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**“Along Came a Spider” та його екранізації**

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**Stylistics of Psychonarrative in J. Patterson's "Along Came a Spider"**  
**and its Screen Adaptation**

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## INTRODUCTION

The diploma paper focuses on the stylistic potential of psychonarration in J. Patterson “Along Came a Spider” and its screen version.

**The topicality** of the research is conditioned by the overall tendency of the present-day linguistic poetics, text stylistics and film stylistics towards the study of lingual and cinematic means of accentuated psychologism creation in literary and cinematic texts. The importance of this research is determined, on the one hand, by the tendency of modern linguopoetics, stylistics, and narratology to search for new and productive ways of studying the stylistic specificity of psychonarration and its effect on our understanding of the author's ideas in different works of art, and on the other – by the lack of a systematic theory of psychonarration and its stylistic value.

Psychologism as an essential property of fiction has become a central issue of the theory of literature (Клеменова & Кудряшов, 2013, с.79) linguistic poetics (Гінзбург, 1999, р. 57), narratology (Ізотова, 2013 с. 54; Кухаренко, 2004, с.73), film stylistics (Эйзенштейн, 1964, с. 158).

Dorrit Cohn defines psycho-narration as “the narrator’s discourse about a character’s consciousness” (Cohn, 1978, р. 179). Psycho-narration takes emotional thoughts and feelings that one might hear in a psychoanalytic analysis and places them in the words of the narrator (Cohn, 1978, р. 194).

**The subject matter** of the diploma paper is the psychonarrative represented in J. Patterson’s novel “Along Came a Spider” and its screen adaptation.

**The object** of the research covers stylistic aspects of lingual and cinematic means of psychonarrative manifestation in J. Patterson’s novel “Along Came a Spider” and its screen version.

**The aim** of the research is to determine lingual and non-lingual (cinematic) means of psychonarrative representation in J. Patterson’s novel “Along Came a Spider” and its screen version with special regard to their stylistic value.

To achieve the aim set in the paper, the following tasks should be fulfilled:

- to characterize the phenomenon of psychologism within the framework of the present-day linguistic poetics;
- to specify the notion of psychonarrative in literary and cinematic texts;
- to elucidate lingual (verbal and compositional) means of psychonarrative manifestation in J. Patterson's novel "Along Came a Spider";
- to characterize cinematographic techniques (close-up, flashback, cross-cuts, music, lighting, montage, cutting on action, prolonging a dramatic pause) in J. Patterson's "Along Came a Spider" film version.
- to reveal semantics of psychonarrative in J. Patterson's "Along Come a Spider" and its screen adaptation;
- to elicit stylistic functions of psychonarrative in J. Patterson's "Along Come a Spider" and its screen adaptation.

To solve the above-mentioned tasks the following methods were employed: semantic and stylistic analysis, narrative and semiotic analysis, contextual-interpretative analysis, as well as compositional analysis.

Compositional (Кайда, 2011, с. 16), narrative and semiotic (Барт, 1989, с. 47, Воробьева, 2000, p. 153; Scholes, 1982, p. 164) methods of analysis were used to study lingual means and narrative techniques of representing the psychological narrative in J. Patterson's "Along Come a Spider" and its screen version.

Semantic and stylistic analysis was employed to identify verbal and compositional means used to achieve a psychological tension in the novel.

**The material** of the research is J. Patterson's novel "Along Came a Spider" and its screen adaptation.

**The scientific novelty** of the research lies in the fact that the phenomenon of psychonarrative in J. Patterson's novel "Along Came a Spider" and its screen adaptation is studied for the first time.

**The theoretical** value of the paper lies in the development of the theory of psychonarrative and artistic narrative and identification of the linguistic means that

actualize the stylistic psychonarrative technique in the novel of J. Patterson and its screen adaptation. Also, the research reveals linguistic aspects of fictional narrative in literary and cinematic texts. The results of the work can be applied at seminars of stylistics and theory of literature.

The practical value of the paper lies in the possibility to apply the findings of the research to teach Stylistics of English, Practical Course of English, Theory of Literature, Linguistic Narratology.

The structure of the diploma paper includes the Introduction, two chapters, conclusions to each chapter, General Conclusions, a Résumé in Ukrainian, and a list of references. The diploma paper consists of 71 pages in total. The number of items in the list of references – 7 (pages).

The **Introduction** substantiates the relevance of the selected topic, defines the aim and the objectives of the paper, its object and subject, outlines the illustrative material and methods of research, highlights its practical significance and novelty of the obtained results.

**Chapter One** specifies the status of psychonarrative within the framework of contemporary linguistic poetics and narratology as well as stylistics, discusses the landscape model of psychonarrative in fiction; argues that psychonarration is a dominant literary technique of J. Patterson's novel "Along Came a Spider"; dwells upon pertinent features of the cinematic text; surveys filmic techniques employed in such text type.

**Chapter Two** focuses on lingual and non-lingual (cinematic) manifestations of psychonarrative in J. Patterson's "Along Came a Spider" and its screen version as well the stylistic effect created by the usage of psychonarrative.

**General Conclusions** gives a brief overview of the main results of the research and defines the scope for the future study.

## **CHAPTER ONE**

### **PSYCHONARRATIVE IN FICTION AND FILM: THEORETICAL ASSUMPTIONS**

The concept of narrative is very popular in literature. The property of narrative is to serve as a construct, an interpretive framework that connects real or imaginary events, placing them in a certain temporal and spatial sequence (Чепелева, 2013, с. 51). This idea makes the narrative a powerful means of organizing and understanding personal experience, memories, impressions, intentions, development of life situations, etc (Изотова, 2014 с. 16). Also, a narrative text is a type of text that tells a story to some recipients through a medium, and in this way it becomes a sign (Изотова, 2014, с. 18). These signs (images and words) are produced by an agent. The narrative text and the expository text constitute the two classes of textual structures (Изотова, 2016, с. 27).

So, it can be said that a text in any passage, written or spoken, of any length forms a unified whole. One of the main differences between narrative and expository texts is their purpose. The narrative text tells a story, while the latter one informs a reader about the events, explains or persuades. Apart from that, it is worth to mention that today, narratives can be identified in film, opera, drama, visual arts and music (Изотова, 2013, с. 38).

#### **1.1. Psychology as a distinctive feature of contemporary fiction and film**

The fictional narrative differs significantly from other types of narratives, because it emerges as a specific way of dynamically constructing a "story world", carefully created by the author in textual structures (Брунер, 1987, с. 35). At the same time, the text reflects the author's style, because the techniques used by the author determine the specific style of creating the narrative of one or another

author. On the other hand, the genre features of the text in which it is presented also influence the specifics of the functioning of narrative.

It is worth mentioning that psychologism not only serves as a means of artistic rendering of the inner world of the character by various linguistic means, but also is a powerful plot-forming and stylistic technique. Also, the stylistic potential of artistic psychologism is greatly enriched by the modification of traditional genre forms (Бахтин, 2000, с. 134).

Nowadays the term narrative has no clear definition. The study of narrative as a discursive reality in contemporary socio-philosophical literature is represented only partially and its definition is quite ambiguous (Тюпа, & Бак, 1988, с. 257).

Psychonarrative by its nature is a multifaceted phenomenon. Psychonarrative can be considered in two senses. In a narrower sense, psychonarrative appears as a narrative technique aimed at depicting the psychological and emotional states of the character, thus reflecting the author's individual assessment of reality (Иезуитов, 1970, с. 37). In a broader sense, psychonarrative is a verbal actualization of situations and events that reveal the inner world of the character, his various psychological states, actions that occur within certain spatio-temporal boundaries. In modern narratological studies (see Андреева, 1996, с. 208; Клеменова & Кудряшов, 2013, с. 62; Chafe, 2010, p. 38; Cohn, 1978, p. 47) it is stated that psychonarrative is studied in various ways, considering it as: 1) an image technique presenting the consciousness of the character within the narrative from the third person (Chafe, 2010, p. 39; Cohn, 1978, p. 48; Андреева, 1996, с. 209); 2) a subdiscourse of the inner speech of the character (Архипова, 2003, с. 106); or 3) a narrative technique of the author's modelling of artistic discourse, when the author brings to the reader what happens directly in the mind of the character (Smith & Watson, 2010, p. 117), namely psychonarrative from these positions appears as the author's discourse about the consciousness of the character.



It is possible to differentiate external, or indirect, and internal, or direct ways of psychonarrative representation in fiction (Клеменова & Кудряшов, 2013, с. 164). The latter involves a verbal depiction of the external manifestations of certain emotional and psychological states of the character (facial expressions, gestures, actions, movements, features of speech, etc.). The second method is aimed at depicting the emotions and experiences of the characters through self-disclosure. Textual forms of such a psychonarrative can include an internal monologue, dream, confession, letter, diary of the hero. The point of view chosen by the author for the representation of the psychonarrative is important. It should be noted that the maximum stylistic effect is achieved as a result of the interaction of various forms of psychonarrative. (ИЗотова, 2016а, с. 57).

Pascal stated that the narrative has a certain format: “representations” and “demonstrations” of a certain number of narrative properties – “temporal and causal” (Pascal, 1997, p. 65). The narrative configuration in the J. Patterson’s novel “Along Came a Spider” is also partly characterized by the convergence of both components – fable and communication. First of all, this form of presentation is attested by grammatical forms of verbs. For example:

*“Nana Mama **looked** up from her steaming tea and runny eggs. She **shot** me one of her sanctimonious, lady-of-the-house looks. She **was already dressed** for school, where she still does volunteer work at seventy-nine. Sampson continued to give me gory details about the day’s first homicides”* (Patterson, 1993, с. 24).

The subjectivation of the narrator takes the form of a psychological intrigue that will accompany the presentation and its reception in the future. It is important to mention that the narratology is on the verge of structuralism, receptive aesthetics, hermeneutics, but the specific “narrative” categories are the basic ones: “communicative understanding of the nature of literature; the idea of an act of artistic communication as a process that occurs simultaneously at several narrative levels” (Herman, 2007, 84). The overwhelming interest in the problem has the

theoretical substantiation of numerous narratives, acting as “members of the communication chain, through which information transfers from the writer to the reader and lying on different poles of artistic communication process” (Брокмейер & Хатте, 2000, с. 69). Some categories of receptive aesthetics, such as the concept of the text strategy, harmoniously fit into the context of a narrative study, particularly, in J. Patterson’s novel “Along Came a Spider”. Gilmore outlined this concept as the dependence of the reader's perception. He stated that this concept acquires the ability to depend on the narrative guidance of the author and thus articulates as a concept of narrative analysis (Gilmore, 1994, p. 68).

