
Profile of Contemporary Criminal Investigator in Film and Television Content

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Abstract

People have been fascinated by detective novels and complicated investigations since the advent of the detective novel as a literary form in the mid-19th century. The progenitors and early popularizers of this genre, such as Edgar Allan Poe and Arthur Conan Doyle, prepared the ground for later authors of this popular genre. In the meantime, from the beginning to the present day, the techniques and methods of criminal investigations have been immeasurably improved. Criminal and detective fiction has followed innovations, so it has always remained relevant and representative in relation to real-life investigative techniques and methods. Significant development of the TV series as a medium and a massive increase in the quality of the recorded program through a significantly more serious approach and involvement of professionals from the film industry, somewhere since the beginning of the XXI century, has led to a change in approach to procedural and criminal TV series. Instead of the previously trendy but unrealistic and pseudo-scientific procedural programs and detectives whose characterization did not correspond to reality, a new wave of crime series has emerged that is significantly more grounded in reality and faithfully shows the methods and modalities of investigative actions and personalities of criminal investigators. We aim to identify common professional and psychological characteristics of subject investigators using media content analysis, narrative analysis, characterization analysis, and other appropriate analytical methods, and to propose a profile of a modern criminal investigator who, very importantly, corresponds with investigators in real life.

Keywords: criminal investigators, murderers, movies, TV series, characterization, profiling

Profile of Contemporary Criminal Investigator in Film and Television Content

The history of human civilization is intertwined with complex crimes and their perpetrators. For centuries, the methods and motives of these crimes have been too far removed from the ordinary for law enforcement agencies to understand and prevent, in whatever form these services have been throughout history. Simply put, the methods and techniques of processing and investigating crimes have long been limited to elementary logic, which, in the absence of forensic techniques, could not be directly applied to a particular corpus of complicated crimes and achieve the desired results. And as in those periods when crimes were committed, there were no methods or investigators who could solve the crimes and arrest the perpetrators with the techniques available to them at the time, they often moved into the myth, remaining forever unsolved, while frightening and fascinating citizens. We don't have to go too far in history to find probably the most famous unsolved case of serial murder, the case of Jack the Ripper, who terrorized late Victorian London between 1888 and 1891. The killer was never found and the murders stopped on their own, but the fascination with that case has remained to this day and has produced numerous literary and dramatic works that deal with the subject of that case. In order to solve such complex cases, it was necessary to involve experts from other fields or train investigators with additional knowledge and techniques so that they could penetrate the motives and the profile of the perpetrator. From a modern point of view, it is difficult to understand how complicated crimes were solved without psychological forensics techniques, but it should be understood that both psychologists and psychiatrists have gone through a complicated path to recognizing the crucial importance of these sciences' methodology for criminal investigations. At the turn of the 19th and 20th centuries, people with mental disorders, including the mentally ill, were considered alienated from their true nature, without going into too much detail and the causes of these disorders and diseases. Experts dealing with the mentally ill were known as 'alienists', scientists who investigate the

alienation of individuals from their true nature. Only after the Second World War, in the mid-fifties of the twentieth century, we note the first known case of creating a psychological profile as a method of investigating and solving a crime.

George Metesky, known as the “mad bomber” planted more than 30 small bombs in New York between 1940 and 1956. He planted bombs in various places such as telephone booths, toilets in public buildings, libraries, public lockers and other public places throughout the city. Twenty-two bombs exploded, injuring fifteen people. The police did not have a solution, nor could they find the bomber using all the conventional means of investigation at the time. In the early 1950s, Metesky began to leave traces in letters published in New York newspapers. In 1956, investigators decided to step out of their standard procedure zone and sought help from psychiatrist James Brussel, New York State's assistant commissioner of mental hygiene. He was asked to study the crime scenes and to give his opinion on the profile of the perpetrator. The doctor gave them his detailed description: unmarried, stranger, self-taught, in his fifties, paranoid, with the aim of personal revenge, since the first bomb was planted in the Consolidated Edison power plant (where Metesky had previously suffered a serious injury at work). Although some observations were simply logical, some were grounded in science. For example, the fact that the person with paranoia peaks at the age of 35, which is sixteen years since the first bomb at that time, so the perpetrator could be in his fifties. And practically it turned out that the hiring of experts was correct, his profile led the police to Metesky, who was arrested in 1957 and immediately confessed to all his crimes (Winerman 2004). In the following decades, the American police began to use the help of psychologists and psychiatrists to create psychological profiles of criminals, especially in cases when it was impossible for them to trace them. At the same time, such procedures began to develop as a separate branch of criminology and investigative work, and special attention to the development of what we now call criminal profiling was shown by specialized agencies such as the FBI, CIA, and related departments. As a new technique, profiling has no clear boundaries, it is intertwined with police and legal procedures and psychology, and those who use it often use

