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англійськомовному дискурсі: прагмастилістичний аспект

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INTRODUCTION

The **relevance** of this work is driven by the increasing academic focus on the pragmastylistic aspect of creating communicative tension in literature, films, and television series. This growing interest highlights the importance of understanding how such tension contributes to the interpretation of foreign language culture. This paper specifically examines television series as an independent cinematographic genre, which combines elements of crime, drama, and psychological thrillers. These genres, with their distinct features, offer fertile ground for the exploration of communicative tension. One prominent example is the crime series *Mindhunter*, which employs a wide range of psycholinguistic devices to create and sustain communicative tension.

The study of communication and its various manifestations has been thoroughly investigated in the field of linguistics. Researchers such as R. Buck (2004), J. K. Burgoon (1996), D. B. Buller (1996), T. A. van Dijk (1980) (2016), A. Koroleva, D. Labudde (2013), M. Spranger (2013), O. Tsimbalysta, and W. G. Woodall have made significant contributions to understanding how language functions in communicative contexts, particularly in complex media such as television series.

Scholars have specifically focused on how persuasion strategies are employed within communication to create tension. These strategies often involve rhetorical and stylistic devices that manifest conflict and highlight the contradictory aspects of communication. Such techniques have been extensively studied by Yu. Artemenko, who analyzed persuasive strategies; K. Bondarenko, who explored rhetorical devices; and A. Koroleva, L. Morozova, J. G. Holmes (2016), and S. L. Murray (2016), who examined various aspects of conflict discourse. Additionally, L. Bekaryan (2007) (2013), Sh. Paronyan (2007) (2013), V. Tretyakov, E. A. Mannix (1998), M. A. Neale (1998), J. T. Polzer (1998), V. Traverso (2004), M. Weiner

(1972), S. Rubinow (1972), and J. Geller (1972) have contributed to the study of the creation of communicative tension in media, particularly through their analyses of how contradictions within dialogue can heighten emotional and psychological conflict.

One of the key areas that has been underexplored in communication studies is the concept of communicative tension itself. It deserves greater attention due to its critical role in understanding how emotions and power dynamics influence interactions between individuals. Through the use of stylistic and rhetorical strategies, media such as television series can effectively portray complex interpersonal dynamics, where characters' conflicting motivations and emotions are communicated through both verbal and non-verbal means.

In examining these dynamics, this study will focus on how *Mindhunter*, as a representative of crime drama, uses these psycholinguistic and rhetorical devices to create tension between characters. The series provides rich material for analyzing how subtle shifts in tone, dialogue, and narrative pacing contribute to an overarching atmosphere of tension, which plays a pivotal role in the audience's engagement with the storyline and characters.

Additionally, the relevance of this paper stems from the critical need to study communicative tension in cinematic discourse. By exploring how tension is generated and maintained through dialogue, visual elements, and sound, this research provides valuable insights into the ways filmmakers create stories and convey complex interpersonal interaction.

The object of the research is The *Mindhunter* TV series analyzed through the prism of various multimodal means of creating communicative tension.

The subject of the research is the pragmatic and stylistic characteristics of the means used to generate communicative tension in the TV series *Mindhunter*. The research material consists of the second, fourth and seventh episodes from the first season of the *Mindhunter* TV series. Communicative tension is one of the defining

genre features of the show, as it blends elements of psychological drama, crime investigation, and thriller. This tension is brought about through the interplay of dialogues, tone, and non-verbal cues, which intensify the psychological conflict between characters and heighten suspense, drawing the audience deeper into the narrative.

The purpose of the research is to explore the verbal and cinematic means of communicative tension creation, viewed from a stylistic and pragmatic perspective.

Objectives of the study areas follows:

1. to determine the characteristics of communicative tension in the field of the present-day linguistics;
2. to consider a pragmatic perspective for the study communicative tension in contemporary cinematic discourse;
3. to reveal stylistic aspect communicative tension investigation in the TV series *Mindhunter*;
4. to discuss the types of communication between the addresser and the addressee in the deviant film discourse of the television series *Mindhunter*;
5. to characterize the illocutionary types of speech acts used to create communicative tension in the TV series *Mindhunter*;
6. to ascertain the means of creating communicative tension in the TV series *Mindhunter* in terms of implicature;
7. to pinpoint the tropes employed in generating communicative tension in the TV series under analysis;
8. to discuss the stylistic figures engaged in bringing about communicative tension in the television series *Mindhunter*.
9. to identify the specifics of the use of amplifications to construct communicative tension in the studied series.

The research material is the TV series *Mindhunter*.

Among the methods employed in the research are: semantico-stylistic, linguistic and pragmatic, contextual interpretative methods, and if calculations are involved, elements of quantitative analysis. The semantico-stylistic method was used to analyze the stylistic devices and their functions in creating communicative tension. The linguistic and pragmatic method helped identify how language is used to reflect psychological and social contexts. The contextual interpretative method allowed for understanding the deeper meaning of dialogues within their narrative context, and, if quantitative data were involved, the elements of quantitative analysis were employed to provide statistical insights into the frequency and impact of specific linguistic features.

Research methods - analysis was used in the study of scientific literature, linguistic analysis was used to study pragmatistic means of creating communicative tension, comparativist analysis was used when comparing various pragmatistic means, strategies, maxims of creating communicative tension, synthesis was used to generalize the conclusions of scientists and our own research results, classification was used in the classification of pragmalinguistic means of creating communicative tension, quantitative analysis was used to calculate the obtained data, graphic methods were used to visualize the obtained research results.

The *novelty* lies in the introduction of a stylistic and pragmatic approach to the analysis of communicative tension in genre-specific cinematic texts. By analyzing stylistics and pragmatics of communicative tension, this research presents original insights into mechanisms of generation of communicative tension, thus expanding the understanding of narrative techniques in contemporary television series.

This paper contributes to the *theoretical* framework of pragmastylistics by establishing a comprehensive model for analyzing communicative tension in cinematic texts, thereby bridging the gap between linguistic theory and narrative analysis.

The *practical significance* of the thesis originates from the fact that the findings of the research can be applied in studying courses on linguistic stylistics, linguistic pragmatics, elective courses in film stylistics, and narratology.

Structurally, the master's thesis consists of an introduction, two parts with conclusions to them, general conclusions, a list of references, a list of illustrative material, and an appendix.

CHAPTER ONE

PRAGMATIC AND STYLISTIC VIEW ON COMMUNICATIVE TENSION: THEORETICAL ASSUMPTIONS

1.1 The concept of communicative tension in the present-day linguistics

The study of communication processes is one of the most urgent problems facing humanity. According to the leading theorist of mass communication, the central place of human communications in history explains why various fields, such as anthropology, art, education, ethnology, history, journalism, law, linguistics, philosophy, political science, psychology, and sociology gravitate towards the study of communication processes (Cutting, 2015, p. 45). Communication is a social process. It performs a binding function in society. Communication functions are implemented in the process of communication, that is, speech acts.

There are many models of communication in which its components and functional characteristics are schematically reproduced. We use a communication channel and a code to convey the context of the speaker's message to the listener. In modern linguistics, this model is used to analyze the functions of language in general, as well as to analyze the functioning of individual linguistic phenomena, language, and text production (Traverso, 2004, p. 53). The choice of communicative strategies, tactics, and communicative acts determines the intention of individual communicative behavior. In this case, communicative research studies various aspects of linguistic personality. A linguistic personality has its own communicative experience and unique communicative skills that are used in the process of communication.

The word "communication" is one of the borrowed words, which widely used in the Ukrainian language. Furthermore, language is one of the most important means of communication. However, there are differences between such concepts as

language and speech. Sounds, morphemes, words, sentences, and phrases are linguistic units. Each of these units belongs to a specific language level and follows specific rules within each language. The term "speech" is used in two senses. First, it means a type of human communicative activity: the use of language to communicate with others. This is a special activity that is reflected in sound or written form. Secondly, it is the result of language activity (text, article, report, etc.). So, the word "language" means system and structure, and the word "speech" means activity. Therefore, to define the word "communication" is studied by various branches of science, primarily linguistics, psychology, sociology, and philosophy (АЖНЮК, 1998, p. 30). In modern studies, communication problems are determined by the interaction and influence of people. Some scholars suggest that these concepts are identical, while others suggest that they are closely related, overlapping, but not identical. Communication traditionally means the exchange of information between people through a common system of symbols (linguistic signs) (Корольова, 2008, p. 48). Speech communication is an intersubjective verbal interaction in society, which is associated with various aspects, such as material, practical, and cognitive activities, including a number of functional stylistic types (business, general, scientific communication, etc.) (Третьякова, 2020, p. 67).

Communication is a social process that is based not only on the social experience of a person, but the most important role is played by language experience during his life (Traverso, 2004, p. 53).

Some definitions of communication exclude spontaneous and non-symbolic communication processes. For example, Weiner emphasizes that communication necessarily includes a social system of symbols or a code that has a symbolic character (Weiner et al., 1972, p. 187). In addition, Burgoon links nonverbal communication to behavior that "is usually sent with intentions, is used regularly among members of a social community, is usually interpreted as intentional, and has consensually recognized interpretations" (Burgoon et al., 1996, p. 187).

Interpersonal contacts are often carried out in contact situations of communication, which are an integral part of human communication. According to the theory of the outstanding sociologist Simmel, situations of communicative tension are inevitable. Their inevitability is embedded in the very nature of a person, while the peculiarities of the course of communicative tension affect the structure of the group, and the structure of the group in turn affects the course of the conflict (Paronyan, 2009, p. 92).

Some authors interpret communicative tension based on the presence of contradictions and the disagreement represented in it and define communicative tension as a way to eliminate contradictions (Buck, 2004, p. 355) or as an interpersonal conflict associated with a conscious limitation of the partner's moral dignity and needs. Communicative tension can be interpreted broadly as a manifestation of objective or subjective contradictions, which is expressed in the confrontation of the parties (Cutting, 2015, p. 49).

In a situation of communicative tension, it is necessary to take into account the relationships of all communication participants. The linguistic behavior of participants in situations of communicative tension is determined by their role. One of the parties can fundamentally change the composition of the opponents, acting as an ally of one of them, an arbitrator, a neutral or an interested observer. To the greatest extent, the relations of the parties are manifested in the competition of one of them for the conquest of the other.

Communicative tension is an apparent tension between at least two interdependent parties who, driven by opposing motives, thoughts, or needs, pursue incompatible goals and thus hinder each other. In turn, situations of communicative tension can be interpersonal or intergroup. Interpersonal communicative tension is a type of antagonism that reflects dissonance between individuals, while intergroup communicative tension indicates inconsistency between social, ethnic, professional, and other groups of people due to their intransigent strategies, negative dispositions,

or annoying and inattentive behaviors. However, both sociologists and linguists tend to focus on interpersonal communicative tension, which can include various conflicting linguistic events – communicative tension within the family, communicative tension within the classroom, and so on. Paradoxically, many researchers claim that the likelihood of conflicting verbal behavior increases with the increase in the intensity of people's ties that connect interlocutors (Herman, 2009, p. 76).

The closer the ties between the interlocutors, the higher the probability of communicative tension. Members of the same family, for example, are involved in emotionally close and at the same time diverse relationships. In addition, in family settings, people are relatively sincere in expressing their emotions (positive or negative), thoughts, and feelings. It is somewhat more difficult to clearly contradict the interlocutor in public places, due to the fact that the communicator in such a situation is deprived of his status, power, due to work, salary, etc. Meanwhile, when the communicator has communicative tension with a family member, he has some influence and can clearly express his disagreement or displeasure (Herman, 2009, p. 76).

So, communicative tension is a certain and inevitable part of human relationships. In fact, any healthy relationship can fail as a result of conflicting interaction (argument, dispute, discussion) arising from unpleasant emotions, communication barriers, negative attitudes or misunderstandings. Analysis of conversational practice leads to the conclusion that communicative tension plays an important role in social interactions, and therefore studying the means of its implementation is important.

1.2 Pragmalinguistic aspect of communicative tension study

The key paradigm of modern linguistics has become the principle of anthropocentrism, while linguistic units are considered and studied as a product of the native people, ethnosociety, which gave rise to the linguistic phenomenon as a key element of national culture. Today, the idea of anthropocentricity in linguistics is generally recognized, and man is the starting point for the analysis of linguistic phenomena. The principle of anthropocentrism is manifested in the fact that scientific objects are studied primarily according to their role for man, according to their purpose in his life, according to their functions for the development of the human personality and its improvement. According to this approach, the speech system of the manifestation of human activity is at the center of the analysis of language communication. The human sphere, that is, the designation of emotions, thoughts, types of activity, is the main sphere of conceptual metaphor; paroemias are also structured through the prism of anthropomorphism. This principle is represented by Matsko & Matsko (2006, p. 45).

Most utterances as communicative units of language are characterized primarily by the fact that they contain a message expressed by the speaker with a specific purpose. The approach of researchers to the concept of a speech act is connected with the development of the so-called "pragmatic turn" in linguistics, the beginning of which is associated with the works of logicians of the Cambridge and Oxford schools, such as Austin, Strawson, Searle, etc.

Modern linguistic pragmatics, according to the classification of Shevelidze, has two currents focused on (Wierzbicka, 2015, p. 23).

- a) systematic study of the pragmatic potential of language units (texts, sentences, words);
- b) studying the interaction of communicators in speech communication.

Representatives of the first trend (Spranger, Labudde, Kuznetsova, Maksymchuk, etc.) direct their research to solving the issue of establishing boundaries between semantics and pragmatics, and therefore deal with linguistic meanings (Austin, 1962; Brown & Levinson, 1987, p. 53; Buck, 2004, p. 55). There are also attempts to attribute the context-independent meaning of language units to the field of semantics (as well as the truth conditions of their propositions), and to pragmatics – the communicative functions of utterances and the situational conditioning of propositions (Wierzbicka, 2015, p. 23).

Another stream of linguistic pragmatics is connected with the appearance of Austin's theory of speech acts. Its essence is that statements are not only messages about the state of affairs in the world, so they can be qualified as true or false. They also enable people to perform certain actions. Austin proposed to call such statements performative speech acts or performatives and developed their classification (Austin, 1962, p. 64).

The pragmatic direction of modern linguistics defines a certain linguistic phenomenon based on its pragmatic potential. The pragmatic potential of a language phenomenon is expressed in what effect it can have on the addressee, "namely, what action to induce him (if to induce at all)" (Crystal, 2017).

