

## Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach

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### Abstract

*This paper uses a combination of corpus-based and qualitative approaches to investigate the 'framing' of criminals in fiction on serial killers, particularly in the works of the top-selling novelists Thomas Harris and James Patterson. These works feature detectives/psychologists and villains who tend to be psychopathic men involved in criminal actions that range from kidnapping to murder. Framing can be used to understand and explore how an entity is constructed, communicated and shaped. It can be defined as 'schemata' or repertoires of organized patterns of thinking which can be triggered by the framing devices presented in the text (Kitzinger, 2007). In this paper, I explore how serial killers are framed linguistically using the analytical tools of critical stylistics proposed by Jeffries (2010a). Using WordSmith5, the frequency of words related to 'killers' and 'murder' and the concordance lines of the names of each serial killer used as node words, are all extracted and examined. Concordance lines, which present 'the analyst with instances of a word or cluster in its immediate co-text' (Baker et al., 2008: 279), are examined qualitatively to identify linguistic patterns using critical stylistic tools – including, for example, naming and describing, equating and contrasting, assuming and implying, prioritizing, representing actions/ events/ states, modality choices and metaphor. This paper, to a large extent, shows that the suggested corpus-assisted critical stylistic approach provides a comprehensive model for the study of the serial killers in the selected novels, and possibly, and more generally, for the study of characters in fiction. Indeed, the main achievement of this approach which involves a synergy of quantitative and qualitative methods is the provision of a more comprehensive and systematic analysis of large amounts of data.*

### Keywords

Framing, Critical Stylistics, Corpus Linguistics, Crime Fiction, Serial Killers, Thomas Harris, James Patterson

### 1. Introduction

The term 'serial killer'<sup>1</sup> was coined in the 1970s by Robert Ressler, a Federal Bureau of Investigation (FBI) agent. The official FBI definition

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<sup>1</sup> Psychology of Psychopaths. <https://sites.google.com/site/psychologyofpsychopaths4a/what-is-the-profile-of-a-serial-killer-1/what-are-the-different-types-of-serial-killers>.

of the term ‘serial killer’ is a murderer who perpetrates ‘three or more separate [homicides] with an emotional cooling-off period between homicides, each murder taking place at a different location’ (Schechter and Everitt, 1996: 69). In other words, the ‘serial killer’ is a particular type of killer, encompassing any murderer who kills sequentially and for personal satisfaction and whose motivation and behaviour are validated by their personal history, particularly child abuse. This type of killer tends to murder within his own ethnic group, to target a particular type of victim, and to employ the same *modus operandi* in all his murders as a kind of repetitive and highly ritualised homicidal behaviour. Statistically, serial killers are overwhelmingly male and their victims are women, sex workers, children, and gay males (Caputi, 1993; Simpson, 2001; Young, 1991). Hence, the serial killer ‘represents an extreme of patriarchal *masculinity* and masculinity’s valued traits of independence (loner mentality), sexual aggression, emotional detachment, affinity for violence and objectification and hatred of the feminine’ (Caputi, 1993: 103).

The serial killers’ pleasure is most often the sole source of motivation for their crimes (Ressler and Schachtman, 1997: 155).

They [serial killers] don’t kill as a means to an end, such as an armed robber would; they kill or rape or torture because they enjoy it, because it gives them satisfaction and a feeling of domination and control so lacking from every other aspect of their shabby, inadequate, and cowardly lives. (Douglas and Olshaker, 1997: 29)

Ressler and Schachtman (1992: 45) acknowledge that serial killers, and more particularly rapists and child molesters, possess their own rationale for committing crime, namely, their pleasure and satisfaction, their indulgence of pressing impulses, and their need for self-expression.

The serial killer has become a cultural icon around which a considerable media industry has evolved. Serial killers, who tend to be better known than their victims, are stereotypically featured in books, sensational films and TV shows as psychologically troubled single white males who are typically ordinary and barely distinguishable from others. Indeed, ‘countless films and novels, both overtly and covertly, present the serial killer as sacred monster/hero’ (Caputi, 1999: 150).

More frequently, however, fiction about serial killers focuses not only on the serial killer but also on the detectives or psychological

profilers who investigate the serial murder cases. Indeed, the ‘mystification of the serial killer is accompanied by mystification of his ‘rivals’, elite members of the FBI whose job is to track him down, relying mainly on their ‘special vision’ (Tithecott, 1997: 29-30). The rivalry between the detective or psychological profiler and the serial killer is popularised in fiction in order to make the story more interesting. The profiler is typically a police officer or expert in the field, who is called upon to formulate hypotheses and predictions regarding the identity and future behaviour of the unknown murderer. The profiler examines the evidence and clues left behind by the killer, detects the killer’s pattern of behaviour, and eventually constructs a character sketch of the murderer. This sketch also includes an outline of childhood abuse suffered and/or fractured personality which would provide a set of motives for the killer (Douglas and Olshaker, 1997; Ressler and Schachtman, 1992, 1997). Interestingly, however, the boundary between the killer and profiler is sometimes dangerously porous. This idea is encapsulated by what Schmid (2005: 280) calls the ‘Lecter syndrome’, which represents the tradition within the genre in which serial killers are consulted about other serial killers. This situation is depicted in protagonist-killer fiction, such as Harris’s novels, whereby detained killers act as profilers and eventually lead to capturing other perpetrators.

According to the FBI profilers, serial killers are classified into two main categories: organized and disorganised killers. Organised killers tend to plan and hunt very carefully. They often have a repetitive pattern which is manifested in using same weapons, treating the bodies in a particular way, taking care of incriminating evidence, staging the crime scene and keeping trophies. They are intelligent and socially competent enough to charm their victims into accompanying them. They also tend to lead a double life which enables them to conceal their crimes for long periods of time. Disorganised killers, by contrast, tend to kill impulsively and opportunistically with no attempt to dispose of evidence or keep trophies. They tend to have a long history of institutionalisation, and to be unemployed, socially incompetent, and aggressive. FBI profilers<sup>2</sup> propose further classifications of serial killers as shown in Table 1 below.

No.	Type of Killer	Definition	
1	<b>Hedonists</b>	They kill for fun or profit	<b>Subtypes</b>
			<b>Lust Killers</b> kill for sexual gratification

<sup>2</sup><https://www.fbi.gov/stats-services/publications/serial-murder>

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

			<p><b>Thrill Killers</b> kill for the thrill of killing</p> <p><b>Gain Killers</b> Subtypes:</p> <table border="1"> <tr> <td>1</td> <td><b>Contract Killers</b> (Hired to kill)</td> </tr> <tr> <td>2</td> <td><b>Black Widows</b> (Females who kill their spouses)</td> </tr> <tr> <td>3</td> <td><b>Blue Beard Killers</b> (Males who kill their spouses)</td> </tr> <tr> <td>4</td> <td><b>Lethal Caretakers</b> (Kill patients for profit)</td> </tr> <tr> <td>5</td> <td><b>Cost Cutters</b> (Kill to save money)</td> </tr> </table>	1	<b>Contract Killers</b> (Hired to kill)	2	<b>Black Widows</b> (Females who kill their spouses)	3	<b>Blue Beard Killers</b> (Males who kill their spouses)	4	<b>Lethal Caretakers</b> (Kill patients for profit)	5	<b>Cost Cutters</b> (Kill to save money)
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2	<b>Visionaries</b>	They are psychotic, having hallucinations that they are ordered by God or the Devil to kill.											
3	<b>Missionaries</b>	They kill to “Clean-up” world.											
4	<b>Power Seekers</b>	They kill to exert power over strangers.											
5	<b>Revenge Killers</b>	They kill for revenge.											

Table 1 FBI classifications of serial killers

This paper explores the framing of serial killers in six novels by Thomas Harris and James Patterson, namely Harris’s *Red Dragon* (1981), *The Silence of the Lambs* (1988), and *Hannibal* (1999), and Patterson’s *Kiss the Girls* (1995), *Jack and Jill* (1996), and *Mary, Mary* (2005). Thomas Harris and James Patterson are both American writers. Harris is best known for a series of suspense novels about his most famous serial killer character, Dr Hannibal Lecter, Patterson is largely known for his novels featuring the fictional psychologist and criminal profiler, Alex Cross. The novels selected are all international bestsellers. They have been translated into many languages, and four of them have been adapted into films: *The Silence of the Lambs* (1991), *Hannibal* (2001), *Red Dragon* (2002) and *Kiss the Girls* (1997). These novels tend to provide stereotypical depictions of the serial killer. In Harris’s novels, Dr Hannibal Lecter, a cannibal serial killer, is also a ‘charismatic, intelligent, fascinating’ and famous psychologist (Gates, 2006: 259). Patterson presents Jack and Jill - the ‘killer elite’, CIA hitmen - in *Jack and Jill* and Casanova, a police officer, and the Gentleman Caller, a plastic surgeon, in *Kiss the Girls*. They are all white, heterosexual, between 20 and 40 years old, socially functional, and leading a double life. In two of Harris’s novels, however, there is a deviation from the normative and stereotypical presumptions about serial killers. For example, the serial killer Jame Gumb, a.k.a. ‘Buffalo Bill,’ in *The Silence of the Lambs* has attracted

much critical attention, for his unique sexuality, as someone who is 'biologically' male but seeking to be female via crafting a 'woman suit' made from real female skin. This character reportedly set off a homophobic moral panic and generated protests by gay, lesbian, bisexual, and transsexual activists who argued that the character's representation was offensive and had the potential to incite violence and hatred against people of non-standard genders and sexual orientations (Fuss, 1993). The serial killer Francis Dolarhyde in *Red Dragon* is depicted as being physically deformed, having a harelip and ugly teeth. Patterson also presents one serial killer who is only thirteen years old, the Sojourner School Killer in *Jack and Jill*.

