MARMARA ÜNİVERSİTESİ YAYINEVİ



THE LANGUAGE OF PRESENT DAY AMERICAN CRIME FICTION AND PRINTED MEDIA

Iryna SEMENIUK ZÜMRÜTDAL

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Prof. Dr. Iryna SEMENIUK ZÜMRÜTDAL

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PREFACE

The current stage of linguistic studies is marked by increasing interest in the investigation of cognition as the reflection of objective reality in human activity, which, being determined by the person's subjective intentions, goals, interests, cultural and educational levels, social status etc., is carried out in particular sociocultural settings. This is why violation perceived by an average citizen, a journalist or a writer, as people undergoing different professional challenges, is distinguished according to the level of subjective information representation regarding the criminal. The cognitive and linguistic nature of the concept determines its significant role in establishing correlation between objective realities represented in individual consciousness and linguistic means of its manifestation.

In the past decades the structural approach, which investigates linguistic phenomena focusing on the internal organization of different language levels and language in general, has been replaced by the cognitive-communicative linguistic approach (Ballmer, 2012; Grice, 1975; Langacker, 1987; Rosenstock-Huessy, 2008; Bara, 2010; Anderson, 2011). The latter requires the examination of the language system in action and the process of communication by itself. According to this approach, each language system element is seen as a unity of functional features used in speech for maximum adequacy of the communication process (Leech, 2016; Sadock, 1974; Searle, 2009, 2011; Holtgraves, 2001; Langacker, 2008; Toolan, 2013). Each linguistic unit serves as both cognition and communication (Altman, 1990; Kubrjakova, 1997).

The cognitive and communicative linguistic paradigm studies language and speech units and is based on the analysis of the information transmission and the effectiveness of reception in the communication process. It describes current language nominative units systematically, defines language trends in their development, and shows how one or another nominative unit is subjected to the fulfillment of its goals in communication (Levickij, 2001). Such linguistic research reorientation of the language functional aspects has led to the development of various branches in Linguistics, expanding it as a research subject. It has also stimulated the development of the following internal linguistic interaction problems: *cognitive science* (Nuyts, 1993; Fillmore, 1982; Langacker, 2008; Zhabotinskaya, 2004; Dobrosklonskaya, 2014), *nomination theory* (Levickij, 2006; Clark, 2006; Kubrjakova, 1997), *onomasiology* (Oakley, 1998; Jackendoff, 1993; Anderson, 2011; Martinjuk, 2006), and *semasiology* (Barsalou, 1989; Lakoff, 2012; Nuyts, 1993; Fillmore, 1988; Vorotnikov, 2010; Athanasiadou, 2017) etc.

This monograph is intended to be a supplementary reading text for undergraduates and begining graduate students taking their first (or only) course in Cognitive Linguistics, namely Conceptology. The subject matter of Cognitive Linguistics is not a theory (in its general form), but is based on certain theoretical postulates, namely the methods of analysis of language deep structures. Based on the active grammar of speakers, Conceptology originates from the formula "the meaning put into a form" (Kolesov, 2017: 48), but a specific analysis of language is impossible without studying its manifestations in speech – the main concern of cognitive science. Yet the active grammar is

implicitly treated as if it were a discipline in the footsteps of passive grammar from the listener, based on the formula "the form is conceptualized." In this book we will follow the third approach – speech activity using language categories. In other words, we see conceptual analysis as a research method that can be used in the frame of the "threefold aspect of the language"(Ŝerba, 1974). For this reason, crime fiction and printed media texts, as a result of speech activity, can be regarded as a material for the active reconstruction of the mental categories of consciousness. However, Linguistic Concept and logical idea are the same meaningful composition of consciousness (*conceptus*), but of different intensity and depth of positing; that is why they are often used in concert. Thus, the monograph attempts to investigate extra-linguistic entities verbalization by multilevel language units, to help students discover the representation peculiarities of the concept *CRIMINAL* in PRESENT DAY crime fiction and printed media.

In addition, this manual aims to help students determine where and how components of communicative activities can reveal their properties in order to find out the possibilities of situational models' elements to reflect meaningful characteristics of the act of communication. For this purpose types of situation models in the field of contemporary English communication (communicative situations "Investigation" and "Interrogation") are considered where functional speech situation components and social factors organization, which influence the current communication process, are reflected. The book also focuses on communicative aspects of the concept CRIMINAL representation which can be traced in the course of a person's lingual interaction analysis in a particular communicative situation. It is intended to examine the speech acts sequences describing the communicative situation, which helps establish a frame network, to which the subjects' (interlocutors') interaction is subjected. The conceptual frame content of the concept *CRIMINAL* verbalization will help students analyze the information about subjects' (interlocutors') forms of interaction and determine prototypical expressions which should be used in the concept mapping process.

Separate sections of the manual are devoted to linguistic and stylistic characteristics of language tools in the perspective of cognitive and communicative approaches; language pecularities of extra-linguistic reality representation in PRESENT DAY crime fiction and printed media, relations between the conceptual content of the texts, and means of achieving communication goals are considered. Special attention is paid to lexical and syntactic stylistic means; genre and structural composite division of the texts analysed.

This manual does not claim to be perfect, but a number of chapters can be useful as additional readings for Cognitive science courses, and students could make use of them as background reading in areas they decide to focus on. In order to make it possible for instructors to adapt the book to more specialized audiences, some of the self-assessment questions and exercises are geared to teachers and students in one field or another. For example, some self-assessment exercises require students to produce translations or detailed lexical and stylistic analyses of the authentic texts. This will obviously not work for students who do not know foreign languages or who are unfamiliar with basic linguistic concepts and terms. Other discussion questions and exercises are on topics that will

definitely interest people in one field or another – for example, some will deal with lexico-semantic analysis of the concept, others with technical genres of crime in printed media; some may deal with communicative principles of the concept *CRIMINAL* verbalization. It is not intended, nor would it be possible, to deal with all these self-assessment questions and exercises at one specific course or class. Students and instructors are meant to develop a system of selecting the appropriate terms from among them. We think it has been practical to include items approaching a representative sampling of work regarding a language other than English, namely Russian. Good discourse analysis usually cannot been done in one language (because good translation requires careful discourse analysis as well (Johnstone, 2008), and English is not the only language many readers of this book will more or less share. The material of the monograph can be used by linguists and non-linguists to write manuals, monographs, articles, and conference abstracts in both philological and non-philological fields.

I am very grateful to the anonymous reviewers of the proposal for this book and, later, the manuscript. I am also grateful to everyone else whose work I have cited or discussed. I have learned from all of them and I hope none of them have been misrepresented here.

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CHAPTER I

LINGUISTIC AND COGNITIVE ASPECTS OF REALITY MODELING IN PRESENT DAY CRIME FICTION AND PRINTED MEDIA

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The world is not given to a humankind directly but it is created and interpreted by its mind and consciousness (Laszlo, 1996). Impression and reception of objective reality, things, objects, and actions are represented in our consciousness in the form of mental representations. Things and objects around us are not marked in a language directly; they are indicated through the world designed and imprinted in our minds. The formation process of the reality image in the human consciousness is subjective because the world is reflected by a humankind according to specific features of lifestyle and status in society, etc. (Taylor, 1999: 101).

The problem of reality representation, in fact *the problem of reference*, is considered to be one of the central tasks of text linguistics. While analyzing the text, it is important for researchers to reconstruct explicitly and precisely how an interpreter makes the text correlate with the world. Reference is not a quality represented by the language expression or text in itself. A person uses the expression or text, correlating it with the reference situation, as a *real* or *possible world* according to his intention. It defines the so-called reference modality of the expression or text. The latter is determined by the correlation between the text cognitive component, its subject aspect, and the real world (Popper, 1994; 2002).

The scientific knowledge we gained while studying PRESENT DAY American fiction and printed media texts as products of organized writing demands to distinguish between such notions as "prose" and "printed media" texts.

Prose text is an imprint of information derived from human activity, namely the author's. Expanding the artist's vision, realizing the true meaning of the content of the work, and following the writer's ideas, we not only take part in the process of learning, but also access the artist's "creative laboratory". As a result we transform the reality reflected by the writer's creative individuality. Prose text analysis reveals implicitly the author's settings for the reader's perception of the text and shows how the writer perceives certain facts and events on his own. On the one hand, an expression by itself reveals formal subjective psychological features acquired by the author. On the other hand, it leads to the creation of certain text design systems which are favorable for its reproduction (Semeniuk, 2010: 9).

Study of a prose text as a unit of communication involves not only the analysis of its internal structure but also the factors determining the text as a part of a real or depicted situation. It reveals the simultaneous detection of semantics and a prose text structure, which causes not only the formation of meaning but also the achievement of the communication aim. Under the latter, we understand spiritual or physical influence imposed on the reader or communicators during their communication (e.g. opinion or information exchange). Prose text anthropocentrism is determined by the interaction of the sender and writer through the addressee-reader's system created by the author. Theoretically the addressee-reader's system in the structure of a prose text and the forms manifested by the sender and writer can be displayed both explicitly and implicitly. The writer recreates characters' actions, and portrays and interprets their personal features according to their personal and creative orientations (Semeniuk, 2010: 9).

In terms of communication, printed media texts belong to the type "indirect communication" as do other media texts. Investigated genres of printed media texts – *analytical articles, reportages* and *interviews* – are the main types of secondary communication texts where the reference space is treated as a verbal message which precedes the communication. The aim of this text type is to display the message which exists independently outside of secondary communication texts (Kolegaeva, 1991: 120). The initial message is treated as the "original text". In our study, the criminal's social and political life is considered to be the "original text". Printed media text reference is displayed in a piece of objective reality (reference space), namely the life of a criminal.

Thus, due to the subjective and communicative duality in structure of prose and printed media texts, we distinguish two types of communication: *real* and *fictional* (intertextual). Real communication occurs according to the author-text-reader system, and fictional communication reveals characters' communication in the text. Firstly, as a part of fictional communication, the author intends to depict the microcosm image created by his imagination. Secondly, he wants the addressee to be a part of this microcosm. In printed media texts, as an integral part of communication, the author uses techniques designed to ensure the communicants' adequate transmission and perception of the content and meaning of the text as well as the predicted impact factor (Semeniuk, 2010: 10).

1.1. BRIDGING COMMUNICATIVE LINGUISTICS PRINCIPLES AND THE STUDY OF THE CONCEPT CRIMINAL IN PRESENT DAY CRIME FICTION AND PRINTED MEDIA

The modern communication paradigm directs the development of functional and communicative studies of general communication laws and the communicative nature of language. It also studies the organization of communication codes meanings during the information exchange. It investigates the impact of mental, social, cognitive, and cultural factors on the interaction organization as well as implementation methods of various communication goals which are defined by the communicants' strategies and tactics. In the past decades the attention of linguists has been focused on the problems of speech impact, especially on discourse management. In most cases, *speech impact* is understood as *verbal communication in terms of its commitment and motivation conditionality* (Semeniuk, 2010: 10).

Any communication involves the speaker's use of communicative strategies. During oral communication all these strategies are carefully thought out and formulated according to a particular language environment. Communicative strategies usage can be purposeful and spontaneous.

Participation in communication is not just limited to the passive understanding or literal decoding of the addressed expression meaning. Each statement is embedded within a certain context. So, it is not possible to understand its true meaning without knowing the data regarding the communicative situation in which it takes place. In most situations, the direct expression of intentions is undesirable because the aim of the communication is to use a variety of communicative strategies. It can be seen in the communication when the speaker does not meet any resistance from the interlocutor while

making comments or addressing the addressee in order to achieve a certain result.(Semeniuk, 2010: 11).

Thus, in every language a certain communication stereotypes system has been formed. The latter implements basic communication tasks – *communication strategies* and *tactics*. Taking into account the general communicative orientation of modern linguistics, the term "strategy" is usually treated as "rules of the language use" or "rules of speaking" by D. Hymes (Hymes, 1972: 269), "maxims" by H. R. Grice (Grice, 1975: 42), and "stylistic strategies" by G. Lakoff (Lakoff, 2012).

Traditionally, a communicative strategy is understood as the speaker's creative implementation of the plan of organization of his/her verbal behavior in order to achieve his/her general (global) communication objective in a particular speech interaction. It is a flexible mechanism that is exposed to constant adjustment of the intercourse in the process of communication, and suffers changes in the search for optimal solutions.

According to T. A. van Dijk, any speech strategy in general terms is a scheme of a cognitive conversation plan that manages the tasks observed with optimal solutions in a versatile and locally controlled manner. Strategies are directly related to the communicant's "choice" allowing him to solve the tasks set in the best way possible (van Dijk, 1989: 11).

The essential features of any strategy are its flexibility, variability, and the ambivalent nature. They help to consider discourse as a finite object of study, and to focuse on its procedure aspect and on the mechanisms of its generation and comprehension (van Dijk, 1989; Issers, 2003).

A general strategy is realized in immediate communicative tactics, which are defined as verbal techniques that attain the speaker's aim in a particular situation (Gojhman, 1997). Realization and interpretation of certain discourse strategies and tactics cannot be carried out without considering various personal and socio-cultural aspects of the dialogue. The speaker's strategy determines the answer to the question "what for" and his tactics — the question "how".

According to O. S. Issers, planning a speech behavior is not just constructing speech utterances, but a part of the interactive process where the listener is not a passive perceiver of the text message transmitted by the speaker and, nor just an active interpreter of his speech actions, but a realizer of his own strategic line of the verbal behavior (Issers, 2003: 96).

According to I. P. Tarasova, the nature of a strategy can be revealed when it globally covers the whole field of speech communication, and states that it includes planning of the verbal interaction, dependence on the specific conditions of communication and the identity of communicants, as well as the implementation of the plan outlined in the conversation (Tarasova, 1992: 107). The strategy of verbal communication is presented, as the whole complex of speech acts aimed at achieving certain communicative goals.

Under *communication strategies* we understand (Semeniuk, 2010: 11):

- the addresser's phased implementation of a communication behavior plan in order to achieve common verbal/ non-verbal communication goals;
- It is a part of communication behavior or interaction which is used to achieve a certain communicative goal with the help of different verbal and non-verbal means. Strategy is a general behavior outline that may include deviations from the goal;
- A speaker's solutions chain; his choice of certain communication actions and language tools or implementation of a goal set in the structure of communication; a communicant's behavior in a particular communication situation which is related to the achievement plan of mainly global (and sometimes local) communication aims within the whole scenario of functional-semantic representation of the interactive type.

Thus, the communication strategies of addressers and addressees can coincide and differentiate but at the same time the communication participants are unavoidably changing their communicative roles. As a result, they may be defined as *communicative partners* if we do not face intentional or unintentional violation of the cooperation principle in the communication. The following components of the communication strategy are distinguished (Semeniuk, 2010: 12):

- targeting (it aims at choosing one of the multiple goals, converting communicative motive to a motive-goal);
- strategy formation – assessment of the situation;
- verbalization;
- implementation.

Verbal communication is always carried out in order to influence the recipient. The mechanism of priority strategies which one chooses enhances the most relevant communicative content components. Less important components take on greater importance. Thus, the communicative strategy takes one of the important places in the process of verbal communication, because it serves as a binder component between the pre-event communication phase, the actual speaker's communication goal implementation, and the text perception stage.

Communication strategies are implemented in *communicative tactics,* which are described as a set of techniques of carrying out the talk at a certain stage in the limits of a separate dialogue (Tarasova, 1992: 108). They are aimed at achieving the desired effect or prevent the speaker from the unwanted results of the conversation.

The generally accepted term "speech tactics" is traditionally understood as a flexible and dynamic use of verbal skills demonstrated by the speaker in the conversation, his/her communication moves according to the chosen line of the speech intercourse. In order to obtain the response desired by the listener as well as his/her reaction to his speech move, the speaker varies his/her tactics within a certain communicative strategy (Zerneckij, 1987: 36). If a strategy is based on the premises, knowledge of postulates and norms of speech etiquette and speech tactics depend on the prevailing

conditions of communication, on the communication situation, and on the socio and psychological factors (the communicants' status, their age, sex, their interests, background, etc.).

Speech tactics used in everyday communication differ from the speech tactics used in business communication. While communicating, different social groups choose appropriate speech tactics, and may understand that none of these tactics is universal and effective in all situations. For example, in order to confuse the investigation and carry out the crime, the offender chooses the **'trick tactic**':

... It's two o'clock, and the local cop is still right there in front of her house. Time for the call. You open the stolen mobile, dial her number. ... She hears your voice. You feel her relax. "Yes?" she says. You tell her what you want her to do (Child, 2001: 140).

In this example, the criminal, who is near the victim's house, is implementing the named tactic to confuse the police and to wriggle into the victim's favour. The criminal is using a stolen phone which was taken from the future victim's friend. He is diverting the attention of the police by calling her (*You open the stolen mobile, dial her number*) and at the same time forcing the woman to follow his orders (*You tell her what you want her to do*).

Thus, a communication tactic is one or more actions where the strategic aim is not only to convince but also to obtain maximum information about the subject of the conversation or conversational partner, including networking, and positive self-presentation, etc.

Using speech tactics in dialogical communication are complicated by the fact that the dialogue by itself cannot be planned in advance in every detail, as it is possible during the preparation for the monologue speech, because we cannot predict the interlocutor's speech behavior at any stage of the conversation.

The study of our actual material has shown that there are a number of broadcasting tactics typical for modern American fiction. The tactics of persuading, convincing, requesting alongside with the approval, and appreciating are preferred. One of the most interesting speech tactics used by a criminal is the **"tactic of transformation**", which helps the criminal present himself as a "different person":

> *... "One day this man arrived. He was large and coarse-faced and said he was my father and I should go with him. ... He shouted to me in German and was furious that I did not speak German anymore. Over and over as I was growing up he would beat me, telling me he was making a man out of me, beating the Schwule und Weiblichkeit out of me*" (Paretsky, 2013: 175).

In the passage the victim is talking about a possible murderer of his parents. He recalls that one day a man came and posed as his father, but he treated him cruelly and then the victim realized that this man, for some reason (unknown even to him) took him into his house. Following linguistic units *shouted to me, was furious, beat me, beating the Schwule (homosexuality) und Weiblichkeit (femininity) out of me* prove the cruel behavior of the foster father and the fact of child abuse.

So, any communicant's behavior in the communication follows a certain goal. In order to achieve it, certain speech strategies and tactics are used.

1.2. THE CONCEPT *CRIMINAL* VERBALIZATION IN PRESENT DAY CRIME FICTION AND PRINTED MEDIA

The current stage of linguistic studies is marked by the increasing interest in the investigation of cognition as the reflection of objective reality in human activity, which, being determined by the person's subjective intentions, goals, interests, cultural and educational levels, social status etc., is carried out in particular sociocultural settings. That is why violating the law is perceived by an average citizen, journalist or writer, people with different professional challenges, is distinguished according to the level of subjective information representation about the criminal. The cognitive and lingual nature of the concept determines its significant role in establishing correlation between objective realities represented in individual consciousness and lingual means of its manifestation (Semeniuk, 2006:79).

Investigation of concept verbalization and specifically of the concept CRIMINAL presents different approaches, viz. **anthropocentrism** (Lee, 2016; Hayward, 1997; Karasik, 2002; Kubrjakova. 1991; Underhill, 2013; Krochuk, 2015; Kostomarov & A. Ptashkin, 2015; Boldyrev & Dubrovskaya, 2016), **possible worlds theory** (Dolezel, 1998; Eco, 1984; Lewis 1978; Maître, 1983; Ronen, 1994), **communicative linguistics** (Vagner, 1977; Ballmer 2012; Bogdanov, 1990; Grice, 1975; Van Dijk, 1986; Leech, 2016; Sadock, 1974; Searle, 2009; Shahnarovich, 1998; Fisher, 1977; Nuyts, 2014) and **cognitive linguistics** (Barsalou, 1989 Bickhard, 1980; Zhabotinskaya, 1993; 2000; 2008; Lakoff, 2012; Nuyts, 1993; Fillmore, 1988; Langacker, 2008; Nelson, 1999; Altmann, 1990; Evans, 2007; Anderson, 2011; Geeraerts and Cuyckens, 2012; René Dirven, 2012).

At the turn of XXth century, investigations display a growing tendency to treat the concept as a structurally complex phenomenon with discrete interrelated and interdependent parts. Each concept model has a definite but not rigid conventional structure (Rjabtseva, 2005; Petersen, 2007; Croft, 2012; Popova, 2006; Jackendoff, 1993; Guizzardi, 2005). However, a number of problems concerning the nature of cognition as well as the process of concept formation remain unsolved. The number of concept individual representation units is so numerous that it is practically impossible to capture and analyze all of them. That is why the world and the surrounding objects are perceived as certain images, which determine the structure and lingual representation of a concept (Boldyrev, 2000). Hence, it is necessary to conduct a complex investigation of knowledge representation structures (propositions, frames, networks, scenarios, scripts), the leading role among which is given to the *frame* (Tannen, 1987, 1996; Van Dijk, 1989; Barsalou, 1989; Fillmore, 1988; Goldberg, 2003; Zhabotinskaya, 1997; 2000; 2002; 2003; 2008). An important point lies in a true understanding of the frame through more extensive knowledge about the world, which causes the necessity to create and investigate the *communicative frame* (Tannen, 1996; Petersen, 2007; Romanov, 1988; Morozova, 2005; Kerstin Fischer, 2013; Ardèvol-Abreu, 2015). We consider a communicative act to be the

communicative frame core and a speech situation component, which is implemented to realize certain communication in all its relations and connections including functional, semantic properties and features which capture different speaker's reflection sides of the existing reality.

Thus, we must determine where and how components of communicative activities can reveal their properties (Martyniuk, 2006; Prihodko, 2001; 2016). For this purpose, it is necessary to consider situation models types in the contemporary English communication field, where functional speech situation components and social factors organization influencing the current communication process, are reflected.

1.3. METHODOLOGY OF LEXICAL SEMANTIC STRUCTURE ANALYSIS OF THE CONCEPT *CRIMINAL:* COGNITIVE LINGUISTIC PRINCIPLES

In the past decades the structural approach, which investigates linguistic phenomena focusing on the internal organization of different language levels and language in general, has been replaced by the cognitive and communicative linguistic approach (Ballmer, 2012; Grice, 1975; Langacker, 1987; Rosenstock-Huessy, 2008; Bara, 2010; Anderson, 2011). The latter requires the examination of the language system in action and the process of communication by itself. According to this approach, each language system element is seen as a unity of functional features used in speech for maximum adequacy of the communication process (Leech, 2016; Sadock, 1974; Searle, 2011; Langacker, 2008; Holtgraves, 2001; Langacker, 2008; Toolan, 2013). Each linguistic unit serves both cognition and communication (Kubrjakova, 1997).

Cognitive and communicative linguistic paradigm studies language and speech units, and is based on the analysis of the information transmission and the effectiveness of reception in the communication process. It describes current nominative language units systematically, defines language trends in their development, and shows how one or another nominative unit is subjected to the fulfillment of its goals in communication (Levytskiy, 2006: 137-138).

The concept CRIMINAL verbalization in communicative situations in PRESENT DAY crime fiction and printed media has been examined through the prism of the *conceptual analysis* (Langacker, 1987; Nuyts, 1993) based on *frames modeling techniques* (Zhabotinskaya, 2010). The concept CRIMINAL content is constituted by a range of lexical means, which nominate facts and events related to the criminal life. Zhabotinskaya (2010) argues that building the networks at any conceptual level employs a universal tool – the limited set of propositions that belong to the five basic frames. Frame semantics defines a *frame* as "a system of categories structured in accordance with some motivating context" (Fillmore, 1982). To extend this idea, Zhabotinskaya (2010) suggests that the very foundation of our information system is structured by several highly abstract basic frames, where the most fundamental categories of thought are arranged in accordance with the way we perceive the things of the experiential world. Analysis of multiple lexical, derivational, and syntactic data (Zhabotinskaya, 1999) makes it possible to presume that the basic frames are five in number. These frames – *the Subject-Centered Frame, the Taxonomic Frame, the Possession Frame, the Action*

Frame, and the Comparison Frame – include a limited number of the most abstract propositional schemas whose type is defined by the frame to which they belong.

The concept CRIMINAL content is constituted by a range of lexical means, which nominate facts and events related to the criminal. Relations between the concept CRIMINAL components and nominative units, that ensure its implementation in PRESENT DAY American prose, are modeled by a *subject-centered frame* (Zhabotinskaya, 1999: 13-18) with active slots SUCH, SOMEONE EXISTING, DOING SOMETHING, HERE-NOW. In the center of each fiction piece the criminal is treated as a person who has certain physical and spiritual characteristics of a human being: feelings, thoughts, words, and certain manners of behavior in the surrounding world. Hence, semantic structure, which reveals the concept CRIMINAL verbalization process, can be displayed by the following figure:

The alleged gunman [SUCH], *23-year-old Anthony Arrington Jr.* [SOMEONE] *fired a handgun through the window of his girlfriend's apartment and drew a swarm of police* [DOING SOMETHING] *to the 1900 block of 10 th Street in West Berkeley shortly before noon on Sunday* [HERE-NOW] (San Francisco Chronicle, 2013).



Fig. 1. Concept CRIMINAL Semantic Structure

Fig.1. shows how the slot SUCH reveals the physical and internal characteristics of the criminal. Slot SOMEONE specifies the perpetrator of a criminal act. The slot DOING SOMETHING describes the criminal actions which are a part of the context. The slot HERE-NOW indicates the existence of a character in certain events as regards spatial and temporal frameworks.

Analysis of the actual illustrative material allowed us to deduce the following options for slots verbalization of the concept CRIMINAL. Slot SOMEONE: a). **common names**: *an arsonist, a*

shop-lifter, a mugger etc.; b). **proper names**: *Scorpion, Bandito, Captain, Corrupt etc*. Slot SUCH: a). **body parts**: face: *long, round, oval*; **eye-brows**: *thin, thick, bush etc..*; **eyes**: *hollowed, bulging, close-set, deep-set etc.*; **mouth**: *wide, full, long, thin-lipped etc.*; **teeth**: *even / uneven, sparse* ect.; **chin**: *square, pointed, double, massive*; **hair**: *curly, wavy, straight etc.*; **beard**: *full, bushy, spade bear etc.*; **mustache**: *thin, thick* etc.; **special marks**: *birth marks, freckles etc.*; b) **nominative units representing features of character/appearance**: *medium built, well-built, plump, stern, a loner, a brutal vigilante etc*.

While analyzing the criminal's holistic identity, we discover key nominative units describing the criminal's appearance and manner of behavior as the most fundamental sources of information. Appearance and behavior perception in communicative situations is the starting point of mutual opinion formation, which determines the general sympathy or antipathy line between communicators: *standing close to the bar, talking quietly to the owner; arms were folded tight across his chest, defensively*; *silk ties, suits that didn't come out of a catalogue*. The slot DOING SOMETHING reperesents the actions of a criminal: *attacks and robs people; often in the street; sets fire to property illegally; kills someone; deliberately causes damage to property; steals things from people's pockets in crowded places etc*. The slot HERE-NOW shows the time and place of the crime: *daylight*; *on Thursday morning at the gallery*; *on Saturday morning.*

Taking into the consideration the fact that every language variant corresponds to features of a certain communicative situation, the latter is regarded as the structure, the core of which is textually conditioned relations between the sender and the recipient. This model of the communicative situation was firstly introduced by K. Bühler*: sender – text – recipient*. This is the most common and easiest type of the communicative situation model, the so-called three-element circuit potential communicative act.

The content of these scheme elements provides a countless variety of specific relationships which can occur in practice: **sender** – *texts of different genres* – **receiver**; **sender** – *oral monological text* – **recipient**; **sender** – *storytelling, retelling of a film or a text* – **recipient**; **author** – *written monological text: a book, article, review, letter* – **reader**; **speaker, expert, specialist, engineer, doctor** – *dialogue* – ***expert, philologist, scholar, engineer*** etc.

However a communicative situation is not limited to a simple direct transfer of the information from the sender to the recipient. The information received by the recipient is associated with his role in the communicative situation. Depending on the role played in the communicative situation by the recipients, three main types of the latter are highlighted. Their classification is based on the parameters of the orientation of formal statements and the direction of the author's intentions (Počepcov, 1986: 10-17):

a) ***Direct recipient*** – the one, is addressed by the sender of the information. It means that the utterance in its form and content is organized on the basis of perception features which are familiar to the direct recipient (the level of his preparation for the communication situation, background knowledge, etc.) (Semeniuk, 2010: 21). For example:

> *'What did you find?' Mason asked. 'A few calls to his residence, here in the city,' Drake said. 'Those were evidently calls where he'd talked with his secretary. Several of them had been*

station-to-station calls, and quite a few of them had been for Richard Waid personally. But the interesting things, Perry, are the person-to-person Reno calls. ' 'The Reno calls?' Mason asked. 'Yes. Apparently he was in almost daily telephone communication with his wife in Reno' (Gardner, 2004: 176).

Communicants (policemen) have the same background knowledge about the communicative situation, namely the investigation of the crime. The sender puts direct questions to the recipient in order to get a clear picture of the investigation of the mysterious murder of the man, where the main suspect is his wife ('*What did you find?'; 'The Reno calls?'*);

b) ***Occasional recipient*** – is not considered by the sender of the information (opposed to the direct recipient) (Semeniuk, 2010: 22). The utterance is formally forwarded to another person. *Occasional recipient* does not receive the appropriate "adaptation" from the sender. He accepts the communicative situation from the outside without taking part in it. For example:

... There was one guy in a dark suit, striped tie, and short hair. He might as well have had FBI tattooed across his forehead. "Lisa Harper?" the guy said. "I'm from the Seattle field office." They shook hands. "This is Reacher," she said. The Seattle agent ignored him completely. "We're flying to Spokane," he said (Child, 2001: 62).

Thus, the role of the occasional recipient is played by the detective who is present at the conversation between the FBI and police agents. The sender is trying to draw the FBI's attention to the private detective (*"Lisa Harper?" The guy said. "I'm from the Seattle field office." They shook hands. "This is Reacher," she said*), but the FBI agent deliberately ignores the sender's message in order to show his disregard towards private detectives (*The Seattle agent ignored him completely*);

c) ***Indirect recipient*** – the one to whom the message is intended but the sender of the information formally addresses another person (or a group of people) (Semeniuk, 2010: 23). The formal allocution and communicative intention are multidirectional sources. For example:

"He turned to Sheriff Barnes and said, 'Sheriff, I'd consider it as a personal favour if you'd expedite all the formalities as much as possible. Cut all the red tape you can. I want to get Helen Monteith out of here at once. ' The sheriff studied him from beneath leveled eyebrows. You think she's in some danger here? ' he asked. Mason did not answer the question. He aimed to Helen Monteith. 'Do you suppose,' he said, 'you could help me check one phase of your alibi?" (Gardner, 2004: 289).

The conversation is being held between the lawyer and the police, but the message is formally addressed to the woman who is suspected of killing her husband. The policeman (a sender) aims to affect the suspect psychologically and find out more about her alibi (*'Do you suppose,' he said, 'you could help me check one phase of your alibi?'*).

In the natural communicative situation the *indirect recipient* may be, for example, the one whom we want to impress, while not showing it openly. In the process of reading fiction each of us, acting as a reader, is an example of the indirect recipient.

While transferring the message from the information sender to the recipient, we should take into account different types of recipients which are distinguished according to their role in the communicative situation. Relationships between the information sender and every kind of individual recipient type can be defined as a communicative level at which the information is transmitted. Taking into consideration this fact, we can state that the communicative situation is a multi-information structure (Semeniuk, 2010: 24).

Thus, depending on the type of the communicative situation we may distinguish a sender (S) and a recipient (R), and there may be a third person – a listener – (L) who is involved in the communicative situation indirectly but at the same time he can accept the sender's message (S) which is intended for a recipient (R). A three-component canonical situation which includes a sender (S), a recipient (R) and a listener – (L) is common but not the only option. Thus, S and R can be represented by one person, in this case S is talking "to himself" loudly enough to be heard by L (Počepcov, 1987: 26-38).

The communicative status of a listener (L) is unique in the sense that he is not among the communicants, it means that being S or R, L has knowledge about the content of the conversation and is powerful enough to try to break the circle of exclusion separating communicants. L is able to act as a communicant, if his/her extra communicative characteristics (social status, gender, age, etc.) allow him to act in such a role.

The interaction of the data components of the communicative act creates a single dynamic system – a communicative field, or a kind of communicative frame with the following constituents: participants in the communicative act (a speaker (S) and a recipient (R); the content of the act, the place where the communication takes place, and relations between communicants at the moment of communication. Thus, the components of the communicative frame can be characterized by different parameters, depending on the conditions of social interaction between partners (see. Figure 2):



Figure 2. Scenario frame of the communicative situation

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CHAPTER II

VERBALIZATION OF THE CONCEPT "*CRIMINAL*" IN COMMUNICATIVE SITUATIONS

MARMARA ÜNİVERSİTESİ

Considering a variety of approaches in the interpretation of the notion "discourse" (van Dijk, 1989; Brown, 1983; Tannen, 2013 and others), we understand discourse as a sender and recipient's communicative interaction verbalized in the text, and which takes place in certain communication situations, and which aims to implement a cognitive, emotional or intellectually pragmatic impact on the recipient.

Based on this understanding of the discourse, we consider it as the sender and recipient's interaction within the text, taking into account the situation in which the communication takes place. A communicative situation, as a fragment of the objectively existing extralingual reality, serves as the prime course of the discourse origin. The situation creates a motif that is embodied in the addressee's intention. This allows recipients to build an adequately composite discourse plan by taking into consideration the type of information given and its evaluative aspect (Semeniuk, 2010: 25).

Cognitive studies of discourse and texts clearly prove that in the perception and interpretation of the text, a recipient is actively using the global structure of knowledge representation: idealized cognitive models or frames, schemes, and scenarios. These structures form highly integrated speech application examples which are activated and displayed in the text perceived by the addressee. The communicative activity of a sender and a recipient embodied in the discourse is modeled as frames, conceptual models, and guides communicants' behavior (Počepcov, 1987; 2001).

2.1. LEXICAL MEANS

The environment and factors of the creation of texts form for them a mandatory communicative situation. The actual communication and where where the communicative situation is being held, also includes the activity field, which is implemented by communication needs (community, personal, social and professional environment, etc.). It is a so-called social modality of communication conditions. One of the potentially significant communicative conditions is also the tone of communication (modality), the presence or absence of the object of communication, the number of communicants, the characteristics of their contact (direct or indirect), background knowledge, socio-cultural and psychological characteristics, and the communicative intention of the information sender (Semeniuk, 2010: 26).

Under the basis for semantic framework construction which organizes communication, we understand lexical units, thematic expressions or topical keywords as certain "anchor points" that allow one to bring together related concepts. These last are repeatedly creating some "thickening" of the content in certain parts of the text through the so-called "verbal train".

Based on the fact that communication is a dynamic process, during our analysis the prototype communicative situations ("Investigation", "Interrogation") characteristic of contemporary crime fiction will be considered (Semeniuk, 2006).

The implementation of the communicative intentions of the sender and recipient in prototype situations **on the lexical level** is done due to the usage of the following lexical units: *proper law – terms; compound terms and abbreviations; lexical means of expressing subjective and emotional evaluation; slang; different types of nominations.*

2.1.1. PROPER LAW – TERMS

Standard phrases, clichés and law-terms are the carriers of basic categorical concepts of law and are exponents of the basic principles of the legal terminology:

> (1) "*I'm wondering if cannibalism still a capital crime, because if it isn't, it ought to be." Crimm's submarine lurched more violently; (2) …"It depends on the circumstances," Trader observed, as if he were reading Crimm's mind. …"For example, according to state code, there would have to be another serious crime involved," Trader explained. "If the man murdered her first and perhaps included a rape or robbery and then ate her—now that would be a capital offense and he would get lethal injection, unless you blocked the execution or granted clemency*; (3) … "*I never block executions or grant clemency* "…"*In fact, I want you to send out a press release and announce that anyone who engages in cannibalism will pay the supreme price, assuming those other crimes are included. I don't believe we've ever addressed cannibalism, and it's high time we did. Indeed, let's draft a bill and put it before this next General Assembly.*" (4) … "*Maybe we should say that J.R. was caught in the act of cannibalism and was executed by a firing squad. How about that*?" (5) … "*It's not my understanding that shooting someone in the leg was a preferred form of execution*," *Trader pointed out. "I don't think the citizens would buy it*" (Cornwell, 2010: 156-157).

In this example, the sender, an expert in the criminal code, is using a number of **law-terms** *cannibalism, capital crime, state code, murdered, a rape or robbery, capital offense, get lethal injection, blocked the execution or granted clemency, crimes, General Assembly, the act of cannibalism, executed by a firing squad, shooting someone.* The usage of law-terms contributes to his successful implementation of information communicative intention and pragmatic goals aimed at the recipient-non-specialist. Law-terms help to avoid periphrastic interpretation of legal realities and phenomena, and to localize communication through direct and explicit nomination of facts and phenomena.

Standard phrases, clichés and law-terms are marked by consistency, existence of the definition (at least for the majority), unambiguous meaning within their field of terminology, and lack of expression and stylistic neutrality. Features of the term's usage is related to their locative component. If a large number of law-terms are used, they complicate the communication partner's understanding by indicating the encyclopedic dominance of the addressee:

> "*This is Alan Deerfield speaking to the suspect Jack Reacher" ... "You are now under arrest on the following two counts. One, for aggravated assault and robbery against two persons yet to*

be identified"..."Two, for aiding and abetting a criminal organization engaged in the practice of extortion". ..."You are not obliged to say anything. If you do say anything, it will be recorded and may be used as evidence against you in a court of law. You are entitled to be represented by an attorney. If you cannot afford an attorney, one will be provided for you by the state of New York. Do you understand your rights?" "Yes". "Do you have anything to say at this point?" "No" (Child, 2001: 28).

In the example analyzed, the sender (an FBI agent) reads out his rights to the suspect – a former military investigator. Although the sender's speech contains a large number of terms and terminological combinations, it does not affect the understanding of the situation because the communicants are equal in their social status (*Do you understand your rights? "Yes"*). The recipient understands that the best solution in this situation is silence ("*Do you have anything to say at this point?" ... "No"*).

2.1.2. COMPOUND TERMS AND ABBREVIATIONS

The usage of compound terms and abbreviations reduces the number of lexical units acting as implicit markers for the communicants' activity sphere. Most common acronyms are used by communicants connected with the law and do not require any special interpretation or training for the addressee:

"*Dr. Scarpetta*?" *Chuck said, hanging up. "That was Dr. Cooper on the phone. The STAT alcohol's oh point oh eight in the effusate and zip-o in the brain". The 0.08 didn't mean much, since the brain didn't show an alcohol level, too* (Cornwell, 2010: 47).

In the example analyzed the sender and recipient (specialists in forensic examination), use professional terminology phrases while conducting an autopsy of the victim, (*The STAT alcohol's oh point oh eight in the effusate and zip-o in the brain; 0.08*), which are known only to a narrow range of specialists.

Sometimes the sender avoids possible difficulties in the recipient's perception of the text by interpreting relevant abbreviations, that contributes to the sender's informative communicative intentions. Thus, in the following example, abbreviations are interpreted to raise the informative potential of the sender's massage:

…"What needs investigating?" *I asked. ..."Know anything about UPPI?"* he asked. *..."Those initials mean nothing to me," I said. "Give me a clue."... "United Private Prisons, Incorporated."..."Okay, okay," I said. "I remember now. That's the company the state of Washington contracted with to ease overcrowding in the state juvenile justice system, right?"..."Exactly"* (Sandford, 2018: 109).

In the analyzed example, the sender (the FBI agent) uses the abbreviation to name the prison (UPPI) in order to save time hoping the recipient (a policeman) will understand what he means. But the sender faces the problem that the recipient does not know the full meaning of the abbreviation. It is explained by the fact that the communicants work in different police departments.

Some abbreviations are used by most members of American society and the recipient does not require special training or interpretation. Usually, abbreviations are used by the sender (investigators) to maximize the informative communicative intention addressed to the recipient (the offender): For example:

> *..."Is your name Hector Two Knives"? ..."Everyone calls me Stormy. Except cops."..."Mr. Two Knives" "you're under arrest". ..."Under arrest?"..."FBI". "Special Agent in Charge Booker T. Harris and Agent Dwight Sloane. ..."What for?"* (Krueger, 2010: 334-335).

At the beginning of the conversation, a sender (an Indian suspected in the crime) behaves quite brazenly, (*Everyone calls me Stormy. Except cops.*), to the recipient (FBI Agent). But when the recipient introduces his unit (FBI) the suspect understands that his position is under threat and he tries to pretend he does not understand why the FBI is interested in him (*"Under arrest?"; "What for?"*).

2.2. EXPRESSIVE LEXICAL MEANS OF SUBJECTIVE AND EMOTIONAL EVALUATIONS

"Lexical" means that expressing subjective and emotional evaluations is implemented in specific speech acts – *positive* (approval, praise) and *negative* (mockery, disparaging comments). At the lexical level, words expressing feelings, emotions and mood have an evaluative meaning in their semantic structure. Among emotionally colored lexical units, the following groups can be distinguished:

1) *positive emotional lexical units;*

2) *negative emotional lexical units;*

3) *neutral emotional lexical units.*

Thus, in the example analyzed the interpretation of an emotional state and its evaluation as negative or irrelevant has been done by the sender prior to the implementation of emotional impact on the recipient. This interpretation is based on the perception of both verbal and non-verbal signals by the recipient. These signals can be performed by nominative, expressive, and evaluative statements. E.g.:

> *Hey, Anderson, "Marino said, pounding her back, "how you like working for Carson? Pretty nice guy, huh?" "Get away from me!" … "Miss Junior Detective gets her first case – a rotting body in a cargo container in an international shipping port – and you decide you're gonna handle things all by yourself?" …"You're dead!" "No. What's dead is that guy in there. And*

you're dead if you ever have to testify about this case in court."..."You're nothing but a used-up, washed-up redneck loser," Anderson said to Marino as she trotted off (Cornwell, 2010: 25).

Thus, the communicants (policemen, who are working in different departments) show their negative attitude to each other using hidden irony in their messages (*Pretty nice guy, huh ?; and you decide you're gonna handle things all by yourself*) or lexical units with the negative meaning, such as nicknames (*Miss Junior Detective; a used-up, washed-up redneck loser*), or threats (*You're dead!; And you're dead if you ever have to testify about this case in court*).

As a rule, negatively stained evaluative adjectives, participles, gerund and general usage of proper names indicate the sender's negative attitude towards the recipient. Example*:*

..."What the hell are you doing sitting out here on a package and firing a gun? And why is your suit so dirty?" ... "My zipper's stoppered shut!" "Jesus Christ. Looks like he's got all kinds of little businesses on the side. ..."What a disgrace" "... "Come here!"... "What do you know about this?" ... "I just know I come out the bar and he was hopping around in the alleyway and then sat himself on a package. Oh my Lord, look at all their guns! Why he was out here sitting on guns by a Dumpster, I'll never know. I told him it was dangerous, but he wouldn't get off the package and was holding hisself (Cornwell, 2002: 247-248).

Thus, in the example from Patricia Cornwall's novel "Isle of Dogs", the conversation is taking place between two investigators and two suspects, who are considered to be affected by shots in the quarter. The suspects (the governor's assistant and his mistress) are drunk. The investigators show their contempt for the offenders' behavior using words with negative connotations and disgraceful form of address.

2.2.1. SLANG TERMS

Lexical means of expressing subjective and emotional evaluations are also represented by slang, which explicitly or implicitly encodes professional characteristics of participants. In the English-speaking world in particular, the description of the form and function of slang has been left largely to lexicographers rather than to others who study language for a living.

Webster's "Third New International Dictionary" (2008) gives the following definition of the term slang:

1. Language peculiar to a particular group as:

a) The special and often secret vocabulary used by a class (such as thieves and beggars) and usually felt to be vulgar or inferior: an argot;

b) The jargon used by or associated with a particular trade, profession, or field of activity.

2. A non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually possessing a currency not limited to a specific sregion and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and a relatively rapid decline into disuse.

The "Oxford English Dictionary" (2004) defines slang as follows:

a) The special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type;

b) The cant or jargon of a certain class or period;

c) Language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.

As can be seen from these quotations, slang is represented both as a special vocabulary and as a special language. This causes confusion. If this is a certain lexical layer, then why should it be given the rank of language, or dialect or even a patois? If so then it should be characterized not only by its peculiar use of words but also by its phonetic, morphological and syntactical peculiarities.

In general, all linguists agree that slang is non-standard vocabulary composed of words or senses characterized primarily by connotations of extreme informality and usually having a currency limited to a particular region. It is composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced, or facetious figures of speech, or verbal novelties. They are identified and distinguished by contrasting them with standard literary vocabulary. They are expressive, mostly ironical words serving to create fresh names for objects or persons that are frequent topics of discourse.

'Acceptable' or 'popular' is enough for a term to be considered informal or standard (ex. the slang "hooker" and the standard "prostitute"). Slang fills a necessary niche in all languages. It can serve as a bridge or a barrier by either helping both old and new words that have been used as "insiders" terms by a specific group of people to enter the language of the general public or, on the other hand by preventing them from doing so. Thus, for many words, slang is a testing ground that finally proves them to be generally useful, appealing, and acceptable enough to become either standard or informal. For many other words, slang is a testing ground that shows them to be too restricted in use, not as appealing as standard synonyms, or unnecessary, frivolous, faddish, or unacceptable for standard or informal speech. For still a third group of words and expressions, slang becomes not a final testing ground either accepting or rejecting them for general use but instead becomes a vast limbo, a permanent holding pen, or area of speech that a word never leaves.

