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Засоби створення сюжетного напруження у романі Дена Брауна "Angels and Demons" та його кіноекранізації: зіставний аспект

Горщар Ірини Ярославівни

студентки групи МЛа 51-19

факультету германської філології

денної форми навчання

спеціальності 035 Філологія

Науковий керівник

кандидат філологічних наук,

доцент Воробйова О.П.

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_____ проф. Маріна О. С.

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Professor O. M. Morokhovsky Department of English Philology, Translation, and Philosophy of Language

Master's Thesis

Suspense in Dan Brown's *Angels and Demons* and its Screen Adaptation: A Contrastive Study of Verbal and Cinematic Means

Iryna Horshchar

Group MLa 51-19

Department of Germanic Philology

Full-Time Study

Speciality 035 Philology

Research Adviser

Prof., DSc. (Philology)

Vorobyova O. P.

Kyiv –2020

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INTRODUCTION

This paper addresses the notion of suspense, namely suspense in Dan Brown's *Angels and Demons* and its screen adaptation, as an imagistic and narrative strategy aimed to intensify the reader`s interest and evoke the audience's emotional response. The phenomenon of suspense has been studied by literary scholars (Sanchez Penzo 2010; Vorderer 1994; Wulff 1993, 1996) and linguistic poetologists (Zillmann, Hay, Bryant 1975) in literary text (Fuchs 2007; Mikos 1996; Zillmann, 1996) and film (Маркулан 1978; Митта 1998; Wuss 1993). Nowadays, there are various approaches to the study of this phenomenon, such as cognitive, stylistic, multimodal, and others. Different approaches to the psychology of suspense have been studied (Vorderer 1994; Mikos 1996), as well as narrative suspense in literary text (Лещенко 2017), along with the basic forms of film suspense (Wuss 1993). However, no contrastive study of verbal and cinematic means has not been conducted yet. This is precisely the purpose of our work and, therefore, its topicality.

The object of the master's paper is the phenomenon of suspense in contemporary English fiction and films.

The subject-matter of the research is the contrastive study of verbal and cinematic means of creating suspense in Dan Brown's *Angels and Demons* and its screen adaptation.

The topicality of the research is predetermined by the current trends (psychological, cognitive, stylistic, multimodal, etc.) in approaching suspense in literature and film as multifaceted manifestations of tension. This diversity of opinions indicates the complexity of the phenomenon under study and demonstrates the need for its further scholarly investigation.

The paper aims to reveal two basic aspects of suspense in Dan Brown`s *Angels and Demons* and its screen adaptation, those of imagistic and narrative suspense.

The tasks of the research are as follows:

– To specify the term *suspense* in psychology and stylistics;

– To identify the ways of creating an atmosphere of suspense in various works of art;

– To determine imagistic triggers and catalysers of suspense in Dan Brown's novel and its screen adaptation;

– To classify the types of narrative suspense in Dan Brown's novel and its screen adaptation;

– To conduct a contrastive study of verbal and cinematic means of creating suspense in the novel and movie under analysis.

The material under examination includes *Angels and Demons,* the 2000 novel by Dan Brown (the total of 572 pages), and its Sony Pictures screen adaptation of the same name directed by Ron Howard and released in 2009 (time duration is 2 hours and 26 minutes).

The study of verbal and cinematic means of creating suspense in literary text and film is supported by the use of a complex **methodological apparatus.** To reach the goal set, *the method of stylistic analysis* is used to reveal the specificity of verbal and cinematic means of suspense creation. *The method of contextual-interpretative analysis* is employed to distinguish textual and cinematic contexts which convey the atmosphere of suspense. Linguistic techniques *of semantic, componential, and descriptive analysis* were used to identify verbal, visual, and auditory markers of tension. The method of *cognitive analysis* is applied to elicit and systematize the intensifiers of suspense. The techniques of *narrative analysis*, namely thematic analysis and structural analysis will be implied to investigate narrative suspense.

The novelty of the paper lies in revealing and systematizing verbal and cinematic manifestations of imagistic and narrative suspense in Dan Brown's *Angels and Demons* and its screen adaptation accompanied by their contrastive study.

The theoretical value of the research in its contribution to literary, cognitive, and multimodal stylistics as well as stylistics of film. The theoretical

and practical parts of the paper may be used for further studies of the phenomenon of suspense in literature and cinematography.

The practical value of the research presupposes the application of its results in university courses of English Stylistics and Test Interpretation as well as in elective courses in Cognitive and Multimodal Stylistics.

The structure of the paper. Structurally, the paper consists of the introduction, three chapters with conclusions to them, general conclusion, resume in Ukrainian, appendixes, lists of references and illustration materials.

The **Introduction** clarifies the choice of the theme, its topicality, states the object and subject-matter of the research, its aims, tasks, and a set of methods applied.

The first chapter dwells on theoretical foundations of suspense studies. The phenomenon of suspense is viewed from stylistic, multimodal, and cognitive perspectives. Typology and methodology of suspense analysis in literary and cinematic texts are also provided.

In **the second chapter** imagistic suspense in Dan Brown`s *Angels and Demons* and its screen adaptation is analysed, including (i) their character's' personalities and behaviour as suspense triggers; (ii) the role of artistic detail in creating suspense; (iii) verbal and sensory imagery as suspense catalysers.

The third chapter addresses narrative suspense in Dan Brown`s novel and its screen adaptation. This chapter highlights types of narrative suspense in the novel and film, i.e. thematic, functional, and compositional suspense as well as narrative structures and their role in creating tension. It also defines positive and negative affective valence of narrative suspense in the novel and movie under study.

General Conclusion outlines the tasks solved, the goals achieved in the current study, and the perspectives of further investigation in the area of suspense.

CHAPTER ONE
THEORETICAL FOUNDATIONS OF SUSPENSE STUDIES

Studies of suspense from a stylistic perspective make it possible to explain why it is hard to put a book with an intense plot down. Although the category of suspense is often employed by many writers, there is no precise definition of this textual phenomenon.

To usefully analyze how suspense can be generated, we must first clarify the term. Nowadays suspense is viewed as the reader`s complex psychological reaction to the events of a story and/or as a specific narrative strategy aimed to evoke apprehension and anticipation (Лещенко 2017: 105). According to *The Random House Dictionary* suspense is "a state or condition of mental uncertainty or excitement" (1987: 1917). *The Webster dictionary* defines this phenomenon as "pleasant excitement as to decision or outcome" (1986: 2303).

1.1 Suspense: A general survey

Suspense is derived from the Latin *suspendere*, which means something like "let yourself float in uncertainty" (Borringo 1980: 38). It is characterized by a game of expectations. In particular, the attempt to model the experience of tension as a mental movement in a problem space, in which a book or film character is placed and which the narrative sets up, aims to describe the abduction of expectations from what the viewer knows (Wuss 1993: 112; Wulff 1993: 327*).*

The concept of *suspense* as the intensification of the readers' interest can be analyzed in two main perspectives, namely psychological and narratological (Божко: 2007: 36-38).

The psychological concept of suspense, as it is represented by Ganna Leshchenko, grounded in three main affective components of literary communication, regarded as dominant (Лещенко 2017: 104), – *uncertanty, anticipation,* and *emotional involvement.* In the former case, the reader feels tension when the plot involves an alternative turn or outcome (ibid.). According to

Noël Carroll, suspense emerges due to the turns and twists leading to an unpredictable denouement. After the denouement comes, the tension is replaced by other emotions, for example, surprise, relief, joy, etc. (Caroll 1996: 74).

In the second case the reader is waiting for the outcome of events concerning the protagonist's fate, from the first episode to the very denouement. According to Hans Jürgen Wulff, suspense cannot exist without the state of anticipation, the essence of which consists in *calculation, expectation,* and *evaluation* of the future events (1996) (see Fig. 1.1):
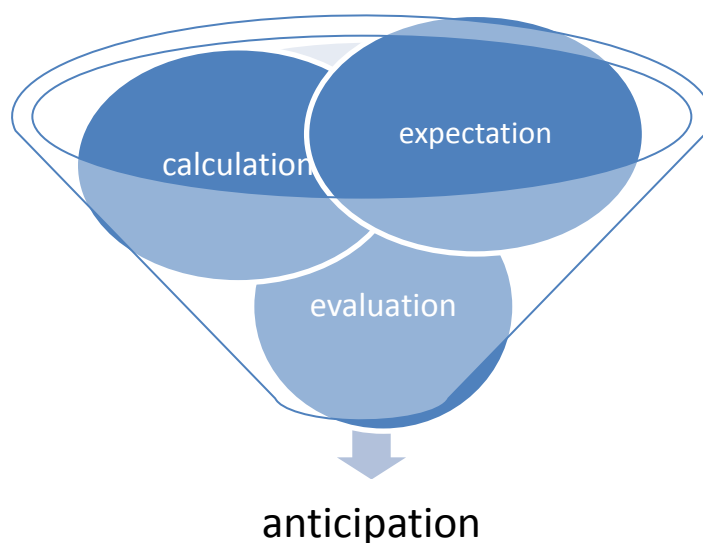

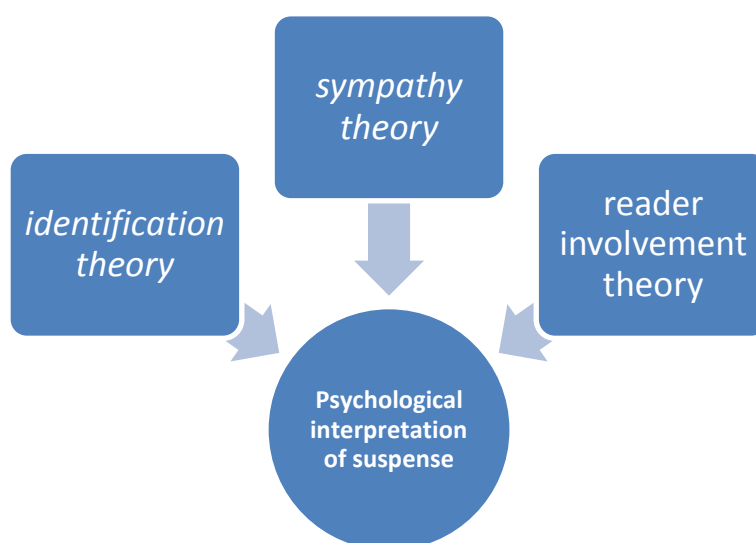**Fig. 1.1 The essence of anticipation phenomenon**

Fig. 1.2 *Psychological interpretation of suspense*

The third component involves the reader's feeling of fear and hope simultaneously, which is connected with empathy for the protagonist (Лещенко 2017: 108). Analyzing this component, media psychologist Dolf Zillman notes that the emotional engagement of the reader is due to three factors:

  1) positive emotional attitude towards the protagonist;

  2) degree of threat;

  3) a subjective feeling that this threat can be realized (Zillman 1996: 221).

In literary studies, the term *suspense* is considered to be an artistic effect aimed at bringing the reader to an emotional state of intense anticipation (Митта, 1998: 32), which is interpreted ambiguously. On the one hand, it is the reader's emotional reaction to the literary text, which involves prospectively oriented conflicting emotions of hope and fear associated with the mental (cognitive) state of uncertainty, in accordance with the possible solution of certain events of imaginary reality. On the other hand, narrative tension is an emotional component of a literary narrative that builds the plot and individual plot moves, due to which the development of events becomes conflict and alternative (Маркулан 1978: 45–52).

1.1.1 Psychological interpretation of suspense

Psychologists have been dealing intensively with suspense since the 1990s. In his definition of suspense as *emotion,* Zillmann describes suspense as "a noxious affective reaction that characteristically derives from the responders` acute, fearful apprehension about deplorable events that threaten liked protagonists" (Zillmann 1992: 208).

Suspense is characterized by the emotional experience associated with premonitions about the resolution of such conflicts. When a text or film is perceived, suspense arises from the fear that something undesirable will occur or from the hope that a desired circumstance will occur (Carroll 1984: 71). The event foreseeing plays an important role here, as this fearful apprehension results from the readers` certainty about the occurrence of distressing events.

Carroll models progression of the narrative as a sequence of questions and answers, thus including the viewer's participating activity. The identification of the question moment in a given segment of the work implies reaching out to the answer. The progress of the event can thus be pre-calculated in terms of its *probability* and its *moral evaluation* before the further advance of the plot has given the *answers* (op.cit.: 76–82).

Normally, while going through the reading experience of a tense scene in a novel or story, one feels suspense equivalent to the emotion one feels towards another person placed in a difficult situation in real life. This reaction may be explained with the help of *identification, sympathy,* and *reader involvement theories* (Brewer 1996: 108) (see Fig. 1.2):

Reader involvement theories. When we read an interesting book, we engage in "a willing suspension of disbelief" (Coleridge 1817/1976: 169) and become absorbed in the plot and character`s fate. There is a necessary condition for involvement in the story, namely "some degree of detail in the description of the fictional world" (Brewer 1996: 109). In order to evoke emotional response various stylistic and narrative techniques are used. These techniques will be analysed in detail in the chapters that follow.