In all these novels, the identity of the murderer is a mystery and the detective and/or psychological profiler attempt/s to solve it through analysing the evidence the killer leaves behind and that is revealed through autopsies of the victims. Sometimes, the identity of the killer is concealed until the very end of the story giving a shock revelation and a surprise since the killer turns out to be someone beyond suspicion. An example would be Casanova in *Kiss the Girls* who is revealed to be Detective Nick Ruskin, one of the police officers in charge of hunting the killer.

Four of the novels, *Kiss the Girls*, *Jack and Jill*, *The Silence of the Lambs* and *Red Dragon* all feature pairs of serial killers, with one less competent than the other. Respectively, the more competent and professional killers are Casanova, Jack and Jill, and Hannibal Lecter; whereas the less competent killers include the Gentleman Caller, The Child Killer, Buffalo Bill, and Francis Dolarhyde.

## 2. Theoretical Approach

### 2.1 Framing

This study uses 'framing' to explore the way serial killers are represented in the selected novels. Framing is widely used in the social sciences in disciplines such as sociology, culture studies, social psychology, political science, discourse analysis, linguistics, communication, media studies, journalism and so on (Hallahan, 1999; Benford and Snow, 2000; Mendes, 2011). It has been employed in a number of linguistic and literary studies including Tannen, 1986, 1993; Hofling, 1987; and Hufford, 1995.

Framing is particularly useful for understanding and exploring how an entity is constructed, communicated and shaped. The notion of framing was first introduced by the social anthropologist Gregory Bateson who defined it as a means by which the human mind classifies

and understands the world (Hallahan, 1999). A frame can be defined as ‘a spatial and temporal bounding of a set of interactive messages’ which serves to regulate people’s understanding of the appropriate roles and rules guiding their behaviour in a particular context (Bateson, 1972: 191); as “schemata of interpretation” (Goffman, 1974: 10) which provide people with a context that enables them to “locate, perceive, identify and label” (Goffman, 1974: 21) the information necessary for understanding a certain situation or event; as ‘schemata’ or repertoires of organized patterns of thinking which can be triggered by the framing devices presented in the text (Kitzinger, 2007); or as a central part of culture being institutionalized in a range of different ways which are ‘used to organise codes, stereotypes, values, norms’ (van Gorp, 2007: 62).

Robert Entman suggests that ‘framing essentially involves selection and salience. To frame is to select some aspects of a perceived reality and make them more salient in a communicating text’ (Entman, 1993: 53). Entman proposes that, within the communication process, there are four elements involved in the framing of any entity: the communicator, the text, the receiver, and the culture.

Communicators make conscious or unconscious framing judgments in deciding what to say, guided by frames (often called schemata) that organize their belief systems. The text contains frames, which are manifested by the presence or absence of certain keywords, stock phrases, stereotyped images, sources of information, and sentences that provide thematically reinforcing clusters of facts or judgments. [...] The culture is the stock of commonly invoked frames; in fact, culture might be defined as the empirically demonstrable set of common frames exhibited in the discourse and thinking of most people in a social grouping (Entman, 1993: 52-53).

This study is concerned with how characters, and more particularly, serial killers, are framed in a novel. The communicator in this context would be the author who is responsible for providing and organising the information that is conveyed to readers (receivers) through the text. The author intentionally frames his characters in a certain way through deciding what details about the characters to tell; which features and qualities to grant them; which features and qualities to emphasise or de-emphasise; which actions they should make, and so on. The author also deliberately makes the text more salient through the use of linguistic

and rhetorical devices. The author's main aim is likely to attract readers' attention, influence their perceptions and make them more involved with the characters.

## 2.2 Critical Stylistics

The term 'Critical Stylistics' was coined by Leslie Jeffries (2007) who considers it a development of Critical Discourse Analysis (CDA). Jeffries adopts Fairclough's argument that CDA has three dimensions or stages which are 'description', 'interpretation' and 'explanation' (2007, 2010a). She argues that many CDA scholars focus on the third stage, i.e. explanation, by 'explaining how texts fit into the socio-political landscape in which they are produced or read' (2010a: 11). She adds that Critical Stylistics, which would take a strongly language-oriented stance, is interested in the first two stages, namely, description and interpretation. Critical Stylistics aims to 'assemble the main general functions that a text has in representing 'reality' and organising 'the world we experience', which can be 'demonstrable in the words and structures of the texts themselves' (Jeffries, 2010a: 14). In order to fulfil this aim, critical stylistics uses 'models of language, analytical techniques and methodologies from linguistics to facilitate the study of style in its widest sense' (Jeffries & McIntyre, 2010: 1).

Although CDA utilises elements of functional grammar inspired by Halliday (1985; 1994), and, more particularly, versions of modality and transitivity (Fowler 1991; Fairclough 1989), it is less concerned with detailed, linguistic analysis. Such disinterest in detailed linguistic analysis, according to Jeffries, results in a 'patchy' coverage of linguistic structures, and a lack of a clear, comprehensive toolkit for the analysis of texts (2010a: 6). Critical Stylistics, on the other hand, introduces a systematic model of analysis (Jeffries, 2007, 2010a).

### The Toolkit of Critical Stylistics

I will briefly outline the tools of Critical Stylistics as presented by Jeffries (2007, 2010a). This combines linguistic features from critical linguistics (Fowler, 1991, 1996) and CDA (Fairclough, 1989, 1992). The toolkit addresses the functional aspect of text analysis in order to 'answer the question of what any text is 'doing'' (Jeffries, 2010a: 15).

### *Naming and Describing*

This category, which is similar to the concept of 'referential strategies' and 'nominalization' in CDA (see for example, Fowler, 1991; van Leeuwen, 1996; Reisigl and Wodak, 2001), examines how entities and events are labelled and modified in noun phrases. It deals with the

construction of noun phrases: a head noun, sometimes accompanied by premodifiers or postmodifiers, which construct the referent (Jeffries, 2010a: 17). Adjectives can be particularly useful in framing, whether attributive, occurring immediately to the left of the node, or predicative, occurring to the right following a copula verb. In my analysis, I have focused on the authors' choice of nouns used to refer to serial killers, and of modifying adjectives, either attributive or predicative, to describe them. These choices contribute to the construction and framing of the serial killers. The effect of selecting certain nouns to refer to the entities in question would be to 'package up' ideological content '*in the head noun itself*' (Jeffries, 2010a: 25). The head noun, however, can be post-modified or pre-modified, which further enhances the packaging up of ideas or information (Jeffries, 2010a: 19) and presents the propositional content of the noun phrase as an existential presupposition. Readers are unlikely to question such presuppositions and, rather, take them for granted. This allows authors to manipulate readers into adopting a certain perspective towards the entity in question.

#### ***Representing Actions/Events/States – Transitivity Analysis***

This tool involves the analysis of transitivity choices, based on Simpson's (1993) approach to Halliday's functional grammar. Halliday proposes three 'metafunctions' of language: the interpersonal metafunction which is concerned with the social and power relations among language users, the ideational metafunction which is concerned with our experience of the outer world, and the textual metafunction which is language-oriented and is concerned with the cohesive and coherent text production (Halliday, 1981: 328).

Transitivity is a system which construes experiences into a set of process types and relates them to the participants and circumstances involved in the production of the clause. The concept of transitivity developed by Halliday (1985) and further developed by Simpson (1993) 'assigns lexical verbs to a number of different categories, according to the kind of process or state they appear to be describing' (Jeffries, 2010a: 40). The categories are classified 'according to whether they represent actions, speech, states of mind or simply states of being': material, verbalisation, mental and relational processes (Simpson, 1993: 88). Transitivity is useful for observing 'who is doing what to whom' which is quite useful in the analysis of the types of actions performed by serial killers on their victims.



### *Equating and Contrasting*

This category is concerned with how texts construct oppositional and equivalent meanings. Oppositional and equivalent meanings can be signalled via syntactic triggers, including co-ordinating and subordinating conjunctions (such as *and*, *but*, *or*, *yet* etc), semantic relationships or parallel clause structures. A recurrent example of equating is detected in the data, as shown in the analysis below. Both authors, in this study, tend to use appositional equivalence, which involves the juxtaposition of two NPs, in referring to serial killers. Opposition and contrasting, on the other hand, can be triggered by antonymy (which puts two events, states or existences into contrast to each other) and negation (which opposes non-events against events, non-states against states or non-existence against existence and thereby constructs ‘unrealized worlds’) (Nahajec, 2009: 109). The construction of opposites is at the core of constructing serial killers vs profilers and serial killers vs victims.

