

A Pragma-Stylistic Analysis of the Accusation Strategies in English Police Interrogations

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Abstract:

This study dives into the language of police interrogations, specifically how accusations are made. It examines two American English interrogations that were obtained from YouTube using a pragma-stylistic lens. The research aims to identify the types of speech acts used for accusations, identifying the most frequent ones. It also investigates how interrogations break Grice's maxims within accusatory settings to achieve specific goals. Furthermore, the study analyzes the stylistic devices, particularly rhetorical tropes, used in constructing accusations, focusing on the most common ones. The study hypothesizes that police officers mainly use representative speech acts to convey their beliefs when accusing. It also proposes that violating Grice's maxims can surprisingly lead to the truth. Additionally, it suggests that stylistic devices in interrogations serve to manipulate suspects, elicit information, and control the process. Finally, it posits that clarification-based rhetorical tropes are frequently used to influence the suspect. Drawing on Searle's Speech Act Theory, Grice's Cooperative Principle, and pragma-rhetorical trope models by Al-Hindawi and Abu-Krooz (2012) and Harris's tropes (2008), the mixed-methods analysis reveals that accusations are delivered through representative, directive, and expressive speech acts, with representative acts being the most common. It also demonstrates that a suspect's violation of Grice's maxims can be crucial for uncovering the truth and that stylistic devices are used for manipulation and control. Interestingly, association tropes are found to be more frequent than clarification tropes in directing accusations.

Keywords: police interrogation, accusation, speech acts, Grice's maxims, pragma-stylistics, rhetorical tropes.

I. Introduction

Language is a complex system of communication that is used in a structural way to convey meaning. Accusation, as a form of communication, can be expressed through language in various ways, each carrying different levels of directness and impact. The accusation that is expressed through language can have significant consequences for both the accuser and the accused. Accusation is a deliberate act that can be performed in the suitable situations successfully. The accuser operates under the assumption that the accused's actions can in some way be false, wrong, or unacceptable. The charge has already been made and cannot be concealed (Kauffeld, 1995a, p. 509).

Accusation occurs when the accuser is sure that the accused has committed an act believed by the accuser to be an offense. While the accuser may offer the accused an opportunity to reply to the charge, the speaker assumes that the accused is hesitant or unwilling to talk (Kauffeld, 1995b, p. 79).

Accusation is made through the ability of language users to access the linguistic tools of communication, which are fundamental to several branches of language study, including pragmatics and stylistics. Stylistics is the study of style, as the name suggests. While the word "style" can refer to any manner in which anything is done or designed, stylistics specifically studies the style of written or spoken texts (Simpson, 2004).

Stylistics is an interdisciplinary field of study because it integrates linguistics with literary and nonliterary studies. While stylistics has occasionally drawn criticism for being too interdisciplinary, others have praised it for being so, viewing it as one of the approach's advantages (Norgaard et al., 2010, p. 2). According to Simpson (2004, p. 3), the role of stylistics is to examine language, and more especially, how new linguistic practices impact the development of meaning. The stylistic analysis must be rigorous in the sense that research is conducted underpinned by an explicit framework of analysis to explain linguistic patterns (Hazim, 2024).

The term 'pragmatics' is defined by so many scholars and it is difficult to view all of them. Accordingly, pragmatics, in its most simplified form, is defined as "the study of language use" (Levinson, 1983, p. 5). Specifically, it is described as the study of the connection between language and its context. According to Mey (1993, p. 42), pragmatics is concerned with the relationship between language and its users. It studies how the circumstances of society influence the ways in which language is employed.

In other words, pragmatics is concerned with how speakers can mean various things by their utterances and how listeners interpret those intended meanings (Allott, 2020, p. 116). It is the field of research that examines the use of human language in social interactions, and the relationship between the interpreter and the interpreted (Hamid & Hayif, 2024). Stylistics, on the other hand, examines how language is used in specific situations. It seeks to explain why individuals and groups make specific linguistic choices (Crystal, 2008, p. 460).

2. Literature review

This section is an effort to give an account of the relationship between pragmatics and stylistics, which has led to the birth of pragma-stylistics or what is also known as pragmatic stylistics. The concept of accusation is another idea explored in this part.

2.1 Pragma-Stylistics

Pragma-Stylistics, as the term implies, is stylistics with an additional pragmatic element added to it (Hickey, 1993, p. 578-9). It is a branch of stylistics that analyzes and interprets literary and nonliterary texts using ideas and concepts from pragmatics (Davies, 2007, p. 106).

Sell (1991, p. 99) declares that the aim of pragma-stylistics is to establish a relationship between the production and comprehension of both literary and non-literary texts and the linguistic and socio-cultural contexts in which those processes occur. Mey (2009, p. 256) characterizes pragma-stylistics as the study of the role of the user in the social processes of text production and interpretation. Then he defines it as "the science of the unsaid."