The pragmatic potential of language phenomena is most often studied within the framework of four theories: the theory of speech acts, the theory of strategies and maxims of politeness, the theory of maxims of cooperation and conversational implicatures, and the theory of communicative strategies and tactics that complement each other.

Theory of speech acts. The theoretical direction proposed by Austin actually became an alternative to the grammatical studies in force at that time and clearly revealed some contradictions in their provisions. The three-level structure of the speech act proposed by Austin – locution, illocution, and perlocution – became quite successful, as it made it possible to highlight the key moments of the communicative

action. It has been established that the success of a speech act depends on the extent to which the listener identifies the speaker's illocution (Austin, 1962, p. 64).

At the same time, this key concept of pragmatics was ambiguously interpreted by different authors. The most vivid expression of these differences was found in the existing classifications of speech acts. The concept of a speech act is defined as "a purposeful speech action that is carried out in accordance with the principles and rules of speech behavior recognized in society" (Spranger & Labudde, 2013). This definition was not immediately formed. Searle also makes an attempt to analyse a separate illocutionary act and calls it an illocutionary act, a speech act and a speech act, considering it a minimal unit of speech communication (Searle, 1976), and considers the task of his research to be the need to classify such acts.

A single speech act (SA) in linguopragmatics is presented as a three-level formation. SA in relation to the linguistic means used in it acts as a locutionary act; in relation to the manifested goal and a number of conditions for its implementation – as an illocutionary act; in relation to its own results, SA acts as a perlocutionary act (Austin, 1962).

The fact that evaluation can be interpreted as a special type of illocutionary force has not attracted the attention of researchers for a long time. The founder of classification activity in the field of the theory of speech acts, Austin, in his taxonomy, built on the basis of an analysis of about 1000 verbs capable of performative existence, singles out: verdictives (acts of judgment, from the word "verdict" – a sentence), exercises (motivational actions), commissives (acts of obligations), behaviors (acts of etiquette) and expositions (explanatory actions). These classes are simultaneously a classification of performative verbs and illocutionary acts (Austin, 1962).

Austin admitted that his classification has certain shortcomings. The author questioned the expediency of classifying SA by performative verbs and drew attention to the fact that the boundaries between classes are not always obvious.

Searle clarified the boundaries of Austin's classification, basing his "alternative taxonomy" on twelve parameters significant from the point of view of linguistic meaning. Among them, three main ones can be distinguished: the illocutionary purpose of the statement, the expressed psychological state, and the direction of adaptation (Searle, 1976, p. 85).

Based on these and some other criteria, Searle and Vanderwerken distinguish five basic types of illocutionary acts (Searle, 1976, p. 85-185) (Fig. 1.1).

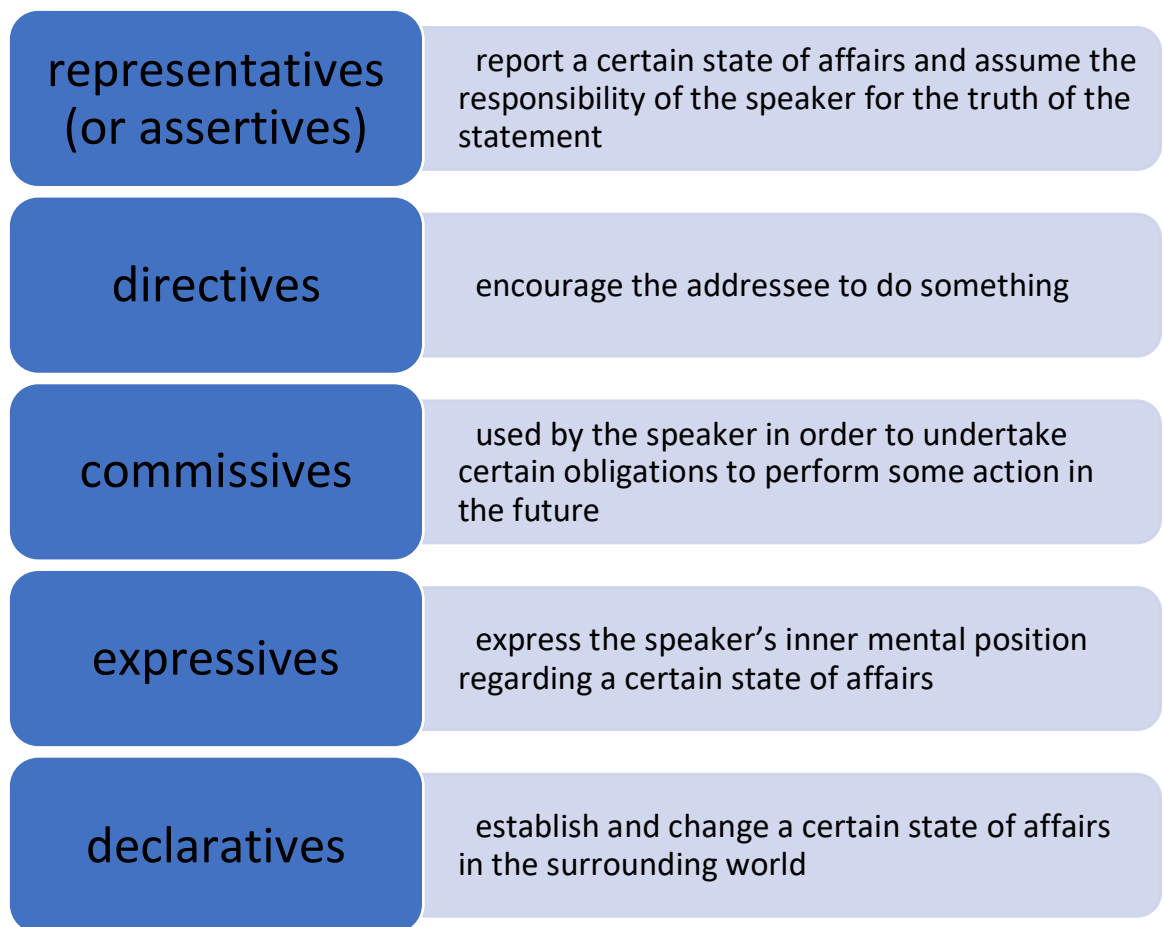


Fig. 1.1 Basic types of communicative acts according to J. Searle and D. Vanderwerken

It is worth noting that the heterogeneity and complex character of expressives became the cause of a number of scientific disputes. The fact is that Searle connects the specificity of this class of statements both with the expression of emotions (and therefore with the emotional aspect of evaluation) and with the expression of ethical

behavior. He considers expressives to be "speech acts with the illocutionary purpose of expressing psychological state" (Searle, 1976, p. 183). The main controversy revolves around the fact that in Searle's nominative list, evaluative speech acts are mentioned in connection with expressives. Leach additionally singles out the class of "conflictives" – these are statements with "conflicting" illocution, which conflict with social goals and by their nature are designed to offend (Wierzbicka, 2015, p. 104).

Therefore, any SA can receive an evaluative value by using appropriate lexical or grammatical means.

Maxims of politeness. Politeness is one of the mandatory elements of communication, which ensures its smooth, successful and conflict-free course. In a general sense, the category of politeness is a linguopragmatic and linguocultural category, which is one of the objects of study of language etiquette studied in pragmatics, sociolinguistics, and speech culture. The most common in linguistic theory is the definition of politeness as behavior aimed at preventing conflicts and ensuring successful communication between interlocutors. This definition comes from the understanding of politeness as a set of tactics aimed at building harmonious relations between people, and therefore serves to express the main purpose of politeness – improving the communication process.

The emergence of the category of politeness in linguistics is associated with research in the English and American direction of the second half of the 20th century. In the 1960s and 1970s, the main theses on the study of forms of polite behavior were published in the works of Hoffman, as well as Brown and Levinson. In foreign linguistic literature, great importance is attached to the development of the theory of politeness (Brown & Levinson, 1987, p. 66); since it is believed that this category plays an important role in the communication process. The researchers concluded that linguistic politeness exists to "save the listener's face" (Brown & Levinson, 1987, p. 345). "Face" means self-respect, and in the process of

communication it is necessary to preserve and support a person's self-esteem. At the same time, saving face is not the goal of communication, but a condition without which normal communication is impossible (The Merriam-Webster Thesaurus, 2012; Babel, 2006). The goal of communication is often associated with creating conditions under which normal communication is possible (Grice, 1975, p. 159; Lakoff, 1975, p. 61).

The concept of politeness as language maxims (rules) is associated, first of all, with the names of Grice, Lakoff, and Leach.

Grice admits the maxim of politeness (Grice, 1975, p. 47). Lakoff followed a mostly pragmatic approach to determining the classification of politeness. The second pragmatic rule of Lakoff, in turn, includes the following three rules of polite behavior that are important for both verbal and non-verbal communication (Lakoff, 1975, p. 79):

1. Don't impose;
2. Give options;
3. Make the listener feel good, be friendly.

It is assumed that politeness clichés can be applied in any context; the degree of politeness or the formula for its expression in the linguistic tradition varies depending on the specific communication situation in which they are applied.

Politeness is a flexible system of strategies. For our study, strategies of positive and negative politeness are of interest.

The analysis of approaches to the study of the category of politeness showed that the theory of Brown and Levinson is the most complete and consistent. The main concept of this theory is the concept of "face" (public self-image face), which means the positive social value that every member of society has. Any action takes place in order to "save face" or avoid "losing face." Using the concepts of "saving/losing face," Brown and Levinson develop a general theory in which they substantiate the predictability in the implementation of the politeness category,

based on the assessment of the "weight" of the speech act. This importance is determined by the following factors: the difference in social distance and power distance between the speaker and the listener and the difficulty of performing an action associated with the threat of "losing face." The main idea of this theory is the proposition according to which the more the speaker creates a threat of loss of face for the listener (Face Threatening Acts), the more politely he will speak.

Maxims of cooperation and conversational implicatures. In his work *Logic and Conversation*, Grice first tried to formulate the rules followed by interlocutors in communication. Grice assumed that interlocutors are interested in the efficiency of information transmission. He put forward the idea that communicators cooperate with each other in the process of exchanging information, contributing to the construction and course of discourse.

The basis of Grice's theory is the principle of cooperation, which includes 4 postulates (Grice, 1975, p. 75).

- maximum amount,
- maximum quality,
- maxim of relation (or maxim of relevance),
- the maxim of the manner of speech (or the maxim of the way of expression).

Each of them consists of more specific maxims that regulate language behavior:

- provide as much information as is necessary for the implementation of specific communication goals;
- do not speak more than necessary;
- don't say what is definitely wrong;
- express your thoughts clearly;
- avoid inaccuracy of expression;
- avoid ambiguity;
- be concise (avoid unnecessary verbiage);

- state your thoughts clearly.

These maxims of language communication are a guide to the rational use of language; their violation (implicature) can be perceived as a signal of certain intentions of the speaker. It is possible to use several maxims in one situation. According to Grice, in addition to the listed maxims, others are also possible, in particular the maxim of politeness (Grice, 1975, p. 47).

Grice also noted that the rules highlighted by him are aimed at efficiency and informativeness and did not take into account the expressive aspect of language. Its rules are more suitable for business than for everyday communication. Speaking about the universality of the selected maxims, Grice noted that they constitute “reasonable,” “rational” behavior, without clarifying what is meant.

In such a phenomenon as communicative tension, different statements can carry the same intention and vice versa – depending on the communication situation.

Communicative strategies and tactics. Despite the considerable number of studies of communicative strategies in situations of communicative tension, the problem of their general classification remains unsolved due to the countless number of situations of communicative tension, and each time a unique combination of human motives forms the basis for their development.

Actions, deeds, and speech activity of communicators are guided by a number of their needs, desires, interests, and motives, which determine the formation of strategies, which Bezuhla understands as cognitive-pragmatic programs of communication that regulate the nature of the implementation of communicative acts (Безугла, 2007, p. 83).

According to Tarasova, the strategy includes planning the construction of the process of language interaction depending on the specific conditions of communication and the persons of the communicators, as well as the implementation of the plan, that is, the line of conversation (Tarasova, 2017). This definition coincides with the definitions of the term "strategy" presented in English

dictionaries: strategy is a plan designed to achieve a certain goal, and tactics is a certain method used to achieve something. Therefore, strategy refers to the planning and preparation of actions, while tactics is subordinate to strategy (Oxford Wordpower Dictionary, 1998, p. 112).

Following Bezuhla, we interpret tactics as a component of strategy that influences the speaker's choice of means of communicative actions (Безугла, 2007, p. 85). Tools of tactics are techniques – various ways of implementation.

The choice of the communicator is based on understanding the options in terms of their effectiveness, since effectiveness is the criterion for choosing language tactics. Achieving the set goal is impossible without the use of strategies and appropriate tactics.

In situations of communicative tension, the strategy does not necessarily include planning the actions of the communicator. They refer to accidental or unintentional conflict situations in which the addresser's actions are not intentional, or the addressee simply does not realize the possible consequences of his actions.

A strategy is also understood as a set of macroscopic goals. Tactics are a means of achieving these goals. The same tactic can be used within different strategies (Searle, 1976, p. 52).

From the point of view of cognitive linguistics, a strategy is a plan of complex linguistic action aimed at changing the model of the partner's world. The cognitive aspect is analyzed in detail by van Dijk (van Dijk, 2016), which considers methods of processing complex information in memory, cognitive processes in thinking. Dialogue strategies are of particular interest.

From the standpoint of pragmalinguistics, the concept of strategy is understood as a general plan of dialogue, a scheme of linguistic actions. The essence of using a certain strategy is to organize one's speech actions for a certain effect on the interlocutor so that their result is a change in the parameter values in the desired direction. A strategy, or a plan of behavior determined by an intention and a goal, is

a determining factor in the selection of those methods and means that allow to achieve the goal in accordance with the subject's knowledge (experience), desires, and attitude (Searle, 1976, p. 52).

Thus, the language strategy in this aspect is a scheme of certain actions within the communicative process, which determines the choice of language means and ways of expressing some content related to the achievement of the goal.

In addition, the motivation of the speech strategy, the choice of ways to achieve the goal largely depends on the attitude of the person, therefore Tretiakova (Третьякова, 2020) connects the meaning of the speech strategy with the concept of attitude, understanding by it the target attitude that determines the choice of language means and the way of organizing speech. In particular, Tretiakova believes that attitudes influence the formation of communication goals, which, in turn, determine the subject's choice of speech strategies.

