating a kind of playing field for the reader with meanings. Studying the question of a hero as a phenomenon of human culture, Hrchkova (2017) comes to the idea, “that myth offers the people a clear, simple intuitive and emotionally acceptable explanation of the world” (p. 43). Here we fully agree with the researcher and should note, that the same is true for literary works of different periods.

The following example uses the precedent names of the main characters of the tragedy by William Shakespeare “Romeo and Juliet” as part of an article heading about the Italian city as a tourist route. Ex.:

*Verona: **Romeo and Juliet** were here* (O. Novikova, www.elle.ru, 04/24/2011).

The first component of the heading is designed as a mononeuclear sentence *Verona*, the second component *Romeo and Juliet were here* explains the first one. Verona is worth the attention of tourists, only because the heroes of the play lived in this city. In turn, the second component of the heading is designed in the way of a stable precedent phrase from the urban folklore *Vasya was here*. The phrase has

an analogue in the English-language popular culture *Kilroy was here* (in England the antroponym *Mr. Chad* is used, *Foo* is used in Australia).

The use in this example of an allusion to the stable precedent phrase from the urban folklore gives to the dialogue *the publication – the reader* more readiness and ease and, balances the possible tragic mood associated with the precedent names of the tragedy heroes.

The precedent name Othello of another hero of the tragedy by William Shakespeare increases the degree of estimated expression of the events covered. The combination of the urban name *near Moscow* introduces an ironic meaning to the author's idea due to the collision of the concepts opposite in mentality and origin, which in turn eliminates the negative background of the events described. Ex.:

"Shed no tears." Victim of "near Moscow Othello" speaks about life after the tragedy (I. Ivanitskaya, www.News22.ru, 12/01/2018).

The use of the precedent name of the protagonist of the fairy tale "Bluebeard" by the French writer Charles Perrault in the following example creates the effect of a defeated expectation. The nickname of the fairy tale hero who is known for his bloodthirsty towards his numerous wives in combination with lexemes common for criminal sensations *to shoot, massacre, details* heightens the attention to the events described in the reportage and to its title itself. Ex.:

"Bluebeard" shot "the fifth" woman: details of the massacre in the Moscow office (www.mk.ru, 07/11/2017).

When reading the report, there is a more critical perception of the title. Shot the "fifth" woman - in fact, one woman was shot, and the fifth she was in a row in a series of marital partnerships of the reporting hero. So the use of *massacre* is unjustifiable in the context of the described events. Nevertheless, the precedent name in this title and related concepts effectively attract and retain the reader's attention.

The precedent name of the hero of the medieval English ballads Robin Hood has contradictory psychology and, as a result, causes contradictory associations: robbery and nobility, on the one hand, enrichment due to robbery and poverty - on the other hand. The combination of the name precedent with the lexemes *mop, drunk* reinforces this dissonance and plays to reduce the perception of this noble literary character. Ex.:

Drunk "Robin Hood" from the Volgograd region went to prison for eight years (www.volgograd.kp.ru, 15/02/2018);

"Robin Hood with a mop." The cleaning lady stole 13 million from the safe of Tyumen's ex-governor's wife (www.ura.ru, 12/01/2018).

In the last example, we can also observe a reorientation of the precedent name not only to the person as such, but also to his gender identity.

The precedent names of the main characters of Cervantes' novel "The Ingenious Nobleman Sir Quixote of La Mancha", *Don Quixote* and *Sancho Panza*, are used to characterize the driving forces of the Russian revolution. These precedent images are psychological antipodes and are reoriented towards generalized groups of political forces. The precedent names are antonyms, give additional esteem to historical and political events and reinforce the contrast of the political processes of revolutionary Russia. Ex.:

*In many ways, the Bolsheviks owe their success to the fact that they are devoid of illusions from the very beginning. I have already quoted the words of Yuli Martov in one of the previous programs that all the forces participating in the Russian revolution were divided into a collective **Don Quixote** and a collective **Sancho Panza**, in the role of which Lenin and his associates, in fact, acted. Sancho-Panza defeated Don Quixote, pragmatism prevailed* (S. Belkovsky, "Russian provocation", <https://echo.msk.ru, 03/18/2018>).