Slang users tend to invent many more synonyms or near-synonyms than might be thought strictly necessary: for example, criminals may have a dozen different nicknames (gat, crone, iron, chrome)

for their guns, or for informers (canary, grass, snout, stoolie); drinkers can choose from hundreds of competing descriptions of a state of intoxication (hammered, while hamstered, langered, mullered).

It is convenient to group slang words according to their place in the vocabulary system and more precisely in the semantic system of the vocabulary. If they denote a new and necessary notion they may prove an enrichment of the vocabulary and be accepted into Standard English. On the other hand, if they make just another addition to a cluster of synonyms and have nothing but novelty to back them, they are likely to die out very quickly, as they constitute the most changeable part of a vocabulary.

Another type of classification suggests subdivision, according to the sphere of usage, into general slang and special slang. General slang includes words that are not specific for any social or professional group, whereas a special slang is peculiar to a specific group: teenager slang, university slang, public school slang, Air Force slang, football slang, sea slang and so on.

General slang is language that speakers deliberately use to break with the standard language and to change the level of discourse in the direction of informality. It signals the speakers' intention to refuse conventions and their need to be fresh and startling in their expression, to ease social exchanges and induce friendliness, to reduce excessive seriousness and avoid clichés, and in brief, to enrich the language. General slang words have a wide circulation as they are neither group nor subject restricted.

The analysis of factual material makes it possible to identify the following categories of slang terms (based on Balabin's classification (Balabin, 2002):

a) **Vernacular**: "*That old man might have the juice to jam you down my throat, but if you interfere with my investigation, I'll snap your license*" (Crais, 2009: 47). (*That old man might have the juice to jam you down my throat*). Thus, in the analyzed example, a sender (investigator) speaks in the vernacular to show his hostility to the lawyer who defends a rich and influential man suspected in committing a crime (*That old man might have the juice to jam you down my throat*). The sender threatens the receiver in order to intimidate him (*but if you interfere with my investigation, I'll snap your license*);

b) **Legal professional jargon** (non-normative lexical or semi-phraseological units of a terminological nature which are used by a narrow circle of specialists, mainly in colloquial speech and have a vernacular connotation):

> …"*Let's pretend I asked a question." I answered her just to change the subject. "Parker Center is the LAPD headquarters. These cops we're dealing with, the Robbery-Homicide Division, they have their offices there* (Crais, 2009: 67).

The sender and receiver are both using legal and professional jargon in the communicative situation; it creates an informal atmosphere and points to the communicants having a similar rank and holding similar positions;

c) **Slang abbreviations** (abbreviations and acronyms, which are not standard and contain extra connotations):

> *..."So you want to do the Po FAQs right away?"..."The what?"..."The Po FAQs. Police Frequently asked questions."..."What are the frequently asked questions?" he said. ..."Oh, you know, the stuff most new guys around here ask me. It's really tedious"* (Child, 2001: 45).

The sender uses the slang acronym (Po FAQs), non-standard for official talks – and which carries dismissive connotative information about new workers who come to work in the police department and asking questions which, according to police who have worked for many years, are annoying;

d) **Code names** (regular and occasional code words intended to refer to covert control operations undertaken by the police in circumstances where, for certain reasons, using normal terms would be undesirable or impossible:

> "*We'll do what we can, but if you see him again, call right away."…"Tell them you spoke to car two-adam-six."…"I thought I was speaking to a man, not a car." Pike said, "Two-adam-six. You have a good day, ma'am*" (Crais, 2009: 32).

In the analyzed situation, the sender (a policeman) uses the call sign of his car, but the recipient (non-professional) does not understand the code word and thinks it's a person's name;

e) **Legal phraseology** (Legalese) (prefabricated word combinations directly prescribed by law; word combination only indirectly prescribed by law; word combination based on implicit quotation from other texts in a genre chain in the legal domain; habitual used routine phrases (Biel, 2015):

There were eighteen counts, alleging crimes ranging from espionage to treason. When they were all read, Joel Backman was so thoroughly vilified that he belonged in the same league with Hitler. His lawyer immediately reminded the court, and everyone else present, that nothing in the indictment had been proven, that it was in fact just a recitation of one side of the case, the government's heavily slanted view of things. He explained that his client would be pleading guilty to only four of the eighteen counts-unauthorized possession of milBieltary documents. The judge then read the lengthy plea agreement, and for twenty minutes nothing was said. The artists on the front row sketched the scene with a fury, their images bearing almost no likeness to reality (Grisham, 2013: 32).

In the example, the author uses uses legalese to describe the procedure in the court. The text is characterised by its complex grammatical structures, technical lexis, archaic expression, and limited punctuation;

f) **Vulgarisms** – words and expressions with rude and abusive meaning of "matizms" (a term used by V. Mokienko (Mokienko, 2003: 4-9) used by US law enforcement agents to express negative characteristics of certain subjects and activities of people:

...'Damon's all right, John. Somebody came in here, beat the living hell out of the kids. Looks like he just used fists. Hard punches. Didn't mean to kill them, though, or maybe the cowardly fuck couldn't finish the job. Who the hell knows at this point. Damon's all right. John? Are you all right?" ...Sampson pushed Rakeem away, threw him off impatiently."What about Alex? Nana?" (Paterson, 2000: 89).

Here the sender uses "difficult" words and phrases in order to show his negative attitude to the actions of a person who committed a brutal assault on a police officer and his family.

Vocabulary of this type is determined by the nature and value orientation of social groups, and in neutral literature usually contains synonyms. Its specificity is characterised by the/a special usage of word-formation means, including lexical and semantic that are actualised in the internal form.

2.2.2. NOMINATIONS

Different types of nominations, accompanied by various descriptions, function as "keywords" indicating the following characteristics:

1) **Social and demographic characteristics of communicants** (proper names, estimated and demographic nomination indicating the age and gender of communicants):

..."So where can I find Mr. Hoffman?" He smirked. "Wherever you look for the dead. But I don't imagine old Rick ended up in heaven. He was a mean SOB. How he did as well as he did." … "You mean unlike you he wasn't afraid of the cold call?" … "He was a Friday man. You know, going into the poor neighborhoods on Friday afternoons collecting after people got paid. A lot of our business is life insurance like that, small face value, enough to get someone buried right and leave a little for the family. It's all someone like this Sommers could probably afford, ten thousand, although that was big by our standards, usually they're only three or four thousand" (Paretsky, 2013: 63).

Communicants use proper names (*Mr. Hoffman, someone like this Sommers*), nicknames (*old Rick, a Friday man*), demographic and estimated nominations to describe a person who is suspected of committing a crime. It helps to creat an overall picture of the suspect's life, his age and relationships with other people;

2) **Signs of social status and occupation** (a combination of demographic and hyponymic nominations which are represented through functional descriptions:

"What's he done?" McGuire asked. ..."He killed four women. You give me his name, they'll put him away forever. Nobody will ask him about anything else."...."LaSalle Kruger," McGuire said. "Supply battalion CO. He's a colonel" (Child, 2001: 125-126).

To indicate the crime type and the suspect's rank, the recipient uses a combination of demographic and hyponymic nominations which are represented through functional descriptions (*He killed four women. Supply battalion CO. He's a colonel*) and create an overall picture of this person and the crime that he committed.

In the following example the sender uses expanded demographic and relative nominations (which relate professional and family relations of the suspect with people in her environment) to clarify the occupation of the suspect:

..."Who is she?"..."She's a taxi dancer at the Paradise Club," Hambley said. ..."Her name's Nhan Lee Quon. I don't know where she lives, but I do know her uncle is a fortune-teller at Marshal Lee-van-Duyet's tomb. He'll tell you where to find her" (Chase, 2004: 172).

Sometimes the sender uses the describing nomination with the element of assessment to reveal the characteristics of a law enforcement official:

…"Thomas Pierce is the most thorough investigator and the most brilliant person I've ever met," Kyle told me. ..."Pierce is logical, and he's creative. He can analyze a problem like nobody I've ever seen. He's been fanatical on Mr. Smith. Works eighteen – and twenty-hour days" (Paterson, 2000: 113).

Thus, in order to reveal the quality of the investigator who deals with investigation of the murder, the sender (police chief) uses describing nominations with the element of assessment.

The emphasis is done on the moral qualities of the investigator (*Thomas Pierce is the most thorough investigator and the most brilliant person I've ever met. Pierce is logical, and he's creative*) and his attitude to his job (*... He can analyze a problem like nobody I've ever seen. He's been fanatical on Mr. Smith. Works eighteen – and twenty-hour days*);

3) **Place and duration signs of the criminal activity** (the names of criminal organizations which indicate the regions of criminal groups' activity):

...'We let the state cops take it. To keep the plausibility going. We couldn't take it back to the DEA garage. It'll be in a compound somewhere.'...'Where will the plate lead?" ... 'Hartford. Connecticut,' she said. 'We busted a small-time Ecstasy ring."..."When?"...'Last week."... "Our first mistake" I said. *"Beck's going to check it out. And then he's going to be wondering why some small-time Ecstasy dealers from Connecticut are trying to snatch his son. And then he's going to be wondering how some small-time Ecstasy dealers from Connecticut can be trying to snatch his son a week after they all got hauled off to jail."...'Shit.'* Duffy said (Child, 2004: 133).

Clarifying nominations and descriptions, used by the communicants in the example, point to the place of the criminal group responsible for selling drugs (*Hartford, Connecticut*), and the specificity of drugs (*a small-time Ecstasy ring, some small-time Ecstasy dealers from Connecticut*);

4) **Types of offense** (assessment and pronoun nominations used to describe the violation of the law):

..."He used to shoot guns as a boy," I told Sampson. *"Used to kill pets in his neighborhood outside Princeton. He'd do sniper kills from the woods. Nobody ever solved it at the time. He told me about the sniping when I interviewed him at Lorton Prison. Called himself "the pet assassin"* (Paterson, 2000: 30-31).

In the example the sender (a police officer), who is dealing with a case of a serial killer, uses assessment and pronoun nominations which are accompanied by functional detailed descriptions of the crime type: namely, animals' abuse and shooting with a sniper rifle.

For a detailed reproduction of the specificity of the committed crime *expanded functional nominations* (which indicate the relationship between the person and the crime) and *pronoun nominations* (which name a criminal) are used:

'The murderer must have been someone who had access to the parrot, someone who had planned the murder for a long time; someone who intended to pin the crime on Helen Watkins Sabin. …This person, who must have been someone, residing in the house, started in educating the parrot. …The murderer had his plans all arranged, even to his manufactured alibi (Gardner, 2004: 280-281).

In the example analyzed, the recipient (investigator) uses expanded functional nominations to indicate the connection between the person and the specification of the crime committed (*the murderer; the murderer had his plans all arranged, even to his manufactured alibi*) and pronoun nominations represented with personal, demonstrative and relative pronouns (*someone who had access to the parrot; someone who had planned the murder for a long time; someone who intended to pin the crime on Helen Watkins Sabin; he probably knew nothing of Helen Monteith; this person, who must have been someone residing in the house, started in educating the parrot*).

Types of nominations are variable and can characterize different qualities of a person, and his relationship with other people or objects. Sometimes in order to reveal a **victim**'s characteristics, *hyponymic nominations* are used. Hyponymic nominations are accompanied by functional descriptions which help to summarize categories of people – victims of violence:

...she's on the floor, blood everywhere. Tentatively identified as Kim Luong, thirty-year-old Asian female."..."Is there a safe somewhere inside the store?" ..."In the back, where her body was found. It hadn't been opened" (Cornwell, 2010:84).

In the criminological mechanism of the crime, the victim's role may be very diverse – from neutral to maximum provoking (e.g. Provoking a criminal to commit a crime). A victim may be harmed as a result of his/her reckless actions or incorrect assessment of the situation, and as a result of wrong behavior. Sometimes an objective opportunity for committing a crime is created because of the lack of adequate response to criminal or other negative actions. On this basis, the following classification of victims is proposed (victims are represented with assessment and expanded demographic nominations):

• *a random victim.* A person becomes a victim because of coincidence. The relationship between the criminal and victim does not depend on the will and desire of the victim and offender: ...*"What does that look like?"..."A garage-door opener?"..."Right you are. And guess where I found it?'..."I don't know."..."In Clayton Rhodes' shirt pocket-pressed tight up against the steering wheel. My guess is the garage door was open when he turned on the engine. But then something happened – a heart attack maybe, or possibly even a stroke. We won't know exactly what until the autopsy. Whatever it was, he slumped forward onto the steering wheel. When that happened, the weight of his body pressed against the button, shutting the door."..."So you're saying he most likely died of natural causes?"..."Or smoke inhalation. That could be the culprit as well* (Krueger, 2010:320). The usage of assessment nominations allows not only to state directly the cause of the victim's death, but also to define the circumstances of the death.

• *A victim of middle-risk characteristics*. This group includes victims of intentional crimes, whose social status implies increased risk of victimization (policemen, bodyguards, etc.): *'You killed a cop,' he said. That old guy was a cop, you know.'... I know.' …'You shot him.'...'Accident,' I said. 'How far back are the others?'...'He was showing you his badge'* (Child, 2004:18). In this example, the fact of the policeman's murder is not just defined, it also takes into consideration every particular participant ~~of~~ in the event where the fact of senseless deprivation of life is depicted.

• *A victim of high-risk characteristics.* Moral and social deformation of such a person is virtually identical to criminals', and it is marked by sustained asocial behavior (prostitutes, drug addicts, alcoholics, people of nontraditional sexual orientation, etc.): ...*She usually wasn't this successful when she tried to pick up women, but it was about damn time her luck changed. T.T. worked for the state and had to wear dresses and other feminine attire in the office, where no one knew the truth about her private life* (Cornwell, 2002:25). Here the victim is represented with nominations and extended descriptions which indicate the gender, profession and sexual orientation of the victim.

The image of the **investigator** is represented with thematic vocabulary grouped around a key concept *"a member of a law enforcement agency"* indicated by different types of simple nominations:

1) *Demographic and relative nominations*, which are followed by functional descriptions: ..."*When will you want them to come in for the official interview?"... "Good question," Joanna told him. "We're one detective short at the moment. Right now Detective Carbajal has his hands full. We won't be ready to talk to the boys anytime before Monday morning, when Detective Carpenter comes back*" (Jance, 2010:221). With the help of these nominations, additional information about a police officer is provided; it implements the information about his rank and position, and focuses on the investigators' stirring life.

2) *Demographically unspecified group or individual nominations*:

"*Federal Agents*" …"*Go ahead.*"… "*Search the room. ... It's a long time since I had anything worth hiding from you guys*" (Child, 2004:41).

These types of nominations provide the unambiguous definition of the status of law enforcement officials and indicate the nature of the perception of the person's status.

3) *Specifying nominations,* which are represented by acronyms and abbreviations, and followed by functional descriptions:

... "*I was riffed* …"*Riffed?*"… "*RIF, reduction in force. They like to make acronyms out of things*" (Child, 2004: 45); …"*We sent a couple of MPs down to arrest him*"…"*So then they had killed him?*" (Child, 2004: 55).

With the help of the nominations mentioned above, the additional data about the investigator is revealed and specified, namely his special service rank, which gives him certain powers.

The **image of the criminal** in the communicative situations analyzed is characterized by the usage of expanded hyponymyc nominations, including proper names and nicknames, and followed by assessment descriptions:

> "*What kind of things did you do for Soneji*? " I asked. ... "*Soneji had simple needs. Cigars, fuck-books, mustard for his Froot Loops. He paid to keep certain individuals away. Soneji always had money*" (Paterson, 2000: 137-138).

The following nominations emphasize the social status of the criminal as an unworthy member of the society.

> *Demographic nominations,* followed by functional descriptions:
>
> …"*Anne Rowland isn't crazy. Not a bit of it. She's a killer, and with Chuck Brannigan's and Bill Woodruff's help, she's getting off scot-free*" (Jance, 2010: 280); … "*I was in the army. I was a military cop. I understand bodyguarding. And I understand collateral damage*" (Child, 2004: 44).
>
> *Specifying and pronoun nominations*, followed by functional descriptions:
>
> ..."*Did your mother tell you anything in particular about Warren Gibson?*"..."*Just that he was good with his hands. He could put up drywall, plaster, install wiring, and do any number of things she would have had to spend money on otherwise.*"..."*She didn't say where he came from?*"..."*Not that I remember. At the beginning, I think she maybe hired him to do a couple of days' worth of odd jobs. Before very long, though, he had moved in with her* (Jance, 2010: 255-256).

In the examples analyzed , the emphasis is on the functional description of the criminal and his status in the society. In addition, the positive inner qualities of the criminal show a list of things that he can perform (*he was good with his hands, he could put up drywall, plaster, install wiring, and do any number of things*).

The **image of the attorney** is characterized by the usage of various *demographic, functional and relative nominations*. Functional nominations involve assessment descriptions:

> ...*"Don't counselor me, butthead. This is J. B. fuckin' Glass you're talking to. What I want to know is, do I have to start thinking about a defense? Or were you just blowing smoke?"*
> ...*"Mostly smoke"* (Sandford, 2018: 229);

Simple demographic nominations: *an attorney, a lawyer, a barrister, a legal adviser; relative nominations*, followed by assessment descriptions: …"*Show me a trial lawyer who's not a smart ass*" (Grisham, 2016: 41); …"*He's a fine lawyer. I don't particularly care for him, but he's got a great criminal mind, you know. Probably one of our top three white collar boys*" (Grisham, 2016: 25-26). With the nominations analyzed, a special position of an attorney as a member of the legal society is stated, namely the leader who is dealing with cases related to the violation of the law. Intellectual abilities of the lawyer and his ability to find a way out in difficult situations are especially emphasized.

Thus, in the examples analyzed, nominations do not only directly specify the category of people, but also define their social status, location and occupation, and socio-demographic characteristics.

2.3. COMMUNICATIVE MEANS

Under successful communication, we understand a transfer of a message from the sender to the recipient in order to implement a specific pragmatic effect. Successful communication mandates the consideration of the sender and the recipient's communication roles governed by the manner rules of participation in – group activities. The notion of a communicative role is closely linked to the concept of a communicative status, which is understood as rights and obligations of the participants of the verbal interaction in the implementation of the latter (Počepcov, 1987).

Communicative status is a complex notion, since its character is determined by several factors, the most important of which are the following:

1) Communicative role;
2) Social status of the sender and recipient;
3) Psychological status;
4) Conventions governing the interaction;
5) Speech act type implemented by the sender.

These factors determine the mobility of the communicative status, which may be higher, lower or equal for both communicants. The interaction participant, who has more communicative rights

and fewer communicative obligations, has a higher communicative status, and his position in the discourse is dominant. In contrast, the position of the communicant with lower status is subordinated (Semeniuk, 2007: 190).

If both communicants have the same communicative status, their relationship is equal in the discourse. Based on this information in a dialogical interchange *symmetric* and *asymmetric* communication situations are considered. In the *symmetric* situation – partners are equal in status and role; in an asymmetric situation – for social reasons – one of them is higher, the other lower.

The speaker, engaged in the communication, intuitively defines the social signs of the partner and uses certain pragmatic markers to achieve a favorable outcome for the communication. They are represented by different types of speech acts and aimed at implementing specific communicative tactics and are designed to achieve a certain impact on communicants at some stage of the communication. Different tactics are aimed at achieving certain communicative purposes based on a strategies that are specific to each communicative situation. The choice of the communicative strategy is defined by (Semeniuk, 2007: 187):

1) Communicative situation peculiarities, namely, by its participants, their relationships and the subject discussed;
2) Personal, individual characteristics of speakers;
3) Physiological characteristics – temperament, character;
4) Speech tradition features of a social group.

The strategy of the communicative situation "INVESTIGATION" is to organize an interaction between the sender and the recipient to disclose the crime. The analysis of the communication space of the communicative situation "INVESTIGATION" shows that in addition to the active communicative sender, there are communicatively active receivers who can act as an ally or opponent (S. Ermakov). Depending on the type of the communication situation (*asymmetric/symmetric*) and the role of the communicatively active sender/reciever, *narrative and analytical communication strategy* has been implemented in the communicative situation "INVESTIGATION". The latter involves informing the sender via the recipient and vice versa, reality modeling, and the presence of a large number of subjective judgments of a qualifying nature concerning the participants in the events and situations.

2.3.1. TACTICS OF THE ASYMMETRIC COMMUNICATIVE SITUATION "INVESTIGATION"

For the realization of narrative and analytical strategies in the **asymmetric communicative situation "INVESTIGATION"**, the sender and recipient use a number of tactics (Semeniuk, 2007: 186-192). The tactics used by *the sender* in the asymmetrical situations will be analysed:

1). The **tactic of the explicit request for the information**. With its help the sender aims to obtain certain important facts regarding the criminal's identification.

In the analyzed sample from the novel "Black Notice", by Patricia Cornwall, the sender (the head of the Criminal Department, Dr. Scarpeta) has chosen the tactic of the direct information request in order to implement her strategy. She uses a directive speech act, which is semantically a request for the information:

> *..."Deputy Chief Bray, what can you tell us about the convenience store murder?"..."Details are sketchy at this time."... "We do know that several hours earlier, an unknown suspect entered the Quik Cary, robbed it, and shot the clerk."..."How were the police notified?"..."At seven sixteen the burglar alarm went off. …Cops get there, find the front door locked, 'Closed' sign out. They go around back, find that door open. They go in; she's on the floor, blood everywhere. Tentatively identified as Kim Luong, thirty-year-old Asian female."... "Is there a safe somewhere inside the store?"..."In the back, where her body was found. It hadn't been opened"* (Cornwell, 2010: 83-84).

Thus, the sender-investigator asks his subordinate during the inspection of the crime (the murder of the saleswoman) to get the most detailed and complete information about the crime.

The analysis of the factual material shows that the sender is using ~~at~~ the tactic of **the implicit information request.** It elicits the information without revealing its direct intentions. This tactical move is considered provocative:

> *Rose Marie Roux was sitting at a cluttered desk in Identification, chewing Nicorette, paging through a document Lucas recognized as the departmental budget. She looked up when Lucas came in and said, "I swear to God, if you killed the smartest guy on the city council, the average IQ in Minneapolis would go up two points. Don't quote me." ... "What happened?" ..."The York case"..."Yeah?"* (Sandford, 2018: 50-51).

In this example from the novel by John Sandford, "Secret Prey", the sender (the head of the police department – Rose Marie Roux) chooses the tactics of *the implicit information request* due to the nature of the information: the ability to accuse her colleague who exceeded his authority during the criminal investigation. The recipient shows his negative attitude to questions through his remark confirming the sender's information but at the same time he did not make any comment on the situation which was the subject of the discussion.

The sender uses the **tactic of "the order"** which is the most used form of motivating anyone, good or bad. The use of this tactic demonstrates the objective wills of the speakers and shows how they use their rank position to impose their authority and power on the recipient. This is followed by mandatory compliance by the latter. The speech of the sender is represented by the directive speech act, which is semantically a call to action:

> *... For a long moment he sat still, staring in front of him, then he picked up the telephone and called Colonel On-dinh-Khuc. He told him he now knew who Jaffe's girl was. "I will question*

her myself," the Colonel said, a grating note in his voice. "Arrest her quietly. Bring her to me immediately" (Chase, 2004: 173).

In the example from the novel by James Chase "A Lotus For Miss Quon", the police Colonel On-dinh-Khuc orders the inspector to find a girl who is suspected of the crime. In this situation the sender, expressing his order, uses short persuasive sentences which are not negotiable.

The sender may resort to **the tactic of the prohibition** to force the interlocutor to do something, or rather not to do it (**prohibition-threat**). The sender uses a commissive speech act, which is semantically a call to action. Its main pragmatic value is to insinuate or warn the recipient about the penalty if the suggested instruction is ignored. In the sample from the novel by Robert Crais, "L.A. Requem", the Head of Investigations Department, MacConnell, prohibits the investigator Pike from disclosing the information they discussed in private. The Head is using a **prohibition-threat tactic**, the main pragmatic value of the latter is to insinuate or warn openly the recipient about the penalty in case of ignoring the proposed instruction:

...McConnell said, "Officer Pike, let me at this time inform you that you are under orders not to reveal that this interview has taken place and not to reveal to anyone what we have questioned you about. If you do, you will be brought up on charges of failing to obey a lawful administrative order, and fired. Do understand that? " ..."Yes, sir (Crais, 2009: 83).

A prohibition speech act, like all causative acts with higher categorical level, is characterized by the following features: a priority position of the sender, his interest in the action completed, and need for its implementation by the recipient. In addition, the highly emotional impact of the prohibition on the recipient should be noted, since he receives the request not to suspend or conceive the action desired to him.

Tactics used by the *recipient-opponent* in the asymmetrical situation:

1) The tactic of underlining own merits is associated with the excessive desire to show the sender his/her professional skills in order to derive from it, e.g. injection of fear:

...'Get out of here,' he said. 'If Marion comes in…'...'Exhibit A,' Gant pronounced, raising a pamphlet in each hand, 'in the case against Bud Corliss.'...'I don't want to —'The sentence hung unfinished. Apprehensively, Kingship came forward. He took the pamphlets from Gant's hands. ...'I stole it,' Gant said. ...'Stole it? ...'You crazy —' (Levin, 2004: 280-281);

In the example, the recipient (~~a~~ private detective Gordon Hunt) during a conversation with his client (Mr. Kingship, a rich man, who is investigating the murder of his daughter) uses the tactics of underlining his merits in order to intimidate the recipient and get the extra payment (the recipient stole the evidence from the suspect).

2) The tactic of "provocation". In order to motivate the inert interlocutor (the sender) unwilling to talk, the recipient uses special techniques to create a kind of "a blow" to draw his attention to the issue which is important to him. One of these techniques can be a tactic of "provocation" represented by provocative remarks. To formulate these conversational structures, the recipient must have sufficient knowledge of the sender's temperament, behavioral manners, and his life circumstances to which he can appeal:

> *...'I have to be sure,' Kingship said. 'Mr. Kingship, I was right about this much. Will you admit I might be right all the way? …"What "all the way"?' … 'About Dorothy and Ellen.' Kingship drew an irritated breath. Gant spoke quickly…He must have been mixed up with Dorothy. He must be the one who got her pregnant. He killed her…*(Levin, 2004: 283-284).

The sender (Mr. Kingship) – a private detective – is trying to convince his opponent of the correctness "of his vision" of his daughter's murder. The recipient provokes the sender by giving him the information concerning the life of the communicant's closest person, and he implies that his daughter was killed by her lover.

3) The tactic of silence. By using this tactic the recipient encourages the sender to clarify his position. From this kind of monologue, the recipient may draw certain conclusions:

> *"He's not coming here, Krantz." Krantz nodded. "You don't get it. He's not coming here, or my place, or Lucy's. It's a diversion." Now Krantz frowned, and Lucy looked over, both hands draped on Ben's shoulders. "Think about it, Krantz. He wants to kill the people he blames for DeVille, and he's doing that, but then he realized we're onto him. His game's over, and he knows it, right?" Krantz was still frowning. "He knows that it's only a matter of days before we link the views and when we do we'll have a suspect pool, and he's in the poo…l"* (Crais, 2009: 344).

The recipient (a police officer Krantz) resorts to the *tactic of silence* to allow the sender (policemen from another police department, who is also involved in the investigation of his "case") to speak and to get more information from "the competitor."

Tactics used by *the recipient-ally* in asymmetrical situations:

1) The **tactic of a community group.** The recipient uses this tactic to reduce the communication distance between communicators having different social status and position (Karasik, 2002: 79). It is determined by the recipient's informal appeal to the sender who is senior in rank. For example:..."*Who all has he been talking to?" ...'Beats me, boss," Frank said. "Remember, though, man's an ex-homicide detective. He's probably been all over town asking questions. …'What did you tell him?" she asked. 'Nothing. Not without your approval*" (Jance, 2010: 197). The recipient (a sheriff's assistant) while talking with his boss Sheriff Joanna Brady uses the tactics of a community group, which indicates

friendly relations between communicants (‘*Beats me, boss*’), but it also reveals respect for the sender and the recipient’s willingness to help (*Not without your approval*);

2) The **tactic of “agreement”.** To reach an agreement on a certain question the recipient uses the tactic of “agreement” that makes the sender play according to his “rules”:

> *... ‘We need to know who you saw,’ Eliot said. I didn’t answer. ... ‘We really need to know,’ Duffy said. ... ‘Why?’ I asked. ‘Because I need to put this right.’ ... ‘We sent an agent after Beck,’ she said. ‘Undercover. A woman. She disappeared.’ ... ‘Haven’t you tailed him?’ ... ‘We’ve tried. He has bodyguards and drivers. They’re too good.’ ‘I’ll trade,’ I said. ‘Information for information. We’ll see how we get along. And then we’ll take it from there’* (Child, 2004: 48-49).

Thus, in the above example from Lee Child’s novel “Persuader” the recipient (a retired military investigator, Richer) uses this tactic to obtain certain information from the senders (FBI agents) about the drug dealer Beck, with whom he has had old “deals”. In order to get this information, he agrees to cooperate with them;

3) The **tactic of actions approval/disapproval** is implemented by the recipient through lexical items which carry a positive / negative connotative meaning. It shows the recepient’s intention to cooperate with the sender:

> *...”It’s a telephone number Lucy Ridder called Saturday morning at three A.M. The man’s name is Jay Quick. ... “Want me to find out where the call came from?” Frank asked. Joanna laughed. Out of my whole department, you’re the best-suited to ferreting information out of faceless corporate entities and balky bureaucrats. Go get ‘em, Frank* (Jance, 2011: 171-172).

In the example from the novel by John Jane “Devil’s Claw”, the recipient (Joanna Brady, a sheriff) while talking with her subordinate (Frank Montoya) is using *a tactic of action approval* to support the initiative, he shows while investigating Lucy Rider’s murder. Sheriff Brady, skillfully and with the help of the tactic *of action approval,* praises the recipient’s personal qualities (*Out of my whole department, you’re the best-suited to ferreting information out of faceless corporate entities and balky bureaucrats*). She primes her subordinate for a serious crime investigation.

So, for the realization of the narrative and analytical strategy in an asymmetrical communicative situation “INVESTIGATION” communicants use the following tactics: *the sender* (explicit request for the information; implicit information request; prohibition; order); the *recipient-opponent* (“silence”, underlining his merits, “provocation”); *the recipient-ally* (a community group; “agreement”; actions approval/disapproval). The tactics reveal the relations between the communicators and convey several emotions depending on mood, feelings, social status and certain characteristics of communicants.

2.3.2. TACTICS OF THE SYMMETRIC COMMUNICATIVE SITUATION "INVESTIGATION"

Communicants in the *symmetric communicative situation "INVESTIGATION"* have the same social status and position, the recipient implements/does not implement the proposed action due to the relevance of his performance or interest, as well as to specific efforts of the sender. For the realization of **narrative and analytical strategy** in the symmetrical communicative situation "INVESTIGATION", the sender and recipient use a number of tactics. Let us analyze in details the tactics used by *the sender* in a symmetrical situation:

1) The tactic of involvement of the recipient for cooperation. This tactic is based on the presupposition of the friendly attitude and equal status of the communicators. Its policy is implemented through the use of speech acts with the illocutionary function of advice, requests, etc. Example:

... "What do you want me to do?" I asked. ... In other words, I want you there yesterday, but I suppose that's asking a little much. In the meantime, while you're waiting for your travel packet, you might want to go over this." With that, he spun the file folder across his desk. I managed to catch it before it skidded onto the floor. "Oh, well," ... "I guess the Green River Task Force file is going to have to wait," ... "Right," Harry agreed with a grin (Jance, 2010: 111-112).

Thus, in the example from the novel by John Jance, "Partner in Crime", Kheri Bols, the investigator, asks a colleague to review the information related to a series of murders. Expressing his request he uses the tactic of involvement of the recipient for cooperation, which is realized through the prescriptive speech act with the illocutionary function of the request.

Using a less categorical prompting form, the sender does not subordinate the recipient's will but he deliberately wants his desire to be fulfilled, and depends on the will of the recipient appealing to the conscious choice of the reaction. Thus, in the analyzed speech act of request, the recipient reserves the right to do, or not to do, what the sender wants. But the recipient in this situation, although he is on friendly terms with the sender, can not refuse, because the sender's social rank is higher.

2) The tactic of common expression of thoughts, opinions and knowledge. The sender uses this tactic to show solidarity with the recipient. The main communicative task of the tactic is to share some facts or information relevant to the investigation of the crime. The tactic is implemented through directive and expressive speech acts:

> *..."I'm speaking of Julian Sawyer the elder," said Simkins. "Or senior, as he called himself, in your style."..."There's a junior?" said D'Amario. ... "Correct. A son of some notoriety number of years back, but these incidents recur with such frequency nowadays most of them are forgotten."..."What incidents?"..."Inexplicably violent ones. In this case, young Sawyer burned down the family cottage in Sussex. His parents died in the fire. I would have thought him still*

in prison, but perhaps not. Mitigating circumstances were brought out at the trial, if I recall." "What mitigating circumstances?" ..."Psychological testimony" (Abrahams, 2003: 350-351).

In this example, the sender uses the tactic of common expression of thoughts, opinions and knowledge in order to verify the information about the person suspected of committing a crime. During the conversation with a colleague, the sender learns that the suspect has already been convicted once for arson of a house. During the fire the suspect's parents died but he was not imprisoned because of his mental illness. This information helps the investigator to understand that the suspect is a dangerous man.

3) The tactic of defusing of the situation. For networking and defusing a tense situation, the sender can use this tactic to obtain more information:

…Poisoned by gumbo, the old man lay in naked anticipation of the coroner's scalpel. He looked surprised. Jack Rogers and his young assistant, Luke, were gowned, gloved, and ready to cut. Michael said, "Is every elderly naked dead man a thrill, or after a while do they all seem the same?"..."In fact," said the medical examiner, "every one of them has more personality than the average homicide cop." ... Ouch. I thought you only cut stiffs." …"Actually," Luke said, *"this one will be pretty interesting because analysis of the stomach contents is more important than usual"* (Koontz, 2005: 39-40).

Thus, in the analyzed case, detective Michael Edison uses the tactic of 'defusing the situation' during the conversation with the pathologist Jack Rogers and his assistant Luke in order to defuse the atmosphere of the conversation (which is taking place in the morgue) and at the same time to learn the autopsy details.

Tactics used by *the recipient-ally* in symmetrical situations include:

1) The tactic of proposal for mutual action. Using this tactic the recipient indicates a desire to perform any joint action, although it may be an illegal offer to perform a radical action:

"So what can we do?" Michael asked. ... "I've been thinking about that." ... "I figured," he said. ... "We kill him before he can kill us." ... "Easier said than done."..."Not if you're willing to die to get him." "I'm willing," Michael said, "but not eager" (Koontz, 2005: 54-55).

Thus, the recipient (a detective Carson O'Konor) uses the tactic to push the sender (his partner Michael Edison) to risk drastic penalties and offers to kill the suspect. This tactic is based on the presupposition of the business communication, the equal status of the communicators, and is implemented through the use of speech moves with the illocutionary function.

2) The tactic of the rhetorical question. Like everyone, investigators have weaknesses and sometimes they wish just to be heard:

..."There's something I don't understand," I said. "Why did UPPI need Latisha Wall dead? What made her so important? You told me yourself there's enough evidence available in the form of depositions that even if she weren't here to testify at the trial?"..."Latisha Wall was supposedly under our protection!" he growled, sounding more like himself again. "My protection! She was a single protected witness in a single case. How many of them will still be tough enough to stand up and speak out if they know they're in mortal danger? How many other employees or ex-employees will be willing to put their lives on the line and come forward to testify?" (Jance, 2010: 381-382).

The sender – a detective called Alan Ross – uses a series of rhetorical questions in a conversation with his colleague just to "speak out." He is in despair and feels guilty because of the murder of the witness Latvian Vols, who was under his care in the witness protection program.

One of the conditions for the successful speech act is a choice of the correct form of address which would satisfy the expectations of the recipient. The selection of addressing forms is predetermined by social factors, the situation itself, and also the relationship between the communicants. Choosing one or another communication form, the speaker sets the tone of the communication indicating the model of the interaction, and establishes a certain type of relationship.

The recipient is not just a passive listener but often actively responds to the statements of the speaker. In a dialogical speech, communicants' roles are constantly changing: a speaker becomes a recipient and vice versa. With the choice of the right mode of address for the recipient, he responds to the rest of the content of the expression. Deviations from the norm (unusual or inappropriate addressing) attract the attention of the recipient, and cause his immediate reaction. In this case the recipient does not accept the entire content of the expression, and he focuses on the appeal.

The appeal is communicatively possible only if the person; to whom it is addressed; perceives it. There is an immediate correction of the wrong addressing, especially when the mutual social status of the communicators permits it. Depending on the nature of mistakes and deviations in the addressing in a symmetrical communication situation, different possible response options of the recipient-opponent can be implemented by certain tactics.

Tactics used by *the recipient-opponent* in symmetrical situations:

1) The tactic of "correction". During the communication the recipient might not accept the social and situational status imposed by the speaker using certain addressing forms. With the help of the chosen tactic, the recipient tries to change his status, and impose his opinion on the sender. The recipient's intention is to change the tone of the dialogue, and as a result change the nature of relations offered by the sender. The recipient's intention is aimed to provide more formal backgrounds for the communication, while in other cases – the contrary is the case:

"Are you okay, Dolan?" "Jesus. Would you call me Samantha?" "Samantha." ...This has got to be about your buddy, right? I mean, you're not just calling to flirt?"..."It's Joe." "I'm out of that,

remember? I'm off the Task Force, I don't know what Krantz is doing, and I don't care (Craise, 2009: 28-29).

Thus, in this communication situation, the recipient, FBI agent Samantha Dolan, uses the tactic of correction to obtain the desired form of addressing from the private detective (*Would you call me Samantha?*) who calls her at the request of his friend accused of murder. At the same time the sender tries to change the official tone of the conversation to informal (*I mean, you're not just calling to flirt*?). The recipient succeeds, and the sender also understands that he will not get the necessary information about the murder (*I'm off the Task Force, I do not know what Krantz is doing, and I do not care*);

2) The tactic of "parry" (response). This tactic is implied by the recipient in response to an emotional and evaluative form of address with a negative connotation. The sender uses the tactic during the conflict communication. There is a verbal altercation, a kind of "exchange of courtesies" between the communicants. Using the tactics of response, the recipient tries to "fight fire with fire". The modality of the address-appeal, as well as the question-and-response, is far from neutral:

..."What do you mean, claims she did, Miss Detective?" Karen Bigelow gave me a hard look. ... "It's like this, Mr.. Supervisor: I don't know what kind of game Ajax is playing with the Sommers family claim, but it's a game whose stakes are mighty high, now that a man's been killed" (Paretsky, 2002: 283).

In this example of a symmetric communicative situation "INVESTIGATION", the sender (a policeman) and the recipient (a private detective) are using the tactic of "parry" while talking about the suspect to show their negative attitude to each other. While talking they use the nicknames (*Miss Detective, Mr. Supervisor*) implying a negative connotative meaning.

3) The tactic of indignation. The recipient uses the tactic to respond to both evaluation and invaluable forms of addressing. This tactic is another means of the recipient's rejection of the communication form implied by the sender. The usage of this tactic is determined by the recipient's disagreement with the negative assessment expressed by the appeal or the status of the sender. The recipient's speech act or its part is represented by the incentive sentences.

The modality of speech acts-reactions has been shifted from neutral to a negative pole marker. In such sentences (see the examples given below) we can observe the citation of the address-appeal which is followed by it's over accentuation. The dominant position is played not by the interrogative meaning but by the evaluative:

"Police officers! Step away from the door and move to the center of the room. Now!" … "Take it easy. We're working for her father, Frank Garcia." The detective shouted, "Step back from the door and move to the center. Hands from your bodies." ..."My name's Cole. We're private investigators working for her father." "Shut up."..."My license is in the wallet. Her father hired us a couple of

hours ago. Call him. Ask the woman who lives downstairs."..."Shut the fuck up and keep those hands where I can see them!" (Craise, 2009: 28-29).

In the analyzed sample, the recipient – a private detective – uses this tactic in order to defuse the tense atmosphere during the investigation. The recipient tries to explain to the police that he and his partner are working for the victim's father. He wants to show his negative attitude to the rough behavior of the senders. In order to obtain the information, the recipient chooses the tactic of direct and indirect information request; tactic of common expression of thoughts, opinions and knowledge, the tactic of cooperation, and sometimes may resort to the tactics of prohibition and order.

2.3.3. TACTICS OF THE SYMMETRICAL COMMUNICATION SITUATION "INTERROGATION"

In the symmetrical communication situation "INTERROGATION", at least one of the communicants shows his authoritarianism which leads to the conflict of interests. If there is a discrepancy of the illocutive aim with social objectives to establish and maintain well-balanced relationships, a conflict has been observed. Dealing with the authoritarian sender, a communication partner may resist attempts to commit him to authoritarian pressure; then, the conflict is considered to be explicit. But sometimes due to lower status, psychological qualities or because of other reasons, the recipient does not resist the authoritarian pressure; then, conflict is seen as implicit (Semeniuk, 2008: 279-280).

In the conflict communication situation "INTERROGATION", we can observe the opposition in the form of communication, and behavior or activities aimed at protecting certain interests by limiting the activity of the opponent. It causes negative relations between the communicants. Among the strategies that are often chosen by the communicants in the conflict communication situation, "INTERROGATION" is ***a conflict-manipulative strategy***. Less authoritarian communicants use **a passive-centered strategy**. Cooperative strategies are avoided by the authoritarian communicants.

Authoritarian communicants can successfully use a conflict, which occurs during the communication, for their own purposes. The ability of the authoritarian communicant to manage the conflict helps him to achieve his own illocutive goal. Communication strategy is a part of communicative behavior or communicative interaction, where a series of different verbal and non-verbal means are used to achieve the communicative goals; the strategic result which the communicative act aims at. If we focus on the communicative process, the communication strategy can be defined as being developed in accordance with semantic rules, extralinguistic resources, and communicative action sequences which are followed by the participants in the communication and are realized through certain communicative tactics.

Let us consider in details the **tactics** used by **the sender-investigator** during a conversation with the offender.

The tactic of the interception of the initiative and advantage in verbal communication. In most cases, because of his powers, the law enforcement officer initiates communicative processes of a legal nature. However, the violation of communication is a kind of a sender's dictatorial imposition on the conversation, directing it to his "vision" of the situation. These benefits do not allow the recipient to develop his way of thinking logically, nor express his opinion consistently, and the sender (in this case – a criminologist) cannot analyze psychologically what was said during the conversation:

> "*Mr. Stillwater, the gun with which you shot this intruder—was that the same weapon taken from you out in the street*"? ... *"It wasn't taken from me. I voluntarily dropped it when told to do so. And, yes, it was the same gun*". *"A Smith and Wesson nine-millimeter pistol*"? *"Yes." "Did you purchase that weapon from a licensed gun dealer?" "Yes, of course." 'Do you have a receipt from the store and proof of pre-purchase review by the proper law-enforcement agency?" ''What does this have to do with what happened here today?" 'Routine," Lowbock said. "I have to fill out all the little lines on the crime report later. Just routine*" (Koontz, 2016: 167).

Thus, in the example analyzed, (a passage from the novel by Dean Koontz "Mr. Murder"), the sender (a criminalist Lowbock) chooses the **tactic of the interception of the initiative and advantage in verbal communication** to implement his strategy. The strategy is realized with a sequence of the recipient's questions and a number of answers given by the sender. It neither gives the latter the opportunity to express his own opinion nor to build a complete picture of the crime on his own:

> "*Mr. Stillwater the gun with which you shot this intruder — was that the same weapon taken from you out in the street"; "A Smith and Wesson nine-millimeter pistol"?; 'Do you have a receipt from the store and proof of pre-review by the proper law-enforcement agency?"; ''What does this have to do with what happened here today?*."

The analysis of the factual material shows that the sender uses **the tactic of fabrication of evidence**, in which communicative tasks are often associated with oral testimony which was not given by the suspect during the interrogation. This tactical move is considered provocative:

> ..."*I know Connie Ingram was helpful in tracking down the agent's copy of the paper trail on this file*". *Suzanne lifted her perfectly tweezed eyebrows, as if astonished that a person would try to worm her boss's secrets out of her. "You'd have to ask Mr. Rossy that. Perhaps you'll have a chance to do so at dinner*" (Paretsky, 2002: 293).

In the example from the novel by Sarah Paretski "Total Recall", the sender (a private detective Vicki Warshavski), in a conversation with the secretary of *Connie Ingram,* chooses the tactics of fabrication of evidences (*I know Connie Ingram was helpful in tracking down the agent's copy of the paper trail on this file*) to accuse her boss of being involved in the mystery of the crime. A private detective pretends

to know for certain about the role of horses in Ingram's crime. The secretary exposes herself with the unhidden surprise ("*You'd have to ask Mr. Rossy that. Perhaps you'll have a chance to do so at dinner*").

Sometimes a sender uses **the tactic of verbal threat**. The impact of such threats causes the same type of reactions – the fear that blocks normal psychological and physiological activity of a person. We can only talk about their unequal perception of people of different temperaments which leads to certain reaction-responses. Mentally unbalanced people can try to commit suicide or alternatively, become aggressively violent. Thus, in the example below, the investigator Harris tells the boy (who, in his opinion, is involved in the disappearance of the daughter of a rich man) to put down the gun. The investigator's order is represented by the tactic of verbal threat:

> ..."*Give me the gun*." *Sloane handed him the bag with the .44. Harris knelt again. Putting himself at the boy's level.* "*Louis, see this gun? If you take me to where the woman is, I won't tell anyone about the gun*" (Krueger, 2010: 335).

The general presuppositions of the communicants makes the recipient understand the expression correctly – namely, to give back the gun. Because of his status, the recipient receives the order and he should obey it, although the execution of the order is, in most cases, undesirable to the hearer.