Speech strategies as speech realization of a goal are correlated with attitudes (speech strategy of submission is correlated with attitude to confrontation; speech strategy of closeness is correlated with attitude to cooperation). All these components of conflict communication: non-verbal factors, attitudes, goals, speech strategies, regulate the choice of speech behavior tactics: from a direct insult to the most sophisticated way of humiliating the honor and dignity of the interlocutor (innuendo, hints, ambiguities) (Третьякова, 2020, p. 13).

Thus, strategy is related to communicative goals, and tactics is related to practical communication goals. Synthesizing different views of scientists regarding the understanding of the concept of strategy, Koroleva defines communicative strategy as a complex of certain speech actions aimed at achieving a communicative goal. She understands the strategy of speech behavior from a psychological point of view, as an attitude towards certain forms of behavior, including in a conflict situation of communication (Searle, 1976, p. 50).

In the process of interaction, everyone strives to focus on their goals and the goals of their partner. Depending on the degree of accounting in the interaction of these goals, the following behavioral strategies are distinguished:

1) cooperation – the maximum achievement of the goals by the participants of the interaction;

2) counteraction – focusing only on one's own goals without taking into account the goals of the partner.

3) compromise – a private, intermediate (most often temporary) achievement of partners' goals for the sake of maintaining conditional equality and maintaining relations.

4) yielding – sacrificing one's own needs to achieve the partner's goals.

5) avoidance (evasion) – withdrawal from contact, refusal to strive to achieve one's goals in order to exclude the gain of another.

There are no good or bad strategies. Everything depends on the specific situation of communication, on the goals set by the partners, and a number of other factors. The analysis of the relevant studies gives reason to talk about two universal strategies, distinguished on the basis of the nature of the defining attitude of the addresser and the addressee towards communication, which are implemented by any communicators regardless of their ethnic, social, or gender affiliation: consensus and polemic (Brown & Levinson, 1987).

So, the following structure is built: I. Strategy of controversy (counteraction). II. Consensus strategy: 1) cooperation; 2) compromise; 3) compliance; 4) avoidance.

In opposition to the consensus strategy, there is a polemical strategy (counteraction strategy). In the case when at least one of the communicators realizes this discursive intention, the communication is carried out in a tone of disagreement, which leads, at a minimum, to the emergence of a friendly dispute, or, at the most, spills over into an open confrontation.

Consensus and polemic strategies are the main communicative strategies; they are the most significant at a certain stage of communicative interaction from the point of view of the hierarchy of motives and goals. Strategies that promote optimal influence on the communication partner are local communication strategies. Any statement is subjective and intended to have a certain impact. It is impossible to speak neutrally, since even an informal conversation affects the perception and structuring of the world by another person.

The creation of coalitions is one of the special features inherent in a situation of communicative tension, which is resolved by a consensus strategy. Foreign researchers define a coalition as a temporary union of communicators who communicate with each other and have a common interest – to win (Searle, 1976; Brown & Levinson, 1987, p. 42; Austin, 1962) – or as an informal conversation between interlocutors, during which the team is formed and reformed. A coalition can also be based on active cooperation on the part of a potential ally who comes to the aid of one of the communicators by fulfilling argumentative goals. One of the forms of such cooperation is the use of the same/joint speech acts by communicators (Grice, 1975, p. 80). Another form of cooperation is joint arguments, which are used by communicators in order to convince and justify a certain position, statement, or actions of another communicator. In addition, personal pronouns also act as markers for the existence of a coalition. With the help of the personal pronoun "we," communicators often demonstrate their union, that is, demonstrate the existence of a coalition.

The polemic strategy is based on the fact that conflict-based interaction can develop to such an extent that, not wanting to correct a tense and explosive situation, the interlocutors turn the communication situation into a combat arena, where words become weapons, and negative emotions are expressed through violent verbal and non-verbal behavior (Wilson, 1979).

Tactics differ from strategies in the degree of generalization. The same tactic can be used within different strategies. So, for example, a threat, which is usually considered a destructive and unfriendly tactic, can be used in case of unwillingness or inability of one of the parties to yield beyond certain limits. The choice of tactics is influenced by such variables as the social status of the object of influence and its resistance to influence, as well as the social status of the person applying the tactic.

In particular, behavioral strategies in a situation of communicative tension are implemented by speech tactics of denial, opposition, avoidance, interruption, motivation of disagreement, emotional influence, etc. We should mention the opinion of Bondarenko, who rightly observes that to realize the intentions of communicators, emotional language means are involved, the organization of which affects the volitional and emotional spheres of the addressee. Language means are selected and combined alternately in direct and indirect ways; coloured words and phrases, affectives are used, which indicates the expressiveness and emotional saturation of the discourse; rhetorical questions, ironic statements, repetitions, etc. are used (Wilson, 1979).

So, from a linguistic point of view, the definition of a communicative strategy involves certain language actions aimed at achieving a communicative goal, and from a psychological point of view, attention is paid to the orientation of a person in relation to the conflict and his attitude towards certain forms of behavior in a conflict situation of communication. It is obvious that the set of tactics for the implementation of the same strategic line can vary depending on the conditions of communication, the internal state of the participants of communication, as well as on external conditions. For the most part, the choice of strategies and tactics takes place on a conscious level, but the change and choice of tactics can be carried out both intuitively and unconsciously.

So, we can conclude that it is appropriate to study the characteristics of communicative tension within the framework of four linguopragmatic theories:

speech acts, maxims of politeness and cooperation, and conversational implicatures and the theory of communicative strategies and tactics. The situation of communicative tension from the point of view of pragmalinguistics assumes the representation of speech features of its participants, verbal and non-verbal.

The information provided in section 1.2 will be used to study the pragmalinguistic aspects of communicative tension by analyzing communication strategies and tactics. This will help to understand how different communication strategies and tactics, such as cooperation, confrontation, compromise, and avoidance, can influence the degree of communicative tension and what linguistic means are used to create tension in specific situations.

1.3 Stylistic means of creating communicative tension

In order to investigate the peculiarities of the use of stylistic means of creating communicative tension, one should, first of all, consider the essence of such means. Stylistic means in the general sense are defined as special means of enhancing fictional imagery, consisting of two components – what is compared and what is combined. These components, combining, form a general complex representation (Безугла, 2007). This definition emphasizes the conceptual structure of stylistic devices. According to Matsko, stylistic figures by stylistic means, while defining stylistic figures as a linguistic turn, a syntactic construction used for expressiveness (Matsko, 2013). Bashmanivska claims that there are two systems of the organization of fictional language—these are tropes and stylistic figures, and notes that the traditional terms "trope" and "figure" denote linguistic phenomena that have common and distinctive features (Башманівська, 2020).

Most researchers consider the relationship between the concepts of "trope" and "stylistic figure" to be debatable. While they are often understood as synonymous means of contextually expressive speech (Безугла, 2007, p. 50), they

can also be distinguished as various ways of using words figuratively, thanks to which images are created (Matsko, 2013). O. Yatsenko understands tropes not only as a figurative grid through which the world is perceived, but also as a subjective attitude to this world, which determines both the nature of the vision of the world and its feeling: “it not only concretizes the idea of the subject in question, but also reflects the speaker’s attitude towards it” (Яценко, 2011, p. 397). Like all stylistic techniques and means, tropes have an ambivalent characteristic: they express a denotative meaning and at the same time shape its content and evaluation, thereby revealing a subjective attitude. Therefore, a trope is the use of a word or phrase, in which a phenomenon acquires a new name, a new nomination, which is used in a figurative sense, which can be attached to the word, can become not a feature of this or that statement, but a feature of a group of people or speakers as a whole language.

There are also different approaches to understanding the concept of "stylistic figure." Thus, Bashmanivska believes that stylistic figures involve the transformation of the sentence structure. Therefore, she refers to them as syntactic means of expression (Башманівська, 2020). Orlova believes that the stylistic figure is inherently deviant, i.e. it is a conscious strategy of departing from language norms and expanding the boundaries of natural language (Орлова, 2014, p. 10). Tsur emphasizes the fictional effect they have by the involvement in the interpretation of cognitive strategies that are not intended specifically for the processing of a fictional text (Tsur, 1992), but create a complex system of interconnected elements and give the fictional function a dominant position within the fictional text. Therefore, researchers define a stylistic figure in two ways: as any form in which thought is expressed and as a conscious deviation in thought from everyday and simple form.

Different approaches to defining stylistic means, as well as a great variety of such means and their functions, led to the emergence of many approaches to their classification. Systematization of stylistic means is carried out according to various criteria. For example, Leach’s classification is based on the principle of

distinguishing between normal and deviant features of language. Lyntvar in his work offers a classification based on the level approach. This classification helps to distinguish three groups: phonetic, lexical and syntactic means of expression, as well as stylistic techniques. The combined approach includes both the principles of Leach's paradigmatic and syntagmatic division, as well as an equal approach. It distinguishes paradigmatic and syntagmatic phonetics, morphology, lexicology, syntax and semasiology (Berkenkotter & Huckin, 2016)

Despite the detail of the classification principles given above, in our opinion, they also have shortcomings, because they distinguish too much between the lexical and grammatical levels. After all, although artistic means arise in the semantic sphere, linguistic expression is obtained precisely in the form of specific grammatical structures.

Bashmanivska takes into account the technique of creating tropes and stylistic figures and calls tropes "figures of substitution", and figures – "figures of juxtaposition" (Башманівська, 2020). Matsko divides tropes into proper tropes and non-proper tropes. The researcher refers to the actual tropes: allegory, catachresis, metaphor, metonymy, etc. Non-proprietary tropes include allusion, euphemism, etc. Figures, in turn, she divides into microfigures and macrofigures, the latter include two groups: constructive and destructive. Matsko does not single out amplification as a group of figures, but considers it a figure in the composition of destructive macrofigures (Matsko, 2013).

In this work, we follow scholars who single out amplifications as a group of artistic means in parallel with tropes and stylistic figures (Kennedy, (1968); Jeffries, (2010) etc.). Amplifications are at the intersection of figures and tropes. They have features that bring them closer to both tropes and stylistic figures.

The predominance of stylistic means within the framework of the implementation of a certain author's idea forms the author's idiosyle (Berkenkotter & Huckin, 2016).

Therefore, it is appropriate to distinguish three types of stylistic devices – tropes, figures and amplifications. At the same time, we consider tropes to be means created on the basis of a figurative meaning (contain imagery), figures to be means created on the basis of a direct meaning (not containing imagery), and amplifications to be means that can have both a figurative basis and be built on the basis of a direct meaning.

Conclusions to Chapter one

1. People interact during communication simultaneously on both a spontaneous and a symbolic level. The spontaneous level involves instinctive and automatic responses during interaction, while the symbolic level refers to the use of symbols and meanings that are culturally and contextually understood. Communication is like the transfer of information using signs and sign systems, therefore, in the process of communication, verbal and non-verbal communication are usually distinguished. A communicative act is a complex of many processes of establishing contacts between people, and it includes verbal and non-verbal forms of communication for the development of a common strategy of interaction and exchange of information, perception and understanding of another person. Communicative tension is a manifestation of objective or subjective contradictions, which is expressed in the opposition of the parties. Situations of communicative tension are a certain and inevitable part of human relations.

2. It is advisable to study the characteristics of communicative tension within the framework of four linguopragmatic theories: speech acts, maxims of politeness and cooperation and conversational implicatures, and the theory of communicative strategies and tactics. The situation of communicative tension from the point of view of pragmalinguistics assumes the representation of speech features of its participants, both verbal and non-verbal.

3. It is appropriate to distinguish three types of stylistic devices – tropes, figures and amplifications. At the same time, we consider tropes to be means created on the basis of a figurative meaning (contain imagery), figures to be means created on the basis of a direct meaning (not containing imagery), and amplifications to be means that can have both a figurative basis and be built on the basis of a direct meaning.

CHAPTER TWO

ANALYSIS OF PRAGMATIC AND STYLISTIC MEANS OF COMMUNICATIVE TENSION IN THE “MINDHUNTER” SERIES

2.1. Types of communication between the addresser and the addressee for creating tension in the “Mindhunter” series

The text of the television series as a fictional text is fundamentally addressed. It is created by the authors based on the potential audience perception. This type of communicative organization is external (externally textual), since although the factor of addressing is present here, it cannot serve as the subject of an artistic image. At the same time, from a pragmatic point of view, the work can be interpreted as a message, where the senders of the message are the authors and the viewer is the addressee of the message. So, it is possible to distinguish the point of view of the authors (senders), the point of view of the viewer (addressee), and the point of view of those whose personas are discussed in the series (third or other characters) (Безугла, 2007, p. 48; Бандурко, 2019, p. 79). Also, different codes and subcodes can participate in communication at the same time; the message can appear and be perceived in different socio-cultural circumstances. Bezuhla distinguishes three types of communication in the literary text (Безугла, 2007, p. 28), which can be classified as follows: 1) aesthetic; 2) content “author – viewer” (vertical, external); 3) meaningful “character 1 - character 2” (horizontal, internal).

Bandurko considers three types of literary communication, which are carried out simultaneously: 1) aesthetic; 2) artistic communication of type I (vertical); 3) artistic communication of type II (horizontal) (Бандурко, 2019, p. 79).

In this work, we will focus on specific types of communication within the deviant discourse of the television series *Mindhunter*. Since we are investigating the

means of creating communicative tension, we will focus on speech acts where the perpetrator is the addresser. The direct addressee, as a rule, in such a case is a special agent of the FBI. At the same time, due to the functioning of other types of speech in the text of the series, including impersonal direct speech, it is possible to single out other addressers and addressees.

In particular, the research allowed us to identify the following groups of communications (Austin, 1962).

1. The direct addresser is a criminal → the direct addressee is a special agent. Such communication is carried out during scenes of conversations, interrogations, when the criminal answers the special agent's questions, tells, asks him his questions, etc.

2. Direct addresser – criminal → indirect addressee – spectator. This type of communication is formally carried out under the same conditions as the previous one, but the criminal, turning to the special agent, declares, postulates, etc., certain thoughts that, in his opinion, he should convey to the world.

3. The direct addresser is the criminal → the indirect addressee is the victim. This type of communication occurs when the criminal relays his conversations with the victim to the special agent. It can be direct, indirect or personal-direct speech.

4. Mediated addresser – victim → mediated addressee – criminal. This type of communication also occurs when the criminal relays to the special agent his conversations with the victim, but speaks on behalf of the victim. It can also be direct, indirect or personal-direct speech.