The precedent anthroponym *Gulliver* is used to add advertisements to an election campaign of a deputy. The basis of this advertising and the involvement of voters in the game is the collision of direct and metaphorical meanings of the precedent name *Gulliver*. Reading the publication, we learn that the deputy of the legislative assembly in the past was the deputy manager of the Gulliver supermarket chain and partly gained the fame of a parliamentarian defending business interests in the grip. But along with this fact, his activity was associated with many positive initiatives, therefore, the deputy can put forward his candidacy for the next election term and continue his work in the legislative assembly. The inclusion in the title of the word combination the *travels of "Gulliver"* is a reminiscence from the full title of Jonathan Swift's novel "Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships Travels" takes on the meaning of continuing the deputy's political life and aims at making the game character and metaphorical title. Ex:

*Deputy Elena Sorokina intends to continue **Gulliver's Travels** in politics* (01/12/2018, <http://73online.ru>).

The five precedent male names of the heroes of the novel by J. Austin "Pride and Prejudice" are used as examples of the main marriage partners types. Mr. Collins type is characterized as a fool, Mr. Bingley type is a simpleton, Mr. Wickham type is a fraud. Colonel Fitzwilliam is a clever fellow, Mr. Darcy is an ideal husband. Ex.:

Mr. Collins. *A fool. He is stupid, servile, self-satisfied, bows to the highest, despises the lower ones, every person, regardless of gender, periodically recognizes his features in himself with shame.* **Mr. Wickham.** *A cheater charming to the extreme, but it is possible to identify him simply: Wickham has many new friends and no old ones who have bitten through his nature quickly withdrawn. He is perfection itself, as he will tell you in detail, but cruel fate and evil people have deprived him of his place under the sun. Every time you hear the text "envy, enemies and goddamn snobs, they didn't let me go to the feeder," you should be suspicious that **Mr. Wickham** is next* (K. Azarov, "Pride and Prejudice: 5 applicants for husbands. Who would marry?" www.7ya.ru, 13/05/2018).

All psychological types of the male protagonists of the novel are exemplified in the publication. The author's analysis of types in a publication is built on methods and techniques similar to those used by J. Austin in the novel: satire - to create an image of Mr. Collins, irony - for Mr. Wickham. The type of Mr. Darcy is something perfect, in principle unattainable. Applying to characteristics of his type the epithet in superlative most sought-after and verb in the negative form does not exist at all in combination with the introductory word, expressing the subjective modality in the composition of the parceled sentence may be, the author of the publication idealizes those who serve this type of men, defines them as something unrealizable and elusive for modern women. Ex.:

Reading again “*Pride and Prejudice*,” you understand that all the men described there are still present in the matrimonial market. All but one, alas. The tragedy of the great Miss Austen is that she did not meet the last, most sought-after character. May be it does not exist at all. Let the features of **Mr. Darcy** can be found in many men - there is practically no ready-made one (K. Azarov, “Pride and Prejudice: 5 applicants for husbands. Who would marry?” www.7ya.ru, 13/05/2018).

4. Purpose of the Study

The article is aimed at carrying out the discourse, contextual, linguistic and cognitive analysis of semantics and functionality of precedent phenomena used in the Russian mass media taken from the sphere-source “Foreign literature”.

5. Research Methods

The research methods are chosen due to the subject-matter of the article and its purpose and include observation, cognitive interpretation and classification.

6. Findings

The article presents the pressing issues of the precedent phenomena usage in mass media published during the last decade.

7. Conclusion

Thus, the appeal of the Russian media to the precedent phenomena from the sphere-source “Foreign literature” is of high frequency. It is an effective way of enforcing the author's intentions of different kind, a means of providing the extra expressiveness and emotionality of the publication material.

The precedent names of foreign literature works, found in the headlines of publications, are aimed at giving them a game character, advertising and reader appeal, which contribute to the more effective implementation of header functions. According to our observations, language game based on the precedent phenomena in the mass media discourse is often built on the foreign literature texts. Language game with precedent phenomena can be considered as the dominant feature of modern mass media and one the main way of attracting readers’ attention. The precedent anthroponyms from the sphere-source “Foreign literature” provide an explication of the psychological characteristics of the facts described in publications. The precedent anthroponyms are usually refocused to political personalities as well as help characterize the psychological types of people. This process mostly affects the precedent names of anti-heroes.

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