Since pragmatics is defined as the study of language in use, including the context around the user, it is better for stylistics to take pragmatics' tools into consideration. Black (2006, p. 2) notes that stylistics deals with how different readers or individuals understand the meaning of a text, and this can be affected by the reader's linguistic background and his/her language style. Thus, pragmatics and stylistics are essentially the same in that they both focus on the speaker's choices among a variety of grammatically correct language forms.

2.2 Accusation: Concept and Definition

An accusation can be defined as "a statement by one person asserting that another person or entity has done something improper" (Tiersma & Solan, 2012, p. 291). The one making the accusations is referred to as the accuser, while the target of the accusations is referred to as the accused. There are various ways to carry out the act of accusing, including asking, asserting, blaming, and condemning.

The social environment in which a statement is made may determine whether or not it is seen as an accusation.

According to Faulkner (2011, p. 16), a person can be accused in public or in private, in front of the accused alone, or to other persons with or without the accused's knowledge. An accusation can be made with or without supporting evidence; it can be wholly hypothetical or even invented false accusations intended to damage the accused's personality.

Tiersma (1987, P. 4) defines accusation as "an utterance with the force of an accusation is an attribution of responsibility to someone for a blameworthy act or state of affairs... that lays responsibility for an act that violates community norms at the feet of the accused." As well as that, "an accusation is meant to evoke certain consequences, such as lowering the wrongdoer's reputation or imposing punishment." Then, Tiersma (1987, P. 4) asserts that a person cannot be accused of something unless the speaker implies that the offensive behavior was committed in the past. Additionally, he proclaims that the speaker must identify who committed it, who is responsible for it, and state that the behavior is undesirable.

2.3 The Purpose of Accusation

The purpose of accusation is to produce illocutionary results, and it serves as an interactional mechanism to produce perlocutionary effects (Eemeren and Grootendorst, 1984, p. 141). Rucker and Pratkanis (2001, p. 27) look into the possibility of utilizing accusation as a self-presentation strategy. They note that someone accused of doing a wrongful act might shift the blame by accusing others of committing the same crime. The negative accusation about others leads the accuser to be seen more positively than when the accusation is not made.

According to Fritz (2005, p. 151), making accusations in daily life has different purposes: e.g., it is employed to demonstrate the accuser's authority or superiority, to discipline the children and educate them the norms that are considered important, and to help them comprehend the reasons behind the actions of those who commit such foolish crimes. Most of the acts of accusation lead to face-threatening as whenever the speaker accuses the hearer of something, the hearer's face is threatened whether or not the strategies of face-saving acts are followed (Kareem & Jamal, 2016).

2.4 Direct and Indirect Accusation

A direct accusation occurs when someone accuses someone else of doing something without any justification. Usually, direct accusations are limited to situations in which the facts are known and only a small number of incidents require attention. The problem of

direct accusation is giving the defendant the opportunity to immediately deny it. This appears to be worse in the early stages of the accusation process. Thus, it is important to utilize direct accusation carefully. When the defendant makes a denial, it is appropriate to accuse him/her directly. In this case, when an accusation is made, the accuser may immediately re-direct the accusation as soon as the defendant denies it (Starrett and Davis, 2017, p. 132). An example of direct accusation is:

(1) *"You do not even clean up after you when you have been there, you used to do it, what's up with you now."*

The indirect accusation is a more implicit approach for highlighting the accused's wrongdoing by avoiding direct confrontation. This is more appropriate when the accuser is still unsure that he/she has the majority of knowledge about the victim's crimes and that the accused's evidence is more incidental. Here, the accuser does not publicly express his suspicion that the defendant may have participated in the offense. When the accuser says something that the accused has never heard before, the innocent party might listen to this with curiosity (Starrett and Davis, 2017, p. 133). Here is an example of indirect accusation:

(2) *"Look at the mess; haven't you done any cleaning up for the last week?"*

3. Methodology

3.1 Data Selection and Description

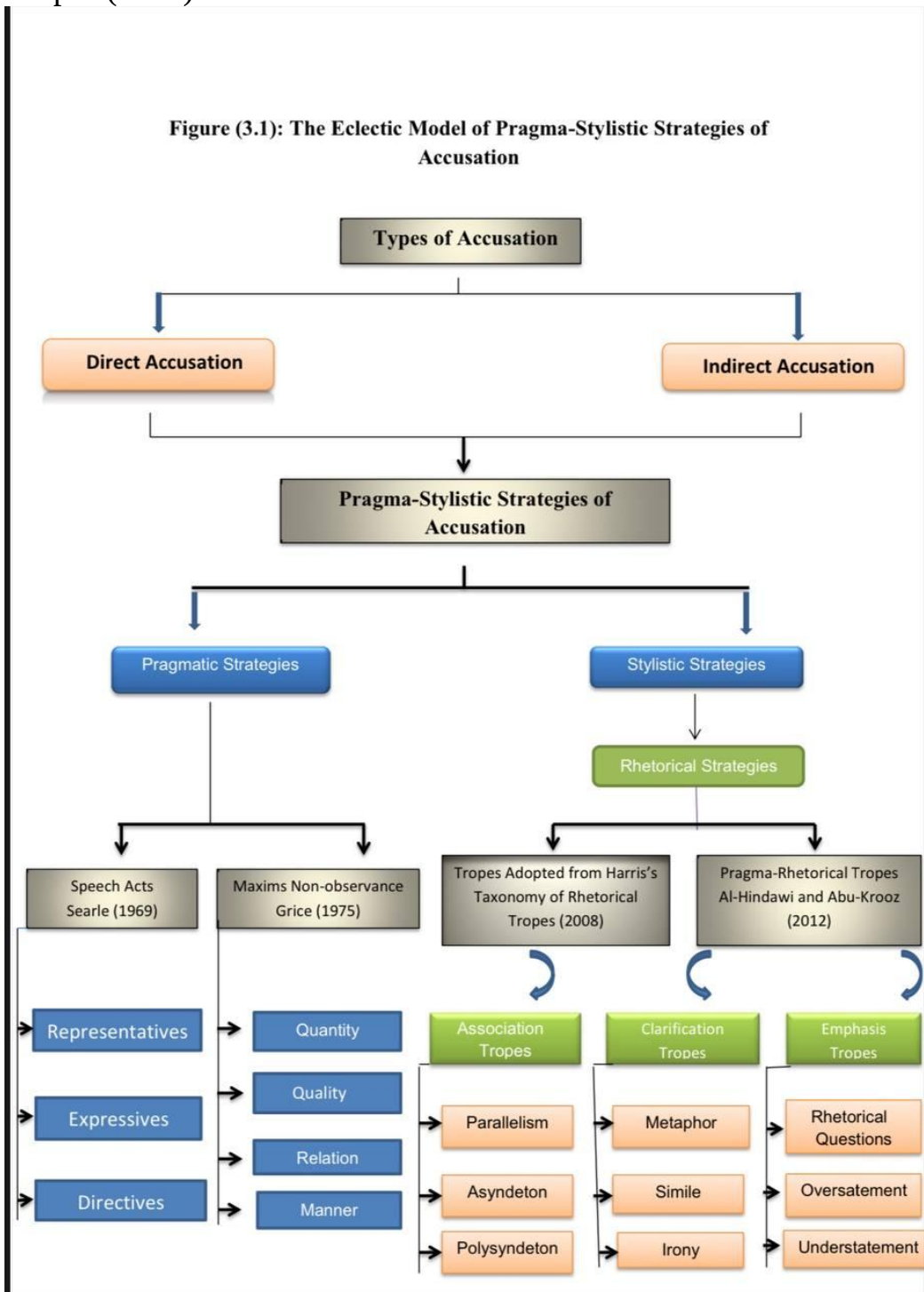
This study focuses on two interrogations conducted in American English. The primary data source for this study is transcripts of police interrogations on YouTube; this study utilizes video recordings of police interrogations sourced from two channels: Dr. Insanity and Stranger Stories. These transcripts are extracted directly from the video content. The first interrogation is taken from police department where the suspect was arrested for suspicion of kidnapping his co-worker. The second interrogation is being conducted on a suspect, who is believed to have killed one.

3.2 Method of Analysis

The mixed methodology is designed to conduct a thorough and precise analysis and interpretation of how police interrogations that are subject to this study are influenced by the accusations that arise. Moreover, mixed methods research has been proposed as a means of improving comprehension of the data by combining quantitative trends with qualitative details; in this way, words can be utilized to provide context for numbers, and numbers can be utilized to provide detail for words (Börnyei, 2007, p. 45).

3.3 The Model Adopted for Data Analysis

This study utilizes a comprehensive analytical framework that incorporates three separate models. The first two are based on pragmatics, namely the classification of speech acts by Searle (1969) and the cooperative principle by Grice (1975). The third one is a stylistic approach introduced by Al-Hindawi and Abu-Krooz (2012) and some tropes are adopted from Harris' Taxonomy of Rhetorical Tropes (2008).



4. Data Analysis, Results and Discussion

4.1 Introduction

Concerning the analysis of the data, (20) extracts have been chosen from the selected English police interrogations randomly.