Tactics of communication negativism may be observed both from the sender and from the recipient. A typical example is the **tactic of verbal demonstration of the position priority**. E.g.:

> ... "*What do you think I want*?" …"*You! I finally caught you. Don't anybody move. Stop! Not another step!" Soneji yelled. He had a gun. The baby. "I'll tell you who moves, and who doesn't. That includes you, Cross. So just stop walking*" (Paterson, 2000: 214-216).

Thus, the criminal, who acts as a sender, uses the **tactic of verbal demonstration of the position priority** to show his power and influence over the sender (a policeman). The offender, who kidnapped the child, is using short incentive sentences which convey his aggressive mood ("*Don't anybody move. Stop! Not another step*"! *"So just stop walking*"). The policeman uses **the tactic of "transfer"** (a term used by T.A van Dijk, 1989) in order to defuse the tension and force the offender to verbalize his requirements (*What do you think I want?*). Under the tactic of "transfer", we understand the progress of the positive self-presentation strategy, with the help of which the sender is trying to deflect a recipient's expected negative attitude and maintain his neutral status.

The speech act of prohibition, like all other incentive variants of negative communication will possess the same characteristics, namely: priority position of addressee, his interest in the action, and the necessity of implementation by recipient. In addition, the prohibition has high emotional impact since he/she receives the order to neither perform nor stop the desired action.

Let us analyze the tactics in the behavior of the person resisting the investigator. In fact, every investigation faces resistance. In this struggle each side uses his tactics to reach the goal. Criminals'

tactics become evident during the preparation and commission of crimes, as well as in the process of the investigation. In the latter case, criminals' tactical tricks are aimed at (Bahin, 1996: 168 – 183):

- determining the level of the investigator's awareness;
- misleading the investigator;
- obtaining the information from the investigation about the circumstances in which they are interested;
- preventing the investigator from solving the tasks;
- trying the investigator's patience;
- discrediting the evidence collected by the investigator. E.g.:

> .."*Where was the fight? Who were you fighting with? When did it happen? Why were you fighting here in Greenville when you live three hours away? Where did you get the car?" …"I'd like to talk to an attorney," Sam finally said. "That's just wonderful, Sam. I think that's exactly what you should do." "We had a little bomb blast this morning, Sam. Do you know that?" "No."..."Really, really sad, Sam. You see, Mr. Kramer had two little boys. Josh and John, and, as fate would have it, they were in the office with their daddy when the bomb went off." Sam breathed deeply and looked at Ivy. Tell me the rest of it, his eyes said. … Don't suppose you know anything about the bomb, do you, Sam?" "No. I'd like to see a lawyer." "Of course"* (Grisham, 2016: 13-14).

Thus, the offender uses the tactic of "trickery" to avoid the investigator's "persistent attacks" and to discredit the collected evidence. The criminal-terrorist Sam undermined the office of the lawyer who defended Afro-Americans. Sam realizes that the investigator is unaware of his guilt ("*Where was the fight? Who were you fighting with? When did it happen?*") He tries to mislead the investigator by pretending not to be involved in the crime ("*Do you know that? – No*"), and in order to divert his attention from the case investigation, he demands a lawyer (*I'd like to talk to an attorney; I'd like to see a lawyer*).

Sometimes the criminal uses the **tactic of fake collaboration** which gives the impression of his interest in the crime investigation:

> ..."*Since both you and Mr. Gibson were in Latisha Wall's house yesterday, we'll need fingerprints from both of you*". ..."*Yes, yes, of course. I understand. We'll take care of it right away, tomorrow probably, but not right now. The show's tonight. I really do have to get back up to the gallery now so I can be ready to meet the caterer and let her in*" (Jance, 2010: 271-272).

Thus, in this example, the recipient (the person indicated by the evidence of the crime) uses the tactic of fake collaboration in the conversation with the investigator. The recipient agrees to check his fingerprints by showing willingness to cooperate with the sender (*Yes, yes, of course. I understand*), but he

changes the date for this procedure for an unknown period by explaining that he is busy (*We'll take care of it right away, tomorrow probably, but not right now*).

The choice of the criminal's tactics is also affected by the social roles of communicants and the tonality of the communication (*official – neutral – friendly*), the aim, the location and the means of the communication. The status and assumed behavior of the communicants is shown in the following aspects: a) the position of the sender, b) the relationship between the sender and recipient, and c) – the means of verbal expression (communication). The status assessment is manifested in the person's speech behavior as he makes his choice about demonstrating respect or disrespect, and following the rules of respect and defined behavior. The relations between the sender and recipient are reflected in the reaction of the partner and the dependency vector which defines the sender's dependence from the recipient and vice versa. It is the vector which determines the status of a dominance in the dialogue:

> "*Special agent Tony Poulton …Agent in Charge James Cozo... Organized crime, here in New York City, working on the protection rackets*". *Okay. Pleased to meet you all. But you can't talk to me until you read me my rights. Whereupon you can't talk to me anyway, because my lawyer could take some time to get here, and even then she won't let me talk to you*". ..."*Your lawyer is Jodie Jacob, right? Your girlfriend. She's at Spencer Gutman. Big reputation as an associate. They're talking about a partnership for her. But Spencer Gutman is a financial firm. Not much expertise in the field of criminal law. You sure you want her for your attorney? Situation like this?* "..."*What situation am I in? What are the questions about?* " …"*Stuff we need to know, is what. To find out if we're interested in you*". "*Okay. What are the questions?*" "*You knew Amy Callan pretty well, didn't you? You didn't like her much, did you?*". "*Okay, my turn. Who are you working for?* "*I'm not working for anybody*"."*Don't start a turf war with us... Us is a plural word. More than one person. Who is us, Reacher?*" "*There is no us*". "*Bull, Reacher. Who sent you to that restaurant? What about Caroline Cooke? You knew her, too, but you didn't like her either, did you? Give us the whole story, Reacher*". ... "*What story*? " (Child, 2001: 19-20).

In the situation analyzed, the communicants seem to be equal in their social status, but later on we understand that the communication leaders are FBI agents because they are higher in rank according to their communicative status which includes three types of competence: encyclopedic, linguistic and interactive. The symmetrical communication situation "INTERROGATION" becomes asymmetrical. FBI agents change their performance roles from senders to the status of recipients ("*Whereupon you can't talk to me anyway, because my lawyer could take some time to get here, and even then she won't let me talk to you; What situation am I in? What are the questions about?;* "*Okay. What are the questions? You knew Amy Callan pretty well, didn't you? You didn't like her much, did you"?*").

The use of imperative structures (*Don't start a turf war with us; Give us the whole story, Reacher*), and the right to first questioning demonstrate the sender's dominant position. Such narrative sentences in which the impulse-order (*Do not start a turf war with us ... Us is a plural word. More than one person*) is defined by the predicate lexical meaning often used within the borders of the asymmetrical relations

between the communicants towards a recipient with a lower social position. The status of the highest social position is shown by the FBI agents' right to talk longer, and they also reserve the right to comment about Reacher's choice of lawyer (*You sure you want her for your attorney?*). In this case, the dependency vector is represented by the rudeness of FBI agents to Reacher (who is lower in status (*Bull, Reacher*). The agents express their disrespect towards the suspect by using a number of interrogative sentences, and by insinuating his possible guilt (*You knew Amy Callan pretty well, did not you? You did not like her much, did you ?; What about Caroline Cooke? You knew her, too , but you did not like her either, did you*?).

In his answers, Reacher uses **the tactic of respectful attitude** towards the FBI agents. This relationship shows subordination to people who can implement force. The tactic is implemented through the use of politeness formulas (*Okay. Pleased to meet you all*). The beginning of the symmetrical communication situation "INTERROGATION" is characterized by a neutral or close to neutral emotional state of the communicants. Agents are trying to induce the suspect to communicate by using **the tactic of respectful attitude**. They introduce their names and official ranks. It indicates the formal relations between the participants of the communicative situation (*Special agent Tony Poulton … Agent in Charge James Cozo... Organized crime, here in New York City, working on the protection rackets*).

Because of the emotional component, the communication situation has been transformed into an interpersonal conflict. The second part of the conversation looks like an argument, and it is characterized by the sender's antipathy, hostility, and discrimination towards the recipient's personality. It represents a psychological attack and suppression of the individual (*Stuff we need to know, is what. To find out if we're interested in you*) despite the friendly and balanced attitude of the recipient.

In the example from the novel by Dean Koontz "Mr. Murder" (Mr. Murder), a conversation takes place between the investigator Lowbock and a famous writer Mr. Stillwater, who is, according to the investigation, a criminal:

> ..."*And you say you don't have a twin brother?* "*No, sir.*" "*No brother at all?* "*I'm an only child.*" "*Half brother*"? "*My parents were married when they were eighteen. Neither of them was ever married to anyone else. I assure you, Lieutenant, there's no easy explanation for this guy*". ... "*Well, of course, no other marriages would've been necessary for you to have a half-brother... or a full brother, for that matter.*" "*Let me see. I guess I have three choices then. Either my father knocked up my mother before they were married, and they put this full brother—this bastard brother — up for adoption. Or after my folks were married, Dad screwed around with some other woman, and she gave birth to my half-brother. Or my mother got pregnant by some other guy, either before or after she married my father, and that whole pregnancy is a deep, dark family secret*". ... "*I'm sorry if I offended you, Mr. Stillwater.*" "*I'm sorry you did, too*" (Koontz, 2016: 164-165).

This communicative situation is based on the **tactic of parrying** used by the sender and recipient, and is characterized by the same speech competence and asymmetric nature of the relationship between the communicants. In this case, the speaker and the recipient function as variables in the communicative

acts. Qualitative changes occur even within the time limits of the expression. Thanks to the tactics of "parrying", which is characterized by short interrogative and incomplete sentences (*And you say you don't have a twin brother? "No, sir." "No brother at all? "I'm an only child" "Half brother"?*), each of the communicants holds a dominant role in the conversation through understanding that he is facing a strong opponent ("*I'm sorry if I offended you, Mr. Stillwater.*" "*I'm sorry you did, too*"). Despite the negative tone of the dialogue, it is a subtle psychological game which comprises all the features of the symmetrical communication situation "INTERROGATION".

Thus, the use of a specific communication tactic in a particular communicative situation is caused by certain extralinguistic conditions (factors) of its functioning, namely: the factor of objective reality (the degree of the speaker's interest, the degree of necessity of the action fulfillment, the duty of the recipient to perform the action and vice versa) and the nature of interpersonal and social relations between communicants. The situation modifies the communicative and intentional orientation of the communication, and elicits the appearance of detailed pragmatic responses variants. The relations between the communicants are conditioned not only by social factors, but also depend emotionally on the communicants' mood, feelings and certain personal characteristics. All of these determine the use of tactics, and allow us to create a professional atmosphere of communication contributing to the crime's disclosure.

2.4. FIGURES OF SPEECH

The fiction component is an integral part of professional-oriented communication, because it ensures the implementation of the main categories. Thus, the formal semantic coherence of the professional discourse is carried out by a range of stylistic and lexical devices and grammatical levels (metaphor, metonymy, irony, antonomasia, epithet etc.). The stylistic component is important for the realization of an informative text category in prototypical communicative situations ("Investigation", "Interrogation") which are characteristic of the modern American fiction genre. In professional situations, the information is cognitive in nature and characterized by its conceptuality because the professionally-oriented communication contains the results of reflection, experience, and knowledge of the world within a certain system of concepts and ways of interpreting reality.

The choice of stylistic language means it is affected by subjective and objective factors. Objective factors are, for example, the communicative intention and pragmatic attitude of the communicants. Under subjective factors in the choice of the language means, we understand, first of all, the personal characteristics of the participants in the communicative situation. The choice of the stylistic means is motivated by the standardization of stylistic means at the lexical level, based on the use of semantic, stylistic and other features of individual vocabulary or phraseology units. The expressiveness of these stylistic means can convey emotional, connotative, and evaluative aspects of the events and facts reflected in prototypical communicative situations.

2.4.1. STYLISTIC DEVICES BASED ON INTERACTION OF SUBJECT-LOGICAL AND CONTEXTUALLY IMPOSED MEANINGS

The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, this term has been known to denote the transference of meaning from one word to another. It is still widely used to designate words produced by a process through which they acquire derivative meanings.

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which, by nature, is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which, to his eye, have something in common (Galperin, 1958: 125-130).

The idea that metaphor is based on similarity or affinity of two (corresponding) objects or notions is erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent does not make them similar. The notion of similarity can be carried on *ad absurdum*; for example, animals and human beings move, breathe, eat, etc. But if one of these features, i.e. movement, breathing is an attribute of animals and also of human beings, but both having this same attribute does not necessarily elicit a sense of affinity. Identification should not be equated with resemblance.

Among the expressive stylistic means most used in the texts of modern crime fiction genre is a metaphor which performs as a means of forming evaluative impressions: ...*Dan Kresge had been a cancer on the bank, and he'd been removed* (Sandford, 2018: 74). This is the investigator who compares the criminal with the word *cancer*, which is implemented in two meanings: subject-logical "tumor" (a specific image) and contextual – the one which must be destroyed. In the context two concepts such as "disease – an image of a bad man" and "tumor" which must be removed are matched. The metaphor is expressed by the noun in its syntactic function of the object.

Metaphor, used in prototypical communicative situations, has a significant assessment burden, the function of which is expressed in three ways (Galperin, 1981):

1) *Positive evaluation*, e.g. a metaphor in the example from the novel "Isle of Dogs" indicates a "positive outcome" of the criminal's behavior:

> ..."*I have no idea what it means, if anything.*"..."*It's like a riddle*"..."*This Trooper Truth fellow is giving us a clue about something, about what he's going to do next or maybe about what I ought to do next. Something about life's highways*" (Cornwell, 2002: 18)

2) *Negative evaluation*. Thus, in the example from the novel "Devil's Claw" a metaphor is used to evaluate a negative behavior of the suspect (*what the beef was all about*), indicating a possible "bloody trace" in his career: ..."*Ernie, you're the one with contacts out at Fort Huachuca. I want to*

know more about Thomas Ridder's dismissal from the army. He evidently punched out a superior officer, but that officer is never once mentioned by name. I want to know who he was and what the beef was all about." "I'll see what I can do. Anything else?" (Jance, 2011: 112);

3) *Neutral evaluation*. The sender uses a metaphor comparing drugs with fashionable things (*drugs are fashion items anyway*), which is really true: *…Have you ever dealt with small-time dealers?...'No.' ..."There's something unique about them"…'They're completely dominated by fashion' ... Are they? ...'Of course lab drugs are fashion items anyway'* (Child, 2004: 233).

In the texts of contemporary crime fiction, the expressive figurative stylistic device of **comparison** is used. It compares the phenomenon of the objective reality with its subjective assessment. In the comparison, the most emotionally expressive association of the phenomenon from the communicants' thesaurus has been objectified in the communicative situation. The basis of the comparison analyzed is the sender's negative attitude to colleagues. Thus, the sender's personal attitude to this type of person, such as his colleague, is combined and compared with one of the characteristics attributed to snakes – namely trickery: *..."Don't be so sure. I hear she's got friends in high places. She's got a plan, no doubt. Snakes like her always got a plan"* (Cornwell, 2010: 28).

In the metaphor, expressive information is expressed implicitly but in the comparison it is explicit. Therefore, where *comparison* simplifies the process of decoding the information presented by the sender, *metaphor* implies a more creative activity on the part of the recipient.

The stylistic device of comparison compares the phenomenon of an objective reality with its subjective assessment. In the comparison, the emotionally expressive association of the phenomenon from the communicants' thesaurus has been objectified: *Dennis has a girlfriend, you know. Some guppy bimbo half his age that he picked out of the shallow end of the gene pool* (Jance, 2011: 344-345). Thus, in the example analyzed, the comparison is based on the negative and contemptuous attitude of the recipient (a female criminal who is depressed and on the verge of suicide) to her husband and his new girlfriend. The psychological state of the recipient, and her personal attitude to life is reflected in the negative attitude towards the girl; and consequently, to all the people whom she insulted.

The standard stylistic device used in texts of contemporary crime fiction is **metonymy**. For example, the connection between the name of a famous sport shoes brand and a man who wears these shoes, can indicate his social status:

> *Next time I see them, Reeboks are completely unacceptable and it's got to be Nikes or something. Air-this, air-that. Or it suddenly Caterpillar boots, or Timberlands. Leather, then Gore-Tex, then leather again. Black, that yellow colour like a work boot. Always with the laces undone. Then it's back to the running shoes again, only this time it's Adidas with the little stripes. Two, three hundred dollars a pop. For no reason. It's insane"* (Child, 2004: 233-234).

In the passage, the recipient (a drug dealer) tells FBI agents about his clients whom he compares to shoes of well-known brands (Reeboks, Nikes, Caterpillar boots, or Timberlands,

Adidas) meaning their prices: the more expensive the shoes, the richer the client (*Reeboks are completely unacceptable and it's got to be Nikes or something; Two, three hundred dollars a pop. For no reason*). Thus, the proper name of the shoes is transferred to the person's nomination. So, the recipient's statements become more informative and concise due to the use of the metonymy.

Irony is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other. For example:

> "*Of course not. I'm a lawyer. Lawyers defend child molesters and assassins and drug dealers and rapists and terrorists. We are not popular people. How can I be harmed by the fact that he's my grandfather?" ... "Your firm knows?" ... "I told them yesterday. They were exactly delighted, but they came around. I hid it from them, actually, when they hired me, and I was wrong to do so. But I think things are okay"* (Grisham, 2016: 62).

Thus, in the passage the sender uses the stylistic device of irony to show the absurdity of the situation that occurred (*Lawyers defend child molesters and assassins and drug dealers and rapists and terrorists. We are not popular people. How can I be harmed by the fact that he's my grandfather?; Your firm knows?" ..."I told them yesterday. They were exactly delighted, but they came around*). The formal means of expressing the irony is just the intonation and context: *They weren't exactly delighted, but they came around* (the sentence sounds like an ironic remark in relation to the management of the firm, which found out that their employee is a grandson of a notorious terrorist and that he was going to represent the criminal in court).

Sometimes communicants use **irony** in communicative interactions to express their evaluative attitude. The irony illuminates the emotional and connotative aspects. It is based on the opposition of the denotative and real meanings of communication units aimed to attract the attention of the recipient/sender, affect him, and establish the desired relationship to the phenomenon described in the prototypical communicative situations. Illocution of the irony is defined as the expression of the subject's intellectual and emotional evaluation, which is represented in the opposite form to create the humorous effect. For example:

> *"That file isn't faxable, ma'am,"..."What do you mean, it isn't faxable?"..."What is it, chiseled in granite?"... "It's confidential. We have no assurances that it might not fall into unauthorized hands in the process of transmitting it."..."That's what I'm trying to tell you, ma'am. We're sending it to you."..."How? By pony express?"* (Jance, 2010: 94). The sender uses irony to show the recipients the absurdity of his offer (to send via email a file important to the investigation).

2.4.2. STYLISTIC MEANS BASED ON LOGICAL AND NOMINATIVE MEANINGS

The interplay between the logical and nominal meanings of a word is called **antonomasia.** As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings

must be realized in the word simultaneously. If only one meaning is materialized in the context, there is no stylistic device (Odincov, 2004: 45). Here are some examples of genuine antonomasia: the sender (an investigator) asks the recipient (the person is connected with illegal human cloning) regarding the schedule of his chief, Viktor. The sender uses their company name (*the Hands of Mercy, at Mercy*) and thus makes it clear to the recipient that he knows about the specifics of the work of the owner of the company, namely cloning people: ... *"Do you know Victor's schedule at the Hands of Mercy? When does he go there? When does he leave?"...*"*I don't know. He's there much of the time, more than anywhere else in his life.*"...*"How many of your kind work at Mercy?"* (Koontz, 2005: 329).

To increase the effect of the importance of the information given, the communicant uses the traditional means of **periphrasis**. Traditionally, language or dictionary periphrases and the words they stand for are synonyms by nature; the periphrasis is being expressed by a word-combination. Periphrasis as a stylistic device is a new, and genuine nomination of an object; a process which realizes the power of language to coin new names for objects by disclosing some quality of the object – even though it may be transitory, and making it represent the object alone. For example: the sender uses periphrasis to emphasize the importance of informants during the investigation of crimes (by reference to the works of the famous writer Patricia Cornwell, who for many years had worked as a criminologist and whose works are detailed descriptions of cases which have occurred in real life):

> *Most murders aren't solved by clues like you see on Murder, She Wrote, or forensics like you read about in a Patricia Cornwell novel. The easy truth of it is that almost all murders are solved when somebody rats out somebody else, when some guy says, 'Elmo said he was gonna shoot him,' and the cops go to Elmo's place and find the murder weapon hidden under Elmo's bed* (Crais, 2009: 127).

2.4.3. STYLISTIC DEVICES BASED ON INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

The **epithet** is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and point it out to the reader, and frequently imposes some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative (Kuharenko, 2000: 12). The logical attribute is purely objective and non-evaluating. It is descriptive and it indicates an inherent or prominent feature of a thing or phenomenon in the question. The epithet has a subjective and emotional value. For example:..."*Hair, eyes, clothes, distinguishing characteristics?*" ..."*Blond hair, but dyed. I mean, a real do-it-yourself job*" (Crais, 2009: 31).

Thus, in the example analyzed, the phrase *a real do-it-yourself job* contains an element of expression of a personal perception and subjective evaluation about the appearance of the criminal. The adjective *do-it-yourself*, in addition to its subjective and logical meaning, is getting emotionally

colored because it detects the recipient's perception of the criminal. On the other hand, the epithet *do-it-yourself* in the phrase *do-it-yourself job* loses its subjective and logical meaning, and only an emotional value – a disgust for the criminal remains.

Another prototypical stylistic device which is also has the function of intensifying one certain property of the object described is **hyperbole**. This can be defined as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form, this exaggeration is carried to an illogical degree, sometimes *ad absurdum*. For example: ...*"I'm guessing it'll turn out to be sodium azide," she answered. "It's extremely deadly poison. We have reason to believe Latisha Wall died as a result of sodium azide poisoning*" (Jance, 2010: 287).

Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language-as-a-system; reproduced in speech in its unaltered form. In this case the hyperbole is used by the communicants to increase the effect of the information they represent or to draw attention to some details of the investigation. For example the sender uses hyperbole to warn the recipient about possible danger during the inspection of the crime scene:..."*Watch your step," Butch murmured, steadying her by holding on to her elbow. "There's lots of broken glass and lots of water, so it's all terribly slippery*" (Jance, 2011: 330).

Thus, the sender-investigator uses the hyperbole to emphasize the danger of a toxic substance which caused a person's death. The hyperbole is based on the interaction of two types of lexical meanings of the words. The subjective and logical meaning of the word *deadly* carries a certain emotional value.

Stylistic devices appealling to the emotions of the recipient are also represented by the phraseological units, the use of which by communicants causes emotional dominance over pragmatic assessment. Thus, in this example the sender uses the set phrase to show his negative attitude to the conflict between him and his subordinates, which took place during the investigation, and he also wants to show that he is not refusing their help:

> *"I don't want to take over your investigation." ..."No-no-no, don't worry about that," Krause said hastily. "The more you can do, the better. My best guys are busier'n two-dick dogs in a breeding kennel…*(Sandford, 2018: 25 – 26).

Literalism or literal answer to the question with a negative pragmatic transposition can be considered as an expressive verbal stylistic marker. Thus, in the example, the communicant uses literalism (slang) to show his negative attitude to the subject of the conversation:

> *"How in the world did she become a homicide detective?"... "She kisses Bray's ass. I hear she runs errands for her, takes her brand-new fancy-schmansy black Crown Vic to the car wash, probably sharpens her pencils and shines her shoes"* (Cornwell, 2010: 22).

Consequently, the use of stylistic devices and means (metaphor, phraseological units, antonomasia, literalism, hyperbole, traditional periphrasis, irony, epithet) in prototypical communicative situations in the texts of contemporary American fiction regarding a legal problem serves to improve the expressiveness of the communicants' speech, promote a detailed description of the facts related to the criminal and the crime, reveal the emotional and connotative dimension of relations between the communicants, and reinforces the importance of the information submitted.

2.5. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Expressive means and stylistic devices are used to create a special organization of the utterance ensuring a successful communication at the syntactical level in prototypical communicative situations of contemporary crime fiction.

Communicative interaction is not just limited to the passive understanding, and decoding the information provided by the sender. It can be explained by the fact that each utterance is an expressive element in the communicative situation. It has a certain context and syntactic organization. Its meaning cannot be understood if the sender has no background information about the communicative situation. The basic unit of the syntax level of communication in the analysis is the sentence-utterance (SU), a model which, as in elements at other levels, contains both basic and additional information, takes part in the synonymous relations, and forms syntactic and stylistic paradigms (Morohovskij, 1984).

The transformation of the original model-sentence statement (S – P – Odir – Oind – A) into interrogative, negative and other narrative SU models leads to its syntactic meaning changes and transformation in recent stylistically marked SUs. Thus, syntactic constructions are model sentences which carry more expressive logic or extra information that enhances the pragmatic efficiency of the sentence-utterance (Galperin, 1981).

Depending on the nature of the relations between syntactic structures, methods of transposition of their meaning and the nature of the communication between elements of these structures, the following syntactic structures in terms of their communicative-pragmatic orientation are used: expressive means, based on the transformation of the original model, and stylistic means which are based on the meaning transposition of syntactic structures or sentence models in a particular context (rhetorical questions).

2.5.1. STYLISTIC DEVICES BASED ON THE SENTENCE STRUCTURE TRANSFERENCE

Following the analogy of the transference of lexical meaning, in which words are used differently than in their primary logical sense, syntactical structures may also be used in different meanings other than their primary ones. Every syntactical structure has its definite function, which is sometimes called a structural meaning. When a structure is used in some other function, it may

assume a new meaning which is similar to its lexically transferred meaning. Among syntactical stylistic devices, there are two in which this transference of structural meaning can be seen. They are rhetorical questions (Arnold, 2002: 45).

A rhetorical question is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is interplay of two structural meanings: 1) that of the question and 2) that of the statement (either affirmative or negative). Both are materialized simultaneously.

The communicative interaction of the communicants is characterized by analyses of events, nature and actions of the participants. For this purpose the sender uses a number of different types of interrogative sentences in the literal sense, by actively using rhetorical questions that form a logical unity:

> ...*"What if she did them all? What if she's camouflaging a personal motive behind the randomness of the first three? But I couldn't see how. Or why. There were no family issues. No unfairness about the inheritance, for instance. No jealousy there. And she couldn't fly, so how could it be her?" "But then the dam broke. Something Alison said. I remembered it much later. She said her father was dying but 'sisters take care of each other, right?' I thought she was talking about emotional support or something. So I suddenly asked myself, What if she's lying about that? What if the old guy wasn't generous and fair? What if she's not rich? She certainly doesn't look rich." ... "And then I thought, What if everything is a lie? What if she's lying about not flying? What if that's a big lie, too, so big and obvious nobody thinks twice about it? I even asked you how she gets away with it. You said everybody just works around it. Well, we all did. We just worked around it. Like she intended"* (Child, 2001: 56).

Thus, in this example, the sender, a military investigator working with the FBI, produces a psychological analysis of a possible criminal actions which in this context are represented by the unity of rhetorical questions:

"What if she did them all?; What if she's camouflaging a personal motive behind the randomness of the first three?; And she couldn't fly, so how could it be her?; "She said her father was dying but 'sisters take care of each other, right?; So I suddenly asked myself, What if she's lying about that?; What if the old guy wasn't generous and fair?; What if she's not rich? "And then I thought, What if everything is a lie?; What if she's lying about not flying?; What if that's a big lie, too, so big and obvious nobody thinks twice about it?, where the answers are specifying questions (*But I couldn't see how. Or why. There were no family issues. No unfairness about the inheritance, for instance; No jealousy there. But then the dam broke. Something Alison said. I remembered it much later; I thought she was talking about emotional support or something; She certainly doesn't look rich; I even asked you how she gets away with it. You said everybody just works around it. Well, we all did. We just worked around it. Like she intended*), which make each following question a logical continuation of the previous one.

The use of semantic and syntactic stylistic figures in communication is a way to increase/decrease the expressiveness of the speech. By **parallel constructions,** we refer to the basic elements of the group, based on the fact that it is taken as the basis for the formation of other means, such as **chiasmus**. Chiasmus (reversed parallel construction) contributes to the expressiveness of the utterance due to the structural and semantic reflection of its first part in the second part of the utterance. For example:

> *"She looks about five. She matches the physical description they gave us. Pretty little girl. Innocent. Now she' s not innocent anymore." "If you hurt that child, I'll fucking kill you"* (Crais, 2009: 234).

The first part of chiasmus is used to capture the attention of the recipient on the fact reported (*Innocent*), the second one is carrying a new additional content, specifying the first (*Now she's not innocent anymore*). Parallel constructions are often backed up by repetition of words (lexical repetition), and conjunctions and prepositions (polysyndeton). A pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence:

> *…You bad-mouthed me, told her not to hire me, then spread it everywhere to embarrass me." Now you ruined it!" …"No, you ruined it. Why were you meeting Bray last night?" "She E-mailed me and told me to be in the parking lot at Buckhead's at five thirty." …But it wasn't until two weeks later that Bray E-mailed me and said she wanted me to drop by her house at five thirty, that she had something confidential to discuss with me. …She said I should know the truth about you." … "Which is?" …"She said you're unstable. Everybody knew you'd 'lost your grip'—those were her exact words. She said that you'd been screwing up cases, and detectives were beginning to complain except for Marino. …"So I started doing things for her," he went on. "Little things. And every time I did one bad thing, it got easier to do the next. Then the things she wanted got big, like the E-mail, only she got Anderson to give me those assignments"* (Cornwell, 2010: 78).

The complex syntactic stylistic means and methods used in the conversation between the investigators in Patricia Cornwell's novel "Black Notice", is aimed at mobilizing the recipient's perception and understanding of the true message, and helping the sender to justify his position. Expressiveness of the communicative situation is created by the "double parallelism". This parallel construction acquires additional emotional filling through the use of enumeration and polysyndeton; and forms a unique structure which expresses a parallel comparison.

The effect of parallelism as an effective way of creating emotiveness is amplified by the **anaphora** (the repetition of a word or phrase at the beginning of successive clauses). The recipient uses this type of repetition in order to prove his innocence in a number of troubles faced by his colleague (a sender) and at the same time he shows that he has been forced to obstruct the investigation: (*She said I should know the truth about you; She said you're unstable. Everybody knew you'd 'lost your grip' — those were her exact words. She said that you'd been screwing up cases, and detectives were beginning*

to complain except for Marino). **Epiphora** (the repetition of the last word in a sentence) conveys the emotional state and the tension between communicants who are in despair because of difficulties (*Now you ruined it!; No, you ruined it*), **enumeration** and **polysyndeton** help to perform a role of a third person who caused the conflict resulting in legal consequences between communicants (*"She E-mailed me and told me to be in the parking lot at Buckhead's at five thirty."…she was new and wanted to ask me Bray E-mailed me and said she wanted me to drop by her house at five thirty; things for her; Little things; one bad thing; things she wanted got big*).

Two common varieties of stylistic devices at the syntactic level are anaphora and epiphora. Thus, the sender (a police commissioner) uses anaphora to draw the recipient's attention to the key words. The sender repeats the personal pronoun *he* in various positions by emphasizing the criminal's meanness and at the same time he wants to persuade the recipient that the criminal is dangerous and simultaneously confirm Helen Sabin's alibi:

> *'But Waid had all the breaks in one way. He hadn't intended to pin the crime on Helen Monteith. It's probable that he knew nothing of Helen Monteith. He had intended to pin the crime on Helen Watkins Sabin. Imagine his consternation when he found that Helen Watkins Sabin had an alibi; that she had been in court in Reno when the murder was supposed to have been committed. Then, he suddenly realized there was an excellent opportunity to pin the crime on Helen Monteith, but he had to pet that parrot out of the way. And then his confidence suddenly returned when he learned that the decree of divorce had been forged, and that Mrs Sabin didn't have an alibi after all* (Gardner, 2004: 115).

The following example is a conversation between the employees of the police department, and the recipient (a male) who is wooing a female recipient but in a rude manner. The sender uses *epiphora* (*pig*) to show her negative attitude to the recipient whereby the recipient confirms his characteristic:

> "*Why am I telling you this?" ..."Because of my open face and genuine curiosity?"... "'Because you're a trained interrogator, that's why, pig. When I was in college, we called you pigs."... "When I was in college, yiu called us pigs,"* Lucas said (Sandford, 2018: 188).

In this example, we also follow a phenomenon of words and phonemes repetition *because – 'cause* (one and the same word is repeated depending on the surrounding sound), it indicates the informal relations between the communicants.

2.5.2. EXPRESSIVE MEANS AND DEVICES BASED ON THE ORIGINAL MODEL TRANSFORMATION

Syntactic **tautology** is characterized by the usage of two parallel, grammatically and semantically synonymous, units (Arnold, 2002). The syntactic **tautology** brings in an element of expressive tension and actions evaluation:

..."Girl, She's not here." ..."Anything else? Clothes, suitcase, toothbrush? " ..."Nothing." ..."Where is she, Lennie? " ..."Who? Hey, I don't do that anymore. C'mon, Officer!' ..."She looks about five. She matches the physical description they gave us. ..."If you hurt that child, I 'II fucking kill you" (Crais, 2009: 208).

The excitement of the recipient-investigator during a search is seen from verbal means which make his speech more expressive. He resorts to syntactic tautology and **chiasmus**. Syntactic tautology (*Girl, She*) is represented by the repetition of the subject, where the pronominal element provides an additional actualization of the keyword phrase, namely *Girl*.

Enumeration is a stylistic device by which separate things, objects, phenomena, and properties actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity. Most of our notions are associated with other notions due to some kind of relation between them: dependence, cause and effect, likeness, dissimilarity, sequence, experience (personal and/or social), proximity, etc.

In fact, the combination of associations and social experiences are known as "semantic fields." Enumeration, as an SD, may be conventionally called a sporadic semantic field because many cases of enumeration have no continuous existence in their manifestation as do semantic fields:

..."And what you're not telling me?" ..."I'm not telling you my private business. You've barged in here without an appointment, fishing around for dirt, but you don't have any grounds to ask questions. And don't go waving federal lawsuits at me. If there was any funny business about this, it was the company's responsibility, not mine" (Paretsky, 2013: 312).

Thus, in the conversation the recipient (a criminal who is suspected of selling drugs) uses enumeration to show the investigator that he understands the illegality of his actions (*You've barged in here without an appointment, fishing around for dirt, but you don't have any grounds to ask questions*). At the same time he is insinuating that if the investigator doesn't find any evidence, it will be the company's problem and not his (*If there was any funny business about this, it was the company's responsibility, not mine*").

One of the syntactic structures is **binary opposition** of mutually exclusive actions, each of which is conditioned by certain objective factors:

"*We talked with Deerfield before we came up here"...."You can understand we'd do that, right? As a courtesy? He authorized us to tell you Cozo will drop the racketeering charge if you play ball." ..."I'm not worried about the racketeering charge. I'll beat it. ..."Problem is, it could be more than a racketeering charge. One of those guys is critical. Broken skull. If he dies, it's a homicide charge*" (Child, 2004: 112).

In the fragment analyzed, a stylistic device of opposition has been used. It is based on the lexical-semantic phenomenon of repetition accompanied by changes in the lexical content of one of the sentence parts (*the racketeering charge – a homicide charge*). As a result, there is an allocation of a new semantic element to the already familiar background. Thus, the sender-FBI agent uses this device to intimidate the recipient (a military investigator who is considered to be involved in a series of murders) who refuses to cooperate with the FBI. For this the sender uses a binary of penalties (*Problem is, it could be more than a racketeering charge. One of those guys is critical. Broken skull. If he dies, it's a homicide charge*).

Repetition of certain segments can exert persuasive influence on the interlocutor; it leads to the desired/undesired results:

> *"Sandy called from Tucson and told me she had been released. She said she was spending last night in Tucson with a friend." ..."What friend?" Joanna asked. ... "A friend, that's all." ..."Look, Ms. Yates, I'm sure this is all terribly painful for you to discuss. We already know that your daughter was released from prison yesterday afternoon so it's no secret. Just tell us. Who's the friend?" …"Her name's Melanie Goodson* (Jance, 2011: 19).

A series of similar neutral content questions (*What friend, Who's the friend?*) asked by the sender-investigator creates a situation of a positive response from the recipient. Because of the strong sender's arguments (*We already know that your daughter was released from prison yesterday afternoon so it's no secret*), the recipient is psychologically ready to cooperate, and calls the name of the daughter's boyfriend, who escaped from prison, and was killed under unknown circumstances.

Sometimes at the syntactic level, repetition is an effective device of communicative influence on the recipient. Through the usage of figurative syntax, devices in the information message is are specified. In the given example, the syntax device of polysyndeton (repetition of the particle *and*) logically emphasizes particularly important components of the utterance (in terms of meaning):

> *"Do we have any further information on that?" ... "The victim, Moses Custer, was beaten severely and doesn't remember much and was babbling a lot about a unique experience with an angel whose car had broken down. But after continued questioning by the state police, he sobered up and seemed to recall a young white male with dreadlocks who shouted obscenities when he flung open the Peterbilt's tailgate and discovered thousands of pumpkins, which he and his gang no doubt had to unload quickly and in secret into the James River. The guy, uh, Custer, had the same weird cuts as some of the other victims"* (Cornwell, 2002: 4).

In the analyzed communicative situations, there is **incomplete lexical and syntactical repetition** with full preservation of the syntactic structure of a sentence. We observe the change of lexical content of the sentence, and as a result, new elements in the already familiar background have been selected:

"I'll make the goddamn turn." ..."You want the fuckin' turn, I'll make the fuckin' turn," Sherrill snarled and, ignoring a red light, turned left across two lanes of traffic into the US West parking area. ... "Satisfied?" she asked. ... "*Yeah,"* Lucas said. *"Really"* (Sanford, 2018: 34).

The analysis of the factual material shows that the use of framework **syntactical repetition** has the effect of perseveration:

Carol nodded. "You may remember seeing my husband. He was a news anchor in Tucson for many years." …"That Hank Hubbard. He was a big deal up in Tucson, but even so, there was nothing Hank liked better than coming down here to Bisbee for a few days and staying with Clayton and Molly. The two of them — Clayton and Hank, that is — would go out hunting in Clayton's old beat-up Ford. During the gas shortage back in the mid-seventies he added an extra gas tank so they could go as far as they wanted without having to worry about having to stop for gas". …"The two of them would come dragging home with whatever they'd caught — venison and javelina and dove, and Molly — bless her heart — and I would figure out a way to cook whatever it was on Molly's old woodstove" (Jance, 2011: 306).

The sender (a person who helps during the crime investigation) uses the effect of perseveration to show the recipient (an investigator) the value of the friendship between her husband and the murdered man.

Another expressive device of professional discourse organization is **modal-emotional** sentences which bring to the communicative situations of this genre elements of emotional syntax, accurately reflecting features of oral communication. Such sentences are used to transfer modal coloring (positive, negative, polite attitude, joy, images, etc.). In the following example, the recipient's modal-emotional sentence performs the effect of his negative reaction to the sender's statements regarding the body of a dead person:

"*Deputy Chief Bray,"..."the law of Virginia states that the medical examiner shall take charge of the body. The body is my jurisdiction."..."The body is not to be touched, altered, or in any way interfered with. Am I clear?"..."You have just cut this lady's heart out evidentially"* (Cornwell, 2010: 234).

Incomplete sentences and **simple short sentences** are common in professional discourse. Using incomplete sentences of subjective evaluation, the sender creates certain speech acts which are stipulated by a separate ultimate intention. The use of short sentences by the communicant may indicate his reluctance to maintain a conversation and his ignorance of the interests of the interlocutor. All this creates a certain authoritarian dominance. In this case, elliptical short sentences and the lack of complex structures contribute to rigidity and authoritarian personality dominance in communicative situations.

Analyzed situations are characterized by the sender's authoritarian style which is represented through short orders; and prohibitions without indulgence, accompanied by threats and an unfriendly tone. In this case approval or disapproval are highly subjective. The leader's opinion is crucial:

> "*Blackie Lee was lying as I thought he was lying," the Inspector said. "He knows who the girl is. I asked permission to bring this man in for special questioning."... "Not yet," he said, "but have him watched. Put two of your best men onto him."..."This man can tell you who the girl is,"* the Inspector said. *"I have questioned over two hundred people today without being able to find out who she is. Blackie Lee knows. If it is so important to find her, he can tell us."... The Colonel stared coldly at him. "You heard what I said — not yet. Have him watched"* (Chase, 2004: 64).

Thus, in the example, the sender (a police colonel) gives the inspector authoritarian orders by using short imperative sentences. They indicate the leader's authoritarian style. His illocutive aim is to make the communication partner perform the necessary action faster.

In order to give the utterance an additional nuance of meaning or a tinge of emotional colouring, **detachment** is used:

> (1) ..."*He's a Boy Scout – always prepared*" (Paterson, 2000: 116); (2)..."*So why don't you pick up his client list and carry on for him?"..."I might just do that very thing. I didn't realize until the company called me what a little gold mine Rick's way of doing business represented*" (Paretsky, 2013: 118).

Thus, in the example (1), the sender (an investigator) uses stylistical syntactic device of detachment to provide extra emotional description of the physical qualities of the criminal. The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence. Sometimes a detached construction is placed in a position which makes the phrase (or word) independent. A detached phrase cannot be raised to the rank of a primary member of the sentence. It always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect—forcing the reader to interpret the logical connections between the component parts of the sentence. Logical ties between them always exist in spite of the absence of syntactical indicators.

The basis of communication is the facts of the objective reality. However, the nomination of events in communication situations is relatively rare. They are used in combination with verbs which reflect certain mental acts or speech or behavioral acts. Utterances containing such verbs (nominative sentences) are used when the speaker's purpose in the communication is related to the nomination or subjective understanding of the fact or event:

"What do you want?" McGuire said. "I want proof of exactly how dumb you really are" (Child, 2001: 402); *..."I would have guessed he'd use the subway to escape," I offered as we stood out on noisy Eighth Avenue. Above our heads, a sign announced that Kiss was appearing at Madison Square Garden. ..."I had the same thought. Witnesses are split on which way he went. I was curious whether you'd have an opinion. I think Soneji used the subway, too. Trains have a special significance for him. I think* (Paterson, 2000: 285).

The statement *I want, I would have guessed, I had the same thought, I was curious, I think* are the nomination statements of relations for *speaker – fact*. The latter is carried out through functional and semantic elements which name the type of the intentional action and operate the logical form. Their inclusion in the linear chain is explained by communicative and semantic factors. Namely, they show how the speaker perceives the fact: as either implemented or potential.

Elliptical structures allow speakers' utterances to be economized and enhance their information content. Recovering the meaning of the models omitted is conditioned by the communicational and situational context and also by the use of extralinguistic means. In the following example, the recipient's elliptical answers (answers to the sender's questions about the criminal's nickname) provide characteristic features of the nature of the criminal through the interpretation of the recipient's replica implicatures:

"What was Deucalion's freakshow name?" Michael asked. "The Monster." "That had to be before political correctness. The Monster—what a self-esteem quasher. These days they'd call him the Different One." "Still too stigmatizing" (Koontz, 2005: 243).

One more way to implement the syntactic structure of communicative acts is **inversion** – a change of the traditional word order in a sentence. Inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion. Traditional word order can be changed in accordance with the objectives of the sender or recipient. For example, the sender uses the inversion phenomenon with with the aim to strengthen the emotional impact on the criminal:

"And these two little boys, twins, five years old ... got blown to bits, Sam. Deader than hell, Sam." Sam slowly lowered his head until his chin was an inch oft his chest. He was beaten. Murder, two counts. Lawyers, trials, judges, juries, prison, everything hit at once and he closed his eyes (Grisham, 2003: 18).

The most conspicuous positions in the sentence are considered to be the first and the last: the first one because the full force of the stress can be felt at the beginning of an utterance and the last one because there is a pause after it. This traditional word order had developed a definite intonation design. Through frequency of repetition this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. There is a clash between

semantically insignificant elements of the sentence when they are placed in structurally significant position and the intonation, which follows the recognized pattern.

In the submitted excerpt the adjective *deader* in a syntax feature of predicate is used in the first position. This leads to the strengthening of the element *dead*, indicating the hopelessness of the situation for the criminal. The usage of the inversion by the sender (*Deader than hell, Sam*) indicates his psychologically dominant position over the killer. The syntactic structure of a sentence reveals a key feature of the conversation, namely hostility.

Sometimes the participants use the inversion phenomenon in order to reinforce emphatically the importance of facts, events or the role of a person who is directly connected with a particular situation. Thus, in the example, the sender (sheriff) uses the inversion. The predicative (a link-verb) stands before the subject to highlight the emotionally dominant element. In the conversation with the assistant, the sheriff emphasizes the negative relations between the girl, who disappeared and her mother, who is coming out of prison:

> *"I'm pretty sure Catherine Yates told us that she had just heard on Friday afternoon that her daughter was being released from Perryville. But if Lucy was more upset than usual on Friday afternoon and if what was upsetting her was the unwelcome prospect of her mother's homecoming, then how did she know about it before she got off the school bus?"..."Good question," Jaime Carbajal said. "Maybe Catherine Yates called the school and told her so."..."Maybe," Joanna said* (Jance, 2011: 285).