5. Mediated addresser is a third person (not a victim) → mediated addressee is a criminal. As in the two previous cases, this type of communication occurs when the criminal relays his conversations to the special agent, but speaks on behalf of a third person, usually a referent for him. And just as in the previous cases, it can be direct, indirect or personal-direct speech.

6. An indirect addresser is a criminal → a direct addressee is a criminal. This type of communication occurs when the criminal speaker asks himself questions and answers them himself.

So let's consider these types of communication in more detail using the example of the series *Mindhunter*

1. The direct addresser is a criminal → the direct addressee is a special agent (78%).

We start by seeing how communicative strain shows up in talks, especially during interrogations, to help one spot it. Different indicators of communicative tension allow one to find speaker discomfort or stress. These indicators can be spoken or nonspoken. Abrupt shifts in speech patterns such as a raised voice, rapid monosyllabic responses, or a change in tone often constitute verbal cues. Like body language, nonverbal signals are as crucial; changes in posture, fidgety, or tense facial expressions can all indicate pain. Contextual elements also matter, particularly in situations when someone resists the discourse or avoids a direct question. While implicit signs may be more subtle, such as hesitations, evasive responses, or little changes in body posture, explicit signals of tension may be more clear-cut and resemble interruptions, contradictions, or a higher tone. To completely grasp the presence and degree of communicative tension, these indications have to be examined in the framework of the emotional and situational background of the contact.

These can be, in particular:

1) answers to questions, for example:

(1) *Holden Ford: You don't think you could benefit from psychiatry?*

Edmund Kemper: I already did all that in the institution. It didn't take. For me, I think surgery might give me the best chance (MH: URL).

2) questions, including:

- answer questions to questions:

(2) *Holden Ford: And if surgery doesn't take, in this modern society, what do we do with the Ed Kempers of the world?*

Edmund Kemper: Well, isn't that your department? (MH: URL)

- questions with the aim of obtaining information:

(16) *Edmund Kemper: What are you writing down?* (MH: URL)

- clarifying question:

(23) *Bill Tench: We're from the Federal Bureau of Investigation's Behavioral Science Unit.*

Montie Rissell: Scientists? (MH: URL)

- question-interrogation:

(24) *Bill Tench: We're from the Behavioral Science Unit. We're doing research. Interviewing men like you.*

Montie Rissell: Men like me? (MH: URL)

- questions to establish "feedback" or contact, e.g:

(78) *Montie Rissell: It's like... the idea of doing it pops in your head like a...[exhales] Like a sneeze, you know what I mean?* (MH: URL)

- prompt questions for the interlocutor:

(91) *Holden Ford: Do you think-- Pardon me. Do you think it would've ended differently if she hadn't...-Like, if she wasn't--*

Montie Rissell: Wasn't what? A fucking prostitute? (MH: URL)

3) narrative sentences:

(6) *Edmund Kemper: She went out to a party, she got soused, she came home alone* (MH: URL);

4) persuasive sentences:

(18) *Edmund Kemper: Look at the consequences* (MH: URL).

When addressing the addressee-special agent, the criminal uses pronouns of the second person, along with personal names. These linguistic choices contribute to communicative tension by creating a **direct confrontation** or **personal**

involvement. The use of personal pronouns like "you" shifts the conversation into a **more direct** and **intense exchange**, which can elevate tension, especially in interrogative or confrontational situations.

For example:

1. Edmund Kemper: *You see, Bill, I knew a week before she died I was gonna kill her.*
2. Montie Rissell: *Cancer. It's, uh... It's a bitch, man.*
3. Montie Rissell: *Not free, no, sir.*
4. Montie Rissell: *You know, she's stronger than me, but I'm fast.*

(5) *Edmund Kemper: You see, Bill, I knew a week before she died I was gonna kill her (MH: URL); colloquialisms: (27) *Montie Rissell: Cancer. It's, uh... It's a bitch, man* (MH: URL); honoratives: (57) *Montie Rissell: Not free, no, sir* (MH: URL); phrases that help establish contact or feedback: (84) *Montie Rissell: You know, she's stronger than me, but I'm fast* (MH: URL).*

By using colloquialisms and honorifics like "sir," the criminal manipulates the power dynamics in the conversation. Colloquial phrases reduce the formality, creating **emotional closeness** or manipulation, while honorifics like "sir" may be used sarcastically or strategically to influence the agent's perception.

Such linguistic features help to both **establish contact** and **create feedback**, but they also introduce **tension** by fluctuating between casual language and formal or manipulative markers.

This combination of direct address and linguistic choices contributes significantly to the communicative tension in these scenes, as the criminal is constantly shifting the tone and control of the conversation.

It should be noted that rhetorical questions are not used in this type of communication, unlike the following.

2. Direct addresser – criminal → indirect addressee – spectator (10%). As already mentioned, this type of communication is formally carried out under the

same conditions as the previous one, but the criminal, turning to the special agent, declares, postulates, etc., certain thoughts that, in his opinion, he should convey to the world.

The characteristics of speech acts will be studied in the following paragraphs, but now we note that declaratives (constatives) are often used with the type of communication “Direct addresser - criminal → mediated addressee – spectator”. The actor emphasizes his conviction with the help of various lexical and grammatical and stylistic means, in particular:

- lexeme *period*, which forms an elliptical sentence: (4) *Edmund Kemper: If a woman humiliates her little boy, he will become hostile, and violent, and debased. Period* (MH: URL).

- phrase with a high degree of subjectivization *my point is*: (20) *Edmund Kemper: No. My point is, in reality it doesn't work the way you expect* (MH: URL).

- inverted inflection, which emphasizes emphaticity, the significance of what the speaker says: (13) *If there's one thing I know, it's this: A mother should not scorn her own son* (MH: URL).

The criminal may refer to the conditional spectator in the third person, but it is clear that he is addressing him in this case: (14) *Edmund Kemper: Butchering people is hard work. Physically and mentally. I don't think people realize* (MH: URL).

The fact that the criminal is addressing the audience and not the special agent, even using the pronoun *you*, is evident from the fact that he is providing information that should probably be known to the agent. In fact, it is not addressed to him, but to unknown people: *Edmund Kemper: When you stab somebody they're supposed to fall dead. They go, "Oh," and they fall dead, right?* (MH: URL). As for the question at the end of the speech, it can be addressed to the conditional audience so that they agree with his point of view and "remember" that they think the same way as the "knowledgeable" special agent, but in this case, he must confirm that he also believes

that most people behave the way the criminal described. In fact, this is a very interesting and important turn to create communicative tension, because it shows how the criminal wants to put himself in the same line as the special agent. Differentiate yourself and him - those "in the know" about death and murder from the rest of the "uninformed" people. In our opinion, this may indicate the arrogance of the criminal, his high self-esteem, the desire for affection, recognition from special agents, as well as the desire for recognition of his outstanding (in his opinion) abilities from other people.

This type of communication also includes rhetorical questions: *Montie Rissell: What am I supposed to do with that? Montie Rissell: What can you do?* (MH: URL)

As for the last question, it forms a syntactic pun, because at first it looks like a rhetorical one, but then the criminal answers it himself: *Montie Rissell: I'll tell you what you can fucking do* (MH: URL).

3. Direct addresser - criminal → indirect addressee - victim (5%), the type of communication used when the criminal tells the special agent his conversations with the victim. Including his phrases addressed to the dead victim. Syntactically, it appears as follows:

- indirect speech, for example: *Edmund Kemper: I asked her how her evening went* (MH: URL);

- direct speech, for example: *Edmund Kemper: And I said, "There, now you've had sex* (MH: URL).

- impersonal direct speech: *Montie Rissell: Oh, yeah, give it to me, baby!* (MH: URL)

4. Mediated addresser – victim → mediated addressee – criminal (2%). This type of communication occurs when the criminal relays conversations with the victim to the agent, but speaks on behalf of the victim. In the available material, this type of communication was implemented through direct speech. The criminal

conveyed the words of the victim in direct language: *Edmund Kemper: She said, "For seven years." She said, "I haven't had sex with a man because of you, my murderous son."* (MH: URL). *Montie Rissell: I have her driving at gunpoint, and she's like, "Why are you doing this? Don't you have a girlfriend? What are you planning to do? Why me?"* (MH: URL)

5. Indirect addresser is a third person (not a victim) → mediated addressee is a criminal (3%). This type of communication occurs when a criminal conveys his conversations to a special agent, but speaks on behalf of a third person, usually a referent for him. In the analyzed material, this type of communication is implemented using indirect speech. *Montie Rissell: Tells me, shocker, there's all these guys up at school, you know* (MH: URL). *Montie Rissell: She tells me, in so many words, she wants to ball other guys* (MH: URL).

6. Indirect addresser – criminal → direct addressee – criminal (2%). This type of communication occurs when the criminal speaker asks himself questions and answers them himself.

In particular, in the following example, the criminal asks himself a question on behalf of the special agent and answers it himself: *Edmund Kemper: Well, what would you call it? A hobby? I'd say it's more than that* (MH: URL). In our opinion, this type of communication is used by the criminal in this case because he needs a formal "reason" to express his opinion.

Another example: *Montie Rissell: Um How do I put it?... Showing mercy* (MH: URL).

A quantitative analysis was carried out to determine the frequency of different types of communication implemented in the deviant discourse of the television series "Mindhunter". The results of the quantitative analysis are shown in the diagram in Fig. 2.1.

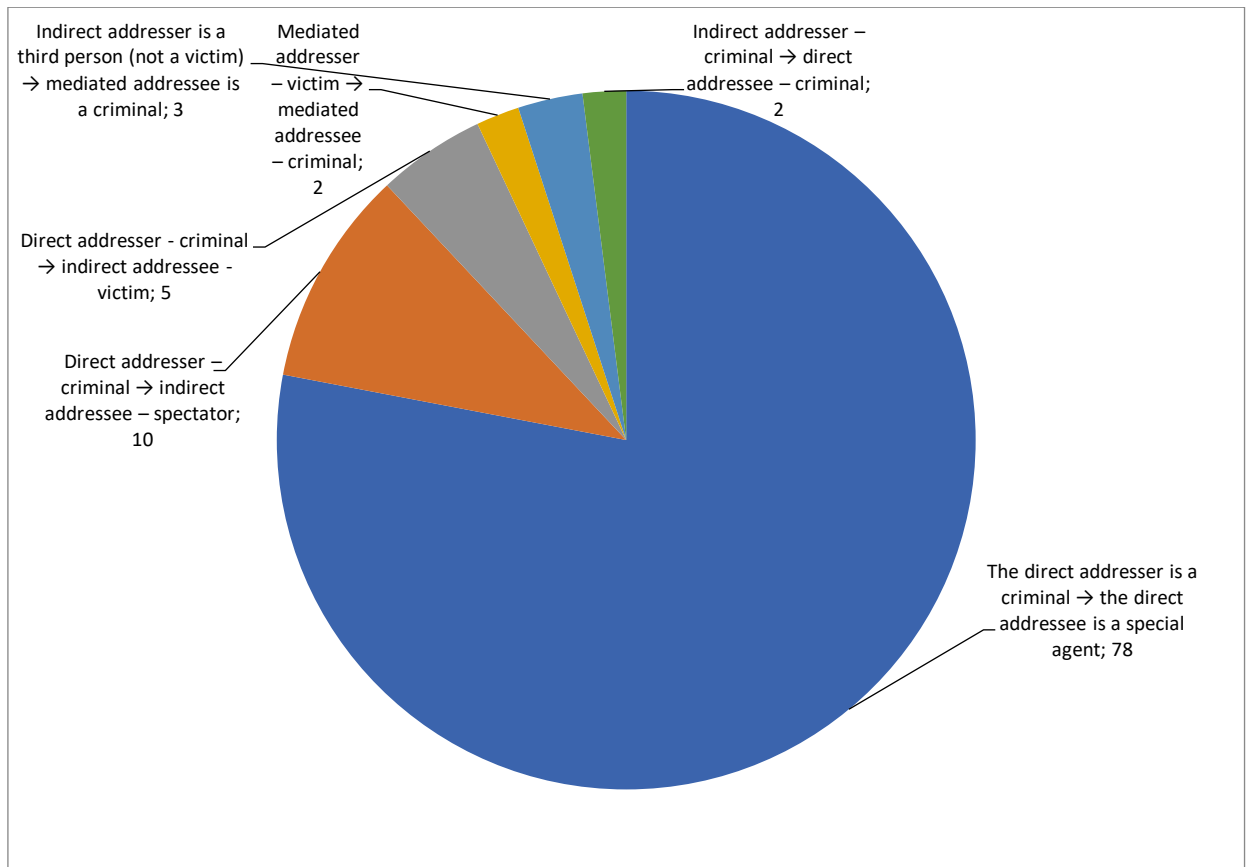


Fig. 2.1. The frequency of different types of communication implemented in the deviant discourse of the TV series "Mindhunter" (percentage distribution)

So, we can conclude that in the studied series such type of communication as "Direct addresser - criminal → direct addressee - special agent" absolutely prevails. The number of such cases made up more than two-thirds (78%) of all studied units. This type of communication was implemented through answers to questions; questions (answering questions with questions; questions with the aim of obtaining information; clarifying questions; questioning; questions to establish "feedback" or contact; questions-hints for the interlocutor); narrative sentences and persuasive sentences. Addresses used proper names, second person pronouns, honorifics, and phrases that help establish contact or feedback.

The type of communication "Direct addresser - criminal → mediated addressee - spectator" turned out to be relatively frequent (10%). It was implemented with the help of various lexical-grammatical and stylistic means, in particular,

lexemes with the semantics of conviction; phrases with a high degree of subjectivization; ellipsis sentences; inversions; pun; rhetorical questions.

Such types of communication as "Direct addresser - criminal → indirect addressee - victim" rarely occur (5%, implemented using direct speech, indirect speech and personal-indirect speech), "Indirect addresser - third person (not victim) → indirect addressee - criminal" (3%, implemented using indirect language), "Indirect addresser - victim → indirect addressee - criminal" (2%, implemented using direct language) and "Indirect addresser - criminal → direct addressee - criminal" (2% , occurs in cases where the criminal speaker asks himself questions and answers them himself).