According to William F. Brewer, a "commonplace example of involvement with fictional words" may be observed while watching films (ibid.). It is very common to use suspense in films, so the viewers project expectations and watch a film to see whether their predictions will come true.

Identification theories. There are different approaches to how the relationship between reader or viewer and the character is built. Some say that this is due to their similarities in age, lifestyle, gender, etc.; others assume that the positive relation is established through a morally exemplary hero. One common approach is based on the conception that readers identify themselves with protagonists and thus become able to feel the character`s emotions as felt by themselves (Brewer 1996: 109). Nevertheless, identification theory was criticized by many scholars. Zillmann (1994) and Carroll (1984), for example, prove that the

emotions experienced by the reader are different from the emotions of the character. It is hard to disagree with them, because we can think of many situations in which the affective state of a reader would contrast with the protagonist's emotions. For instance, if a trap is prepared for a character and he is unaware of it, he would be calm, unlike the reader who would worry.

Sympathy theories. According to these theories emotions experienced by the readers in relation to the characters do not differ from those experienced in relation to real people under the same circumstances. It cannot be argued that *empathy* following *sympathy* is a prerequisite for turning a neutral observer into a participating, compassionate observer. (Brewer 1996: 110; Zillmann 1994). Readers feel suspense as they witness dramatic events that affect other people. They are not directly threatened, and they have no way of influencing the course of events. The transfer of excitement from the literary/cinematic character to the reader or spectator works in the following way: if protagonists are in danger, the reader realizes what is at stake for them and sympathizes with the person directly affected (Brewer 1996: 110)

The level of experienced suspense also depends on the reader`s attitude towards the protagonist. When the character is liked, suspense increases, and vice versa (Zillman 1992: 208).

In addition, in order for the reader or viewer to expect an event, an exciting text or film must convey previous knowledge. The recipient must be able to form preferences regarding the starting alternatives based on the text or script. Whether an event is desired or undesirable depends on what the text or film suggest in this regard. Empirical studies show that fears and hopes depend equally on the scope of danger and on the emotional attitude of the reader/viewer towards the characters (Comisky, Bryant 1982: 52). As it was mentioned earlier, hopes and fears about the same event are different for liked and disliked characters.

Tension would then be an indicator of experiences of *imbalance*. The recipient's attention can also be stimulated by *curiosity* as the basal psychological,

which can be found in numerous variations. Behaviour under tension conditions would simply be due to curiosity behaviour (Brewer 1996: 112 –113).

On the other hand, the feeling of tension may be seen as a variant of *fear*, which is characterized by the fact that the recipient is not really in danger. The two mutually opposing affects of fear and pleasure merge in the suspense experience to the *fear of pleasure*, which has been examined since Balint (1959), mostly in the psychoanalytic context (Mikos 1996; Carroll 1990). Though this idea was also exploited by linguists (Vorobyova 2001; Воробьёва 2000).

Zillmann et al. (1975) demonstrated experimentally that the strength of the perceived tension is an empirically effective predictor of the enjoyment of reception and the evaluation of the quality of the work of art. Both the intensity of tension and the release of tension modify the enjoyment of reception. Zillmann et al. refer to the model made by British and Canadian psychologist Daniel Berlyne (Berlyne 1949), which predicts the enjoyable experience of positive emotions for the moment when strong negative excitations such as fear, horror, and tension drop away. This gives rise to its own motivation for tension reception, since it can be assumed that, paradoxically, the desire of recipients for the consumption of exciting films can be attributed to the desire for the experience of the drop in tension (Vorderer 1994: 330).

1.1.2 The notion of suspense in art

The phenomenon of suspense has been part of fine arts since art have been created. Even Aristotle, the greatest philosopher of the ancient world, speaking in his "Poetics" about the main components of tragedy, described what we today call suspense.

Tragedy, according to Aristotle, is an imitation (reproduction) of a serious, complete action. But this is an imitation of "action and life, happiness and misfortune" (Aristotle). The characters are introduced into tragedy, according to Aristotle, in order to depict some action, but not quality or character. The author believes that without action, tragedy could not exist, but without characters it could

(Aristotle; Dahiyat 1974: 531). Aristotle calls *the scenery* the first necessary part of the tragedy. Second comes *musical composition*. And only third appears the *verbal expression* – "the very combination of words" (Aristotle).

Therefore, Aristotle believes that for the viewer, the scenery and the action itself are much more important than what the actors say and how they do it. According to Aristotle, such a length of tragedy is optimal, within which, with the continuous succession of events according to their probability or necessity, a change from unhappiness to happiness can occur, or vice versa (Aristotle; Dahiyat 1974: 532). Tragedy mimics action in that it evokes *either compassion* or *fear* in the viewer. And the greatest compassion, according to Aristotle, is caused by such a protagonist who does not differ in special virtue and justice, falling into misery not because of his worthlessness and depravity, but because of some mistake he has made (Aristotle).

The most important actions in tragedy, according to Aristotle, are *peripety* (changes of events to the opposite) and *recognition* (transitions from ignorance to knowledge) (Aristotle). Recognition can occur through external signs, it can be "invented", that is, unexplained (such recognition Aristotle condemns, considering it a lack of the author's imagination). There is also recognition of memory (when the hero, while recollecting something, experiences strong excitement, due to which others guess about his secret) and the last type of recognition is the recognition of inferences (such recognition may be false) (Butcher, Aristotle, Gassner 1951) The best one, according to Aristotle, is the recognition that follows from the action itself, from the twists and turns of the plot, since the amazement of the public arises due to the natural course of events. Aristotle also distinguishes two parts in tragedy, the plot (the part that extends from the beginning to the moment that is the limit from which the transition to happiness or unhappiness occurs) and the denouement (the part of a tragedy from the beginning of this transition to the end) (ibid.).

Thus, we see that the elements of suspense were important even in the ancient world and playwrights already then paid great attention to creating a suspenseful atmosphere that should influence the audience.

Today, the theatre also attaches great importance to suspense. As in drama, so in films, playwrights and filmmakers use a multimodal approach to create narrative tension. In other words, different modalities (visual, auditory, verbal, etc.) interact to create the effect of suspense.

One of the techniques for creating an atmosphere of tension for painting, sculpture, and photography is the use of the *chiaroscuro technique*, in other words, the ratio of light and darkness. In the visual arts since the Renaissance, this term means the perception of heightened contrast, forced black-and-white relations (Аввакумов 2010). In graphics, chiaroscuro is manifested in the drawing on tinted paper, in painting it comes to compositional lightening of a scene, in cinema to filming in low light, in photography to three-dimensional modelling a la Rembrandt. In all the cases, the chiaroscuro technique can be likened to the lights of the ramp, presenting the main characters of the production to the viewer, leading them out of the darkness, where they await their release, into the light (ibid.).

The recognition or "transition from ignorance to knowledge" described by Aristotle, as well as coming into light from darkness, is an event rehearsed in advance by life experience and, at the same time, unknown, unexpected. So the contemporary viewer, even not suffering from the fear of darkness, always suspects in it the presence of something or someone else (ibid.).

For this work, the creation of suspense in films and literature is of the greatest importance, therefore it will be examined in detail in the sections that follow.

1.1.3 The phenomenon of suspense in film

As to films, suspense is used mostly in thrillers or in crime movies. Nevertheless, today it is difficult to imagine a genre film, even the so-called auteur cinema, in which it would be impossible to find examples of suspense (Эйдис 2012).

Suspense was first used in silent films, starting with *The Arrival of the Train* by the Lumière brothers, with the first viewers being curious about what is happening on the screen as much as possible, as well as the famous scene from the romantic comedy *Safety Last!* (1923), in which Harold Lloyd hangs on the clock hand (see Fig.1.3). The first experience of Hitchcock in creating thrillers dates back to the time of the silent film *The Tenant* (1926) (ibid.).

Fig. 1.3 Harold Lloyd hangs on the clock hand in the film *Safety Last!* (1923) (*Safety Last!* 1923)

One of the first who began to fully apply suspense in cinema was David Wark Griffith; it was he who was the first to use close-ups to achieve a dramatic effect, as well as pay attention to details that not only made the film realistic, but also allowed the audience to get used to what was happening, to feel empathy for the characters. It was also Griffith who was the first to truly creatively approach.

From 1909 to 1912, Griffith shot a series of short films according to a single plot scheme; these were so-called thrillers with a last-minute help effect. The short films did not differ too much from one another; in all cases it was about a person or a group of people locked in a closed room, into which villains were trying to penetrate. At the same time, noble heroes rushed to help the unfortunate, and, of course, kept up in time (Эйдис 2012). In the film *The Girl and Her Trust* (1912), Griffith demonstrated that he did not only masterly use parallel editing, but also improved it to create suspense. At the very end of the film, when the steam

locomotive chases the robbers fleeing on the railroad car, footage become shorter and shorter, thus forcing the notorious tension (ibid.).

Fig.1.4 The end of the film *The Girl and Her Trust (1912)* (*The Girl and Her Trust 1912*)

Another important component of the suspense effect is a film script. According to Albert Hitchcock (1945: 10) in order to achieve the desired effect, a viewer must know more than the protagonist knows. As Hitchcock said, secrecy rarely provides suspense. In a classic detective story, for example, there is no suspense; there is just a riddle for the mind. The detective evokes curiosity, devoid of emotional colouring, and suspense without emotion is unthinkable (ibid.).

Although Hitchcock was not the first to use suspense in cinema, it was he who made it his main technique, turning it into a sign of his style. Hitchcock summed up the methods of creating suspense on a theoretical basis, described them in his lectures and interviews (1945; 1965). In addition, it was he who deliberately began to use humour and irony both in suspense scenes (when in the end nothing happens) and between them, for relaxation; now such a technique, a combination of action and comedy scenes, is widely used in young-adult horror movies (Эйдис 2012).

Film studies (Carroll 1984; De Wied 1994) and cognitive psychology (Fill 2003; Воробьёва 2000) are very close to one another in the approach to suspense. Ultimately, the aim is to investigate how strategies of filmic narrative and filmic design are related to reception processes. The dramaturgy of suspense should describe how techniques of audience guidance lead to those receptive effects that can be summarized as tension (Jenzowsky, Wulff 1996: 17–19).

The suspense construction is therefore understood as a sequence of information which requires and controls an associated sequence of processing operations of the viewer (op.cit.: 20). Text scholars (Fuchs 2007; Лещенко 2017) and psychologists (Fill 2003; Comisky, Bryant 1982) largely agree on the procedural character of suspense, which manifests itself as the interaction of various variables from communication, the environment, and recipient-inherent predispositions of the viewer. Strictly speaking, one should not speak of *exciting films*, but at best of *potentially tension-evoking films*, if the emotional reaction is left to the viewers themselves (Jenzowsky, Wulff 1996).

As the primary task of the dramaturgy of suspense is to influence the design activity of the recipient, it is important to influence the probabilities and to change the problem-solving room in which the viewer moves. In the text process, pre-referring elements naturally operate in an *open* textual reference field, in which the further course of the action has not yet become manifest, but can only be predicted as more or less likely from the respective place of reading (op.cit.: 15).

The informational relationship, which is called suspense, is reflexive; the description of the situation that is accessible to the viewer also includes the information that he knows more than the hero. If the viewer knows that the situation is actually different from the one the character is designing, the viewer's situation definition must include a simulation of the film character's situation definition. The viewer is forced to interpret the surface of the action "with a double view" in relation to what he knows himself, but also in relation to the construct of a person in the story and his knowledge of the action (Jenzowsky, Wulff, 1996).

In film, suspense is one of the most powerful techniques that allow the creator to attract the viewer's attention. At the same time, suspense really starts to work only when the viewer has already gotten used to what is happening. There are many ways to create suspense in movies; they all boil down to ensuring that the one, first, identifies himself as much as possible with the protagonist, and second, that one feels that something is about to happen. All possible means of cinema are used here, for example, different types of shooting (close-ups, subjective camera),

parallel editing, disturbing music or sound (the ticking of a clock, breathing, heartbeat) (Carroll 1984; Hitchcock 1945, 1965).

This study addresses imagistic and narrative suspense in the film *Angels and Demons* (2009). Such triggers of suspense in film as the character and his/her behaviour, the role of artistic detail, verbal and sensory images, the introduction of timelines, the use of various narrative structures will be considered and analyzed.

1.1.4 Suspense in literary text

Hardly any narrator can do without suspense if he wants to keep the reader's attention until the end of the text. The atmosphere of suspense is widely used in literature of various genres, be it a thriller or romance novel. For literature, verbal techniques of creating a suspenseful atmosphere are of great importance, as well as a stylistic use of suspense, which will be discussed in more detail below.

The phenomenon of suspense is manifested in different genres to varying degrees. It appears as the most define technique in works with a dramatic plot and in action literature; as a factor in the intensification of the reader's interest, suspense is manifested in all types of artistic narrative, as well as in non-artistic types of texts (Bozhko 2007: 40).

Nowadays literary suspense becomes an important factor for text production, determining whether a work would be successful or unsuccessful due to the requirement for tension (Sanchez Penzo 2010).