MARMARA ÜNİVERSİTESİ

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CHAPTER III

THE CONCEPT OF CRIMINAL VERBALIZATION IN TEXTS OF PRINTED MEDIA ON CRIME

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3.1. GENRE CHARACTERISTICS OF AMERICAN NEWSPAPER TEXTS ON CRIME

The use of a language in various fields of communication influences the choice of certain words, syntax structures, expressive means and devices, the nature of their use and the ways of communication between the parts of the utterence. Such systems are called *speech styles*.

In terms of Communicative Linguistics, the *style* is defined as communication and intellectual activity aimed at reproducing the text with certain communicants and for the purpose of communication (Arnold, 2002; Odincov, 2004).

The aim of communication is socially conditioned to the needs of individuals. Each participant in the communicative act, if acting as a sender, faces the task of selecting and organizing language means and devices while subjecting them to a single functional load. The other participant in communicative action – a recipient, evaluates the achievement of a sender's communication goal. The leading style formation is the communicative role of the dialogue participants. The secondary style formation factor includes the pragmatic goal and social status of communicators including (Počepcov, 2001: 15):

- The level of education, social status, quality of life, age, etc.;
- The role relationship between the communicants;
- The social situations in which the act of communication (formal / informal, symmetric / asymmetric) takes place.

We consider publicistic style functions as means to realize a certain communication aim: official, scientific, informative, domestic, communication, and etc (Semeniuk, 2012: 93).

The publicistic style has a special place in the system of functional styles of Modern English. Reflecting the urgent problems of social life publicism is marked by richness of language means and devices, expressiveness and is evaluative in nature. The originality of publicistic style texts is also conditioned by the presence of certain *criteria* that outline their particularity, namely a wide range of topics covered; informing and influencing readers' minds; and forming evaluative ideas about statement of fact or events. Thus, the presence of these criteria requires expressiveness, consistency and credibility of these publicistic style texts (Galperin, 1981).

A publicistic text must also contain elements of evaluation:

- Negative (e.g. condemnation texts);
- Positive (e.g. apologetic texts);
- Contrast (texts built on the contrast of positive and negative assessments, e.g. questionnaires, surveys, etc.).

Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has common style features with the style of scientific prose on one hand, and with emotive prose on the other. Its coherent and logical syntactical structure, with an expanded system of connectives and careful paragraphing, makes it similar to scientific prose. The publicistic style's emotional appeal is generally achieved by the use of words with emotive meaning. The use of imagery and other stylistic devices makes it similar to emotive prose (Semeniuk, 2012: 95).

The manner of presenting ideas, however, brings this style closer to that of belles-lettres. Naturally, of course, essays and speeches have greater individuality than newspaper or magazine articles where the individual element is generally toned down and limited by the requirements of the style. Further, publicistic style is characterized by brevity of expression. The publicistic style is divided into three substyles, each having its own distinctive features. The development of radio and television has brought into being another new substyle, namely, radio and TV commentary. The other two substyles are the *essay* (moral, philosophical, literary) and the journalistic articles (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers and magazines and also pamphlets are generally included among essays (Bacevič, 2003: 10-13).

Genres are a variety of texts of certain style which differ in their goal and area of communication. Genres are a necessary link in the system of identity, precisely because of which unique and individually common stylistic traits have been realized. Most publicistic texts of different genres are characterized by pragmatic function marks at all levels – verbal, nonverbal and paraverbal – that contribute to the realization of the general objective of texts.

The term "newspaper publicism" indicates the language of periodicals – newspapers and magazines. In modern newspaper publicism style we distinguish the following genres of publicism (Žovtobrjuh, 1970; Zerneckij, 1987):

- Information
- Analytical
- Belles-lettres and publicistic style

The information genre is a brief notice of a fact or event. Texts of this genre include a note, information correspondence, information report, information interview, blitz-survey, reportage etc.

In analytical genres, the analysis of events is based on the study of facts and drawing conclusions over a certain period of time in the text space. These include texts of correspondence, reports, interviews, surveys, sociological resumes, profiles, reviews, articles etc.

In the belles-lettres and publicistic genre, the social phenomenon is represented by the language of fiction namely, essay, feuilleton, lampoon, parody, satirical comments, legends etc.

Newspaper and publicistic styles are usually implemented in oral and written forms. It owns characteristic features which are dominant in other styles as well. Mass media language does not

develop in isolation but in close and complex relations with other styles, including the scientific. With the development of science and technology in the late XX – early XXI century, NP can find its reflection in web pages on the Internet (Ermolenko, 1989: 24-30).

The style is determined by the goal of the message, theme or subject of communication as a specific communicative situation. The task of newspaper publicism is to influence public opinion. The subject of newspaper publicism is a socio-analytical aspect of current events and the phenomena of public life. The same target setting can be manifested in various forms of speech that provide functional differences internally. For example, the resonance in the case of a group of priests who had engaged for more than 30 years in occult rituals where the victims were parishioners :

On a muggy summer day in 2003, a 41-year-old woman went to the downtown headquarters of the Toledo Catholic Diocese for a meeting before the church review board. The woman, who has yet to be identified and will henceforth be referred to as "Jane Doe," sought reimbursement for more than $50,000 in counselling costs she incurred as an alleged victim of clerical abuse. When questioned by church officials, Jane Doe said she had been a victim of ritualistic sexual abuse by not one, but an entire group of priests. Diocese policy required that an investigation into allegations of abuse would begin in 14 days (Boston Globe Media, September 28, 2004).

The author is expressing his attitude towards the fact of occult violence commıtted by priests on parishioners in different forms. Thus, in the above mentioned example, the author (a sender) uses a whole arsenal of subtle techniques to influence the reader (a recipient), namely through repetitions (*victim of clerical sex abuse; a victim of ritualistic sexual abuse*). He emphasizes the psychological basis of events. The paper shows its anti-church attitude, which is is manifested in a specific vocabulary selection (*church officials, group of priests, allegations of abuse*).

The main characteristic of newspaper publicism is a combination of informative and expressive functions of utterances as a way to achieve maximum impact on the audience. These basic functions are accompanied by the implementation of the following communication tasks:

1) Statement of facts;
2) Description and Specification;
3) Argumentation;
4) Establishment of contacts;
5) The impact on a mass audience

Besides the information and the influence functions, the analytical and entertainment functions have been distinguished, providing various ways of submiting the actual material. The analytical function does not only state the facts, but also foresees their analysis and synthesis. The entertainment function is connected with the need to facilitate the perception of the certain information creating a comfortable psychological climate and confidence between the sender and recipient (Tertyčnyj, 2000: 10-15).

Thus, newspaper publicism, as a subsystem of the social order, is important in the communicative and cognitive style system of Modern English, operating as it does in a social and cultural context – scientific, political, administrative, artistic etc. Within these contexts, NP is perceived as a coherent verbal piece that reflects real life situations. Newspaper publicism displays current problems of social life, and is marked with by a certain set of linguistic means and devices, their vivid expressiveness and assessment nature.

In cognitive and discursive paradigms, the publicistic text is seen as a relatively complete piece of communication, a linguistic unit structured and organized according to certain rules with cognitive, informational, psychological and social burdens of communication. Considering a publicistic text from the position of these approaches in modern linguistics has become possible thanks to a new scientific paradigm focused on the transition from learning a language system to analysis of the patterns of the speech related to human behavior.

This approach makes it possible to understand how cognitive activity patterns (processes of generation and perception) appear in the texts of newspaper publicism. Thus, language is seen as a mechanism that reflects knowledge being its main device and means of thought expression. Language learning means studying the implicit knowledge. These cognitive functions appear in a publicistic text where the interaction of the subject and object of the knowledge is reflected in the formation of certain linguistic units and structures (Semeniuk, 2010: 146).

Thanks to this communication ability, a person being confronted with the object of knowledge divides it into segments which are displayed in the process of categorization and semantization into separate concepts.

Therefore, the cognitive aspect of a publicistic text is associated with the reflection of its semantic structure of the specific cognitive activity of a journalist, the dialogue-like nature of his speech and his desire to focus on the content of the information.

3.2. STRUCTURAL AND COMPOSITIONAL CHARACTERISTICS OF BRIEF NEWS ITEMS

The term *brief news items* is about a single short informational message (from 2 to 15 lines), and its clear meaning is in most cases, evident at first reading. The principal function of *brief news items* is to inform the reader. It states the facts (e.g. a crime, the place of a crime etc.) without giving explicit comments and evaluation. The information presented in brief news items is implicit and unemotional as a rule. Extralinguistic conditions which affect the style of the information presented in brief news items arise from its genre features. The main feature of brief news items information is that it is characterized by the lowest level of information subjectivity about the criminal (Semeniuk, 2010: 146). This information has no title, just an introduction (the first sentence of the message), which is a means of executing the beginning of the message. Brief News messages answer the following three questions: “Where?” “When?” and “What?”:

LEE JACKSON MEMORIAL HWY., 12000 block, 1 a.m. May 27. Two men entered a hotel room and one grabbed a gun that was in the room. The intruders robbed two occupants of cash and a cellphone, and one struck an occupant with a beer bottle. The robbers then fled. An investigation led to the arrest of two men staying at the hotel. Two Louisiana residents, ages 28 and 32, were charged with robbery, use of a firearm in the commission of a felony and burglary. The 28-year-old was also charged with brandishing a weapon (Washington Post, June 8, 2006).

The main event of brief news items is given in the introduction – an armed robbery and assault at the hotel. This data highlights the arrest of the so-called victims of the robbery, who themselves have committed such a crime as using a firearm (*... were charged with robbery, use of a firearm in the commission of a felony and burglary*). The inquiring paradigm is clearly seen: *where? – Hotel* (*LEE JACKSON MEMORIAL HWY., 12000 block, ... Two men entered a hotel room*); *When?* (*May 27*); *what?* – a robbery (*The intruders robbed two occupants of cash and a cellphone, and one struck an occupant with a beer bottle*).

Thus, the main task of brief news items is to report the crime and not its description. Therefore, we consider brief news items as a piece of communication whose main communicative and functional aim is a brief notice of the fact of the crime within a communicative composite of information "Where?", "When?" and "What?".

3.2.1. LEXICAL MEANS

A brief news item informs about the event that is the subject of the message: the fact of the crime, date, place and the time of the crime, information about criminals and victims etc. It goes without saying that the bulk of the vocabulary used in brief news items is neutral and common prose. But apart from this, a brief news item has its own specific vocabulary features and is characterized by an extensive use of **special terms**.

The widespread use of special terms and their semantic meaning adds precision to the genre of brief news items, clarity of thought expression and a stylistic coloring – rigor, consistency and conciseness of the terminology speech:

FAIRFAX BLVD., 9700 block, May 25. Fairfax City police, with the cooperation of the FBI, arrested a second man in connection with a robbery at a motel on May 11. A 19-year-old Fairfax City man was charged with robbery. An 18-year-old Fairfax City man was arrested May 14 and charged with robbery and use of a firearm in the commission of a felony (Washington Post, May 25, 2010).

A large number of terms in the example imposes a typical imprint on the information style. While submitting the material, the principle of differentiated terms selection typical only for the genre of brief news items is used. These terms are commonly understood at once by everybody and do not require any further explanation. Thus, in the given example above, words and expressions of scientific and legal style (*Fairfax City police, the FBI, arrested, a robbery was charged with robbery,*

charged with robbery and use of a firearm in the commission of a felony) usually do not cause any difficulties in understanding.

A brief news item is characterized by the use of terms, not only in their nominative, logical, but also in a traditional figurative meaning. The nature of the terms usage corresponds to belles-lettres style, and shares its formality:

McKINSEY RD., 1-100 block, 11:52 a.m. July 6. A gunman announced a robbery in a bank, jumped over a counter and took cash. Bystanders saw the man flee in a U-Haul truck. Police stopped the truck on Ritchie Highway near Baltimore Annapolis Boulevard and arrested a Mechanicsville man (Washington Post, July 6, 2006).

Thus, the brief news item reports about a bank robbery. A terminology combined with with the official connotation (*announced a robbery*) is used to draw attention to this information. The terminological combination such as a *Mechanicsville man* indicates certain features of the crime and characteristics of the criminal – the presence of the vehicle and driving skills of the criminal.

Due to the limited subject and specific information of the brief news item the **journaleses** are used:

COOL OAK LANE, 10 p.m. May 29. A man conversed with a 26-year-old woman as she walked her dog. He then grabbed her from behind and fondled her. The woman screamed, and he walked away. No injuries were reported. Police found a 30-year-old Centreville area man nearby and charged him with abduction with intent to defile (Washington Post, May 6, 2006).

In this example, the traditional journalese is a phrase that in the context of the brief news items genre serves as a means of drawing attention to the information submitted in the message. It also acts as a means of language economy and helps to convey briefly the main idea of the event, namely an attack on the old woman, in which no one was hurt (*No injuries were reported*), and the final result of the event (*Police found a 30-year-old Centreville area man nearby charged him with abduction with intent to defile*) – the arrest of the criminal.

The formality tone of the brief news item is also created with the help of formal style words – **(excessively) formal (bureaucratic) words**:

CLARKE ST., 1100 block, 2:17 a.m. May 24. Police, responding to a report of an assault, found a man with several stab wounds to his upper body. William Green, 34, of Reston, was pronounced dead a short time later at Inova Fairfax Hospital. A 24-year-old man of no fixed address was arrested (Washington Post, May 24, 2006).

Thus, the example shows that **bureaucratic words** serve as a means of strengthening the expressiveness of the official information submited in brief news items to draw the attention to the fact of the attack on a person (*responding to a report of an assault*), who later died in the hospital (*was pronounced dead*) and the characteristics of the criminal (*A 24-year-old man of no fixed address*).

The use of **proper names** (personal names, names of institutions, enterprises, organizations) provides the brief news item the official tone and indicates the reliability and accuracy of information. E.g.:

BEACRANE RD., 1-100 block, 9:29 p.m. July 8. Rae Neiman Bajus, 53, was fatally shot by a man with a shotgun while she sat next to her husband on a sofa in their living room. The assailant fled into a wooded area. The uninjured husband fled and called police from a neighbor's home. Bajus was pronounced dead at Baltimore Washington Medical Center. Police arrested a 25-year-old male relative of Bajus about 1 1/2 hours later and charged him with first-degree murder (Washington Post, July 8, 2006).

Thus, by using the full name of the victim (*Rae Neiman Bajus*) and specifying the place of the crime (*BEACRANE RD., 1-100 block*) the brief news item indicates authenticity and reliability of the information which has the right to be widespread officially and would not hurt the further investigation. The name of the hospital where the victim died (*Baltimore Washington Medical Center*) provides extra information about the events related to the murder, namely that the woman was still alive after the attack and taken to the Central Hospital.

In order to underscore the reliability and accuracy of names and to achieve the maximum objectivity and reliability **exotic vocabulary** is used in the brief news item. For example:

(08-12) 04:51 PDT LOS ANGELES (AP) – -A Roman Catholic priest visiting from a Mexican diocese was arrested on suspicion of molesting a 15-year-old girl during a confessional at a home, authorities said (Los Angeles Times, August 12, 2003).

Thus, the exotic vocabulary is not used to display the local coloring and styling but it is associated with the general trend for the accuracy of names, maximum objectivity and authenticity of the message, namely, an indication of the priest's rank from the Diocese of Mexico (a Mexican diocese) who is accused in pedophilia.

Thus, the style of brief news items organically combines different lexical data, but it lacks subjective evaluation of lexical elements of the language. The consistent pattern of the vocabulary selection in brief news items is determined by the need to report officially, accurately and concisely about the crime.

3.2.2. PRAGMATIC MEANS

In the course of the information presentation in crime, the informative, attractive and warning functions of brief news items are realized through a **descriptive and statement communication strategy**, which is defined by a set of tactics and targets selected by the sender. In brief news items, the sender aims to inform the recipient about the topic of the message – a crime, its characteristics, type, time and place, circumstances of the crime, and a victim. The sender is planning to inform someone briefly about the crime, and at the same time to draw attention to the problem of criminality and

warn of the danger. To accomplish these objectives, the following communication tactics are used: **verbal** – *statement of the fact, extra description of the information, implication of the community point of view, accentuation of the danger*; **nonverbal** – *printing type, graphic signs.*

Let us analyze verbal tactics of brief crime news items. One of the most common tactics used is the tactic "verbal statement of fact", based on confirmation of the crime, its type, and provides information about the location and time of the event. Example:

(a) ***Cannon Ridge Ct.,*** *4300 block, Nov. 28. Property was stolen from a vehicle.* (Washington Post, 28 November, 2018)

(b) ***Carta Way,*** *2300 block, Nov. 25. Air bags were stolen from a vehicle* (Washington Post, June 13, 2018).

Thus, in the examples of brief news items the facts of the attacks committed, the type of the crime (theft/break-in), date and place of the event (***Cannon Ridge Ct.,*** *4300 block, Nov. 28;* ***Carta Way,*** *2300 block, Nov. 25*) are stated.

The tactic of extra details is implemented through a detailed description of the main characteristics and additional facts of the crime, and its type and presentation of a certain chronological description of events. Example:

EDISON DR., 5500 block, 4 a.m. June 1. A man with a bat attacked a cabdriver who had stopped his vehicle to drop off a passenger. The cabdriver fought with the man and was struck several times in the upper body before he took the bat from the assailant who then fled in the cab with the passenger. The cabdriver reportedly refused medical treatment (Washington Post, June 1, 2017).

Thus, the information includes the crime details in a particular chronological order. Except for the message about the attack, the brief news item reveals a picture of the crime where certain characteristics of the participants in the event are indicated: the attacker – an armed man (*A man with a bat*); a taxi driver – who suffered upper body injuries (*was struck several times in the upper body*), but he refused the medical treatment (*The cab driver reportedly refused medical treatment*); the passenger – an innocent victim who became a hostage of the attacker (*fled in the cab with the passenger).*

The tactic of community views implication is one of the most important tactics in terms of information and the expression of solidarity with the recipient, and is realized through the use of a depersonalized assessment of the crime facts. Example:

SOUTH LINCOLN AVENUE, 8:33 a.m. A wallet containing credit cards; a cellphone; keys; and a pair of shorts was stolen from an unlocked vehicle parked at a service station. Purchases were made on the credit cards before the cards were cancelled (Salem News, January 30, 2014).

In the sample, the assessment of the crime (the theft of a purse from a car at the service station) is provided through the detailed listing of stolen goods and the indication of the fact that purchases were

made on the credit cards before the cards were canceled. Thus the sender shows his depersonalized attitude to the crime based on the presupposition of friendly attitude towards the victim while revealing his negative attitude towards the criminal.

The tactic of emphasizing the danger serves to warn the recipient implicitly about the possible danger from criminals. Example:

MASON DISTRICT ASSAULTS LEESBURG PIKE, 6100 block, 9:45 p.m. May 27. Four males asked two pedestrians for cash in a parking lot of an apartment building. The pedestrians said no and walked toward the building. When the pedestrians unlocked a door, the males assaulted them and took a purse from one, then fled. The pedestrians were treated at the scene by medical personnel (Washington Post, May 27, 2017).

The sender uses the tactic of emphasizing the danger in order to warn recipients implicitly about extortion racketeering on the street. The sender warns the readers that when strangers demand money in the street they should call the police because if they ignore the situation, it can lead to bad consequences (*pedestrians, who were robbed did not inform the police about the crime and started off home. After some time the robbers overtook them and they were robbed at the entrance to the apartment*).

The illustrative material shows that verbal tactics are in close contact with non-verbal means. The last providing additional semantic meaning and expressive coloring in a Brief News Item such as a special printing type at the beginning of the text which is used to attract the attention of recipients.

The most common non-verbal tactics in brief news items is using a **printing type**. It is used at the beginning of the text to draw attention to the crime location, district and timing:

Benning Rd., *4000 block, 10:34 a.m. Nov. 19. With gun.*
Benning Rd., *4000 block, 10:34 a.m. Nov. 19. With gun.*
Florida Ave., *Unit block, 8:28 p.m. Nov. 13. With knife.*
G St., *2100-2399 blocks, 5:05 p.m. Nov. 14.*
Grant St., *4000-4199 blocks, 10:50 p.m. Nov. 16. With gun.*
I St., *1200 block, 9:28 p.m. Nov. 18. With gun.*
Levis St., *1500 block, 10:03 p.m. Nov. 13.* (Washington Post, November 19, 2018).

The analysis of the factual material shows that sometimes the tactic of **graphic signs** is used by recipients to attract the attention of the readers (ex. a map with the number of homicides commited in a particular area), and to inform recipients about the manner of death, sex and age of victims etc. (graphs with the numbers) (see Figure.3).

The text of this brief news item contains an updated map of homicides in the District and its suburbs, including Montgomery County, Prince George's County, Fairfax County, Prince William County, Loudoun County and jurisdictions within these counties. Homicides shown on these charts and map were reported in the District and surrounding areas of Virginia and Maryland. Locations

are approximate. Some small jurisdictions did not report homicides for all years, and some do not consistently report such details as Hispanic origin.

Thus, non-verbal tactics in brief crime news items have not only informative and attractive functions, but also at the same time serve as a powerful tool to warn people about possible danger in the streets.

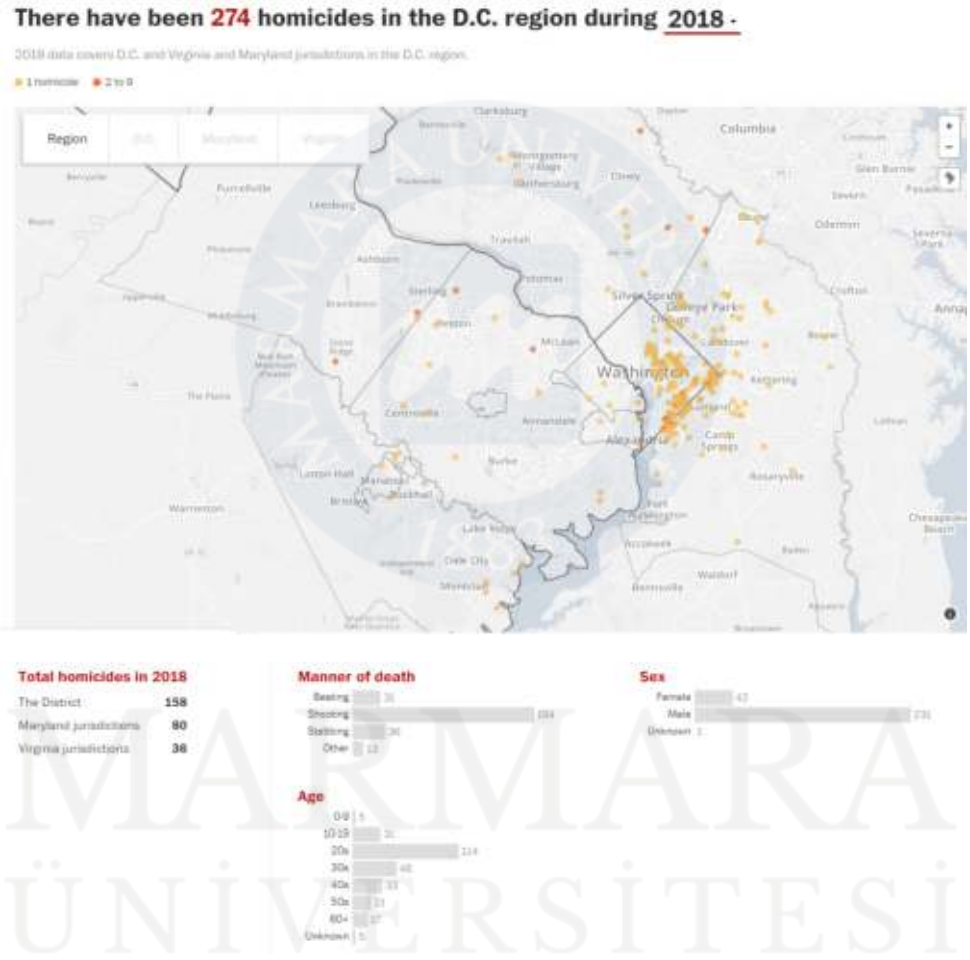


Figure. 3. Tracking D.C. - area homicides (Washington Post, December 28, 2018)

3.2.3. SYNTAX DEVICES

At the syntactic level, brief crime news items are characterized by the lack of the means for emotionally expressive syntax. The syntactic structure of brief news items is static in nature, and their objective is the message of the event or fact connected with the violation of the law. This

information explains the selection of syntax devices predetermined by the general character style of brief news items. The analysis of the factual material shows that the following syntax structures are common for brief news items: *inversion, nominative sentences, detached construction and elliptical sentences* (Brandes, 2004).

The analysis of the factual material shows that the brief news item is characterized by common and typical features in its structure. The first sentence (introduction) takes the most semantic load due to the information content. This determines the introduction structure, namely the need to emphasize the main message. It draws syntactically the beginning of the message. Thus, in most cases, the phenomenon of **inversion** is used. Other sentences usually have a direct word order. E.g:

WASHINGTON (ABC7) — Authorities have charged the driver of a passenger bus that crashed into two women and left them dead in Northwest Washington. Gerald Derrick James, 45, of Baltimore, is charged with involuntary manslaughter, according to Metropolitan Police (Washington D.C. Arlington Post, December 27, 2018).

Thus, the inversion of the introduction is done through the syntagm "new" at the very beginning, namely, the crime commited by a 45-year-old man. At the same time inversion is a meaningful way to inform about the nature of the crime and it shows the recipient the course of events.

A direct word order is used in **the nominative sentences** denoting the crime scene and evidence relating to the event. It indicates the specific identity of a criminal or a victim:

STAFFORD COUNTY, VA. (ABC7) — A 16-year-old boy was arrested when deputies found him naked and drunk, sleeping on a couch after breaking into a family's home in Stafford County early Thursday morning (Washington D.C. Arlington Post, December 27, 2018).

The usage of **detached constructions** indicates the source of the message such as:

Investigators were spotted back at 29-year-old Kelsey Berreth's Woodland Park home on Wednesday, along with a mobile crime unit. A multi-jurisdictional task force made up of local, state and federal investigators conducted the search, police said (Huff Post, December 20, 2018).

Thus, in the example considered, the source of the crime data is indicated, including the information from the crime investigation.

Characteristic for the syntactic structure of brief news items is the use of **elliptical constructions**. Example: *PINEY ORCHARD PKWY., 8300 block, 2:07 a.m. July 7. A cash register was stolen from a business entered by breaking a window. Three males, ages 14, 15 and 26, were arrested* (Washington Post, Juky 7, 2006).

In the underlined part of the example above, the elliptical construction is used to represent laconically the information about the crime, and it does not represent any certain stylistic meaning. Elliptical constructions are a kind of norm for brief crime news items.

Thus, brief crime news items are characterized by the uniformity of syntactic formalization represented by the following genre constructures (*inversion, nominative sentences, detached construction and elliptical sentences*) lacking the emotional expression characteristic typical for emotional syntax.

3.3. STRUCTURAL AND COMPOSITIONAL CHARACTERISTICS OF THE REPORTAGE

Crime reportage is an informative genre which provides a bright and vivid description about an event, a situation or a phenomenon associated with the fact of a violation of the law. This is the story of an eyewitness, or a participant in the event accompanied by subjective impressions of observers and their observations. It is characterized by the average level of subjective modeling of the reality information about the criminal. Depending on the subject-thematic content and functionality, the following types of the crime reportage are distinguished: **a special reportage** and **a reportage-commentary** (Karpenko, 2002: 24-34).

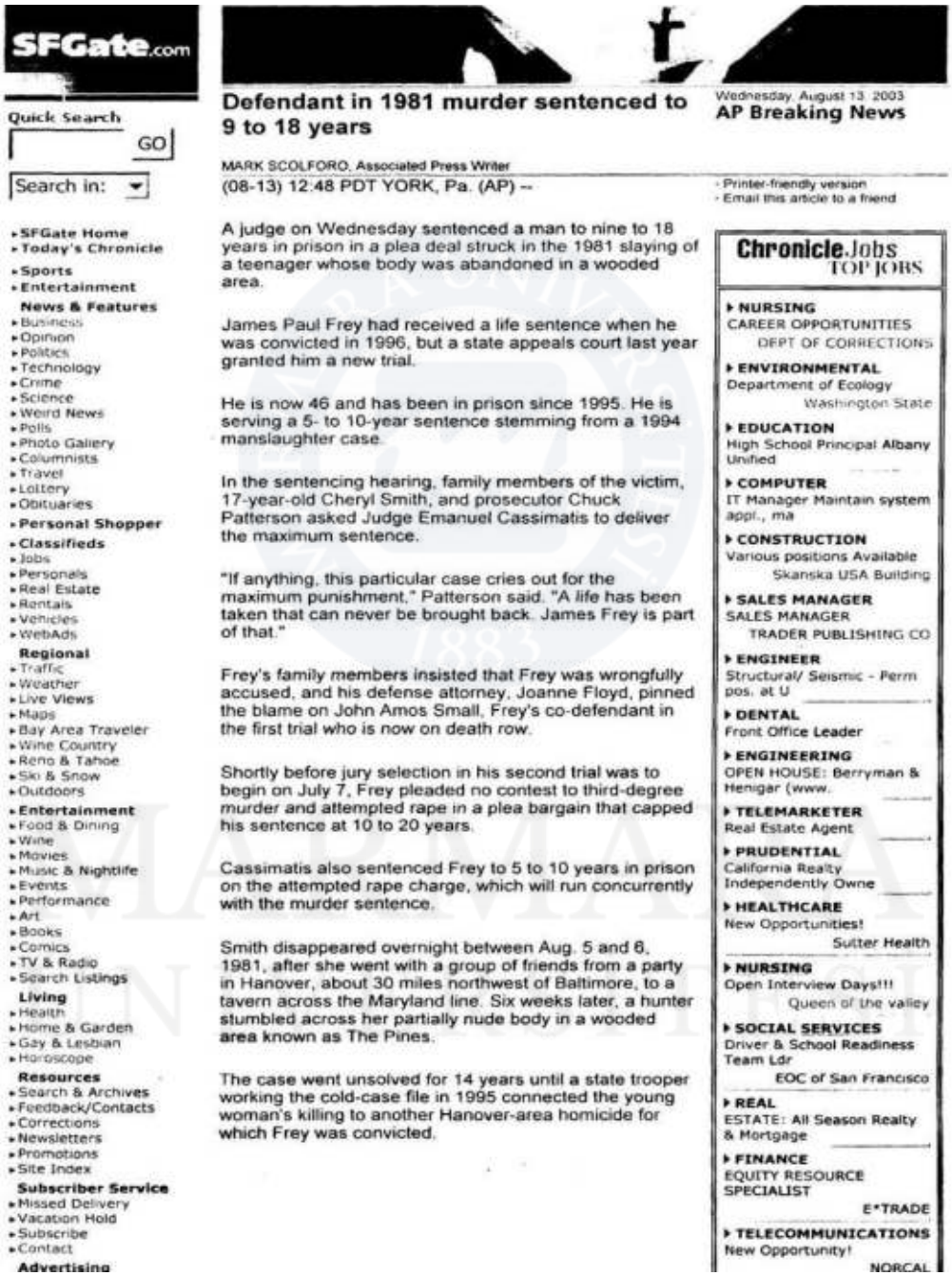
The main organizing principles of crime reportage regarding a legal problem are the following: 1) ***integrity*****;** 2) ***coherence*****;** 3) ***dissection*****.**

The *integrity* of the text is defined by the subordination of the elements to its author's intention. This is related to its "vertical" division represented by the structured content and the hierarchy of its elements (the text, when switching from one consistent semantic compression step to another becomes "deeper" each time thus preserving its semantic identity for the recipient). Rules of introduction and endings of certain styles and genres ensure the *dissection* of the text. *Connectivity* is predetermined by the information division and its implementation in the text in semantic and syntactic unities of various size and grade. A newspaper text as such is a kind of mass communication which is usually seen as the unity of semantic, structural and stylistic characteristics (Zovtobrjuh, 1970).

Crime reportage is compositionally constructed according to a certain constant scheme of a reportage description. The composition of the crime reportage aims to identify a specific order of the author's observations; to find internal links between individual phenomena, processes, and objects, and to set the level of the importance of each item, intended to image the elements. The phenomenon theme, depicted in the text of a reportage should be logically subject to specific details and facts of the observation. Schematically, the crime reportage is represented by the following mode (Karpenko, 2002):

- Title, reportage introduction – the sender introduces the reader to the course of events; it serves to attract the attention of the recipients of the material
- Description (text) – there are various digressions, dialogues with witnesses, victims and law enforcement officers, essentially the author's impressions. These elements create a so-called immersive effect in the reportage

- Ending – summary or synthesis of the author's impressions, perceptions and thoughts (See Figure.4).



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Defendant in 1981 murder sentenced to 9 to 18 years

Wednesday, August 13, 2003
AP Breaking News

MARK SCOLFORO, Associated Press Writer
(08-13) 12:48 PDT YORK, Pa. (AP) --

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A judge on Wednesday sentenced a man to nine to 18 years in prison in a plea deal struck in the 1981 slaying of a teenager whose body was abandoned in a wooded area.

James Paul Frey had received a life sentence when he was convicted in 1996, but a state appeals court last year granted him a new trial.

He is now 46 and has been in prison since 1995. He is serving a 5- to 10-year sentence stemming from a 1994 manslaughter case.

In the sentencing hearing, family members of the victim, 17-year-old Cheryl Smith, and prosecutor Chuck Patterson asked Judge Emanuel Cassimatis to deliver the maximum sentence.

"If anything, this particular case cries out for the maximum punishment," Patterson said. "A life has been taken that can never be brought back. James Frey is part of that."

Frey's family members insisted that Frey was wrongfully accused, and his defense attorney, Joanne Floyd, pinned the blame on John Amos Small, Frey's co-defendant in the first trial who is now on death row.

Shortly before jury selection in his second trial was to begin on July 7, Frey pleaded no contest to third-degree murder and attempted rape in a plea bargain that capped his sentence at 10 to 20 years.

Cassimatis also sentenced Frey to 5 to 10 years in prison on the attempted rape charge, which will run concurrently with the murder sentence.

Smith disappeared overnight between Aug. 5 and 6, 1981, after she went with a group of friends from a party in Hanover, about 30 miles northwest of Baltimore, to a tavern across the Maryland line. Six weeks later, a hunter stumbled across her partially nude body in a wooded area known as The Pines.

The case went unsolved for 14 years until a state trooper working the cold-case file in 1995 connected the young woman's killing to another Hanover-area homicide for which Frey was convicted.

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Figure.4. Defendant in 1981 murder sentenced to 9-18 years (San Fransisco Gate, August 15, 2003)

The title of the given example of the crime reportage (*Defendant in 1981 murder sentenced to 9 to 18 years*) conveys the main idea reproduced in the text, namely, the re-conviction of the defendant who was convicted for murder in 1981. The introduction (*A judge on Wednesday sentenced a man nine to 18 years in prison in a plea deal struck in the 1981 slaying of a teenager whose body was abandoned in a wooded area*) engages and draws the reader's attention to the cause of re-imprisonment for a period from 9 to 18 years – the murder disclosure of the teenager which took place in 1981.

In the main body of the text, the sender uses different techniques to draw attention to the fact and reasons for re-imprisonment of Paula James Frey, who has been in prison since 1995 for the manslaughter. In order to introduce the course of the case to the reader, the author has used the chronological listing of events starting from the first murder (1994) committed by the accused and up to the re-trial on July 17, 2006 (*James Paul Frey had received a life sentence when he was convicted in 1996, but a state appeals court last year granted him a new trial. He is now 46 and has been in prison since 1995. He is serving a 5 – to 10-year sentence stemming from a 1994 manslaughter case. Shortly before jury selection in his second trial was to begin on July 7, Frey pleaded no contest to third-degree murder and attempted rape in a plea bargain that capped his sentence at 10 to 20 years. Cassimatis also sentenced Frey to 5 to 10 years in prison on the attempted rape charge, which would run concurrently with the murder sentence*). To show the case objectively, the author shows the opinion of the victim's family members who demand the highest punishment (*In the sentencing hearing, family members of the victim, 17-year-old Cheryl Smith, and prosecutor Chuck Patterson asked Judge Emanuel Cassimatis to deliver the maximum sentence*) and the opinion of the criminal's family who find him irrelevant to the present case (*Frey's family members insisted that Frey was wrongfully accused, and his defense attorney, Joanne Floyd, pinnec the blame on John Amos Small, Frey's co-defendant in the first trial who is now on death row*). The ending of the reportage resembles a "castle design" that returns the reader to the beginning (introduction), to the fact of the murder and characters (a victim and a criminal) (*The case went unsolved for 14 years until a state trooper working the cold-case file in 1995 connected the young woman's killing to another Hanover-area homicide for which Frey was convicted*).

Thus, the composite structure of the crime reportage is predetermined by its contents which is the main component of the stylistic forms. It is subjected not only to the diverse elements of its content but also adds unity and integrity.

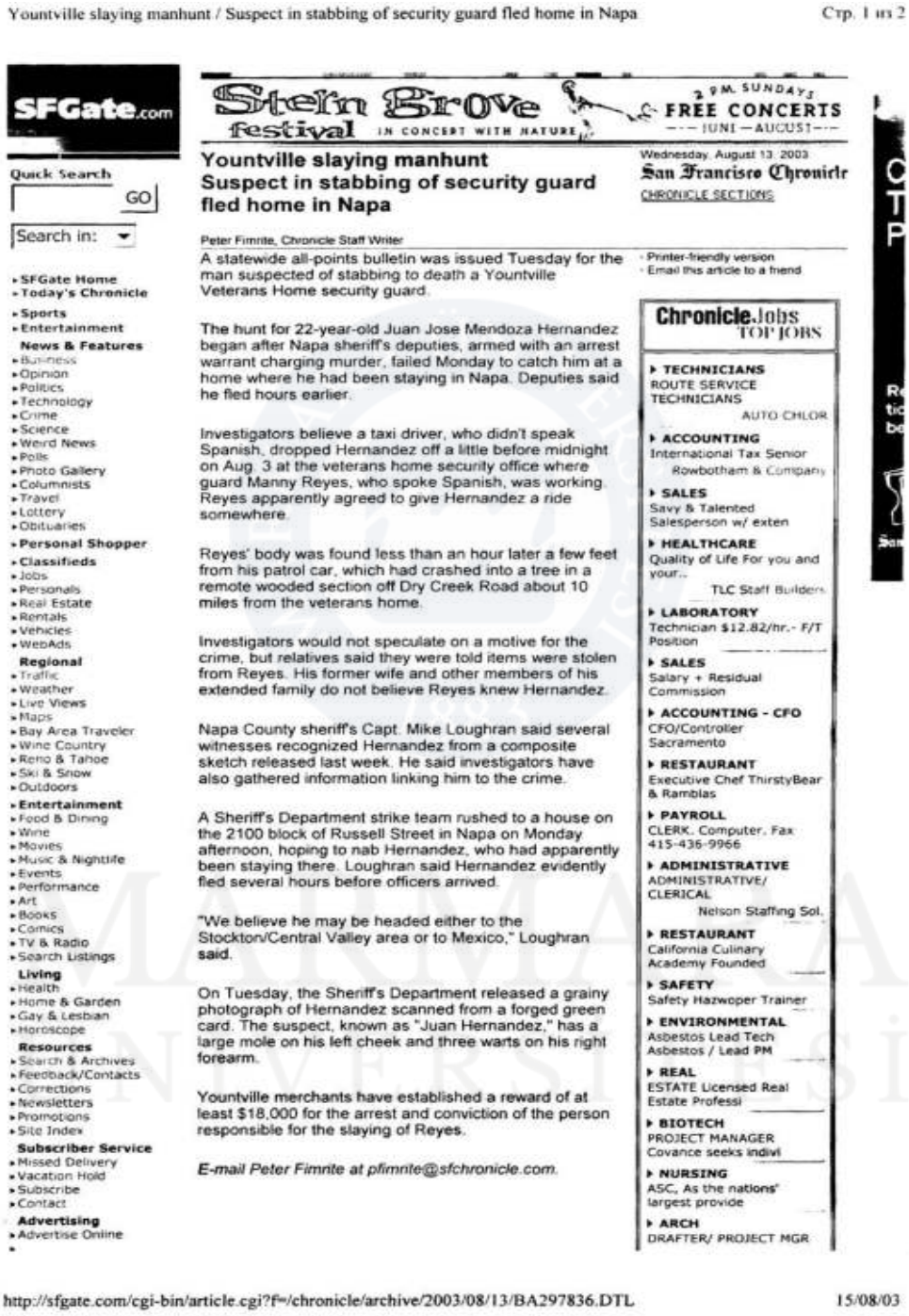
The main types of the reportage about a legal problem are: **a special reportage** and **a reportage-comment** (Karpenko, 2002).

A special reportage contains a description of interesting and important life situations observed by the reporter. The main message is focused on the crime disclosure. It shows known and unknown ideas about the crime investigation to the recipient (see Figure 5).

This example describes a crime committed by a criminal who is wanted by the police (a security guard at Veterans Home in Yountville). (*A statewide all-points bulletin was issued on Tuesday for the man suspected of stabbing to death of a Yountville Veterans Home security guard. The hunt for 22-year-old Juan Jose Mendoza Hernandez began after Napa sheriff's deputies, armed with an arrest warrant*

charging murder, failed Monday to catch him at home where he had been staying in Napa. Deputies said he fled hours earlier).

While examining the crime, the author tried to study it from all sides. First, he studied carefully the official and unofficial versions of the motive of the murder (a point of view expressed by the police and relatives of the victim) *(Investigators believe a taxi driver who didn't speak Spanish, dropped Hernandez off a little before midnight on Aug. 3 at the veterans home security office where guard Manny Reyes who spoke Spanish, was working. Reyes apparently agreed to give Hernandez a ride somewhere. Investigators would not speculate on a motive for the crime, but relatives said they were told items were stolen from Reyes. His former wife and other members of his extended family do not believe Reyes knew Hernandez).* He also asked the sheriff's point of view about the possible hiding places of the criminal (*"We believe he may be headed either to the Stockton/Central Valley area or to Mexico," Loughran said*), and learned about the official course of the investigation (*Napa County sheriffs Capt. Mike Loughran said several witnesses recognized Hernandez from a composite sketch released last week. He said investigators have also gathered information linking him to the crime. A Sheriff's Department strike team rushed to a house or the 2100 block of Russell Street in Napa on Monday afternoon, hoping to nab Hernandez, who had apparently been staying there. Loughran said Hernandez evidently fled several hours before officers arrived*).


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San Francisco Chronicle
CHRONICLE SECTIONS

Yountville slaying manhunt
Suspect in stabbing of security guard fled home in Napa

Peter Fimrite, Chronicle Staff Writer

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A statewide all-points bulletin was issued Tuesday for the man suspected of stabbing to death a Yountville Veterans Home security guard.

The hunt for 22-year-old Juan Jose Mendoza Hernandez began after Napa sheriff's deputies, armed with an arrest warrant charging murder, failed Monday to catch him at a home where he had been staying in Napa. Deputies said he fled hours earlier.

Investigators believe a taxi driver, who didn't speak Spanish, dropped Hernandez off a little before midnight on Aug. 3 at the veterans home security office where guard Manny Reyes, who spoke Spanish, was working. Reyes apparently agreed to give Hernandez a ride somewhere.

Reyes' body was found less than an hour later a few feet from his patrol car, which had crashed into a tree in a remote wooded section off Dry Creek Road about 10 miles from the veterans home.

Investigators would not speculate on a motive for the crime, but relatives said they were told items were stolen from Reyes. His former wife and other members of his extended family do not believe Reyes knew Hernandez.

Napa County sheriff's Capt. Mike Loughran said several witnesses recognized Hernandez from a composite sketch released last week. He said investigators have also gathered information linking him to the crime.

A Sheriff's Department strike team rushed to a house on the 2100 block of Russell Street in Napa on Monday afternoon, hoping to nab Hernandez, who had apparently been staying there. Loughran said Hernandez evidently fled several hours before officers arrived.

"We believe he may be headed either to the Stockton/Central Valley area or to Mexico," Loughran said.

On Tuesday, the Sheriff's Department released a grainy photograph of Hernandez scanned from a forged green card. The suspect, known as "Juan Hernandez," has a large mole on his left cheek and three warts on his right forearm.

Yountville merchants have established a reward of at least $18,000 for the arrest and conviction of the person responsible for the slaying of Reyes.

E-mail Peter Fimrite at pfimrite@sfchronicle.com.