The types of communication where the direct addresser is the criminal are the most meaningful, as they are based on the reference and on the meaningful intention of the speaker, and are formed by referential speech acts. This demonstrates that the most important thing for a criminal in a TV series is the content of the expressed opinion and its comprehensibility to the addressee. The criminal speaker tries not only to convey his opinion to the addressee, but also to achieve a certain perlocutionary effect thanks to the actualization of implicatures, the implementation of illocutionary types of speech acts, and the use of special linguistic stylistic means. The speaker determines at the same time the purpose, content and emotionality of each of his utterances, which the addressee interprets, undergoing a perlocutionary effect.

2.2 Illocutionary types of speech acts for generating tension in the “Mindhunter” series

The work analyzed speech acts of two criminals, characters from the series *Mindhunter* – Edmund Kemper and Montie Rissell. The classification of speech acts was carried out based on the generalization of the most popular SA classifications

and their adaptation to the available illustrative material. As a result, the following types of speech acts were identified:

However, it is not just the speech acts that are analyzed, but the communicative tension within these speech acts, the means of its creation, its sources, and its effect on perception.

1. **Directives** are speech acts with command semantics, which contribute to communicative tension by directly instructing or demanding a reaction from the addressee.
 2. **Expressives** are speech acts with expressive connotations, adding emotional tension by reflecting the speaker's internal state or reaction.
 3. **Questions** or **interrogatives** are question speech acts that inherently create tension through uncertainty and the expectation of a response.
 4. **Constatives** (declaratives) are speech acts that record a certain order of things, establishing facts or assertions that may be challenged, thus contributing to tension.
 5. **Menacives** are speech acts with the semantics of a warning or threat, which explicitly heighten tension by introducing the element of danger or conflict.
- So, let's consider them in more detail.

1. **Directives** turned out to be infrequent in the researched material (4%), which may be due to the plot of the series, in which the criminals had a subordinate position in relation to the special agents who conducted conversations with them. Predominant directives belonged to the speech of Edmund Kemper (3%), who, in particular, used them with the following semantics:

- advice: *You need to vent* (MH: URL);
- offer: (18) *Look at the consequences* (MH: URL);
- instruction: *You have to remain casual* (MH: URL).

In Monty Rissel's speech, directives occurred in isolated cases, in particular, with the semantics of indirect advice: *Taking notes helps with transcription* (MH: URL).

2. Expressives (15%) in the analyzed material belonged mainly to Monty Rissel (14%) and only in isolated cases - to Edmond Kemper (1%). The expressiveness of speech acts was realized with the help of the following verbal and paraverbal means:

1) Lexical means, in particular:

- abusive words, for example: *Edmund Kemper: They tried everything to trick me, I'm too savvy, I don't fucking talk period* (MH: URL); (27) *Montie Rissell: Cancer. It's, uh... It's a bitch, man* (MH: URL); *Montie Rissell: I had to. Shut her the fuck up* (MH: URL).

- lexemes-colloquialisms, for example: *Montie Rissell: You know chicks* (MH: URL).

- fixed phrases-colloquialisms, for example: *Montie Rissell: I first got into trouble at 14* (MH: URL); *Montie Rissell: She tells me, in so many words, she wants to ball other guys* (MH: URL);

- exclamations, for example: *Montie Rissell: There's all this, uh...* (MH: URL)

2) grammatical means, including means of expressive syntax, in particular:

- polysyndeton, for example:

Montie Rissell: I get some beer, because I'm fucking angry, I have some weed, and I'm smoking, and thinking, and driving, and drinking, and then... (MH: URL)

- exclamatory sentences, for example: *Montie Rissell: Oh, yeah, give it to me, baby!* (MH: URL)

3) paraverbal means, in particular:

- laughter, for example: *Montie Rissell: This, uh... [laughs] ..."juvenile facility."* (MH: URL)

- intonation, for example: *Montie Rissell: Yeah. I stabbed her so many times. Yeesh...* (MH: URL)

3. Quesitives (18%), containing the intention of a question, prevailed in the speech of Monty Rissel (10%), occurred less often in the speech of Edmond Kemper (8%).

A large number of quantifiers bring them closer to directives by intention. Accumulating interrogative sentences, the character demands an answer:

Edmund Kemper : Well, what would you call it? A hobby? (MH: URL)

Montie Rissell: What do you want to know? Why I raped those girls in Florida? (MH: URL)

(91) *Montie Rissell: Wasn't what? A fucking prostitute?* (MH: URL)

Interrogations actualize the connotation of dissatisfaction, in particular, this can be seen from such dialogues:

(24) *Bill Tench: We're from the Behavioral Science Unit. We're doing research. Interviewing men like you.*

Montie Rissell: Men like me? (MH: URL)

Another example:

Holden Ford: But you got yourself a girlfriend...

Montie Rissell: Do I, though? (MH: URL)

Quesitives in the speech of criminals in the studied series may also contain a connotation of reproach, for example: (2) *Edmund Kemper: Well, isn't that your department?* (MH: URL).

There are questions that are asked to find out information or clarify it, for example: (16) *Edmund Kemper: What are you writing down?* (MH: URL)

The relatively small number of quesitives with their main intention of obtaining information in the speech of criminals in the TV series can be due to the fact that they were not the initiator of the conversation, they only answer the questions of special agents, therefore, they do not directly need any new information.

In addition, they cannot control the behavior of special agents (as they tried to do with victims), so they do not need additional information for this either. Criminals also ask questions in order to make sure that special agents understand the subject of the ongoing conversation and use questions similar to interrogations in order to obtain confirmation of information: *Montie Rissell: Really?* (MH: URL)

In the following passage of dialogue, the criminal uses a rhetorical question to absolve himself of responsibility *Montie Rissell: What can you do?* (MH: URL)

Confirmatory questions are also used.

Edmund Kemper: They go, "Oh," and they fall dead, right? (MH: URL)

Here the quesitive is a so-called confirmatory question and its function is mainly the function of obtaining consent or agreement.

The fact that criminals are actually interested in the topic of conversation is evidenced by the absence of phatic meaningless questions.

4. Constatives (54%) predominate in the speech of Monte Rissel (35%) and occur less often in the speech of Edmund Kemper (19%). Constatives report a certain state of affairs and assume the responsibility of the speaker for the truth of the judgment: *Edmund Kemper: Butchering people is hard work* (MH: URL). In some cases, the speaker verbally confirms such responsibility, e.g:

(4) *Edmund Kemper: If a woman humiliates her little boy, he will become hostile, and violent, and debased. Period* (MH: URL);

(13) *Edmund Kemper: If there's one thing I know, it's this: A mother should not scorn her own son* (MH: URL).

In the above examples, the speaker is completely convinced of his judgments and makes it clear that no objections will convince him.

Another example: *Edmund Kemper: For me, I think surgery might give me the best chance* (MH: URL). Here the speaker limits his responsibility, emphasizing what he says only about himself. Also, the speaker can note that he is expressing

only his opinion, so he can agree that there is another: (20) *Edmund Kemper: No. My point is, in reality it doesn't work the way you expect* (MH: URL).

Constatives can also be combined with appeals that perform a phatic function (5) *Edmund Kemper: You see, Bill, I knew a week before she died I was gonna kill her* (MH: URL)) or the function of appeal to the interlocutor: *Montie Rissell: Tells me, shocker, there's all these guys up at school, you know* (MH: URL).

Sometimes the constative is used with a hint of doubt. That is, the speaker declares a certain thing, but with the intention of permissibility, for example:

Montie Rissell: Yeah, could be. Could be (MH: URL).

Montie Rissell: Your science buddy might have something there (MH: URL).

Investigating the means of creating communicative tension in the series, one should pay attention to the fact that, when talking about their crimes, serial killers mostly use affirmative statements, and only occasionally expressives. That is, they talk about crimes as something everyday, it does not bother them too much emotionally, for example: *Montie Rissell: I smash her head against a rock, hold her underwater... and that's that* (MH: URL). In the following example, the stylistic "ordinariness" of what is being discussed is emphasized by repetitions: *Montie Rissell: I catch up to her. I get her in a headlock. I choke her* (MH: URL).

Also, criminals resort to irony when describing crimes: *Montie Rissell: No more drama* (MH: URL).

So, the specifics of the use of affirmatives in the studied series depends on the intention of the speaker.

5. **Menasivs** (3%) are characteristic of Monty Rissel's speech. Menasivs are speech acts that contain a warning, including those with the semantics of a threat. In the researched SA material, menasivs were mostly distinguished semantically than grammatically. In form, they are more similar to constatives (they do not have a conditional mood, etc.), but in terms of intention, they are exactly menasivs.

In particular, these are such SAs:

Montie Rissell. That doesn't sound good (MH: URL).

Here, the speaker makes it clear (warns) that he will not continue the conversation, because he does not like the topic that the special agent voiced.

Likewise in the next example: *Montie Rissell: I don't think I'm interested* (MH: URL).

In the following example, the semantics of a warning is verbalized in a phrase *second time*, in particular: *Montie Rissell: Second time, this blonde chick, she will not stop with the questions* (MH: URL).

6. Combined speech acts (6%) predominated in the speech of Monty Rissel (5%), and occurred in isolated cases in the speech of Edmund Kemper.

1) expressive + quesitive, for example:

Edmund Kemper: You think they want to talk about this shit? (MH: URL)

In form, this speech act is a quesitive, but due to the use of expressively colored vocabulary, in particular, the lexeme *shit*, it is also an expressive at the same time.

Montie Rissell: How many other... "men like me" are you talking to? (MH: URL)

Here, too, SA is in the form of the quesitive, but with the addition of "citation" (the criminal repeats the words of the special agent, which he did not like), he also has the intention of the expressive.

2) constative + quesitive.

Used in direct speech, for example:

Montie Rissell: I have her driving at gunpoint, and she's like, "Why are you doing this? Don't you have a girlfriend? What are you planning to do? Why me?" (MH: URL)

It is also used when the speaker declares a certain statement, but he wants to find confirmation from the interlocutor with his words:

(78) *Montie Rissell: It's like... the idea of doing it pops in your head like a...[exhales] Like a sneeze, you know what I mean?* (MH: URL)

In the example below, such SA also has an expressive intention due to emotionally colored vocabulary:

(21) *Montie Rissell: What a dumbshit, right?* (MH: URL)

3) expressive + constative. In this case, the expressive intention is also actualized through the use of substandard vocabulary, in particular:

(79) *Montie Rissell: I hop out the car, tap on the window, pull the gun, drag her into the woods, rip her fucking panties off, hike up her skirt* (MH: URL).

A quantitative study was carried out to determine the frequency of functioning of various illocutionary types of speech acts in the series "Mindhunter". The results of the quantitative analysis are shown in the diagram in Fig. 2.2.

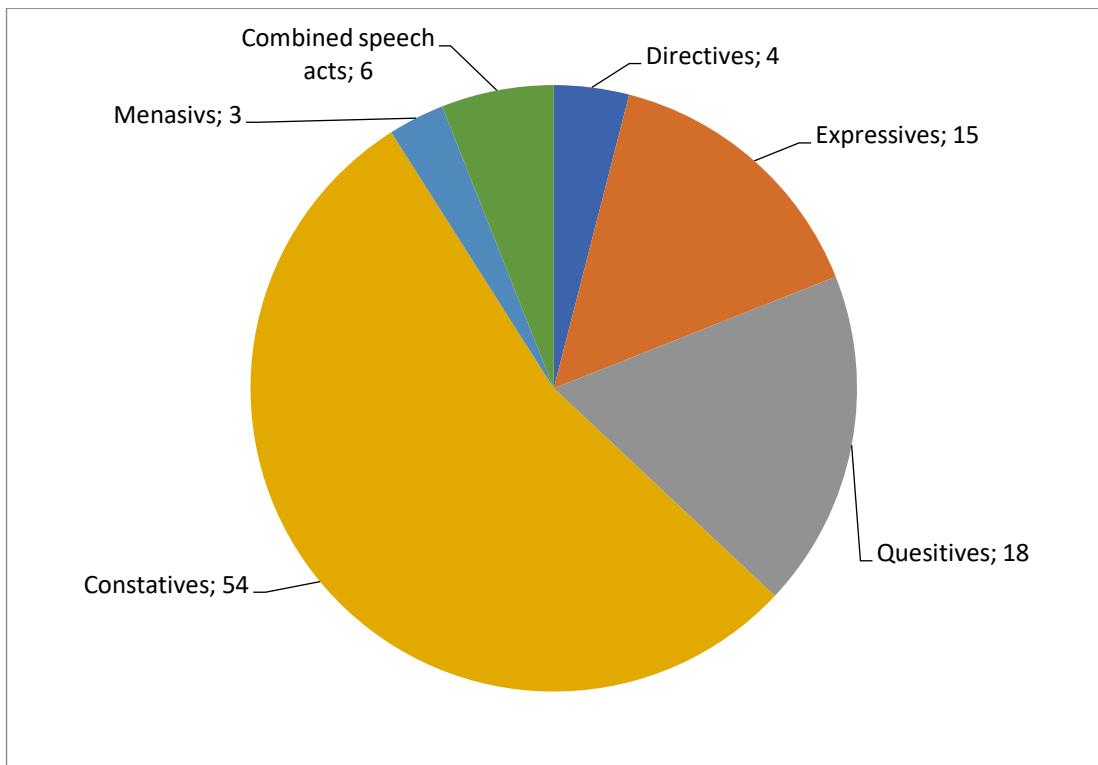


Fig. 2.2. The frequency of functioning of various illocutionary types of speech acts in the series "Mindhunter"

From Fig. 2.2 we can conclude that most often in the researched material there are constatives. Their number was more than half (54%) of all studied speech acts. Qualitative analysis shows that the specificity of statements in the speech of criminals in the analyzed series is that the speaker verbally confirms his own responsibility for what he states, at the same time, he can limit it or use statements with a tinge of doubt; often the speaker is completely convinced of his judgments; combines constatives with appeals that perform a phatic function; use of irony in statements. The main feature is the advantage in criminals' use of affirmatives (rather than expressives) when describing their own violent crimes, which allows them to talk about the crime as something mundane, which does not bother them too much emotionally.

Quasitives (18%) and expressives (15%) demonstrated an average frequency. The specifics of the quasitives in the analyzed material was the accumulation of questions in one replica; questioning that actualizes the connotation of dissatisfaction or reproach; a small number of "ordinary" questions in order to obtain information or clarify (due to the plot and composition of the series about criminals); questions asked in order to make sure that the interlocutor understands the subject of the conversation; questions for the purpose of obtaining confirmation; rhetorical questions; absence of phatic meaningless questions. Expressive expressions are verbalized using lexical means (swear words, colloquialisms, exclamations); grammatical means (polysyndeton, exclamatory sentences) and a couple of verbal means (laughter, intonation).