As to literary suspense, there is no uniform definition that can withstand criteria in literary studies, apart from the fact that this should be formulated jointly from the perspective of literary studies, linguistic poetics, and that of psychology (op.cit. 26).Tension in general can be reduced to the basic principle of deviation, which awakens and draws our attention, makes us pause and take a closer look or listen (op.cit.: 27). However, tension is always linked to the prospect of returning from the deviation to normal (ibid.).

This principle fully applies to literature. The *mysterious house* or the *dead man in the city moat* only binds the reader's attention to the text over longer

distances if at the same time he can see in hints that he will learn more about *the mysterious house* or *the dead man* when the reading continues (Lämmert 1955)

Another principle of creating a suspenseful atmosphere is delaying the moment of the long-awaited event. Fear is a vital component of tension, but what matters most is its reason, not the fear itself. All the ghosts and scarecrows only serve create a depressing feeling, which is intensified by the author`s imagination (Зверев 1979: 112).

To create the atmosphere of suspense, writers resort to various techniques: (i) the use of the unreal element; (ii) revealing the causes and descriptions of various manifestations of horror; (iii) special composition and introduction of images that enhance the emotional impact on the readers; (iv) the use of appropriate stylistic devices. Suspense atmosphere is formed by a sequence of events: the protagonist finds himself in a dangerous situation, feels fear and reacts first subconsciously, and then consciously (Божко 2007: 49). (see Fig. 1.5):

a dangerous situation	the emotion of *fear* and unconscious reactions of the character	in some way conscious actions and speech reactions of the character
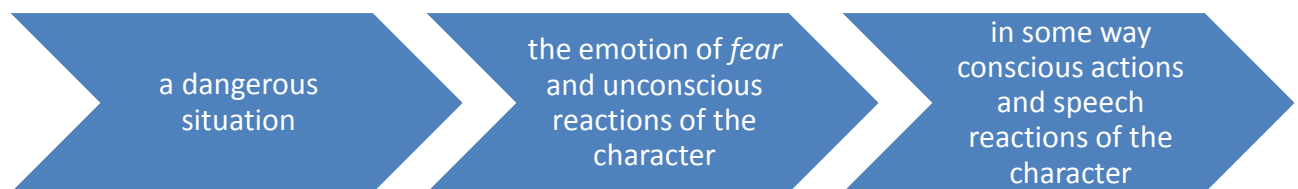
Fig. 1.5 Formation of suspense atmosphere by a sequence of events

In fiction, the atmosphere of suspense is created through the use of multilevel (lexical, word-forming, grammatical) linguistic means that jointly generate senses (Clery 1998: 12).

Another sign of suspense is a great number of hints or the so-called "hooks" that affect the reader's interest. The author constantly hints that something unusual is to happening, although there occur no significant actions. Sometimes the plot itself is built to cause the readers' tension, for example, when the protagonist competes with a powerful antagonist (Божко 2007: 51).

1.2. Current approaches to suspense in literature and film

Among current approaches to suspense in literature and film the following will be investigated in this paper: stylistic, cognitive, and multimodal. This Section will address the usage of tropes as means to create suspense; cognitive facets of creating and functioning of the narrative tension; and the multimodal approach to the study of suspense.

1.2.1 Stylistic approach to suspense

The basic principle of deviation enables to describe elements of suspense with which the reader's attention can be consciously or subconsciously directed at different levels of a text, starting with deviations at the action level, that initiate a global chain of events, up to intertextuality and dialogues (Sanchez Penzo 2010: 39–40). Tensive elements on the phonological, morphological, and syntactic levels, on the other hand, have an indirect effect (op.cit.: 40).

The importance of tropes, as lexical units in their figurative meanings in order to create imagery and expressiveness (Арнольд 2002: 83) in creating suspense cannot be overestimated. Due to their semantic implications, tropes form a kind of figurative grid through which the imaginary world is perceived. Moreover, they express the author's subjective attitude to the events described, which determines both the vision of the world and its perception (Борев 2003: 367; Брандес 2004: 74).

Using tropes is one of the most effective ways to cause the readers' emotional response actualising the whole stock of associative connections linked to the reflected denotation (Radcliffe 1926: 709; Rehder 2003: 253; Vorderer 1994: 335; Wulff 1996: 16).

Figurative interpretation of suspense in fiction is often involves the mechanism of *metaphor* as the use of words and expressions in a figurative sense on the basis of analogy, similarity, comparison (Баранов 2003: 79). Metaphors and other tropes are indispensable elements of suspense for they either reflect a changed reality or violate the conventional rules (Sanchez Penzo 2010: 50).

Metaphorical use of lexical units is one of the ways to create tension, because it is usually associated with semantic shifts, leading to additional expressive saturation of the text as a whole (Божко 2007: 67), forcing the reader's imagination to work (op.cit.: 68).

The tension within a metaphor is a tightrope walk, which depends on the reader's previous experience and cultural environment (Coenen 2002: 83).

The notion of *conceptual metaphor* should be mentioned here. Conceptual metaphor theory is most clearly formulated in the book *Metaphors We Live By* by George Lakoff and Mark Johnson (1980). This theory states that metaphorical patterns are not simply tropes, but a fundamental component of human cognition, the intersection of knowledge of one conceptual area being projected onto another conceptual area. In other words, it is understanding of one concept (*target domain*) in terms of another concept (*source domain*) (op.cit.: 4–5).

To create the atmosphere of suspense, authors tend to use different varieties of metaphor, thus shaping a certain psychological background and the sensation of fear (Божко 2007: 68). Of particular importance here is the process of establishing analogies between the conceptualized essence and the concept of HUMAN BEING (ibid.), which is verbalized as personification.

Creating the atmosphere of suspense involves not only anthropomorphic metaphorization, but also the projection of numerous signs of the animal world, i.e. zoomorphisms, on the character`s emotional sphere (Божко 2007: 70). Zoomorphisms are introduced into descriptions of tense situations in order to indicate signs of fear by attributing to it such qualities of animals as *action, movement,* influence, and *hostility* (Никифорова 1972). Zoomorphic metaphors are based on the conceptual metaphor FEAR IS AN ANIMAL, which is objectified in the text by introducing the nominations of animals, describing their characteristic actions, body parts and other terms associated with their existence (ibid.).

Thus, fear is conceptualized as entities that look unpleasant, sinister or show undisguised aggression towards an individual. Due to this, implications of insecurity, helplessness and the unlimited power of figuratively expressed fear the

background of literary narrative, which is an indispensable component of creating suspense (Божко 2007: 69).

Another type of metaphor, which might be referred to as natural, contributes to the atmosphere of suspense in terms of inanimate phenomena. To conceptualize suspense, such correlative concepts as NATURAL PHENOMENON, NATURAL ELEMENT, OBJECT OF NATURE, and SUBSTANCE might be involved. Creating an atmosphere of suspense through the prism of natural elements and the destructive power of nature accentuates the power of fear, which cannot be controlled just like nature (ibid.).

Closely related to metaphor as a constituent of creating suspense, lexical opposites may meet in the *oxymoron*, behind the contradiction of which truth is supposed to be hidden, which is supposed to be recognized by the reader (Fill 2003: 34) due to the tension-evoking effect of oxymoron (Sanchez Penzo 2010: 57)*.*

Another stylistic means of suspense-creation is an *epithet*. As an expressive-figurative or emotional-evaluative unit, which marks a feature of the object of nomination that is essential for a certain context in order to concretize its vision (Fill 2003: 102). Expressing the subjective-evaluative attitude to the object of cognition, epithets might act as the main components of the atmosphere triggers of suspense (Арутюнова 1998: 88). For instance, in prologue of Angels and Demons Dan Brown uses epithets *burning, dark, raspy, broiling* to intensify the horror effect.

Suspenseful atmosphere might also be created due to the use of words jointly describing various "non-emotional" ontological spheres of reality (Божко, 2007: 71). Suspense can also be achieved through the use of intensifying adverbs, which might indicate the displacement or suppression of both the denotative and emotional components of lexical units involved (ibid.). For example, in *Angels and Demons* we find an example of the use of intensifying adverb in the scene where Robert Langdon sees the Illuminati ambigram for the first time: "*It was a word Langdon knew well. Very well"* (Brown 2001: 6).

The design of the tension structure with its variety of possibilities can also be shaped by the deviations on the *syntactic level*. By simply reorganizing the structure of sentences, elements of tension can be moved to the foreground or background, or terms can be positioned in the sentence in such a way that they decisively change the structure of tension (Sanchez Penzo 2010: 84).

Without these deviations on the syntactic level, which are usually semantically justified, tension cannot be maintained over a long distance that overwhelms the reader. On the syntactic level, it is important to re-establish the interplay between tension and relaxation or between the familiar and the deviation from the familiar, in order to maintain the reader's attention throughout the entire text.

Another essential basis for tension is *the relationship between the narrative time and the narrated time*, because the duration of the narrative time and the tension are directly related to each other. If the narrative time is stretched, it creates tension, if it is gathered, it usually has a relaxing effect (Müller 1947).).Of the five basic forms of narrative speed that Matias Martinez and Michael Scheffel list, gathering and stretching are therefore of particular importance for exciting narration (Martinez, Scheffel 1999: 40).

An example of how it is possible to create tension with time compression, which actually tends to cause relaxation, is given by Jochen Vogt (Vogt 2006: 110) with the story by Johann Peter Hebbel *Unexpected Reunion* (1811), which – divided into three narrative phases – presents three different *time-lapses*: the successive *jump shortening*, with the "progressive sequence of events" (op.cit.: 112), the *iterative-durative shortening*, which summarizes a period by specifying individual, regularly recurring events and events lasting a whole period, and the comparatively smaller *shortening of the third narrative phase* (op.cit.: 113). By combining these different gatherings, Hebbel masterfully succeeds in making time the central theme of the narrative. Especially through the changes in the gathering from slowing down to accelerating and then slowing down the narrative tempo, time becomes an element of tension (ibid.).

Extensive narration, on the other hand, creates tension especially when story episodes are particularly embellished or when the storyline shifts to parallel storylines (Sanchez Penzo 2010: 67). In particular, actions taking place at the same time, the individual episodes of which are told one after another, create an intense tension when the prospect of specifically built-in references is made that the two storylines will someday be brought together. The narrator breaks off the individual episodes of the storylines whenever the story approaches a climax in order to switch to the other storyline. This technique is used by many authors of suspense literature (op.cit.: 84).

Another effective element for generating tension is the stretching of the course of action and the turning back, with which events that have already passed are inserted into the action and, through the "taking in of the past" (Lämmert 1995: 121), cause an "expansion of the present action" (ibid.).

These turning backs are either used as a second building narrative phase, similar to the parallel storylines, to create tension, or as "dissolving turns" (Vogt 2006: 123), for example, to fill in gaps in the reader's knowledge or to reveal secrets. On the other hand, "inserted reversals" (op.cit.: 124), which can occur anywhere in the narrative, catch up on a story or present a character's review of their past and, similarly to the dissolving retroactive effects, can also initiate dissolution of tension.

In films tension generated by stretching the narrative time with interleaving plot lines or turning backs as compared with tension-free film episodes proves that suspense episodes are less compressed, i.e. the narrative time in tense episodes is closer to the narrated time than is the case in less tension episodes, so that one can assume that just lengthening the narration time can already have an increase in tension (De Wied 1994: 109). This could explain why descriptions with the time being exceeded – e.g. reports on actions that happen faster in reality than they can be told – always seem exciting. Minet De Wied's study also shows, however, that tension depends on how long the reader is exposed to an expectation of damage. If

a certain time is exceeded, the tension subsides again due to a habituation effect (ibid.).

1.2.2 Cognitive approach to suspense

The tasks of cognitive science, refered to mental processes associated with the processing of information (Кубрякова 1997: 81), include the study of knowledge representation systems, information processing and elaboration processes, as well as the study of the general principles of combining human cognitive abilities into a single mental mechanism and the establishment of their relationship and interaction (Кубрякова 2004: 8–9).

Simultaneously with the "cognitive" turn in the scholarly paradigm, another important shift took place, which was called "narrative" (Лещенко 2017: 119). According to David Herman (2002: 12), for naratology, the essence of this turn lay in a reorientation towards describing the cognitive facets of creating and functioning of the narrative, actively using the theoretical arsenal of cognitive linguistics and the results of empirical cognitive research.

According to Leshchenko (Лещенко 2017: 123–169), suspense in cognitive terms can be explained by:

1) information incompleteness arising at different stages of reading (op. cit: 126, 164–165);

2) the use of narrative techniques, conditioned by the author's purport and causing the reader to maximize concentration of attention and expectations of conflict resolution (op. cit: 145–148);

3) the use of lexical units and stylistic means related to creating tension (op. cit: 167–168).

The cognitive model of narrative contributes to the unification of various aspects of narrative tension, since the program of tension, created by the author of the text, taking into account the addressee factor, is in a certain way "built into" this model (op.cit.: 160).

The program of narrative tension as a complex of multilevel, hierarchically interconnected means used by the author in order to arouse intense interest in his reader (ibid.) is present in at least three levels of the cognitive model of the narrative: *plot, genre,* and *descriptive* levels (ibid.).