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Figure.5. Yountville slaying Manhunt. Suspect in stabbing of security guard fled home in Napa (San Fransisco Gate, August 13, 2003)

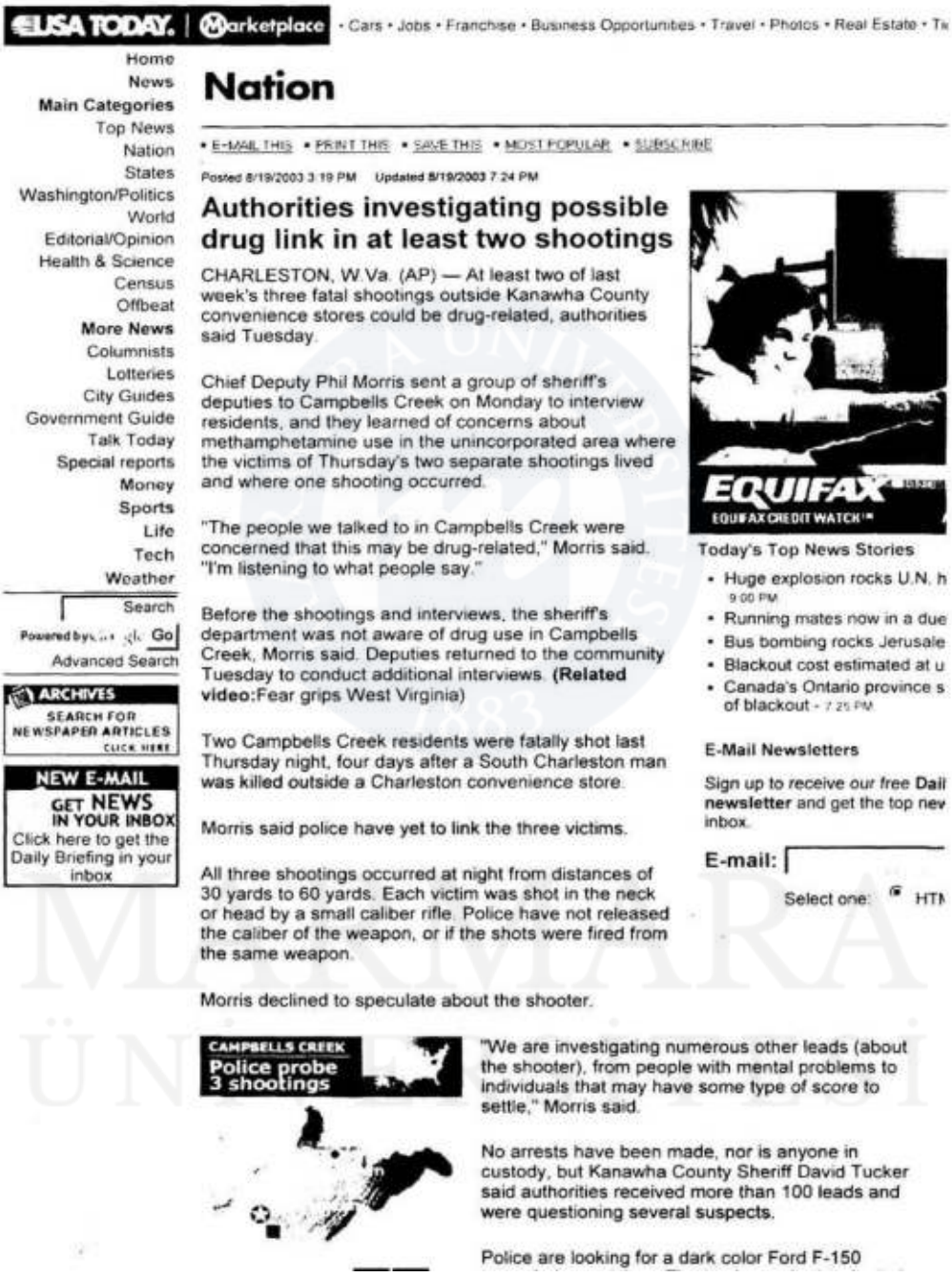
The sender gives a detailed description of the criminal, and announces the price he is ready to pay for a man who is willing to help him to catch the criminal. Based on the author's collected data, the recipient can reconstruct a general picture of the crime and at the same time be more careful in dealing with strangers.

Thus, a crime reportage is based on the actual event description – a crime. It is important for the author to familiarize readers with the results of the crime investigation using a variety of retrospections reproducing events. In a special reportage, it is important not only to supply the facts, but also to prevent possible crimes and warn law-abiding citizens.

A reportage – comment is focused on a detailed comment of the events and facts related to the violation of the law. It uses the following types of comments: advanced – a spatial explanation of the fact; simultaneous – an explanation of the facts in detail; comment done by the specialist – a fact commented on by a professional; a polar comment – explanation of the fact done by different specialists competent in this area. All comments in the crime reportage must necessarily correlate with the events related to the crime (see Figure.6).

In the case analyzed, events related to the mysterious shots in South Charleston are described. As a result, three persons were killed within two weeks. While describing the events, the sender appeals to different kinds of comments aiming to reveal the events related to the crime as widely as possible, and to allow the recipient to analyze the information and draw some conclusions. Thus, using a synchronous comment, the sender explains that the drug use may stimulate the criminals to commit crimes in different periods *(Chief Deputy Phil Morris sent a group of sheriff's deputies to Campbells Creek on Monday to interview residents, and they learned of concerns about methamphetamine use in the unincorporated area where the victims of Thursday's two separate shootings lived, and where one shooting occurred*).

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Posted 8/19/2003 3:19 PM Updated 8/19/2003 7:24 PM

Authorities investigating possible drug link in at least two shootings

CHARLESTON, W.Va. (AP) — At least two of last week's three fatal shootings outside Kanawha County convenience stores could be drug-related, authorities said Tuesday.

Chief Deputy Phil Morris sent a group of sheriff's deputies to Campbells Creek on Monday to interview residents, and they learned of concerns about methamphetamine use in the unincorporated area where the victims of Thursday's two separate shootings lived and where one shooting occurred.

"The people we talked to in Campbells Creek were concerned that this may be drug-related," Morris said. "I'm listening to what people say."

Before the shootings and interviews, the sheriff's department was not aware of drug use in Campbells Creek, Morris said. Deputies returned to the community Tuesday to conduct additional interviews. **(Related video:**Fear grips West Virginia)

Two Campbells Creek residents were fatally shot last Thursday night, four days after a South Charleston man was killed outside a Charleston convenience store.

Morris said police have yet to link the three victims.

All three shootings occurred at night from distances of 30 yards to 60 yards. Each victim was shot in the neck or head by a small caliber rifle. Police have not released the caliber of the weapon, or if the shots were fired from the same weapon.

Morris declined to speculate about the shooter.

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"We are investigating numerous other leads (about the shooter), from people with mental problems to individuals that may have some type of score to settle," Morris said.

No arrests have been made, nor is anyone in custody, but Kanawha County Sheriff David Tucker said authorities received more than 100 leads and were questioning several suspects.

Police are looking for a dark color Ford F-150

Figure.6. Authorities investigating possible drug link in at least two shootings (USA Today, August 19, 2003)

All crimes comments are made on the basis of the investigation information. They contain terminological units to help analyze the situation (*Chief Deputy; sheriffs deputies; methamphetamine; the victims; shootings*). Thus, the sender, in order to reveal the crime causes, calls for the comment of the police chief who believes that the person who has committed these crimes is a drug addict, and has a mental disorder (*The people we talked to in Campbells Creek were concerned that this may be drug-related," Morris said*). Polar commentaries of different specialists in that area give a general idea of the crime and the investigation (*No arrests have been made, nor is anyone in custody... Police are looking for a dark color Ford F-150 extended cap pickup. ... However, authorities on Monday released a poster with that description and photos of pickup trucks similar to the one witnesses said they saw near two of the shootings*). Comments of the inhabitants of the neighborhood where the crimes occurred indicate that people are concerned. Thus, the owners of the toy stores have stopped selling sniper video games, hoping that it will help the community (*We have not made a corporate decision to remove these games from our store shelves," she said. "Individual store managers made a decision based on what they feel is right for the community*).

Consequently, a crime comment-reportage contains information that allows one to perform a certain evaluation of news and events. It analyzes a possible motive for the crime and helps the recipient analyze and recreate the overall picture of the crime.

Thus, having considered different types of crime reportage, we can note that it can be classified by subject and functionality (e.g. a special report or a report-comment). Thus it retains its informative nature even when the elements of analysis can be traced.

3.3.1. LEXICAL MEANS

The language of the crime reportage differs substantially from the language of other genres. The need to describe the information in detail predetermines the use of infrequent words and language constructions. A reportage requires many synonyms especially while describing the smallest details and facts.

Neutral vocabulary represents the lexical basis of the crime reportage naming known objects, phenomena, events and actions related to the fact of the law violation. E.g.:

A gunman with a grudge against the Capital Gazette opened fire in the newsroom here on Thursday, killing five people in what police are calling a "targeted attack" on the newspaper. Armed with a shotgun and smoke grenades, the shooter "was prepared to shoot people. Police had not named the suspect Thursday evening, but a law enforcement source, who spoke on condition of anonymity because he is not allowed to discuss the case publicly, identified the suspect as Jarrod Ramos, 38, of Laurel, Maryland (USA Today, June 29, 2018).

Neutral vocabulary is prevelent in the passage. It is functionally related to the communicative task of the description, namely the presentation of the facts and events associated with a gun attack in Annapolis.

Neutral lexical units play a dominant role in reportage texts at the same time, not creating specific features. The last appears during the interaction between neutral vocabulary and other stylistically-labeled layers.

The crime reportage is characterized by the interaction with a *neutral conversational vocabulary* which is used not only in the characters' speech, but also in the author's text. The colloquial vocabulary includes words belonging to the literary language, but provides here the utterance with conversational coloring. The main function of the colloquial vocabulary is to give extra emotional and expressive coloring to the information. Example:

A 43-year-old Northwest Washington man was charged this week with a rape committed in Silver Spring 13 years ago, Montgomery County police said yesterday. Detectives from the cold case squad used DNA samples to identify Thomas Aquilla Hall as the man who raped a Silver Spring woman Nov. 27, 1993, police said... "It's a good catch," said Lt. Eric Burnett, a police spokesman. "It's very important for us to get people who committed these violent crimes off the street" (Washington Post, June 30, 2006).

Thus, a police officer uses the expression "*It's a good catch*" aiming to show his joyful feelings about the criminal's arrest, who raped a woman in November, 1993). This utterance is a typical one for the conversational and dialogue speech, but the reportage analysing the description has an extra expressive emotional load. The last helps to convey the feeling of a man who was finally able to solve the crime which was considered to be unresolved until 2006.

Another important vocabulary layer is the **terminology** which plays an important nominative role. Example:

WASHINGTON – U.S. Border Patrol supervisor Juan David Ortiz, who is accused of four murders in a 10-day killing spree in Texas, is not the first agent of the massive federal agency to be accused of serious crimes.

Last year, Ronald Anthony Burgos-Aviles, a Border Patrol agent in Laredo, Texas, was arrested last April on charges of killing a 27-year-old woman believed to be his lover and the couple's 1-year-old child. After pleading not guilty last month, he is awaiting trial.

A recent report by the Government Accountability Office stated that a total of 20,333 misconduct cases — including criminal cases offenses — were brought against employees of Customs and Border Protection from 2014 through 2016 (USA Today, September 18, 2018).

The analyzed crime reportage is devoted to the classification of crimes. The terms are used in the literal meaning and referred to the notions generally known to an average recipient and do not require further explanation. At the same time, this special vocabulary has certain stylistic features, namely, creating the effect of reliability of the information. e.g. the use of special vocabulary in a direct speech:

Crowder was found at 3:43 a.m. in a park near Sixth and N streets NW, a place where his mother said he and other men of his age often hung out and talked. "Investigators know of no motive or suspects in the shooting and do not know whether it was the result of a dispute, a robbery or a random act of violence," said D.C. Joe Gentile, police spokesman (The Quad City Times, August 5, 2006).

The police officer, in his comments on the murder of the prominent politician Crowder, uses a number of terms to depict the details associated with the crime. Investigators do not yet know the motive for the crime. They also cannot determine the classification of the murder – a robbery or an isolated act of violence.

Sometimes we can follow the use of special vocabulary, namely, **acronyms.** Their use is restricted to a certain communication area of the community. Acronyms serve as a means of conflating language and provide information with a specific professional coloring. Example:

The truth, as established by the D.C. inspector general's investigation, released on Friday, is that the response of FEMS to Mr. Rosenbaum, a New York Times reporter who was robbed and beaten, was marked by failures to follow established protocols at just about every turn. Failures ranged from incomplete patient assessments and poor communication between emergency responders to inadequate evaluation and documentation of the incident. Said the inspector general: "The result, significant and unnecessary delays in identifying and treating Mr. Rosenbaum's injuries, hindered the recognition that a crime had been committed" (The New York Times, July 17, 2006).

The usage of the acronym *FEMS* (the Fire and Emergency Services Department) is conditioned by the communicative and pragmatic purpose of the reportage, namely, a strict and documentary notification about facts and events related to the death of a prominent New York Times journalist – Mr. Rosenbaum. The FEMS organization is accused of giving delayed medical aid to the victim and doing improper paperwork, which according to the chief inspector caused the delay in the crime investigation.

Sometimes, in order to bring some new emotionally expressive and figurative elements into stable stereotypes, **occasional neologisms** are used. Example:

Indiana's longest-serving female prison inmate gets a mostly sympathetic look in a television profile that airs as her attorney works on a new push in a two-decade-long fight to win her freedom.

The segment of "Facing Evil with Candice DeLong" about Sarah "Cindy" White — convicted in 1976 on six counts of murder in connection with the fiery deaths of a Greenwood family that took her in as an orphaned teen — will air at 10:30 p.m. Friday on the Investigation Discovery channel.

White's attorney, Charles Asher, who has worked unsuccessfully to win her release since the 1990s, said he thinks it is time to free the woman who has spent 39 years — her entire adult life — behind bars (USA Today, September 22, 2017).

A neologism *Facing Evil with Candice DeLong* serves as an expressive means of transmission of problems related to the high rate of juvenile delinquency. The author tries to draw attention to the problems of the community which has seen a steady decrease in **juvenile delinquency** years since it launched its Orphaned Teen Program.

Important expressional lexical means of conveying documentary facts described in the reportage are **toponyms**. Example:

LOUISVILLE, Ky. – Hours after a gunman killed 11 people in a Pittsburgh synagogue, the attorney general of the United States denounced it as a hate crime and vowed to seek the death penalty.

But in Louisville, where a white man killed two black people at a Kroger on Oct. 24, local, state and federal officials have been slow or silent on a motive.

It took Jeffersontown Police Chief Sam Rogers four days to say the slayings were racially motivated, telling churchgoers Sunday the issue is "the elephant in the room." Maurice Stallard, 69, and Vickie Lee Jones, 67, were killed.

Rogers was speaking at First Baptist Church of Jeffersontown, a predominantly black church that police said the suspect tried to enter minutes before opening fire at Kroger.

Kentucky and federal prosecutors still haven't called the Kroger killings a hate crime. They also haven't said who will handle the case or whether they will pursue a death sentence (USA Today, October 30, 2018).

. The author of the reportage uses a number of toponyms which perform their nominative function. The names of places and churches give a clear picture of the crime scene and provide extra expressive information about the social and religious background of the people involved in the crime (*First Baptist Church of Jeffersontown; Louisville; Pittsburgh synagogue*).

The analysis of the factual material shows that the reportage is a synthetic genre which contains a vocabulary of other layers of newspaper genres. The emotive vocabulary (conversational vocabulary, toponyms, and occasional neologisms) dominates in the crime reportages corresponding to the general stylistic direction of the reportage, namely, the emotionally expressive reflection of the events and facts related to the violation of the law and the author's subjective point of view. Generally, the information is submitted with the informational, and documentary vocabulary (neutral language, terminology, acronyms) which reports accurately and concisely the facts of the crime.

3.3.2. PRAGMATIC MEANS

To implement a **descriptive and documentary information strategy**, a sender uses the following **verbal tactics** in the crime reportage (*tactics of the factualization of the events, visibility, specification and a tactic of a documentary displaying of the events*) and **nonverbal tactics** (*graphical bolding of the heading* and *pictures inclusion in the text of the reportage*). Let us consider the verbal tactics first.

A tactic of the factualization of the events is realized in the text through the presentation of general information, numbers, dates, witnesses, original documents etc., forming the basis of all documentary materials. Example:

At 10:00 a.m. on Monday, August 1, 2005, the heat and humidity were already starting to get oppressive in the Northeast section of Philadelphia. An elderly woman out walking her dog urged her pet to hurry up and do its business so she could get back to her air-conditioned home. She had brought the dog to the edge of an empty lot overgrown with grass and weeds on the 4400 block of Old Red Lion Road. The dog sniffed the ground, but something seemed to be distracting the animal. ... The woman looked ahead, and that's when she saw what the dog had already sensed. A body. At 10:14 a.m., the woman called 911 and told the dispatcher what she had found. Paramedics raced to the scene, but the woman's instincts were correct. The girl was dead. The paramedics delivered the body to the morgue, where technicians discovered a pattern of star impressions on one of her legs. ... The inscription inside the ring revealed the girl's name, Ashley Burg. But who was she? How did she die? And how did she end up nearly naked in an empty lot? (Crime Library, August 1, 2005).

In the reportage sample analyzed, the author demonstrates the reader the reliability of events, specifying the details of the events, time interval (*At 10:00 am on Monday, August 1, 2005; the 4400 block of Old Red Lion Road; At 10:14 am, the woman called 911*) and a detailed description done by the witness since the detection of the body of the girl (*Ashley Burg, the woman looked ahead, and that's when she saw what the dog had already sensed. A body.*). The author does not only describe the facts but also makes comments giving personal assessment through a series of rhetorical questions with the help of which he expresses his emotions *(But who was she? How did she die? And how did she end up nearly naked in an empty lot?*).

A tactic of visibility is one of the most common tactics of the reportage implemented through a set of distinct techniques: the use of the description of the investigation details, a sequential playback of the events, description of the participants in the event through their portraits and linguistic characteristics and the transfer of the emotional and psychological atmosphere through the "author's presence effect" at the scene. Example:

At one point during the recent Enron trial, prosecutors cross-examining Ken Lay asked the former chief executive how he could have allowed a friendly analyst to report that he was a net buyer of Enron stock at a time when, in fact, he was unloading more than half of his Enron shares. "I suppose it depends on how you define 'net buyer,' " Lay replied, in a splendid display of Clintonian hair-splitting. And from that moment, it became pretty clear to me who killed Enron. It was Ken Lay himself. Yes, Ken Lay, who engineered the merger of two obscure natural gas pipeline companies and magically transformed it into the seventh-largest public company in the United States. Ken Lay, the self-made son of a Baptist preacher who put himself through college and graduate school and won the Horatio Alger Award set up by the champion of "positive thinking," Norman Vincent Peale. (Washington Post, July 6, 2006).

In the submitted excerpt from the courtroom, where the case of a well-known financial swindler Ken Leia was heard, the sender uses the **tactic of specification** to playback the psychological

atmosphere in the courtroom and to show the emotional mood of the defendant. The sender sequentially transmits the questions asked to the offender. The court wanted to find out why at the preliminary hearing the deceased, engaged in financial analysis of the defendant Ken Lay, represented him as a buyer of shares via the Internet while he was selling the shares of company Enron himself. After the defendant's answer, the author uses the "author's presence effect", and encourages the reader to arrive at a conclusion about the direct involvement of Ken Lay in the bankruptcy of the company (*And from that moment, it became pretty clear to me who killed Enron. It was Ken Lay himself*).

The tactic of detailing is used to describe the specific characteristics of the characters. The main function of this tactic is to create some emotional and expressive background:

After deliberating nearly 14 hours over three days, the jury of three men and nine women agreed that Pahno, 22, was guilty of first – degree murder in the slaying of Maria "Marissa" Teresa Dela Cruz Escoto, 40. Then, after hearing testimony from Escoto's husband and brother, the jury sentenced Pahno to 30 years in prison – – far less than the life imprisonment he faced. During the interviews with clinical and forensic psychologist Stanton Samenow, Pahno's behavior contrasted sharply with what he displayed to police and the other mental health professionals. With them, he was hesitant and seemingly disoriented and took several minutes to answer the questions. ...Samenow said Pahno was lucid and forthcoming during their interviews, which spanned about 12 hours over two months. Relatives described Pahno to Samenow as an "extremely angry boy who kept everyone on edge," he testified (Washington Post, May 2, 2006).

In the example the sender resorts to the tactic of detailing to demonstrate certain characteristics of the offender which helps the recipient to draw conclusions about the events described in the reportage. With the help of the tactic, the sender depicts the psychological characteristics of the killer, namely his behavior during interviews with the police (*he was hesitant and seemingly disoriented, and took several minutes to answer questions*). He behaves in a different way during the conversation with a psychiatrist (*Pahno was lucid and forthcoming during their interviews*). The relatives of the murdered woman depict the criminal as an aggressive person who had always been a conflict with everybody (*an "extremely angry boy who kept everyone on edge*). Using this tactic, the sender tries to relate the behavior of the offender to the investigation of the crime. The author tries to show the internal psychological causes of the crime in the society, and is inspired to find a solution to this problem.

In order to achieve a maximum reliability in the material, **a tactic of a documentary displaying of events** is used. The tactic is realized through the direct expression of the author's point of view because he acts as a witness:

Legal experts conclude that it will be far more difficult for the government and shareholders to recover Lay's assets. For one thing, due to the state of the federal law in Texas, Lay's lawyers can move to have the jury verdict thrown out, because he is not available to carry forward his appeal. That means prosecutors likely can't prevail in a criminal forfeiture proceeding and that they will have to file a separate civil lawsuit against Lay's estate to try to recover some of the $43.5 million they say he plundered from Enron.

It's unclear for me how much the Lay family has in terms of assets. Lay told the jury that he was in debt to the tune of $250,000, but federal prosecutors dispute that, saying he has a $5 million Houston penthouse apartment and a $6.3 million Goldman Sachs investment, among other things (Washington Post, July 6, 2006).

In this example, the sender uses this tactic with the purpose to present an event he witnessed from the retrospective point of view. The sender was present at the meeting of the legal committee which was considering a question of government debt payments to the property depositors of a known financial swindler Ken Lay (who eventually, because of his death, could not be responsible for committing crimes). **The tactic of a documentary displaying of events** helps the sender to highlight events connected with this financial case and to convey his attitude to the material. Thus, the sender says that it is not clear that the largest part of the stolen property belongs to Lay's family (*How much the Lay family has in terms of assets is unclear for me*), but he presents documentary evidence that the deceased had very valuable property (*he has a $ 5 million Houston penthouse apartment and a $ 6.3 million Goldman Sachs investment*), although in previous court hearings he claimed that he had debts of $ 250,000. So, the tactic of a documentary displaying of the events is used to display the most significant events, and draw the recipient's attention to the problem.

The narrative and documentary information strategy is presented in the reportage about a legal problem with the non-verbal communication tactic of the graphic design of the text: *graphical bolding of the heading* and *picture inclusion in the text of the reportage*.

The **tactic of the graphical bolding of the heading** helps to focus on the main ideas of the message. Font selection induces the recipient to understand a meaning which is not expressed explicitly (see Figure.6.).

MARMARA ÜNİVERSİTESİ

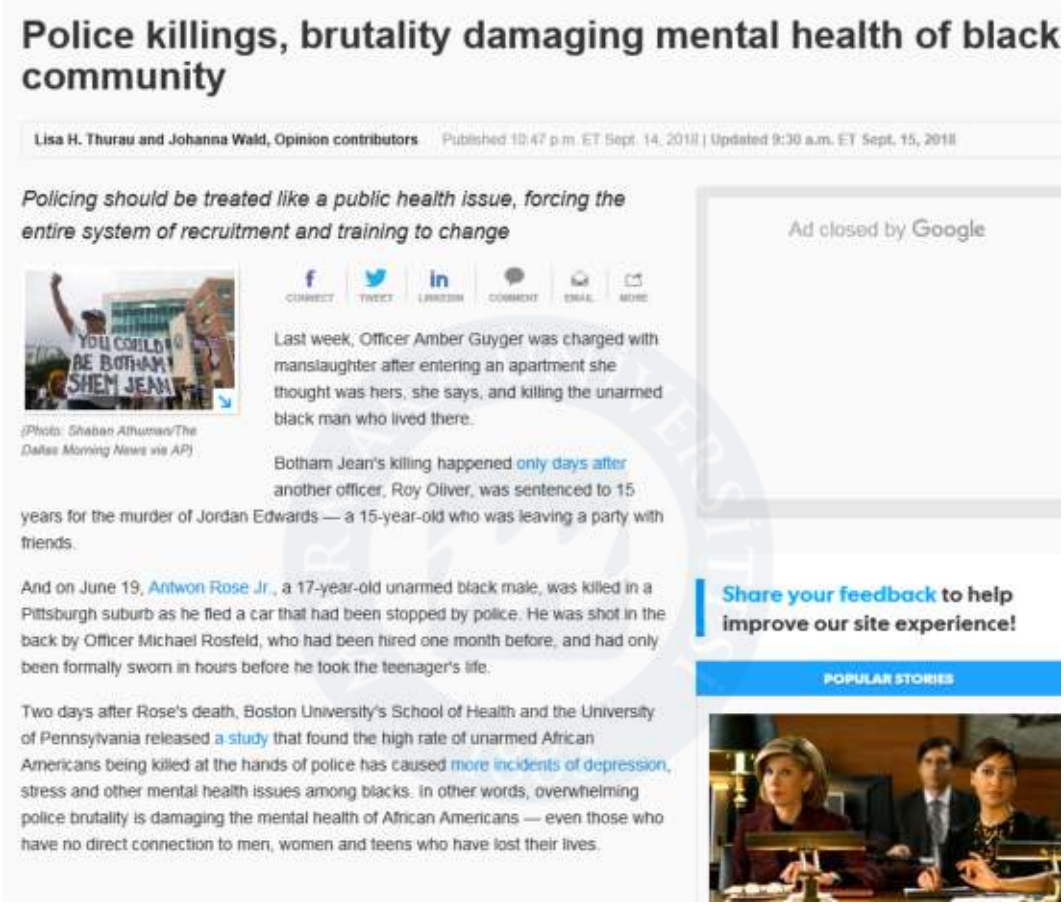


Figure.6. Police killings, brutality damaging mental health of black community (USA Today, September 15, 2018)

Thus, in the example, while using the graphical bolding of the heading, the sender aims to draw attention not only to the legal problems of shootouts and race murder but also to questions about general moral behavior which are implicitly asked to the recipient. They include the problems of the use of deadly force by police against an unarmed black American, the weight of historical injustices, and current disparities in the use of state violence against black Americans. The tactic of the unregulated punctuation increases the expressive properties of the heading(see Figure.7.)

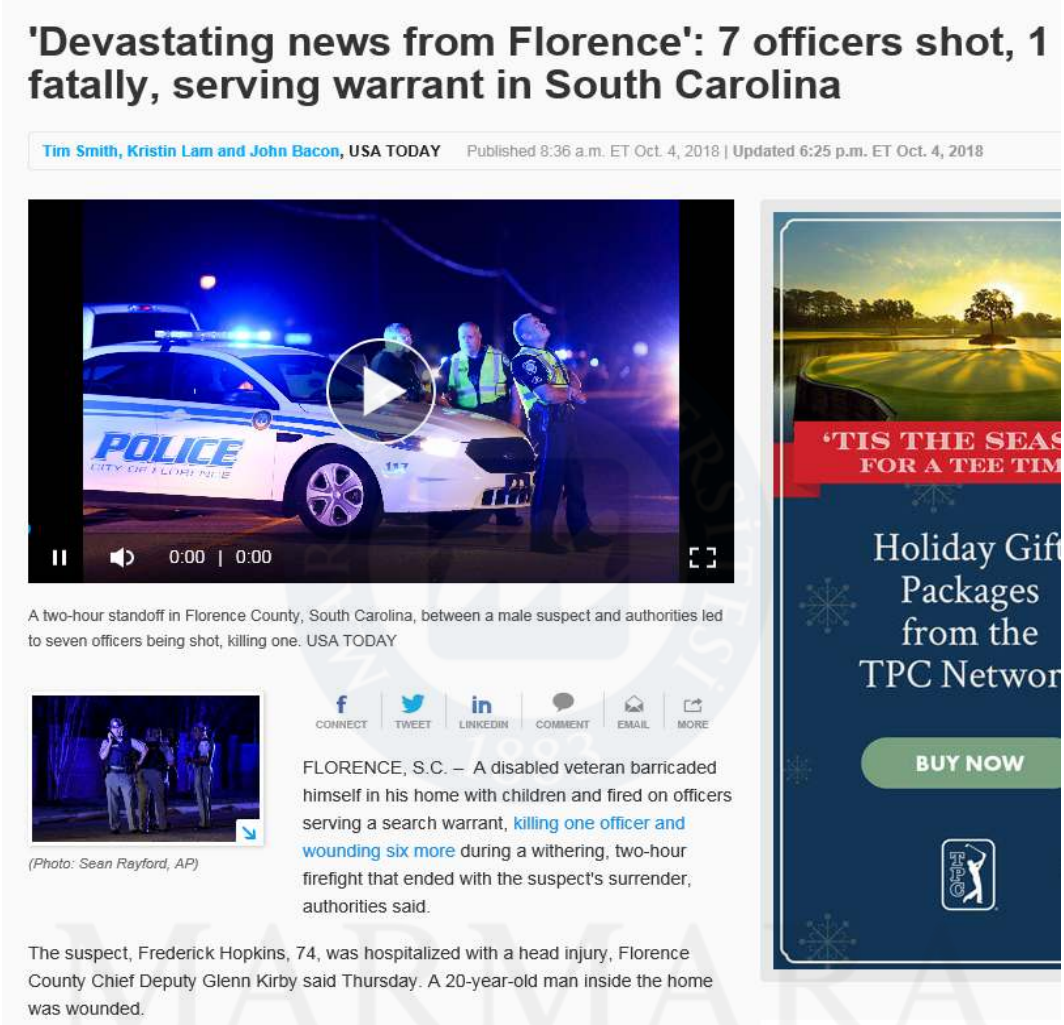


Figure.7. 'Devastating news from Florence': 7 officers shot, 1 fatally, serving warrant in South Carolina (USA Today, October 4, 2018)

Thus, in the example, the intensification of the graphic form of the heading by semicolon (:) is analyzed. The last performs a manipulative effect attracting the attention of the recipient and affecting his/her emotional perception. The heading prompts the recipient to think about two problems – fatal shots and the problem of workplace safety, involving police officers serving a search warrant.

The tactic of pictures inclusion in the text of the reportage plays an important role and is used to influence the recipient psychologically and to form a certain perception of the information. It is used to create a negative perception of the person depicted in the photograph, and to emphasize the negative traits of the criminal (see Figure.8).

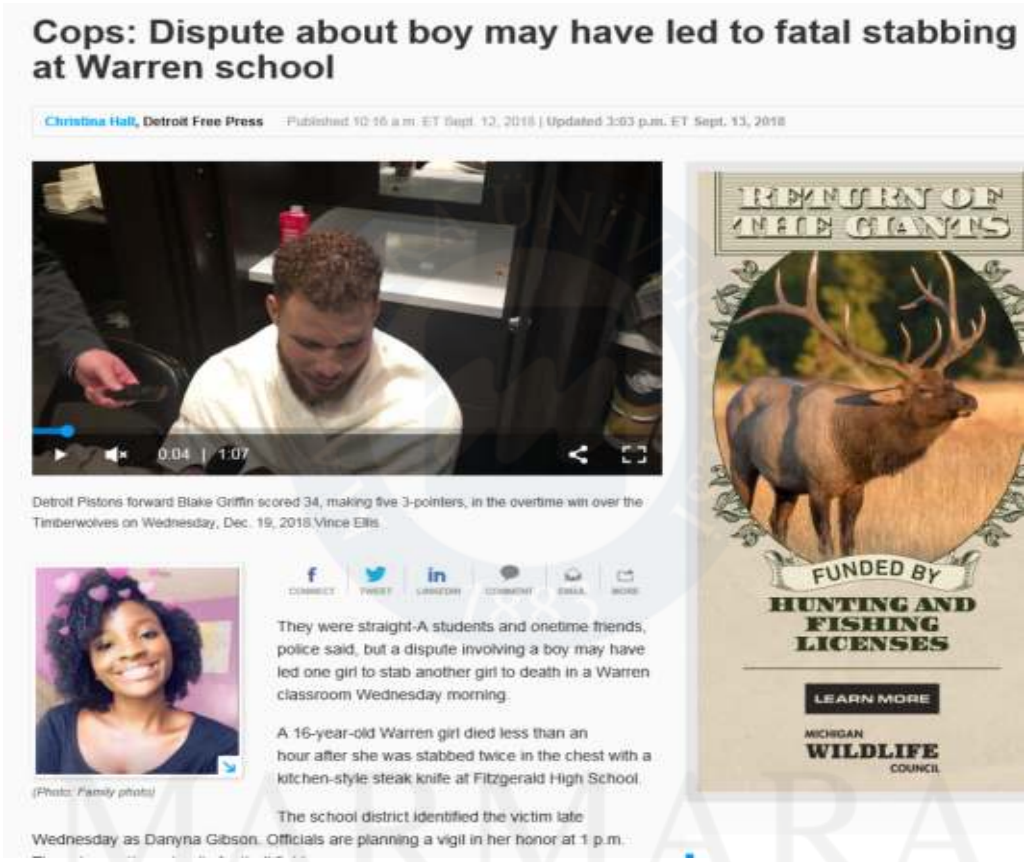


Figure.8. Cops: Dispute about a boy have led to fatal stabbing at Warren school (Detroit Free Press, September 13, 2018)

Thus, the tactic of the picture inclusion to the text of the reportage is used to make a psychological impact on the recipient and create a certain setting in the perception. The text of the reportage is accompanied by two photographs, one each, of the victim and the criminal placed in the text as the opposition of good and evil. The photograph of the victim evokes sympathy for the young girl, and creates antipathy towards the girl who committed a terrible crime for her enjoyment.

The tactic of picture inclusion in the text of the reportage can be used to facilitate the reproduction of the events chronology and attract the recipient's attention, and to draw some personal attitude evaluation to the events described in the reportage (see Figure.9.).



Figure.9. Bucking U.S. trend, D.C. homicide total already tops 2017 (Washington Times, September 25, 2018)

In the example, the photograph is submitted to show the audience how a prototype crime scene inspection is done. It enables average citizens to understand the magnitude and seriousness of an investigative operation.

3.3.3. SYNTACTICAL MEANS

The following stylistic devices and expressive means are used in crime reportage: *repetition, nominative constructions, inversion, detached constructions, omission, direct/ indirect speech, question-answer constructions*.

Synthesis of the emotionally expressive and documentary burden of the text is transmitted with the help of **nominative constructions** which actualize its specific content. Example:

Convicted killer Michael Lenz was executed by injection last night in Virginia's death chamber for fatally stabbing another inmate during a pagan Asatru religious gathering six years ago. Lenz, 42, was pronounced dead at 9:07 p.m. at the Greensville Correctional Center in Jarratt. Lenz is the third person to be put to death in the state since Gov. Timothy M. Kaine (D) took office this year. Kaine, who has said he opposes capital punishment but has promised to uphold the state's death penalty laws, rejected a plea yesterday from Lenz's attorneys to spare his life (Washington Post, July 28, 2006).

In the example above, a number of nominative sentences describes the death fact of the killer, Michael Lentz. The passage shows the description of the place of execution (*the Greensville Correctional Center in Jarratt*), time (*9:07 p.m.*) and the reasons for the application of capital punishment (*for fatally stabbing another inmate during a pagan Asatru religious gathering six years ago*).

Syntactic patterns of **repetition** also contribute to the specification of the information in reportage texts, and draw the reader's attention to important emotionally expressive details: *...Outside the court, Ariel's maternal grandparents, Marama and Gail Waitai, said Munroe should have been jailed for life. "You harm a little baby – they're helpless," Mr Waitai told reporters. "Ariel couldn't help himself, couldn't protect himself, had to take all that punishment, had to accept it all."Anybody that kills a baby ... they should be put away for life"* (Sinclair Broadcast Group,August 17, 2018).

Thus, in the example considered, the sender, with the help of repetition, transmits the emotional state of the killer's parents who supported life in prison for their son, "… *should be put away for life*", because he killed their grandson. The sender emphasizes the emotional stress and the vulnerability of the victim – a baby unable to protect himself.

Inversion allows the author to interpret facts and events in his own way, setting the tone for the entire reportage and at the same time attracting attention to a certain piece of information:

Two teenagers were shot near a high school in Brooklyn on Tuesday, officials said.

A 17-year-old boy was shot in the arm, and a 14-year-old girl was shot in the leg shortly before 3 p.m. in Williamsburg, the police said. Both were taken to Bellevue Hospital Center. Their injuries were believed to be non-life-threatening. The police were investigating the shooting, which took place near Bushwick Avenue and Grand Street, close to Progress High School for Professional Careers. The police said on Tuesday evening that they were searching for a suspect. On Tuesday night, the police surrounded a building at 200 Throop Avenue, about a mile away from the school, for several hours but left around

9 p.m. without anyone in custody. On Tuesday afternoon, Grand Street between Bushwick Avenue and Humboldt Street was blocked off by police tape as officers inspected the street for evidence. Took notice few (New York Times, January 20, 2015).

In the passage, on one hand, the model of inversion transfers the actual emotional attitude of the author-sender to the problem of teenagers who were shot near a high school in Brooklyn on Tuesday (according to the author, the shooting of two teenagers didn't impress many people) (*Took notice few*). On the other hand, inversion implicitly draws attention to the indifference of the management and society towards juvenile delinquency.

Another means of submitting additional information about the event described is a **detached construction**: *...Riley's car plowed into Gebrkidan that January evening. Yesterday, an Alexandria judge convicted the 32-year-old salesman of driving under the influence of sleep medication – the Ambien – and of maiming in a crash so severe that Gebrkidan's leg had to be amputated below the knee. Riley faces up to six years in prison when he is sentenced Sept. 21.* (Washington Post, August 2, 2006).

In the submitted passage, a detached sentence is used to clarify the information about the accident which resulted in the victim's leg being amputated (*Gebrkidan's leg had to be amputated below the knee*). The driver who hit a woman with his car (*a 32-year-old salesman*) was under the influence of Ambien, a sleep medication.

The phenomenon of **omission** is used to depict the emotional state of the speaker. For example:

"This is one of the more vicious and incomprehensible crimes this court has witnessed – and I've heard a lot," Dwyer said (Washington Post, August 14, 2003).

In the example, the analyzed phenomenon of omission reflects the emotional state of the speaker – Judge Drayer, who is dealing with the Sifrit case (a female student who killed people with her husband for fun). He is a person who has been working in the court for a long time, but he has never before heard of such a brutal murder.

In order to transfer the content of the reportage characters' speech and create a certain dynamism in the emotional presentation of the documentary information, **indirect speech** is used:

A U.S. Capitol Police sergeant has been charged with child sexual abuse after allegedly having videotaped sex at his home with a 15-year-old girl that authorities believe was arranged by a former Bowie High School assistant football coach. Sgt. Michael Malloy, 34, of the Bryans Road community in Charles County surrendered to D.C. police and the FBI on Friday and faces a bond hearing scheduled today in D.C. Superior Court, prosecutors' spokesman Channing Phillips said. The Capitol Police would not comment yesterday on Malloy's arrest or job status (Washington Post, August 7, 2006).

In this example, indirect speech has the effect of indirect informative documentary presentation of the information, and contains elements of the situation analysis. The Capitol authority believes that the main organizer of the crime (sexual harassment of a girl by the officer who works at the Capitol)

is a former football coach (*A U.S. Capitol Police sergeant has been charged with the child's sexual abuse after allegedly having videotaped sex at his home with a 15-year-old girl that authorities believe was arranged by a former Bowie High School assistant football coach*). According to the prosecutor, the involvement of a police officer in this case will be resolved in the court (*Sgt. Michael Malloy, 34, of the Bryans Road community in Charles County surrendered to D.C. police and the FBI on Friday and faces a bond hearing scheduled today in D.C. Superior Court, prosecutors' spokesman Channing Phillips said*). The Capitol Police refused to comment on his arrest (*The Capitol Police would not comment yesterday on Malloy's arrest or job status*).

The use of **direct speech** in the texts of a reportage indicates its secondary meaning. In addition, direct speech is a typical syntactic and stylistic device which increases the overall documentary nature of the informative text by its irremovability:

As the investigation into Marla's murder progressed, Smith County Sheriff J.B. Smith issued a press release which briefly described the crime scene and Marla's cause of death: "Preliminary results from the southwestern forensic lab in Dallas confirmed that 35-year-old Marla Tabb died from severe blunt force trauma to the head and face area." While it was not mentioned in the initial release, the trauma to Marla's face was so severe that her jaw was virtually shattered (Washington Post, September 30, 2003).

Thus, the sender transmits a documentary description of the crime scene with the help of the direct speech of Sheriff Smith (a person who is engaged in the investigation of the brutal murder of Marla Tabb). It creates a totally accurate picture of the injuries received by the victim. Sometimes, in order to implement a pragmatic setup and transfer the negative attitude of the people onto the criminal, the sender uses **question-answer constructions**. Example:

As the verdict was read, Muhammad stood grim-faced, his arms folded across chest. He was led out of the courtroom, pausing to ask the judge, "Your honor, may I speak?" The judge answered, "No, sir," and Muhammad was taken away (Washington Post, May 30, 2006).

Thus, a question-answer construction is characteristic not only for dialogue speech, but also indirectly for the monologue speech of the reportage. It helps to implement the pragmatic purpose of transferring the negative attitude of a judge to the criminal who after the verdict asked for permission to speak in the court. The judge refused his request despite his legitimate right to express his opinion.

3.4. STRUCTURAL AND COMPOSITIONAL CHARACTERISTICS OF THE ANALYTICAL ARTICLE

Under the term "*crime analytical article*" we understand a genre designed to analyze the topical and socially important process of investigating crimes, criminals' personalities, causes of crime and the laws governing them.

The function of the *crime analytical article* is to reflect the objective reality, and to evaluate the facts expressed in newspaper reportages. The crime analytical article explains to readers the

social and personal significance of the crime investigation analysis, individual characteristics of the criminal's personality, their causal relationships, and initiates readers' thoughts and actions related to the subject and reflected in the publication. It draws the audience's attention to the problems and challenges arising from the situations described. It shows the strategic or tactical interests of the participants in these events. Decoding the text of the analytical article, the reader reconstructs a subjective reality via the text created by the author and thus; understands the nature of the objective reality (Žovtobrjuh, 1970).

The genre of the crime analytical article is heterogeneous. Traditional newspaper articles of this genre include:

1) informative article
2) review article
3) general problematic paper

These types of articles are characterized by the following features: content, the level of generalization, the general nature of the construction, the structure and length of individual sentences and the entire text, quantity of vocabulary used, the degree of repetition of lexical units and grammatical structures, paragraph structure and the links between them etc. (Ermolenko, 1989).

The content of the crime analytical article describes facts and observations. This article is usually devoid of connotations except for functional and stylistic ones which can be found in all types of publicistic texts. Example:

Gang Snitch Gets 22 Yrs. For Murder. *POUGHKEEPSIE – A confessed killer for a street gang has been sentenced to 22 years to life in prison in the ambush of two men last summer. Sabir Archer, 20, had pleaded guilty to second-degree murder for the June 16, 2002, shooting death of Gregory Bellamy, 28. He also admitted wounding 24-year-old Starling Parker, Bellamy's cousin, in the parking lot of a Poughkeepsie deli.*

Archer was a key witness in the trial of Marcus Wiggins, 23, who was convicted in June of second-degree murder, conspiracy and criminal possession of a weapon. Archer said they killed Bellamy to avenge the shooting death two weeks earlier of Isa Cherry, a fellow member of the Mad Drama gang. Defense attorney Kevin MacKay asked the judge to impose only a 17-year sentence for both shootings, saying his client kept an agreement with prosecutors to testify against Wiggins. "These people could easily kill my client," he said, referring to Mad Drama members who attended the trial (US News, November 6, 2008).

This article gives the facts related to the famous trial of the murderer Sabir Archer (he confessed to committing a number of murders). He testified against another member of the gang – Marcus Wiggins. The author of this *informative article* does not aim to identify the causes of the situation occurred during the investigation of these crimes, but he states there was a criminal's voluntary confession of the crime committed (*pleaded guilty to second-degree murder; admitted wounding*

24-year-old Starling Parker) and the witness' testimony against his former friends (*a key witness in the trial of Marcus Wiggins; kept an agreement with prosecutors to testify against Wiggins*).

A crime review article is noted for a higher level of complexity both in content and structure. It is marked with a high level of synthesis and contains imagery and expressive elements. Let us analyze a sample of the general review article:

Teen Threatened To Kill Police, Warrant Says *The Centreville teenager who shot and killed two Fairfax County police officers last month had made "threats to kill a police officer" on two occasions, including on the day of the attack outside a police station, according to a search warrant. Police are continuing to investigate the shootout on May 8 behind the Sully District station in Chantilly that took the lives of Detective Vicky O. Armel, 40, and Officer Michael E. Garbarino, 53. The shooter, Michael W. Kennedy, 18, was killed by officers in the parking lot where he had opened fire. Homicide detectives obtained a search warrant for Kennedy's cellphone. Police declined to say why they were pursuing the teenager's voice mail and text messages from the days and hours before the shooting. The warrant called the messages "evidence relating to the crime of murder" but did not elaborate* (Washington Post, June 3, 2006).

Thus, in the submitted article the general concept of the place and role of the police in the education and formation processes of social and ethical relationships is revealed. This topic by its nature is social and ethical. First of all, the article examines the important social phenomenon of juvenile delinquency and its transformation under the influence of social relations in society (*Police declined to say why they were pursuing the teenager's voice mail and text messages from days and hours before the shooting*). The purpose of this article is to draw the reader's attention to the careless behavior of the police who had been monitoring the boy's delinquency. This cavelier attitude led to the tragedy which resulted in the boy's death.

The content of the *general problematic article* is associated with the need to solve problems important to the society. The greater the number of people affected by the problem is (in our case – the problem of crime), the more important for the media it will be. They are subjected to the achievement of the main goals of the problem performance:

1) The description and evaluation of the problem situation
2) Clarification of the causes of the problem (obstacles, goals)
3) Installation of the applications and finding solutions to the problem

In connection with the mentioned above, it should be noted that in the newspaper publicism, the evaluation category plays the leading role since the publicistic text comes through a certain way of evaluating reality. Evaluation in the *general problematic article* is considered to be a diverse communicative phenomenon. It is socially defined in the time-spatial language diapason with a pragmatic basis. It is focused on media accessibility, effectiveness and publicity. Evaluation is associated with structural and semantic properties of the newspaper vocabulary through which the impact on the reader and the formation of his values have been done.