different terms. What is important for this paper is that this new investigation method, which became a vital part of the work of investigative agencies, has also achieved its popularity in popular culture. Hundreds of novels, TV series, movies, and video games for their plot have cases of crimes investigated through criminal profiling. Some titles have created today's cult figures of popular culture, which will be discussed later in this paper.

Procedures used to investigate real crimes are now in the public eye as detectives in drama programs use and show, often step by step, how crime is investigated. "The basic premise is that behaviour reflects personality," explains retired FBI agent Gregg McCrary. In a homicide case, for example, FBI agents glean insight into personality through questions about the murderer's behaviour at four crime phases (Winerman, 2004):

- Antecedent: What fantasy or plan, or both, did the murderer have in place before the act? What triggered the murderer to act some days and not others?
- Method and manner: What type of victim or victims did the murderer select? What was the method and manner of murder: shooting, stabbing, strangulation, or something else?
- Body disposal: Did the murder and body disposal take place all at one scene or multiple scenes?
- Postoffense behaviour: Is the murderer trying to inject himself into the investigation by reacting to media reports or contacting investigators?

Such realism, when transferred to the screens, leads to additional popularity of the genre and characters that have always fascinated and attracted the attention and interest of people. From the beginning, in the form of Edgar Allan Poe's detective novels, such as *Murders in the Rue Morgue*, or the adventure of Sherlock Holmes by Arthur Conan Doyle, to contemporary narratives and modern investigators, the history of fictional investigators and their stories reflects progress in methods and techniques of criminal investigation and as such never becomes obsolete, nor does the human fascination with these characters and such narratives. In the continuation of this paper, the analysis of media content will provide an overview of modern investigators in serial and film programs, their common characteristics,

and the way in which they, imitating real life, educate about investigative activities and techniques and socio-psychological profiles of investigators.

Criminal investigators in popular culture

As we mentioned earlier, along with the development and use of criminal profiling in investigative procedures in the 2000s, this genre reached its peak in television programs. Dozens of seasons of investigative series have flooded programs, such as CSI, NCSI, numerous spin-offs, Bones, Criminal Minds, Numb3rs, mostly broadcast via cable operators, and the logical consequence was to saturate the audience with this type of program and format. "The term 'another CSI' has become a euphemism for a conservative, risk-averse storytelling approach taken by broadcast networks", claims Anita Lam (2014) and adds that every kind of innovation in crime dramas has been characterized "against the standards set by the CSI". Criminal Minds, the most popular of all programs, has often been criticized for portraying scenes of brutality and violence realistically, but more serious objections have come from the other side. "The show is bursting with clichés and is both unrealistic and improbable. Criminal profiling is pseudo-science with little empirical validity. In fact, most forensic psychologists would argue that profiling is more theoretical than scientific. Lack of realism aside, the show is very entertaining and, like the mystery genre, fans of the show love to watch the 'new-age' sleuths crack seemingly unsolvable crimes" (Dowler, 2016).

Saturation with procedural serial programs, raising the quality of television series production, but also popularizing streaming services such as Netflix, in 2010 brings several television achievements, which in time will set the standards for a new wave called "Quality TV". "The quality television viewer is appealed to by, and not in spite of, their status as a niche audience, and the cultural value accruing to their niche status has transformed investment in casting, scripting, acting directing, producing and critically evaluating television. Quality television has not only become a dominant television format but the benchmark against which 'mainstream' television is measured" (Fuller, 2013).