The narrative scheme as a bearer of narrative tension corresponds to the concept of *narrative prospection*, developed by Michael Toolan (2008: 105). Toolan proposes to describe the anticipation of the narrative continuation in two perspectives, the reader's and the textual one. In the reader's terms, this process is defined as a *narrative expectation* associated with forecasting of the outcome of a story. In the textual one, it is *a narrative prospection*, conditioned by a certain *textual organization* causing this expectation. Textual techniques, with the help of which the reader's expectations are confirmed or refuted, create the preconditions for the emergence of stable cognitive-emotional responses on the part of potential readers (op.cit.: 113).

According to Leshchenko, "embedding" tension in the narrative allows us to answer the most controversial question: is tension characteristic of any narrative, or is it just an action-packed one? Since any narrative has its own structure with a program of tension immanently built into it, the latter is a universal category of a narrative text. The degree of its narrative tension can be different depending on how the narrative is built and how entropic *its thematic macrostructures* of its nodes are (Лещенко 2017: 162).

The *genre aspect* of the narrative also influences the degree of narrative tension. The degree of genre tension depends on several factors. One of them is the thematic dominants of Roger Schank, subordinate to the macrotheme of the genre. Among the thematic dominants of the narrative guaranteeing the emergence and maintenance of the reader's interest, Schank names death, danger, destruction, illness, power, money, sex, romantic relationships, and others (1997: 279).

Another factor influencing genre tension is the attribution of the narrative to *action texts* or *experience texts* (Vorderer 1996: 238). In another terminology, it is "mass" and "high" literature. In action texts, the focus of the narrative is the

description of physical actions performed by characters, while in experience texts, the focus is on the inner experiences of the characters, their thoughts and emotions.

According to Jerome Bruner, the difference between these types of narrative consists in demands they set to the reader. Action texts require the reader to reconstruct a causal relationship between events, while experimental texts require, first of all, the interpretation of the character's intentions, since they are focused on creating empathy in relation to the character (Bruner 1986: 115–117).

Empirical research proved that the speed of reading directly depends on the type of narrative text (Лещенко 2017: 162). Action texts do not require long-term processing, therefore they are read much faster than experience ones (Лещенко 2017: 163). In addition, it was experimentally proved that action texts are perceived by the readers as more suspense-evoking than experience ones (op.cit.: 164).

The descriptive aspect of the narrative is moderated by the triggers that provide a projection of the narrative into the mind of the reader. Text descriptions are directly related to thematic macrostructures of narrative phrases. These structures create or enhance *receptive entropy* (ibid.). As a reaction to textual description, it presupposes the reader's questions, inferences and assumptions, accompanied by suspense, curiosity, and confusion. Suspense triggers might be accompanied by intensifiers of suspense that enhance such reactions (ibid.).

Suspense triggers fall into into *intellectual* and emotive (ibid.).

Intellectual suspense triggers directed to the reader's mind create a state of mental uncertainty, which, being accompanied by obscurity and expectation, is the basis of narrative tension (ibid.). The variability of the concept of uncertainty predetermines four groups of intelligent triggers (Лещенко 2017: 165), which are based on:

- insufficiency of information;
- its ambiguity;
- lack of logic;
- probability.

Each group of triggers can activate certain affective reactions, such as suspense, curiosity, and confusion (ibid.).

Emotive triggers, affecting the readers' feelings, induce a state of emotional excitement, compatible with suspense, curiosity, and confusion (ibid.). Among them, one can single out:

- emotive signals;

- emotive situations;

- emotive topics (ibid.).

If emotive signals are text components that indicate the emotional state of a character, naming or describing this state (Харкевич 2012: 35), emotive situations, objectified in textual descriptions, contain emotiogenic knowledge about the world that can influence the emotional sphere of the reader and form the ego's emotional attitude to objects, agents and events of textual reality (Гладьо 2000: 10–11).

In literary text, intellectual and emotive tension triggers can be used both independently and in combination, which increases the degree of suspense. The latter can also be increased due to the use of *suspense intensifiers* (Лещенко 2017: 166) – repetitions of various kinds, lexical, syntactic, anaphoric, and compositional.

To understand, how suspense is built into the narrative, the process known in cognitive science of *mapping* should be explained. In cognitive science, mental/cognitive mapping in a broad sense refers to a person's mental representation of the surrounding world (ibid.). Cognitive mapping includes various psychological processes associated with the perception, coding, storage, decoding, and usage of information about the world. The resulting *cognitive maps* (in other words, mental representations) are by their nature incomplete and endowed with some deviations, which becomes obvious when the cognitive maps are embodied in some material form (Жаботинская 2012: 180).

The process of processing a sign by the addressee is associated with *construal*, which is understood as a way of perception, understanding, and interpreting the world. During this process a person creates what is usually called

"the subjective image of objective reality" (op.cit.: 179). In this case, the missing details of the content are deduced by the reader based on what is already known. All of the above can also be applied to suspense. While presenting the information as the "inner form of the text", the author maps the narrative tension. It can be both explicit and implicit, left "between the lines" for its further reconstruction by the reader. This recovery can be associated with a certain intellectual-emotive discomfort and the desire to resolve it.

Reconstruction of narrative information (bringing together what is said and what is not said) evokes presuppositions, since this information is associated with both universal expectations grounded in the knowledge of life situations and with the expectations prescribed by the canons of the narrative genre (Лещенко 2017: 167–168). Thus, explicatures (what is said), implicatures (what is unsaid in the text itself), and presuppositions (a system of general knowledge) become for an author a kind of tool, the skill of using which predetermines the reader's involvement in the text. The process of construing information concerning potential events of the past, present, and future evokes the respective affective reaction programmed by the author in terms of curiosity and jointly leading to suspense (op.cit.: 168).

1.2.3 Multimodal approach to suspense

Nowadays, it is customary to talk about three types of text, linguistic (verbal), extralinguistic (non-verbal), and mixed the latter being of particular attention to scholars. There are several terms used to define such texts, among them *polycode* (Ариас 2015), *creolized* (Сорокин 1985), or *multimodal* (van Leeuwen 2005)

The analysis of multimodal texts is associated with certain methodological difficulties, since it requires from the researcher a wide range of knowledge and competencies, which are rarely limited by the framework of one discipline, transcending semiotics, linguistics, philosophy of language, and sociology (Омеляненко, Ремчукова 2018: 68).

It is not words that come to the fore, but other means of construing meanings, other means of forming identity. The respective "challenge" is known as

multimodality (op.cit.: 69; Сорокин 1985: 25). Thus, with the advent of multimodality, the very way of perceiving the world has changed. The previously dominant *word* as the main bearer of information has been replaced by an *image*, in its priority of the visual over the verbal (Омеляненко, Ремчукова 2018).

The terms "multimodality" and "multimodal text" as well as the main provisions of the theory of multimodality were introduced and elaborated by Günther Kress and Theo van Leeuwen (2001). According to Kress and van Leeuwen, multimodality means that:

1) the representation and content of an utterance is always based on the interaction of modes. It is constructed by analyzing and describing the full range of means for creating meanings that people use (visual, spoken, gestural, written, 3D, etc.) in different contexts (op.cit.: 70).

2) there are certain extralinguistic, semiotically heterogeneous resources to achieve a certain goal (op.cit.:72).

3. the norms and rules in force at the moment of creating a value are the basis for the selection and configuration of modes for creating this value (op.cit.:77).

According to Andrey Kibrik, the concept of multimodality refers to the delineation between human senses, primarily related to the visual and auditory channels. Within each of these channels, there are further, smaller differences that are also covered by the concept of multimodality. So, in speech, along with the verbal component, there are many non-segment, prosodic parameters (Кибрик 2010: 148). The visual channel includes gestures, gaze, facial expressions, and other aspects of body language. Written discourse is also perceived visually and, in addition to the verbal component, includes a whole set of graphic parameters, such as font, colour, format, etc. The modern concept of multimodality includes all this diversity (ibid.).

The non-verbal plane of the text is often called paralinguistic as it includes font, graphic symbols, italics, underlining, drawings, lines, tables, special punctuation and spelling, margins, indents, and other means. In case when

paralinguistic means embody relevant information and are part of the content plane, such a text is called paralinguistically active. Here belong creolized (multimodal) texts that combine verbal and non-verbal information, most often actualized through pictorial (iconic) means (Слышкин, Ефремова 2004).

According to Genadiy Slyshkin and Marina Efremova, cinematic texts are coherent, complete messages, materialised by verbal and non-verbal signs, organized in line with the intention of a collective, functionally differentiated author via using cinematic codes, recorded on a material medium, and intended for display on the screen and audiovisual perception by viewers (op.cit.: 37) (see Table 1.1):

Table 1.1

Signs of cinematic text (cit. after op.cit.: 23)

Signs of cinematic text	Linguistic	Non-linguistic
Auditory	Speech of characters, voiceover, songs.	Natural noises, technical noises, music.
Visual	Initial, final and in-text credits, lettering as part of the interior or props.	Images of characters, movements of characters, landscape, interior, props, special effects.

Yuri Lotman points out that there are several types of storytelling in the text – visual, verbal, and musical, but sometimes one of them may be missing, which can both facilitate and complicate understanding (Лотман 1973: 89).

Cinematic texts are created by the following cinematic codes: foreshortening, frame, light, plan, plot, artistic space, editing. In movies, feelings and emotions, such as dizziness, thinking, pleasure, pain, love, hate, can often be expressed non-verbally. Non-verbal codes include natural noises, music, paralinguistic and extralinguistic characteristics of sounding speech (Слышкин, Ефремова 2004; Крисанова 2004).

The concepts of cinematic text and film discourse are very close to each other, but film discourse, nevertheless, is broader, including a film text, film, its interpretation, as well as correlations with other arts, for example, literature, theater, and with interactive systems, such as television series, computer games (Самкова 2011: 135–137).

The multimodal approach to the study of suspense implies that the reader or viewer is brought into a state of tense expectation by means of various interacting modalities. This approach is especially relevant for studying suspense in cinematography, since cinematic texts are always multimodal.

1.3 Suspense in literary and cinematic texts: Typology and methodology of analysis

Various means of creating suspense in literary and cinematic texts presuppose a complex methodological apparatus for their study. Our research employs (i) the method of stylistic analysis used to reveal the specificity of verbal and cinematic means of suspense creation; (ii) contextual interpretive techniques applied to distinguish contexts in which the atmosphere of suspense is construed; (iii) special methods of linguistic analysis, semantic, componential, and descriptive, used to extract verbal markers of tension; (iv) techniques of narrative analysis for the identification of narrative markers of suspense; (v) the method of cognitive analysis applied to reveal the mental underpinning of suspense triggers and intensifiers of suspense; and finally, (vi) multimodal discourse analysis used to examine and systematize the interactions of different modalities involved in creating suspense.

The above methods are used discriminately depending upon the prevalence of one of the two main types of suspense singled out in this research − narrative suspense and imagistic suspense.

1.3.1 Narrative suspense

Narrative is recognized nowadays as an immanent property of human thinking and, hence, the main form of understanding and cultural experience, organization of scientific research and educational technologies, social interaction (Reissman 2004; Лещенко 2017) The narrative method is used in almost all areas of theoretical knowledge, such as history, natural science, sociology, political science, psychology, management theory, cultural studies, philosophy, biology, medicine etc. (Reissman 2004; Филистова 2007).

Given the elements of the narrative (events, heroes, thoughts, verbal language, non-verbal elements – visual and auditory), it is possible to conduct a meaningful content analysis of public opinion and lifestyle. Another aspect of using the narrative method is to create and interpret stories with it to convey ideas (Reissman 2004).

Narrative analysis is a qualitative research method aimed at interpreting the narrative with a special emphasis on the temporal sequence that people establish as storytellers of their lives and accompanying events (ibid.).

The central concept of this research method is the deep structure of the text represented in the narrative (the verbal manifestation of situations and events) characterized by a fairly free form of their actualisation, which does not always correspond to their real time sequence (ibid).

Basic features inherent in the narrative are as follows: the presence of a narrator or storyteller, very often as one and the same person; the presence of a listener, viewer, or reader; a sequence of narrated events experienced by the character; and also the manifestation of the attitude of the narrator (Филистова 2007).

It is important to highlight the main parameters of narrative analysis, such as the narrator, characters, time, events, space, relationships between narrative categories (dichotomies), intertextual connections, and cultural presuppositions (Reismann 2004). This research exploits two models of narrative analysis of literary text and its screen adaptation – (i) *thematic* analysis, which focuses on

what is being said and/or shown in the narrative, and (ii) *structural* analysis, which addresses the mechanism of narrative unfolding.

The above models will be supplemented by *cognitive narrative analysis* used to reveal positive and negative affective valence of narrative suspense in text and film. The methodological apparatus necessary for cognitive analysis of suspense includes such notions as the narrative structure, the built-in program of interpreting tension, and the cognitive-emotional components of this program (Лещенко 2017: 123–139).