### *Implying and Assuming*

This category, which is concerned with implied meanings in texts, relates to pragmatics (Jeffries, 2010a: 93). It can be realised by the processes of presupposition (Levinson, 1983) and implicature (Grice, 1975). Presuppositions assume the existence of an entity or event, or the occurrence of an action. For example, the use of a possessive pronoun ‘his’ in the NP ‘his cold yellow eyes’ (concordance 9) presupposes the existence of a male participant. In ‘We’d have a goddamned stampede if people thought Lecter was out’ (concordance 61), the adverb ‘out’ presupposes that Lecter is detained. Presuppositions are also ‘preserved in negative sentences or statements’ (Levinson, 1983: 177). Implicatures, on the other hand, can be conversational or conventional. Conversational implicatures involve inferring implied meanings from the text when there is a flouting or violation of one or more of Grice’s maxims (Jeffries, 2010a: 99). Grice (1975, 1978) introduced the Cooperative Principle and argues that in communication people follow four co-operative maxims: quality, quantity, relation and manner. These maxims demand that one’s contribution to the communicative situation be truthful (quality), informative (quantity), relevant (relation) and specific (manner) (1975: 47). Metaphors, for example, can be seen as a flouting of the quality maxim. Conventional implicatures, however, can be ‘intuitively grasped’ (Grice, 1975: 50) and ‘are not derived from superordinate pragmatic principles like the maxims, but are simply attached by convention to particular lexical items or expressions’ (Levinson, 1983: 127). A conventional implicature can be seen as a pragmatic presupposition. Jeffries tends to use both terms interchangeably (Jeffries, 2010b: 3).

Indeed, both implicatures and presuppositions have a potential ‘for impacting on the reader/hearer because [of] the relatively ‘hidden’ nature of these types of meaning’ (Jeffries, 2010a: 102).

### ***Hypothesising - Modality***

Simpson (1993: 46) proposes that modality involves the expression of degrees of certainty or uncertainty in relation to propositions. He distinguishes three modal systems, namely: epistemic, deontic and boulomaic which refer to confidence, obligation and desirability respectively. Modality can be triggered in the text through using modal auxiliaries, lexical verbs, modal adverbs or adjectives and conditional structures (Jeffries, 2010a: 118). If a sentence does not contain any modality, it is described as categorical. Categorical sentences construct entities and events as given facts.

### ***Prioritising***

This tool relates to the ways attention can be drawn to certain information by making some pieces of information more or less salient. There are three main ways of prioritising in English language: exploiting the conventions of information structure since new and important information tends to be placed at the end of a [sentence](#); the transformation of [active into passive](#) voice which is still relevant to the salience of final [clause](#) elements; and the subordination possibilities which allow us to place some pieces of information at a low level of [sentence](#) structure, where it will be less prominent.

## **2.3 Corpus Methods**

In this paper, I use a corpus-assisted critical stylistic approach. Corpus-linguistic tools are used to allow for dealing with large amounts of data and to facilitate detecting linguistic patterns. It is necessary to start with a brief introduction to some key terms. A corpus may be defined as ‘collections of texts (or parts of text) that are stored and accessed electronically’ (Hunston, 2002: 2). Specialised corpora represent ‘a given type of text’ (Hunston, 2002: 14), such as the selected novels of crime fiction which are the focus of this study. CL provides a *methodology* for systematically investigating such corpora using computer software tools (McEnery and Wilson, 2001: 2). CL incorporates both quantitative aspects, such as frequency measures and statistics, and qualitative investigation, especially in concordance analysis (Biber et al., 1998: 4-5).

This study uses a number of CL procedures including frequency lists and concordances.

### **Frequency**

The corpus-linguistic software, WordSmith5, affords the creation of wordlists. Wordlists constitute the ‘essential starting point for a systematic textual analysis’ (Stubbs, 2005: 11). A wordlist displays all the words and the number of their occurrences in a given corpus, ordered either alphabetically or according to their frequency, starting with the most frequent words which are usually grammatical words (Baker, 2006: 47). I have used the Wordlist function in WordSmith5 initially to calculate frequencies of the names of the serial killers and the words related to their crimes.

### **Concordances**

WordSmith5 also affords the extraction of concordances, thus producing ‘all of the examples of a search term in the context that it appears in’ (Baker and McEnery, 2005: 202). A concordance, which is also referred to as ‘key word in context’ (KWIC), yields a particular node word within its immediate co-text, which is usually a specified number of words to the left and right of the node word (Baker, 2006: 71). Concordance lists constitute the starting point for qualitative analysis. In this paper, concordances of the names of the serial killers in the selected novels are used to qualitatively explore the framing of each serial killer through employing the critical stylistic tools.

### **Aim of the Study and Research Questions**

This study aims to explore how serial killers are framed in the selected novels using a corpus-assisted critical stylistic approach. It attempts to answer the following research questions:

1. How can tools from corpus linguistics and critical stylistics be combined in the analysis of the construction of serial killers?
2. How are serial killers linguistically framed in the selected crime novels?

### **3. Application**

This study combines tools from Critical Stylistics and Corpus Linguistics to explore the framing of serial killers in the selected novels. The corpus-linguistic tools are used to obtain the frequency and the concordance lists of the names of the serial killers, used as node words. This facilitates the application of the toolkit of Critical Stylistics, and hence, the detection of the linguistic patterns used in framing or

## Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach

linguistically constructing each serial killer. The methodology used in this paper involves the following procedures:

- The selected novels are prepared and saved as text files.
- The CL tool, WordSmith5, is used to extract wordlists and concordances.
- In each novel, the top 200 most frequent words are examined; and words related to murder, crime, and killers are identified.
- Concordances (the immediate context) of the name of each killer are examined to explore the critical stylistic tools employed to linguistically ‘frame’ these criminals.
- Special attention is dedicated to the following critical stylistic tools:
  - Naming and describing
    - Direct descriptions of physical appearance and manner
    - Specific forms of reference to killers
    - Attributes used to qualify killers
    - Predicates (predicative nouns/adjectives) used to qualify killers
  - Representing Actions/Events/States
    - Transitivity analysis
  - Equating and contrasting
    - Apposition equivalence
    - Contrast and antithesis
  - Implying and Assuming
    - Implicature
    - Metaphors

### 3.1 Frequency

Repetition of certain words referring to characters and major events in the text helps to focus the readers’ attention on them. This is the reason behind the high frequency of names of the major characters in each book. The top 200 most frequent words are examined; and words related to murder, investigation and killers are identified, see Tables 2-3 below.

Red Dragon	Freq.	Silence of the Lambs	Freq.	Hannibal	Freq.
DOLARHYDE	289	STARLING	656	STARLING	657
LECTER	151	LECTER	308	LECTER	521
DRAGON	108	CATHERINE	144	MASON	311
FRANCIS	82	CLARICE	127	HANNIBAL	195
VOICE	80	BUFFALO_BILL	94	CLARICE	111

POLICE	79	GUMB	89	VERGER	97
TOOTH_FAIRY	74	FREDRICA	66	FBI	83
		BODY	65	BLOOD	49
		FBI	57	DEATH	48

Table 2 Frequency of words related to serial killers and crime (in top 200): Thomas Harris

<b>Kiss the Girls</b>	<b>Freq.</b>	<b>Jack and Jill</b>	<b>Freq.</b>	<b>Mary, Mary</b>	<b>Freq.</b>
KATE	573	JACK	391	MARY	276
CASANOVA	320	JILL	320	ALEX	146
ALEX	285	PRESIDENT	223	SMITH	91
CROSS	237	SCHOOL	192	CASE	86
NAOMI	170	KILLER	158	CROSS	79
RUDOLPH	145	ALEX	139	WOMAN	71
WOMEN	135	MURDER	115	MURDER	66
GENTLEMAN	109	CROSS	98	LAPD	54
FBI	97	BOY	87	BELL	50
BODY	86	KIDS	87	MURDERS	43
RUSKIN	84	BODY	81	KILLER	41
BEAUTIFUL	74	SECRET_SERVICE	79		
		POLICE	79		
		GAME	78		
		CASE	72		

Table 3 Frequency of words related to serial killers and crime (in top 200): James Patterson

The six novels have, among the most frequent words, the names of the major participants in the plot: the serial killers ('Dolarhyde', 'Lecter', 'Dragon', 'Francis' and 'Tooth fairy' in *Red Dragon*; 'Lecter', 'Buffalo Bill' and 'Gumb' in *Silence of the Lambs*; 'Hannibal' and 'Lecter' in *Hannibal*; 'Casanova', 'Rudolph', 'Gentleman', and 'Ruskin' in *Kiss the Girls*; 'Jack', 'Jill', and 'Killer' in *Jack and Jill*; 'Mary', 'Smith' and 'Bill' in *Mary, Mary*), the FBI agents/profilers ('Lecter' in *Red Dragon*; 'Starling', 'Lecter' and 'Clarice' in *Silence of the Lambs*; 'Starling' and 'Clarice' in *Hannibal*; 'Alex' and 'Cross' in *Kiss the Girls*, *Jack and Jill* and *Mary, Mary*), victims with leading roles in the plot ('Kate' in *Kiss the Girls* and, to some extent, 'Catherine' in *Silence of the Lambs*) and police forces ('Police' in *Red Dragon*; 'FBI' in *Silence of the Lambs* and *Hannibal*; 'FBI' in *Kiss the Girls*; 'Secret-Service' and 'Police' in *Jack and Jill*; 'LAPD – Los Angeles Police Department' in *Mary, Mary*).