"Quality TV" was created in the early nineties, with the launch of the HBO platform. Some of the series related to this term are *Twin Peaks*, *The X-*

Files, The Wire, The Shield, The Sopranos, but also serial programs with the theme of profiling, like *True Detective, Mindhunter, The Sinner, Hannibal*, a whole group of Scandinavian-speaking series led by the series *Bron/Broen* (which, on the other hand, paved the way for a subgenre called Nordic Noir), only are some of the achievements that have redefined the notion of criminal and criminal profiling formats. In addition to changes in terms of production quality, approach to filming, screenplay, each segment, raising the quality of television series is characterized by the participation of actors of the Hollywood 'A' list, who created some of the most popular, most significant, but also the most complex characters in popular culture. In this paper, we will look at Rustin Cohle from the first season of *True Detective*, Holden Ford from *Mindhunter*, Will Graham from *Hannibal*, and Clarice Starling from *Silence of the Lambs*.

True Detective

True Detective is an American crime series of anthological format, where each season follows separate cases with separate protagonists and antagonists. The plot of the first season of the series is set in Louisiana, and in the space of seventeen years, it brings the story of two detectives who solve a case of ritual murders. For this work, the plot of the series itself is less important than the relationship between Rustin Cohle (played by Matthew McConaughey) and Martin Hart (Woody Harelson). Their relationship surpasses the relationship of a good and bad policeman, their main difference, but also the value of the narrative of this work is their passing on existential and philosophical issues, which abound in the series, while in the character of Rustin Cohle we recognize the philosophy of Emile Cioran, Nietzsche, and Sartre. Has the protagonist, a detective, always had his nihilistic view of the world or has police work and tragic life circumstances led him to do so, as well as are there common elements that investigators share in modern serial programs?

"Pessimism is the reason that Rust is a better detective than Marty. He is deceived by illusions of his own making. Rust may have had this problem once, but, having given up his optimism, he is never shocked by the depravity

that he encounters as the investigation unfolds. Optimism and pessimism do not exhaust the characters Rust and Marty: 'Hart and Cohle' sounds too much like 'heart and soul' to be a coincidence" (Dienstag, 2017). Cohle is an alone philosopher with an active mind who tries to grasp the meaning of life. Unconventional, curious and turned towards his own inner world of experience, he irritates Marty with his vivid and abstract thoughts. "The ontological fallacy of expecting a light at the end of the tunnel, well, that's what the preacher sells, same as a shrink. See, the preacher encourages your capacity for illusion. Then he tells you it's a virtue" (*True Detective*, season 1, episode 3).

Cohle opposes the whole movement of philosophers of individualism, claiming that we think we are someone, and in fact, we are nobody. He claims that man is a mistake on the evolutionary ladder. "I think human consciousness is a tragic misstep in evolution. We became too self-aware. Nature created an aspect of nature separate from itself. We are creatures that should not exist by natural law. We are things that labour under the illusion of having a self; an accretion of sensory experience and feeling, programmed with total assurance that we are each somebody, when in fact everybody is nobody. Maybe the honourable thing for our species to do is deny our programming, stop reproducing, walk hand in hand into extinction, one last midnight – brothers and sisters opting out of a raw deal" (*True Detective*, season 1, episode 1).

His character is so complex and versatile, at times brilliant, so in addition to philosophy, he uses knowledge of quantum physics quite well, explaining the existence of the fourth dimension, the ideas advocated by Stephen Hawking and Einstein. Deeply analyzing his character, the investigation of the crime leads to the resolution of the case, and the protagonist himself comes to the realization that meaning exists and chooses life as a value greater than any philosophy. This is where the original way of narrating this serial program comes to the fore - the parallel deconstruction of the character of the investigator and the unravelling of the crime. The unique intellect and knowledge that the investigator possesses makes him uniquely able to finally solve the long-standing mystery, without catharsis or change at the very

end, because of all the changes in his personality resulting from both the investigation of a specific crime and events in his private life psyche happened significantly before the case was finally resolved so that the satisfaction brought by the final solution of a case that has been an integral part of his life for so many years is accompanied by a certain peace that he is finally able to feel. Although Rustin Cohle's character is by no means typical, he, presented in such a way, and closely connected with the plot of solving the mystery, still contains certain common character traits that he shares with other brilliant investigators described in popular culture, whether completely fictional characters or about characters who are inspired by existing personalities.