This study relies upon the procedure of cognitive analysis of narrative tension suggested by Leshchenko (2017). It includes (i) *the analysis of cognitive models*, according to which the narrative structures of stories and films are formed, with the program of narrative tension built into these structures; and (ii) *the analysis of triggers* and *intensifiers* of narrative tension, which objectify such cognitive models (op.cit.: 145–168, 240).

The type of cognitive structures of the narrative, i.e. Prospection, Retrospection, and Recognition, is determined by the temporal direction of the predicted reader's reaction to the text or film (WHAT HAPPENED? WHAT WILL HAPPEN? WHAT HAPPENS?), built into the program of narrative tension. (Божко 2007: 40; Лещенко 2017: 148).

Next, cognitive and emotional triggers of narrative tension and its intensifiers which enhance the text-induced intellectual and emotional reaction of the reader (op.cit.: 145–168), will be identified and analyzed.

1.3.2 Imagistic suspense

Imagistic suspense, by which we mean suspense created with the help of images, requires for its analysis such techniques of linguistic stylistic analysis that considers how figurative structures constitute the artistic system of a work of art through verbal forms in their aesthetic organization (Виноградов 1959: 245) and multimodal forms in their cinematic manifestations. Investigation of imagistic

suspense in this work focuses on characters and their behaviour, artistic details, and various types of images.

The ultimate goal of such an analysis is twofold: first, the description of the properties and features inherent in individual elements and parts of the art work (literary text or movie) is provided, and then the interpretation of the imagistic aspects of composition and structure (characters and principles of text/film organization) of the artistic whole is supplied.

Multimodal discourse analysis applied to the study of imagistic suspense is grounded in an interdisciplinary theoretical and methodological approach based on social semiotics and multimodal stylistics. The main advantage of such analysis is the wide range of analytical categories involved for analysis of multimodal texts, which, while leaving space for interpretation allows one to study semiotic objects of various nature.

Conclusions to Chapter One

1. The concept of *suspense* as a way of intensifying of the readers' or viewers' interest to texts or films can be analyzed from three main perspectives, namely psychological, stylistic, and narratological. The psychological concept of suspense focuses on the study of *uncertanty, anticipation* and *emotional involvement.* In literary studies, the term *suspense* is considered to be an artistic effect aimed at bringing the reader to the emotional state of intense anticipation. In stylistics, the role of lexical units in their figurative meanings in order to create suspense is studied.

2. Suspense is characterized by the emotional experience associated with premonitions about the resolution of conflicts. Reading or watching a tense scene in a novel or movie, one feels suspense equivalent to the emotion one feels towards another person placed in a difficult situation in real life. This reaction may be explained with the help of *identification, sympathy,* and *reader involvement theories.*

3. The notion of suspense is widely used in art. As in *drama,* so in *films*, filmmakers use a *multimodal approach* to create narrative tension, so different modalities (visual, auditory, verbal, etc.) interact to create a suspenseful atmosphere. One of the techniques for creating the effect of tension in *fine art* and *photography* is the use of the chiaroscuro technique, the equivalent of which in literary text and film are usage of artistic details, prologues, sound effects etc.

4. Narrative tension is *mapped* in the text or film through their inner forms. The latter can be explicit or implicit, left "between the lines" for its further reconstruction by the reader. Imagistic tension requires for its analysis such techniques of linguistic stylistic analysis that considers how figurative structures constitute the artistic system of a work of art through verbal forms in their aesthetic organization

5. For *literature*, verbal, including stylistic, means of creating suspense are of greater importance. For films, much space in creating suspenseful atmosphere is given to multimodal means, which implies that the reader or viewer is brought into a state of tense expectation by using various interacting modalities.

6. Suspense in literary and cinematic texts tends to be examined by a complex methodological apparatus, which includes special linguistic, cognitive, and multimodal methods of analysis. The method *of stylistic analysis* is used to reveal the specificity of verbal and cinematic means of suspense creation. Methods of semantic, componential, narrative, and descriptive analysis are used to elicit verbal and narrative markers of tension in literary text. The method of *cognitive analysis* is applied for identifying triggers and intensifiers of suspense in text and film. *Multimodal discourse analysis* is used to reveal the interactions of different modalities in creating cinematic suspense.

CHAPTER TWO
IMAGISTIC SUSPENSE IN DAN BROWN`S *ANGELS AND DEMONS* AND ITS SCREEN ADAPTATION

Differentiating between two main types of suspense in Dan Brown's novel *Angels and Demons* and its film adaptation, namely *imagistic* and *narrative* suspense, we start with examining the former because we find it necessary to describe characters and their personalities in order to make the reader understand following analysis better. This chapter addresses a set of means employed in imagistic suspense creation, both in the novel and its screen adaptation, focussing upon characters and their behaviour, artistic details, and various types of images. The chapter also provides a comparison verbal and cinematic means of creating imagistic suspense in Dan Brown's novel and its film adaptation..

Daniel Gerhard (Dan) Brown is an American writer, journalist, and musician who wrote such bestsellers as *Angels and Demons*, *Da Vinci`s Code*, *Lost Symbol* and *Inferno*. His works are well-known for containing such plot elements as t secret societies, symbolism, and conspiracies.

Angels and Demons was written in 2000. The book is an adventure novel with elements of both a thriller and an intellectual detective story. The book is set mostly in Rome, where events happen over the course of one day. A film of the same name based on the book was released in 2009. The plot twists and turns of the film do not quite coincide with the plot of the novel, but in general both the book and the film tell the same suspenseful story.

According to the plot, after the death of the Pope, a series of mysterious crimes occurs. At CERN, one of the scientists was killed and a container with antimatter was stolen. Meanwhile in Rome, The Holy See is in the Sede Vacante state, and the four main candidates for the throne have been kidnapped. As the Illuminati sign was found on the scientist's body, the Vatican gendarmerie asks the famous professor of religious symbology Robert Langdon to help in solving the latest crimes.

The professor comes to Rome and collaborates with the Swiss Guard, whose task is to ensure the safety of the pontiff. On his journey through the Vatican, he is accompanied by the adopted daughter of the killed CERN scientist named Vittoria. They must find a container with antimatter, otherwise after 24 hours the battery will be discharged and an explosion of incredible force will occur. Langdon suspects that the kidnapped container and cardinals are at a former secret meeting place of the Illuminati.

Further, Robert Langdon manages to find a way to a killer`s hiding place. While finding out killer`s planes, Robert and Vittoria suspect one of the characters in being the antagonist. After a series of further events, during which the characters find antimatter and avoid an explosion, it becomes clear that all that time the antagonist was the camelengo (the priest who led the Vatican during the period of Sade Vacante).

2.1 Character's personality and behaviour as suspense triggers

When we talk about the role of characters in creating suspense, we suggest dividing them into two categories: (i) characters, whose presence in the plot generates narrative tension; and (ii) characters in dangerous situations for whom the reader is worried, which can be accounted for by the theory of identification or empathy.

The first category of characters in *Angels and Demons* includes the Hassassin and Janus. The second one is a mysterious antagonist who at first appears to be planning to destroy the Catholic Church. The first one is a killer hired by Janus.

In the book, the Hassassin appears already in the prologue, in the scene with the murder of a scientist. Further in the book from time to time one comes across chapters narrated on his behalf. Basically, they serve to inform the reader about what is happening outside the zone of the protagonist's knowledge. Thus, the basis for the emergence of suspense is created, since the reader has a greater scope

of information than the protagonist, and experiences anticipation even before the protagonist is aware of the situation.

Dan Brown describes the Hassassin as a dangerous fanatic belonging to a long-standing order: "*Sleep was for the weak. He was a warrior like his ancestors before him, and his people never slept once a battle had begun"* (Brown 2001: 35). For this person, killing is something that deserves a reward: "*I killed last night*, he thought. *You are my reward*." (op.cit.: 36) He does not just work for a customer; he supports his actions against the Catholic Church.

In the film, we are not told the backstory of the killer; he appears to us as a calculating person who does work for money (the camera focuses several times on the screen of his laptop, where the viewer will issue the listed amounts of money from the customer). In the scene where the killer meets Robert Langdon and Vittoria, we learn that he is often hired by fanatical religious sects. Before leaving and spearing the lives of the protagonists, for whose murders he was not paid, the killer ironically says: "*Be carefull. These are men of God*" (*Angels and Demons* 2009).

Despite these points of difference, the Hassasin plays the same role in suspense creation both in the book and in the film. He embodies uncertainty, danger, and threat. The scenes with the kidnapped cardinals and the moments when he gives clues to the next murders look especially threatening.

In the first of such scenes in the film, for example, the Hassasin is presented as a voice on the video that dictates the terms of his crime showing his preferences. The quality of the video is poor, which gets immediately reminiscent of the footage from documentaries about war hostages (Appendix A). The most tension-evoking is the verbal part of the message: *"We will destroy your four pillars... We will brand your preferiti and sacrifice them on the altar of science"* (*Angels and Demons* 2009).

Another suspense-triggering character is Janus. The image of Janus is that of a mystical customer, presumably a member of the Illuminati order, for whom the killer works. It is noteworthy that the antagonist called himself Janus, a two-

faced ancient Roman god who, after the fall of the Roman Empire, turned into a symbol of duplicity (Webster 1986). The question of Janus's identity intrigues the reader and viewer until the very end of the plot, more than once giving false prompts and leading Langdon and Vittoria themselves to a dead end.

In the book and in the film, suspicion falls partly on different people. In the book, the main suspects are CERN scientist Kohler and the head of the Swiss Guard Richter. In the film, Richter takes Kohler's place, and his function is in turn performed by one of the priests. These details are important in further describing the Janus exposure scene.

The prologue to this scene is Langton and Vittoria's meeting with the Assassin, after which they get convinced that Janus`s true identity is Kohler/Richter, respectively. They understand that the camerlengo is in danger, e.g.,

"– *Before they destroy the Vatican, they`re gonna kill and brand the Pope himself.*

– There is no Pope.

– Tempe Sede Vacante.

– The camerlengo!" (*Angels and Demons* 2009)

Further, the viewer or reader observes a parallel development of events: a) Langdon and Vittoria flee to the Vatican to warn of the danger hanging over the camerlengo; b) Kohler/Richter at the Vatican meets with the camerlengo for an important conversation during which visual, verbal, and auditory modalities indicate that a murder is about to occur.

There is a climax, during which the Janus is killed and the camerlengo is injured, but not fatally. After the emotional shake-up, the audience should feel relieved, but a new triggering plot element appears. Kohler/Richter hands Langdon a flash drive that apparently carries a mystery.

While analysing the role of characters, one should mention the main protagonist, Professor Lobert Langdon. Throughout the plot, he is always in danger. The first threat to his life is a bomb near the Vatican. The second is the risk

of being killed by an assassin. But the most dangerous situation is the jump from the helicopter: *"With no parachute, Robert Langdon had jumped out the door. As the night swallowed his tumbling body, the helicopter seemed to rocket off above him, the sound of its rotors evaporating in the deafening rush of his own free fall."* (Brown 2001: 505)

The above scene evokes thematic suspense, because even without specific cinematic and verbal techniques, such a situation causes fear in most people. Then Langdon recalls the information that could save his life: "*One square yard of drag will slow a falling body almost twenty percent"* (op.cit.: 507). Instead of fear for the protagonist`s life the reader begins to feel hope. Curiosity also raises, while the reader wants to know, whether the character survives or not. *"Langdon fell like a rock. Feet first. Arms raised. His hands gripping the loops. The tarp billowed like a mushroom overhead. The wind tore past him violently"* (ibid.). Such a chain of short sentences fastens the tempo of the narrative, intensifying tension. Then hope changes again to fear, because a new danger arises: "*A wall of heat raced down from above. The top of the tarp began to smolder ... but held"* (ibid.).

It can be preliminary concluded that behaviour and personality of the characters are among the main triggers of suspense. Other triggers will be discussed in the following sections.

2.2 The role of artistic detail in creating suspense

An artistic detail is a significant, highlighted, expressive element of the artistic image, having a substantial semantic, ideological, and emotional load (Кухаренко 1988). A detail is capable of conveying a maximum amount of information within a small text scope; through a detail in one or more words, one can get the most vivid idea of the character, interior, and setting.

The role of artistic detail in *Angels and Demons* cannot be overestimated. Already at the beginning of the film, the viewer's attention is concentrated on *The Ring of the Fisherman*, an official part of the regalia worn by the Pope (Appendix

B). It is shown in a close-up, the movement of the camera follows a semicircle around it, creating the effect of rotation and allowing the viewer to see the engraving from different angles. Behind the ring we see a glow that suggests heavenly, divine things. Music in the background complements the impression; the church choir creates an uplifting and mysterious atmosphere.

The red background evokes strong associations, usually connected with either blood, or vitality, or love. It is blood the next shot makes the viewer think of, as the voice of the news announcer behind the scenes tells us about the death of the Pope. In parallel, the sacred ritual of the destruction of The Ring of the Fisherman takes place. Hammering sounds convey the atmosphere of anxiety beyond the ordinary tone of quiet sorrow. All this creates a feeling of a still incomprehensible, subtle anxiety.