The first manifestations of psychologism can be already observed in the works of oral folk art, where they are disclosed through the artistic technique of psychological parallelism (Архипова, 2003, с. 31). In the era of sentimentalism this folklore technique was also used by writers both in prose and poetry. So, in the literature of sentimentalism, the image of the inner world of man becomes important. Writers tried to convey the inner world of the characters through their actions and behaviour. They employed this technique in order to reflect, the joy of man, to describe the joyful expression of his face but the description of feelings was general and lacked depth. In the era of Romanticism the manifestation of psychologism was deeper, but it covered only the image of strong, vivid feelings, their subtle nuances remained beyond the attention of romantics. Only with the development of a realistic direction in literature psychologism acquired its true, vivid qualities. Realism is characterized by ratiocentric psychology (identification of psyche and consciousness, underestimation of unconscious processes). The psychologism of modernist literature acquired a completely new quality. Modernists started to recognize the intuitive way of discovering some sense along with the logical, they focused on the inner world of man and the subjective impressions of the hero. Their psychologism is characterized by close attention to the unconscious spheres of the psyche, to the inner struggle of the bifurcated human "I" (Гинзбург, 1999, с. 78).

Thus, prose provides for people the greatest opportunities for the detection of psychologism. It can be observed in the works of F. Dostoevsky, L. Tolstoy, C. Dickens and G. Flaubert. In these works psychologism acquired such a property as the "dialectic of the soul." This is not just a deep and true image of the inner world of the character but his image in the process of development, taking into account all the ups and downs of the spirit.

J. Bruner, based on A.-J. Greimas (Greimas, 1976, p. 74), proposes a dual landscape model of the narrative, which covers two narrative sections, equally important for the psychological characteristics of the narrative: the landscape of action, where the events unfold the narrative, and the landscape of the consciousness of characters who either perform or do not perform certain actions, or are in any way involved in their performance or non-performance. Given that the psycho-narrative in the novel of J. Patterson reveals not only the event aspect of the story and the understanding of the characters of the narrated events, but focuses primarily on depicting the psycho-emotional state / states of the narrator / character, psychophysiological reaction to the narrative in the narrative and specifies this landscape structure of the narrative taking into account the representation of the emotional and psychological experience of the characters. The psychologism can be studied with the help of the landscape model that has more components. Thus, the landscape model has the following components 1) the landscape of the characters (reveals their motivation, goals and ways to achieve them, as well as inaction and its causes), 2) the landscape of the characters (understanding his / her life situations, personal ideas, beliefs, desires), 3) the landscape of emotions and feelings of the characters. These landscapes often intersect, interact and thus enhance the effect of psychologism (ИЗOTOBA, 2016, с. 28)

The landscapes are viewed as certain narrative modes, in the dimensions of which psycho-emotional transformations of the narrator / character of a psychologized artistic narrative take place. They are primarily focused on the

experience of certain traumatic events (personal or socio-political), define and, consequently, produce ways of experiencing events, namely - activity, reflexive, emotional and sensual. The identification of these landscapes is based on the vocabulary, which belongs to the relevant lexical and semantic fields: “Human actions”, "Human mental activity", and “Personal emotions and feelings”. An additional indicator of these landscapes can be presented by the thematic criterion (ИЗЮТОВА, 2015, с. 76).

Psychologism plays a key role in James Patterson's “Along Came a Spider”, because it reveals the complex relationship of people with society, their inner conflicts, fears and the struggle to overcome impediments on the way to their goal through the prism of inner experiences of the characters. Here psychologization occurs primarily due to the reliance on psychonarrative, which has a dual nature. For example:

*“He was becoming nicely obsessed with murdering Missy and Roni, but he thought that he wouldn’t do it just yet. Still, the fantasy was rich. **To murder your own family had a certain homespun style to it. It wasn’t very imaginative, but the effect would be neat: the icy chill racing through the serene, dippity-doo suburban community. All the other families doing the most ironic thing – locking their doors, locking themselves in together.***

*Around midnight he realized that his little family had gone to bed without him. No one had even bothered to call down to him. They didn’t care. **A hollow roar was starting inside his head. He needed about a half-dozen Nuprins to stop the white noise for a while**” (Patterson, 1993, p. 126).*

This story is about Washington, D.C. homicide investigator and forensic psychologist Alex Cross who investigates the brutal murders of two black prostitutes and an infant. Then, at private school, math teacher Gary Soneji kidnaps Maggie Rose Dunne and Michael Goldberg. So, Cross is forced to live the murder case to investigate this kidnapping instead. The detective meets with Jizzie Flanagan – the head of the children's Secret Service detail. She was responsible

for protection of the missing children. Alex follows a serpentine way of clues that leads him to the embarrassing discovery – the kidnapper wants more than just ransom...he wants Alex's help in documenting the crime of the century. With limited amount of time, Alex plunges through a tangled web of danger, terror and deceit to stop a madman and save the life of the innocent victims. Gary is a psychopathic serial kidnapper/murderer who is so terrifying that even the FBI, the Secret Service, and the police cannot outsmart him - even after he's been captured. It is stated that Gary Soneji wants to commit the crime of the century. So, Alex Cross must capture this man and he faces the ultimate test: How to outsmart a brilliant psychopath? In this excerpt one can see the psychological state of Gary Soneji, specifically, his obsessive desire to kill people.

## **1.2 Psychonarration from the perspective of linguistic poetics: basic characteristics and approaches to study**

In the diverse variety of narratives, a special place is occupied by fictional narration, which appears as a way of dynamically building a "world of history", carefully thought out by the author objectified in textual structures (ИЗотова, 2014, с. 36). It was already mentioned that the psychologism in a work of art appears as a genetic feature, a feature of art; the result of artistic creativity (reflection of the psychology of the author, character, society) or the aesthetic principle that underlies it (Иезуитов, 1970, с. 38). It is also worth mentioning that in a narrower sense, psychologism is associated with a fairly complete, detailed and deep depiction of the thoughts and experiences of a literary character with the help of various means of fiction (Есин, 2011, с. 56). The concept of "artistic psychologism" was introduced by a well-known literary critic and writer Lydia Ginzburg. The author understands artistic psychologism as "the study of human mental life in its contradictions and depths" (Гинзбург, 1999, с. 28). According to Yesin, a decisive factor for the emergence of psychologism in fiction is not only

its theme, but to a greater extent the author's understanding of the topic (Есин, 2011, с. 59).

Fictional psychonarrative is based on psychologically charged events that reflect the experience of the narrator / character experiencing difficult life situations or events. The set of events in the author's arrangement plays a key role in the plot framework of the psycho-narrative. For example:

*“She could feel her whole body again. She still had a body to feel. She was absolutely certain she had her body and that she wasn't a skeleton. And Maggie screamed! She had rolled into someone or something. Someone else was there in the dark with her”* (James Patterson, 1993 p. 79).

Gary Murphy/Soneji kidnapped two children – Maggie Rose and Michael Goldberg and put Maggie in a coffin. In this excerpt, she comes to consciousness after she was abducted. She is scared, confused, cannot move normally because she is in a narrow space, and does not know where she is. This excerpt depicts the emotional reaction and subsequent behaviour of the girl who is trapped by a maniac. Her state of terror is caused by her futile efforts to free herself from the trap and escape. Maggie is overwhelmed with fear. It is indicated by the description of her behaviour: *“And Maggie screamed!”*. Also, a significant role in creating the psychological tone of this fragment belongs to the parallel constructions that are represented in these lines. For example: (*“She could feel her whole body again. She still had a body to feel. She was absolutely certain she had her body and that she wasn't a skeleton”*.) Apart from that, the psychological tension is achieved by the description of the situation in which the girl appeared: *“Someone else was there in the dark with her”*. In this passage the author uses emotionally coloured words. For example: (*“a skeleton”* and *“in the dark”*) that render the danger and horror of the state in which Maggie is.

The term psychonarrative was invented by Dorrit Cohn in her book *“Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction”* (Cohn, 1978, p. 37). Cohn was a scholar of German and Comparative Literature.

Psycho-narration describes how writers make use of omniscient narrators to reflect their characters' consciousness. Sometimes, authors use an unseen narrator, the language of the character that they describe. In other words, psycho narration is an 'outside' commentary of a character's consciousness, but in the character's own 'words'. Though subtle, in psycho narration there is no attempt to hide the narrator. It is still an 'overt' narrator. Imagine a narrator showing us a character in action by describing what they do and what they say. They then step back and talk to the audience about that character behind the character's back (Брокмейер & Xappe, 2000, с. 29).

In J. Patterson's "Along Came a Spider" it is possible to trace the typical structure of the discourse of "interior monologues and dialogues" with most of the above factors. In his novel the author successfully and convincingly combines two dimensions - plot and psychology - into one, which can be defined as a psychological narrative. The main character of the novel is Alex Cross. This man is a forensic psychologist as well as a detective, he is represented as a good-looking and well-built person. Also, he is strongly dedicated to his job and at the same time manages to be a devoted father to his two children. Unfortunately, his wife, Maria, was killed in a shooting before the novel begins and he manages to raise his children by himself. During the whole story Alex Cross and his partner, Sampson, are investigating the brutal murder of a prostitute and her two children. It is the second in a cruel series of murders in the poorer section of Washington, D.C. However, in the midst of this investigation, they are pulled away to investigate the kidnapping of the daughter of a famous actress and the kidnapping of the secretary of the treasury's son.

Apart from that, it is worth mentioning that the book and the film version of the story have a lot of similarities in their plot. However, there are some significant differences that change the perception of the characters and their behaviour. "Along Came a Spider" is a crime thriller novel. It is the first novel in James Patterson's series about forensic psychologist Alex Cross. This novel was

adapted into a film of the same name in 2001, starring Morgan Freeman as Alex Cross. The character of Gary Soneji in the book is represented as a person who has a split personality. He has two persons, one of whom is Gary Murphy who is a normal, caring father and husband, while another person is Gary Soneji – a cold-blooded and ruthless criminal who dreams about kidnapping, killing and then burying children alive. He organizes the kidnapping of Maggie Rose and Michael Goldberg. So, Gary Murphy has a family and a daughter. It is described in the book that he is not strict, and a lenient father. For example:

*“Gary is not a violent person. He can’t even bear to discipline Roni,” Missy Murphy was saying to us.”* (Patterson, 1993, p. 34). In the movie Gary has no family and children. He is portrayed as a crazy man who is obsessed with the 1932 Charles A. Lindbergh Jr. kidnapping and hopes to become as infamous as Bruno Hauptmann by committing a new “Crime of the Century”. In the book it is also stated that he is obsessed with kidnappings, particularly that of the Lindbergh baby, and he desires to become a world-famous criminal. However, the fact that he also has a family and at the same time he wants to kill children, already kidnapped them, has an alternative ego, fantasies about murders and at the same time has his own children and a family, that he even seems to love, make the story more terrible and frightful to the readers. The author renders psychologism with the description of psychological contradictions of Gary Soneji’s mind.