Rarely occur directives (4%), menasives (3%), as well as combinations of speech acts (6%). The infrequency of directives and menasives is due to the plot of the series, where criminals are in circumstances dependent on other people. Directives were used with the semantics of advice, including indirect, suggestion, and evaluation. Menasivas were mostly distinguished semantically than

grammatically. As for the SA combination, there were such compounds as expressive + quesitive, constative + quesitive, and expressive + constative.

2.3 Creation of communicative tension in the “Mindhunter” TV series in terms of implicature

Maxims and implicatures for analysis are considered according to Grice.

Communicate as much information as is necessary to achieve specific communication goals.

(98) *Bill Tench: You stabbed her, too?*

Montie Rissell: Yeah, I stabbed her so many times. Yeesh... (MH: URL)

Here the maxim is violated. The implicature is that Montie Rissell is proud of his murder, wants to brag about it, and therefore not only answers the interviewer’s question but also adds brutal details.

The **communicative tension** in this scene arises from the conflict between the expected social norms of remorse or regret and the complete lack of emotion and even pride expressed by the criminal. The tension is further heightened by the graphic nature of the details that Montie shares, violating the maxim of relevance. This contrast between the speaker's indifferent tone and the horrific content of his words creates a disturbing tension, leaving the listener emotionally unsettled and uncomfortable.

Later in the dialogue, Monty Russell is already trying to follow the maxim:

Montie Rissell: (64) What do you want to know? Why I raped those girls in Florida? (MH: URL)

He finds out exactly what they want to hear from him so as to give specific answers.

Express your thoughts clearly.

This maxim is violated by Edmund Carpenter in the following example:

(17) *Edmund Kemper: Well, what would you call it? A hobby? I'd say it's more than that* (MH: URL).

He does not give the exact name of what it is about, he cannot formulate it.

The lack of clarity of thoughts is also expressed in questioning, exclamations, etc:

(30) *Montie Rissell: It's, uh... It's a weird feeling, man* (MH: URL).

(31) *Holden Ford: What's a weird feeling, Monte?*

Montie Rissell: Um How do I put it?... Showing mercy (MH: URL).

Avoid inaccurate statements.

In the passage below, this maxim is violated by Monty Russell:

(25) *Bill Tench: Murderers with multiple victims. To better understand why you do what you do.*

Montie Rissell: I'd like to know, too (MH: URL).

The implication is that Monty Russell understands what Bill is asking him. He wants to express the opinion that he cannot manage his own illness and does not know its cause, but he does not say it directly, but answers questions to the psychologist's questions. He pretends not to understand what the psychologist means.

Avoid ambiguity.

In the following example, the criminal tries to express himself as unambiguously as possible, in particular:

(13) *Edmund Kemper: If there's one thing I know, it's this: A mother should not scorn her own son* (MH: URL).

So, his desire for unambiguity is emphasized by the words one thing in the phrase.

Be concise.

Edmund Kemper wants to show that he has nothing more to add. In particular:

(4) *Edmund Kemper: If a woman humiliates her little boy, he will become hostile, and violent, and debased. Period* (MH: URL).

A lot of information can be learned from the criminal's laconic answer. In particular, the fact that he considers his own mother to be responsible for his illness, and therefore for his crimes.

2.4. Communicative tension in the “Mindhunter” TV series in stylistic context

2.4.1 Tropes used to create tension in “Mindhunter”

Tropes (24% of the total number of stylistic devices) were represented by metaphor and metonymy.

A trope is a method of expressiveness that is implemented at the level of a word or phrase. A word used in a figurative sense to characterize any phenomenon with the help of secondary semantic values, the actualization of its “internal form”

1. Metaphor (12%), for example: *Edmund Kemper: She went out to a party, she got soused, she came home alone.* (MH: URL); (in the meaning ‘drinking’); *Edmund Kemper: The stakes are very high.* (MH: URL). Here, an erased metaphor is used. *Edmund Kemper: No. My point is, in reality it doesn’t work the way you expect.* (MH: URL).

Metaphor is a transfer, which consists in transferring the features of one object or phenomenon to another on the basis of their similarity

2. Metonymy (12%), for example: *Edmund Kemper: In reality, when you stab somebody, they lose blood pressure and they leak to death, very slowly.* (MH: URL); *Montie Rissell: Yeah, it’s hard on a human being.* (MH: URL); *Edmund Kemper: The classic is talking too much about the crimes.* (MH: URL).

Metonymy is a word whose meaning is transferred to the name of another object related to the object characteristic of this word by its nature.

2.4.2 Stylistic figures used to create tension in the “Mindhunter” series

Figures (64%) were lexical and syntactic.

1. Lexical (20%), included the following:

1.1 Antonyms (4%), in particular: *Edmund Kemper: Butchering people is hard work. Physically and mentally.* (MH: URL);

1.2. Idioms and fixed phrases (4%), in particular: *Edmund Kemper: If there’s one thing I know, it’s this: A mother should not scorn her own son.* (MH: URL);

1.3. Pleonasm (4%), in particular: *A mother should not scorn her own son.* (MH: URL);

1.4. Various grades of vocabulary, in particular, reduced vocabulary (8%), e.g: *Edmund Kemper: They tried everything to trick me, I’m too savvy, I don’t fucking talk period* (MH: URL); *Edmund Kemper: You think they want to talk about this shit?* (MH: URL);

2. Syntactic figures (44%) included:

2.1 Ellipsed sentences (28%), e.g: *Bill Tench: We’re from the Federal Bureau of Investigation’s Behavioral Science Unit. Montie Rissell: Scientists?* (MH: URL); *Edmund Kemper: If a woman humiliates her little boy, he will become hostile, and violent, and debased. Period.* (MH: URL); *Edmund Kemper : Well, what would you call it? A hobby? I’d say it’s more than that.* (MH: URL); *Bill Tench: We’re from the Behavioral Science Unit. We’re doing research. Interviewing men like you. Montie Rissell: Men like me?* (MH: URL); *Jerry Brudos: Really?* (MH: URL); *Edmund Kemper: Over interest.* (MH: URL); *Edmund Kemper: Real conversation stopper* (MH: URL);

2.2. Silence (8%), for example: *Montie Rissell: Cancer. It’s, uh... It’s a bitch, man.* (MH: URL); *Montie Rissell: Um How do I put it?... Showing mercy.* (MH: URL);

2.3. Various repetitions (8%), such as:

- epimon (4%), in particular: *Bill Tench: Murderers with multiple victims. To better understand why you do what you do.* (MH: URL);
- actual repetitions (4%), in particular: *Montie Rissell: It's, uh... It's a weird feeling, man.* (MH: URL);

2.4.3 Amplifications used to create tension in “Mindhunter”

Amplifications (12%) included the following stylistic devices.

1. **Comparisons** (4%) were mostly figurative, in particular: *Edmund Kemper: It's like if you worked at a slaughterhouse with livestock.* (MH: URL);
2. **Epithets** (4%) were mostly offensive, in particular: *I haven't had sex with a man because of you, my murderous son.* (MH: URL);
3. **Generalization** (4%), in particular: *Holden Ford: And if surgery doesn't take, in this modern society, what do we do with the Ed Kempers of the world?* (MH: URL).

A quantitative analysis was carried out to determine the frequency of functioning of various stylistic means of creating communicative tension in the TV series “Mind Hunter”.

The results of the analysis are shown in the diagram in Fig. 2.1.

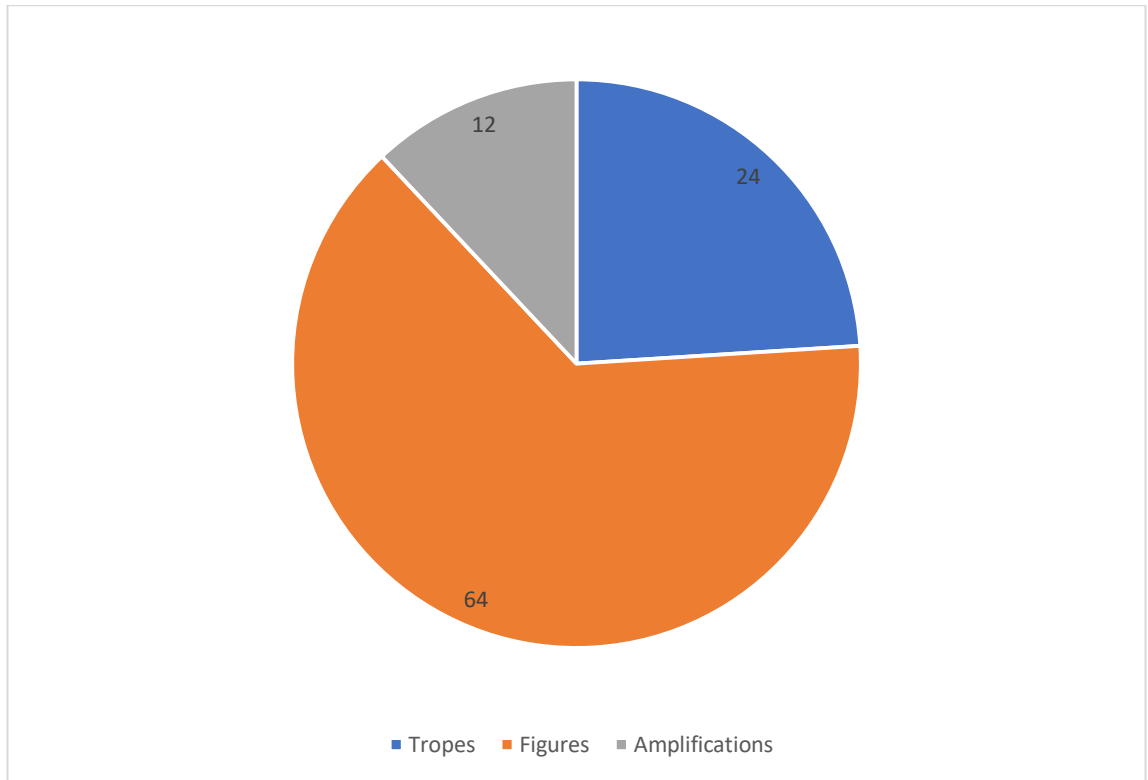


Fig 2.1 Stylistic means of creating communicative tension, %

From fig. 2.1 we can conclude that stylistic devices such as stylistic figures (lexical and syntactic) are most often used to create communicative tension in the analyzed TV series. Their number is almost two-thirds (64%) of all analyzed means. Tropes occur less frequently (24%), represented by metaphor and metonymy, and amplifications (12%) are rarest.

Conclusions to Chapter two

1. In the studied series, such type of communication as "Direct addresser - criminal → direct addressee - special agent" absolutely prevails. The number of such cases made up more than two-thirds (78%) of all studied units. This type of communication was implemented through answers to questions; questions (answering questions with questions; questions with the aim of obtaining information; clarifying questions; questioning; questions to establish "feedback" or contact; questions-hints for the interlocutor); narrative sentences and persuasive

sentences. Addressees used proper names, second person pronouns, honorifics, and phrases that help establish contact or feedback.

2. The type of communication "Direct addresser - criminal → mediated addressee - spectator" turned out to be relatively frequent (10%). It was implemented with the help of various lexical-grammatical and stylistic means, in particular, lexemes with the semantics of conviction; phrases with a high degree of subjectivization; ellipsis sentences; inversions; pun; rhetorical questions.

3. Such types of communication as "Direct addresser - criminal → indirect addressee - victim" rarely occur (5%, implemented using direct speech, indirect speech and personal-indirect speech), "Indirect addresser - third person (not victim) → indirect addressee - criminal" (3%, implemented using indirect language), "Indirect addresser - victim → indirect addressee - criminal" (2%, implemented using direct language) and "Indirect addresser - criminal → direct addressee - criminal" (2% , occurs in cases where the criminal speaker asks himself questions and answers them himself).

4. The types of communication where the direct addresser is the criminal are the most meaningful, as they are based on the reference and on the meaningful intention of the speaker, and are formed by referential speech acts. This demonstrates that the most important thing for a criminal in a TV series is the content of the expressed opinion and its comprehensibility to the addressee. The criminal speaker tries not only to convey his opinion to the addressee, but also to achieve a certain perlocutionary effect thanks to the actualization of implicatures, the implementation of illocutionary types of speech acts, and the use of special linguistic stylistic means. The speaker determines at the same time the purpose, content and emotionality of each of his utterances, which the addressee interprets, undergoing a perlocutionary effect.

5. The analysis of speech acts showed that most often in the researched material there are constatives. Their number was more than half (54%) of all studied

speech acts. Qualitative analysis shows that the specificity of statements in the speech of criminals in the analyzed series is that the speaker verbally confirms his own responsibility for what he states, at the same time, he can limit it or use statements with a tinge of doubt; often the speaker is completely convinced of his judgments; combines constatives with appeals that perform a phatic function; use of irony in statements. The main feature is the advantage in criminals' use of affirmatives (rather than expressives) when describing their own violent crimes, which allows them to talk about crimes as something everyday that does not disturb them emotionally.

6. Quasitives (18%) and expressives (15%) demonstrated an average frequency. The specifics of the quasitives in the analyzed material was the accumulation of questions in one replica; questioning that actualizes the connotation of dissatisfaction or reproach; a small number of "ordinary" questions in order to obtain information or clarify (due to the plot and composition of the series about criminals); questions asked in order to make sure that the interlocutor understands the subject of the conversation; questions for the purpose of obtaining confirmation; rhetorical questions; absence of phatic meaningless questions. Expressive expressions are verbalized using lexical means (swear words, colloquialisms, exclamations); grammatical means (polysyndeton, exclamatory sentences) and a couple of verbal means (laughter, intonation).

7. Rarely occur directives (4%), menasives (3%), as well as combinations of speech acts (6%). The infrequency of directives and menasives is due to the plot of the series, where criminals are in circumstances dependent on other people. Directives were used with the semantics of advice, including indirect, suggestion, and evaluation. Menasivas were mostly distinguished semantically than grammatically. As for the SA combination, there were such compounds as expressive + quesitive, constative + quesitive, and expressive + constative.