Other frequent words include the word 'voice' in *Red Dragon* since Dolarhyde has auditory hallucinations in which he hears the voice of a dragon ordering him to kill and cleanse the world; 'Fredrica' is the name of the first victim in *Silence of the Lambs* since she provided the main clue that leads to the capture of Buffalo Bill; the words 'Mason', 'Verger', and 'death' are frequent in *Hannibal* since Mason Verger, the

arch-enemy of Dr Lecter in that novel who has been maimed and disfigured by Lecter, plans to have Lecter tortured to death; the words ‘beautiful’ and ‘women’ in *Kiss the Girls* provide the target victims of the serial killer Casanova who stalks, abducts and rapes beautiful women, also ‘Naomi’, the name of Alex Cross’s niece and one of Casanova’s victims, is quite significant since her abduction by Casanova motivated Alex Cross to join the investigation; the words ‘President’ and ‘kids’, in *Jack and Jill*, provide the target victims for the killers Jack and Jill and the Child Killer respectively, the word ‘game’, on the other hand, is used to describe the whole case, particularly the rivalry between the killers Jack and Jill and the detective profiler Alex Cross; and finally, the word ‘woman’ in *Mary, Mary* is quite significant since Alex Cross questions the allegations that the killer is a woman throughout the novel.

### **3.2 Concordance Analysis**

Concordances, using the name of the serial killer in each story as a node word, are extracted and examined qualitatively using the Critical Stylistics tools. The concordances, within which the tools have been detected are listed and numbered to simplify cross-referencing in the analysis, see Tables 4-9 below.

Francis Dolarhyde, in *Red Dragon*, suffers from what can be referred to as ‘Dissociative Identity Disorder’<sup>3</sup>, formerly ‘Multiple Personality Disorder’, which is a condition wherein a person's identity is fragmented into two or more distinct personality states often because of severe child abuse. He experiences a psychological conflict having hallucinations that he is controlled by a great Red Dragon that orders him to kill (18-30). Dolarhyde, then, as a serial killer is organized and can be also classified as both a visionary, since he hears voices, and a missionary, since he believes that he kills in order to cleanse the world. The FBI resorts to Dr Hannibal Lecter, a detained convicted serial killer and previously a renowned psychologist, to help them profile the killer (31, 32, 35, 36, 40).

Through the tool of naming and describing, the physical description of Francis Dolarhyde is provided using a series of nouns and adjectives. Dolarhyde is described as ‘shy’ (3), ‘deformed’ (10), ‘ugly’, and ‘impotent’ (32). There are also references to his cold ‘yellow eyes’ (9, 13), being ‘deformed’ (10) to his having ‘a harelip’ (16), and ugly ‘teeth’ (12). To further frame Dolarhyde in the readers’ minds, apposition

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<sup>3</sup> <https://www.webmd.com/mental-health/dissociative-identity-disorder-multiple-personality-disorder#1>

equivalence is employed in a series of references to Dolarhyde as a ‘damned murderer’ (5), ‘forty-two years old’ (11), ‘a psychopathic slayer’ (38), and ‘the bastard’ (63).

The character Dolarhyde is framed by his suffering throughout the novel and, more particularly, when he falls in love with Reba. He experiences an internal conflict between the Dragon’s desire to get Reba killed and his own love for her and desire to protect her from the Dragon (18, 19, 26, 27, 28). The suffering of Dolarhyde is sometimes depicted metaphorically, and hence, it is framed through the tool of implying. Readers are able to grasp the implicatures created by metaphors, which are considered a flouting of Grice’s quality maxim. Dolarhyde has a difficulty in pronunciation since ‘The plosive G defeated him’ (14) and this is likely to reduce his self-confidence. When he is jealous to see his beloved Reba with another man, Mandy, ‘pain shot through Dolarhyde’ (1), and it even increases when Reba kisses Mandy which ‘stabbed Dolarhyde deep’ (6).

Features of Dolarhyde’s character are depicted through the use of material, mental and relational processes. The fact that he is physically deformed and psychologically unstable appears in the processes ‘covered the mirrors’ and ‘wore no mask’ (2), ‘Dolarhyde is trembling’ (4), and ‘Dolarhyde felt like a child’ (7). In his childhood, he spent a few years in an orphanage (15) and was abused by his Grandmother (17). The processes also frame his interest in the media’s coverage of his crimes: he keeps buying the newspaper, the ‘Tattler’, and keeps paper clips of the news items covering his crimes, ‘Tattler were scattered where Dolarhyde had clipped it’ (8); he abducts the journalist who branded him as *the Tooth Fairy* and bad-mouthed him in the Tattler (33) and tortures him to death ‘I am the Dragon and you call me insane’ (29). In his *modus operandi*, he bites his victims and leaves marks of his crooked teeth on their bodies (34).

No.	Concordance
<b>Dolarhyde</b>	
1	Sharp pain shot through Dolarhyde, pain and terrible
2	snake. It covered the mirror. Dolarhyde wore no mask.
3	it with her fingers. Shy Mr. Dolarhyde. She was perfectly
4	yes Do you feel me now? yes Dolarhyde is trembling. His
5	the way back. As she slept, Dolarhyde, damned murderer of
6	Reba kiss Mandy had stabbed Dolarhyde deep. Then the pain
7	he looked like Grandmother. Dolarhyde felt like a child
8	Tattler were scattered where Dolarhyde had clipped it for
9	with his cold yellow eyes, Dolarhyde understood her anger
10	mother. He told Mrs. Dolarhyde about the deformed

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

11	of the house where Francis Dolarhyde, forty-two years old
12	the glass containing his teeth. Dolarhyde always puts in his
<b>Francis</b>	
13	looked into the yellow eyes of Francis Dolarhyde and fear
14	The plosive G defeated him. Francis strangled easily on
15	And mother Dolarhyde called for Francis at the orphanage and
16	together and told them that Francis was a harelip but the
17	child of the Devil after all, Francis. You are my good boy.
<b>Dragon</b>	
18	How could he be sure the Dragon then would leave her a
19	he keep from giving her to the Dragon? One way kept nudging
20	his death would affect the Dragon, now that he and the Dragon were Two?
21	He was Becoming and the Dragon was his higher self.
22	WHO IS ACCEPTABLE? the Dragon asked.
23	LOOK AT ME. The Dragon glowed from the wall.
24	From the beginning, he and the Dragon had been one. He was
25	WILL BE CLEANSED OF YOU, the Dragon said effortlessly.
26	to give Reba McClane to the Dragon. He thought about what
27	if he were not as strong as the Dragon, Reba would die. He kn
28	against the headboard. The Dragon wants you, Reba. He al
29	warmed in him now. I am the Dragon and you call me insane
30	He knew it was the voice of the Dragon. This new twoness with the Dragon disoriented him.
<b>Fairy (the Tooth Fairy)</b>	
31	you help us stir up the Tooth Fairy, Doctor? A lot of people
32	He speculated that the Tooth Fairy was ugly, impotent with
33	I really bad-mouth the Tooth Fairy in the Tattler and then
34	was unconscious when the Tooth Fairy bit him?
35	to some chairs. The Tooth Fairy had to have a van or a
36	in the picture. The Tooth Fairy kills the pet first, is
37	An FBI trap to catch the Tooth Fairy backfires and a veteran
38	their search for the Tooth Fairy, a psychopathic slayer
39	head the hunt for the Tooth Fairy. What went on in this
40	Lecter would draw the Tooth Fairy, Jack. I say the

Table 4 Francis Dolarhyde, the serial killer in *Red Dragon*

In *Silence of the Lambs*, Dr Lecter, still a detained convict, helps the FBI agent Clarice Starling to capture the serial killer, Buffalo Bill, who abducts women and skins them, by providing a psychological profile for him. To construct the profile, Lecter speculates about the motives



behind Buffalo Bill's crimes, selection of victims, *modus operandi* and pattern, and even anticipates the killer's future acts (41, 42, 43, 44, 73, 79, 84). Through profiling, readers know that the killer is 'not a sadist' (43), 'can sew' (44, 56), 'has a two-story house' (48), kills women and skins them to make a vest of their real skin to fulfil his fantasy of becoming a woman (49, 57, 104), 'would start scalping' his victims (52), is 'obsessed with moths' (54), and was a friend of Fredrica, the first victim (55).