According to the book the Dunnes receive a telegram demanding \$10 million. Alex Cross is ordered to deliver the money to Walt Disney World in Orlando. A man takes him on a plane, flying to a small island and taking the money, but never releases Maggie Rose. In the movie, Alex Cross receives a supposed call from the kidnapper who demands Cross to deliver a ransom of \$10 million in diamonds, by following an intricate number of calls made to public phone booths scattered throughout the city. Following the ransom directions, Alex Cross ultimately throws the gems out the window of a rapidly



moving Metro train to a figure standing by the tracks. So, there is a difference in the way the ransom was delivered to the kidnapper.

The destiny of Gary Soneji in the novel also differentiates from the one in the film version. In the book he was captured by Alex Cross and Sampson in McDonald's. Then Gary was accused of kidnapping at the trial, the detective finds out that Soneji has a split personality during the hypnosis. For example:

*“Gary went on to sketch a terrifying childhood, which included physical abuse from his stepmother as a small child; sexual abuse from his father as he got older. Over and over, he described how he was forced to split himself off from the anxiety and conflict that surrounded him. His stepmother had come with her two children in 1961. Gary was four years old, and already moody. It got worse from that point on. How much worse, he wasn’t willing to tell me yet”* (Patterson, 1993, p. 108).

Also, at the hypnosis session Gary reveals the fact that he was followed by someone who probably knew much earlier about his plans to kidnap children, states that he doesn’t know where Maggie Rose Dunne is and confesses why he became so cruel and violent. It reveals that as a boy, he was physically and sexually abused by his father and stepmother, which caused him to develop a split personality.

In the movie it is stated that he set fire to his house when his parents were asleep. At that moment he was 15 years old. After this event his name appeared in the newspaper headlines and he liked it.

Apart from that, in the film version the producer changed the identity of the kidnapped children's parents. According to the film Megan Rose was the daughter of a United States senator and Dimitri Starodubov was the son of the Russian president. In the book, the names of the children that were kidnapped by Gary Soneji are Maggie Rose Dunne and Michael Goldberg. The father of Michael Goldberg was the secretary of the treasury and Maggie Rose Dunne’s mother was a famous actress. In addition, in the book Soneji kidnaps two children at the same

time and that Michael Goldberg accidentally dies in the wooden coffin where Gary kept them, while in the movie *Soneji* kidnaps only a girl and keeps her on his yacht, not under the ground in the coffin. Only after some time Gary decides to kidnap Dimitri Starodubov but Alex and Flannagan interfered and disrupted his plan. Generally, in the movie Gary seems to be more friendly with the girl when he kidnaps her. At least he keeps her on the yacht, provides her with her own room, food, tea and ability to go out sometimes if she needs. In the book Gary Soneji buries the children alive in a specially made coffin at an old farmhouse.

### **1.3 Psychological narration in films: cinematic modes of presentation**

Literature and cinema are the types of arts, which can easily interact with each other, when literary and film texts contain the same elements, and in the process of mutual influence, when the means of artistic expression or film poetics are reinterpreted by their intersemiotic recoding in literary texts and their adaptations (Bateman, 2011, p. 27). Also, identifying the main points of intersection of speech art and cinema is an urgent task for modern philologists and cinematographers, which can be done by studying the experience of adaptation of various film techniques in the literary text. Nowadays there are a lot of adaptations of various fictional texts in the cinematograph. That is why there are numerous studies that show that as a result of interaction of these texts a mutual borrowing of techniques of these arts is taking place (Рикер, 2002, с. 101). In particular, with the help of these studies numerous film techniques (such as editing techniques and variation of the angle of shooting or image) in the heterogeneous structure of fictional texts can be understood in a new way.

There are lots of scientists that studied various aspects of interconnection between cinematic representation of the text and the actual script or text. These studies are based on the methodological principles of multimodal cognitive poetics (Воробйова, 2000, с. 208, Gibbons, 2012, p. 186). Also, a modern branch of

cognitive studies of literary text was led by such scientists as M. Turner, P. Stockwell. Apart from that, it is important to take into account the works of other linguistic specialists aimed at establishing the role of verbal and nonverbal means in reproducing the process of human interaction with the outside world in different types of discourse (Кравченко, 2016, с. 14, Морозова, 2008, с. 60, Щирова & Гончарова, 2007, с. 59). Therefore, there are numerous studies of intersemiotic phenomena, formed at the intersection of literature and cinema, that contribute to the emergence of a new, interdisciplinary paradigm. In order to comprehend the interaction between cinema and text it is crucial to note that cinematic texts are multimodal in nature. They allow combination of a wider range of semiotic components than single-modal texts (Адмони, 1969, с. 131) or texts with built-in modality, and reality in cinema is suitable for completely different semiotic treatments (Апутьюнова, 1992а, с. 26) than in artistic texts, in particular, visualization and sound.

Also, films consist of components of different semiotic nature (Андреева, 1996 с. 83). Heterogeneous components of film texts include verbal (oral speech of characters, written text in the frame, voice-over, subtitles) and special effects, that include visual (visual image in dynamic and static appearance), sound (music, sound effects, prosodic component of speech) and especially cinematic sign figures (editing, framing, plan, colour scheme) (Андреева, 1996, с. 48). Cinematic texts are characterized by exclusively explicit intermediality (Hansen 2003, 208), which determines in the film the ambiguity of semiotic codes, that are represented openly, in contrast to non-fiction texts, where these codes are hidden. In the film version of the novel the producer combines various film techniques in order to render the psychologism of the characters. The film director employs the visual technique of zooming in or out, and enlarges or reduces the object in the frame.

These techniques indicate a special emotional entertainment, if there is an audio component: the voice for the frame music (no movie is taken into account, in the absence of any sounds) (Воробйова, 2013, с. 44). When a director of the

movie creates a film, he uses techniques that are in the modern generation of films (5-D or 7-D films). In addition, a producer employs visual and audio codes, which actualizes tactical (through splashes of water, gusts of wind), olfactory (using different odours) and / or kinesthetic (creating the effect of falling) effects.

Apart from that, if the cinematographic text is a film adaptation of a poetic one, its creation involves the use of the so-called intersemiotic translation (Пшеничных, 2011, с. 153), when the verbal signs of the printed text are transformed into units of non-verbal sign systems (visual, audio and behavioural codes). In the film version of the book the producer uses various sensory components such as visual, audial and tactile in order to appeal to our emotions and make the scene more understandable for the viewer. In this case, we are talking about derivative (or transformational) intermediality, intersemiotic transposition of signs within different types of arts (Gibbons, 2012, p. 148). Thus, verbal descriptive techniques used to reproduce film techniques in artistic texts are replaced in the film by film techniques of editing, influx, change of point of a view from external to internal and vice versa. For example, in the film text, the close-up technique, correlates with the portrait description of the characters or artistic details in the artistic text, is not identical to it (Forman, 2010, p. 216), because it is semiotically transformed through the filling of the frame with movements, actions, speech and sounds.

Integrated (or formal) intermediality of cinematic discourse is manifested in the adaptive role of film in relation to the literary text (Carr, 1986, p. 17), when during the filming the derived text preserves the verbal means of artistic expression of the original text, although it is enriched with elements of other semiotic systems. In particular, the close-up frame can combine images of the character and his remarks taken from the original artistic text. Then the verbal components of the close-up function in parallel with the purely cinematic techniques of framing and editing. Therefore, it is possible to differentiate explicit (Татару, 2008, с. 58) and implicit, elements of a text that are built-in. They can

belong to the synthetic intermediality or multimodality (АДМОНИ, 1969, с. 57) in the works of art. These elements can be seen when in printed texts a visual or other sensory image undergoes a verbal transformation and is embodied verbally. This property of literary texts means the presence of a plurality of semiotic codes hidden in the text.

Also, actualization of sensual artistic images and sensory motives, is manifested in the use in poetic texts of various techniques of representation, characteristic of other arts, including cinema. Artistic or artistic-compositional technique as a correlate of film reception (for example, the close-up effect is correlated with the corresponding cinematic technique) works in artistic texts not only when it uses changes in the scale and degree of approximation of the depicted object, but also when it becomes an element of visual iconicity, verbal or graphic imitation referent (Mink, 1978, p. 52). Thus, the modern interpretation of artistic and cinematic texts as multimodal is the basis for the study of film techniques and the corresponding artistic compositional techniques in these texts as a cognitive-semiotic formation in the homogeneous structure of explicitly or implicitly multimodal texts. Given that derived artistic and compositional techniques are created not only by verbal but also by other semiotic codes, comprehension and interpretation of these techniques occurs at the intersection of two modes of their formation.

### **Conclusions to Chapter One**

1. Psychonarrative is a many-faceted phenomenon, so it can be investigated in various ways. It can be considered as: a technique of depicting the consciousness of the character within the story from the third person; subdiscourse of the inner speech of the character and narrative techniques of author's modelling of artistic discourse, when the author shows the reader what happens directly in

the mind of the character. So, the psychonarrative from these positions appears as the author's discourse about the consciousness of the character.

2. Apart from that, it was proved that J. Patterson's novel "Along Come a Spider" is full of various manifestations of psychologism, because it reveals the complex relationship of characters with society, family, their own life through the prism of their inner experience. Here psychologization is achieved primarily due to the technique of foregrounded psychonarrative which is of a dual nature. In a narrower sense, psychonarrative appears as a certain narrative technique aimed at depicting the psychological and emotional states of the characters and the author's individual assessment of artistic reality.

3. The peculiarity of the psychonarrative is that it does not simply depict events, but outlines the psychological aspect of events. Therefore, it is possible to analyze the psychological state of the characters with the help of the landscape model. It is an effective model for the study of psycho-narrative in the novel of J. Patterson. Psycho-narrative in the novel of J. Patterson's novel reveals not only the event aspect of narration and comprehension of the events described by the heroes of the works, but focused primarily on depicting the inner state of the characters as a certain emotional or psychological reaction to these events.

4. Furthermore, it was noted that cinematic techniques also play a key role in the screen representation of the text/book. Therefore, there are a lot of ways that can be helpful for a successful book adaptation in a movie. There are such techniques as verbal descriptive techniques used to reproduce cinematic techniques in literary texts, in the films they are replaced by film editing techniques that include continuity editing, change of focus, an extreme close-up and an extreme long shot. Although many cinematic techniques correlate with the portrait description of characters or artistic detail in the literary text, they are not identical, as far as they are semiotically transformed throughout the film with the help of movements, actions, speech and sounds. One of the most important cinematic techniques is the close-up technique with the help of which it is possible

to understand a psychological state of the character and to focus our attention on short time shifts from the action to the emotional sphere. Apart from that, such techniques as spatial descriptive techniques (spatio-temporal focalization), verbal holographic modelling of artistic space, verbalization of the geometric perspective of the image are employed to render the psychologism of the story. Also, these techniques actualize the optical mode of perception through the reflection of the shape, size, location of the object in the flow of the artistic text and determine the direction of the view in which the object is contemplated by another character or imaginary reader of the text.