4.2 Data Analysis

Depending on the theoretical review that was illustrated in the previous section, the proposed model of analysis "Eclectic Model," integrates pragmatic and stylistic approaches, specifically drawing upon Searle's Speech Act Theory (1969) and Grice's Cooperative Principle (1975) for pragmatic analysis. In addition to this, the stylistic analysis employs Al-Hindawi and Abu-Krooz's (2012) Pragma-Rhetorical Tropes model, further enriched by the inclusion of relevant rhetorical tropes from Harris's Taxonomy of Rhetorical Tropes (2008). This integrated method aims to give a thorough understanding of how stylistic devices and pragmatic functions interact within the selected data.

The Analysis of the First Interrogation

1. Suspect: *"You know I was the last one to see her, so I was a little bit scared at that."*

Detective: *"How do you know you are the last one to see her? You just said, somebody in a truck."*

The detective utilizes directive and representative speech acts to show accusation. Firstly, the directive speech act is performed by the utterance "How do you know you are the last one to see her?" which provides the function of challenging the suspect's claim that he was the last person to see the girl. In this interaction, the goal of the interrogator is to raise questions and raise doubts about the suspect's story as well as accuse him of the disappearance. Regarding the representative, "You just said somebody in a truck." The detective is indirectly accusing the suspect of being inconsistent, reminding the suspect of what he said previously. The detective tries to make the suspect make sense of the conflicting facts. The function of this representative is to get the suspect to give a more complete and honest response.

2. Suspect: *"I mean, obviously, you know I was the last one to see her. So, I was a little bit scared at that."*

Detective: *"How do you know you are the last one to see her? You just said, somebody in a truck."*

Within this conversation, the suspect violates the maxim of quality by making a claim that lacks evidence. He asserts he was the last person to see the victim, yet this contradicts his earlier statement about someone in a truck. This inconsistency highlights a potential attempt to mislead the detective, as the suspect is not providing

truthful information. By directly pointing out the contradiction, the detective challenges the suspect's credibility and implicitly suggests that he is not being truthful. This exchange demonstrates how the violating of quality can be used strategically in interrogation to expose inconsistencies and potentially elicit further information.

3. Detective: *"I look at that little girl, and **she is like my little girl**, my little girl who's her age. That is who I think about. I couldn't imagine. I don't care what she said about you or whatever, but my little girl is that age, and you're not telling the truth; maybe something gets out of hand in the car."*

The first figure of speech that is used in this analysis is simile, which compares the missing girl, Savannah, to the detective's own young daughter. In this context, this rhetorical device serves multiple purposes. Firstly, it creates a sympathetic connection between the suspect and the detective. The detective hopes to insert a sense of empathy by drawing a comparison between the missing girl and her own young daughter. Secondly, simile increases the seriousness of the situation. It highlights the detective's deep concern for Savannah and the vital need to locate her.

4. Detective: *"What happened to your neck?"*

Suspect: *"That was self-inflicted, actually."*

Detective: *"When did you do that?"*

Suspect: *"Sometime in July."*

Detective: *"**You did that in July, and it is still bloody?**"*

The irony of the conversation lies in the mismatch between his claim for self-inflicted harm and the physical evidence. The suspect says that he injured himself in July, but his wounds are still fresh (in August). So there is no point in believing the explanation of the suspect since he might be trying to not reveal the whole truth about the circumstances of inflicting the injury on him. This irony serves as an indicator of the tension between the accused's statements and the objective reality of the situation. But more so, this irony showcases the detective's involvement in actualizing the truth out of hearsay or false clues.

5. Detective: *"Maybe you don't know where she is now; **where did you go, please? I'm begging you, Lee, please. Please, tell us, please. I'm begging, just tell us, where is she? I know you're not an evil person; I don't see that in you. I don't see that in your history. I don't hear those things about you at work. Is she still at your house?**"*

The detective's utterance is marked by a number of overstatements in order to put psychological pressure on the suspect being interrogated. Examples include repetition of the phrases "I'm begging you" and "I'm begging, just tell us" by the detective. By

implying that Lee's help is vital in finding the missing person, the detective indicates urgency and insistence. Moreover, the actual insertion of 'please' and, from the detective's mouth, 'I know you're an evil person' would also add reality to the hyperboles as he speaks to evoke sympathy and guilt on the suspect's part by insisting on his inherent goodness, which, after all, contradicts the possibility of his involvement in any harm.

6. Detective: "I do not think you are that kind of guy; just tell us where she is?"

The detective's statement, "I don't think you're that kind of guy," shows an example of litotes in making quite a strong conviction statement. Litotes is a figure of speech using understatement, which means making a point clear by negating the opposite point-to "understate" a point. In this case, the detective would like to express a very major accusation without actually stating it. In other words, the detective is just being polite and the suspect can, in point of fact, commit such an act.