From the logical-semantic standpoint, several types of evaluations are singled out: *anthropocentric, religious, cultural, aesthetic, national, ethnographic and social.*

These categories are reflected in the overall plan of general problematic articles as related to the evaluation of man in society, his needs and social activities. Typically, a description of the problem situation exists in unity with the evaluation of various aspects of the latter.

Let us analyze the sample of a general problematic article which is dedicated to the consideration of the numerous deaths associated with the fate of people who participated in the production of Shakespeare's "Macbeth"

> ***"Macshush! Theater Superstition Warns of Double Trouble if the Name Is Spoken.*** *What if you are actually performing "Macbeth"? Then what do you do? Guy's name is all over text. You can't just substitute "Scottish Play" every time he's mentioned, can you? Why is theater so superstitious? You guys don't have any "Macbeth" nightmare stories, do you? Want to guess what play was first performed in New Theatre? How about dead man's name? ... "I heard of a guy who was playing Macbeth who was run over by a car," says Lynn Cohen, who plays Weird Sister 3, as the character is listed in the program. "Oh my God," gasps Ching Valdes-Aran, Weird Sister 2. "I heard of another Macbeth who was shot in the jaw," says Joan MacIntosh, aka WS1... By universal consensus, "Macbeth" is the unluckiest play ever written, a work so fiasco-plagued, so thoroughly jinxed that it is considered bad form – nay, it is considered flat-out reckless – to speak its title aloud. A quick survey: When "Macbeth" opened in 1606, a boy named Hal Berridge, who was playing Lady Macbeth, died of a fever; In 1849, two productions of "Macbeth" were staged simultaneously in New York, and the leads – one an American, the other British – were feuding. ...When the protest became a riot, the authorities fired into the crowd, killing more than 20 people;· In April 1865, Abraham Lincoln took a copy of "Macbeth" on a cruise down the Potomac. A few days later, he was assassinated; Three cast members died during a 1942 production of the play, starring John Gielgud, and a costume person committed suicide; The ghost of British actor Harold Norman ... was accidentally stabbed in a swordfight during a performance of the play in 1947. He was rushed to the hospital and later died of peritonitis; Charlton Heston was burned on the groin on the opening night of a "Macbeth" he did in Bermuda in 1953; A Broadway production starring Christopher Plummer pulled a ligament and broke a tooth. You need more?*

"I had a really close friend who was directing the play in St. Paul," says MacIntosh. "And on opening night, his leading actor had a heart attack." While some of the examples above are surely false – the events of 1606, for instance – others really happened. (The man playing Macbeth in St. Paul did die onstage on opening night, at age 32.) The rest fall into the broad and glorious journalistic category known as "too good to check..." A spokesman for the theater said he would look into it. A few minutes later he faxed an article from an Oregon newspaper, the Medford Mail Tribune. Dated March 14, 2002, it was the account of a contractor who had been helping to install the electrical system at the festival's New Theatre. The guy was in the middle of a divorce and when he went to visit his soon-to-be ex-wife, he was shot dead by a man helping her move.
" (Washington Post, June 13, 2006)

The journalist's questions addressed to the actors and the director of the play carry the evaluation in the article: *What if you are actually performing "Macbeth"? Then what do you do? You can't just substitute "Scottish Play" every time he's mentioned, can you? Why is theater so superstitious? You guys don't have any "Macbeth" nightmare stories, do you? Want to guess what play was first performed in New Theatre? How about dead man's name?*

For a journalist it is important to identify causes which can help to prevent a murder. Since every situation contains internal contradictions, it can cause doubts about the correctness and necessity of setting any goals, objectives and identifying ways of its solution. The author does not give a personal opinion about what is going on, but after brief information about some actors' deaths, he formulates indirectly an appropriate "doubt-question" (*You need more?*) addressing it to the audience. Asking the question, the journalist refers to the experience of people who witnessed the tragedy.

When allocating structural characteristics of the analytical crime article, we consider that activities of modern Mass Media are based on the use of secondary information passed through the "hands of a mediator". Specified features are explained by the necessity of including special media signals which guide the reader in a "sea of the author's text."

The most detailed diagram of the composition of analytical crime article texts contains the following components:

- *A short message* (including – heading and introduction)
- *The main event*
- *Background*
- *Context*
- *History*
- *Verbal reaction (or comments)*

While identifying these text components, a reader follows visual and semantic signals. The title and introduction (forming a short message) are separated from the rest of the text due to their initial position and a larger font that ensures their visual distinction. While identifying the main event which includes the message revealing the content of the title and the introductory paragraph, the reader follows the thematic unity of the text. The latter is the main content of the information, and determines the macrostructure based on the semantic criteria.

The extreme similarity of the *background, context* and *story* merges their reunion. That's why we distinguish a single category of *background* marked by lexical units which locate the information before or after *the main event*. For optional categories we refer to *comments* (verbal reactions) including conclusions, assumptions, considerations and other additional information.

According to the traditional approach, the publicistic text *composition* has the following elements: *exposition, development, climax, denouement, epilogue* (Morohovskji, 1984: 25).

Based on these elements, we can distinguish the following basic compositional components:

1) An introduction to the problem (the equivalent to the exposure)

2) A problem formulation: introduction of the thesis and antithesis

3) A clash of thesis and antithesis (equivalent of the plot)

4) The argument that proves the truth of the thesis and denies the antithesis (the equivalent of the event)

5) Recommendation and synthesis, derived from a comparison of the thesis and antithesis

6) The result of the comparison (equivalent of the climax)

7) "A shaped landmark", a generalized estimation which enables the use of working ideas to aid understanding and evaluating other similar problematic situations (equivalent ~~of~~ to the denouement).

The detailed plan of the article may be summed up in the following scheme of the newspaper message: thesis, a certain *thesis-fact* (in the introduction or in the introductory passage) which is *proved, supplemented, confirmed, and explained* by a quantity of evidences and arguments. It leads in the end to some certain conclusions.

With more complicated information in the article, its bulk composition is subjected to laws which can be formulated as "a snow lump rule" (Morohovskji, 1984). The main idea of the last is the following: the message heading provides the most important information, the first paragraph briefly highlights this information, subsequent paragraphs expand, clarify, and complement the information expressed in the headline and the first paragraph. Example: *Prosecutors: Jury's Morales letters faked* (see Figure 10).

The heading indicates the main theme of the text. This is the immoral behavior of the lawyers who helped their client to avoid the death penalty. They sent fake appeal letters to the governor of California, Arnold Schwarzenegger, asking to release the imprisoned on behalf of the jury, although the jury denied any involvement in the matter.

Prosecutors: Jury's Morales Letters Faked

ociated Press

SAN FRANCISCO – Lawyers for a death row inmate, including former Whitewater independent counsel **Kenneth Starr**, sent fake letters from jurors asking California's governor to spare the man's life, prosecutors said Friday.

The jurors denied they thought **Michael Morales** deserved **clemency** because some of the testimony at his trial may have been fabricated, said Nathan Barankin, spokesman for Attorney General **Bill Lockyer**.

"We showed each person the declaration on their behalf and they all said they didn't say that," Barankin said.

San Joaquin County prosecutor Charles Schultz also said the letters sent to **Gov. Arnold Schwarzenegger** last week were "untrue" and "pure fiction."

Starr was not immediately available for comment, said a spokeswoman for the Pepperdine School of Law, where Starr is the dean.

Morales' other clemency attorney, David Senior from Los Angeles, said he stood by the validity of the six sworn statements he and Starr sent to the governor. He suggested that the jurors might have gotten cold feet when they were contacted by prosecutors in the last two days.

"When the D.A. and A.G. show up with badges and guns and say whatever, they can intimidate a lot of people and that's their game," Senior said.

On Friday, the San Joaquin District Attorney's office sent Schwarzenegger a new batch of sworn statements from five of those jurors saying they not only still supported capital punishment for Morales, but had never spoken with the defense investigator who claimed to have secured their signatures.

Kathleen Culhane, the San Francisco private investigator who Starr and Senior said had interviewed the jurors, declined to comment.

None of the five jurors involved in the legal tug-of-war, whose names were blacked out of the competing clemency documents to protect their privacy, could immediately be reached for comment.

Morales is scheduled to be executed Feb. 21 for the rape and murder of a 17-year-old girl in San Joaquin County 25 years ago.

Schwarzenegger spokeswoman Margita Thompson declined to address the dispute, saying only that the governor, when deciding on clemency, will consider "all the information that is provided to him when making the decision."

Figure 10. Prosecutors: Jury's Morales Letters Faked (Fox Nerws, January 13, 2015).

However, the first and the following paragraphs contain references to the sources of the information:

SAN FRANCISCO (AP) — Lawyers for a death row inmate, including former Whitewater independent counsel Kenneth Starr, sent fake letters from jurors asking California's governor to spare the man's life, prosecutors said Friday.

The second and the third paragraphs expand the idea of the text interpreting each word of the first paragraph, reduce what has been already disclosed before, and reveal what was mentioned at the beginning only:

The jurors denied they thought Michael Morales deserved clemency because some of the testimony at his trial may have been fabricated, said Nathan Barankin, the spokesman for Attorney General Bill Lockyer. San Joaquin County prosecutor Charles Schultz also said the letters sent to Gov. Arnold Schwarzenegger last week were "untrue" and "pure fiction." Though, the first paragraph informs just about the general facts.

The fourth and the fifth paragraphs provide the information about different perspectives on the event, namely, advocates' point of view about the testimony changed by the jury:

Morales' other clemency attorney, David Senior from Los Angeles, said he stood by the validity of the six sworn statements he and Starr sent to the governor. He suggested that the jurors might have gotten cold feet when they were contacted by prosecutors in the last two days. "When the D.A. and A.G. show up with badges and guns and say whatever, they can intimidate a lot of people and that's their game," Senior said.

The sixth paragraph sums up the information and proves that the final resolution of the conflict depends on the position of the governor:

Schwarzenegger spokeswoman Margita Thompson declined to address the dispute, saying only that the governor, when deciding on clemency, will consider "all the information that is provided to him when making the decision" (Fox Nerws, January 13, 2015).

Thus, the tendency to simplify the publicistic text causes the mobility of its structure and results in reducing the number of composite units to three. Therefore, the main elements are exposition, *body of the text* (plot) and *conclusions* (the climax and denouement) while other components in our opinion, are optional.

3.4.1. LEXICAL MEANS

The most frequently used expressive vocabulary means in Modern American newspaper crime articles are the following: *emphatic vocabulary, borrowings, emotional vocabulary, terms, neologisms, substantivized phrases and abbreviations*. Let us consider in detail each layer of lexical expressive means of newspaper articles.

The main layer is represented by **emphatic vocabulary**. It serves is to provide more available information content through the inherent nature of the components of expressive, emotional and assessment meaning:

As his last act in a Maryland courtroom, John Allen Muhammad chose silence. The man convicted twice of terrorizing the Washington area with a powerful rifle and an impressionable accomplice betrayed no emotion yesterday as relatives of the people he killed spoke of their loss. He remained impassive as a judge sentenced him to six consecutive terms of life in prison without the possibility of parole. ...J. Wyndal Gordon, one of Muhammad's stand-by lawyers, maintained that Muhammad – who doggedly defended himself during the month – long trial – is an innocent man who was not allowed to tell his side of the story (Washington Post, June 2, 2006).

The passage reveals the court decision to imprison a known deranged killer *John Allen Muhammad* for six consecutive terms of life. He terrorized Washington D.C. and its suburbs with brutal murders. In order to convey the atmosphere of the criminal's attitude towards others and the general mood of the victims' relatives, the author uses a series of emphatic terms (*a powerful rifle and an impressionable accomplice betrayed no emotion; who doggedly defended himself*). The use of emphatic lexical units to make the content more accessible because of their nature and inherent components of expressive, emotional and assessment nature. They contribute to the implementation of propaganda impact on the audience, namely they aim to inspire confidence in the fairness of justice.

To strengthen the ironically expressive, emotional and evaluative information, **borrowings** are used. Their functional load is ambiguous and depends on the information context and the availability of the assessment presupposition:

John Allen Muhammad was convicted of six of the Washington-area sniper killings Tuesday after the prosecution's star witness, Muhammad's young protégé, portrayed him as the mastermind of an audacious terror scheme in which phase two would have been bombings against children (Washington Post, May 30, 2006).

The article uses a borrowing with the aim to emphasize ironically the companion-in-crime's testimony against his "mentor" – a scandalously-known deranged sniper who shot innocent people in the suburbs of Washington. Terrified of reprisals, the killer's student took the ~~a~~ floor at the court pleading guilty with and testifying against his accomplice.

In order to draw recipients' attention to the importance of the facts and events described in the article, the author (sender) uses **emotional newspaper vocabulary**, e.g.:

TALLULAH, La. (AP) — Seven state inmates climbed the fence and escaped from a jail in northeastern Louisiana at midday Wednesday, and three were quickly caught.

State corrections spokesman Ken Pastorick says officers from four agencies and chase teams from three prisons are after the other four inmates, who are considered dangerous.

Those remaining at large were Joshua Lewis, 26, and Earl Hollins, 24, both convicted in East Baton Rouge Parish; Devario R. Turner, 36, convicted in Franklin Parish, and Leedarius Rogers, 24, convicted in Caddo Parish.

Turner was serving 30 years and Rogers 20 years, both for armed robbery. Lewis was serving 20 years for manslaughter and Hollins 10 years for aggravated assault, simple robbery and possessing a firearm.

The seven got out of the Madison Parish Correctional Center about 11:15 a.m. Wednesday.

KNOE-TV reports that nearby Madison Parish High School was on lockdown during the search, but students were allowed to go home before 5 p.m.

The three back in custody are identified as Terrell Casby, 28, serving 25 years for armed robbery in Jefferson Parish; Keith Rogers, 37, serving 14 years for two counts of simple robbery in Caddo Parish; and Zamar Tucker, 19, serving 10 years for armed robbery and simple robbery in Caddo Parish.

Louisiana State Police, state Wildlife and Fisheries agents and deputies from the Madison and Richland parish sheriff's offices were after the men, along with chase teams from David Wade, Winn and Richland correctional centers (U.S. News, September 12, 2018).

In the example, emotional newspaper vocabulary is used to reflect the complexity of the situation related to the escape of the prisoners, and draw people's attention to the danger they face while the escapees are free.

To emphasize the characteristics of the described crime and people associated with this crime and to generate an appreciable assessment of the event **terms** are used. They give a general idea about the professional sector in which the crime was committed. E.g.:

The problem is a lack of willingness to enforce the law: While a legal prohibition may exist, governments often make little effort to stop the trade. My research identifies several reasons for that. One is that organ trafficking, at first blush, does not look harmful or morally repugnant. Transactions in organs may deceptively seem advantageous to both the organ buyer and seller, although in reality they are far from it. While the notion of buying sex — prostitution — meets widespread disapproval, many people accept the buying of kidneys as a legitimate solution for the shortage of organs for transplantation.

Governments also struggle to consider organ-trade participants as offenders, even when they break the law. Physicians, with an aura of respectability, hardly seem like shady criminals; and patients fighting for their lives have the authorities' sympathy. Cracking down on the organ trade would condemn these patients to dialysis — an excruciating treatment that is also very costly for the health-care system — or, worse, to death (Washington Post, December 7, 2017).

Thus, in the example being analyzed, a number of medical terms (*organ trafficking; transactions in organs; organ buyer and seller; buying of kidneys; shortage of organs for transplantation*) are used. They reveal the specific nature of crimes such as the illegal sale of human organs done by medical workers.

In order to attract attention and bring in some new expressive elements into the stable stereotypes, **neologisms** are used. Example:

Scott Peterson was convicted on Friday of murdering his pregnant wife and dumping her body in San Francisco Bay in what prosecutors in the made-for-cable-TV case portrayed as a cold-blooded attempt to escape from marriage and fatherhood for the bachelor life (The State Hornet, November 11, 2004).

In the example, a neologism, *the made-for-cable-TV case,* is used to explain the importance of the criminal case described, in particular the murder of a pregnant woman by her husband for free bachelor's life. Only the most outrageous and heinous crimes (such as the murder described) are broadcast on TV.

To create some special expressive and evaluative coloring, **substantivized phrases** are used. A special place is given to periphrastic expressions e.g. nicknames of people who committed the crime. Example:

Erika Sifrit, a diminutive, small-town honor student, was the guiding force in a sadistic game that ended with the killings of a Virginia couple in Ocean City on Memorial Day weekend 2002, a prosecutor said yesterday in closing arguments. Calling Sifrit "little Miss Scrapbook" because she liked to record her experiences in photographs and with souvenirs, Worcester County State's Attorney Joel J. Todd told jurors that Sifrit lured Martha M. Crutchley, 51, and Joshua E. Ford, 32, to a luxury penthouse overlooking the ocean (Washington Post, June 10, 2003).

In this example, the prosecutor calls Erika Sifrit (a killer who together with her husband had committed a number of violent crimes for their entertainment) as "little Miss Scrapbook". Using this nickname, the prosecutor aims to show her unhealthy "hobby", namely shooting pictures of dead victims and collecting souvenirs from the crime scene.

In order to minimize communication efforts, **acronyms** are used. They consist of the initial letters of words or sounds of the generating phrase (the initial type). E.g.:

In a split verdict that stunned the prosecution and outraged one victim's family, Benjamin A. Sifrit was found guilty yesterday of second-degree murder of a Fairfax County woman in Ocean City last Memorial Day weekend, but was cleared of all charges in the killing of the woman's companion. ...The former Navy SEAL'S face remained blank as the jury announced its verdict last evening in Montgomery County Circuit Court, where the trial had been moved because of heavy publicity (Washington Post, June 10, 2003).

The use of acronyms in this example is conditioned by the specificity of the article's communicative pragmatic setup, namely a specific physical and psychological preparation of the offender (*Navy SEAL*) who together with his wife Erica Sifrit (Sifrit Case) committed murders for entertainment.

Acronyms of a mixed type: ... *PNC Financial Services has asked a federal judge to dismiss claims that it violated Pennsylvania law by considering job applicants' arrest records even if no conviction had*

occurred, arguing that the state act is preempted by federal law. In a motion to dismiss on Friday, PNC said the proposed class action by Pennsylvania resident Damian McCoy is trying to hold the bank liable for actions it took to comply with the Federal Deposit Insurance Act (West Law News, March 13, 2018).

Thus, the use of acronyms of a mixed type is conditioned. Firstly, it is conditioned by the main function of the abbreviations in the text – economy of language resources (a shorten name of the institution against which criminal cases were brought). Secondly, it is conditioned by the communicative and stylistic parameters. Acronyms provide a newspaper media with some measurement of the information importance because in the reader's cognitive mind (depending on his/her age and life experience), acronyms are related to certain socially important events and institutions. So, the beginning of the criminal investigations against socially important institutions (*PNC Financial Services*) means to people associated with the business that not only will they suffer personal financial losses, but also that there is a financial crisis in these areas.

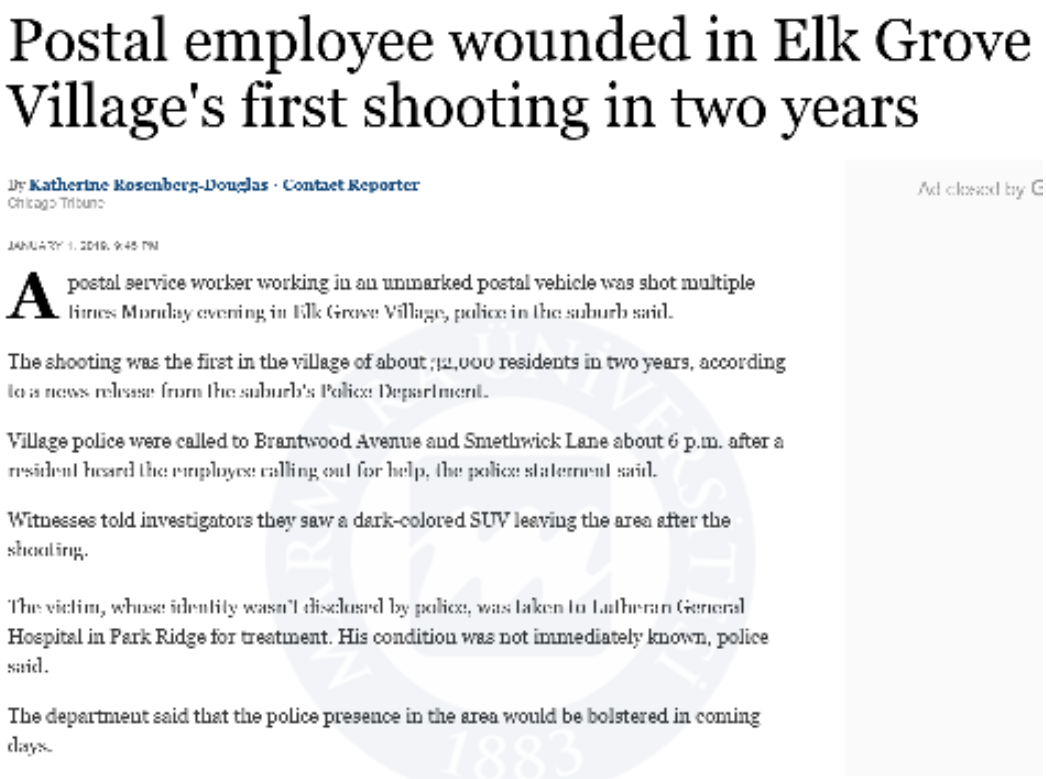
So, thanks to acronyms in Modern American newspaper crime articles, the following parameters are implemented: informative saturation; condensation; economy of the language resources (initial phrases are indicated); and the standardization of the language.

The most widely used lexical means for presenting information in the texts of crime articles is general vocabulary including colloquialisms, borrowings, emotional and emphatic newspaper vocabulary, neologisms, substantivized phrases and acronyms. General vocabulary contributes to the realization of the evaluative characterizing coloring of the events described, and enhances the ironic, expressive and emotional value of the information presented.

3.4.2. PRAGMATIC MEANS

A common communicative strategy for crime articles is a **perceptual-information strategy** which is used to attract the attention of the recipient presented by the following **nonverbal communication tactics**: *graphical bolding of the heading*, *picture inclusion in the text,* and *unregulated punctuation*. Typically, the choice of non-verbal tactics of the graphic design is limited due to the newspaper editorial standards.

The **graphical bolding of the heading** tactic encourages the recipient to seek for both the unspoken and explicit meaning by activating the recipient's attention (see Figure.11).



Postal employee wounded in Elk Grove Village's first shooting in two years

By Katherine Rosenberg-Douglas · Contact Reporter
Chicago Tribune

JANUARY 1, 2019, 9:45 PM

A postal service worker working in an unmarked postal vehicle was shot multiple times Monday evening in Elk Grove Village, police in the suburb said.

The shooting was the first in the village of about 32,000 residents in two years, according to a news release from the suburb's Police Department.

Village police were called to Brantwood Avenue and Smethwick Lane about 6 p.m. after a resident heard the employee calling out for help, the police statement said.

Witnesses told investigators they saw a dark-colored SUV leaving the area after the shooting.

The victim, whose identity wasn't disclosed by police, was taken to Lutheran General Hospital in Park Ridge for treatment. His condition was not immediately known, police said.

The department said that the police presence in the area would be bolstered in coming days.

Ad closed by G

Figure.11. Postal employee wounded in Elk Grove Village's first shooting in two years (Chicago Tribune, January 1, 2019)

In this example, the *graphical bolding of the heading* tactic draws the recipient's attention to the fact of a shooting in a small, quiet village, and at the same time urges us to think implicitly about the danger we might face every day and everywhere, even on the 1st of January (when people celebrate New Year's Day).

The tactic of **pictures inclusion in the text** promotes interest, and activates the recipient's attention. It simultaneously serves as an illustrative addition to the information presented and in an original way, creates the installation on human perception shown in the photo (see Figure.12).

"Welcome home, Matt": Bishop Robinson welcomes Matthew Shepard — and gay Christians — back to the church

Shepard's interment illuminates a path forward for progressive mainline Protestantism.

By Tara Isabella Burton | @NotoriousTIB | tara.burton@vox.com | Oct 26, 2018, 4:00pm EDT



Bishop Gene Robinson carries the remains of Matthew Shepard | Photo by Aaron P. Bernstein/Getty Images



Matthew Shepard has finally been laid to rest.

Shepard was a 21-year-old college student who was fatally beaten in Wyoming for being gay 20 years ago. His ashes were interred at Washington, DC's National Cathedral on Friday, as the first openly gay Episcopal bishop extended a tearful welcome to LGBTQ individuals who had felt unwanted by their churches.

Retired Bishop Gene Robinson, who presided over the service, told attendees, "Many of you have been hurt by your own religious communities, and I want to welcome you back." He added that Shepard's symbolic return to the church represented "a remarkable step forward" for LGBTQ Christians. "It's the cathedral saying some churches are different," Robinson said. "Some churches have been on this journey with you, and we will not only welcome you, we will celebrate you."

Later, he added another message of welcome and hope: "There are three things I'd say to Matt: 'Gently rest in this place. You are safe now. And Matt, welcome home.' Amen."

According to the Washington Post's Michelle Boorstein, who live-tweeted the service, Shepard's father, Dennis Shepard, also expressed an appreciation for the possibility of the church as a place of hope and refuge for LGBTQ individuals. "Matt loved the church," Shepard said at the service. "He loved the ceremony. He loved the fact that it was a safe place for anyone who wanted to enter. That it was a welcoming place for anyone who wanted to enter."

Figure.12. "Welcome home, Matt": Bishop Robinson welcomes Matthew Shepard — and gay Christians — back to the church (Vox Meadia, October 26, 2018)

In this example, the tactic of picture inclusion in the text promotes psychological portraits of people described in the article. In the photo we can see Gene Robinson (the first recognized gay bishop in the Protestant Episcopal Church of the USA) who is carrying the remains of Matthew Shepard (a 21-year-old college student who was fatally beaten in Wyoming for being gay 20 years ago). His ashes were interred at Washington, DC's National Cathedral on Friday. This photograph gives the recipient a clear picture that the church and society is are ready to be tolerant to everyone.

Thus, non-verbal tactics tend to confirm the verbal information, reinforcing the impact of manipulative verbal components on the recipient.

The perception of messages depends on the nominative aspect of the information submitted. Verbal tactics of perceptual-informative presentation of the article content define the use of nominative units which help the recipient to accept and analyze the situation. Tactics of this group form the structure of the introductive units where nominative units present the situation with a consistent and generalized outlook.

Within the theoretical analysis and the research, the following verbal tactics were selected: *hyperbolization; informing about the event which constructs the plot of the article, representation of characters, and the tactic of "labeling".*

The tactic of **hyperlization** is used to draw attention to the existing problems and make them more valuable. It can be used to cause a public reaction, and sharpen the perception of events which have negative consequences for the society. The main function of the numbers and mezuratives is to produce a certain image, associated with "a big amount of something":

Special agents in four Mexican states captured a dozen people accused of organizing a smuggling operation that killed 19 illegal migrants who were locked inside an airless tractor-trailer, the government announced on Tuesday. Interior Secretary Santiago Creel and Attorney General Rafael Macedo de la Concha said authorities have issued arrest warrants for 25 other alleged imigrant smugglers who played a role in what became one of the deadliest border crossings in U.S. history. More than 70 migrants from Mexico, Central America and the Dominican Republic were being transported from the Texas city of Harlingen to Houston in the trailer of an 18-wheeler on the night of May 13. Authorities found 17 migrants dead in the trailer outside a Victoria, Texas, truck stop. Two others died after being hospitalized. ....The victims, including a 5-year-old Mexican boy, died from dehydration, hypothermia and suffocation (Orlando Sentinel, August 13, 2003).

The passage tells about a group of Mexican smugglers who are accused of smuggling people into the United States. The number of the smugglers and victims of illegal immigration is highlighted by the usage of mezurative (*a dozen people accused of organizing a smuggling operation*). It is accompanied by the functional description of the occupation of criminals. A big amount of numbers indicates the total number of immigrants who were transported and victims who died while travelling to U.S. All this defines the overall picture of the horrible smuggling of people. More than 70 people were being transported in a trailer during one trip (*More than 70 migrants from Mexico, Central America and the*

Dominican Republic were being transported from the Texas city of Harlingen to Houston in the trailer of an 18-wheeler on the night of May 13.) The negative impression of the event is also achieved by using a specifier – the superlative form of the adverb *the deadliest border crossings in U.S. history*. Hyperlization affects the emotions of the recipient causing fear, and a disgusting attitude to criminals.

The tactic **of informing about the event** which constructs the plot of the article informs the recipient about the facts, people, place and time of the crime which became the basis of the content of the article. This tactic is realized through the use of nominative units, indicating the time and the crime scene. It is supplemented by the tactic of the **representation of characters**:

Two San Francisco police inspectors were stabbed and seriously injured on Monday outside the Daly City home of a cabdriver suspected of shooting a pellet gun at a family earlier in the day on Nob Hill. Inspectors Lea Militello and Patricia Correa were both listed in serious condition after the 2:35 p.m. confrontation with Jerry Lariosa Cabonce, 41, in the 300 block of Woodrow Street. ... Cabonce, an ex-convict with a history of violence dating back to 1987, was arrested shortly before 6 p.m. after a Daly City police SWAT team stormed the house where he lives with his parents and brother (San Fransisco Gate, August 12, 2003).

In the example, the combination of these two tactics introduces the crime details to the recipient, and depicts the overall picture of the crime. Thus, the tactic of the representation of characters is embodied in lexical units indicating the names of the characters, and their activities ((*Two San Francisco police inspectors* (victims)*; a cabdriver* (criminal)*; Inspectors Lea Militello and Patricia Correa* (victims); *Jerry Lariosa Caboncean* (criminal)) and a type of the crime commited (*shooting a pellet gun at a family; ex-convict with a history of violence)*. The temporal and topological nominative units inform about the event indicating the place and time of the crime (two *police inspectors were stabbed and seriously injured Monday outside the Daly City home*). In the retrospective version of the events' presentation, the final event mentioned serves as the starting point of the story (*Monday outside the Daly City home; the 2:35 p.m. confrontation*). In the combined version of the events' presentation, the last is altered from the date of publication (*earlier in the day on Nob Hill; violence dating back to 1987; before 6 p.m*).

The **tactic of "labeling"** is represented by vocabulary with a negative connotation. It is used to describe certain phenomena, events, people, ideas, and so on. These tags cause an emotionally negative attitude in the recipient, generating unpleasant associations. As a result, the recipient forms a negative attitude to the person or event which is marked with this lexical unit. E.g:... *The first serial child molester to graduate from a state-mandated sex offender treatment program was released and has arrived at his new home – – a trailer on the grounds of a medium security prison, where angry residents gathered outside to protest his arrival* (The Oregonian, July 30, 2008).

The event described is unique in itself. For the first time, a criminal who corrupted minors passed through a treatment program and was transferred to a prison with a less strict regime of incarceration. To convey the irony of this fact, the sender avoids to use the criminal's name. The author uses a lexical unit '*molester*' in combination with other functional descriptions to convey the negative emotional

coloring of the message (*The first serial child molester to graduate from a state-mandated sex offender treatment program*).

It should be noted that the main purpose of the verbal and non-verbal strategies and tactics used in the analytical crime articles is to create a positive or negative perception of the information submitted.

3.4.3. SYNTACTIC MEANS

A speech genre of the analytical crime article is characterized by a reasonable organization presentation resulting in the corresponding text communication activities. When syntactic structures are used in the text implementing this genre, they become elements of the text communication activities. The initial paradigmatic value of syntactic structures determines their ability to be used in a particular communicative situation. It goes through transformations so that these structures are enriched by the communicative meaning.

The role of syntax is to identify the communicative and cognitive function of the text by the functional approach. It is emphasized by the scientists following the functional approach in language learning. They focus on syntax as the main means of communicative functions implementation of the language (Levickji, 2001).

In syntax, there is a distinction between stylistics and grammar (less clearly than in other branches e.g. morphology or word formation). This explains the relationship between syntax and style. Almost all elements in the syntax carry a distinct expressive load, and have a formal expressiveness within the structure.

Among the expressive syntax means of the analytical crime article, we will consider such a type as semantic sentences and word order.

Among the semantic types of sentences, **interrogative sentences** are of the greatest interest. They can be used to characterize the speech dialogue within the monologue. Example:

But wait: Nine University of Cincinnati law students say his sentence should be reviewed. Whom do we believe? Prosecutors who convicted Brewer? Dozens of judges who have been involved in the case? Or nine law students working on an Innocence Project to save killers like Brewer? Joe Byrne knows this case inside and out. Sherry was his wife. His scars never healed. And now a few misguided students have rubbed salt in his wounds (The Guardian, June 11, 2015).

A question-answer form of the information presentation provides the recipient with the effect of belonging to the described event. In other words, a question-answer form implements contact-constituent functions and it has a certain emotional and evaluative impact on the recipient. Thus, the sender asks questions directly to the recipient. At the same time, the expressive, subjective evaluation of the events is amplified by the syntax device **enumeration.** It takes and serts out separate things, objects, phenomena, properties, and actions one by one so that they produce a chain, i.e.they are

enumerated. The links, being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity. Most of our notions are associated with other notions due to some kind of relation between them: dependence, cause and result, likeness, dissimilarity, sequence, experience (personal and/or social), proximity, etc.

In the passage analyzed, the enumeration is implemented through a series of successive questions about the accuracy of the criminal's retrial, ethics and law students' intervention in this case.

So, the interrogative sentence as an indirect description of the monologue speech is a implementing device with a particular emotional impact on the assessment of the recipient.

In order to create a properly expressive emotional coloring while introducing the content of the event described, a sender uses syntax figurative devices based on the expansion of the original model of the syntactic structure: *extension* (with the help of the repetition or transfer of components) and *complications* (including additional elements in the structure). One of the most used syntax devices in the crime analytical article is **repetition**. It is based on the expansion extended model of the initial syntactic structure. When repetition is used as a stylistic device, it acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of the repetition aims at the logical emphasis necessary to draw the attention of the reader to the key-word of the utterance. e.g.:

In the course of the interview with Patsy Ramsey, prosecutors asserted that investigators had found: Fibers on the sticky side of the duct tape John Ramsey removed from his daughter's mouth are "identical" to fibers in the red sweater-jacket Patsy was photographed wearing at a Christmas dinner at a friends' house the previous day; Fibers from the same type of jacket in the paint tray from which a brush was taken that was used to help fashion the ligature found around JonBenet's neck; Fibers from the same type of jacket "tied into" the ligature; Fibers from the same type of black wool shirt made in Israel that John Ramsey wore to the Christmas dinner "in" the panties JonBenet was wearing when she found and in her "crotch area" (Crime Magazine, April 14, 2003).

In the passage submitted, the case of repetition (*Fibers from the same type of black wool shirt*) serves as a meaningful and emotional way to gain information about the results obtained during the investigation of the girl's murder (*JonBenet's Case*). Namely, the fibers found on the body of the girl coincide with the fibers of her father's shirt and those on the mother's jacket.

In order to implement the meaningful and emotional reinforcement of the required parts of the utterance (e.g. for a sender, newspaper editors) and to show logical emphasis of important ideas, the **syntactic tautology** is used. Tautology is defined as the repetition of the same statement; the repetition (especially in the immediate context) of the same word or phrase. E.g.:

Robert Goodwin, 17, has not been charged in the May 3 burglary, but Montgomery County detectives identified him in court documents as one of the burglars who stole a laptop and external hard drive from the Aspen Hill home of a U.S. Department of Veterans Affairs analyst... Goodwin and two of his brothers

were charged in the slaying of Josue A. Lagos-Rivera, who was beaten May 10 in Wheaton Forrest Park. Goodwin is expected to plead guilty this month to one count of manslaughter in the killing, according to a plea memorandum outlining the agreement he reached with Montgomery County prosecutors (Washington Post, August 10, 2006).

On the one hand, the syntactic tautology in the example described, acts as a logical stylistic element which provides consistency and accuracy of the presentation. On the other hand, the repetition of the offender's name (*Robert Goodwin*) helps the recipient to focus on the important facts about the crimes committed. In particular, Robert Goodwin (17 years old) is involved in the equipment burglary from the U.S. Department of Veterans Affairs. In addition, he and his two brothers are accused of killing a teenager (*Goodwin and two of his brothers were charged in the slaying of Josue A. Lagos-Rivera, who was beaten May 10 in Wheaton Forrest Park*). Prosecutors expect Goodwin pleads guilty of manslaughter in the killing.

Detached constructions facilitate updating of the pragmatic goal in the text. Namely, it's used to attract the attention of the recipient and to emphasize the fact actualised in the structure of the detached construction. Example:

Afterward, Erika Sifrit kept some of the victims' belongings as trophies and even wore Ford's distinctive dragon ring – – stained with his blood – – around her neck at the beach. In her purse she also kept four spent shell casings linked to the weapon used in the killing. Todd said that days after the slayings, Erika Sifrit also orchestrated almost an exact replay of the bizarre game involving her purse. In that instance, the Sifrits lured a Delaware woman, Melissa Seling, and a friend of hers to the penthouse. Seling testified that Benjamin Sifrit waved a gun and threatened to kill her and her friend if the missing purse was not found — but that it was never really lost (Washington Post, June 14, 2003).

In the passage, the detached construction (*stained with his blood*) stresses the importance (according to the sender's point of view) of the information. In the following example, the detached construction (*Melissa Seling; but that it was never really lost*) points out the absurd reason for the crime – a purse which had never disappeared. Thus, the detached constructions add extra information which helps to create the overall image of the criminal, and understand the motive of the murder.

Characteristic means of the analytical crime article is a direct word order. Inverted word-order or **inversion**, is one of the forms which is known as emphatic constructions. Traditional word-order is generally considered to be an unemphatic construction. Emphatic constructions are non-typical structures. They are considered as violations of the regular word-order in the sentence. But in practice, these structures are as common as the fixed or traditional word-order structures. Stylistic inversion aims to attach logical stress or additional emotional colouring to the surface meaning of the utterance. Let us consider the examples and the embodiment of the inversion:

(1) *Federal prosecutors in Alexandria said that they will seek the death penalty for Thomas M. Hager for his alleged role in the stabbing death of a Fairfax County woman. Since 1992 Hager has killed five*

other people and ordered the slaying of a seventh person… Two men have pleaded guilty to the murder of Barbara E. White, a 19-year-old single mother who lived in the Mount Vernon area. Those men admitted that on Nov. 29, 1993, they stabbed White repeatedly in her bathtub while White's 13-month-old daughter was elsewhere in the apartment with a fourth suspect. Hager was indicted in January on a charge of murder while engaged in drug trafficking. A trial date has not been set. Hager, now 33, is serving a minimum 87-year sentence for killing a man in the District in March 1995 (Washington Post, May 31, 2006);

(2)…*Lisa P. Rickard, 38, pleaded guilty in February to two charges of felony child cruelty after caseworkers found the children unattended at Rickard's home in Sterling. Rickard, a first-time offender, faced up to 10 years in prison* (Washington Post, June 1, 2006).

In the analyzed examples, the inversion is used with the pragmatic purpose to draw the recipient's attention to the facts actualized in the structure of the sentences. Thus, in the first example, the phenomenon of partial inversion can be seen (*Since 1992 Hager has killed five other people and ordered the slaying of a seventh person; Hager, now 33, is serving a minimum 87-year sentence for killing a man in the District in March 1995*). Partial inversion performs emotionally expressive function of creating the criminal's background characteristics (*Hager, now 33*) and emphasizes the time interval between the crimes committed by Hager (*Since 1992 Hager*). The phenomenon of **impersonation** (*Two men have pleaded guilty to the murder of Barbara E. White, a 19-year-old single mother who lived in the Mount Vernon area*) emphasizes the content of the subordinate sentence, namely a failure to protect the victim – a single mother who was brutally killed.

In another example, the phenomenon of impersonation allows the enhancement of the semantic and stylistic burden on the explicitly expressed content element (*Rickard, a first-time offender, faced up to 10 years in prison…*), namely that Lisa Rickard was the one to plead guilty, and perhaps it was a chance for her to change and make amends to the children whom she had neglected. .

Among the specific figurative language devices we determine the ones based on the reduction and expansion of the syntactic structure. The use of the last is limited to citing cases of the represented speech with the aim to draw a particular conclusion or generalize the event.

While creating an expressive semantic and stylistic burden for each explicitly expressed item, **elliptical constructions** are used. When ellipsis is used as a stylistic device, it always imitates common features of a colloquial communication where the situation is predetermined. As a result, certain parts of the sentence are omitted. For example:

Prosecutors urged jurors not to be fooled by Muhammad's courtroom demeanor. It was just a facade, Assistant State's Attorney Vivek Chopra said in his closing… labeling Muhammad "a heartless, soulless, manipulating murderer" (The Montgomery Advertiser, May 30, 2006).

Thus, in this example, ellipsis serves as a dynamic description of the criminal. Omission of the subject and predicate lead to a redistribution of the information on other elements of the sentence and creates a realistic effect, a clear picture of the nature of the serial killer (a known sniper who shot people in a suburb of Washington) who tried to plead not guilty in the court.

Ellipsis is also used in the titles to display an emotionally expressive background of the events to be disscussed in the article: *Pregnant shooting – man charged* (Couriermail). In the submitted title, the author uses an elliptical structure in order to transfer negative emotional and expressive color contents of the article, namely the murder of a pregnant woman and an unborn child by her husband.

The most commonly used and important expressive syntactical device is a **syntactic parallelism**. Syntactic parallelism is a typical stylistic device of strengthening the communicative effect of objective modality. It makes the text more logical and information oriented, and recreates a picture of events and certain characteristics of the criminal e.g.:

David Barton Sullivan was first diagnosed as a schizophrenic at age 6. By the time he stabbed Anna Svidersky that night in Vancouver, he'd had a number of run-ins with the law, stays in mental hospitals, and tried to commit suicide by jumping off a bridge. He had been prescribed the antipsychotic medication Risperdal and the antidepressant Prozac by his physician at Kaiser (Clark County Conservative, March 12, 2009).

In this example, syntactic parallelism performs an expressive function by amplifying communicatively important information about the criminal (a man who raped and brutally killed a 17-year-old girl). Parallel construction combines semantically different syntactic elements in one unity, recreating a particular image of the criminal and his characteristics. Due to it, we learn that the killer, who is a sick person with schizophrenia had already gone through treatment several times, had problems with the law and had attempted a suicide.

A rhetorical question realizes communicative and informative functions. It prompts the recipient to reach conclusions and has explicit content regarding the information requested. A rhetorical question serves as a means of drawing attention to the problem of crime and it increases the emotional tone of the message e.g.:

The question being asked by Anna Svidersky's many friends and family, by many citizens in Vancouver, WA, was most likely the most obvious one why was Sullivan free to roam about at all, much less with a 6-inch steak knife in hand? (Clark County Conservative, March 12, 2009).

In addition, a rhetorical question performs as an implicit allocation function ~~of~~ by selecting a main idea, namely why the offender (a schizophrenic man who killed Anna Svidersky) is able to freely walk around with a knife in the street and threaten the neighborhood. In the general context of the information, the rhetorical question reveals the a problem of our time – the hopelessness of our society for such sick people like this offender who lives among us and is able to commit a crime at will.

Indirect speech is used to emotionally strengthen the expressive coloring and the content of the information in order to transmit information regarding the course of events reliably. For example:

The fires, set early Dec. 6, 2004, destroyed 12 new, unoccupied houses and damaged 15 others, causing an estimated $3.2 million in damage, authorities said (Washington Post, August 12, 2006).

In this passage, indirect speech creates the effect of the reliability of the facts described in the article. Transmitting the police management's point of view (*authorities said*), the author emphasizes the official source of the information. The indirect speech attracts the attention of the community to the problem of racial discrimination, which leads to the increase in crime (*a highly publicized arson case that strained race relations in Southern Maryland*).

So, all syntactic stylistic devices and expressive means mentioned above are stylistically marked and function to attract the attention of the recipient to the crime problems in the community. They also increase the emotional tone of the information presented and strengthen the pragmatic effect of the analytical crime article.

3.5. INTERVIEW STRUCTURAL AND COMPOSITIONAL CHARACTERISTICS

A crime interview – a kind of journalistic style which, on the one hand, corresponds to common communicative implementation of texts of this kind, and on the other hand is opposed to publicistic genre varieties (Semeniuk, 2010).

First, the division of crime interview texts is explained by the increasing number of publicistic texts where information is presented in a question-appropriate manner. The crime interview is defined as a planned survey where an interviewer directs a respondent to reveal necessary information about the objective and subjective facts of the respondents. With the help of the crime interview, specific criminal causes and conditions, the personality of the offender and the victim, the effectiveness of the measures used by law enforcement agencies to prevent crime, the level of the legal awareness of some social groups and their attitude to the problems of fighting crimes are studied.

Second, the crime interview is characterized by a high level of subjective reality the modeled information about the criminal and violation of the law. An interviewer subjectively interprets the objective reality through the "cited communication" presented to the recipient (a reader) in its original form. The reader is given the illusory opportunity to observe the process and to make visual communication conclusions to understand the cited information, and later to quote the message. In this case, the knowledge of the world is represented through communication texts (not through the direct knowledge of the reference situations). It makes the communicative knowledge of the world even more indirect and complicated because the recipient of the communicative secondary message learns about the world via the text.

Third, in modern publicism regarding a legal problem, the crime interview is focused on a professional survey implemented in various forms: *an interview-interrogation* and *an interview-diagnostic conversation*.

Fourth, it is interview-interrogation and interview-diagnostic conversations which contain elements of the communicative situations "*Investigation*" and "*Interrogation*" common to contemporary American fiction. Let us consider the specifics form of each crime interview in detail (Semeniuk, 2010: 134-135).