**CHAPTER TWO**  
**LINGUAL AND CINEMATIC MEANS OF PSYCHONARRATIVE**  
**MANIFESTATION IN J. PATTERSON’S “ALONG CAME A SPIDER”**  
**AND ITS SCREEN VERSION**

The narrative technique is of paramount importance in the process of writing a novel. It may be defined as various styles used by the author to communicate the context of the novel in an interesting and informative way (Eitzen, 1993, p. 27). J. Patterson has given profound significance to the aspects of human psychological states, especially during the overwhelming situations in their lives, in his novel “Along Come a Spider”. In order to understand the intensions of the characters and the reasons of their actions it is crucial to find out the components of psycho-narration in the novel.

Psycho-narration is one of the narrative techniques where the third person narrator reports on the consciousness of the characters. Also, there are techniques with the help of which an author can render the inner psychological states of the characters such as flashbacks, memory and interior monologues to render the thought process of the characters.

Apart from that, the narrative technique is the most indivisible component of fiction. This process means the art of storytelling where the thoughts, experience and feelings of the author are expressed (Leech, 1981, p. 107). Technique is an important aspect of literary writing, which focuses on the author’s ability to present a story in a meaningful way. Thus, narrative technique helps the author to communicate the story to the readers in an implicit way.



## 2.1. Lexical and syntactical means of psychonarrative representation in J. Patterson's "Along Came a Spider"

Psychonarrative can be represented both directly and indirectly. So, when the author uses direct or explicit characterization he or she literally tells the audience what a character is like. This may be done with the help of the author, another character, the narrator, or by the character themselves. When the author employs the indirect or implicit type of characterization the audience must infer for themselves what the character is like through the character's actions, thoughts, speech (choice of words, manner of speaking), mannerism, physical appearance and interaction with other characters, including other characters' reactions to that particular person.

*“My first professional impression was that **he seemed afraid to be left alone with me. His body language was tentative, very different from the man I’d wrestled to the ground at the McDonald’s in Wilkinsburg.** “Who are you? What do you want with me?” He finally said. **His voice quivered slightly.** ”I’m Alex Cross. We’ve met.” **He looked confused. The expression on his face was very believable, too. He shook his head and closed his eyes.** It was an incredibly baffling and disconcerting moment for me. “I’m sorry, I don’t remember you,” he said then. It seemed an apology. “There have been so many people in this nightmare. I forget some of you. Hello, Detective Cross. Please, pull up a chair. As you can see, I’ve had plenty of visitors. “You asked for me during the negotiations in Florida. I’m with the Washington police.”*

*As soon as I said that, **he started to smile.** He looked off to the side, and shook his head. I wasn’t in on the joke yet. I told him I wasn’t. “I’ve never been to Florida in my life,” he said. “Not once.” Gary Soneji/Murphy stood up from his cot. He was wearing loose-fitting hospital whites. **His arm seemed to be giving him some pain. He looked lonely, and vulnerable.** Something was very wrong here.*

*What in hell was going on? Why hadn't I been told before I came? Evidently, Dr. Campbell wanted me to draw my own conclusions. Soneji/Murphy sat down in the other chair. He stared at me with a **baleful look**. He didn't look like a killer. He didn't look like a kidnapper. A teacher? A Mr. Chips? A lost little boy? All of those seemed closer to the mark. "I've never spoken to you in my life," he said to me. "I've never heard of Alex Cross. I didn't kidnap any children"* (Patterson, 1993, p. 107).

J. Patterson's psycho-narrative novels are characterized by emotional polytonality (термін Бабенко (Бабенко, Л. Г., & Казарин, Ю. В., 2004, с. 86)), which is represented by a wide range of emotional meanings - "emotionally charged words, phrases, sentences that directly or indirectly indicate the nature of emotional intentions of the characters" (Гладьо, 2000, с. 38).

In these paragraphs the author indirectly characterizes a character. He describes his emotions, psychological state and appearance. These fragments depict the psycho-emotional state of helplessness and pain of the main character of the novel – Gary Murphy. After he was caught and detained, detective Alex Cross comes to him in order to interrogate but a doctor warns him about a weird behaviour of the prisoner and asks Alex to draw his own conclusions about the psychological state of the criminal. In this passage detective firstly finds out that Gary Murphy has psychological problems and probably a split personality disorder.

The emotions and feelings of the character in this expert are manifested with the help of the description of the emotional state of Gary Murphy. For example:

*("My first professional impression was that he seemed afraid to be left alone with me., He looked lonely, and vulnerable; his external appearance: He looked confused, He shook his head and closed his eyes, His arm seemed to be giving him some pain.; the gesture, voice and mimic of the kidnapper: His body language was tentative, very different from the man I'd wrestled to the ground at the McDonald's, His voice quivered slightly. The expression on his face was very*

*believable, too., He started to smile, He stared at me with a baleful look*); the manner of speech: (*“I’m sorry, I don’t remember you,” he said then. It seemed an apology. “There have been so many people in this nightmare. I forget some of you. Hello, Detective Cross. Please, pull up a chair. As you can see, I’ve had plenty of visitors. “You asked for me during the negotiations in Florida. I’m with the Washington police*). Gary changes his behaviour, manner of speech. He seems to be very polite, friendly and courteous with the detective Alex Cross totally forgetting about the previous conflicts and hostility towards him. Gary’s new psychological state is manifested in the phrases. This excerpt represents an external or indirect way of description of the character because it involves a verbal depiction of the external manifestations of certain emotional and psychological states of the hero.

In this excerpt it is also possible to trace the emotional reaction of the detective – Alex Cross which is represented in these phrases. Detective seems to be surprised, puzzled, alert, circumspective, attentive and cautious with a new positive and totally contradictory to the previous characteristics behaviour that Gary demonstrated.

Syntactically, the emotions and feelings of the detective are manifested with the help of his interior monolog when he talks with a doctor and sees a prisoner. For example:

*(“My first professional impression was that he seemed afraid to be left alone with me. His body language was tentative, very different from the man I’d wrestled to the ground at the McDonald’s in Wilkinsburg. “Who are you? What do you want with me?, parallel constructions - “He didn’t look like a killer. He didn’t look like a kidnapper and a repetition of the thought provoking questions in the sentences: “He didn’t look like a kidnapper. A teacher? A Mr. Chips? A lost little boy? All of those seemed closer to the mark. What in hell was going on? Why hadn’t I been told before I came?”).*

The following excerpt depicts thoughts, actions and emotions of the kidnapper, Gary Soneji, when he tries to escape from the police officers – Alex Cross and partner Sampson:

*“KA Y, let’s dial it up a notch! Let’s do some serious rock and roll. Let’s play for keeps now, **Gary thought** as he ran for it. **He’d had escape plans in mind since he’d been fifteen or sixteen years old. He’d known** the so-called authorities would come for him someday, somehow, somewhere. **He’d seen it all in his mind, in his elaborate daydreams.**”*

*Gary was like a programmed machine from the moment he spotted the police. He almost **couldn’t believe that what he’d fantasized so many times was actually happening.** They were there, though. **Special dreams do come true.** If you’re young at heart. **He had calmly paid** the pizza delivery boy.*

*He felt **as if he had tunnel vision.** Must have something to do with the fear he felt in every inch of his body. Gary was **afraid.** He had to admit that he was. Face the adrenaline facts, pal. **He ran through backyard** after backyard, down good old Central Avenue. Then into the deep woods of Downing Park. **He didn’t see a soul on the way.** Only when he glanced back once could he see them moving toward his house. **Saw the big black Kaffirs Cross and Sampson”** (James Patterson, 1993, c. 185).*

Gary is indirectly represented through his thoughts, the verbal markers of which illustrate his mental activity. For example:

*“**thought, He’d known, He loved that idea**”); phrases with the words of mental activity (“**He’d had escape plans in mind since he’d been fifteen or sixteen years old. He’d seen it all in his mind, in his elaborate daydreams.; He almost couldn’t believe that what he’d fantasized so many times was actually happening. They were there, though. Special dreams do come true**”).*

*“**Then he went down the stairs and out through the cellar. He used a special half-hidden door and went into the garage. He relocked the door from the outside. Another side door led to a tiny alley into the Dwyers’ yard. He relocked**”*

*that door, also. Jimmy Dwyer's snow boots were sitting on the porch steps. Snow was on the ground. He took his neighbor's boots. He paused between his house and the Dwyers. He ran through backyard after backyard, down good old Central Avenue. He didn't see a soul on the way. Only when he glanced back once could he see them moving toward his house. Saw the big black Kaffirs Cross and Sampson. He was sprinting now, full out toward the Metro train station, which was four blocks from the house"* (Patterson, 1993, p. 190). In this passage the character's feelings are communicated through an emotionally coloured vocabulary. The character's actions are represented by a detailed description of his behaviour when he runs away from the police.

Also, the character's emotion of confidence is rendered with the help of stylistic devices such as similes (*"Gary was like a programmed machine from the moment he spotted the police. He felt as if he had tunnel vision, He thought about letting them catch him then and there getting caught-just like Bruno Hauptmann in the Lindbergh case.*); thought provoking questions (*And maybe, for what? For which of his crimes? Or was it the beginning?*); emotionally coloured adjectives (*tunnel vision, Powerful legs and arms, a washboard-flat stomach., "scene of past crimes," Nobody but kids used the little alleyway, which was overgrown with high weeds and littered with soda cans., serious rock and roll.*); alliteration (*someday, somehow, somewhere.*); parallel constructions – (*He'd had escape plans in mind since he'd been fifteen or sixteen years old. He'd known the so-called authorities would come for him someday, somehow, somewhere. He'd seen it all in his mind, in his elaborate daydreams*).