The tool of naming is used in referring to the killer as 'Buffalo Bill' (41-53), and 'MOTHER FUCKER' (45). The tool of describing, on the other hand, is employed to provide the physical description and personality features of the killer as a 'white male, thirty-four' years old (58), and as being 'meticulous' (59). The material processes ascribed to the killer further frame his character. The *modus operandi* in his crimes is revealed, readers know that he 'skins his humps' (50, 51), and uses 'women' (49). In addition, his transgender inclinations are manifest through the material process 'Gumb toweled himself pink' (57). Buffalo Bill, an organized serial killer, can be regarded as a particular type of gain killer, since his goal is to obtain women's skins rather than money from his crimes.

No.	Concordance
<b>Buffalo Bill</b>	
41	Take the knowledge of Buffalo Bill you got from Lecter
42	ford, he's promised he'll name Buffalo Bill in exchange for
43	!" "Dr. Lecter, why do you say Buffalo Bill's not a sadist?"
44	" "Good, Jerry, listen I think Buffalo Bill can sew. He cut
45	WAIST. MOTHER FUCKER CAN SEW. BUFFALO BILL'S TRAINED TO
46	the laundry room. She took the Buffalo Bill file, a four-inch
47	d to leave the Academy to hunt Buffalo Bill, a lot of
48	saved lives. Clarice?" "Yes?" "Buffalo Bill has a two-story house
49	job is--" "How many women has Buffalo Bill used?" "The police
50	e. Do you know why he's called Buffalo Bill?" "Yes." "Tell me
51	"They call him Buffalo Bill because he skins his humps
52	impressed that he could predict Buffalo Bill would start scalping
53	that you do all the time-- hunt Buffalo Bill?" "I do it all I

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

<b>Gumb</b>	
54	Raspail told Dr. Lecter that Gumb was obsessed with moths,
55	her alive? Worst, Fredrica and Gumb truly were friends to
56	ational Rehabilitation taught Gumb to be a tailor during
57	but he decided they would do. Gumb toweled himself pink and
58	m door. In the shower was Jame Gumb, white male, thirty-four
59	vering the ceiling lights. Mr. Gumb was meticulous in the

Table 5 Buffalo Bill, aka Jame Gumb, the serial killer in *Silence of the Lambs*

Dr Hannibal Lecter helps the FBI to capture other serial killers, by providing a psychological profile for the killer and speculating on the motives behind his crimes, selection of victims, his pattern and his next moves. The character of Dr Lecter gives rise to a tendency in both reality and fiction to seek the help of detained serial killers in capturing other serial killers, a tendency deservedly branded as ‘the Lecter Syndrome’. Indeed, profiling is intensively employed in the processes of catching serial killers. The police investigation of serial murders involves accumulating a file on the killer for the purposes of profiling that killer, as evidenced in Harris’ novels (46, 133, 158) and in *Jack and Jill* (211, 260, 293).

In *Red Dragon*, the FBI agent, Will Graham, shockingly realises that Lecter is the serial killer they have been chasing and that, unlike other serial killers who keep trophies i.e. parts of their victims’ bodies, Lecter has preferred to eat his trophies (71, 114). After a violent confrontation between both Lecter and Graham, Lecter is arrested and declared insane by the court (85). While being detained in an asylum, Lecter continues to help the FBI in profiling other killers. He has helped in profiling both the Red Dragon and Buffalo Bill which consequently led to the disclosure of their identities (41, 42, 43, 54, 96). Indeed, Dolarhyde, the Red Dragon, metaphorically perceives Lecter as selling him to the FBI (60). However, Lecter has never forgotten his grudge against Graham, which is clear in the material processes ascribed to Lecter who has given Graham’s address to the Dragon (63, 65). Later, Lecter has been approached by agent Clarice Starling and he helps her to capture Buffalo Bill (129). He grows fond of Clarice and monitors her

progress in the FBI even after his escape to Florence. Lecter's emotional attachment to Clarice can be accounted for by facts from his past. He was born in Lithuania and became an orphan while very young, just like Clarice (130, 131). Clarice, in turn, is fascinated by Dr Lecter. She could not tolerate the idea of Mason Verger torturing Dr Lecter to death. Mason Verger, a wealthy sadistic paedophile who was mutilated by Lecter before his detainment, plans to avenge himself by assigning a large bounty to any person who helps in capturing Lecter (116, 122, 127, 141, 145, 146, 148, 149, 152). He devises a sadistic plan to have Lecter 'eaten alive' (111) and 'consumed in two sittings' (136) by wild pigs starting from his feet upwards (124). Clarice Starling attempts to save Lecter after his capture by Verger (140). However, she gets injured and Lecter saves her by carrying her outside the barn away from the wild pigs (132, 139).

Employing the tool of describing, Lecter's physical description is framed. He is depicted as having 'small white teeth' (72, 144), 'a sleek dark head' (75), 'tearing teeth' (87), a very powerful sense of 'smell' (88, 159), 'red lips' (101), not much 'sweat' (103), and as being strong (137). Lecter's intelligence, brainpower and eloquence are foregrounded. He is described as 'intelligent' (64), 'so lucid, so perceptive' (67), 'not crazy' (68), 'smart' (118), not having 'emotions' (128). Actually, he is charismatic and powerful enough to penetrate people's minds and influence them. His charismatic nature is evidenced in an incident with his fellow inmate, Miggs. After Miggs insulted Clarice Starling by throwing semen at her (99), Lecter talked to him all night and led him to kill himself (90, 91, 154). Lecter's quite mysterious and hard to understand. The 'psychiatric community questions that Dr Lecter should be termed a man' (142). He has also been described as 'malicious' (81), 'polite to the last' (98), and 'erect and graceful' (105), 'erect as a dancer' (138), 'armed and dangerous' (147), having 'perfect manners' (153). Indeed, he is attractive even for the media. Lecter is 'known in the tabloids' and all the newspapers covering his case dubbed him 'Hannibal the Cannibal' (69, 70). Actually, the media continued to adore Lecter and prefer to publish news about him even more than celebrities (92, 97, 157).

The tool of equating, via the use of appositional equivalence, is also employed to frame Dr Lecter in readers' minds. He has been referred to as 'Dr. Fuck Face' (76), 'the new Memphian' (77), 'Prisoner' (86), 'murderer of nine' (100), 'the psychiatrist' (106), 'the fugitive' (110), 'American serial murderer' (114), Hannibal the Cannibal (114, 119), 'the lethal madman' (117), 'veteran of prison' (120), 'goddamned Lecter' (126), and 'known murderer of ten' (150).

Dr Lecter's violence and physical power is framed via the material processes used to describe his actions: 'Dr. Lecter killed nine people'

## Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach

(78), ‘Lecter killed Raspail’ (82), ‘Dr. Lecter killed two policemen’ (89), ‘He tore a nurse up’ (94), ‘Dr. Lecter savaged the nurse’ (102), ‘Dr Lecter removed a slice of Krendler prefrontal lobe’ (134), ‘Dr Lecter made Miggs swallow his tongue’ (154), ‘the nurse whose tongue Dr Lecter had eaten’ (155), and ‘the bow hunter Dr Lecter had killed’ (156).

Lecter’s long confinement and imprisonment as well as people’s immense fear of him are emphasised (61, 62, 66, 74, 80, 112, 113). However, he manages to escape in *Silence of the Lambs* after killing two police officers. After his escape (86), he is put by the FBI on the list of ‘the Most Wanted’ (83). For many years, the FBI could not get any information about Lecter’s whereabouts (125) since he has ‘fled to Florence. Plop. Hannibal Lecter was Dr Fell’ (115). Lecter successfully assumes the identity of Dr Fell, curator of the Capponi Library in Florence, due to his wide readings and vast knowledge of Art.

Lecter is not depicted as an ordinary killer but as a phenomenon whose history needs to be written and studied (93, 108) for being a ‘gifted psychologist’ (95), an exceptional criminal profiler (96), a gentleman ‘polite to the last’ (98, 105, 153), a musician (123), a ferocious killer (78, 82, 89, 94, 100, 102), and a cannibal (69, 155). Dr Lecter is an organized serial killer, however, it is rather difficult to classify him into one type of serial killer. It is likely that he can be regarded as a hedonist, and more particularly a thrill killer, since he finds pleasure in killing people. He can also be seen as a power seeker, since he exerts power on his victims and, arguably, believes he absorbs their power through eating them. Indeed, Dr Lecter can also be classified as a revenge killer since he killed some of his victims for revenge including Paul Krendler and Rinaldo Pazzi, among others. However, Dr Lecter’s classification as a revenge killer is more in evidence in Harris’s novel *Hannibal Rising*, where he kills the men who had killed and eaten his sister, Mischa, in his childhood.