7. Detective: "So, the video camera is lying?"

By framing the question in this way, the detective obviously suggests that the suspect is trying to deceive them and that the video footage is an unquestionable truth. This challenges the suspect's reliability and places him on the self-justification. In addition, this rhetorical question serves as an accusatory statement without being indicated directly.

8. "If she's not alive, then I think she and her family are due that knowledge. I think they need some closure. So, where is she? Because I think the reality if somebody is dead somewhere, a parent would want to know. So, where is she?"

This segment uses a kind of parallelism with the repetition of the words, "So, where is she?" This repeated question helps to create an accusatory atmosphere. The repetition of the question gives the impression that there is more and more pressure building toward the suspect; he is being made to feel cornered into answering. Moreover, the parallelism that is created by repeating the phrase "I think..." also serves to highlight the great urgency for the detective to search for Savannah at all costs. It is something that must be achieved, either by having her alive or finding her corpse.

9. Detective: "I don't care what she said about you or whatever, but my little girl is that age, and you're not telling the truth; maybe something gets out of hand in the car."

In this excerpt, the detective utilizes asyndeton to convey a sense of insistence and build an accusation against the suspect. Asyndeton, the deliberate omission of conjunctions, creates a faster, more

unexpected, and often more dramatic way of speaking. Here, the detective states, the omission of conjunctions like "and" or "but" between the phrases "you're not telling the truth" and "maybe something gets out of hand in the car" to create a sense of immediacy and reinforces the detective's suspicion.

10. Detective: *"I'm hoping that that she's still alive, **and** that's really, I really do. I'm holding out for that **and** if she's not alive, then I think she and her family are due that knowledge.*

This passage exhibits the detective's use of polysyndeton, the deliberate repetition of conjunctions ("and"), that creates a sense of pressure and emphasizes the gravity of the situation. So, the repeated use of "and" creates a sense of accumulation, as if the detective is supported by evidence and building a case against the suspect. Hence, "and" adds another layer of weight to his words, subtly suggesting that the suspect withholds crucial information.

Table (4.1): The Statistical Distribution of Speech Acts in the First Interrogation.

SAs Type	Frequency	Percentage
Representative	26	42.6%
Expressive	12	19.7%
Directive	23	37.7%
Total	61	100%

Table (4.2): The Statistical Distribution of Violations of Grice's Maxims in the First Interrogation

Grice Maxims	Frequency	Percentage
Quantity	4	15.4%
Quality	17	65.4%
Relation	4	15.4%
Manner	1	3.8%
Total	26	100%

Table (4.3): Frequencies and Percentages of Clarification Tropes, Emphasis Tropes and Association Tropes in the First Interrogation

Clarification Tropes	Frequency	Percentage
Simile	1	25%
Metaphor	0	0%
Irony	3	75%
	4	100%
Emphasis Tropes	Frequency	Percentage
Overstatement	3	30%
Understatement	2	20%
Rhetorical Question	5	50%

	10	100%
Association Tropes	Frequency	Percentage
Parallelism	5	50%
Asyndeton	4	40%
Polysyndeton	1	10%
	10	100%

Table (4.4): Frequencies and Percentages of Rhetorical Tropes in the First Interrogation

Rhetorical Tropes	Frequency	Percentage
Clarification Tropes	4	16.6%
Emphasis Tropes	10	41.7%
Association Tropes	10	41.7%
Total	24	100%

Considering the information presented in the aforementioned tables, the analysis of the data indicates a significant preference for representative speech acts, which constituted 42.6% (26 instances) of the total. This suggests a strong tendency towards providing information or making assertions. Directives followed, accounting for 37.7% (23 instances), highlighting a focus on influencing or instructing others. Expressive speech acts comprise the remaining 19.7% (12 instances) of the dataset, suggesting a relatively limited use of language to express emotions or attitudes.

Likewise, the analysis reveals that Grice's maxims are violated (26) times in the provided interrogation. The most frequent violation occurred in the maxim of quality (17 times), or 65.4%, where the speaker deviated from truthfulness. The maxims of quantity and relation are violated (4 times) or 15.4%, as the speaker provides more details and shifts topics suddenly. The maxim of manner is violated the least, only once 3.8%, due to the use of ambiguous and unclear language.

As for the rhetorical tropes employed, emphasis and association tropes significantly outnumber clarification tropes, each comprising 41.7% of the total usage (10 instances), while clarification tropes account for 16.6% (4 instances). This suggests a strategic approach aimed at persuasion and emotional connection rather than straightforward explanation.