This type of narration highlights the emotions, consciousness and actions of the characters. The point of view from which the novel is narrated is extremely important because it helps the reader to understand characters' actions, emotions and feelings. Each character has his or her own perspective on events. So, the standpoint from which the story is told impacts the reader's opinion of other characters and events. J. Patterson's novel "Along Came a Spider" is narrated in

the third person omniscient point of view. The narrator is a person who tells the story and relates the events to the reader. An omniscient narrator is a nonparticipant in the novel but connects the reader to the story. This narrator has unlimited knowledge about the characters and even comments on the behaviour of the characters. He assumes a god-like position and unfolds the hidden thoughts and secret events in the novel. The narrator also has flexibility to jump between spaces and times. The narrator is aware of the mental process of both major and minor characters in the novel. For example:

*“An old VW was parked at the station. It was always parked there-the trusty Bug from his unholy youth. **The “scene of past crimes,” to put it mildly. Driven just enough to keep the battery alive.** It was time for more fun, more games. The Son of Lindbergh was on the move again. **He thought about letting them catch him then and there getting caught-just like Bruno Hauptmann in the Lindbergh case. He loved that idea.** But not yet. Not here. Then he was running away, down a tight row of alleys between the houses. Nobody but kids used the little alleyway, which was overgrown with high weeds and littered with soda cans (James Patterson, 1993, p. 196).*

In this passage the narrator reports the thought process, actions and emotions of Gary Soneji. Here the narrator describes thoughts and emotions of the character. So the writer uses the indirect way of representation of the characters. For example:

*“He thought about; emotions - He loved that idea and actions of Gary. Then he was running away.”*

The tension and the psychologism is rendered with the help of the setting description - the place Gary lives and his memories. For example:

*“Jimmy Dwyer’s snow boots were sitting on the porch steps. Snow was on the ground. **He took his neighbor’s boots. He paused between his house and the Dwyers.** An old VW was parked at the station. It was always parked there-the*

trusty Bug from his unholy youth. **The “scene of past crimes,” to put it mildly. Driven just enough to keep the battery alive”** (James Patterson, 1993, p. 164).

Apart from an indirect way of character representation in the novel “Along Came a Spider” the author uses a direct one. The characters are represented directly with the help of the author’s explicit description of the character’s details of appearance and emotions. For instance, when the writer tells the reader about a character’s desires, life philosophy or current emotional state explicitly (Арутюнова, 1992, с. 38). For example:

**“I wondered if Soneji had known that. And what it meant if he did. As a psychologist, the murder filled me with a sense of dread. It told me that Soneji was organized, confident enough to play with us, and willing to kill. It did not bode well for Maggie Rose Dunne and Michael Goldberg”;** **“Jezzie asked about my early days as a psychologist in Washington. “It was mostly a bad mistake,” I told her, without getting into how angry it had made me, still made me”** (Patterson, 1993, p. 138).

In this passage we can see the direct representation of the character. Also, the action models of the narrators / characters of James Patterson's novel “Along Came a Spider” reflect the specifics of their activity (or inaction) due to the experience of events (external and internal), embodied in the psycho-narrative. The direct way of the character representation, his emotional reaction and subsequent behaviour of Gary Murphy/Soneji, that are depicted in this psychologically charged context, are caused by the fact that he has a split personality. He kidnapped children in order to become famous. Murphy has a certain well-thought-out plan because of this he is confident, knows how to manipulate detectives, and is ready to kill children if the police do not recognise his genius and superiority. A significant role in creating the psychological tone of this fragment belongs to the affective inner, unspoken speech represented here, in which detective Alex Cross says that Murphy committed a cruel murder (he killed a boy – Michael Goldberg) and is ready to kill Maggie Rose. Emotional tension in

the inner speech of the character is created by a verbal metaphor of the relentless experience of fear. For example:

*“As a psychologist, the murder filled me with a sense of dread”.*); emotionally-coloured vocabulary to take by the throat, the words (*dread, angry, and willing to kill*). Also, the reaction of the character and his behaviour are pictured in the following abstract (*“I hit the contact man like a hawk striking a field rat. Both struck the tarinac hard, woofing out air. The armrest still dangled from my handcuffs. Metal raked across his face and drew blood. I belted him once with my free arm”*). In this excerpt the emotional tension is created with the help of stylistic devices like simile (*I hit the contact man like a hawk striking a field rat.*) Here detective Alex Cross waits for Soneji the contact man to exchange money for a girl. So, he is very nervous and anxious because he has very responsible obligations.

The leading factor for direct way of representation of emotions and feelings of the narrator / character in the analyzed psycho-narrative is presented by the statements that in the poetic narrative emotions acquire meaning only if they are woven into a certain story line or considered as attributive features of characters (Oatley, Keltner & Jenkins, 2006, c. 99). For example:

*“Just then I was hit on the back of my neck. **It felt like a lead pipe.** I didn’t go out immediately. **Soneji? a voice inside me screamed. He felt as if he had tunnel vision. Must have something to do with the fear he felt in every inch of his body. Gary was afraid.** He had to admit that he was. Face the adrenaline facts.”*  
*“What were you feeling then? When you remained outside the rest room. Do you remember how you felt?”* *“**Agitated. Getting worse. I could feel the blood pumping inside my head. I didn’t understand why. I was upset, and I didn’t know why.**”* *Soneji/Murphy was staring straight ahead. He was looking to the left of where I sat. **I was a little surprised at how easy it was for me to forget the courtroom audience that was watching both of us”** (Patterson, 1993, p. 159).*



These abstracts depict the situation when Alex Cross interrogates Gary Murphy/Soneji and tries to find out which of his personalities killed the boy and committed the crime. Besides, in the lines *“He kept himself in good shape. Powerful legs and arms, a washboard-flat stomach.”* the author uses the direct way of representation of the characters because in this scene he directly and explicitly describes Gary.

This fragment depicts the psycho-emotional state of fear and suspicion of the protagonist of James Patterson's novel *“Along Came a Spider”*. There are some stylistic devices with the help of which the author renders the psychological state of the characters and creates tension in the novel such as similes. For example: (*“It felt like a lead pipe”*, *“He felt as if he had tunnel vision”*), descriptive adjectives (*“was staring straight ahead”*, *“I didn’t go out immediately”*). Figurative means enhance the representation of his psychological and physical reactions to a tragic life event.

The psycho-narrative in the novel of J. Patterson *“Along Came a Spider”* reveals not only the event aspect of narration and understanding of the events described by the characters, but focuses primarily on depicting the inner state of the characters as a certain emotional or psychological reaction to these events. So, it is important also to take into account the representation of the emotional and psychological experience of the characters.

## **2.2. Imagery in psychologising J. Patterson’s “Along Came a Spider”**

Imagery refers to the descriptive language that engages the human senses. Imagery includes figurative and metaphorical language to improve the reader’s experience through their senses (Damasio, 2010, p. 47).

There are five main types of imagery, each related to one of the human senses: Visual imagery (sight), auditory imagery (hearing), olfactory imagery (smell), gustatory imagery (taste) and tactile imagery (touch). Some people may

also argue that imagery can be kinesthetic (related to movement) or organic (related to sensations within the body). Writers may focus in a particular passage on primarily one type of imagery, or multiple types of imagery (Heinen & Sommer, 2009, p. 27).

In the novel “Along Came a Spider” J. Patterson mostly uses visual, auditory, olfactory, and tactile images. In this excerpt the author uses visual imagery in order to appeal to our senses and to create psychological tension:

*“The House was two-story, white-painted brick, on a wooded half-lot. It was already surrounded by cars: station wagons, Jeeps, the family vehicles of suburbia. “This can’t be his house,” Sampson said as we parked on a side street”. “The Thing doesn’t live here. Jimmy Stewart does.” We had found Gary Soneji-but it didn’t feel fight. The monster’s house was a perfect suburban beauty, a gingerbread house on a well-maintained street in Wilmington, Delaware. It was a little less than twenty-four hours since we’d spoken to Mrs. Scott in D.C. In that time, we had tracked down Atlantic Heating in Wilmington. We had gathered the original Hostage Rescue Team together.*

*Lights were shining through most of the house windows. A Domino’s delivery truck arrived at almost the same time that we did. A lanky blond kid ran to the door with four big pizza boxes in his outstretched arms. The delivery kid got paid, then the truck was gone as quickly as it had come. The fact that it was a nice house in a nice neighborhood made me nervous, even more leery about the next few minutes. Soneji had always been two steps ahead of us-somehow” (Patterson, 1993, p. 64).*

The author describes the house of Soneji and this description evokes contradictory feelings because, on the one hand, it is said that it is a beautiful, cosy house and on the other hand the reader understands that it is a house of the maniac and a serial killer. In this way the author achieves psychological tension and describes the dual nature of the maniac and a serial-killer Gary Soneji.

Apart from that, the visual imagery is also used in these excerpts. For example:

*“Maggie Rose could open and close her eyes, though. At least she thought she could. But there was just no difference with her eyes open or closed. Everything was darkness. Either way. If she did it over and over, opened and closed her eyes real fast, she saw color. Now, inside the blackness, she saw streaks and tears of color. Mostly red and bright yellow”* (Patterson, 1993, p. 85). In this passage the girl wakes up for the first time after being kidnapped by a maniac, she is frightened and sees nothing but darkness.

In addition, the author uses visual imagery when he describes the house of Maggie Rose. For example:

*“The Dunne House was what local real-estate mavens might call Lutyens-style neo Elizabethan. Neither Sampson nor I had seen too many of those in Southeast D.C. Inside, the house had the serenity and diversity I guess might be common among the rich. There were a lot of expensive “things.” Art Deco plaques, and oriental screens, a French sundial, a Turkestan rug, what looked like a Chinese or Japanese altar table. I remembered something Picasso had once said: “Give me a museum, and I’ll fill it.” There was a small bathroom off one of the formal sitting rooms. Chief of Detectives George Pittman grabbed me and pulled me in there minutes after I arrived. It was around eight o’clock. Too early for this. “What do you think you’re doing?” he asked me. “What are you up to, Cross?” The room was really cramped, no place for two goodsized, grown-up men to be. It wasn’t your average toilet, either. The floor was covered with a William Morris rug. A designer chair sat in one corner)”* (Patterson, 1993, p. 34). Besides, the writer employs visual imagery when he describes the appearance of Jezzie Flannagan. For example:

*“She changed in about five minutes, which I found impressive. Baggy tan trousers, a V necked T-shirt, black Chinese slippers. Her blond hair was still wet. She’d combed it back, and it looked good that way. She didn’t wear makeup, and*

*didn't need to. She seemed so different from the way she acted on the job-much looser and at ease.*"; and when he pictures the voyage of the police group to the Disneyland to capture Soneji. For example:

*"I leaned back for a moment and let my eyes wander down below. We were way out over the ocean. I looked at my watch-a little more than thirty minutes from Orlando so far. The sea looked choppy, even with the bright, sunny weather. An occasional cloud cast its shadow down on the stony-looking water surface. The wavering outline of the plane appeared and disappeared. The Bureau had to be tracking us on radar, but the pilot would know that, too"* (Patterson, 1993, p. 68).

This passage evokes counterintuitive feelings because on the one hand, the author describes the beauty of the sea and on the other hand, the reader knows the emotional tension of the detective who is concerned about the destiny of Maggie Rose.