Mindhunter

As already described, the greatest portraits of detectives, whether they really existed or were part of fiction (which in most cases was built on real-life characters), had at least a label of "unusual" characters, often on the verge of psychopathology. That is how the character of detective Holden Ford in the cult series of David Fincher *Mindhunter* was treated. Based on the true-crime book (Douglas & Olshaker, 1995), *Mindhunter* delves deep into the FBI's early efforts in the realm of criminal classification and profiling. The character of Holden Ford, played by Jonathan Groff, is based on the character of a real FBI agent and co-author of the book, John E. Douglas, and portrays early attempts at criminal profiling and criminal classification in the FBI. What makes this serial program even more interesting is the fact that the perpetrators of the crimes are real-life characters. In the beginning, Holden Ford worked as a negotiator in kidnapping cases, firmly adhering to the rules of the service, despite his beliefs and ideas. With the aid of Bill Tench of the Behavioral Science Unit, Holden is able to widen his horizons and garner a deeper understanding of deviant psychology, which is further enhanced via his conversations with Edmund Kemper (Dutta, 2021). Ford, his senior partner Tench and psychologist Dr Wendy Carr are starting a new direction in the unit, and Ford himself is using unconventional methods in the investigation, such as getting closer to the suspect through a series of intimate conversations. Ford's behaviour is beginning to show some signs of psychopathology, and

the question arises as to whether work in the service led to it, or whether Ford himself is simply that type of person.

According to Robert D. Hare's Psychopathy Checklist, some of the key traits that coincide with Holden's behaviour are a higher value complex, a certain charm that allows him to manipulate, a certain sense of coldness, and an expression of selective empathy. From the very beginning, Holden seems arrogant, which is especially reflected in the experience of his ideas on criminal psychology. His lack of conscience is questioned through his understanding of Emile Durkheim's theory on deviance (Thorlindsson & Bernburg, 2004), through whose prism we could make a critical analysis of his character. To remind, Durkheim claimed that violence is a normal phenomenon, even necessary, which has several important functions for society. Crime clarifies social norms and reinforces conformism so that when detecting and punishing deviance, people are reminded of what norms are and how much and how they can be punished if they violate them. "There is no phenomenon which represents more incontrovertibly all the symptoms of normality since it appears to be closely bound up with the conditions of all collective life" (Durkheim, 2014). Aggression is one of the strongest instincts for survival. Whether it will have positive or negative connotations depends only on setting the limits of tolerance of aggressive behaviour (Filipović, 2013). On the other hand, knowing that the real-life agent of the FBI according to whose book the series was filmed, and according to whom Holden Ford's character was conceived, was eventually diagnosed with PTSD, the question arises whether Holden Ford's problematic personality traits are actually a product of what psychology defines as vicarious trauma, meaning the result of empathic attitude towards victims of trauma, but also frequent conversations with serial killers and constant thinking and reliving their crimes. A certain emotional distance in such professional everyday life is necessary to preserve mental health, but no distance as a psychological mechanism resulting from conscious or unconscious intention is equal to the distance or absence of emotional relationship and empathy we can find in serial killers. As such, it cannot be sufficient protection against trauma as a consequence of the professional environment and tasks, which in the case of criminal investigators will be transferred to private life.

The very nature of that job does not allow that after the working hours are over, the investigator can turn off and reorient to obligations and relationships in private life. This kind of obsession, which is usually unwilling, often becomes a destructive factor for emotional relationships in private life, as well as the quality of private life in terms of generally accepted values and elements that what is considered a quality life contains. Holden Ford spent too much time staring at the abyss, and consequently, as the famous saying goes, the abyss also started staring at him.

Literary and screen universe of Thomas Harris

Some of the most striking characters of both investigators and criminals can be found in the work of American writer Thomas Harris. In his tetralogy whose central character is the antagonist and cannibalistic serial killer Hannibal Lecter, Harris has created two detective characters who represent a great representation of the modern crime investigator – Will Graham and Clarice Starling. Although all the books in Harris's tetralogy about Lecter have been screened in several films and TV series, for the purposes of this paper we will focus on the representation of Will Graham in the 2013 TV series *Hannibal* and Clarice Starling in 1991's *Silence of the Lambs*.