The Analysis of the Second Interrogation

1. Detective: "I mean, we've got you on video walking to the apartment. We've got you on video coming out of the field after the incident took place, almost getting bit by a dog."

In this interrogation, assertive speech acts are essential for conveying accusations and building a case. The detective, in this

example, effectively employs assertives such as "I mean, we've got you on video walking to the apartment." which is a strong assertion of fact. The detective presents a real claim (the video footage) to support his accusation. Similar to the first statement, the second statement, "We've got you on video coming out of the field after the incident took place," is a direct assertion of evidence. It places the suspect at the scene of the crime, further setting the accusation. The phrase "after the incident took place" establishes a temporal link between the suspect's presence and the incident. The last assertive "almost getting bit by a dog" paints a picture of the suspect's doubtful behavior. The description of the near-dog-bite incident strengthens the link between the suspect and the crime scene by adding a layer of evidence to the accusation.

2. Detective: "Who's T?"

Suspect: "Uh, Latonya. I called her on T's phone. I stopped over T's house. I lost my money in the Monte Casino. I'm broke. So, I called you, I said, I got to call Carl. Let me use your phone. Boom she let me use her phone, and I called the people over there. Boom they dropped me on 73rd. I said you coming back through, man. You going to let me rent the car for the night? Yes. You let me rent the car for the night. That's the car you see me getting."

In the provided extract, the suspect violates the maxim of relevance by responding to the detective's question, "Who's T?" with irrelevant details. The detective, by asking this question, essentially prompts the suspect to adhere to the maxim of relevance. The suspect then proceeds to provide a lengthy explanation that, while containing relevant information about the phone call and his whereabouts, also includes several seemingly irrelevant details. For example, mentioning losing money at Monte Casino and renting a car may not be directly relevant to the investigation at hand.

3. Detective: "We heard of Matt?"

Suspect: "Matt is Carl's partner that worked for DK and R, man. It could be on some snake all the time, man."

In this short exchange, the suspect uses a very good metaphor regarding the behavior of Matt's girl and her man. The phrase "on some snake all the time" indicates that Matt might be involved in some crooked dealings. A snake is typically considered to be associated with treachery, craftiness, and disloyalty in many cultures. They are often seen as sly and deceptive creatures that will not hesitate to bite. Hence, "on some snake" means that Matt and his associates are always up to something unhealthy or deceitful. They are like a snake gobbling around the victim, waiting for an opportunity to catch and hold its victim.

4. *Suspect: "I'm in prison from going 13 years."*

Detective: "From what?"

Suspect: "For burglary or something like that, there, man."

Detective: "13 years for burglary!"

In this situation, what is ironic is that the investigator is shocked to learn that the suspect had been imprisoned for 13 years for "burglary or something like that." The detective's response, "13 years for burglary!" highlights a significant level of irony. While a serious crime, like burglary, typically does not carry a sentence as lengthy as 13 years. The detective's question suggests that 13 years seems excessive for a burglary conviction, implying that the suspect might be exaggerating or even lying about the nature of his crime.

5. *Detective: "You know what, Mr. Scott, I **don't think you meant to shoot Carl. I think it was an accident** when you panicked after the fact."*

As the detective says, "I don't think you meant to shoot Carl. I think it was an accident," which is obviously an overstatement meant to accuse; a semblance of sympathetic views is given. He, however, implies that this suspect is indeed responsible for the death of Carl. In order to shift the focus from intent to the act itself, the investigator presents the gunshot as an unintentional result of panic.

6. *Detective: "I'm telling you if, if you take, **if you go in with this story, people are going to look at you just as some kind of cold-blooded, ruthless killer.**"*

In this example, the detective employs a significant understatement to slightly accuse the suspect of being a ruthless killer. This understatement conveys an indirect accusation; the detective does not explicitly state that the suspect is a "cold-blooded, ruthless killer." Instead, he uses the conditional phrase "if you go in with this story," it is implied that the suspect would be described in this manner if his story were recorded. The investigator might gently sow the seed of suspicion in the suspect's mind by using this indirect accusation.

7. *Suspect: "I don't have no guns, man. Never touched a gun. I do not have a gun."*

*Detective: "So if I got a picture of you holding the gun, that **wouldn't be yours?**"*

The detective's question, "So if I got a picture of you holding the gun, that wouldn't be yours?" is a powerful rhetorical question designed to corner the suspect and convey the accusation of gun possession. Rhetorical questions do not invite a straightforward answer. The detective does not expect the suspect to deny owning the weapon in the face of photographic evidence. Indeed, this question is

intended to counter the suspect's credibility and portray him as someone who is not credible.