8. Regarding maxims of cooperation and implicatures, we can conclude that the criminals in the series have their own ideas about the quantity, quality, relevance and clarity of language. That is why in many dialogues these maxims are regularly used without violations or, on the contrary, are violated with a certain linguopragmatic purpose. These are, in particular, such maxims as communicate as much information as is necessary for the implementation of specific communication goals, express your thoughts clearly, avoid imprecise expression, avoid ambiguity, and be concise.

9. Furthermore examined in section 2.4 were the artistic techniques applied in the "Mindhunter" series to produce communicative tension. Metaphors and metonymies, the most common tropes, constitute 24% of the total stylistic devices used to intensify communicative tension. These tools give talks more complexity and let characters passionately and subtly convey conflict. Metonymies, for instance, provide for a more subdued change in meaning, usually connecting emotions to bodily expressions or surroundings, while metaphors communicate abstract ideas of tension and conflict.

10. Divided into lexical and syntactic forms, stylistic figures which accounted for 64% of the examined devices were predominantly used to convey nuances in communication, emphasizing contrast, emotional depth, and subtle tension through both word choice and sentence structure. In the offenders' speech, lexical figures - antonyms, idioms, pleonasm, vocabulary variants - are all employed to highlight conflicts, heighten emotional charge, or offer subdued irony. Particularly ellipses and pauses, syntactic figures helped to create moments of quiet and uncertainty, therefore generating tension from what was left unsaid rather than from direct verbal confrontation.

11. At last, amplifications (12%) helped to accentuate several facets of the story. The main amplifiers were comparisons, epithets, and generalizations, which

helped to raise the psychological strain and intensify the emotional intensity in pivotal points of the talks.

12. Reflecting the complexity of criminal discussions and the psychological manipulation inherent in the series' exchanges, "Mindhunter" uses tropes, stylistic figures, and amplitudes in general to create and sustain communicative tension.

13. All things considered, the study emphasizes how many artistic techniques are purposefully used in "Mindhunter" to create and maintain communicative tension, each of which serves a different purpose improving the viewer's interaction with the psychological complexity of the story.

GENERAL CONCLUSIONS

1. *Mindhunter* is a psychological thriller series that delves deep into the minds of serial killers. Due to its genre, the most conspicuous features of this TV series is communicative tension. The latter is defined in this research as a manifestation of objective or subjective contradictions, expressed in the opposition of the parties. This study aims to analyze the linguistic mechanisms employed to create and maintain communicative tension within the context of the series.

2. People interact during communication simultaneously on both a spontaneous and a symbolic level. Communication is like the transfer of information using signs and sign systems, therefore, in the process of communication, verbal and non-verbal communication are usually distinguished. A communicative act is a complex of many processes of establishing contacts between people, it includes verbal and non-verbal forms of communication for the development of a common strategy of interaction and exchange of information, perception and understanding of another person. Communicative tension is a manifestation of objective or subjective contradictions, which is expressed in the opposition of the parties. Situations of communicative tension are a certain and inevitable part of human relations.

3. It is strongly recommended to investigate the characteristics of communicative tension within the framework of four linguopragmatic theories: speech acts, maxims of politeness and cooperation, conversational implicatures, and the theory of communicative strategies and tactics. The situation of communicative tension from the point of view of pragmalinguistics necessitates a thorough examination of the speech features of its participants, both verbal and nonverbal.

4. Stylistically, communicative tension in *Mindhunter* is created through the strategic use of tropes, figures, and amplifications. At the same time, we consider

tropes to be means created on the basis of a figurative meaning (contain imagery), figures to be means created on the basis of a direct meaning (not containing imagery), and amplifications to be means that can have both a figurative basis and be built on the basis of a direct meaning. By strategically using these devices, *Mindhunter* effectively manipulates the viewer's emotions and understanding, contributing to the overall tension and psychological depth of the series.

5. In the TV series, the criminal mainly communicates to special agent, accounting for over two thirds of all interactions. These communications are often direct questions and answers, narrative and persuasive statements. While the criminals rely on a multitude of other language tools as well as proper names, personal pronouns and phrases, to set up contact and keep the conversation.

6. While less frequent, communication between the criminal and the viewer is also noticeable. There are many linguistic techniques used by criminals to speak directly to the audience and tell them what they feel and think. These include words that express conviction, subjective phrases, incomplete sentences, inversions, puns, and rhetorical questions.

7. Other types of communication, such as between the criminal and the victim, are less common. Typically those interactions often involve direct or indirect speech and are used to show the criminal's perspective and victim's experience.

8. The most significant communication is between the criminal and the special agent. This is because it is based on the criminal's intention and the use of referential speech acts. Criminals aim to convey their opinions clearly and effectively to the audience, using various linguistic techniques to achieve specific effects.

9. The analysis of speech acts reveals how criminals tend to use statements to affirm guilt while also increasing doubt in his statements as well as using irony. Normally, when they talk about their crimes, they use affirmative statements indicating no emotional disturbance.

10. Questions and expressive language are also used, but less frequently. Questions are often used to obtain information, clarify points, or express dissatisfaction. While expressive language includes swear words, colloquialisms, exclamations, and sentence structures.

11. Because of the criminals' circumstances, directives and menasives are rare. Directives often involve advice or suggestion, whereas menasives are a bit subtler.

12. Criminals have their own ideas about how communication can be most effective. They often use language that is clear, concise, and relevant to their goals. But they don't have to live up to these principles: they might even violate them to manipulate or mislead their interlocutors.

13. Stylistic devices such as stylistic figures (lexical and syntactic) are most often used to create communicative tension in the analyzed TV series. Their number is almost two-thirds (64%) of all analyzed means. Tropes occur less frequently (24%), represented by metaphor and metonymy, and amplifications (12%) are rarest.

RÉSUMÉ

Ліщук В. О. Засоби створення комунікативного напруження в сучасному англійськомовному дискурсі: прагмастилістичний аспект.

Кваліфікаційна робота студента магістратури зі спеціальності 035 Філологія, спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська», освітньо-професійної програми «Сучасні філологічні студії (англійська мова і друга іноземна мова): лінгвістика та перекладознавство». Київський національний лінгвістичний університет. Міністерство освіти і науки України. Київ, 2024.

Робота присвячена дослідженню прагмастилістичних аспектів створення комунікативної напруження в сучасних кінематографічних текстах, зокрема, у телесеріалі «Мисливець за розумом». У кваліфікаційній роботі було виявлено та проаналізовано вербальні та кінематографічні засоби створення комунікативної напруги в серіалі «Мисливець за розумом» з прагмастилістичної перспективи.

Актуальність теми дослідження зумовлена сплеском наукового інтересу до прагмастилістичних аспектів створення комунікативного напруження в літературі, кіно та телесеріалах. Це пов'язано з тим, що розуміння механізмів створення комунікативної напруги сприяє глибшому проникненню в інокультурний контекст.

Метою дослідження було виявити, описати та проаналізувати спектр стилістичних та прагматичних прийомів, що застосовуються для створення і підтримки комунікативної напруги в серіалі «Мисливець за розумом», а також дослідити їхній вплив на сприйняття аудиторії.

У результаті дослідження було систематизовано основні стилістичні та прагматичні засоби створення комунікативної напруги в кінематографі, проаналізовано використання цих засобів у серіалі «Мисливець за розумом»,

зокрема діалогів (мовних кліше, іронії, запитань, непрямой мови). Також виявлено домінуючі прийоми створення напруги в досліджуваному серіалі.

Ключові слова: комунікативне напруження, стилістичні засоби, прагматичні стратегії, «Мисливець за розумом».

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LIST OF ILLUSTRATIVE RESOURCES

MH – Mindhunter. URL <https://www.netflix.com/ua-en/title/80114855>

APPENDIX

№	Dialogue	Communicative Tension	Tension Signals	Emotional Context
1	<p>Holden Ford: You don't think you could benefit from psychiatry?</p> <p>Edmund Kemper: I already did all that in the institution. It didn't take. For me, I think surgery might give me the best chance.</p>	Tension arises due to Kemper's sarcastic response to Ford's professional suggestion.	Use of sarcasm ("It didn't take"), rejection of conventional therapy.	Defensive, ironic. Kemper shows disbelief in regular treatment methods.
2	<p>Holden Ford: And if surgery doesn't take, in this modern society, what do we do with the Ed Kempers of the world? Edmund Kemper: Well, isn't that your department?</p>	Tension comes from the question that questions Kemper's future and societal measures against his type.	Rhetorical question with an underlying accusation of systemic incompetence.	Uneasiness, subconscious aggression.

3	<p>Holden Ford: From your perspective...</p> <p>Edmund Kemper: Death by torture?</p>	Tension is created by Kemper's blunt and dismissive response, showing disrespect towards Ford.	Blunt response, refusal to answer seriously.	Disdain, aggression.
4	<p>Edmund Kemper: If a woman humiliates her little boy, he will become hostile, and violent, and debased. Period.</p>	Tension arises from Kemper using his personal experiences to justify his crimes.	Sharp, definitive language ("Period").	Justification, frustration.
5	<p>Edmund Kemper: You see, Bill, I knew a week before she died I was gonna kill her.</p>	Tension is built through Kemper's casual confession of premeditated murder.	Casual tone when speaking about murder, use of the name "Bill" to personalize the conversation.	Coldness, detachment from the horror of the act.
6	<p>Edmund Kemper: She went out to a party, she got soused, she came home alone.</p>	Tension is created by Kemper downplaying the victim's actions as justification for his murder.	Informal language, minimizing her actions.	Disregard, detachment.

7	Edmund Kemper: I asked her how her evening went.	Tension arises from Kemper's calm recollection of the events leading to the murder.	Calm, calculated recollection.	Creepy detachment.
8	Edmund Kemper: She just looked at me.	Tension is built through the simplicity of the description, suggesting an impending violent act.	Ominous simplicity, leaving things unsaid.	Foreboding, dread.
9	Edmund Kemper: She said, "For seven years." She said, "I haven't had sex with a man because of you, my murderous son."	Tension escalates as Kemper recounts his mother's emotionally charged words.	Direct quote from mother, emotionally charged language.	Resentment, emotional volatility.
10	Edmund Kemper: So I got a claw hammer and I beat her to death.	Extreme tension due to the casual admission of violent murder.	Casual confession of violent murder.	Chilling detachment, lack of remorse.

11	Edmund Kemper: Then I cut her head off, and I humiliated her.	Tension escalates as Kemper graphically	Graphic description of the act, emphasis on "humiliated."	Sadism, domination.
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		describes his actions.		
12	Edmund Kemper: And I said, "There, now you've had sex."	Tension created by Kemper's dehumanizing remark following his brutal act.	Callous remark after murder, connecting violence to sexual humiliation.	Dehumanization, cruelty.
13	Edmund Kemper: If there's one thing I know, it's this: A mother should not scorn her own son.	Tension arises from Kemper's attempt to rationalize his actions.	Definitive tone, self-justification.	Justification, anger.
14	Edmund Kemper: Butchering people is hard work. Physically and mentally. I don't think people realize.	Tension stems from Kemper's cold, pragmatic view of murder.	Describing murder as "work," downplaying moral implications.	Detachment, rationalization.
15	Edmund Kemper: You need to vent.	Tension increases as Kemper projects his emotional state onto others.	Suggesting violence as an emotional outlet.	Disregard for life, projection.
16	Edmund Kemper: What are you writing down?	Tension builds as Kemper becomes	Sudden shift in tone, suspicion.	Paranoia, distrust.

		suspicious of Ford's intentions.		
17	<p>Holden Ford: Oh, I just think it's an interesting choice of words, "vocation."</p> <p>Edmund Kemper: Well, what would you call it? A hobby? I'd say it's more than that.</p>	Tension rises as Kemper trivializes his murders, likening them to a hobby.	Minimizing the seriousness of his crimes.	Detached, casual.
18	<p>Edmund Kemper: Look at the consequences.</p>	Tension is created by Kemper's cold assessment of the impact of his actions.	Direct, emotionless statement.	Indifference, detachment.
19	<p>Edmund Kemper: The stakes are very high.</p>	Tension increases as Kemper speaks with calculated calm about the severity of his crimes.	Understatement of the gravity of his actions.	Calm, controlled.
20	<p>Bill Tench: I'm sorry, Ed, do you</p>	Tension arises from Kemper's	Dismissive tone, cold logic.	Detached, analytical.

	mean that violence in the movies drove you to kill those women? Edmund Kemper: No. My point is, in reality it doesn't work the way you expect.	dismissive response, indicating deeper, personal motivations.		
21	Edmund Kemper: When you stab somebody, they're supposed to fall dead. They go, "Oh," and then fall dead, right?	Tension builds as Kemper graphically describes his expectations of murder.	Graphic detail, trivializing violence.	Morbid fascination.
22	Edmund Kemper: In reality, when you stab somebody, they lose blood pressure and they leak to death, very slowly.	Extreme tension as Kemper calmly explains the physical process of death.	Clinical description of death, detachment from the horror.	Detached, analytical.
23	Bill Tench: We're from the Federal Bureau of Investigation's Behavioral Science	Tension comes from Rissell's incredulous and dismissive response.	Mocking tone, disbelief.	Defensiveness, cynicism.

	Unit. Montie Rissell: Scientists?			
24	Bill Tench: We're from the Behavioral Science Unit. We're doing research. Interviewing men like you. Montie Rissell: Men like me?	Tension increases as Rissell questions his categorization.	Repetition of "men like me" with an accusatory tone.	Defensiveness, challenge.
25	Bill Tench: Murderers with multiple victims. To better understand why you do what you do. Montie Rissell: I'd like to know, too.	Tension arises from Rissell's sarcastic response, indicating a lack of self-awareness.	Sarcastic response, flippancy.	Sarcasm, deflection.
26	Montie Rissell: You know what? I don't think I'm interested.	Tension builds as Rissell dismisses the conversation.	Abrupt dismissal, lack of engagement.	Disinterest, avoidance.
27	Montie Rissell: Cancer. It's, uh... It's a bitch, man.	Tension emerges as Rissell trivializes a serious topic,	Colloquial language, lack of empathy.	Detached, flippant.

		reflecting his detachment.		
28	Montie Rissell: Yeah, it's hard on a human being.	Tension increases as Rissell uses vague language, avoiding personal responsibility.	Vague phrasing, avoidance.	Deflection, avoidance.
29	Montie Rissell: So I let her go.	Tension arises from Rissell's casual admission, downplaying his actions.	Casual tone, minimizing the significance of his crime.	Avoidance, denial.
30	Montie Rissell: It's, uh... It's a weird feeling, man.	Tension builds as Rissell struggles to articulate his emotions.	Hesitation, vagueness.	Confusion, emotional detachment.