Anxiety is heightened when the next artistic detail appears on the screen, the empty Papal Throne (Appendix C). The Throne is in red and gold colours of the Vatican, standing out especially strongly against the general black and gray background. The camera uses a bottom-up perspective, thereby moving the throne away from the viewer. The light that falls on it from above shows its inaccessibility even more. One can assume that the throne is somewhere between heaven and earth, symbolizing the role of Pope himself.

These two details add to the overall atmosphere of mourning and opulent church rituals, in particular in contrast to the lively crowd in the square. It is noteworthy that the shots that show the space outside the church change quickly, while the shots inside are smooth and regular. Together with the announcer's words *(Angels and Demons 2009)* about the Church struggling with the changes of recent years, the viewer captures the contrast between the volatility of the outside world and the constancy of the Church. As we know, this contrast will be played up in the story, being very important for the image of the antagonist.

Among the artistic details in the book, the flash drive, which the scientist Kohler gives to Langdon before his death, plays an especially important role. At

the moment when the characters think that the main villain is neutralized, the flash drive gives the reader a promise that not all the riddles have yet been solved.

2.3 Verbal and sensory imagery as suspense catalysers

Throughout the evolution of mankind, visualization as a way of storing and transmitting information was not only equal to the sensory means of conveying messages, but was strengthened at key points in the development of culture. Visual images create holistic and plastic pictures of reality, overcome linguistic, social, and cultural barriers, expanding communication capabilities, activating imagination, and stimulating the development of creative abilities (Бахтин 1986). This section probes deeper into verbal and sensory ways of creating suspense, them complementing each other in order to affect perception.

2.3.1 Verbal imagery and suspense

Among verbal images used in the text of the book, one of the most significant are linguistic metaphors that correlate with conceptual ones, embedded in our consciousness, through experiencing some concepts while applying to them the experience of other concepts.

One of the most illustrative examples of such correlation is the episode where Robert Langdon falls from a helicopter after he and the camerlengo lifted antimatter high into the air in order to save the Vatican. The suspense of the episode is marked by such metaphors: *the shock wave hit; fought to hold on* (Brown 2001: 507).

Two kinds of metaphorical mappings can be observed here: (i) The between the source domain A SHOCK WAVE and the target domain WEAPON, and (ii) between the source domain BATTLE and the target domain FALLING DOWN. Thus, beyond the fact that the situation itself causes tension in the plot, verbal images complement the picture, helping to understand the situation as life-threatening, and the character's actions as a struggle for survival.

Figures of speech known as similes are endowed with similar functions, e.g., "*Langdon rocketed downward, on the edge of a billowing shroud of light, feeling like a surfer trying to outrun a thousand-foot tidal wave*" (ibid.).

Verbal images that contribute to suspense brought together by thematically linked words, especially those that belong to lexical-semantic groups and fields (LSF) with the meanings of *death, danger,* and *terror,* as well as thematically related lexemes denoting a *dead body* and its parts. The author uses this narrative technique in various compositional moments, achieving the effect of tension. From the opening chapters of the novel, such words are masterfully interwoven into the narrative. Thus they foster the reader's subjective projection, creating tension and anticipation of impending danger, e.g.,

(1) LSF **"Death"**: death, dead, branded alive, killed, murdered;

"*They were branded alive. On the chest. With the symbol of a cross*" (Brown 2001: 33).

"*Then the scientists were brutally murdered, their bodies dropped in the streets of Rome as a warning to others thinking of joining the Illuminati* "(op.cit., pp.33–34).

(2) LSF **"Danger"**: dangerous, attacker, burning flesh, the killer, torture, blade,;

"*His only solace was in knowing his attacker would never obtain what he had come for*" (op.cit., p. 1).

(3) LSF **"Terror"**, which includes terror, cried out, screamed, dark figure;

"*"For the love of God!" Vetra screamed*" (ibid.).

(4) LSF "**Dead body"**: dead bodies, an eye-ball, blood.

"*Staring up at her from the floor, discarded like a piece of trash, was an eye-ball*" (Brown 2001: 8).

The tension of the narrative in the book is facilitated by the use of figures based on the economy (compression) of linguistic means – one-piece, elliptical, and short, abrupt sentences, e.g., "*The darkness rushing up beneath him... the*

diving instincts coming back... the reflexive locking of his spine and pointing of the toes... the inflating of his lungs to protect his vital organs..." (op.cit.: 508).

We can conclude that the role of verbal imagery in the book is one of the key ones if we talk about creation of the atmosphere of suspense.

2.3.2 Auditory imagery as a suspense trigger

Unlike the book, the emphasis in creating suspense in the movie is laid on auditory imagery, including music. The most obvious and at the same time the most important purpose of the music score is to heighten the emotions of the viewer, focusing on various tensive scenes.

It is common knowledge that percussion instruments accompany most of all existing music, but in suspense films their role is especially noticeable as they form the dramatic skeleton of scary scenes, as, e.g., the soundtracks *"160 BPM," "Black Smoke"* by the famous German composer Hans Zimmer.

Ominous chorus is the musical attribute of every mystical horror film. The joint sounding of voices in combination with depressing music becomes an additional stimulant in tension scenes in Angels and Demons (soundtracks "Air," "Fire," "God Particle").

To create an illusion of someone or something approaching is considered the easiest way to invoke human defensiveness. The fear of an approaching object is in the genetic memory of all homo sapiens (Мирошниченко 2018). It is not just the sound of a car or something recognizable. Much more often the effect is "sewn" into the composition; a sharp increase in sound, amplification of the sound of individual groups of instruments (more often violins) and other masking techniques (ibid.).

In the credits of *Angels and Demons*, the soundtrack by Hans Zimmer sounds ("God Particle"). It begins calmly and quietly, a chorus of violins sounds. Suddenly, disturbing choir singing and drums interfere with the melody. The sound of drums increases with each beat, creating a sense of approaching danger. This music sets the tone for the story line of the entire film.

The volume of the sound is also of great importance. High-pitched sounds are mainly emitted by defenceless and small creatures, for example, birds, tiny animals and cubs. On the other hand, dangerous animals, like bears, tigers, lions and other large predators, have a thick, flowing timbre (ibid.). Therefore, the low sounding of wind instruments in the film sounds threatening (the soundtracks "Fire," "Black Smoke").

When Robert Langdon arrives at the first crime scene in the film, and he and his team are looking for the entrance to a croft in a dark abandoned chapel, a dull bass music with an admixture of a quiet soprano chorus sounds. The bass creates a sense of danger, and the chorus creates mystery. When the Professor finds the entrance, there sounds a variation on the main theme of the film, marking the culmination of the episode. Then the melody turns into a chorus of dissonant sounds that intensify the atmosphere. Part of the musical sequence repeats the pace of the rapid heartbeat. When the camera pans over the horrifying corpse of the cardinal, the sound of a violin and a growing low sound are heard. The mix of such visual and auditory modalities make one want to run away.

It is believed that the violin is the best to influence emotion. Its secret lies in its proximity to the sound of the human voice: stringed instruments are able to flexibly reflect emotional differences similar to speech (Мирошниченко 2018). Therefore this instrument is used in almost all soundtracks of the film (the soundtracks "Air," "Science and Religion").

Industrial noises are especially important for the sound design of the film. Apart from the video sequence, the soundtrack sometimes seems oversaturated with noise effects, but in the film they produce the desired depressing impression. Some can even cause panic, such as the sound of a siren in the scene at CERN.

Auditory images are also of great importance, when we speak about the book. Descriptions of sounds complement the visual picture and help create a sense of presence. Often the author describes the reaction of the protagonists to some sounds, allowing the reader to put him/herself in their place, e.g., *"The engines*

roared to life beneath him, sending s deep shudder through the hull" (Brown 2001: 11).

Auditory imagery plays an important role in creating a tense atmosphere in both the book and the film. Music is a particularly important element in the film.

2.3.3 Visual imagery and its role in suspense creation

The concept of *visuality* is studied by researchers in different fields. Philosophers and psychologists investigate the relationship between the psychology of perception and vision, as well as thinking and vision (Borringo 1980). Philologists (Бахтин 1986) consider the relationship between vision and culture, in the broad sense of the word. Most of the studies on visual issues consider vision, visual images and their characteristics in relation to the works of art by one or another author. (Бахтин 1986: 301). More and more often the attention of modern researchers is attracted by various ways of representing visual perception in fiction. Attention is drawn to the study of the *visual experience* of authors and characters, to the mechanisms of imitating various aspects of visuality. Visual images in literary text are studied by researchers from several perspectives. On the one hand, the figurative system embodied in literary texts is considered, however, without an emphasis on the visual features of what is depicted (ibid.). On the other hand, scholars pay a lot of attention to the interpretation of the moments of the narrator's and/or characters' "inner" vision in works of art (Burke 1985).

Visual images in literary text may be created and or imitated due to the use of composition, as well as an appeal to the readers' background knowledge. Nevertheless, it is words that play the main role in image creation. They designate objects, processes, phenomena that surround people. It is with the help of words that communication is carried out (Бахтин 1986; Burke 1985).

The use of visual images to create cinematic suspense can be illustrated by the episode at The European Organization for Nuclear Research (CERN), in the largest particle physics laboratory in the world. The scene focuses on the creation of antimatter by the scientists from CERN. The theme itself involves narrative

tension, so it will be discussed in more detail in the section "Thematic suspense". Instead, in this section we will describe in detail the episode that follows, which abounds in visual images.

After the successful attempt of creating the antimatter, all seems to go well. The camera follows Vittoria as she walks to her stepfather's office. Suddenly, the auditory background gets quiet at first, and then the disturbing music begins to sound louder and louder. The woman moves rapidly through the empty white corridors, which is highlighted by the general plan changing to the close-up. The dynamics of the scene reaches its apogee when the character passes by an unknown man in dark clothes and with a suitcase in his hands, on which the camera lingers long enough to arouse the viewer's suspicions. It will become clear later that this man was a hired killer.

Then an artistic detail comes into play. When Vittoria brings her face closer to the device that reads the eye retina for safety, a spot of blood is left on her chin. She is puzzled, though having no time to react, yet the viewer starts to worry when the camera focuses on the remnants of blood on the device. Suddenly, Vittoria backs up in fright (Appendix D); the camera shows from several angles how she tries to bypass an object on the floor. Then, accompanied by the sinister music, the camera focuses on the object; it turns out to be a human eye. The feeling of panic and fear increases. The architectural elements around look no longer white, but dirty yellow, the colour that is known as having a stimulating effect, while making the viewer feel uncomfortable.

Visual and auditory signals at CERN, such as red flashing and alarms, signal danger. Vittoria enters the office, and the camera moves to an empty antimatter storage device. The camera makes a semicircle around the office and simultaneously moves up and down, thus conveying a sense of panic. A viewer can watch Vittoria's actions through the overall plan until she opens the next door and the frame changes. The character is shown in the front close-up, she enters the room, sees something on the ground and falls down to the floor, quite shocked. The

camera moves back until it stops at the bottom-up frame, focusing on the object in front of it, which appears to be the body of the slain scientist (Appendix E).

At the end of the scene, we hear Vittoria's behind-the-scenes cry for help, as the camera approaches the empty antimatter stash. The disturbing music reaches its apogee and suddenly stops; the next scene begins.

In the book, visual images usually work as triggers of suspense: descriptions of the killed, description of the assassin, of dark and mysterious places, of the Illuminati emblem, and of their brand.

Particularly tense turns out the description of the dangerous setting in which the protagonist is in the scene when Langdon jumps out of the helicopter: "*Beneath him, the lights of Rome spread out in all directions. The city looked like an enormous starlit sky that Langdon was falling into*" (Brown 2001: 507). The visualization of such a description resembles the close-up technique in cinema, when focuses on the interaction of the character with the environment.

Visual imagery triggers suspense due to the activation of memory mechanisms through visual associations with the previously seen tensive scenes. Cognitive processes of recognition, retrospection, and prospection can be applied here to analyze such a phenomenon. Emotions linked to previously experienced anxiety accompanied by visual images generate the same emotions when the reader or viewer comes across similar images again (Burke 1985). Since genre films often use similar techniques to create tension, such as camera movement, colours, empty space, play of light, the viewer will recognise such images as suspenseful. The same happens when objects with a strong connotative meaning, such as knives, guns, masks, keys, etc., appear in suspense films.

In *Angels and Demons*, this technique works within the framework of the film itself. For example, at the beginning of the film, the viewer learns that a burnt mark of the Illuminati was found on the body of a murdered scientist from CERN. And when the viewer sees how, in the scene with the kidnapped cardinals, the killer puts an iron rod with a similar ambigram at the end on fire, he/she would immediately guess what terrible event should be expected. In light of this

conjecture, what is happening takes on an even more sinister connotation, and watching Langdon and his helpers trying to find a victim before the timeline expires creates more tension.

A special type of visual imagery in *Angels and Demons* may be found in the poems written as riddles. The protagonists had to decipher their implications, because images used in poems led to Illuminati`s secret places, cf.,

"From Santy`s earthly tomb, the demon`s hole / Cross Rome the mystic elements unfold… the path of light is laid in a sacred test / Let angels guide thee on thy lofty quest" (*Angels and Demons* 2009).