No.	Concordance
<b>Red Dragon – Lecter</b>	
60	look at a mail drop to see if Lecter had sold him. If he co
61	We’d have a goddamned stampede if people thought Lecter was out.
62	Crawford told Graham where Lecter was held, how the note
63	your home address. Lecter gave the bastard your home address
64	not as intelligent as Hannibal Lecter. He promised to provide
65	think you might lose Will after Lecter published his home

	address
66	and shiny. You know, when Lecter was first captured we
67	so rare to get one alive. Lecter is so lucid, so perceptive
68	he liked it. Still does. Dr. Lecter is not crazy, in any c
69	nearly killed him. Dr. Lecter, known in the tabloids as 'Hannibal the Cannibal'
70	"Freddy Lounds? I covered the Lecter case for the Tattler.
71	you were the one who nailed Lecter three years ago.
72	morbid. He laughed. Dr. Lecter has small white teeth.
<b>Silence of the Lambs – Lecter</b>	
73	peace. "Tell me his name, Dr. Lecter, " Starling said. "Dr.
74	to Pembry after they had Dr. Lecter secure in his cell. "H
75	bars ribbed the walls. Dr. Lecter had a sleek dark head.
76	've killed her, Dr. Fuck Face. Lecter knew some more and I c
77	words, Starling shuddered. Dr. Lecter, the new Memphian. Sta
78	air from his nose. "Dr. Lecter killed nine people we
79	you can see that all the Lecter information, yours and
80	suite seemed enormous to Dr. Lecter after his long confinement
81	knew what the malicious Dr. Lecter would say, and it was
82	include the final session, when Lecter killed Raspail. More i
83	on it. The Director's putting Lecter on the Most Wanted. Ja
84	profile she'd gotten from Dr. Lecter, it had to help her wi
85	Lecter. Years ago, when Dr. Lecter was declared insane, t
86	down. Prisoner is missing. Lecter is missing. Outside po
87	between the tearing teeth. Lecter shook his head like a
88	checked the cuffs again. Dr. Lecter could smell Petnbry's
89	io just had the bulletin-- Dr. Lecter killed two policemen a
90	The overnight orderly heard Lecter talking softly to Miggs. Lecter knew a lot about Miggs
91	overnight couldn't hear what Lecter said. Miggs was crying
92	news conferences. Dr. Hannibal Lecter was catnip to the media
93	did you? We tried to study Lecter. We thought, 'Here's a
94	Picasso drew him, thanks to Lecter. He tore a nurse up in
95	useful from Dr. Hannibal Lecter. Lecter's a gifted psychologist
96	Remember the Red Dragon? Lecter turned Francis Dolarhyde
97	supermarket press. They love Lecter even better than Prince
98	little Starling." Hannibal Lecter, polite to the last, d
99	it was semen, not blood, and Lecter was calling to her,
100	up from her briefcase. Dr. Lecter, murderer of nine, had
101	even know what it is. Dr. Lecter pursed his red lips be

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

102	been in effect ever since Dr. Lecter savaged the nurse, and
103	him didn't work last time. Dr. Lecter doesn't sweat much." "
104	What does he want her for, Dr. Lecter?" "He wants a vest with
	tits on it," Dr. Lecter said.
105	from her lap. "Please," Dr. Lecter said, erect and graceful
106	"The psychiatrist-- Dr. Hannibal Lecter," Crawford said
<b>Hannibal – Hannibal</b>	
107	Starling, are doing to catch Hannibal Lecter, what could I
108	cites him. When the history of Hannibal Lecter is written, a
109	Mason Verger about how to catch Hannibal Lecter. General
110	warning the fugitive Hannibal Lecter that he was in danger
111	began his arrangements for Dr Hannibal Lecter to be eaten
	alive
112	middle of the cell where Dr Hannibal Lecter had spent eight
	years
113	of this view on the wall of Hannibal Lecter's cell. Did
114	American serial murderer, Dr Hannibal Lecter. Hannibal the
	Cannibal. Lecter
115	it lands in a thickening pool. Hannibal Lecter had fled to
	Florence. Plop. Hannibal Lecter was Dr Fell.
116	Pazzi also had a chance to sell Hannibal Lecter to Mason
	Verger
117	interview the lethal madman Dr Hannibal Lecter, dubbed by
	the newspaper
118	believing he was as smart as Hannibal Lecter, had made the
119	she was trying to interrogate Hannibal the Cannibal in the
120	sleep beneath the painting. Dr Hannibal Lecter, veteran of
	prison
121	as the policeman who caught Dr Hannibal Lecter? For a police
122	Once he had decided to sell Hannibal Lecter to Mason Verger
<b>Lecter</b>	
123	'Yquem on his candle stand, Dr Lecter plays Bach. In his
124	The first day, Mason wanted Dr Lecter to watch them eat his
	feet.
125	here's no reference RFLP on Dr Lecter, he escaped too long a
126	About that goddamned Lecter, no, I'd have notified
127	Verger is trying to capture Dr Lecter himself for purposes
128	Hannibal Lecter does not have emotions
129	They exchanged information. Dr Lecter gave her insight on

130	We knooowww Hannibal Lecter was born in Lithuania.
131	to the sister. The point is, Lecter was an orphan, like Clarice
132	night watchman. Now he became Lecter the Protector of her
133	security of the FBI files on Lecter. Margot had to keep he
134	resembling a tonsil spoon, Dr Lecter removed a slice of
135	Krendler prefrontal lobe, then another, until he had four.
136	the prime dates for catching Dr Lecter. Despite their failure
137	sympathy. Carlo, I want Dr Lecter consumed in two sittings
138	always surprising to watch Dr Lecter lift a body; size for
139	the rifle in the hay. Dr Lecter, erect as a dancer and
140	the barn and into the night. Dr Lecter, holding Starling, was
141	could not abide the thought of Dr Lecter tortured to death; she
142	Mason wanting to kill Hannibal Lecter. If he had done it him
143	psychiatric community that Dr Lecter should be termed a man
144	of the FBI in the pursuit of Lecter. He only shared inform
145	of propriety, but just. Dr Lecter smiled, with his small white
146	teeth
147	Mason would pay extra to see Dr Lecter butchered alive, even
148	Carlo knew he could butcher Dr Lecter and have his head and
149	the standard warning about Dr Lecter being armed and
150	dangerous
151	posted the reward after Dr Lecter escaped from custody
152	they say. I don't remember. Dr Lecter broke my neck with the
153	seven years since Dr Hannibal Lecter, known murderer of ten
154	she had always wanted to chase Lecter. The truth was more co
155	The prospect of death for Dr Lecter pleased him mightily.
156	and thought a moment. Dr Lecter had perfect manners,
157	Do you know why Dr Lecter made Miggs swallow his tongue
158	of the nurse whose tongue Dr Lecter had eaten during an at
159	photograph of the bow hunter Dr Lecter had killed years ago.
	ground, and he thought of Dr Lecter as a sort of media bog
	where they maintained a Hannibal Lecter Room. The college
	had
	chairs cranked back until Dr Lecter can smell their hair

Table 6 Hannibal Lecter, the serial killer/profiler in *Red Dragon*, *Silence of the Lambs* and *Hannibal*

In James Patterson's *Kiss the Girls*, the serial killer, Casanova, is framed via the tool of naming. He has been referred to as 'the beast' (160, 177, 190), 'the monster' (164, 180), 'the scum' (165), 'the mad dog Casanova' (168), 'the serial killer Casanova' (170), 'the monster

## Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach

Casanova' (173), 'the world's greatest lover' (184), and 'CASANOVA harem collector' (188). The tool of equating is also employed through appositional equivalence, as manifest in referring to Casanova as 'the territorial killer' (175). Through the tool of describing, Casanova is framed as having 'no noticeable accent' (162), being 'physically strong' (166), obsessed with women (167, 188), 'very bright' (169), not 'a black man' (170), 'sane' (176), 'a big man' (178), 'agile and powerful' (179), 'tall and athletic' (185), and 'kinky' (186). The pattern in Casanova's crimes is revealed through the material processes ascribed to him: he stalks beautiful female students (181), abducts them (191), keeps them captives (182), keeps souvenirs from their belongings (161), rapes them and wears masks to hide his identity (187).

The Gentleman Caller is the second serial killer in *Kiss the Girls*. Being Casanova's friend, they are 'twining' and competing in their crimes (200). He is framed via the tool of describing as being 'strange' (192) and 'smug' (199), and via the tool of naming as 'the perfect gentleman' (193), a 'Southern gentleman' (195), 'a gentleman scholar' (195), 'the very finest gentleman in Los Angeles' (196), and 'the goddamn Gentleman Caller' (199). His distinctive pattern, or more specifically 'signature', is revealed through using material processes: he cuts off the feet of his victims (197, 198).

Both Casanova and the Gentleman Caller are organised serial killers. They can be described as hedonists, and more specifically, lust killers, since they derive their pleasure from having sexual intercourse with their victims. Indeed, possession of beautiful women and having them as sex slaves is the driving motivation behind their crimes.