8. Detective: *"I mean, we've got you on video walking to the apartment. We've got you on video coming out of the field after the incident took place, almost getting bit by a dog."*

This brief utterance is an excellent example of parallelism as an asset in the detective's build-up of a case against the suspect. The effect of rhythm created by the repeated grammatical structure emphasizes the points being made by the detective. The first quote emphasizes video evidence with the comment, "We've got you on the video." The repetition emphasizes what evidence is used against the suspect. By saying this again, the investigator tries to instill the same notion in the suspect's head while also gently reinforcing the video's importance.

9. Detective: *"The video evidence shows nobody else going there, shows nobody else leaving there, Mr. Scott, except you."*

In this utterance, the detective employs asyndeton to create and build a negative picture against the suspect. This phrase, "The video evidence shows nobody else going there, shows nobody else leaving there," lacks the expected conjunctions like "and" between the clauses. This absence conveys a sense of the seriousness of the issue. Each clause, which is free of conjunctions, makes a strong, independent claim that the suspect is the only person of interest in the video.

10. Detective: *"And the truth is, is that you walked down there from the bar on 73rd. And the truth is that you got chased by the dog. And the truth is, is that you went exactly from getting chased by the dog and got into an SUV that just was sitting over there and then the driver's seat and drove away."*

In this passage, the detective utilizes polysyndeton, the repeated use of conjunctions (in this case, "and"), to create a sense of accumulation and emphasize the suspect's involvement in the events. By stringing together a series of "truths" with the repetitive "and," the detective constructs a damning narrative. Each "and" serves as a building block, adding another layer of incriminating evidence. The detective presents these "truths" as undeniable facts, leaving no room for doubt or ambiguity. This repetitive structure reinforces the detective's authority and creates a sense of inevitability for the suspect.

Table (4.5): The Statistical Distribution of Speech Acts in the Second Interrogation.

SAs Type	Frequency	Percentage
Representative	45	63.4%
Expressive	11	15.5%
Directive	15	21.1%
Total	71	100%

Table (4.6): The Statistical Distribution of Violations of Grice's Maxims in the Second Interrogation

Grice Maxims	Frequency	Percentage
Quantity	4	15.4%
Quality	17	65.4%
Relevance	3	11.5%
Manner	2	7.7%
Total	26	100%

Table (4.7): Frequencies and Percentages of Clarification Tropes, Emphasis Tropes and Association Tropes in the Second Interrogation

Clarification Tropes	Frequency	Percentage
Simile	0	0%
Metaphor	1	11.1%
Irony	8	88.9%
	9	100%
Emphasis Tropes	Frequency	Percentage
Overstatement	3	13%
Understatement	4	17%
Rhetorical Question	16	70%
	23	100%
Association Tropes	Frequency	Percentage
Parallelism	8	25%
Asyndeton	11	34.4%
Polysyndeton	13	40.6%
	32	100%

Table (4.8): Frequencies and Percentages of Rhetorical Tropes in the Second Interrogation

Rhetorical Tropes	Frequency	Percentage
Clarification Tropes	9	14%
Emphasis Tropes	23	36%
Association Tropes	32	50%
Total	65	100%

Considering the information presented in the aforementioned tables, the speech acts that are employed during the interrogation reveal a significant predominance of representative speech acts, constituting 63.4% of the total (45 instances). Directive speech acts follow, comprising 21.1% (15 instances). Expressive speech acts are utilized least frequently, accounting for approximately 15.5% of the total (11 instances).

Regarding Grice's maxims, the analysis reveals a total of 26 violations of Grice's maxims. The most frequent violation, constituting 65.4% of the total, is observed in the maxim of quality (17 occurrences). The maxim of quantity is violated in 15.4% of cases (4 occurrences), while the maxim of manner is violated in 7.7% of cases (2 occurrences). Lastly, the maxim of relevance is violated in 11.5% of cases (3 occurrences).

The results of analysis reveal a marked disparity in the frequency of trope usage. Association tropes emerge as the most prevalent category, constituting 49.2% of the total instances (32 occurrences). Emphasis tropes follow closely, accounting for 35.4% of the total (23 occurrences). In contrast, clarification tropes exhibit the lowest frequency, comprising only 15.4% of the total (10 occurrences).

4.3 Results and Discussion

Regarding the results of the analysis of the two interrogations, the following conclusion is provided depending on the analysis:

Police officers, when directing accusations, utilize a combination of representative, directive, and expressive speech acts. Representatives are dominant, as they assert the officer's belief in the suspect's guilt and present evidence as factual. However, directives also play a crucial role, as accusations often implicitly or explicitly command the suspects to confess, explain their actions, or provide information. Finally, expressive speech acts convey the officer's feelings, such as anger, disbelief, or disappointment, towards the suspect. Suspects in interrogations often flout or disregard Grice's conversational maxims as a defense mechanism or a strategy. These violations serve to confuse the truth, create doubt, and hinder the interrogation process.