The first guess was The Pantheon, the oldest Church in Rome, since there the tomb of Raphael was situated, e.g., "*Look, honey, the Oculus. It could be "the demon`s hole" from the story." Its Raphael's tomb, but it's the wrong one!... He was moved here in 1759"* (*Angels and Demons* 2009). The counterargument proved that the book in which the protagonists found a clue had not yet been published by the time mentioned. This plot twist creates a defeated expectancy effect. A spectator, who was already ready to see the solution of the crime, would be therefore confused. At the end of the story, this twist would invariably lead to disappointment, but in the middle of the plot, it helps keep the viewer tense. If the characters solved all the riddles on the first try, the interest would be lost.

In the end, Professor Langdon guesses that the phrase *"Santi's tomb"* does not refer to the burial site, but to the chapel that the sculptor designed. At the same time, other images from the riddle take on a different meaning, for example, "the demon`s hole" turns out to be an undercroft.

To sum up, visual images act as suspense triggers both in the book and in the film. In the book, descriptions of dangerous characters and situations play the most important role, while in the film, changes of frames, colors, play of light are important.

Conclusions to Chapter Two

1. Figurative suspense in a book and a film is achieved by three groups of means in a book and a film: character`s personality and behaviour, artistic detail, and verbal and sensory images.

2. Character`s personality and behavior are of greatest importance for suspense creation in both the film and the book. Accordingly, the suspense-evoking characters in the material under study fall into two categories: characters, whose presence in the plot generate narrative tension; and characters in dangerous situations, for whom the reader/viewer feels worried due to empathy. In the book and in the film, different characters come under suspicion while the process of finding the antagonist continues.

3. Another mean of imagistic suspense both in the book and the film is an artistic detail. It is capable of conveying maximum amount of information within a small text fragment or cinematic episode, sometimes in one or several words or motions. The book uses visual images to represent artistic detail, while the film uses a combination of visual and audio techniques

4. Visual and sensory images work together both in the book and in the film to create a tensive atmosphere. Sensory images in the novel under study involve compositional devices, as well as the appeal to the readers' background knowledge. In the book, descriptions of dangerous characters and situations play the most important role, while in the film, changes of frames, colors, play of light and music are important.

5. For creating suspense in the film, musical accompaniment is of great importance. In *Angels and Demons*, the main qualities of suspenseful soundtracks are: the use of chorus singing, employment of violin sounds, percussion instruments, sudden changes in the volume and intensity of music, changes in the key, recurrence of leitmotif in all the tracks.

6. To sum up, figurative suspense is widely used both in the book and in its film adaptation. Both works of art use the most effective methods to create figurative suspense.

CHAPTER THREE

NARRATIVE SUSPENSE IN DAN BROWN`S *ANGELS AND DEMONS* AND ITS SCREEN ADAPTATION

As the majority of the readers tend to enjoy suspense stories, a lot of modern authors choose genres which require a tense plot and develop their own style of creating suspense. Dan Brown, the author of detective bestsellers, is considered to be a master of writing tense stories. *Angels and Demons* is his first book from the series about professor Robert Langdon. It is a mystery-thriller set in Vatican. As well as the other novels of the series, *Angels and Demons* may be briefly described according to the following macrostory schema: an important person was murdered → the victim left a hint as to the cue to solving the mystery → Robert Langton is asked to solve the riddle → and he does it fighting- against villains and avoiding danger on his way to victory. The structure itself presupposes suspense as a constitutive element of the story.

3.1 Types of narrative suspense in Dan Brown's novel and its screen adaptation

One of the main tasks of the thriller is to create suspense. Narrative suspense in *Angels and Demons* may be classified according to three main criteria: thematic (or situational), compositional, and functional. Narrative suspense develops out of a basic and pervasive feature of storytelling – the manner in which stories sustain our interest by encouraging us to anticipate what happens next. This chapter reveals how successful narrative establishes and sustains interest on thematic, compositional and functional levels mentioned levels.

3.1.1 Thematic suspense

Suspense can be of the nature of emotional excitement, but it can also have a purely intellectual nature, similar to what a person experiences when solving a

mathematical problem, a complex rebus, when playing chess. It depends not only on the choice of elements of influence, the nature and way of the story, but also on the tonality of the events told by the author.

Thematic suspense is created by the description of sinister events, for example, murder of a scientist, kidnapping the cardinals, placing a bomb under Vatican. Dan Brown keeps the reading audience in tension from the very moment the characters appear to be under stress or threat.

The further stage of developing the primary situational suspense concerns a call Robert Langdon received in the hotel in the middle of the night from a doctor who asked him to come and see one of the patients. As Langdon refused, the doctor sent him a photo of someone's torso with the symbol "Illuminati" scorched on it. This symbol that triggers suspense might be regarded as the first step along the way to solve the mystery.

As mentioned above, the scene with the creation of antimatter is an example of thematic suspense. This episode is not sinister in traditional terms, as there will be no killings or monsters. But the mistake of scientists could cost the lives of many people, as we learn from a brief dialogue between colleagues: *"The collider was never intended to generate antimatter… Vittoria, Vittoria. Don`t blow us all to the heaven"* (*Angels and Demons* 2009).

In terms of creating tension, the episode is skilfully constructed. It causes a tense anticipation that resolves into relief. The dialogue of scientists makes it possible to assess the seriousness of the situation. When the process of creating antimatter begins, nervousness and fear can be felt almost physically through the change of frames, sharp turns of the camera, and close-ups with worried faces of scientists. Auditory modes also contribute, as the sounds of the collider, and instructions for action and comments of employees on the status of work behind the scenes. The action is accelerated together with the camera, which follows the flow of particles in the pipes. The climax comes, and antimatter is created. Instrumental music on high notes plays and one of the scientists says: "We have

antimatter." (*Angels and Demons* 2009). CERN workers are happy, the audience is also relieved.

3.1.2 Compositional suspense

By composition, we mean the construction of a work, the ratio of all its elements, which creates a holistic picture of life and contributes to the expression of ideological content. We differentiate between external and internal composition. External composition is a breakdown of the text into chapters and parts, highlighting additional structural parts. Internal composition includes many more elements and techniques of text layout. All of them, however, boil down to a common goal - to build the text in a logical order and reveal the author's intention.

Composition is highly important when we speak of narrative tension. In this section, special attention will be given to prologues and timelines and their role in creating suspense.

3.1.2.1 The role of prologue in creating suspense

To textualize suspense the writer uses various techniques, narrative including. One of them consists in providing short scary prologues to his novels. The prologue in *Angels and Demons* describes tortures resulting in the murder of a scientist who invented a powerful weapon the villain needs. The horror effect is intensified by a chain of emotionally coloured words and expressions related to violence *("burning flash", "stared in terror", "dark figure", "the hiss of broiling flesh", "a blade")*. The fact of the character being captive and the personage's fear of immediate death are sufficient to create the readers' anxiety. Adding to this the murderer's persistence in finding out a mysterious password, any reader would feel apprehension about future events of the story that unfolds.

We believe that two prologues can be distinguished in the screen adaptation of the novel. One revolves around about the death of the Pope, the second tell about the events at CERN.

The first prologue introduces the viewer to the course of events and arouses interest. There is a process of *recognition* and *prospecting*, as the recipients ask themselves questions: "What is happening? What happens next? Who will be elected as the new Pope? What will this have to do with history?" Perhaps some viewers are wondering about the reasons for this. Since they are watching detective fiction, they expect some of the stereotypical structures typical of this genre. For example, murder → search for the criminal → disclosure of the criminal. Although the film does not at first hint at the fact that the Pope died in an unnatural way, the viewer, having his own experience of watching or reading a detective fiction, may already suspect about it.

The artistic details and visual images described earlier help create an atmosphere of anxiety. Also, the trigger of suspense here is the words of the narrator (voiceover of the news announcer), who directly speaks of the confrontation between the church and the modern world: "… change and dissent in recent years… ancient traditions threatened by a modern world…"(*Angels and Demons* 2009) These elements also serve to create an effect of foreshadowing, which intensifies by the scene of transition from one prologue to another.

The transition begins when one of the cardinals lifts up the communion bread. The camera zooms in until the hands are centred according to the rule of thirds. The sun is shining in the upper left corner. The light intensifies, the picture smoothly blurres and flows into the next frame; now, instead of round bread, we see the dome of the CERN laboratory (Appendix F).

3.1.2.2 Introduction of timelines as a trigger of suspense

The analysis of narrative techniques would be incomplete without mentioning suspense created by introducing timelines.

There are two types of timelines in the story, which relate to different events. The condition for the first type of timelines is to find an antimatter bomb, otherwise it can detonate the entire Vatican. The condition for the second type of

timeline is the need to quickly find the place of the next murder of cardinals in order to save their lives.

When Langdon's antagonist organized the kidnapping of several cardinals, he left hints as to the place and time of planned murders: *"Eight o`clock. Virgin sacrifices on the altars of science"* (Brown 2001: 241). Accordingly, Robert Langton and his helpers had a limited period of time to save the victims: *"Langton checked his watch: 7 : 52. Eight minutes"* (ibid.). The peak of suspense is achieved at the moment the characters realised they had made a mistake: *"The first altar of science is at the Chigi Chapel! [...] Santa Maria del Popolo! One mile north. Get you men over there now! We`ve got four minutes!"* (Brown 2001: 254). Time pressure increases the urgency of the event and keeps the plot moving forward.

The timeline from the first group is more global: the protagonists have time until midnight, after which the bomb will explode. In the book, the characters constantly remind us of this in their dialogues. In the film, in addition to this, since Langdon's arrival at the Vatican, a time counter appears on the screen from time to time. It is shown more often approach of the main climax.

"The antimatter canister was locked out of reach. It counted relentlessly downward as the chopper shot upward. Fifty seconds. Higher. Higher [...] Forty-five seconds. He dug under seats searching for another parachute. Forty seconds. There was none! There had to be an option! Thirty-five seconds. [...]Thirty-two seconds" (Brown 2001: 505).

3.2 Narrative structures and their role in creating tension

The structure of the narrative is considered in the work from the standpoint of textual grammar and poetics. In the first case, the narrative is an invariant structure with components arranged in a certain order, the number of which is limited, but, depending on the type of plot, this structure can be modified. According to the functional diagram of the American researchers U. Labov and J. Valetsky, the basis of the narrative is formed by the Complication - Solution functions, which

can be repeated many times. From the standpoint of text poetics, the structure of the detective thriller narrative is viewed from the point of view of a special story-plot organization (Filistowa 2007).

The detective thriller narrative is based on a set of semantic relations that make up the so-called "world of text", which consists of concepts. Of the many concepts that form the conceptual sphere of the detective story, we have identified four basic concepts of MURDER – MYSTERY – INVESTIGATION – VICTORY, which are the basis of *Angels and Demons*.

The core of the concept of MURDER in a story is an episode that talks about a sinister event that draws the reader's attention. The frame MURDER is formed by the configuration of complementary slots: *information about the crime; time and place of the crime; victim; way of the crime; hints left by a murderer; request for help.* In the text, slots are represented by lexical units typical for a given genre. The author of detective thriller stories seeks to influence the reader with a certain vocabulary, respectively, with emotionally coloured words and expressions related to violence.

The problem with three unknowns, which the classic detective is designed to solve, is to find an answer to the questions: who committed the crime, how it was committed, and why, for what purpose was it committed? However, there are some modifications to these questions in *Angels and Demons*, as they concert not the past, but future. While in the classical detective the crime is already committed, the protagonist only has to find a murderer. Such stories are mostly oriented on logical puzzle rather than suspense. But in *Angels and Demons* the main crime may or may not happen in the future, and the protagonist has to prevent it. During the action, both in the book and in the film, the recipient, fascinated by the story, has the opportunity to learn more information than the protagonist, which leads to a state of suspense.

We suggest that the other three questions form the concept of MYSTERY in the investigated novel: *who commits the crime, what hints does the antagonist*

leave, and how to stop him? In the MYSTERY concept, we have identified the following slots: *criminal; planning of the crime; motives of the crime; hints.*

The INVESTIGATION concept frame is the largest cognitive block in the structure of a detective thriller story. The structure of slots and the selection of language means are determined by a pragmatic attitude, which is to challenge the reader, forcing him to engage in solving the mystery, and to hold reader`s attention by influencing theirs emotional state. In the concept INVESTIGATION we have identified the following slots: *work of the protagonist and his helpers; finding the place of a next crime; examining the place of the crime; analysis of the obtained facts; finding clues; first attempts of solution.*

The VICTORY concept frame represents the culmination of the story. The events that belong to this frame give the recipient a long-awaited outcome and a feeling of satisfaction after experiencing strong emotions. At this stage, the protagonist copes with his task and prevents a disaster. The *Victory* concept consists of following slots: catch; preventing a disaster; explanation of the mystery; punishment.