In this excerpt the author creates psychological tension with the help of olfactory and auditory images, the description of the behaviour of Soneji and the emotional state of Maggie. For example:

*"Maggie cried out. She was more frightened than hurt, but the blow hurt, too. She 'dnever been slapped before. It set off a loud roar inside her head. "Stop yer crying!" The eerie voice was closer. Then the person climbed down into the grave and was right over her. Maggie could smell strong body odor and someone's bad breath. She was being pinned down now, and she was too weak to fight back. "Don't fight me, yer little bastard! Don't ever fight me! Who do yer think yer are, yer little bastard! "Don't yer ever raise yer hand to me! Yer hear me? Don't yer ever!" Please, God, what was happening? "Yer that famous Maggie Rose, aren't yer? The rich, spoiled brat! Well, let me tell yer a secret. Our secret. Yer gonna die, little rich girl. Yer gonna die!"* (Patterson, 1993, p. 47). The author achieves psychological tension with the help of emotionally coloured vocabulary and emphatic repeated constructions. In this excerpt maniac the girl

once again calls someone for help but instead only a maniac comes to her who keeps her in the grave underground and threatens to kill her.

The author uses tactile, auditory and visual imagery in the excerpt where Alex Cross and other police officers work together. For example:

*“Lieutenant Mahoney knelt down beside the tiny body. His gray uniformed knee sank into the wet mud. Flecks of snow floated around his face, sticking to his hair and cheeks. Almost reverently, he pulled back the wool blankets. It seemed as if he were a father, gently waking a child for some early-morning fishing trip. Just a few hours ago, I had been looking at a photo of the two kidnapped children. I was the first to speak over the murdered child’s body. “It’s Michael Goldberg,” I said in a soft but clear voice. “I’m sorry to say that it’s Michael. It’s poor little Shrimpie”* (Patterson, 1993, p. 58). In this paragraph Alex finds the dead body of Michael Goldberg and the usage of the tactile, auditory and visual imagery enhances the tragedy and tension of the situation.

### **2.3. Compositional means of foregrounded psychologism in J. Patterson’s “Along Came a Spider”**

Among compositional means of foregrounded psychologism in J. Patterson’s “Along Came a Spider” it is possible to differentiate interior monologues and dialogues. In his novel “Along Came a Spider” James Patterson achieves the textual tension, the psychologism of the story through the inner dialogues of the characters. So, in the following excerpt, Gary Murphy/Soneji has an interior dialogue of Gary Murphy/Soneji after the kidnapping. He admires his successful plan and his sharp mind. For example:

*“Well, well, what do we have here?” he spoke to the face in the mirror. With the glue and other schmutz off, a full head of blond hair was revealed. Long and wavy blond curls. “Mr. Soneji? Mr. Chips? Is that you, fella?” Not a bad-looking sort, actually. Good prospects? On a roll, maybe? Clearly on a roll,*

*yes. And nothing at all like Chips. Nothing like our Mr. Soneji! Away came the thick mustache that Gary Soneji had worn since the day he'd arrived to interview at the Washington Day School. Then the contact lenses were removed. His eyes changed from green back to chestnut brown. Gary Soneji held the dwindling candle up to the dingy, cracked bathroom mirror. He rubbed one corner of the glass clean with the sleeve of his jacket. "There. Just look at you. Look at you now. Genius is in the details, right?" That insipid nerd from the private school was almost completely eradicated. The wimp and the do-gooder. Mr. Chips was dead and gone forever. What a wondrous farce it had been. What a daring plan of action, and how well executed. A shame no one would ever know what had really happened. But whom could he tell?"* (James Patterson, 1993, p. 165). This excerpt illustrates the internal conflict of Gary Murphy/Soneji who's trying to deal with his thoughts, intentions and feelings after kidnapping.

Dramatism and psychology within this context are achieved through the involvement of major techniques such as a close-up that depicts the details of a person's appearance. For example:

his hair (*"With the glue and other schmutz off, a full head of blond hair was revealed. Long and wavy blond curls*), eyes (*Then the contact lenses were removed. His eyes changed from green back to chestnut brown*"), moustache (*"Away came the thick mustache that Gary Soneji had worn since the day he'd arrived to interview at the Washington Day School."*) and the interior of the room (*"Gary Soneji held the dwindling candle up to the dingy, cracked bathroom mirror"*.) In this psychologized context, Gary Murphy/Soneji describes his own perception of himself.

The psychological state of confidence and self-satisfactions is verbally presented through emotionally coloured vocabulary. For instance: parallelism (*"What a wondrous farce it had been. What a daring plan of action, and how well executed; And nothing at all like Chips. Nothing like our Mr. Soneji!"*). Also the tension of the text is created with the help of rhetorical questions (*"Mr. Soneji?*

*Mr. Chips? Is that you, fella?"; Good prospects? On a roll, maybe; Genius is in the details, right?; But whom could he tell?")*

Apart from that, the author uses a metaphor here (*That insipid nerd from the private school was almost completely eradicated*). This excerpt of the novel the psycho-narrative appears as an autonarrativity. The main features of such an account of events include subjectivity, authenticity, the "effect of confession" that follows from a subjective view of events (the depicted world is limited to the consciousness and world perception of the narrator).

Furthermore, the character's consciousness can be rendered by the thoughts of the main character, the verbal markers of which are the verbs (think), (was not sure), (imagine), denoting the intellectual activity of the detective. In this passage Alex also interrogates Gary to clarify the details of the murder and to learn information about the disappeared kids. The detective needs to be careful and alert in order to outsmart the insidious criminal. For example:

***"I wasn't sure how much more he could take. I had to be careful. I needed to ease him into the tougher parts of his history, with the feeling that I cared, that he could trust me, that I was listening. "Was it for a whole day sometimes? Overnight?" "Oh, no. No. It was for a long, long time. So I wouldn't forget anymore. So I'd be a good boy. Not the Bad Boy." He looked at me, but said nothing more. I sensed that he was waiting to hear something from me.***

***I tried praise, which seemed the appropriate response. "That was good, Gary, a good start. I know how hard this is for you." As I looked at the grown man, I imagined a small boy kept in a darkened cellar. Every day. For weeks that must have seemed even longer than that. Then I thought about Maggie Rose Dunne. Was it possible that he was keeping her somewhere and that she was still alive? I needed to get the darkest secrets out of his head, and needed to do it faster than it's ever done in therapy Katherine Rose and Thomas Dunne deserved to know what had happened to their little girl. What happened to Maggie Rose,***

*Gary? Remember Maggie Rose? This was a very risky time in our session* (James Patterson, 1993, p. 237).

In this excerpt the writer achieves psychologism via an interior monologue. In this passage the mental activity of the characters is expressed through psychonarration. The active role of consciousness of the characters in psychonarration is manifested through various methods which include the narrator's comments, description and observation and the narrator's report of thought acts. The psychological state of anxiety, tension and helplessness of the main character is conveyed in this passage, through the interior monologue and the emotionally coloured vocabulary. For example:

*(“be careful, to ease him into the tougher parts of his history, I cared, he could trust me, I sensed that. I wasn't sure how much more he could take. I had to be careful. I needed to ease him into the tougher parts of his history, with the feeling that I cared, that he could trust me, that I was listening. He looked at me, but said nothing more. I sensed that he was waiting to hear something from me”.)*

J. Patterson uses the interior monologue to render the psychological state and the personality of the characters irrespective of their role in the novel. The stream of thoughts of the detective during the interrogation is presented as it is, without the author's intervention. Also, textual tension and psychologism are achieved in this excerpt with the help of the description of the conditions where the little children had to live.

The tension of the situation in this passage escalates thanks to emotionally coloured adjectives such as (*“a darkened cellar, get the darkest secrets out of his head, what had happened to their little girl, a very risky time in our session, he could become frightened”*); interior dialog of the detective, the thought provoking question (*“Was it possible that he was keeping her somewhere and that she was still alive?”*), the repetition of questions (*“What happened to Maggie Rose, Gary? Remember Maggie Rose?”*) and the technique of foregrounding when the



detective repeats the name ("*Maggie Rose*") in order to attract the criminal's attention and highlight its importance in the current situation.

#### **2.4. Filmmaking techniques for psychonarrative manifestation in J. Patterson's "Along Came a Spider" film adaptation**

Film techniques as elements of the film are created in combination, first of all, with visual techniques of zooming in or out, and enlarging or reducing the object in the frame with film techniques of cropping and editing. These techniques acquire a special emotional colour if they are accompanied with an audio component: voice-over or music (silent film is not taken into account, in which there are no sounds) (Лук'янец, 2016, с. 35). When creating film receptions, the current generation of films (meaning 5-D or 7-D films), in addition to visual and audio codes, actualizes tactile (through water splashes, gusts of wind), olfactory (use of different odours) and / or kinesthetic (creating an effect of a fall, the feeling of being in the center of events by using a cylindrical screen) codes (Hansen, 2003, p. 108).

Apart from that, the producer of the film largely employs the close-up technique. The close-up effect in literature and cinema reflects the character's reaction, which includes 1) his / her thoughts, images and subjective feelings and sensations associated with a particular emotion; 2) models of bodily reaction; 3) facial expressions, voice signals, non-verbal means of communication (Чахирьян, 1977, с. 37); 4) the behavioural component, which consists of actions related to emotions, and 5) goals that evoke appropriate emotions, such as the desire to avoid certain situations (during fright) (Bateman, 2011, p. 64). The image of the emotional states of the characters in a close-up of artistic and cinematic texts is observed when the body loses a significant part of its mobility in addition to facial expressions. Then there is a fading of body movements, but the face is freely reflected in a variety of small local movements, which become intense and

expressive in the process of increase of the scale of the objects description or shooting as they approach the reader or audience (Bordwell, 1988, p. 258).

In the film version “Along Came a spider” the author often uses such film technique as music to render the tension of the scene and the psychological state of the characters. Music plays a crucial part in the perception of the film. When a person is listening to any song or melody, that person feels the impact on his emotional state. So it is the reason why everyone chooses the most comfortable style and genre of music. However, while watching the film, the viewer can not choose the soundtrack, so a person is forced to react to the plot as desired by the director, sound engineer and composer. In this way it can be shown that manipulation is one of the functions of musical accompaniment in cinema. Also, music in this movie creates an emotional and semantic space at the time of perception, the conditions for empathy, fear or happiness. Music leaves a giant trail of emotional perception when we finish watching the movie. In the film adaptation of the book “Along Came a Spider” music evokes in the viewer terror, fear, intense anticipation, nervous anxiety and suspense because it is used in the most dramatic moments to turn our attention to a particular scene and to show that it is important and dangerous. This type of music is used in many episodes, particularly when the partner of Alex Cross dies, when Maggie tries to escape from the yacht and when police group enters into the room of Soneji, when Alex Cross and Flannigan watch the boy's house and get into a shootout with Soneji, when Alex passes a bag of diamonds to Gary and runs around the city, when the detective is on the phone for the first time and then in his house speaking with Gary and when Alex detains Flannigan, when Cross finds out that it was she who kidnapped the girl from Soneji and it was also Flannigan who demanded a ransom from the police.