31	Holden Ford: What's a weird feeling, Monte? Montie Rissell: Um... How do I put it?... Showing mercy.	Tension escalates as Rissell expresses confusion about basic human emotions.	Hesitation, inability to articulate emotions.	Emotional disconnection, confusion.
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32	Jerry Brudos: Really?	Tension arises from Brudos's surprise, indicating disbelief or challenge.	Short, surprised response.	Challenge, disbelief.
33	Jerry Brudos: What'd she do?	Tension increases as Brudos's question minimizes the victim's role in the situation.	Deflecting blame to the victim.	Denial, avoidance.
34	Jerry Brudos: She offered to help?	Tension is created as Brudos attempts to justify the victim's involvement.	Manipulation of facts to excuse behavior.	Justification, manipulation.
35	Edmund Kemper: The classic is talking too much about the crimes.	Tension arises from Kemper's casual attitude towards discussing violent acts.	Casual tone, trivializing violent behavior.	Detachment, coldness.
36	Edmund Kemper: Over interest.	Tension is felt as Kemper accuses others of being	Accusation, shifting blame.	Defensiveness, irritation.

		overly fascinated by his crimes.		
37	Edmund Kemper: You have to remain casual.	Tension arises from Kemper's advice, implying that detachment is key to survival.	Instructional tone, promoting emotional detachment.	Calm, controlled.
38	Edmund Kemper: They tried everything to trick me, I'm too savvy, I don't f*cking talk period.	Tension escalates as Kemper asserts his intellectual superiority.	Vulgar language, assertive tone.	Defiance, control.
39	Edmund Kemper: You think they want to talk about this sh*t?	Tension increases as Kemper dismisses others' curiosity about his crimes.	Rhetorical question, vulgarity.	Defensiveness, frustration.
40	Edmund Kemper: It's like if you worked at a slaughterhouse with livestock.	Tension is heightened as Kemper likens his victims to animals,	Dehumanization, cold comparison.	Detachment, dehumanization.

		dehumanizing them.		
41	Edmund Kemper: Real conversation stopper.	Tension arises from Kemper’s cynical remark, downplaying the gravity of his crimes.	Cynical tone, minimizing serious topics.	Cynicism, deflection.
42	Montie Rissell: What do you want to know? Why I raped those girls in Florida?	Tension escalates as Rissell directly addresses his crimes with bluntness.	Blunt admission, rhetorical question.	Defiance, challenge.
43	Holden Ford: For starters, how did you choose your victims? Montie Rissell: Victims? That doesn’t sound good.	Tension arises from Rissell’s discomfort with the term “victims.”	Deflection, discomfort.	Denial, avoidance.
44	Montie Rissell: That doesn’t sound good.	Tension is felt as Rissell repeats his discomfort, avoiding direct responsibility.	Repetition, avoidance.	Denial, discomfort.

45	Montie Rissell: How many other... “men like me” are you talking to?	Tension builds as Rissell seeks validation by comparing himself to others.	Seeking validation, questioning tone.	Insecurity, defensiveness.
46	Montie Rissell: They all talk to you?	Tension increases as Rissell’s curiosity about others like him reflects his insecurity.	Curiosity, questioning.	Insecurity, comparison.
47	Montie Rissell: I first got into trouble at 14.	Tension is created as Rissell begins to justify his behavior through his past.	Offering justification, defensive tone.	Defensiveness, rationalization.
48	Montie Rissell: They sent me to Florida.	Tension arises as Rissell deflects responsibility by focusing on external factors.	Deflecting blame to authorities.	Denial, avoidance.
49	Montie Rissell: This, uh... [laughs]...	Tension is created as Rissell mocks the institutions	Mocking tone, laughter.	Defensiveness, detachment.

	“juvenile facility.”	meant to reform him.		
50	Montie Rissell: Doctors watching over me all the time.	Tension increases as Rissell expresses frustration with the surveillance he experienced.	Frustration with authority, resentment.	Resentment, anger.
51	Montie Rissell: I had four girls while I was under observation.	Tension is heightened as Rissell boasts about his actions despite being under surveillance.	Boasting, defiance.	Defiance, arrogance.
52	Montie Rissell: They let me out.	Tension arises from the realization that Rissell was released despite his actions.	Emphasis on being let free, disconnection from consequences.	Arrogance, defiance.
53	Montie Rissell: I come back up here, get myself a job, a girlfriend.	Tension is created as Rissell shifts focus to normalizing his life,	Downplaying past actions, shift to mundane topics.	Detachment, denial.

		downplaying his past.		
54	Montie Rissell: Girlfriend's a year ahead, she goes off to state college, but, you know, we keep in touch, we write.	Tension increases as Rissell tries to present a normal life.	Attempting normalcy, minimizing past.	Denial, deflection.
55	Montie Rissell: You're taping it, man.	Tension arises from Rissell's sudden awareness and discomfort with being recorded.	Suspicion, shift in tone.	Paranoia, discomfort.
56	Montie Rissell: Taking notes helps with transcription.	Tension builds as Rissell becomes more defensive and guarded.	Defensive, sarcastic tone.	Paranoia, defensiveness.
57	Holden Ford: You were saying? Back in school, a free man... Montie Rissell: Not free, no, sir.	Tension arises as Rissell challenges the idea of his freedom, reflecting on his past.	Correcting Ford, emphasis on "not free."	Resentment, defiance.

58	Montie Rissell: Probation, counseling, therapy.	Tension builds as Rissell lists his past attempts at rehabilitation with indifference.	Indifference, detachment.	Resentment, detachment.
59	Montie Rissell: I gotta keep checking in or they send me back.	Tension is created as Rissell expresses frustration with his lack of freedom.	Frustration, resentment.	Resentment, frustration.
60	Holden Ford: But you got yourself a girlfriend... Montie Rissell: Do I, though?	Tension arises as Rissell questions his own situation, reflecting confusion and uncertainty.	Questioning, uncertainty.	Confusion, doubt.

61	Montie Rissell: You know chicks.	Tension increases as Rissell generalizes about women in a dismissive way.	Dismissive tone, vague generalization.	Detachment, disrespect.
62	Montie Rissell: She sends me a letter.	Tension arises as Rissell focuses	Focus on mundane	Detachment, avoidance.

		on trivial details to avoid deeper emotions.	actions, avoidance.	
63	Montie Rissell: Tells me, shocker, there's all these guys up at school, you know.	Tension builds as Rissell sarcastically describes his girlfriend's actions.	Sarcasm, disbelief.	Frustration, jealousy.
64	Montie Rissell: Tells me, shocker, there's all these guys up at school, you know.	Repetition of the previous statement, indicating deeper frustration.	Repetition, sarcasm.	Jealousy, frustration.
65	Montie Rissell: There's all this, uh...	Tension arises as Rissell hesitates, unable to fully express his thoughts.	Hesitation, vagueness.	Confusion, frustration.
66	Montie Rissell: She tells me, in so many words, she wants to ball other guys.	Tension escalates as Rissell's frustration with his girlfriend's actions becomes clear.	Crude language, frustration.	Anger, frustration.
67	Montie Rissell: What am I supposed to do with that?	Tension increases as Rissell expresses	Rhetorical question, frustration.	Helplessness, frustration.

		helplessness in his relationship.		
68	Montie Rissell: I hop in the car, gotta see it for myself, and what do you know, there she is, making out with some dork.	Tension is heightened as Rissell recounts the event that triggers his violent actions.	Descriptive language, anger.	Jealousy, anger.
69	Montie Rissell: What a dumbsh*t, right?	Tension arises from Rissell's derogatory description of his girlfriend's new partner.	Insulting language, belittling.	Contempt, anger.
70	Montie Rissell: What can you do?	Tension is felt as Rissell resigns himself to the situation, reflecting helplessness.	Rhetorical question, resignation.	Helplessness, frustration.
71	Montie Rissell: You can't live with them.	Tension arises as Rissell's comment reflects a cynical view of relationships.	Cynicism, detachment.	Resentment, detachment.
72	Montie Rissell: I'll tell you what you can f*cking do.	Tension escalates as Rissell's frustration boils	Vulgar language, aggression.	Anger, frustration.

		over into vulgarity.		
73	Montie Rissell: I get some beer, because I'm f*cking angry, I have some weed, and I'm smoking, and thinking, and driving, and drinking, and then...	Tension builds as Rissell describes his destructive spiral.	Cumulative actions, escalating frustration.	Anger, self-destruction.
74	Montie Rissell: Then I'm back at my apartment, in the parking lot, no idea how I got there.	Tension arises from Rissell's lack of control over his actions.	Disorientation, confusion.	Confusion, self-destruction.
75	Montie Rissell: A car pulls into the lot.	Tension increases as Rissell's story shifts towards the moment of violence.	Calm before the storm, foreshadowing.	Anticipation, tension.
76	Montie Rissell: Girl on her own, maybe 20, 25.	Tension escalates as Rissell focuses on his next victim.	Detached description, focus on the victim.	Coldness, detachment.
77	Montie Rissell: It's got to be four in the morning.	Tension rises as Rissell sets the	Calm, detached description of time.	Anticipation, tension.

		scene for his violent actions.		
78	Montie Rissell: It's like... the idea of doing it pops in your head like a... [exhales] Like a sneeze, you know what I mean?	Tension escalates as Rissell describes his impulsive urge to commit violence.	Vivid metaphor, impulsive nature of the act.	Impulsiveness, tension.
79	Montie Rissell: I hop out the car, tap on the window, pull the gun, drag her into the woods, rip her f*cking panties off, hike up her skirt.	Extreme tension as Rissell graphically describes his assault.	Graphic language, rapid escalation of violence.	Violence, detachment.
80	Montie Rissell: Oh, yeah, give it to me, baby!	Tension is heightened as Rissell's words become more graphic and disturbing.	Graphic language, sexual violence.	Sadism, domination.
81	Montie Rissell: I want it, I'm so horny.	Tension escalates as Rissell continues to describe his disturbing desires.	Crude language, disturbing confession.	Lust, violence.

82	Montie Rissell: I'm trying to rape her, but she won't shut up.	Extreme tension as Rissell coldly describes his victim's resistance.	Disturbing language, cold description.	Violence, frustration.
83	Montie Rissell: She takes off screaming, runs through the parking lot, down a ravine.	Tension rises as Rissell's victim tries to escape.	Rapid description of events, victim's desperation.	Violence, tension.
84	Montie Rissell: You know, she's stronger than me, but I'm fast.	Tension increases as Rissell acknowledges his victim's strength but downplays it.	Dismissive tone, focus on speed.	Contempt, dominance.
85	Montie Rissell: I catch up to her. I get her in a headlock. I choke her.	Extreme tension as Rissell describes his final, violent act.	Cold, detached description of violence.	Violence, domination.
86	Montie Rissell: We go rolling down the hill into a stream.	Tension continues as Rissell's violence becomes more chaotic.	Chaos, physical struggle.	Chaos, violence.
87	Montie Rissell: The whole thing is f*cking chaos.	Tension is heightened as Rissell reflects on	Vulgar language, chaotic description.	Chaos, frustration.

		the disarray of the situation.		
88	Montie Rissell: I smash her head against a rock, hold her underwater... and that's that.	Extreme tension as Rissell graphically describes the final moments of his victim's life.	Graphic violence, finality.	Violence, detachment.
89	Montie Rissell: No more drama.	Tension is felt as Rissell coldly dismisses the violent event.	Dismissive tone, coldness.	Detachment, finality.
90	Holden Ford: You had a gun, why not use it? Montie Rissell: I wanted to cool her off.	Tension arises as Rissell's bizarre reasoning is revealed.	Bizarre logic, detachment.	Detachment, confusion.
91	Holden Ford: Do you think... Pardon me. Do you think it would've ended differently if she hadn't... Like, if she wasn't... Montie Rissell: Wasn't what? A f*cking prostitute?	Tension escalates as Rissell angrily responds to Ford's question.	Anger, aggressive language.	Anger, frustration.

92	Montie Rissell: Yeah, could be. Could be.	Tension increases as Rissell ambiguously responds to his own rhetorical question.	Ambiguity, repetition.	Indifference, confusion.
93	Montie Rissell: Your science buddy might have something there.	Tension arises as Rissell sarcastically acknowledges the FBI's research.	Sarcasm, dismissiveness.	Disrespect, defensiveness.
94	Montie Rissell: Second time, this blonde chick, she will not stop with the questions.	Tension increases as Rissell recalls another victim with frustration.	Frustration, repetition of "questions."	Frustration, annoyance.

95	Montie Rissell: I have her driving at gunpoint, and she's like, "Why are you doing this? Don't you have a girlfriend? What are you planning to do? Wow, me?"	Tension escalates as Rissell mocks his victim's fear and questions.	Mocking tone, deflection.	Frustration, dominance.
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96	<p>Holden Ford: Is that why you stabbed her?</p> <p>Montie Rissell: I had to. Shut her the f*ck up.</p>	<p>Extreme tension as Rissell coldly admits to silencing his victim through violence.</p>	<p>Vulgar language, admission of violence.</p>	<p>Coldness, anger.</p>
97	<p>Bill Tench: Then you drove around for hours in her car.</p> <p>Montie Rissell: Yeah. By the third girl, you could say I had, uh... perfected the routine.</p>	<p>Tension rises as Rissell casually refers to his murders as a "routine."</p>	<p>Casual tone, detachment from violence.</p>	<p>Detachment, pride.</p>
98	<p>Bill Tench: You stabbed her, too?</p> <p>Montie Rissell: Yeah. I stabbed her so many times. Yeesh...</p>	<p>Extreme tension as Rissell nonchalantly describes the brutal nature of his violence.</p>	<p>Casual admission, dismissive tone.</p>	<p>Violence, detachment.</p>
99	<p>Montie Rissell: We're in the car, I'm getting ready, she has no idea.</p>	<p>Tension builds as Rissell describes the calm before the attack.</p>	<p>Calm tone, foreshadowing.</p>	<p>Anticipation, control.</p>
100	<p>Montie Rissell: All of a sudden she starts crying, out of nowhere.</p>	<p>Tension escalates as Rissell recounts his victim's</p>	<p>Emotionless recounting of the victim's emotions.</p>	<p>Detachment, coldness.</p>

		emotional breakdown, showing no empathy.		
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