In the narrative structure of *Angels and Demons*, functional and semantic types of text alternate: *description, narration, reasoning, dialogical speech.* The narration carries the main plot load. The description is typical for the part of the story where the crime scene is examined, testimonies are given, and the characters are described. The reasoning is most often found in the protagonist's speech and reflects the course of his reasoning, which allows solving the riddle of the clue about the following crimes.

A particularly important technique for creating narrative tension is a change of focalization. This technique allows not only to show terrible pictures that the protagonist is not able to see. It also allows the recipient to know more information than the hero, and therefore to worry about him; or to expect an antagonist, unaware of his exposure, to be punished (as in the scene, when the camerlengo expects to be chosen as the Pope and goes to the meeting with the Conclave, but the cardinals are already aware of his crimes).

3.3 Functional suspense

The functional criterion is closely linked to the pragmatics of suspense. One of Dan Brown's favourite techniques in this respect is ending the chapters with cliffhangers that create a temporal and logical break between the mystery and its resolution to keep the readers interested.

There are examples of cliffhangers at the end of a few chapters:

- "*He never suspected that later that night, in a country hundreds of miles away, the information would save his life*" (Brown 2001: 23).

- "*Bu the image before him was most definitely not a hallway*" (op.cit.: 43).

- "*Tonight, however, they were getting no reading at all*" (op.cit.: 263).

The concept of a cliffhanger plays with a reader`s mind, because a person remembers interrupted actions better than completed ones, and at the first opportunity seeks to finish what they started. When the action is completed after that, it relieves internal tension and brings relief. A well-chosen cliffhanger stays in memory like a fish hook. The end of the episode creates tension, the beginning of the next one gives relief, and so on ad infinitum.

Another way to hold the readers' interest is placing hints as to future events which might help the readers to make predictions to be further to checked. For example, the phrase that the knowledge gained at CERN will help Langdon survive. This means that at some point he must pass a dangerous test. Another example is the moment the protagonists think that the villain is killed, but the flash passing to the hands of the professor hints at a new riddle.

3.4 Positive and negative affective valence of narrative suspense

According to Bloch (1985), there are both positive and negative feelings of anticipation. For example, fear, terror, or anxietyare negative, while hope or confidence are positive.

While reading the book or watching the film, one hopes for a happy ending, even when they are afraid and anxious. This state is called *pleasurable fear*.

Moving forward with the characters from *Angels and Demons*, experiencing the danger looming over the Vatican, a recipient expects the plot to end positively emotionally satisfying.

At the same time, the very emotion of fear can satisfy the recipient, as happens with those who are specifically looking for horror films or thrillers to watch. Such people have expectations before watching, because in the film they want to find suspense and fear. In this case, the emotional swing of *Angels and Demons* produces emotional satisfaction. On the contrary, if there was suspense atmosphere in the film, the audience would be disappointed.

There are two possible ways to end a suspense story arc: satisfactory and unsatisfactory. Only with a happy ending are positive effects from narrative tension possible, such as euphoria. For example, when viewing Angels and Demons, the viewer rejoices when the characters manage to save the cardinal or when the camerlengo survives a bomb explosion. On the other hand, tragic twists and turns cause dysphonic feelings, for example, when a protagonist dies. The higher the level of apathy towards the character, the sadder a viewer is.

Another effect of suspense that can be observed at the end of reading/viewing *Angels and Demons* is associated with the image of the camerlengo. At the beginning of the story, he is depicted as a positive character, and as the story progresses, a recipient becomes attached to him and sincerely rejoices when the camerlengo survives the explosion.

When the reader/viewer learns that camerlengo is the main antagonist, they feel deceived. The author of the thesis talked with people who watched the film or read the book, and made an overall impression of this plot twist. Viewers of the film lost empathy feeling deceived, and expected a fair punishment for the antagonist. But the readers of the book (in which more time was devoted to the motives and feelings of the character) along with disappointment did not lose their affection for the character and sympathized with his fate. It seems to us that such differences in reaction require further investigation.

Conclusions to Chapter Three

1. Narrative suspense in *Angels and Demons* may be classified according to three main criteria: thematic, compositional, and functional.

2. Thematic suspense both in the book and in the film is created by the description of horrifying events (murder of a scientist, kidnapping the cardinals, placing a bomb under Vatican).

3. To create suspense various narrative techniques are used. One of them is to provide a scary or intriguing prologue. In the book, the prologue describes tortures resulting in the murder of a scientist who invented a powerful weapon the villain needs. In the film, two prologues may be distinguished. One revolves around about the death of the cardinal and sets the main ideological conflict of the film; the second tell about the events at CERN and sets an overall tone of suspense.

4. There are two types of timelines in the story, which relate to different events. The condition for the first type of timelines is to find an antimatter bomb; otherwise it can detonate the entire Vatican. The condition for the second type of timeline is the need to quickly find the place of the next murder of cardinals in order to save their lives.

5. Narrative structures are of permanent importance when we speak about narrative tension. The basic narrative structure of *Angels and Demons* is four basic concepts of MURDER – MYSTERY – INVESTIGATION – VICTORY.

6. The functional criterion is closely linked to the pragmatics of suspense. What is typical for the novel under investigation is to end the chapters with cliff-hangers and to provide a reader with hints about further events.

7. There are two possible ways to end a suspense story arc: satisfactory and unsatisfactory. The first one is experienced when the characters manage to save the cardinal or when the camerlengo survives a bomb explosion.

GENERAL CONCLUSIONS

This paper focuses on the comparative study of verbal and cinematic means of creating suspense in Dan Brown's *Angels and Demons* and its screen adaptation.

In the course of our research the notion of suspense in psychology and stylistics was examined; a general overview of suspense in cognitive studies was provided; the place of suspense in works of art was cconcretised; the main features of suspense in works of art were identified; imagistic and narrative suspense in Dan Brown's novel and its screen adaptation were discriminated; their contrastive study in terms of verbal and cinematic means of creating tension was conducted.

Focusing on the data obtained from numerous theoretical sources and the analysis of the book y and its screen adaptation under study we can draw the following conclusions.

The concept of suspense as intensification of the readers' interest can be analyzed from two main perspectives, psychological and narratological. The psychological concept of suspense focuses on the study of uncertainty, anticipation, and emotional involvement. In narratology, the term "suspense" is applied to an artistic effect aimed at bringing the reader/viewer to an emotional state of intense anticipation.

For *literature*, verbal means of creating suspense are of great importance, including stylistic ones. Among verbal images used in the text of Dan Brown's book, one of the most significant ones are those based conceptual metaphors. Such metaphors are embedded in our consciousness as combinations of some concepts, in terms of other concepts.

In Dan Brown's book, verbal images complement the picture, helping to understand the scenes as life-threatening, and the characters' actions as the struggle for survival.

Structural and semantic organization of the book under consideration rotates around four lexical-semantic groups including the nominations of death, danger, terror, as well as thematically related lexemes denoting a dead body and its

parts. These groups of words contribute to the reader's subjective projections, creating tension and anticipation of impending danger.

Sensory images are also of great importance, when we speak about the book. Descriptions of sounds complement the visual picture and help create a sense of the readers' presence. Often the author describes the protagonists' reaction to sounds, allowing the reader to put him/herself in their place. Visual imagery triggers suspense due to the activation of the readers' memory mechanisms through visual associations with previously seen or experienced tension scenes, being supported by cognitive processes of recognition, retrospection, and prospection.

Creation of suspenseful atmosphere in the film under study involves musical accompaniment. In *Angels and Demons*, the soundtracks include: chorus singing, the sounds of violins and percussion instruments, sudden changes in sound volume and intensity, change in the musical key, the recurrence of similar motives present in all tracks.

To enhance tension *Angels and Demons* and its screen version employ a wide arsenal of visual techniques, including colour, camera movements, different types of shoots, a play of light.

Characters' personality and behaviour contribute to suspense creation both in the film and the book. There are two types of characters, which may be distinguished: (i) characters, whose presence in the plot generate narrative tension (the killer, Janus); and (ii) characters in dangerous situations over whose fate the reader/viewer is worried due to identification or empathy (Professor Langdon, Preferiti, the camerlengo).

Suspense creation in the material under study often involves manifestations of multimodality. The multimodal approach to the study of suspense implies that the reader or viewer is brought into the state of tense expectation by means of various interacting modalities.

A common technique for creating suspense in the book and the film is the use of intriguing prologues. The prologue in the book abounds in emotionally

charged lexicon and scary visual images. The two prologues in the film employ artistic details, visual techniques like camera movements, sound effects, and music.

The introduction of timelines is also common for both the book and the film. There are two types of timelines in the story, which relate to different events. The former is oriented towards finding the antimatter bomb; the other timeline is associated with the need to quickly find the place of the planned murder.

All in all, the phenomenon of suspense occupies a special place in literature and cinema for it captures the audience`s attention, maintaining the readers'/viewers' and evoking emotional response.

Further research may be linked to verbal and cinematic means of suspense creation, other than imagistic and narrative, as well as the audience's emotional response evoked by different genres of literature and film.

РЕЗЮМЕ

Складна та неоднозначна сутність явища сюжетного напруження дає можливість залучення різноманітних підходів до його аналізу. Традиційно сюжетне напруження аналізують з позицій психології і наратології. У нашій роботі окреслено явище сюжетного напруження окреслено в термінах стилістики, наратології та когнітивної поетики.

Предметом дослідження є зіставний аналіз словесних і кінематографічних засобів створення сюжетного напруження у романі Дена Брауна "Angels and Demons" та його кіноекранізації.

Не до кінця розкриті механізми виникнення сюжетного напруження та необхідність його вивчення з позицій наратології і когнітивної стилістики зумовлюють актуальність обраної проблематики, як і той факт, що сюжетне напруження є важливим елементом книг та фільмів жанру трилера.

Основною метою дослідження стало встановлення двох базових способів створення сюжетного напруження в художньому творі та кінематографі на базі роману Дена Брауна "Angels and Demons" та однойменного фільму – образне сюжетне напруження та наративне сюжетне напруження.

У результаті дослідження ми дійшли висновку, що і художня література, і кінематограф використовують схожі засоби створення сюжетного напруження для досягнення бажаного ефекту на читача або глядача, враховуючи при цьому особливості словесних і мультимодальних медіа.

 Ключові слова: сюжетне напруження, образне сюжетне напруження, наративне сюжетне напруження, мультимодальність, зіставний стилістичний і наративний аналізи.

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APPENDIXES

Appendix A

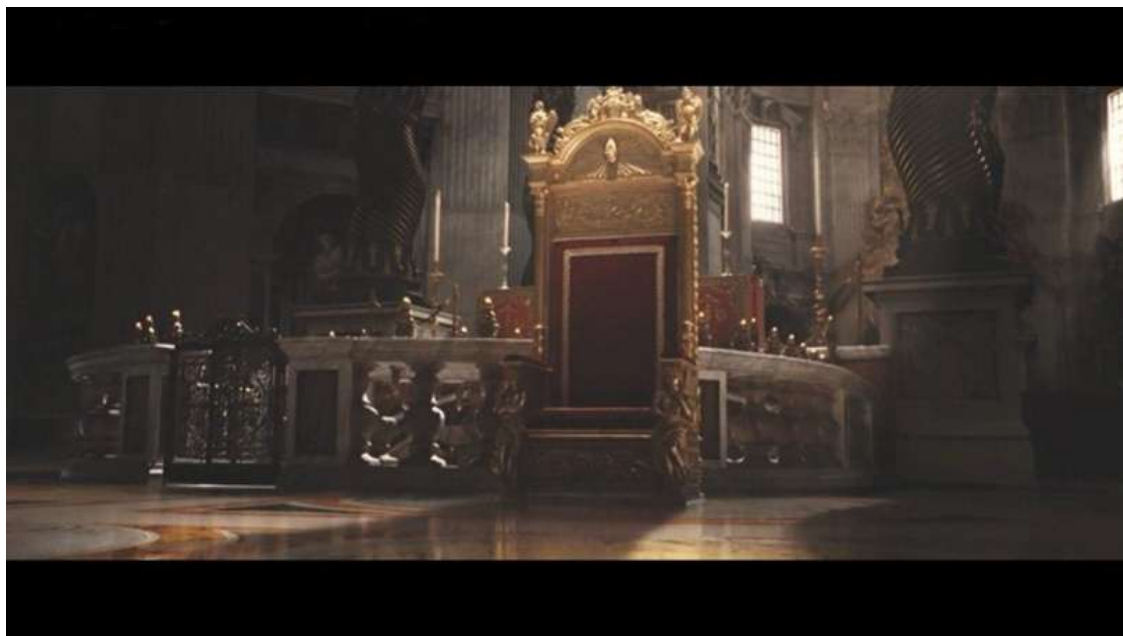Film-shots depicting the video recording of the abducted cardinals.

Appendix B

The Ring of the Fisherman, an official part of the regalia worn by the Pope.

Appendix C

A film-shot of the interior with the Pope's empty armchair.

Appendix D

Vittoria being scared by something she saw on the floor.

Appendix E

Vittoria finds the body of her stepfather.

Appendix F

The transition from the first prologue of the movie to the second one.