Police officers may use stylistic devices to persuade suspects to confess. These devices can be used to create a sense of urgency, emphasize the strength of the evidence against the suspect, or create an impression that resistance is useless. In the context of English interrogations, several tropes of clarification, emphasis, and association, often act as subtle modifiers of the interaction. Irony, for instance, in clarification tropes, can be employed to produce disbelief or incredulity regarding the suspect's statements. Rhetorical questions,

in emphasis tropes, are another frequent tactic. These questions are not intended to elicit information but rather to assert a point or guide the suspect towards a particular conclusion. Such questions can also be used to create a sense of certainty, suggesting that resistance is pointless and that admitting guilt is the only logical course of action. While asyndeton, in association tropes, can be used as a powerful tool in interrogation settings to create a sense of rapid-fire questioning and overwhelm the suspect.

5. Conclusions

This study reached four main conclusions regarding police interrogations:

- 1- Accusations are conveyed through various speech acts, with representative speech acts being the most common among police officers. Officers use these to state their beliefs and present their version of events, aiming to establish an authoritative atmosphere and elicit reactions from suspects. Other speech acts (directive and expressive) can also convey accusations.
- 2- Violations of Grice's cooperative maxims (quantity, quality, relation, and manner) by suspects can unexpectedly reveal the truth. Deviations from these maxims can signal deception or internal conflict, providing clues about guilt or innocence.
- 3- Police officers employ stylistic devices for purposes beyond simple information conveyance. These devices are used to manage the interrogation, extract information, establish rapport, direct responses, and manipulate the suspect, potentially leading to confession.
- 4- Association rhetorical tropes, which subtly influence a suspect's mental processes by creating links between concepts, are more frequently used in police interrogations than other rhetorical devices. Techniques like parallelism, asyndeton, and polysyndeton can shape a suspect's interpretation of events. Therefore, Hypothesis 4 is not verified, as it incorrectly proposed that clarification-based rhetorical tropes are more commonly used.

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تحليل تداولي أسلوبى لاستراتيجيات الاتهام في استجابات شرطة انكليزية

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المستخلص:

تتعمق هذه الدراسة في لغة استجاب الشرطة، وتحديدًا كيفية توجيه الاتهامات. وهي تفحص استجوابين باللغة الإنجليزية الأمريكية تم الحصول عليهما من يوتيوب باستخدام عدسة أسلوبية تداولية. يهدف البحث إلى تحديد أنواع الأفعال الكلامية المستخدمة في الاتهامات، وتحديد الأكثر شيوعًا منها. كما يبحث في كيفية كسر الاستجابات لمبادئ جريس التعاونية في سياقات الاتهام لتحقيق أهداف محددة. علاوة على ذلك، تحلل الدراسة الأدوات الأسلوبية، وخاصة الاستعارات البلاغية، المستخدمة في بناء الاتهامات، مع التركيز على الأكثر شيوعًا منها. تفترض الدراسة أن ضباط الشرطة يستخدمون بشكل أساسي أفعالًا كلامية تمثيلية للتعبير عن معتقداتهم عند الاتهام. كما تقترح أن انتهاك مبادئ جريس يمكن أن يقود بشكل مفاجئ إلى الحقيقة. بالإضافة إلى ذلك، تشير إلى أن الأدوات الأسلوبية في الاستجابات تخدم التلاعب بالمشتبه بهم، واستخلاص المعلومات، والسيطرة على العملية. أخيرًا، تفترض أن الاستعارات البلاغية القائمة على التوضيح تستخدم بشكل متكرر للتأثير على المشتبه به. و بالاعتماد على نظرية الأفعال الكلامية لسيرل (1969)، ومبدأ جريس التعاوني (1975)، ونموذج الاستعارات البلاغية للتداولية للهنداوي وأبو كروز (2012). واستعارات هاريس (2008). يكشف تحليل الأساليب المختلطة ان الاتهامات تُوجه من خلال أفعال كلامية تمثيلية وتوجيهية وتعبيرية، وان الأفعال التمثيلية هي الأكثر شيوعاً. يُظهر أن انتهاك المشتبه به لمبادئ جريس يمكن ان يكون حاسماً للكشف عن الحقيقة. تُستخدم الأدوات الأسلوبية للتلاعب والسيطرة على الاستجابات. والجدير بالذكر أن الاستعارات الارتباطية تُستخدم بشكل أكثر تكراراً من استعارات التوضيح في توجيه الاتهامات.

الكلمات المفتاحية: استجاب الشرطة، اتهام، أفعال الكلام، مبادئ غرايس، البراغماتية الأسلوبية، الاستعارات البلاغية.