Besides, in order to achieve psychologism and enhance it the film director uses the plot technique of prolonging a dramatic pause (Plantinga, 1999, p. 68). This technique evokes in the viewer the effect of intense anticipation and nervous

anxiety ("suspense"), as well as expressive powerful means - naturalistic details, sudden close-ups, noise effects.



In these frames, two scenes can be seen. In the first scene, the detective has to pay a ransom for Megan in a subway car and he is carefully waiting for the instructions of the thief. This scene is very emotional, because Alex must follow all the instructions of the villain, constantly keep in touch with him, find him and give him a ransom on time, if he does not do it, the girl will be killed.

The next scene depicts Megan trying to escape from Gary's yacht and in order to distract him puts a piece of plastic near the stove and waits until it explodes. This scene is also very emotional because it is still unknown whether her plan will work and how Gary will react when he sees a fire on his boat, whether he will have the time to put it out and whether Megan will be able to escape. The girl listens intently through the door to what is happening in Gary's room.

Furthermore, the film director uses a specific lighting technique. He employs darkened frames that hide the threat and the appropriate musical soundtrack. The technique of specific dark lighting is used in many scenes in the film, particularly when Cross and Flannigan watch the boy's house and then fight with Soneji.



At this scene we can see how maniac Soneji gradually approaches the phone booth in the street where the boy is talking. The tension of this moment is intensified by the dim light and heavy rain, which prevents the police from clearly and immediately seeing the danger, namely Gary approaching Dimitri.

The author also uses lighting technique at the beginning of the film when Alex and his undercover partner and other police officers catch a criminal.



These shots show Alex's still-living partner who is trying to arrest the criminal. The frames show a helicopter and police cars following her and a thief and a car accident that happens after she shoots a maniac due to a strong and unexpected turn of the cart made by the thief. The whole scene takes place at night and therefore it somewhat hinders the quick and prompt reaction of the whole team at a critical moment. In addition, the darkness during a dangerous situation increases the feeling of fear and anxiety for the main characters in the film and for the audience.

Also, the director uses lighting technique during the last scene of the film in the basement when Jezzie Flannigan wants to kill the girl and Alex rescues Megan.



At these frames it is possible to see Alex Cross when he wants to detain Jezzie Flannigan and Jezzie who tries to open the door to Megan's room and kill her but the girl doesn't want to open it because she guessed Flannigan's cruel plan.

The author also uses the lighting technique in order to enhance the dramatism of the situation and to create the effect of the suspense because in the dark it is hard to follow the action, see a danger properly, at once react to it and save one's life.

**2.4.1. Editing.** In the audio-visual sign system of the film such techniques as editing and specifically montage can be regarded as a critical and distinctive signifying practice in the construction of the meaning in a film as it allows the filmmaker great control in manipulating the audience's interpretation and experience of the narrative. Since the beginning of cinema filmmakers have been

developing editing techniques in particular, as opposed to the production design, costume, lighting, and cinematographic elements that form part of the film's *mise en scène* in order to guide the audience's understanding of the film narrative, amplify character development, and generate intellectual and emotional responses (Mink, 1978, p. 64).

By manipulating the key relations between shots, editing is able to guide the audience's understanding of the film narrative, amplify character development, and generate intellectual and emotional responses. Different editing conventions have therefore been developed to amplify the dramatic effect of the narrative and the filmmaker's vision (Mink, 1978, p. 84). The different effects that editing conventions create in the interpretation of a play text are demonstrated by the analysis of the J. Patterson's novel "Along Came a Spider" and its film adaptation.

The producer of this psychological film adaptation used mostly such editing techniques as flashback, montage, cross-cuts, close-up and cutting on action techniques. There are different perspectives regarding the significance of editing techniques in the construction of meaning and emotional responses in a film narrative (Burke, 2001, p. 31). Filmmakers such as Sergei Eisenstein, Orson Welles, Sam Peckinpah, and Vsevolod Pudovkin, regard editing "as the basic creative force, by power of which the soulless photographs (the separate shots) are engineered into living cinematographic form" (Chafe 2010, p. 64). The power of editing to generate meaning that extends beyond the individual shots is demonstrated in Sergei Eisenstein's theory of montage, and Vsevolod Pudovkin's collaboration with Lev Kuleshov in experimenting with spatial manipulation between shots. The principle of Sergei Eisenstein's theory of intellectual montage, also known as "montage of attractions", means that by "creating visual 'jolts' between each cut, the viewer would be immersed' into new awareness" (Эйзенштейн, 1964, с. 47). This type of editing requires active participation from the film viewer in establishing emotional and intellectual connections between the juxtaposition of two, seemingly unrelated shots.

Eisenstein often resorted to the use of montage to amplify political commentary, propaganda, and the concept of revolution in his films. In its modern usage, filmmakers often employ montages to guide audiences in their conceptualization of certain themes, emotions, and concepts that are important to their understanding of the film narrative. In the film version of J. Patterson’s novel “Along Came a Spider” the director often uses the montage technique in order to signify the passage of time and help to give an overall context of the story with quick cuts. For example, this technique is used when Alex Cross runs through the town to hand the ransom over to the kidnapper. In this scene the producer uses a lot of shots from various perspective from different places and underscores it by music.



These shots show detective Alex Cross running around the city following the tips of the criminal to whom he must pay a ransom for Megan.

Also, the author uses cross-cut, aka Parallel Editing. This type of editing is employed when a producer cuts between two different scenes that are happening at the same time in different places. It can be great for adding tension (psychological and heist movies use a lot of parallel editing, like showing someone breaking into a safe while a security guard walks toward their location).

In the film “Along Came a Spider” the producer uses this technique when Alex with Jezzie Flannagan are watching Dimitri Starodubov - the son of the Russian president. Soneji's real plan is to kidnap this boy because this act would guarantee him a great infamy. In the scene the several lines are shown at the same time when Dimitri wants to go away from the house to talk with the person who sent him an email message, Gary Soneji who writes this message in order to lure him out of the house to kidnap him, actions of the security guards who are watching the house, behaviour and dialogues of Alex Cross and Jezzie Flannagan.



The montage technique is used when Alex enters in the house of Jezzie Flannagan where she keeps Megan Rose. The producer depicts parallel actions of the detective when he searches for the girl, thoughts and actions of Megan and Jezzie when they meet and Jezzie wants to kill Megan in order to destroy evidence of the crime and her involvement in it. This scene depicts their fight and an attempt of Megan to escape from Flannagan. Also the film director uses a specific lighting which is dark and music in order to enhance the drama of the situation.





Also, the producer uses cutting on action technique. It is used when the scene is cut at the point of action, because that's what the person's eyes and brain are naturally expecting. When someone kicks open a door and rushes into the house a person expects to see the change in angle when the door is kicked, not after it's flown open and swaying for a moment. The usage of this technique is visible when Soneji breaks into Alex Crosse's house, when the detective talks with Flannagan, in order to talk with him. They start to fight and Alex kills Gary. In this scene the director also uses specific dark lighting and music in order to make the situation more dramatic and fearful.





Also, in the film the author uses a flashback technique when Alex Cross recalls the death of his previous partner. In this scene he appears to be pensive and scared.



In this scene Alex Cross makes a model of the ship and recalls his dead work partner, whom he lost during a mission. He makes ships to distract himself, but he still can't forget the accident.

**2.4.2. Camera movement.** The author mainly uses a close-up as the basic camera movement technique in order to render the emotional state of the author. The close-up effect as a technique borrowed from the cinema is created due to the approach of the shooting point to the shot object with the subsequent restriction of the frame space and the enlargement of the image scale (Fowles, 1966, p. 378). It serves as a way to highlight a specific object in a fragment or a frame of a multimodal text by bringing it to the forefront and further detailing. However, as an element of the poetics of artistic and cinematic texts, the close-up effect also has a significant impact on the development of the plot, in particular in the English-language psychological prose of the XX - XXI centuries and its adaptations (Reeve, 2009, p. 257).

Thus, thanks to this technique it is possible to vary the dynamics of the unfolding of events, which will be analyzed in more detail in the plot of J. Patterson's novel "Along Came a Spider".

In the film version of J. Patterson's novel "Along Came a Spider" there are many close-up techniques that help to render the psychological state of the character and the tension of the moment. The suspension of the plot is observed in many frames of the film version of the novel. For example, close-up technique is used when Rose sleeps after the abduction and on Soneji's yacht. Also, at this scene a viewer sees a real face of Mr. Soneji for the first time. This scene is very emotional because the viewer still does not know whether the maniac will kill this girl or leave her alive. In addition, understanding the idea that this girl is defenceless at the particular moment because she is on a boat far from shore and asleep is very scary and stressful.



A close-up technique is employed when he speaks with kids at school.





At these photos we can see the faces of the children - Megan Rose, her friend Dimitri Starodubov and Soneji in the classroom.

A close-up technique is used when Soneji wants to kidnap Dimitri and disguises himself as an officer. This scene is very tense because the teacher can kidnap another child or kill him immediately. Harry looks confident in himself and his plan, but he is watched by police officers, including Alex Cross and Jezzie Flannigan. He fails to steal the boy, then he shoots them but misses and runs away.



Also, the producer uses a close-up technique when Gary captures the girl as she tries to run away from his yacht.



This scene is also very emotional, scary and tense because Gary at any moment can decide to kill the girl or punish her cruelly for her attempt to escape.

The technique of close-up is employed when Alex speaks with Soneji in his house as he breaks into it.



This scene in the film is one of the most emotional and dangerous because Gary for the first time meets and talks to a detective live. Gary bursts into his house hitting Jezzie Flannigan and tells the detective why he kidnapped Megan and why he likes it. Soneji breaks into Alex's house because he is not happy that the detective is not good enough in his opinion trying to understand the mental reasons because of which he decided to kidnap the children and kill them. He wants to persuade Cross to solve his riddle and to study his character.

A close-up technique is also used in the scene where Meg's parents and the whole police team listen to an audio recording of the Soneji's demands, after which he will be ready to return the girl. This scene is very emotional because it shows the reaction of the parents, the detective and his colleagues.





A close-up technique is used many times when Alex Cross speaks with Flanagan, tries to support her and to sooth her during the investigation (before it was revealed that she kidnapped the girl from Soneji when Alex goes into the house where Maggie Rose is kept and meets Jezzie Flannagan there).



Furthermore, at this scene we can see the close-up of the objects in Soneji's house. This fact also adds psychological tension and creates terror, forces a viewer to be concentrated and attentive to follow the action.