No.	Concordance
<b>Casanova</b>	
160	He looked guilty. Are you Casanova? Are you the Beast a
161	at belonged to Kate Mctiernan. Casanova apparently kept souvenirs
162	mild drawl. According to Kate, Casanova had no noticeable accent
163	It was late in the game with Casanova, and we seemed to be
164	He isn't the monster. He isn't Casanova.
165	of the scum who calls himself Casanova. Sachs smirked, a
166	He isn't physically strong. Casanova is. He isn't the mon
167	The scent of her perfume made Casanova feel a little giddy.



168	in the day. The mad dog Casanova has finally been
169	if Sachs has been set up. Casanova is very bright, and
170	ow damn well the serial killer Casanova isn't a black man,
171	no. I remained paranoid about Casanova and his games.
172	time. She was going to capture Casanova all by herself. He
173	going to stop while the monster Casanova was on the loose out
174	way. There was the mystery of Casanova, and who he was. And
175	hadn't mattered for a while. Casanova, the territorial killer,
176	met, and why they had talked. Casanova was sane and completely
177	Detective Nick Ruskin. Ruskin was Casanova. Ruskin was the Beast
178	she practiced on the beach. Casanova was a big man, power
179	enough strength left. Not for Casanova. The agile and powerful killer sidestepped me
180	monster who called himself Casanova. Some of them had
181	of Chapel Hill. The thought of Casanova stalking female students
182	everything that she knew about Casanova and his women captives
183	important clue in the hunt for Casanova. All we needed was
184	more than I had been, in fact. Casanova. The world's greatest lover
185	the dark woods. Always had. Casanova was tall and athletic
186	he called her. Thing. Casanova was very kinky; he
187	thought, another theory, about Casanova and his masks, but I
188	the card with me at all times. CASANOVA harem collector
189	officially involved in the Casanova manhunt, and I could
190	even what game he was playing. Casanova. The Beast of the So
191	me of the beautiful students Casanova had abducted in the
<b>The Gentleman Caller</b>	
192	clothes. Our strange, strange Gentleman. I came over to Kat
193	races to beat all. The perfect gentleman. No one had guessed
194	if he did happen to catch the Gentleman Caller, he might
195	D BEEN a Southern gentleman. A gentleman scholar. Now he was
196	Now he was the very finest gentleman in Los Angeles.

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

	Always
197	the latest murder. The Gentleman had left his signature
198	the murder scene. The feet! The Gentleman had cut off Sunny
199	Smug as hell. The goddamn Gentleman Caller who was sett
200	puzzle? I wondered. Were the Gentleman and Casanova twinning

Table 7 Casanova and The Gentleman Caller, the serial killers in *Kiss the Girls*

In *Jack and Jill*, the serial killers Jack and Jill can be classified as hedonists, and more particularly gain killers. They are also organised killers and are described as professional assassins. Employing the tools of naming and describing, Jack and Jill are referred to as ‘goddamn Jack and Jill’ (212), ‘those bastards’ (225), ‘those assholes’ (227), ‘Jack and Jill stalkers’ (231), ‘Two incredible killers’ (235), ‘the stalkers’ (240), ‘celebrity stalkers’ (249), ‘our killer elite’ (260), ‘CIA hitmen’, ‘Killer elite’, and ‘Ghosts’ (275). They are described as being ‘feared’ (204), ‘big and important’ (210), and ‘malicious’ (239).

Through the psychological profile devised by Dr Alex Cross and expressed via a series of material processes, we know that Jack and Jill has a pattern (202, 205, 220, 229, 251, 272): they target, stalk and kill American celebrities (207, 251); they inflict ‘male mutilation’ on their victims (230); they leave notes or poems in the crime scene (206, 223, 238); they always have a plan (209, 222); and they are organised professional killers (225, 229). This pattern, which is characteristic of their style, can be assumed by other copycat killers including those who eventually managed to kill Jack and Jill at the end of the story (220). While speculating about Jack and Jill’s backgrounds and motives, and due to the male mutilation they inflict on their victims, the profiler Alex Cross wonders whether they are having ‘trouble with sex’ (230), or if they are ‘frustrated lovers’ and Jack is ‘impotent’ (232). He also wonders whether Jack is ‘a trained assassin’ (236) and whether Jack and Jill are ‘freak-friends’ (253).

We are given information about Jack, through the tools of naming and describing, in a series of predicative nouns. Jack is ‘a homebody’, ‘a daddy’ (215), ‘a war hero’, ‘a patriot’ (216), ‘a careful driver’ (217) Jack is referred to as ‘our Jack’ (215), ‘Jack the Jackal’ (218), ‘the trained killer’ (254), ‘the contract killer’ (256), and ‘the celebrity stalker and killer’ (257). He is described as being ‘smart’ (221), ‘professional’ (224,

255), with ‘no passion’ (224), and as having ‘short, sandy-blond hair’ (226), and ‘organized’ (238).

Jill, in turn, is referred to as Jack’s ‘partner and lover’ (244), and ‘the assassin’ (250). She is described as being ‘so cool’ (241), ‘sad and forlorn’ (247), and ‘excellent with the details’ (252). She is qualified by a number of epithets as follows: ‘Jill the morning deejay’, ‘Jill the poet’ (243), ‘Jill the reader’, ‘Jill the loner’, ‘Jill the sexy spinster’ (245), ‘Jill the poet’, ‘Jill the book lover’ (246), ‘Jill the traveler’, and ‘Jill the spymaster’ (248).

The murders of the Child Killer are compared to those of Jack and Jill and Dr Alex Cross concludes that they have been committed by a different killer since they ‘just didn't fit the pattern’ (234, 272); and that these crimes, which reflect a lot of ‘rage’ (237), are not committed by a professional killer.

The Child Killer is described as being ‘a psychotic killer’ (258), a ‘young killer’ (262), a ‘fiend’ (263), ‘a potential madman’ (264), ‘a thrill killer in the flesh’ (265), ‘a stone-cold killer’ (266, 268), ‘thirteen years old’ (267, 268), ‘another stone killer’ (270), ‘sloppy and disorganized thrill killer’ (276), ‘a small man’ (277), and ‘an amateur’ (278). He is referred to as ‘THE SOJOURNER TRUTH SCHOOL killer’ (259), ‘the child killer’ (261), ‘a serial killer of little kids’ (273), and ‘a serial killer of children’ (279).

The fact that he is disorganized and full of rage is expressed in a series of material and relational processes (265, 271, 274, 278): ‘the children were crushed’ (263); ‘The Sojourner Truth School killer was rampaging’ (269); he is a ‘sloppy and disorganized thrill killer who left fingerprints’ (276). He can also be classified as a thrill killer since he kills for fun and pleasure (265, 276).

No.	Concordance
<b>Jack</b>	
201	plan to try and capture Jack and Jill if they actually
202	something revealing about Jack and Jill. The pattern has
203	game had ceased being a game. Jack jogged at a strong,
204	lobby He caught the headline: JACK AND JILL KILLERS FEARED
205	me; it didn't track with the Jack and Jill style to this
206	another insight into the notes Jack and Jill had left. The
207	it now! Do it fast! Get out! Jack kills American celebrities
208	been that close to catching Jack? Had it almost been
209	what happened, no matter what Jack and Jill had planned

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

210	would be as big and important as Jack and Jill. Hell, he could
211	my files and all my notes on Jack and Jill. I headed to
212	full of stories about goddamn Jack and Jill, but nothing
213	able to solve the mystery of Jack and Jill until it was to
214	hundred yards away from capturing Jack. He was heading down a
215	said. He's a homebody, our Jack. He's a daddy. He has
216	Jack was a war hero, officially. Jack was a patriot, unofficially
217	it at a comfortable distance. Jack was a careful driver of
218	undoubtedly to his neighbors. Jack the Jackal. I wondered
219	subsequent capture of the real Jack and Jill. Every time I
220	it was almost as if Jack and Jill had been visited and murdered by Jack and Jill.
221	and he dropped like a stone. Jack was smart. He stayed down
222	Was this death part of the Jack and Jill scheme, too? I
223	There was also a poem from Jack and Jill in the room. A
224	discharge. It must have been Jack. Professional. No passion
225	style. A professional hit. Jack and Jill, those bastards
226	frame revealing the real Jack. He had short, sandy-blond hair
227	tack up against those assholes Jack and Jill? How about
228	forty. At this moment, we have Jack in our crosshairs," one
229	maybe it had been. Was this the Jack and Jill pattern? Organized
230	case, male mutilation. Did Jack and Jill have trouble with sex?
231	Fitzpatrick by the so-called Jack and Jill stalkers. Shane
232	Was that something? Were Jack and Jill frustrated lovers? Was Jack impotent?
233	It's our turn to play. It's Jack and Jill's turn. The
234	just didn't fit the pattern. Jack and Jill had taken a hug
235	cheek. Two incredible killers. Jack and Jill. Flying over
236	Jill came to The Hill. Could Jack be a trained assassin?
237	to kill again. In contrast to Jack and Jill, there was rage
238	the killer, look at his work. Jack and Jill were organized.
239	What did the malicious Jack and Jill threats have to
240	The stalkers call themselves Jack and Jill. They leave art
<b>Jill</b>	
241	side his head. Finally, he saw Jill. She looked so cool and
242	with the puzzle of Jack and Jill as the time approached

