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STYLISTIC CONSTRUCTION OF PSYCHOLOGICAL DUALITY IN JEFFREY LINDSAY'S "*DARKLY DREAMING DEXTER*"

Modern crime fiction increasingly foregrounds the anti-hero as a central narrative figure whose moral ambiguity destabilizes traditional ethical and structural norms. Dexter Morgan, the protagonist of Jeffrey Lindsay's *Darkly Dreaming Dexter*, exemplifies a dual identity: a forensic specialist and a serial killer. This opposition creates a persistent tension between narrative intimacy and moral distance.

The aim of this study is to analyze how phonetic, lexical, and syntactic stylistic devices construct Dexter's communicative behavior and psychological fragmentation. The theoretical framework integrates narrative theory (H. P. Abbott, G. Genette), rhetorical approaches (W. C. Booth, J. Phelan), horror aesthetics (N. Carroll), and cognitive stylistics (E. Semino, P. Simpson). These approaches enable interpretation of the text as a multilayered system where language simultaneously constructs character and ethical ambiguity. O. Khalabuzar emphasizes the role of phonetic, lexical, and syntactic levels in forming psychological duality in various fields of social, political, personal, business discourse (Khalabuzar, 2025). The stylistic construction of psychological duality is a linguistic and narrative phenomenon through which a character's divided inner identity is represented and shaped by stylistic means (Semino, 2004). It refers to the systematic use of phonetic, lexical, syntactic, and pragmatic devices to express internal conflict between contrasting psychological states. In literary discourse, this concept explains how language creates the impression of two coexisting selves within one character. One of these selves is usually socially constructed and controlled, while the other remains hidden, instinctive, or repressed. Stylistic

construction of psychological duality often relies on opposition between external speech and internal monologue. It is frequently realized through irony, contrast, and shifts in narrative perspective. Linguistic markers such as repetition, metaphor, and syntactic fragmentation help to externalize inner tension. In crime fiction, this phenomenon is especially visible in anti-hero narratives where moral and emotional contradictions are central. It allows the reader to perceive not only what the character says and does, but also how they think beneath the surface. Ultimately, stylistic construction of psychological duality transforms language into a tool for modeling complex human consciousness.

According to the scientists, Dexter's duality is revealed via his communication which is based on imitation rather than authentic emotional engagement because his speech acts are performative constructs, explicitly acknowledged in his statement: "I don't understand love, but I can fake it" (Lindsay, 2004). A defining feature of his discourse is ironic duality: external speech adheres to social conventions, while internal monologue continuously deconstructs them. This dual-layered narration produces dramatic irony and positions the reader as a witness to both performed and concealed meanings.

Although written in prose form, phonetic stylistics in the novel are realized through rhythm, repetition, and sound organization in internal narration. For example, alliteration and consonance create a controlled, mechanical rhythm, as in "dark, deliberate, deadly," which reinforces semantic associations with violence, precision, and control. Phonetic repetition strengthens the symbolic presence of the "Dark Passenger," functioning as an acoustic-mental motif that persists throughout the narrative. Repetition of dark phonetic elements appears in phrases like: "*dark thoughts, dark urges, dark silence,*" reinforcing the constant presence of the "Dark Passenger." The recurring sound pattern in expressions such as "*silent, steady, shadowed self*" emphasizes the persistent internal force controlling Dexter's perception. Phonetic repetition in sequences like "*whisper, watch, wait*" creates an acoustic rhythm that

symbolizes the continuous influence of the “Dark Passenger.” His spoken dialogue is intentionally minimalistic, consisting of short neutral responses such as “That’s good” or “I see,” functioning as pragmatic tools for maintaining social interaction without emotional investment. Internally, relationships are reduced to analytical categories, for example: “Rita is a neat little package of needs and expectations” (Lindsay, 2004), which reflects emotional detachment and cognitive objectification.

Sentence rhythm alternates between fluid analytical structures and abrupt fragmentation, reflecting psychological shifts between rational control and impulsive aggression. Dexter’s narration shifts between smooth analytical reasoning and sudden breaks, for example: “I calculate the risk, I evaluate the outcome... Stop. Now.”, reflecting instability between control and impulse. The rhythm of his thoughts alternates between structured explanation and fragmented statements: “The pattern is clear, the method is precise... But something changes.”, indicating emotional disruption.

Dexter’s lexical system combines forensic terminology with emotionally neutral vocabulary, reinforcing his identity as both analyst and emotionally detached observer.

Human behavior is frequently described through technical expressions such as “behavioral patterns” and “controlled responses,” which reduce emotional experience to analytical data. A dominant lexical field is organized around the concepts of “dark,” “empty,” and “control,” forming a semantic network of emotional absence and self-regulation. Black humor serves as an additional stylistic mechanism, as in “Normal people are so strange about love,” creating ironic distance and making disturbing content cognitively manageable for both narrator and reader.

Dexter’s syntactic organization reflects his dual identity. His internal monologue is characterized by complex, multi-clause structures that represent analytical cognition and controlled reasoning such as: “I observe the situation carefully, I analyze every detail, and I evaluate possible outcomes before deciding what to do.”, which reflects structured cognition. His thoughts often unfold in multi-clause constructions: “When I

enter the room, I immediately assess the behavior of others, consider potential risks, and calculate the safest response.”, showing analytical processing. He frequently organizes perception in layered syntax: “Although everything appears normal on the surface, I notice inconsistencies, detect hidden patterns, and prepare accordingly.”, demonstrating controlled reasoning.

In contrast, spoken language is reduced to short, simplified constructions such as “I’m here for you,” functioning as a social mask that simulates emotional normality. Violent or high-tension episodes are marked by fragmentation and parataxis, as in “No hesitation. No doubt. Just action,” which increases narrative intensity and immediacy. Parallel syntactic constructions reinforce the motif of order and control, reflecting Dexter’s need for structured perception and predictable behavior. Dexter’s spoken communication is minimal, for example: “*I’m fine.*”, which conceals emotional emptiness. He often uses short responses such as: “*It’s okay.*”, maintaining social appearance without engagement. His dialogue is reduced to simple phrases like: “*I understand.*”, which function as a mask of normality.

The contrast between syntactic complexity and simplicity highlights the constant conflict between internal consciousness and external performance.

“Darkly Dreaming Dexter” presents a highly structured stylistic system in which language operates as the primary mechanism of psychological characterization and ethical ambiguity. Dexter’s communication is defined by imitation, irony, and emotional suppression. The interaction of phonetic, lexical, and syntactic levels constructs his fragmented identity and reinforces his moral duality.

The stylistic significance of the novel lies in its ability to transform a morally ambiguous character into a compelling narrative voice. Jeffrey Lindsay employs linguistic precision, humor, and rhythmic variation to balance psychological realism with ethical tension.

As the conclusion we can state that the novel redefines crime fiction as a linguistic and psychological exploration of identity, control, and moral perception, establishing Dexter Morgan as one of the most distinctive anti-heroes in contemporary literature.

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CONTEXTUALIZED LANGUAGE LEARNING AS A TOOL FOR INTERCULTURAL DIALOGUE IN THE TRAINING OF COMPUTER SCIENCE STUDENTS

The growth of international academic and professional connections has changed the role of foreign language learning for students of non-linguistic specialties. For computer science students, a foreign language is not just an additional skill but an essential tool for professional communication, knowledge exchange, and work in multicultural environments. In this context, language learning goes beyond grammar and vocabulary, becoming a space for intercultural dialogue within the European educational environment. It highlights the need to rethink traditional teaching