At these photos it is possible to see Charles Lindbergh whose 20-month-old son was kidnapped from his room by a German immigrant, carpenter named Richard Hauptmann. Richard is a role-model for Soneji. Also, there is the photo of Magi with her parents on the wall. So, it became obvious that Gary followed her life and planned her abduction.

In the analyzed film version, a prominent example of the close-up effect that can slow down the movement can be illustrated when Soneji calls Alex Cross and questions why he doesn't want to understand his psychiatric reasons of the girl's kidnapping.



At this scene detective is focused, tense, pensive and surprised because of the unexpected call and the topic of conversation. The technique of accelerated filming slows down the movement of the film's plot, emphasizing on the emotional component of the depicted event. In particular, the serious look of the detective in the frame shows his anxiety, excitement and thoughtfulness. Also, close-ups technique generates a state of intimacy in this episode. The faces of the two characters in close-up make it possible for the spectator to generate hypotheses about the feelings and emotions of the persons depicted and hence get 'psychologically intimate' with them. The facial expression of Gary provides the viewer with some hints at what he feels at this moment when he talks with Alex Cross. Since faces are one of the most important cues in the emotion attribution process (of course together with verbal behaviour), facial close-ups are very important in some modes of cinema. However, it must be emphasized that it is not the close-up that generates this kind of intimacy, but the face itself. Undoubtedly the close-up makes it possible to discern the facial details of Gary Soneji and Alex

Cross but the intimacy effect is produced by the face and the viewers face-reading competence.

The close-up effect that can accelerate the movement of the plot can be seen in the scene where Alex Cross hands the ransom over to the criminal so that he can release the girl.



Alex runs to various places such as the square, the station and the subway where he is waiting for a phone call from the criminal during which he gives Alex instructions for further action. The scenes are changed very fast because this close up technique in this case speeds up the pace of the story.

In the beginning of the film version of J. Patterson's novel "Along Came a Spider" the producer uses a series of close-ups depicting the detective and his partner during the performance of a dangerous mission.







They try to catch the villain and because of this Alex Cross' partner works as an undercover agent. The first frames convey an atmosphere of tension and suspicion when the maniac tries to be friendly with a girl - the undercover agent. The next frames create the effect of vigilance, because the detective watches his partner and dictates her phrases which she should answer to the maniac. The tension of the scene gradually increases due to the approach of the shooting point; further shots evoke negative emotions of anxiety and fear, because the maniac finds out that the girl next to him is an undercover agent. The final frame of this episode of the film shows a close-up of the Alex Cross' face with his eyes wide open in horror when the car with his partner crashes and explodes.



So, this scene illustrates a wide range of emotions achieved by the close-up depiction of the character's faces.

Close-up abstracts of the face from all spatio-temporal coordinates, focusing on the emotions or feelings of the character to create a pure and expressive effect. Here the background becomes "any" space (Эйзенштейн, 1964, с. 46), a certain abstraction that characterizes any topos. According to the sources of human emotions, there are two close-up emotional types: 1) reflective, which reflects the

pure quality of emotions, feelings and is characterized by the absence of facial expressions (Deleuze, 2000, p. 366); 2) intense, which expresses the power of emotions, in particular, the desire of the person, and is characterized by mobility of facial muscles (Deleuze, 2000, p. 368).

In the film version this type of close up is used when Soneji captures Maggi Rose as she tries to escape from his yacht. In this scene the girl sets fire to Soneji's yacht, jumps into the sea and tries to swim to the shore and calls a fisherman nearby to help her but Soneji notices how she jumped out of the yacht, swims up to her on the yacht, kills the fisherman and drags her back to the cabin.



The psychologism of the scene is achieved through the use of the close-up technique. The producer depicts changes of emotions on Gary's face when he sees fire, notices that Megan ran away, shoots the fisherman who wants to help the girl, when Gary returns her back to the yacht, speaks with her asking her to be an obedient child. Firstly, the kidnapper is frightened because of the fire and the girl who runs away from him, then he is angry due to this fact, after this as he sees a person who can help Megan he became anxious, irritated and determined to take her back to the yacht. At the end Gary seems to be contented and relaxed because he returned the girl, extinguished the fire and killed an unwanted witness. Thus,

the intense type of close-up clearly reflects the emotions of the characters, their change and changes in their intensity.

### **Conclusions to Chapter Two**

1. The research has shown that linguistic and cinematic means of psychonarrative are achieved by the shift of the emphasis from the events represented in the novel to the inner world of the narrator / character. A productive means of psychologization in the analyzed works is psychonarrative, which is considered in the work from two positions. The narrower meaning implies the understanding of psychonarrative as a narrative technique that serves as a tool for revealing the inner world of the narrator / character (his / her psychological states, emotions, feelings), his / her traits, actions and aspirations. In a broader approach, this concept is associated with the retelling of a story / stories about the experience of psycho-emotional and physical experience of complex life situations or events recorded in certain space-time coordinates.

2. Psychonarrative is manifested in the novel with the help of the description of the fillings of the characters during the important, tense situations in their lives. Also, in order to render their emotional state and psychologism the author uses emotionally coloured language, rhetorical questions, similes and interior monologues. In addition, the writer focuses on the fillings and emotions of the characters with the help of such cinematic techniques as the close-up technique. Apart from that, in the film version of the novel the producer used such cinematic techniques as cross-cut, aka parallel editing, montage technique in order to signify the passage of time and help to give an overall context to the story with quick cuts. Also, the producer uses cutting on action technique. It is used when the scene is cut at the point of action, because that's what the person's eyes and brain are naturally expecting in response to them. In addition, in the film version of the novel the producer uses such techniques as flashback, lighting, music, prolonging a dramatic pause and close-up.

3. Psychologism in the novel “Along Came a Spider” by J. Patterson is based on the linguistic means that manifest the psychonarrative, which aims to transform an external manifestation of the character’s actions into a narrative focused on the inner experiences of the character / narrator of certain psychotraumatic events. Psycho-emotional transformations of the narrator / character are realized with the help of linguistic means and on the principles of semantic-semantic intrusiveness and representation of the external through the internal and vice versa. Apart from that, the psycho-narrative is represented in J. Patterson’s novel by lexical, lexico-syntactic and verbal-figurative means of accentuated psychologization of the artistic narrative, and cinematic techniques that emphasize psychologism in the text.

## GENERAL CONCLUSIONS

Psychologism is proved to be a distinctive feature of contemporary fiction and film. It was stated that the psychologism in a work of art appears mainly as a genetic feature of the art of the word, a feature of art. In this paper, psychonarrative is considered as the author's discourse about the consciousness of the character.

In the paper, psychonarration have been studied from the perspective of linguistic poetics. Fictional psychonarrative is based on psychologically charged events that reflect the experience of the narrator / character experiencing difficult life situations or events. The set of events in their individual-authorial arrangement plays a key role in the plot framework of the psycho-narrative.

In the paper, were also studied psychological narration in films and cinematic modes of presentation. In a literary text such filming techniques are employed as close-up, facial descriptive techniques (spatial and temporal focalization, verbal and holographic modelling of space in the text, verbalization of the geometric perspective in the object description) that represent the optical mode of the text perception.

It was stated that the main lexical and syntactic means of psychonarrative include direct and indirect description of the characters. In addition, the author used imagery in psychologizing J. Patterson's "Along Came a Spider". He employed mainly visual, tactile, auditory and olfactory images.

The results of the paper have shown that there are compositional means of foregrounded psychologism in J. Patterson's "Along Came a Spider". These means include internal monologues and dialogues of the characters. Also, the film version of the novel employed filming techniques such as cutting on action, technique of prolonging a dramatic pause, close-up, flashback, montage, cross-cuts, music and lightning technique. Thus, there are a lot of cinematic techniques with the help of which a producer can render the pace of the story and manifest the psychological state of the characters.

According to our research, filmmaking techniques for the psychonarrative manifestation in J. Patterson's "Along Came a Spider" film adaptation such as editing (cross-cuts, flashbacks, montage, cutting on action technique) and the technique that is used for camera movement – close-up play an important role in the rendering of psychological tension and the drama of the scene. Furthermore, we identified mechanisms for the achievement of psychologism in the novel of J. Patterson's "Along Came a Spider". We determined the linguistic means which the author uses to enhance the effect of psychologism.

The author reaches psychological tension with the help of various stylistic devices and expressive means. It was stated that psychologism plays a key role in James Patterson's novel "Along Came a Spider" because it reveals the complex relationship of people with society, their inner conflicts, fears and the struggle to overcome impediments in the way to their goal through the prism of inner experiences of the characters. Here psychologization occurs primarily due to the reliance on psychonarrative, which has a dual nature. Also, we made the comparison between the plot of J. Patterson's novel "Along Came a Spider" and its film adaptation in order to find the main differences and similarities between them.

So, lexical and syntactic means of psychonarrative representation, various types of imagery, compositional means of foregrounded psychologism and various filmmaking techniques for psychonarrative manifestation are the main means that create and enhance the psychologism in J. Patterson's "Along Came a Spider". The psycho-narration technique plays an important role in the linguistic and stylistic analysis of J. Patterson's novel "Along Came a Spider" and its screen adaptation.

## RÉSUMÉ

Робота присвячена розкриттю стилістичних особливостей психонаративу в гостросюжетному романі Дж. Паттерсона “Along Came a Spider” та його екранізації.

Психонаратив у роботі розглянуто з двох позицій. У вузькому розумінні психонаратив є певною оповідною технікою, спрямованою на зображення психологічних та емоційних станів оповідача / персонажа. У ширшому значенні психонаратив – це словесна презентація ситуацій та подій, які розкривають внутрішній світ персонажа, його різні психологічні стани, дії, що відбуваються в певних просторово-часових межах.

В гостросюжетному романі Дж. Паттерсона “Along Came a Spider” акцентований психологізм досягається завдяки лексичним, синтаксичним та композиційним засобам. В кінофільмі психонаратив маніфестовано із застосуванням низки кінематографічних технік, зокрема (крупний план, ретроспекція, монтаж з перебиванням, музика, освітлення, монтаж, драматична пауза).

Магістерська робота складається зі вступу, двох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

У першому розділі розкрито статус психонаративу в контексті сучасної лінгвопоетики та лінгвонаратології, а також стилістики фільму, розглянуто ландшафтну модель психонаративу в художній літературі, встановлено, що психонаратив є ключовою оповідною технікою в романі Дж. Паттерсона “Along Came a Spider”, проаналізовано особливості кінематографічного тексту, досліджено кінематографічні прийоми створення психонаративу.

У другому розділі розкрито особливості мовних та немовних (кінематографічних) виявів психонаративу в романі Дж. Паттерсона “Along Came a Spider” та його екранізації; розглянуто кінематографічні техніки, залучені для актуалізації психонаративу.

**Ключові слова:** narrative, psychonarrative, psychologism, film adaptation, filmic technique, imagery.



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