243	Jill the morning deejay. Jill the poet. Who are you Jill? Your assassination
244	murdered his partner and lover, Jill. He executed Sara Rosen
245	Jill the reader. Jill the loner. Jill the sexy spinster. Who a
246	deserts. Cunt." Jill the poet. Jill the book lover.
247	unbearably sad and forlorn. Like Jill? Someone had written a
248	weavings. Chinese porcelain. Jill the traveler. Jill the spymaster
249	had ever bought that Jack and Jill were celebrity stalkers.
250	sprawled body. The assassin? Jill? Who else could it possibly
251	fit the pattern of Jack and Jill. People in high places.
252	take care of things downstairs. Jill was excellent with the details, all the loose ends. Jill was excellent, period.
253	So what about Jack and Jill? Were they freak-friends?
<b>killer</b>	
254	What else did the trained killer know how to do? He was
255	to see, he's a professional killer, I called to her
256	wouldn't believe it. The contract killer took off in the Camaro
257	the celebrity stalker and killer? I had high hopes. We
258	people might be a psychotic killer. Or that one of them m
259	THE SOJOURNER TRUTH SCHOOL killer traipsed along M Street
260	reaction to the files on our killer elite, so far? Shock?
261	perfect cadet, were the child killer. He'd logged into the
262	or to the sun porch. The young killer broke out in a sweat.
263	the children were crushed. The killer is a fiend, in no
264	as a potential madman, as the killer. Which room is your
265	deal. Danny was a thrill killer in the flesh, even at
266	I believe you are a stone-cold killer. I believe you are a
267	than usual. Maybe because the killer was thirteen years old
268	thirteen-year-old, stone-cold killer. How do I get the gun
269	The Sojourner Truth School killer was rampaging. I had
270	He's just another stone killer, Alex, he said.
271	Jack and Jill were organized. The child killer was disorganized and
272	If you want to understand the killer, look at his work. Jack
273	Is this a serial killer of little kids? I don't
274	worth. Strange, but true. The killer was angry because he
275	in security. CIA hitmen. Killer elite. Ghosts. They do
276	sloppy and disorganized thrill killer who left fingerprints
277	Based on the prints, the killer is a small man -- or

**Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach**

278	scratch. The Truth School killer is an amateur. He's
279	This is probably a serial killer of children. I'm almost

Table 8 Jack and Jill and the Child Killer, the serial killers in *Jack and Jill*

In *Mary Mary*, the killer is an organized gain killer. Through the tools of naming and describing, the killer, whose real identity is divulged only near the end of the story, is framed as ‘wacky and confusing’ (280), ‘losing control’ (281), ‘getting braver’ with more murders (282), ‘a crazy killer’ (284), and a ‘credible planner, schemer’ (285). The killer has been referred to as ‘Mary Smith’, ‘the Hollywood Stalker’, and ‘Dirty Mary’ (295). Mary, who was mistakenly taken to be the killer, has been described as being ‘tall’ (289), and ‘crazy’ (294).

The killer’s pattern is revealed through the use of material processes. The pattern includes sending emails to the LA Times newspaper (299) and brutalising the victims with a blade (300). Alex Cross questions the gender of the killer throughout the novel (283, 296, 298) and is not convinced that Mary Wagner is the real killer. He even sympathises with her (291, 292) for having a ‘mental illness’ (287) and being ‘a total wreck’ (288). Mary Wagner has not denied the crimes ascribed to her and eventually hangs herself (291). At the end, Cross realises that the killer, who planned to frame Mary Wagner, is a man called Michael Bell (286).

No.	Concordance
<b>Killer</b>	
280	this was a wacky and confusing killer. The inconsistencies
281	Then I corrected myself, the killer was losing control.
282	else looked to be intact. The killer is getting braver,
283	as much. How do we know the killer is a woman? A woman
284	I bet you anything. Same crazy killer did this. He leaned
285	credible planner, schemer, and killer he was. Jesus, how the
286	I am pretty sure that Bell is our killer.
<b>Mary</b>	
287	causes and the full extent of Mary Wagner's mental illness
288	In a matter of seconds, Mary Wagner was a total wreck
289	all in the same pink uniform. Mary was the tallest in the
290	me like an identification tag. Mary Smith had been obsessed
291	then, sometime last night, poor Mary Wagner hung herself in

292	hard not to feel something for Mary Wagner, no matter what
293	days. Just a little, right? My Mary Smith file had grown
294	before. Why me? Why did Crazy Mary pick me out? Why not
295	five minutes; then I moved on. Mary Smith, aka the Hollywood
	Stalker, aka Dirty Mary,
296	of the Suburban, and then Mary Smith, male or female. I
297	racing the whole way there. Mary Smith's game had changed
298	I'm not yet absolutely convinced Mary Smith is a woman,
299	exact wording in the e-mails Mary had sent to the L.A. Times
300	brutalized with a blade in Mary Smith's usual manner,

Table 9 The serial killer in *Mary, Mary*

It should be noted that most of the concordances, revolving around the serial killers, are made up of mainly categorical sentences. This lack of modality presupposes that the narrated events are facts and that the serial killers exist and are real, at least in the fictional world of each story. The serial killers, their crimes, the police investigations and the subsequent arrest of killers are framed through the tool of implying, more specifically via metaphors. The examination of concordances for all the killers has yielded a number of metaphors, namely: the serial killer as a monster, attempting to capture the serial killer as hunting, attempting to reveal the identity of the serial killer as solving a mystery or a puzzle, and the relationship between the serial killer and the profiler/detective as a game.

The serial killer is metaphorically depicted as a monster since monsters are the stereotypical icons of horror. The explicit reference to the serial killer as a monster occurs only in *Kiss the Girls* (164, 173, 180). Hannibal Lecter, however, can be implicitly seen as a monster due to his cannibalism. The metaphor of 'hunting' with the FBI agent or even others, such as Mason Verger and his men, as a 'hunter' and the serial killer as 'being hunted' is quite prevalent in *Red Dragon*, *Silence of the Lambs* and *Hannibal* (37, 39, 47, 53, 107, 109, 121, 135, 143, 151). The hunting metaphor is also employed in *Kiss the Girls* (172, 183, 189, 194), and *Jack and Jill* (201, 208, 214, 219, 228). The 'game' metaphor is used to describe the investigation of the killer's crimes with the FBI agent/profiler playing against the killer in *Kiss the Girls* (163, 171, 190) and *Jack and Jill* (203, 233, 297). Another metaphor used for the police investigation of the murders is that of the mystery or enigma. The identity of the killer is depicted as a mystery/ puzzle and the profiler strives to solve it, based on the clues left in the crime scene and the victims'

autopsy reports. This metaphor is used in *Kiss the Girls* (174, 200) and *Jack and Jill* (213, 242).

#### **4. Conclusion**

Framing encourages readers to construct the serial killers and perceive them in a certain way. Hence, it assists the authors in capturing readers' attention and making them more engaged in their novels and more emotionally attached to or disturbed by the killers. Both Thomas Harris and James Patterson frame their serial killers using multiple linguistic devices. The concordance analysis conducted in this paper provides sufficient evidence that such linguistic devices are captured, to a great extent, by the Critical Stylistics toolkit. Both authors tend to employ the tools of naming, describing, equating, implying and representing actions, events and states. Information about the killers are provided through a series of predicative nouns, attributive and predicative adjectives, epithets and appositions. It should be noted, however, that this information tends to create a negative stance towards the killers. An exception to this tendency would be Hannibal Lecter whose construction constitutes a mix of qualities that evoke both disgust and fascination at the same time. The analysis of the transitivity processes has revealed some significant similarities between the killers. Material processes expressing violence are ascribed to all of them. In addition, their patterns and *modus operandi* are always revealed by these processes. Metaphors are also used to frame not only the serial killers but the whole process of crime, investigation, profiling and arrest.

This paper has used a corpus-assisted critical stylistic approach to study the framing of serial killers. This suggests there is a synergy between corpus linguistic procedures (which have facilitated dealing with the six novels in question and focusing on the framing of the serial killers), the notion of framing (which explains the construction of the serial killers on the part of authors and readers) and the Critical Stylistics tools (which have provided the toolkit to detect the linguistic devices used for framing the killers). This study, to a large extent, has shown that the suggested synergy provides a comprehensive model for the study of the serial killers in the selected novels, and possibly, and more generally, for the study of characters in fiction.



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## Framing the Serial Killer in Crime Fiction: A Corpus-Assisted Critical Stylistic Approach

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