The subject of the interview-diagnostic conversation is a relevant event (crime) which is associated with the statement concerning it, and a person (criminal/witness/criminologist) who is more or less involved in this event. From this definition, it is clear that the subject of the interview-diagnostic conversation has two components: objective components of the reality which took place in the past and are reflected by a journalist, and subjective impressions and respondents' thoughts which are expressed due to the interviewer's request. Thanks to the structure of the interview-diagnostic conversation, the sender-interviewer has an opportunity to develop a particular part of the subject (Semeniuk, 2010: 136). Based on significant topical events (a crime), the addressee is concerned about finding the most competent interlocutor to discuss the event that occurred:

Washington, D.C.: *What effect did Muhammad taking over his own defense and firing his lawyers have on the case and verdict?* ***Ernesto Londoco:*** *It's hard to tell. His public defenders contended that he was not competent to stand trial because he was mentally ill. Muhammad strenuously rejected that notion and fired them. His defense was anything but stellar. He appeared to have a handful of fleeting victories cross-examining witnesses, but he opened many doors that allowed prosecutors to introduce incriminating evidence and testimony that they didn't anticipate to use and he never provided anything along the lines of an alibi or an alternative explanation for the shootings* (Washington Post, July 14, 2006).

Thus, the subject of the the interview-conversation between a staff reporter Ernesto Londoco and representatives of the Washington community (who acted as the interviewer using the nickname Washington, DC) is a notorious verdict for a known mad sniper Muhammad who, along with his accomplice, shot people in the suburbs of Washington. The respondent Ernesto Londoco, according to representatives of the community, is the most competent in the investigation of the Sniper Case. Ernesto Londoco was the man who was showing all the events related to this notorious criminal case from the very beginning of the investigation.

In other cases, the interviewer-sender develops a particular part of the subject of the interview focusing on the person directly associated with the interviewer's interest. Normally, a conversation in a crime interview is not an interaction of two equal partners. In some cases it is asymmetric: the interviewer defines the situation, the topic of conversation and directs a conversation with his subsequent questions. Let us analyze a passage from the interview with a person acting in self-defense who became a criminal and a victim at the same time because of the attack in the subway:

GRACE: *A lot of people are very interested in that and in you. So, let me take you back. You get on the subway, the number 2 train. What happened?* ***GOETZ:*** *... It was Saturday afternoon, before Christmas about 1:30. ... Two of the fellows came over to my left. And one of them just stuck out his hand and casually said, give me $5. And when – I knew that was – that was a mugging. ...I pretended I didn't know what he was saying. He said give me $5. I said I'll give you $5. ...I forget my exact words and I stood up. I had a fast draw gun. And I did a holster and I did speed shooting...* ***GRACE:*** *If you acted in self-defense, why did you leave the scene?* ***GOETZ:*** *... Carrying a gun in New York City, even if it's for self-defense, has a one-year mandatory sentence. It's a felony. I just didn't want to be –* ***GRACE:*** *So, in your~~'re~~ mind, the irony was, they were robbing you. And you were running from the cops.* ***GOETZ:*** *Yes. Actually, as a result of that incident, even though they were robbing me, they committed perjury – the only person who has a criminal record as a result of that incident and you have a assistant district attorney of course suborning perjury – the only person who has a criminal record is me and that's for carrying a gun* (CNN Larry King Live, December 17, 2004).

We see a conversation between the interviewer Mr. Grace (a CNN journalist) and a man who is known as the "Subway Vigilante" (the one who protects the subway). Defending himself "Subway Vigilante" shot the attackers and fled from the crime scene because of his fear of being punished for the use of the illegal weapon. The interviewer focuses on the detailed description of the stages of the crime by trying to help the interlocutor to set out the events of the day and find out the motive for – and causes of – the victim's escape from the crime scene.

Consequently, the interview-diagnostic conversation is based on a close interaction between the interviewer and the interviewee. In the interview-diagnostic conversation, one or more people are asked questions. The content of questions reveals the psychological and legal issues which are highlighted by the interviewer. During the conversation we get the information about education and cultural level of people, their attitude towards themselves and people, social values, facts and events. It gives us access to the features of moral and legal awareness and identifies interests, volitional and emotional qualities. A face-to-face conversation with the person allows a sender to reveal his thoughts and feelings, and understand the motives, sources of his activity/inactivity, and the specific features of people's perception of facts in order to hear evaluations and different opinions.

An interview-interrogation is a kind of survey which is used to expand, refine, and add information to facilitate the investigation of the crime. In terms of organization, the following types are distinguished*: a formalized interview-interrogation* (it is characterized by quite harsh and programmed behavior tactics of the interviewer and questions content). e.g.:

...Boulder Detective Linda Arndt suggested in a 2000 deposition in connection with a suit she filed against the city that social services personnel considered more than the possibility that John Ramsey was sexually abusing his daughter. ***Question:*** *Which opinions were these?* ***Answer:*** *Incest, naming the Ramseys as suspects.* ***Q:*** *This is incest between John Ramsey and JonBenet?* ***A:*** *Yes, to the whole incest dynamic in the family.* ***Q:*** *But involving John Ramsey and JonBenet, any other members?* ***A:*** *Well, specifically because she's the one who's dead. ...* ***Q:*** *I understand about the dynamic, but I want to get the*

*predicate first. The participants in the incest, when you refer to incest, you're referring to John Ramsey and JonBenet and no other family members? **A:** I refer to every member of the family. Every member has a role. **Q:** But in terms of the sexual act that's implicit in the term of "incest," you're referring to John Ramsey and JonBenet? **A:** Yes* (Crime Magazine, October 10, 2009).

Here, we analyze a formalized interview-interrogation between the investigator Linda Arndt (who believes that there were sexual relations between family members involving a 6-year-old girl who was killed) and a representative of the court. The formalized interview-interrogation is characterized by specific questions, their content and consistency. The interviewer's behavioral tactic is hostile to the respondent. The interviewer wants to show that investigator's point of view concerning sexual intercourse in the Ramsey's family is logical and has a key meaning in the crime investigation.

In *the free interview-interrogation,* a respondent changes the sequence of questions, but he creates certain situations of verbal interaction. Free interview is characterized by a dynamic and flexible nature. It requires a good training of interviewers (the ability to navigate the situation quickly, to pay attention to, and think of different aspects of the interview subject simultaneously). For example:

"Go retest." "How is it impossible?" Detective Tom Haney asked. "I did not kill my child. I did not have a thing to do with it." "I'm not talking someone's guess or some rumor or some (newspaper) story. I'm talking...." "I don't care what you're talking about!" "...about scientific evidence." "I don't give a flip how scientific it is. Go back to the damn drawing board. I didn't do it. John didn't do it. And we didn't have a clue of anybody who did do it... ... John Ramsey was told fibers from the shirt he had been wearing on Christmas Day were found in JonBenet's panties. "Bullshit," he said. "If you're trying to disgrace my relationship with my daughter...that's disgusting" (Crime Magazine, October 10, 2009).

Thus, analyzing the free interview-interrogation between the interviewer – investigator and John Ramsey (a respondent whose child was raped and killed by the unknown person) is marked by the commitment and informality of the communication atmosphere. Trying to get information about the involvement of the parents in the child's death, the interviewer uses the tactic of the investigation forensics data. The interviewer claims that fibres from the father's jacket were found on the girl's panties. The investigator hints that the father is suspected of a crime. However, the negative reaction of parents and their refusal to make a re-analysis of the fiber jacket do not allow the investigator to draw a correct conclusion and prove the Ramsey's involvement in the murder of their child.

Thus, a professional survey is implemented in such forms as an interview-interrogation and interview-diagnostic conversation. It is characterized by high psychological tension among the people who act as interlocutors. To implement all types of the professional survey, the following requirements are important: commitment and planning, informality and credulity, selectivity and personality, attentiveness, patience and tact, skilful timing and venue of the interview. Therefore, using interviews to obtain detailed information on the identity of the criminal and crime details requires careful preparation, and the establishment of a certain climate in relations between the interlocutors.

3.5.1. LEXICAL MEANS

Based on the fact that the interview is a complete text united by a common content consisting of certain "Q & A" blocks, the correlation between standard-literary elements and expressive conversational elements depends on the nature, content and communication content of the interviewer's questions. All this leads to the usage of standardized / unstandardized vocabulary in terms of the respondent's responses.

One of the most common lexical markers of the interview regarding a legal problem is the usage of the vocabulary expressing negativity. This is implemented with the help of the opposition **literary-bookish vocabulary/colloquial vocabulary** accompanied by obscene language. It emphasizes the difference in the social status of the interviewees. For example:

"Do you recall any memorable killings?" "Oh yeah, I remember Shelly." "Shelly, is that a boy or a girl?" "A young woman about 20 or 25, around there." "What do you remember?" "I got her when she's hitch hikin' in Colorado. I had me an old pick-up truck. I picked her up, took her up into the Rocky Mountains and killed her" (Globe, October 15, 1996).

The interviewer's speech is represented through literary-bookish lexical units. It is opposed to the unliterary forms of speech used by the respondent (*Otis Tula, a cruel maniac-killer*). It shows his low social status and the level of intelligence.

Terms are typical expressive means for the interview about a legal problem. They provide a general overview and specify certain facts and events referred in the interview. For example:

Sterling, VA: *Do you know if an autopsy will be done on Key Lay?* ***Carrie Johnson:*** *Hi Sterling. A forensic pathologist in Colorado already performed a preliminary autopsy on Ken Lay's body. Yesterday, the pathologist, Robert Kurtzman, went before the TV cameras to say that Lay died of natural causes and that he had coronary disease. The doctor said Lay's heart showed evidence of a prior cardiac event. In Colorado, in such cases, authorities automatically do a toxicology screen, the results of which will be available in a few weeks, a sheriff's deputy in Pitkin County told me yesterday* (Washington Post, July 6, 2006).

In this passage the use of a number of medical terms (*an autopsy, a forensic pathologist, a preliminary autopsy, the pathologist, died of natural causes, coronary disease, a toxicology screen*) contributes to the successful implementation of informative and communicative intentions and a pragmatic guideline for the interviewer. The medical terms eliminate the need to periphrasse the legal and medical realities and events. They simplify the communication via a direct and explicit nomination of facts and phenomena. The terms provide an overview of the status of the investigation of the sudden death of Ken Lay (a known financial swindler) and specify the facts and events relating to the autopsy of the dead man.

A crime interview is characterized by the inherent emotionality typical for the conversational genre which is realized through the emotionally colored vocabulary at the

lexical level. This specific vocabulary is created due to negative or reduced-familiar lexical layers. **Vulgarisms** are used in the crime interview to perform a figurative function and help the reader restore the atmosphere of life and daily routine of the criminal. For example:

…I cut the dude's ear off because he was fucking over Bobby. And Bobby was a youngster and really didn't know what the hell he was doing, and he was a kid and he never had no man show him nothing, see, so I was telling the boy, I said, uh, uh, the guy says "You got my money?", I said "go over there and get your money or leave him alone" (Tom Snyder Charles Manson Interview Lyrics, January 2, 2019).

Thus, the use of vulgarism by the respondent raises certain associations interpreting the information presented. Rethinking the meaning of the obscene language encourages the reader to accept and restore the atmosphere of relations in the family of the criminal to draw some conclusions about the crimes social causes in the society.

The use of **borrowings** in the crime interview may indicate the desire of the speaker to show a certain refinement of speech or stiffness according to his social and intellectual background:

Come on district attorney! See you're full of brainwash. That's the district attorney. I'm nobody's fucking leader and I'm nobody's follower. I got a parole officer. I got a sleeping bag and a guitar and I'm standing at old blind man's ranch and that's about the extent of it. All this occult and that hocus pocus stuff that you guys are playing, I don't nothing about all that (Tom Snyder Charles Manson Interview Lyrics, January 2, 2019).

In this example, the respondent (Charlie Mason – a criminal who has been imprisoned for 37 years already) is trying to show the interviewer by the usage of borrowings (*hocus pocus stuff*) that his social status is not lower than the social status of the interviewer and he understands the tricks of the police.

The use of **neologisms** helps speakers reflect a certain attitude to the facts of the objective reality or reveal extra features and actions of the respondent. It makes crime interview texts more dynamic. Neologisms enhance their emotional and expressive coloring. For example*: GRACE: When you walked into the New Hampshire police station, and said I'm the subway vigilante …GOETZ: Well, I didn't say that.* (CNN Larry King Live, December 17, 2004). Here the interviewer calls the respondent as "*the subway vigilante*". He is using the phrase in the literal sense correlating it with the event and place of the crime committed (subway).

To provide additional, contextual, sociocultural and emotionally expressive information in the texts of the crime interview, toponyms are used. For example:

…"Then this officer sitting in the glass booth asks me if I want to waive extradition," Fishburne says. That would mean not fighting the warrant from Atlanta demanding that he face charges there. "I'm asking this woman, this guard next to me, what I should do, because I don't know. She tells me that if Atlanta has the charges, Atlanta needs to see you to know you're not the right guy" (Washington Post, June 25, 2006).

The toponym *Atlanta* accumulates certain psychosocial information important for the respondent – Mr. Fishburne (a man who was pleaded guilty for the murder he did not commit). Namely, the name of Atlanta along with its own toponymical meaning realizes "toponymical" meaning – a "legal power" which decides the fate of people.

In order to save language resources **anthroponomy abbreviations** are used in the interview. They attract the recipient's attention and direct his linguistic consciousness in a certain communicative and stylistic line, namely the discussion of a specific crime or personality. For example: ***Houston, TX:*** *Does the death of KL mean the civil suit has to start from ground zero: i.e. prior criminal conviction cannot be used as a foundation?* ***Carrie Johnson:*** *Yes, that's exactly what it means, as far as I understand* (Washington Post, July 6, 2006).

Thus, the interviewer uses the abbreviation-anthroponym *KL* (Ken Lay) for the purpose of saving the language resources because the crime case is associated with the mysterious death of a well-known financial swindler. The abbreviation-anthroponym *KL* became a metaphorically proper name used for all trials related to this investigation.

So, at the lexical level the dynamic presentation of the information in the text of the crime interview is achieved with the help of different language means (general literary-bookish vocabulary and colloquialisms, terminology, vulgarisms, borrowings, neologisms, toponyms, and anthroponomy abbreviations) and general contextual content.

3.5.2. PRAGMATIC MEANS

Various tactics (verbal/nonverbal) used by the participants in the interview concerning a legal problem are focused on achieving a certain communicative aim and to build up a strategy of the **legitimate psychological impact** and **psychological defense strategy**. They are implemented through a series of tactics typical for the participants of the interview. Illustrations analysis shows that the implementation of the legitimate psychological impact strategy is done through the following verbal tactics: *persuasion; transmission of information, rectification and control*. Let us analyze these tactics in detail.

The purpose of the psychological impact of the interviewer is to educate or re-educate a personality by motivating him to obey the law and motivate any person to be open and honest during the interview.

A complex but effective means of influence is the tactic of **verbal persuasion** which includes a system of evidence built on the law of logic. Conditions for a successful impact mechanism is an appeal to the human senses and appropriate emotions, clarity and accessibility of the interviewer's thoughts, and his ability to attract respondents and win their trust. The persuasion is based on conscious human perception of the ideas expressed by the interviewer, his analysis and evaluation. For example:

…"Butch, it's incredible," said Rafferty. "It's almost unbelievable. Butch, we know we have a thirty-five-caliber gun box from your room. Every one of the victims has been shot with a thirty-five-caliber. And you've seen the whole thing. There has to be more to it. It's your gun that was used."... "They must have made you a piece of it. They must have made you shoot at least one of them – – or some of them." Butch fell for it, and the trap was sprung."It didn't happen that way, did it?" asked Rafferty. "Give me a minute," Butch replied, his head in his hands. "Butch, they were never there, were they? Falini and the other guy were never there.""No," Butch finally confessed. "It all started so fast. Once I started, I just couldn't stop. It went so fast" (New York Daily News, November 2, 2014).

In the example, the interviewer's successful persuasion leads to perception and subsequent inclusion of new arguments in the criminal's point of view (*Butch DeFeo – the guy who shot his family with his gun*). The tactic of verbal persuasion changes the motivational base of the criminal's behavior. That is, the criminal understands from the interviewer-investigator's arguments that his version regarding the attackers did not work, and he decided to plead guilty.

Consequently, the tactic of persuasion helps a person understand complex and contradictory situations, identify mistakes in his actions, understand their impact and make the right decision, namely, to confess to the crime.

The interviewer may use the tactic of **information transmission** in order to impose a certain psychological impact on the respondent. Under 'information transmission', we understand a targeted transfer of certain information about facts, events, and knowledge in the process of communication with the respondent. The information transmission influencing intellectual, emotional and volitional processes of the respondent can give a positive result to the crime investigation. For example:

"Henry Lee Lucas says now that he didn't kill all those people that he was making it all up. What do you say about that?" "We killed over 200 when we was roaming the country together. Maybe he killed more before he met me or after we split. I'd say around 200 for sure, I got over 100 my own self. Henry said he got about 400 all together, I don't know for sure. I really don't" (New York Times, March 14, 2001).

To achieve a positive result, the information transmitted by the interviewer to the respondent (namely, that his accomplice claims he did not kill people) creates an impression of sufficient awareness of the interviewer in the case. As a result, the selected tactic of behavior is considered to be incapable by the respondent. The last is followed by a confession. The criminal enummerates all victims in order to clarify the role of his accomplice in these crimes.

The psychological impact on the respondent is done also by **the tactic of rectification**. It is represented by a number of questions asked to clarify the details of the fact analyzed or episode of the event (events timing, their sequence, location etc.). For example:

GRACE: After you got the gun, how long, from that time, until the shooting on the subway? GOETZ: I think it was about a year and a half, between a year and a year – – a year to a year and a half.

GRACE: Did you carry it with you every day? GOETZ: Oh, sure. GRACE: Or at least every time you went on the subway. GOETZ: No, any time I'd leave. It was an airweight (ph) Smith & Wesson with a hammer shroud (ph). GRACE: So I want to get back to you turning yourself in in New Hampshire. At first, they didn't believe you. You end up in New York. You said bye-bye to your car, to your apartment, to everything. And you end up behind bars at Riker's. GOETZ: Yes (CNN Larry King Live, December 17, 2004).

Thus, the interviewer uses a number of clarifying questions which require a respondent's explanation about the specific features and details of the events connected with the crime. Detailed description of the criminal actions that preceded the crime in the metro (the respondent shot teenagers who wanted to rob him).

The **tactic of control** is realized through a set of questions which are not directly related to the topic of the interviews but make it possible to obtain control of the information to verify the data. For example:

."What is your degree of certainty as you sit here today," Ramsey attorney Wood asked Epstein in a deposition last year, "that Patsy Ramsey wrote the note?" "I am absolutely certain she wrote the note," Epstein replied. "Is that 60 percent certainty?" Wood asked. "No, that's 100 percent certainty" (Crime Magazine, October 10, 2009). The interviewer uses the tactic of control to prove the fact that the death note was certainly written by the mother of the dead girl (JonBenet Case). The confirmation done by the respondent enables the interviewer to believe that Patsy Ramsey is involved in the murder of her 6-year-old daughter.

Let's consider **verbal communication tactics** used by the respondents. They contribute to the implementation of the communication **strategy of the psychological defense**. The analysis of the illustrative material shows that the respondent's typical tactics are the following: *the tactic of the dominant defense, tactic of avoiding a direct negation, tactic of false modesty* and *demonstration of ability to talk*.

A person who has committed a serious crime suffers from extreme mental stress. Using the **tactic of the dominant defense**, the criminal tries to behave in a way that helps him be safe, avoid exposure and hence the punishment. In other words, the behavior of the offender during an interview is a kind of defense. Example:

"I didn't commit the crime. That is why I got off," he said. "I feel in my heart that I got off because I was innocent. But I don't know if I could have proven my innocence if I didn't have the money" (Chicago Tribune, March 4, 2016).

Here, the respondent is a person who is accused of killing his ex-wife and her lover (O.J. Simpson Case). He uses the tactic of the dominant defense to cover the psychological stress he felt during the trials. Therefore, in the interview, he constantly stressed that he did not commit the crime, and proved his innocence by paying money to the lawyers.

Using **tactic of avoiding a direct negation**, the respondent is trying to avoid a direct answer to the question of the interviewer. Thereby, his aim is to distract the interviewer from the topic of the conversation. For example:

Det. Haney told Patsy during the 2000 interview that police had "reliable medical information" that JonBenet had been sexually abused well prior to her death. "That's one of the things that's been bothering us about this case," Haney said. "No damned kidding," Patsy said. "What does it tell you? "It doesn't tell me anything! I'm...I don't...I...my...I just am shocked, is all I can say. And I don't...I don't know what to think. I mean I'm...I just wanna see where it says that." (Crime Magazine, October 10, 2009).

The respondent (the mother of the girl killed is suspected of being a partner in the crime) uses a **tactic of avoiding a direct negation** in her response. She doesn't want to accept the fact that her child has been sexually abused well prior to her death. This tactic demonstrates the unwillingness of the respondent to maintain a conversation on the proposed topic. She is afraid of it being disclosed that she knew about frequent sexual contacts with her little daughter.

The respondent may use **the tactic of "false modesty/feigning innocence"** with the purpose to mislead the interviewer and introduce himself as a defenseless person who is unable to commit violent crimes. For example:

GRACE: Did you take the stand? GOETZ: No, I didn't take the stand in the criminal trial. GRACE: What was it like to sit there and not get in front of a jury and tell your side? GOETZ: That didn't bother me. The trial was a very tedious, energy-draining process (CNN Larry King Live, December 17, 2004).

The respondent uses the tactic of a false modesty to show himself as a victim of circumstances and fabricated evidence.

Sometimes, the respondent uses the tactic of **demonstration of his ability to talk.** This tactic is used to exchange communicative roles between communicants, assuming that the respondent has a possibility to participate as a speaker. For example:

Tom: Why was it so important for him to do what you say? Why do you like having people to do what you want them to do? Manson: Because…. Tom: Why do you like to control them Charles? Manson: Because. Wait a minute, no, no I was asked. The dude asked he says "are you my brother" I said "yeah I'm your brother", he said "how much are you my brother?" I said "completely". See if I'm gonna explain it to you, it's not gonna be that easy. So you're gonna have to bare with me. So Bobby said, he was a young dude, he said "I'm your brother" so I said "ok". Tom: Bobby? Manson: I'm your brother Beausoleil, Beausoleil. I just got out of prison. Tom: Wait wait, wait, wait, wait. Manson: Yeah. Tom: Let me interrupt you for a second. Manson: Yeah, well then we're gone with that thought. Tom: No, no, no, no no because you're getting on to something (Tom Snyder Charles Manson Interview Lyrics, January 2, 2019).

In this passage, the respondent uses the tactic of demonstration of his ability to talk aiming to change the topic of the conversation, namely he wants to talk about the relationship with his friends.

During the interview the respondent captures a leading role in the conversation. As a result, the interviewer is trying to restore his status of the leader and asks him to stop (*Tom: Wait wait, wait, wait, wait; Tom: No, no, no, no no because you're getting on to something…*). Also, he tries to turn back to the topic of the conversation – why Charlie Manson likes to control people (*Tom: why do you like to control them Charles*).

The analysis of the factual material shows that the successful implementation of communication strategies and valid psychological impact of psychological protection is also carried out through the **non-verbal tactics** of the graphic design of the interview texts used by the addresser (reporter, editor, newspaper) to attract the attention of the recipient (the reader). The most widely used non-verbal tactics of the graphic design are the following: *graphical bolding of the heading*, and *picture inclusion in the text* (see Figure.13.).



Why did Susan Polk kill her husband?

A relationship that began with a secret would end decades later in violence

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An update since "Dateline" aired this story (below) on Friday, Oct. 14: The Contra Costa County jury of six women and six men deliberated for four days before convicting Susan Polk of second-degree murder.

OAKLAND HILLS, Ca. — Susan Polk is an elegant woman, notwithstanding the prison shirt she usually wears. She's articulate, and there are no hints of the delusions she's accused of.

As for the other thing... well, everybody agrees that *that* happened.

> ***Susan Polk:*** *I thought— "Oh my God, he's dead, I've killed him. I've got his blood on my hands, how am I gonna tell my children what happened? They will never see me the same again."*

In fact, almost no one sees Susan Polk in quite the same light anymore, now that she stands accused of murdering her husband, Felix, on October 13, 2002.

> ***Barry Morris, neighbor:*** *If you had told me five years ago that I'd be sitting here, and Susan would be in jail and Felix would be dead, I wouldn't have believed it.*

Susan Polk walks into court on the first day of her murder trial Tuesday morning, Oct. 11, 2005, in Martinez, Calif. Polk is accused of murder in the death of her 70-year-old husband.

By now, Barry Morris is more than just a former neighbor of the Polks. If Felix Polk can be said to speak from beyond the grave, it is through his old friend Barry.

Keith Morrison, Dateline correspondent: *What kind of a man was he?*

Morris: *Very welcome, cuddly. He liked classical music and very bright, good sense of humor.*

Felix Polk was apparently kind and an accomplished psychologist, therapist and a counselor. Why would his own wife, the mother of his three children, kill him?

The answer's not so simple of course, it never is. But it lies somewhere here in the shadows of these bucolic hills just east of the San Francisco bay. Behind the facade of a privileged, seemingly perfect life is the disturbing tale of a dysfunctional family with dark and ultimately violent secrets.

That one of them is dead, we know. But still the question: Exactly what happened here... and why?

Seeds were planted long ago

Back in the 1970s, a young Susan Polk, then Susan Balling, was growing up in suburbs of Oakland, California. Her parents were divorcing, and her mother Helen said Susan found comfort in books.

Morrison: *As she grew up did she read a lot?*

Helen Balling, Susan Polk's mother: *Oh sure, she said that books were her friends. By the time she was fourteen she'd read Turgenev, Chekhov, Tolstoy — you name it.*

Morrison: *Gave herself a classical education?*

But where it came to Susan's assigned school work, it was a different matter. Her teachers worried. She was troubled somehow.

Helen wondered if Susan was trying to shut out the emotional turmoil of her parents divorce. She had no idea, of course, that the question would come back to haunt her in time.

As time progressed, Susan matured into a beautiful young woman. She graduated college, and at 25, got married to Frank Felix Polk. It seemed an odd pairing: He was double her age, a Holocaust survivor from an affluent Austrian family who had left a wife and grown children for Susan.

But they were, apparently, deliriously happy. And almost no one knew that they were already hiding a secret.

> ***Susan Polk:*** *I remember at the time on my wedding night, thinking, "Do I really want to do this? No, I really don't." And I just didn't have the guts to be a runaway bride. You know, I simply didn't have the guts.*

And, as you will soon discover, there was a disturbing reason for her uncertainty.

Figure.13. Why did Susan Polk kill her husband? (NBC News, June 16, 2006)

Thus, the tactics mentioned above are used to draw the recipient's attention to the case against Susan Polk. In the sample, we see text excerpts from the interview with the suspect (Susan Polk), her former neighbor (Barry Morris) and her mother. Keith Morrison (a journalist) constructed the text of the interview using Susan Polk's photo (a tactic of picture inclusion in the text) and graphical bolding of the names of each interviewer and respondent. It helps the reader to imagine the face of a woman who killed her husband, and focus on the information submitted in the interview. Also he can draw some conclusions about the motive of the crime by taking into account the viewpoints of the respondents.

So, in the crime interview, each participant in the communication uses certain communication tactics which are a part of the communication strategy of speakers.

3.5.3. SYNTAX MEANS AND DEVICES

At the syntactic level, texts of the interview about a legal problem are characterized by emotional and expressive coloring realized through the unusual layout of sentences and word order, usage of syntactic relations between the elements, spoken syntax formulas, and lack of the expected logic of important components or their overuse. Such forms of the syntactical organization of utterances which represent deviations from neutral syntactic rules, lead to the increase of text expressiveness and informative volume. Let us consider the syntactic markers in details of an interview about a legal problem.

One of the interview syntax markers used is **incomplete** and **short simple sentences**. By using incomplete sentence-utterances which express the objective point of view, the speaker generates speech acts predetermined by a separate ultimate intention (aim). The use of **short sentences** by the respondent may indicate a reluctance to maintain a conversation, ignoring the interests of the interviewer. In this case, short, elliptical sentences and lack of complex structures support the categoricality and domination of the individual respondent in communicative situations. For example:

"You felt good at the time?" "Yes, Sir. I believe it felt very good," Butch responded. "Is that because you knew they were dead, because you had given them each two shots?.." "I don't know why. I can't answer that honestly." "Do you remember being glad?""I don't remember being glad. I remember feeling very good. Good" (New York Daily News, November 2, 2014).

The use of the incomplete sentence by the interviewer ("*Is that because you knew they were dead, because you had given them each two shots?"*) indicates his desire to save time and avoid the repetition of the crime description. The respondent (the teenager who shot his family) uses a series of simple short sentences with an element of denial. He stresses his unwillingness to continue the conversation and cooperate with the interviewer.

Enumeration is used to create a considerable emotional stress. The stylistic expressiveness of the enumeration is implemented by the following factors: the use of partial or complete parallel constructions, repetitions, and rhythm structures. For example:

Washington, D.C.: What effect did Muhammad taking over his own defense and firing his lawyers have on the case and verdict? Ernesto Londoco: ...He appeared to have a handful of fleeting victories cross-examining witnesses, and he opened many doors that allowed prosecutors to introduce incriminating evidence and testimony that they didn't anticipate to use and he never provided anything along the lines of an alibi or an alternative explanation for the shootings (Washington Post, July 6, 2006).

In this example, the series of enumeration include the following syntactic features: anaphoric repetition of function words, partial parallelism of the elements structure, morphological similarity of elements enumerated and uniformity of syntactic functions they perform. Elements content is characterized by the high degree of contextual equivalence: *victories – evidence – testimony – an alibi – explanation; fleeting – incriminating – alternative*. Syntax homogeneity of these elements determines their lexical proximity and occasional synonymy. It imposes certain ideas on the interviewer (namely, the killer who is guilty), and it affects his emotions, thoughts and attitudes towards a person who killed more than 50 innocent victims for his own enjoyment.

For the transmission of negative emotions in the interview **exclamation sentences** are used. They simultaneously enhance the semantic structure of the sentence. For example:

"How many virgins are sacrificed?" "The main ceremony, once a year calls for 13 virgins. One at a time, all night long because each ceremony, at sundown and the last, at sunrise which is about an hour. The first one is a black girl, she is sacrificed to the prince of darkness at the exact moment of sundown. During the night virgins are sacrificed to specific demons. Those virgins are usually Latinas..." "Ottis, you're crazy!" (Boiled Angel, January 3, 2019).

Thus, an occult killer, Ottis Tool, describes the sacrifice in details which he and his sect carried out each year. The interviewer's reaction to the respondent's story is an exclamation sentence ("*Ottis, you're crazy!*"). It reflects his negative and disgusted attitude towards the respondent. It also exposes the interviewer's despair that gripped him after the public crime description given by the criminal.

In an interview of this genre, communicants use **nominative sentence**s to describe the time and the place of the crime, aiming to strengthen the emotional connotation of the information. For example:

Tom: Well look what happened to James Earl Ray? Heard about didn't you? Manson: Uh, James Early Ray's got his problems, I've got mine. Tom: Have you heard? He got stuck. Manson: Yeah. Tom: 22 Times. Manson: Some people died in India too. Tom: Got stuck. Manson: And some other people died in Hawaii. Tom: You wouldn't be scared… Manson: People are dieing all over (Tom Snyder, Charles Manson Interview, Lyrics, January 2, 2019).

Thus, the respondent answering the interviewer's questions about the person killed (*James Earl Ray*), uses a series of nominative sentences aiming to confuse the interviewer. He does not want to provide implicitly the additional information about the places where crimes were committed.

Another syntactic marker of crime interview texts is **modal-emotional sentences**. They provide extra modal expressive coloring to the conversation between the interviewer and interviewee. For example:

Convicted serial rapist and killer John Wayne Gacy was executed at the Stateville Penitentiary in Illinois by lethal injection just after midnight on May 10, 1994. When asked if he had any last words, Gacy snarled: "Kiss my ass" (The Chronical, April 1, 2018).

Thus, in this example, the use of the modal-emotional exclamation sentence (*Kiss my ass*) by the respondent (convicted of murdering at least 33 teen boys and young men between 1972 and 1978) reveals his negative attitude to people when he was asked for his last words before his imminent execution.

To create the effect of emotional reflection and deliberately increase the tension of the communication, **rhetorical questions** are used. For example:

Tom: Well, uh, You use the word maniacs on the outside. How are you different from the maniacs on the outside, and why do you call them maniacs? Because you know something? They think you're one. Manson: Yeah, it would reflect. If you hold a negative up to the light, you don't see the light you just see the negative. So I'm a reflection of your negative, there's no doubt about that and I can handle that also. I been handling ain't I? (Tom Snyder, Charles Manson Interview, Lyrics, January 2, 2019).

The respondent-offender uses a rhetorical question aiming to convey implicitly his negative attitude to the interviewer who according to his opinion is the embodiment of evil (the offender has been imprisoned for a long time). The respondent is trying to provoke a conflict with the interviewer.

So, all cases of syntactic structures examined in crime interview texts are stylistically labeled at the syntactical level. They serve to attract attention and increase the emotionality of the pragmatic effect of the crime interview.

MARMARA ÜNİVERSİTESİ YAYINEVİ

CHAPTER IV

FIGURES OF SPEECH IN PRESENT DAY AMERICAN CRIME NEWSPAPER TEXTS

MARMARA ÜNİVERSİTESİ

The structural principle of newspaper language requires a moment of evaluation. It is justified by the fact that not only knowledge of the world is being objectified in the linguistic signs but is also the an object of a person's perception and the information regarding how the value of phenomena and their intrinsic properties are conveyed. This means that there are relations of variability between nominative units and their potential expressive correlates (Levickji, 2001).

The use of figurative expressive means and devices contributes to the realization of the communicative style settings in the texts. The last is associated with the expression of an emotional attitude of the recipient to the subject (in our case – a description of the crime) and object (the criminal) with the help of nominative-characterizing utterance units. They are intended to induce in the recipient an adequate emotional response based on updating the knowledge stored in the human memory in the form of a sensory reflection (Semeniuk, 2010).

The basis of figures of speech is implemented through the secondary nomination and comparison of phenomena which are realized in figures of substitution. Their use in newspaper and journalistic texts about a legal problem has some significant peculiarities which are revealed in the process of presenting the information.

4.1. INTERACTION OF PRIMARY DICTIONARY AND CONTEXTUALLY IMPOSED MEANINGS

4.1.1. METAPHOR

Concepts based on associative objectivized relations which are accompanied by certain connotative criteria are subjected to metaphorical rethinking. The latter is used to create or increase the evaluation of the crime or criminal's characteristics. The most general characteristics of the criminal and his behavior are created by the transfer of the characteristics common to animals and to the object of nomination – a criminal. For example: *Murderer's rep as rat preceded long rap sheet* (Boston Herald, August 27, 2003).

The headline of the article is an example of a metaphor which reveals the nature of a killer, Darrin E. Smiledge, who was given a nickname "rat" because he is a "double criminal" in the sense that he used to rob innocent people but now he is robbing his criminal colleages by betraying them to the police. Thus, using the phenomenon of the expanded metaphors, the sender seeks to draw attention to the information without mentioning the name of the criminal because the title carries information about that person implicitly. The recipient, who was interested in the investigation, understands who is described in the article.

In the crime interview, the **expanded metaphor** helps create clarity in the transmission of the content, emotional and expressive evaluation of the perception of the content of the text. For example:

Tom: *And Tex Watson testified in a court of law that you told him "go to the house that Terry Melcher used to live in and kill those people in the most gruesome way."* ***Manson:*** *...Look here, I'll*

explain something to you. Um, Tex took the witness stand, and this is record, and he said "I don't know whether I'm Charlie Manson or my mother" Tex didn't have his own mind one way or the other. He was balanced back and forth because I had already took his mind in another game down the road that I was playing with some Hell's Angels that you don't know nothing about and you probably never will know nothing about it (Tom Snyder, Charles Manson Interview, Lyrics, January 2, 2019).

The respondent (killer Charlie Manson) uses the expanded metaphor to implicitly convey the information explaining his impact on people through the communication with "dark forces" (Hell's Angels).

The usage of the expanded metaphor is typical for the language of crime reportage texts. It personifies the process of investigating crimes as the process of hunting. It creates a complete image which means at some point a modeled piece of knowledge and reality revealing new aspects of the object investigated. For example:

In doing so, Fawley did not admit his guilt but conceded that the state had enough evidence to convict him in Behl's killing. Circuit Court Judge William H. Shaw III accepted the plea and sentenced him to 30 years in prison. The court action closed a case that garnered national headlines and was the focus of an intense manhunt last fall, a case that prosecutors said Wednesday was never about "sex or bondage or erotic asphyxiation" (Washington Post, August 10, 2006).

If hunting is rewarded with a piece of the animal hunted the hunt for criminals in the USA is rewarded with a significant amount of money. Thus, in the example considered, the process of tracing the criminal (Benjamin Fawley) who raped and murdered a girl in 2005 (Taylor Behl) is compared with a hunt that lasted more than a year (*an intense manhunt last fall*), and it has received a nationwide notoriety (*a case that garnered national headlines*).

4.1.2. METONYMY

Sometimes metonymy is used for self-promotion and to draw attention to the respondent's personality. For example:

"My drug of choice now is Vioxx," said Simpson, who suffers from arthritis. "When I got out of jail, I kind of appreciated pot more than I ever had in my life.... They used to call me Two Puffs. Two puffs I'm home. I watch TV. Then I'd sleep like a baby" (POT TV Studios, February 4, 2004).

In this example, the respondent (a person who killed his wife) is a representative of the egocentric psychological type and demands an increased interest in his personality. He loves to talk about things which he is concerned about. He describes his actions and background in detail. In order to boast of his impunity and to draw attention to himself, the respondent uses a stylistic device of metonymy (*They used to call me Two Puffs*) indicating a link between the murder weapon and the crime (a woman was killed by two shots from a pistol).

Slots of the concept CRIMINAL are characterized in the brief crime news by protocol and the informative manner of the information presentation where stylistic means function as conventional signs (an affirmative or negative evaluation). From this point of view the **metonymy** promotes the laconization of the message in crime brief news. For example:

Police found a 17 year old stabbed in the middle of a Glen Burnie Anne Arundel County, Police said. Police responded to the intersection of Ritchie Highway and Baltimore Annapolis Boulevard at about 11:03 p.m. Wednesday where they found the male victim suffering from stab wounds. He was taken to a hospital with what seemed to be non-life-threatening injuries, police said. Police searched the area but found no suspects. Detectives are investigating (WMAR Baltimore, November 8, 2018).

Due to its frequent use, the metonymy used in brief crime news texts does not serve as a figure of speech. It gives a negative assessment of the events. The area of *Glen Burnie* is considered to be a hectic area in the capital, and therefore this type of crime (assaults) is not rare. By using metonymy *a Glen Burnie Anne Arundel County, the* sender specifies a certain social status of the victim.

4.1.3. IRONY

Irony is used to create specific emotional and connotative aspects while describing the crime and criminal's characteristics. It is based on the opposition of the denotative and real meaning of the communication unit in order to draw the recipient's attention, to influence him/her and form a desired attitude to the described phenomenon. Irony is created through the use of auxiliary stylistic means – syntactic structure of complex sentences with subordinate clauses of cause, time, and puns. For example:

Authorities have refused to discuss a motive but say Bright was fascinated with sex and pornography involving black women. Bright pleaded guilty Tuesday to seven counts of first-degree murder and one count of drug-induced homicide. "I think it's a fair resolution," defense attorney Jay Elmore said. "This guy is never going to see the light of day and he knows he should never see the light of day" (Deseret News, May 30, 2006).

Thus, the defense lawyer Jay Elmore expresses a sarcastic, ironic attitude to the court. The phenomenon of irony is reinforced by the harping phrase *the light of day*.

4.1.4. FIGURATIVE COMPARISON

Figurative comparison is used to describe certain facts related to the violation of the law. In crime reportage texts, it helps the recipient understand the peculiarities of the investigation. Example:

MARTINEZ, Calif. – A suburban housewife acting as her own attorney in her first-degree murder trial told jurors Monday that even if they conclude she is "crazy as a bedbug" they should find that she killed her therapist husband in self defense. But a prosecutor urged jurors to convict Susan Polk and

discount her ramblings. She is accused of stabbing to death her 70-year-old husband, Felix, in October 2002 (East Bay Times, June 16, 2006).

The criminal, a woman (Susan Polk, who is accused of murdering her husband and seeks to prove that the killing was self-defense) addressing the jury compares herself with a bug "*crazy as a bedbug*" and boldly states that they still have to accept her innocence. The image of the criminal presented in the text is sarcastic because it ironically reflects a negative attitude to the court.

4.2. INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

4.2.1. Epithet

All events, actions, processes and conditions described in the newspaper and journalistic texts necessarily about a legal problem are provided with extreme quantitative and qualitative characteristics. The recipient tries to describe events expressively voicing them as "crime and punishment". A deliberate exaggeration (hyperbole) or decrease (litotes) of properties leads to the exaggerated image of the quality, condition and events. This is reflected not only in the use of "empty" epithets, but also phrases that perpetuate an extreme degree of quality as the norm. For example:

Malvo revealed that Muhammad had planned for the sniper attacks to be more deadly than they were, intending to kill six people each day for a month (Washington Post, 2006).

As a result of the evaluation intensification, a certain kind of assessment standard appears which proves that the criminal had his own plan and style of committing a crime (*the sniper attacks to be more deadly*). Each subsequent murder was supposed to be more violent according to a clear plan of shooting people (*intending to kill six people each day for a month*).

The stylistic function of brief crime news items is aimed at underlining facts, events and external features of the criminal. To increase the dynamism of the information **epithet** is used. Example:

Los Angeles Times – Los Angeles, Calif. May 16, 2002. Charges were dropped on the eve of trial when three specks of [Stephanie Ann Crowe]'s blood were found on the filthy sweatshirt of Richard Tuite, a transient who was prowling the rural neighborhood knocking on doors the night Stephanie was killed. An earlier forensic test had failed to detect the blood and police thought Tuite too clumsy and confused to have entered the home without leaving any evidence behind (Los Angeles Times, May 16, 2002).

The passage reports accusations of the man, who previously served as a witness during the trial (*Stephanie Ann Crowe's case*). The sender attempts to talk briefly about the investigation, using epithets, saying that the police did not suspect a man who was near the victim's house on the night of the murder because the criminal was wearing dirty clothes (*on the filthy sweatshirt of Richard Tuite*) and was too clumsy to commit a crime according to police's opinion (*police thought Tuite too clumsy*).

In brief crime news texts epithet is also used to present information concisely. For example:

Monday, July 10, 2006; A01. Three assailants who cut the throat of an aspiring politician from Britain killed him and tried to rape his female companion early yesterday in the driveway of a Georgetown mansion, police reported, after the couple had returned from a night at the movies (Washington Post, July 10, 2006).

Thus, understanding the expression *"an aspiring politician from Britain"* requires certain background knowledge about the recipient's public life. On one hand the sender, using the epithet, emphasizes the fact of the murder of a British citizen. On the other hand, the victim is named in a veiled manner (*Alan Zenit is a known Jewish activist from Britain who worked for the former governor of Virginia (Mark Werner*).

One of the common methods of increasing the expressiveness of crime interview texts is the use of adjectives which complement certain characteristics of a certain object or phenomenon from a new perspective. For example:

"Hopefully they will look at the evidence and consider. And I hope some of them have been through that fear-of-death thing," said Susan Polk (Washington Post, July 10, 2006).

The respondent uses the epithet *fear-of-death thing* to avoid a direct naming of the trial where the criminal had pleaded guilty in the murder of her husband and she is going to face the death penalty.

4.3. INTERACTION OF LOGICAL AND NOMINAL MEANINGS

4.3.1. Antonomasia

In order to transfer certain participants' characteristics described in the crime reportage, **antonomasia** is used. For example:

A member of the Mara Salvatrucha street gang pleaded guilty yesterday in U.S. District Court in Baltimore to racketeering in connection with burning evidence from a homicide scene, among other criminal acts, Maryland U.S. Attorney Rod J. Rosenstein said. Juan "Diabolico" Lopez, 20, of Riverdale was the first person to plead guilty as a result of an indictment last August involving 19 alleged MS-13 members accused of committing homicides and other violent crimes in the Maryland suburbs (Washington Post, June 29, 2006).

In the description of the criminal, the sender uses antonomasia (*Juan "Diabolico" Lopez*). It presents the offender's nickname to reflect certain psychological characteristics of the killer. *"Diabolico"* means "devilish". So, antonomasia widely reveals a cruel and treacherous nature of the criminal who for many years of his young life was engaged in criminal activity as a member of the Mara Salvatrucha street gang.

4.4. INTENSIFICATION OF A CERTAIN FEATURE OF A THING OR PHENOMENON

4.4.1. Periphrasis

The basis of periphrasis as figures of speech in crime articles is implemented through the sender's desire to change the general fixed assessment of the denotate and enhance the expressiveness of the described phenomena. For example:

When a crime wave swept over American cities in the 1980s, states reacted with get-tough sentencing policies designed to take criminals off the street. From "three-time loser" laws that put away repeat offenders for life to long prison terms for drug convictions, states wanted to send a clear message: If you do the crime, you'll do the time (USA Today, July 1, 2003).

In this example, the sender uses the periphrasis to provide extra expressiveness in reference to the law (*"three-time loser" laws*). A reference to the law, according to which people involved in drug trafficking get life imprisonment, is implemented not directly but by the use of traditional periphrasis (through links and description of its characteristics). Thus, the information in the article is focused on the recipient who has some knowledge about US laws and can arrive at certain conclusions (with the help of implicature) e.g. the drug trafficking law was adopted by the government in the 1980s.

Crime interview texts paraphrasis is used to highlight and emphasize certain features or facts related to the crime. For example:

Bruce Gertsman, reporter for the Contra Costa Times: *I think it will be shocking at certain points. Right now it looks like the jury might have a really hard time. ... Exposed will be the family's embarrassing secrets: self-defense, premeditated murder* (NBC News, October 14, 2006).

The interviewer uses paraphrasis to provide additional expressiveness to events associated with Susan Polk's trial (the woman who killed her husband under unknown circumstances – (self-defense or murder). The interviewer highlights characteristics of the events showing his subjective opinion related to the information described. To disclosure the meaning of the paraphrase the respondent needs to know certain facts about the investigation, namely that Susan Polk's mother-in-law and her children testified against her innocence.

4.4.2. Euphemisms

In crime interview texts, **euphemisms** are used to soften the presentation of facts and events in the description of the crime. Example:

Morrison: *Was it really self-defense? ... And then why did she lie to police when they first questioned her? How will she respond to an autopsy report showing Felix suffered blunt force trauma to the head and 27 different wounds.* ***Horowitz:*** *That 27 wound myth has to be put to rest right away in that courtroom. There were five and only five significant stab wounds* (NBC News, October 14, 2006).

To protect his client and to intentionaly avoid a direct answer to the question of the interviewer (about 27 fatal wounds inflicted by Susan Polk-on her husband during an argument), the respondent (Susan Polk's attorney) uses a stylistic device of euphemism calling a horrible twenty-seven wound murder "a myth" (*27 wound myth*). Thus he tries to disguise the negative aspects of the crime while emphasizing that only five stab wounds were potentially fatal.

Euphemism is used also in the texts of the crime reportage to mitigate the information related to the death and violence: *Matthew Shepard was finally laid to rest on Friday as his ashes were interred at the National Cathedral in Washington, DC. The openly gay student's torture and murder in Laramie, Wyoming in 1998 became a rallying cry for LGBT activists seeking new hate crime legislation and a cultural lightning rod for homophobic discrimination* (ABC News, October 26, 2018).

Here a standard euphemism (*was laid to rest*) helps mitigate the impact of the information associated with the tragic death of a student who died because of homophobic discrimination.

4.4.3.Hyperbole

Using **hyperbolic cliché,** a sender highlights the qualities of the phenomenon described or the person whom he wants to focus on. Hyperbole creates a communicative effect by the exaggeration of the planned characteristics of a phenomenon, an event or a person. It serves as an expressive stylistic means in texts about a legal problems. For example:

In short, the man who still calls himself Father Chet Warren, and who still enjoys the support of many in the diocese, may well be the most heavily publicized suspected pedophile in Ohio, perhaps even the country (Court TV, May 9, 2006).

In the passage of the crime analytical article, hyperbole is used by the addresser to emphasize dangerous characteristics of the priest Chet Warren who was once excommunicated from the church because of the abusement of children.

In crime interview texts, **hyperbole** is also used to enhance the expressiveness which provides emphatic characteristics to the utterances. For example:

"*P.G. County Jail has so many young kids. They're supposed to be in high school, and they're sitting in jail. Most of the guys in there are 18 to 24. When I was there, there were about 200 inmates* (Washington Post, June 25, 2006).

Thus, the respondent (the person who spent some time in jail but is not a vicious criminal) uses hyperbole aiming to show his personal impression about a terrible situation he saw in prison, namely the presence of a significant number of juvenile offenders sitting in jail instead of being at school.

In crime reportage texts, hyperbole is used to increase the moral influence and attract the attention of the recipient to a particular fact or event described. Hyperbole is also used to create emotional and emphatic effect in the presentation of the information. For example:

Eleven-year-old Haleigh Poutre was taken to the hospital three months ago with an extremely terrifying catalog of injuries. Her teeth were broken, her face was swollen, her chest had old and new burns. She was extremely thin, her abdomen was sunken, she had cuts and sores, and her temperature was 81 degrees. But the most extremely severe injury was in Haleigh's brain: her brain stem was partly sheared, doctors said, leaving her in a vegetative state. The police said Haleigh's aunt, Holli A. Strickland, who adopted her in 2001, and her husband, Jason D. Strickland, both of Westfield, were responsible for abuse that caused Haleigh's injuries (NY Times, December 6, 2005).

In this passage, the phenomenon of hyperbole helps display the overall picture of injuries received by an eleven-year-old girl from her foster parents (*an extremely terrifying catalog of injuries; the most extremely severe injury was in Haleigh's brain*).

4.5. PECULIAR USE OF SET EXPRESSIONS

4.5.1. Allusions

The allusion serves to enhance expressiveness in the passage describing the criminal or his characteristics:

Judge G. Edward Dwyer said the contrast between Erika Sifrit's actions and the sweet-natured small-town girl her friends and family described reminded him of the fictional characters Dr. Jekyll and Mr. Hyde (Washington Times, August 14, 2003).

In the analyzed passage of the analytical crime article Erika Sifrit (a known killer) is compared with the fictional characters of a horror story – Mr. Hyde (an evil man) and Dr. Jekyll (a good man). This enhances the understanding of a "split image" of the killer because everybody knew Sifrit as a sweet girl student in her "previous" life, but she was killing people for fun in her second life.

SELF-ASSESSMENT QUESTIONS

1. What is the reference modality of the utterance?
2. Comment on the common features of such notions as "fiction" and "publicistic" texts.
3. Describe basic research principles of the Communicative Linguistics of modern crime fiction and publicistic texts.
4. List the components of a communicative strategy.
5. Name the main types of communicative strategies.
6. Describe the main components of a communicative interaction (communication).
7. On the basis of which parameters are communicative types of recipients are distinguished?
8. Name the main types of recipients.
9. What do you understand by the term "discourse"?
10. Analyze and specify the main characteristics of the verbal means and devices of a sender and recipient's communication intentions in the prototype communicative situations at the lexical level.
11. How do you understand the notion "communicative status"?
12. List the main tactics of the symmetrical communication situation "INVESTIGATION".
13. Describe the main tactics of the symmetrical communication situation "INTERROGATION"?
14. What are the factors influencing the choice of stylistic means and devices in prototype communicative situations?
15. Name and describe the main stylistic devices based on the interaction of the contextual and subject-logical meanings.
16. Describe the main stylistic means based on subject-nominative and logical meanings.
17. Describe basic stylistic devices based on the interaction of emotional and subject-logical values.
18. What do you understand by the term "utterance-sentence?"
19. Describe the syntactic structure based on the meaning transposition of syntactic structures or patterns of sentences within a certain context.
20. Analyze syntactic structures based on the transformation of the original model.
21. List the main features of publicistic genres.
22. What are the structural and compositional characteristics of Brief News Items?

23. What are the implementation features of lingustic units in texts of Brief News Items at the lexical level?
24. Describe the features of the implementation of linguistic units in Brief News Items at syntactic level.
25. Describe the main stylistic means and devices used in Brief News Items.
26. Identify the pragmatic means (verbal and nonverbal aspects) of the information presentation in the texts of the Brief news Items.
27. Describe the features of structural and compositional characteristics of reportage.
28. What are the main types of reportage?
29. What peculiarities of language unit implementation in reportages at the lexical level are you aware of?
30. How are the language units realized in reportages at the syntactic level?
31. Analyze pragmatic means of information presentation (verbal and nonverbal aspects) reportage texts.
32. What are the main characteristics of the interview?
33. Describe the main features of language unit implementation in interviews at the lexical level.
34. Consider features of language unit implementation in interviews at the syntactic level.
35. What are the main characteristics of analytical articles?
36. Identify features of language units implementation analytical article texts at the lexical level.
37. What are the language units implementation peculiarities in texts of the analytical article at the syntactical level?
38. Describe the figures of speech in publicistic texts concerning a legal problem.

MARMARA ÜNİVERSİTESİ

SELF-ASSESSMENT EXERCISES

I. Read and translate the passages following lexical and stylistic features of the authentic texts:

a) *"...I'm Melanie Goodson... "Joanna Brady. Sheriff Joanna Brady. Oh, yes. I've spoken to one of your deputies ...You never answered my question." "What question?"…"My car. When will I be able to have it back?" "Probably not for some time. There are bloodstains inside it, Ms. Goodson. My investigators have reason to believe it was used to transport a homicide victim feeling crime-scene investigators are going to need to keep it in our secure impound lot for some time. We'll no doubt need to hang on to it as evidence at least until this case comes to trial." "You are saying whoever killed Sandra did it in my car?" "I don't know for sure that's where the homicide actually took place, but the presence of bloodstains, certainly indicates that a seriously wounded individual was in the car. Whether or not that person turns out to be Sandra Ridder remains to be seen." .. That's what I get for picking Sandra Ridder up at the prison gate and bringing her into my own home. Not only did she steal my car the moment my back was turned, she also managed to get herself killed in it. Well, no big deal. Maybe I can get my insurance company to total the damned thing so I can buy a replacement and get on with my life. Once you've driven a Lexus, a Caddy doesn't quite measure up, if you know what I mean. Is that what you came to talk to me about?" ..."The car"? "Not entirely. Since I wasn't directly involved in investigating your vehicle, I don't know that much about it. ...No, the main reason I'm here is I wanted to ask you about something that came to my attention, an hour or so ago." "What's that"? "A phone call you received around three o'clock Saturday morning. It was placed from a pay phone." "What about it?" ..."How would you know whether or not I received a call in the middle of the night, to say nothing of the fact that it came from a pay phone"? "From telephone-company phone logs. The one to you was part of a series of calls Lucy Ridder made that night, one right after another. Did she actually speak to you, or did the call go to a machine?" "There was a call. ...I saw it on caller ID Saturday morning when I got up, about the same time I realized the Lexus was missing. And there was a message on it, sort of, although not a real message. All I heard was a voice – a girl's voice. She said my name, and then for several seconds she didn't say anything. There was just this breathing on the phone. I thought for a second or two that it was going to turn into one of those heavy-breathing crank calls. But then, whoever it was hung up without saying anything more". "Did you happen to mention this to the Tucson cops when you reported your vehicle missing"? "Report what"? "The fact that you had received a strange middle-of-the-night phone call. Did it occur to you that the two events— your stolen car and the phone call—might be related?" ..."In fact, I never even considered it. I do a lot of defense work, Sheriff Brady. Phone calls coming in from pay phones at three o'clock in the morning aren't all that unusual for people like me, especially not on a weekend. No offense, Sheriff Brady, but DUIs are my bread and butter, which means three o'clock on a Saturday morning is a golden time for me". …"What about Catherine Yates, Sandra's mother?" …"Look, Sheriff Brady" ..."I'm sure you know all about the rules of client privilege. I can't tell you anything more than I just did". "I do know about client privilege. …And I've seen a number of working defense attorneys, but other than you, I don't know of one who would drive well over two hundred miles to bring back a client who had just been let out of prison or who then would let the same ex-con spend the night in his or her own home. That strikes me as a little unusual, Ms. Goodson. Care to explain that one to me"? "Ever hear of guilt?" ..."You mean as in guilty or innocent"? …"Why do you think she stole your car?" …"You're asking me? I*

have no idea… …"Do you have a phone in your bedroom"? ..."Yes, why?" ..."So do you turn off the ringer overnight?" "Well, no." "If you went to bed at ten-thirty, you must have heard the phone ring at three a.m. Why didn't you answer? Why did you let the call go to the machine pickup, even though the caller might have been a well-heeled client in need of middle-of-the-night hand-holding over his latest DUI"? "Come on, Sheriff Brady" ..."Why are you doing this? Are you trying to make out that I'm a suspect in stealing my own car?" (J. A. Jance "Devil's Claw").

b) *"For someone who claims he doesn't gossip, Harve Dowd from Treasure Trove is full of information," she was saying. "told me last night he thought Warren Gibson was pulling a fast one on Dee Canfield. Harve is of the opinion that Dee wasn't Gibson's only romantic interest. He claims to have seen Gibson using the pay phones down by the post office on numerous occasions. Frank is currently in the process of checking phone records, but since his special phone company pal doesn't work weekends, it's taking more time than usual."..."Wait a minute," Jaime Carbajal said. "Does this mean we're dropping Bobo Jenkins as a possible suspect?" ..."Okay," Joanna said. "Let's talk about him for the moment. What do we know?" ...That he was at Latisha Wall's home the night she died," Jaime Carbajal began. "We also know, by his own admission, that he and the woman he calls Rochelle Baxter had quarreled or at least had a disagreement earlier in the day. We also have his fingerprints on those sweetener packets from the kitchen." ...Casey Ledford raised her hand. "May I speak to that? To the sweetener packets?" Joanna nodded and all eyes went to the fingerprint tech. ..."Dave and I examined the crime scene evidence from Latisha Wall's kitchen. It's true Mr. Jenkins's fingerprints are on the sweetener packets. They are. But the physical evidence—the way the fingerprints are layered on the glass and bottle—would indicate that Ms. Wall drank iced tea and Mr. Jenkins had the beer." ... "See there?" Jaime said. "What did I tell you? He poured the sweetener in her tea and then sat right there and watched her drink it. What a hell of a nice guy! And then, on the Dee Canfield part of the equation, we know Bobo was adamantly opposed to her plan to go through with the show despite Latisha Wall's. Sheriff Brady, you witnessed some of that yourself on Thursday morning at the gallery." …"You're right about that," Joanna conceded. "Bobo Jenkins was at the gallery, and he was very upset. Do we have any idea where he was or what he was doing between three and five on Thursday afternoon?" ..."He claims he was at home and alone the entire afternoon," Jaime answered. "That's in the transcript of the interview Frank and I did with him on Saturday morning. He told us he stayed home all day, trying to come to grips with what had happened. Of course," the detective added, "at the time we spoke to him, we were only aware of the Latisha Wall incident. We had no idea Dee Canfield was also dead, so there was no reason to check on his whereabouts or movements the day after what we assumed to be a single homicide." ..."Did he come right out and actually say he was home alone?" Joanna asked. Jaime scanned through the transcript. "Here it is, right here. Yes, that's what he said, but I'll go uptown a little later. I'll talk to Bobo's neighbors and see what they have to say." ..."All right," Joanna said. "You do that." Then she turned to Chief Deputy Montoya. "In the meantime, Frank, while you're dealing with the phone factory, have a go at Bobo's phone records as well. If he happened to be on the phone making calls between three and four o'clock Thursday afternoon, that would tend to corroborate his story even if no one was there with him at the time"* (*J. A. Jance* "Partner in Crime").

II. Match, compare and analyze the following translations of the communication situations "INVESTIGATION" from John Grisham's "The Broker" in the following aspects:

a) lexical;

b) stylistic;

c) syntactic;

d) pragmatic.

1) The Nebraska Sooners!

Overnight, Morgan fell so far in the polls in both Nebraska and Oklahoma that he never recovered. And in Texas she took a bite of prizewinning chili and began vomiting. As she was rushed to the hospital a microphone captured her still-famous words: "How can you backward people eat such a putrid mess?" Nebraska has five electoral votes. Texas has thirty-four. Insulting the local football team was a mistake they could have survived. But no candidate could overcome such a belittling description of Texas chili. What a campaign! Critz was tempted to write a book. Someone needed to record the disaster. Their partnership of almost forty years was ending. Critz had lined up a job with a defense contractor for $200,000 a year, and he would hit the lecture circuit at $50,000 a speech if anybody was desperate enough to pay it. After dedicating his life to public service, he was broke and aging quickly and anxious to make a buck.

The President had sold his handsome home in Georgetown for a huge profit. He'd bought a small ranch in Alaska, where the people evidently admired him. He planned to spend the rest of his days there, hunting, fishing, perhaps writing his memoirs. Whatever he did in Alaska, it would have nothing to do with politics and Washington. He would not be the senior statesman, the grand old man of anybody's party, the sage voice of experience. No farewell tours, convention speeches, endowed chairs of political science. No presidential library. The people had spoken with a clear and thunderous voice. If they didn't want him, then he could certainly live without them. "We need to make a decision about Cuccinello," Critz said. The President was still standing at a window, looking at nothing in the darkness, still pondering Delaware. "Who?"

"Figgy Cuccinello, that movie director who was indicted for having sex with a young starlet."

"How young?"

"Fifteen, I think."

"That's pretty young."

"Yes, it is. He fled to Argentina, where he's been for ten years. Now he's homesick, wants to come back and start making dreadful movies again. He says his art is calling him home."

"Perhaps the young girls are calling him home."

"That too."

"Seventeen wouldn't bother me. Fifteen's too young."

"His offer is up to five million."

The President turned and looked at Critz. "He's offering five million for a pardon?"

"Yes, and he needs to move quickly. The money has to be wired out of Switzerland. It's three in the morning over there."

"Where would it go?"

"We have accounts offshore. It's easy."

"What would the press do?"

"It would be ugly."

"It's always ugly."

"This would be especially ugly."

"I really don't care about the press," Morgan said.

Then why did you ask? Critz wanted to say.

"Can the money be traced?" the President asked and turned back to the window.

"No." (Grisham, 2016: 10-11)

2) Сунерсы штата Небраска!

Морган моментально скатился вниз в рейтингах общественного мнения и в Небраске, и в Оклахоме, но подняться так и не сумел.

А в штате Техас она попробовала кусочек знаменитого техасского чили, и ее тут же прилюдно вырвало. Мадам срочно отправили в больницу, но микрофон успел ухватить ее до сих пор не забытые слова: "Как вы, бедные туземцы, можете брать в рот эту жуткую гадость?"

Небраска дает пять голосов выборщиков. Техас – тридцать четыре. Оскорбление небраскской футбольной команды еще можно пережить. Но ни один кандидат не переживет презрительного отзыва о техасском чили.

Ничего себе, избирательная кампания! Крица подмывало написать о ней книгу. Кто-то ведь должен увековечить эту катастрофу.

Их сорокалетние партнерские отношения приближались к концу. Криц наметил себе местечко на 200 000 долларов в год у оборонного подрядчика, да к тому же не исключено было лекционное турне по 50 штук за выступление, если, конечно, найдутся желающие платить и слушать. Посвятив всю жизнь гражданской службе, он сидел без денег, быстро старел и очень хотел как следует заработать.

Президент с большой выгодой продал свой красавец дом в Джорджтауне. Он купил небольшое ранчо на Аляске, где его, по-видимому, любили. Он хотел прожить там до конца дней, занимаясь охотой, рыбалкой и, быть может, сочинением мемуаров. Во всяком случае, ничем, связанным с политикой и Вашингтоном. Он не собирается изображать политического старейшину, почетного председателя партии, мудреца, с высоты своего опыта изрекающего прописные истины. Никаких прощальных поездок, речей на партийных съездах, председательства в благотворительных или политологических фондах. Никакой президентской библиотеки. Люди высказались громко и недвусмысленно. Если он им не нужен, то и он, разумеется, обойдется без них.

– Нам следует принять решение относительно Кучинелло, – сказал Криц.

Президент все еще стоял возле окна, глядя в кромешную тьму и по-прежнему размышляя о Делавэре.

– Кого?

– Фиджи Кучинелло, кинорежиссера, осужденного за совращение юной актрисочки.

– Сколько ей было?

– Кажется, пятнадцать.

– Слишком мало.

– Да уж. Он слинял в Аргентину, где живет уже десять лет. Умирает от ностальгии, хочет вернуться и снова снимать свои поганые фильмы. Он говорит, искусство зовет его домой.

– Скорее молоденькие девочки.

– И они тоже.

– Если бы хоть семнадцать, я бы согласился. Но пятнадцать...

– Он предлагает пять миллионов долларов.

Президент повернулся к Крицу:

– Он предлагает за помилование пять миллионов?

– Да, и торопит. Деньги должны быть переведены телеграфом из Швейцарии. Сейчас там три часа утра.

– Куда переведены?

– У нас есть оффшорные счета. Это несложно.

– А что пресса?

– Сорвется с цепи.

– Как положено.

– Но на этот раз особенно яростно.

– А мне плевать на прессу, – сказал Морган.

Как положено.

– Но на этот раз особенно яростно.

– А мне плевать на прессу, – сказал Морган.

“Тогда зачем спрашивать?” – хотелось спросить Крицу.

– Деньги можно будет отследить? – поинтересовался президент, отворачиваясь к окну.

– Нет.

Президент начал правой рукой почесывать затылок и шею – он всегда так делал, когда надо было принять трудное решение. За десять минут до того, как едва не нанес ядерный удар по Северной Корее, он до крови расцарапал себе шею и перепачкал кровью воротник белой рубашки.

– Мой ответ – нет, – сказал он. – Пятнадцать – это уж слишком. (Grisham, 2013: 11-12)

III. Match, compare and analyze the following translations of the communication situations “Interrogation” John Grisham’s “The Broker” in the following aspects:

a) lexical;

b) stylistic;

c) syntactic;

d) pragmatic.

1) The isolation wing at Rudley Federal Correctional Facility had forty identical cells, each a twelve-foot square with no windows, no bars, green-painted concrete floors and cinder-block walls, and a door that was solid metal with a narrow slot at the bottom for food trays and a small open peephole for the guards to have a look occasionally. The wing was filled with government informants, drug snitches, Mafia misfits, a couple of spies, men who needed to be locked away because there were plenty of folks back home who would gladly slice their throats. Most of the forty inmates in protective custody at Rudley had requested the I-wing. Joel Backman was trying to sleep when two guards clanged open his door and switched on his light. “The warden wants you,” one said, and there was no elaboration. They rode in silence in a prison van across the frigid Oklahoma prairie,

past other buildings holding less secure criminals, until they arrived at the administration building. Backman, handcuffed for no apparent reason, was hurried inside, up two flights of stairs, then down a long hall to the big office where lights were on and something important was going down. He saw a clock on a wall; it was almost 11:00 p.m.

He'd never met the warden, which was not at all unusual. For many good reasons the warden didn't circulate. He wasn't running for office, nor was he concerned with motivating the troops. With him were three other suits, all earnest-looking men who'd been chatting for some time. Though smoking was strictly prohibited in offices owned by the US. Government, an ashtray was full and a thick fog hung close to the ceiling.

With absolutely no introduction, the warden said, "Sit over there, Mr. Backman."

"A pleasure to meet you," Backman said as he looked at the other men in the room. "Why, exactly, am I here?"

"We'll discuss that."

''Could you please remove these handcuffs? I promise not to kill anyone."

The warden snapped at the nearest guard, who quickly found a key and freed Backman. The guard then scrambled out of the room, slamming the door behind him, much to the displeasure of the warden, a very nervous man.

He pointed and said, "This is Special Agent Adair of the FBI. This is Mr. Knabe from the Justice Department. And this is Mr. Sizemore, also from Washington."

None of the three moved in the direction of Mr. Backman, who was still standing and looking quite perplexed. He nodded at them, in a half-hearted effort to be polite. His efforts were not returned.

"Please sit," the warden said, and Backman finally took a chair. "Thank you.

"As you know, Mr. Backman, a new president is about to be sworn in."

"President Morgan is on the way out. Right now he is in the Oval Office wrestling with the decision of whether to grant you a full pardon."

Backman was suddenly seized with a violent cough, one brought on in part by the near arctic temperature in his cell and in part by the shock of the word "pardon."

Mr. Knabe from Justice handed him a bottle of water, which he gulped and splashed down his chin and finally managed to stifle the cough. "A pardon?" he mumbled.

"A full pardon, with some strings attached."

"But why?"

"I don't know why, Mr. Backman, nor is it my business to understand what's happening. I'm just the messenger."

Mr. Sizemore, introduced simply as "from Washington," but without the baggage of title or affiliation, said, "It's a deal, Mr. Backman. In return for a full pardon, you must agree to leave the country, never return, and live with a new identity in a place where no one can find you."

No problem there, thought Backman. He didn't want to be found.

"But why?" he mumbled again. The bottle of water in his left hand could actually be seen shaking. (Grisham, 2016: 20-21)

2) Тюремное крыло федерального исправительного учреждения в Радли располагает сорока одинаковыми камерами площадью полтора квадратных метра, без окон, без решеток, крашеные зеленые цементные полы, стены из шлакоблоков и массивная стальная дверь с узкой прорезью внизу для подноса с едой и маленьким отверстием для охраны, чтобы время от времени наблюдать за заключенным. Это крыло заполнено правительственными осведомителями, стукачами на наркодельцов, начавшими давать показания мафиози и некоторым количеством шпионов – людьми, которых необходимо изолировать, потому что очень многие мечтают перерезать им глотки. Большинство из сорока обитателей секции предохранительного тюремного заключения сами просили, чтобы их держали в этом крыле.

Джоэл Бэкман пробовал заснуть, когда два охранника с лязгом отворили дверь его камеры и включили свет.

– Вас ждет начальник, – сказал один из них, не пускаясь в какие-либо объяснения.

Все молчали, пока тюремный фургон катил по безжизненной оклахомской прерии мимо корпусов с не столь тщательно охраняемыми заключенными и наконец остановился у административного здания. Бэкмана, почему-то не снимая с него наручников, провели на второй этаж, затем по длинному коридору в просторный кабинет, где горел яркий свет и происходило нечто очень важное. Часы на стене показывали одиннадцать вечера.

Он никогда не видел начальника, что в общем-то было в порядке вещей. Начальник по многим причинам избегал всяческого общения. Он не собирался никуда баллотироваться и мало что объяснял своим подчиненным. В кабинете находились еще трое – мужчины мрачного вида, о чем-то шептавшиеся между собой. Хотя курение в кабинетах правительственных учреждений строжайше запрещалось, пепельница полнилась окурками, а под потолком висел густой табачный дым.

Никого не представив, начальник сказал:

– Садитесь, мистер Бэкман.

– Рад вас видеть, – сказал Бэкман, разглядывая присутствующих. – В чем дело?

– Сейчас обсудим.

– Не могли бы вы снять с меня наручники? Клянусь, я никого не убью.

Начальник кивнул одному из охранников, который быстро нашел ключ и освободил Бэкмана. После этого он вышел из кабинета, громко хлопнув дверью, чем вызвал неудовольствие начальника, человека крайне нервозного.

– Это специальный агент ФБР Эйдер.

– Это специальный агент ФБР Эйдер. Это мистер Нейб из министерства юстиции. А это мистер Сайзмор, тоже из Вашингтона.

Никто из троих даже головы не повернул в сторону Бэкмана, который все еще стоял и смотрел на них с недоумением. Он кивнул им, стараясь показаться вежливым. Они никак не отреагировали.

– Пожалуйста, садитесь, – повторил начальник, и Бэкман наконец опустился на стул. – Благодарю вас. Как вам известно, мистер Бэкман, новый президент завтра примет присягу. Президент Морган покидает Белый дом. Сейчас он в Овальном кабинете обдумывает вопрос о вашем помиловании.

У Бэкмана внезапно начался приступ мучительного кашля, вызванного едва ли не арктической температурой в камере и потрясением от слова “помилование”.

Нейб из министерства юстиции протянул бутылку воды, которую Бэкман почти осушил одним глотком, облив подбородок и кое-как уняв кашель.

– Помиловании? – с трудом выдавил он.

– Полном помиловании на определенных условиях.

– С какой стати?

– Не знаю, мистер Бэкман, да это и не мое дело. Я просто ставлю вас в известность.

Сайзмор, которого представили как “человека из Вашингтона” без указания ведомства и должности, сказал:

– Речь идет о сделке, мистер Бэкман. Взамен вы должны согласиться покинуть страну, никогда не возвращаться и жить под чужим именем там, где вас никто не найдет.

Это его не смутило. Он и сам не хотел, чтобы его нашли.

– Но почему? – все-таки пробормотал он. Было заметно, как дрожит бутылка в его левой руке. (Grisham, 2013: 21-22)

IV. Read the texts and justify which publicistic genres they belong to. Define linguistic devices used by the authors at lexical and syntactic levels. Pay attention to the use of figures of speech and their pragmatic and linguistic influence on the reader:

1) Man who lied about Mag Mile stabbing actually cut himself, prosecutors say

Monday, December 17, 2018

By David Struett

A man charged with lying about being stabbed during a robbery on the Magnificent Mile actually cut himself after arguing with his girlfriend, prosecutors said.

Javier Paredes, 32, was charged with retail theft and false reporting and held on $450 bail Sunday during a hearing at the Leighton Criminal Court Building.

On Nov. 14, Paredes allegedly stole razor blades from a CVS at 205 N. Michigan Ave. and walked north, according to Cook County Assistant State's Attorney Rebecca Wiggers.

By the time Paredes reached Ohio Street, he was lying on the ground with cuts to his abdomen, according to Wiggers. He was treated by emergency responders and told police he was stabbed during a robbery.

Prosecutors said security cameras in the area did not capture a robbery at the time.

Almost a month later, Paredes was arrested on Thursday while allegedly pulling handles on fences of gangways in the Little Village neighborhood on the Southwest Side, Chicago police said.

Investigators later identified Paredes as the suspect for the theft at CVS and false reporting of a robbery and stabbing, Wiggers said.

Paredes told investigators that he cut himself after arguing with his girlfriend and threatening to harm himself, according to Wiggers.

Judge Mary C. Marubio said Paredes' alleged coverup was "foolish" and that the time investigators spent reviewing surveillance footage was a waste of police resources.

Paredes was scheduled to appear in court again Dec. 20. (Chicago Sun Times

https://chicago.suntimes.com/news/fake-mag-mile-stabbing/

2) That's Not the Burglar Growling. It's His Stomach.



David Gothard for the New York Times

By Michael Wilson

March 20, 2017

The Office of Chief Medical Examiner, which operates New York City's DNA laboratory, tests all manner of objects for microscopic evidence that could link a suspect to a crime. This is a story about a small and bizarre subset of those objects, evidence left by criminals feeding that most basic of human appetites.

Literally feeding. Criminals who eat in the act.

"Partially eaten apple," a spokeswoman for the medical examiner's office wrote when asked for examples. "Sunflower seed shells. Half-eaten chocolate cake. Chewed gum." When she got to "half-eaten biscuit," the list was not yet half over. "Chicken bones. Chicken wing. Pizza crust. Fruit pit."

For the victim of a home burglary, it would seem to be yet another affront after the crime: the violation of the kitchen and the discovery, while perhaps seeking simple comfort in the stress, of a lowly pit where once there was fruit. That violation was last seen in this space earlier this month, in the tale of a Brooklyn man whose attempt to rent his apartment to a stranger went terribly awry.

But the phenomenon of the hungry burglar is timeless. An article in The New York Times on May 17, 1886, described the theft of nearly 100 pieces of flatware from the Poughkeepsie mansion of a fallen general's widow. "After completing their pillage," the story noted, the burglars "went down to the kitchen and brought upstairs to the parlor cooked meats, bread, cake, eggs and milk, and partook of the banquet there and then."

The peculiar act of eating at the scene of the crime occurs often enough to warrant mention in police textbooks like "Criminal Investigation: A Method for Reconstructing the Past." A burglar may take food from the kitchen, the authors, James W. Osterburg and Richard H. Ward, write, "or display other forms of aberrational behavior that help establish a modus operandi."

It is far from uncommon in New York City. "Happens all the time," Detective Anthony Barbee in Brooklyn told me a few years ago. "One of the questions we always ask people, 'Look in your refrigerator. Is there anything open?' Maybe they're neat freaks and they notice something moved around. They look at you like you're crazy."

The act defies criminal logic. "I would assume, you're a burglar, you have an adrenaline rush, you want to get in and out," Detective Barbee said. "But some people make themselves at home. They get comfortable."

Others take their refreshments to go.

Last year, a tenant in an apartment in the Hell's Kitchen neighborhood of Manhattan came home to discover that someone had stolen a credit card, a laptop, sunglasses — and a bottle of alcohol. A man in Queens answered a knock at his door last August, let in two women who were pretending to need a bathroom and even offered one of them a slice of cake. After they left, he realized he had been robbed. Officers quickly found the women, who had cash from the man's home, among other things. "In stopping the vehicle," prosecutors later said, "police allegedly recovered cake."

In 2011, a woman in Fort Greene, Brooklyn, came home to find a large hole in her window screen, and her electronics and watches missing. There was a note: "Thanks for the O.J.," it read in part. "Have a nice day."

Steve Panagopoulos, a retired Brooklyn detective, said he associated food theft with addiction: "These guys are straight-out junkies."

"Think about it," he said last week. "They don't really even care about getting caught. Taking their time, sitting there opening refrigerators, that's pretty crazy." That sort of behavior was the undoing of one serial thief he remembered. "He had taken out a thing of cheese, crackers," Mr. Panagopoulos said. "He left them behind on the table. That was processed for DNA."

A former detective in Chinatown once shared the story of an epic intrusion visited upon the apartment of a woman who had left for a week to care for her mother. "They came in and used the pots and stove and cooked," the former detective, Jose Santiago, said. "They hung out, smoked a couple joints, ate." Soon they had company. "Word got out in the building," the detective said. "One person would go in and take a TV. Literally couches, everything. She was cleaned out." Cleaned out, but no one cleaned up: "There was food in the pots when she got home," he said.

Perhaps the pots were sent to the laboratory of the medical examiner. There, they would have found company in the other evidence left by criminals who eat at the scene.

"Candy wrappers, lollipop," the spokeswoman's list read, finally ending with a New York City flourish. "And, of course, a bagel."

(The New York Times https://www.nytimes.com/2017/03/20/nyregion/burglars-eat-crime-scene.html)

3) ***Woman arrested in deadly stabbing at Anaheim park***

By Scott Schwebke

November 19, 2016

ANAHEIM – Detectives have arrested a 23-year-old woman in connection with the fatal stabbing of a woman last week at Edison Park.

On Thursday, Jessica Ventura, a transient, was taken into custody and booked at the Anaheim Detention Facility on suspicion of first-degree murder, Anaheim police Sgt. Daron Wyatt said.

She remained in custody Friday with bail set at $1 million.

Around 9 p.m. on Nov. 12, Anaheim officers responded to the 1500 block of East Romneya Drive after receiving a 911 call that a female had been stabbed.

When officers arrived they found a woman with at least one stab wound, Wyatt said.

Officers and paramedics attempted lifesaving efforts and transported the victim, identified as 21-year-old Lauren Duffy, also a transient, to an area hospital where she was pronounced dead.

The homicide stemmed from a "personal dispute" between Ventura and Duffy, Wyatt said, declining to elaborate.

The crime is not believed to be gang related and no other suspects are being sought, he added.

Contact the writer: 714.796.7767 sschwebke@scng.com Twitter: @thechalkoutline

(Orange County Register https://www.ocregister.com/2016/11/19/woman-arrested-in-deadly-stabbing-at-anaheim-park/)

4) Australian Gag Order Stokes Global Debate on Secrecy

By **Damien Cave**

Dec. 14, 2018

SYDNEY, Australia — There is a criminal case unfolding in Australia that shall not be named. The defendant is a figure with a global reputation, someone of great influence in the country and the world. The charges are serious and of significant public interest.

But publishing news about this case is illegal.

Judges in Australia and some other countries, including Britain, often issue gag orders that temporarily restrict the publication of information related to a criminal proceeding on the grounds that it might sway jurors or potential jurors.

Sometimes, judges even require the existence of these orders to be kept secret.

In this case, something unusual is happening — the sweep of the restrictions is so all-encompassing that the conflict between the public's right to know and the defendant's right to a fair trial is rippling across the internet and the world, touching news outlets and institutions in distant countries.

If you're not in Australia, you may have already read recent coverage of the case.

If you are in Australia or depend on online news from international organizations like The New York Times, The Associated Press or Reuters, you probably know nothing about it.

(The New York Times https://www.nytimes.com/2018/12/14/world/australia/australia-gag-order-court.html)

5) ***Talking with evil: My interviews with a serial killer, rapist and child molester***

By **Josh White**

February 22, 2013

...Ricks, a high school English teacher, had been arrested in February 2010 on a charge of taking "indecent liberties" with a minor in Manassas. Based on our initial reporting, I soon suspected that this case was just one of many. Ricks had moved often during the past 30 years, taking jobs at numerous schools in several states…. After interviewing several of Ricks's victims, I spoke with him, via videoconference, at the Prince William County jail, where he was serving a one-year sentence on the indecent liberties charge. He would later plead guilty to federal charges and be sentenced to 25 years in prison. He was eager to talk…..He seemed intelligent, worldly, kind. He is a storyteller, endearing and witty — the kind of teacher you want involved in your kid's education. When confronted with his crimes, he admitted "misbehavior" with half a dozen boys but refused to believe he had done anything to hurt anyone. He insisted that his midnight photography was artistic, a way for him to solidify relationships with teenagers without causing any lasting damage — because they were all passed out. He viewed what he did as "the least intrusive thing to do."

Ricks said his biggest failure was allowing his quest for love and intimacy to lead his "emotions to overrule logic." He maintained that his abuse of teenage boys, although morally and legally wrong, was spiritually justified because he loved the boys and did not mean to hurt them.

"I don't think it can be attributed to a criminal mind," Ricks said. "My behaviors in this case and in several cases are illegal, and I don't disagree with the law. But my set of beliefs and my perception are misguided at worst. The road to hell is paved with good intentions, and I'm certainly on it."

The conversation was frustrating, in large part because Ricks wavered between understanding and denial. "I don't believe that I'm a danger or threat to anyone," he said at one point. But later he contradicted himself: "I have no control with minors. I should not be around minors."

He admitted an "infatuation" with young boys. He was so immersed in teenage culture — the music, the movies, the technology — that he almost considered himself a teenager. He became the teacher they all wanted, someone who was easygoing, had few rules and tried to relate to students. He played the part of mentor, leader, and friend.

Yet at home, Ricks collected NAMBLA magazines and created a posterboard with pornographic cutouts. There were also trophies — pubic hair, tissues, sex toys — linked to his victims and shrines where he kept them.

I knew he had a teenage relative, so I asked him what he would think if that relative came to him and described a relationship with a 50-year-old English teacher, if he learned that the teen and the teacher had been drinking together and if he saw incriminating photographs of what the teacher had done to the unconscious relative.

Ricks sat back in his chair and leaned his head against the wall. He paused, adjusted his orange jumpsuit, set down his glasses and wiped his eyes. Tears.

"It's reprehensible," he said. "Reprehensible."

A moment of silence, and in that moment I thought I'd found remorse. Ricks picked up his glasses and straightened up. "But I loved them," he said.

He spent three decades justifying his actions, hiding his offenses, running from authority, running from everyone he knew, including himself. Now he'll spend decades trying to build a life in prison, a place where, he told a court recently, he is involved in mentoring other inmates and wants to get into the prison ministry.

He has written apology letters to some of his victims. They are similar in tone, almost always justifying himself, seeking redemption.

"I did something terribly wrong, and even repeated it, and destroyed even the chance that our brief, needy time could end well," Ricks wrote in a 1993 letter to a boy he had molested in the early 1980s. "I'd like to tell you how sorry I am that I hurt you. I hope you've grown to understand that I was not a random child molester, and that I really did love you." "I believe in forgiveness," Ricks told me.

(The Washington Post https://www.washingtonpost.com/opinions/talking-with-evil-my-interviews-with-a-serial-killer-rapist-and-child-molester/2013/02/22/41d1f0bc-79e1-11e2-a044.676.856536b40_story.html?noredirect=on&utm_term=.cb6c4a31ca5e)

VI. Identify the features of structural and compositional characteristics of crime reportages. Comment on the following aspects:

a) lexical;

b) stylistic;

c) syntactic;

d) pragmatic.

1) Keeping LA County's illegal medical pot shops closed is like a game of 'whack-a-mole'

By Susan Abram, Los Angeles Daily News

Tuesday, April 18, 2017



Of the 106 illegal medical marijuana dispensaries opened across the unincorporated areas of Los Angeles County, a third have been shut down since a special task force was formed last year, according to a report presented to the Board of Supervisors on Tuesday.

But 75 continue to operate and that remains troubling to Supervisor Hilda Solis, whose district includes 120,000 people affected by a majority of those illegal dispensaries.

The District Attorney's Office and county counsel recommended a "surge strategy" to quickly close 26 dispensaries in 4 to 6 weeks. But the Board of Supervisors took no immediate vote on the matter.

"In my district, which spans a large vast area in East Los Angeles, we have seen a noticeable increase in these dispensaries," Solis said, adding that residents continue to bring the issue to her attention.

Solis said the illegal businesses have popped up on major thoroughfares and near schools and adds to crime.

Several of the nearly 70 people who spoke out during the public comment period were from her district and asked the board to do more to enforce the bans. But many others also cautioned the board to consider the health benefits of cannabis and to regulate dispensaries instead of lumping them all as bad for the community.

The county has had a permanent ban on medical marijuana dispensaries since 2011. In June, the board voted to extend by one year a temporary ban on state licensed medical marijuana dispensaries that cultivate and distribute in unincorporated areas. The ban expires soon but an ordinance will be presented to the board next month. In addition, the county is also working on a proposed ban on all recreational use of marijuana in those unincorporated areas. California voters in November approved Proposition 64, which allows adults to use, grow, possess and preserve marijuana statewide.

Of the 75 illegal medical marijuana dispensaries that remained open in the unincorporated areas, 49 are about to be closed, according to members of the task force. Most of the dispensaries, or 63, are in Solis' district, which includes East Los Angeles.

The unincorporated areas include more than 2,600 square miles or 65 percent of Los Angeles County. About 1 million people live in these areas.

Supervisor Kathryn Barger said there's one dispensary in her district that also holds parties and is located near homes. She said while she and other supervisors understand that medical marijuana has benefits, more needs to be done to hold illegal dispensaries accountable.

"There are good ones out there that are playing by the rules," she said of dispensaries. "But there are those out there that could care less about the rules,"

In February, the Board asked the Los Angeles County Sheriff's Department, the District Attorney's Office and other agencies to count how many illegal dispensaries were operating in their areas and report back to them. The Medical Marijuana Dispensary Enforcement Teams continue to investigate many of the illicit businesses but face several challenges, including a backlog in civil courts. Once a suspect is arrested and found in violation, that person likely goes and starts another business.

The lucrative nearly all-cash nature of medical marijuana dispensary businesses and a comfort level that many owners and operators have with previously operated illegal storefronts are believed to be significant factors resulting in noncompliance, according to the report read to the Board of Supervisors.

Los Angeles County Deputy District Attorney Lance Wong told the board that regulating ~~keeping~~ the illegal dispensaries is like playing a game of "whack-a-mole", because businesses keep popping back up.

But he said the county and task force need to persist for public health and safety reasons.

"Our game plan is to take them all out at once," Wong said. "We're going to take our chances and send them a message."

Los Angeles county residents concerned about dispensaries can call 213.974.6453 or go to marijuana@lacounty.gov (The Daily Breeze (http://www.dailybreeze.com)

2) 2 men charged in crash death of South High's Jesse Esphorst Jr.

By Larry Altman, Daily Breeze

Tuesday, April 18, 2017



Figure.13. Why did Susan Polk kill her husband? (NBC News, June 16, 2006) p.164

The two men who allegedly caused the crash that killed South High School star shortstop Jesse Esphorst Jr. in Torrance last month were charged Tuesday with vehicular manslaughter with gross negligence.

Tung Ming, 21, of Rancho Palos Verdes and Darryl Leander Hicks, 28, of Los Angeles are scheduled to be arraigned May 10 and 11, respectively, in Torrance Superior Court, Deputy District Attorney Ryan Gould said.

It is likely their cases eventually will be merged.

Mother satisfied

"I'm very satisfied," said Jesse's mother, Julie Esphorst. "It sounds like they really took their time and just made sure they had everything they needed. I'm very happy for all the hard work they've put into this case."

In addition to the major charge of felony vehicular manslaughter, each man faces felony counts of reckless driving causing injury. Hicks also was charged with felony hit-and-run causing injury, and a misdemeanor of leaving the scene of an accident, Gould said.

If convicted, Hicks would face up to 11 years in prison. Ming would face a maximum of nine years.

The charges stem from the March 7 crash that killed the 16-year-old just hours after he homered and led his team to victory, and seriously injured his 47-year-old father, Jesse Esphorst Sr.

According to police, the crash occurred shortly after Ming and Hicks were involved in a minor collision at Crenshaw Boulevard and Silver Spur Road in Rolling Hills Estates. Hicks allegedly took off.

Ran red light

Ming called 911 to report the hit-and-run and followed Hicks' car, an Audi A6. Hicks ran the red light at Crest Road while going north on Crenshaw. Ming, in a Mercedes-Benz, followed him through the light.

Both vehicles struck Jesse Esphorst Sr.'s southbound Toyota Sienna van as he was making a left turn onto Crest. His son was in the passenger seat. Jesse's injuries were so severe he died at a hospital.

Esphorst Sr. suffered several injuries, including a brain hemorrhage, but is continuing to see doctors as he recovers physically.

Ming remained at the crash scene and was arrested, but Hicks drove away. He allegedly abandoned his car nearby and ran. He was arrested a few days later in Hawthorne.

Free on bail

Each man posted $50,000 bail and was released. That gave prosecutors and police detectives more time to work on their case. When each man goes to court, his bail could be raised, based on the charges.

Although the maximum sentences for vehicular manslaughter are relatively low compared to other crimes, Julie Esphorst said she was not concerned. The maximum 11 years for Hicks, and nine for Ming was more than she thought they could face.

"It's not like as soon as they are done with their sentence we get Jesse back," the mother said. "To be honest, I try not to think about that. I can't control what happens to them. I can't decide what a jury decides. I have a lot more wonderful things to think about than those two men."

She does plan to be in court for the arraignments.

"I'm glad that it's going forward as it is. We weren't ready a month ago, or two weeks ago. We had a lot going on," she said. "We are just trying to get Jesse (Sr.'s) health in order, and we just take one day at a time." (The Daily Breeze (http://www.dailybreeze.com)

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