Will Graham is chronologically the first investigator to encounter a brilliant but deranged cannibalistic killer, psychiatrist Hannibal Lecter. Prior to the screenplay we will analyze, this character appeared in the films *Manhunter* and *Red Dragon*, played by William Petersen and Edward Norton, and both of these films are adaptations of the novel *Red Dragon*, the first in a tetralogy about Hannibal Lecter. However, chronologically the latest iteration of this story, described in the TV series *Hannibal*, brings the most detailed overview and insight into the psychological characteristics and investigative process and profile of this unusual investigator. The beginning of the series catches Will Graham, played by Hugh Dancy, as a lecturer at the FBI Academy, when Jack Crawford, head of the FBI's Behavioral Science Unit, involves him in an investigation into a number of missing young girls (Interestingly, the character of Jack Crawford was also modelled on John E. Douglas, like the character of Holden Ford in *Mindhunter*). Graham reluctantly joins in, and from his conversations

with colleagues, we learn important details of his psychological profile. Graham himself says that in the psychological spectrum he belongs closer to the part that belongs to Asperger's syndrome and autism than psychopathic, and when asked why he is not an agent, he answers that for the agent's job, the FBI conducts strict screening procedures that would detect his instability and prevent him from becoming an agent, so he does the job of profiler and special investigator. Will Graham is so interesting from the aspect of psychology and behavioural science that his boss is more interested in Will's psychological profile than the profile of the killers they are trying to discover. He thus introduces the story of Hannibal Lecter, a brilliant psychiatrist, and psychotherapist, after other colleagues refuse to write scientific papers on Graham himself. Fantastically gifted, Lecter immediately recognizes that the dominant trait of Graham's character is what he calls 'pure empathy', which is so strong that Will Graham can take the point of view of any other person, including perpetrators of the most serious crimes, by combining empathy and active imagination. It is, of course, too heavy a psychological burden, because the emotions immanent to each of these individual points of view and personalities are transmitted to Graham. He experiences all the emotions experienced by both the perpetrators and the victims, but in a compressed, instant form, they are etched in his psyche and he continues to carry them with him, which creates many complications in his life and leaves consequences on his mental and physical health. Combining a unique insight into the psyche of the killer provided by Will Graham and good forensic work, the FBI quickly discovers the killer, but all this is just an introduction to the dynamics of the whole program, and that is the relationship between Will Graham and Hannibal Lecter. Lecter is fascinated by Graham's kindness, intelligence, manners, and intellect, but as he possesses psychopathic traits, he manipulates Graham into a deeper relationship, culminating when Graham discovers that Lecter is the cannibal killer the FBI is trying to uncover behind the scenes. This program is illustrative in terms of emphasizing the role of empathy in solving serious crimes, and although the process is strongly rooted in logic and knowledge, Graham's ability to position himself emotionally within the psychological set of killers gives us another highly desirable trait

a good investigator should possess.

Clarice Starling is the protagonist of the novel and film *Silence of the Lambs*, and later the TV series *Clarice*, but for the purposes of this work we will focus on the film. At the beginning of the film, Clarice Starling, in the Oscar-winning interpretation of Jodie Foster, is an FBI Academy graduate and training agent sent by her boss, the aforementioned Jack Crawford, head of the FBI's Behavioral Science Unit, to interview the now-arrested Hannibal Lecter, located at a mental hospital in Baltimore. As Clarice Starling is young and attractive, on the way to Lecter, the warden of that institution sends her raw sexual remarks, which she rejects, thus creating an initial connection and respect with Lecter. From her reaction to this attempt at rude flirtation, Lecter forms Agent Starling's initial profile from which a further relationship of respect and cooperation develops. By the way, the reason why Clarice Starling talks to Hannibal Lecter at all is that the FBI needs his help and insight into the psychology of serial killers because they are looking for a serial killer nicknamed Buffalo Bill. Lecter, impressed by Clarice Starling's intelligence but also her purity, agrees to help her, but in exchange for personal information about herself, which she agrees to despite Jack Crawford's warnings not to do so. Their relationship begins to develop, and Lecter gives her cryptic clues and information on the basis of which she has to decipher and come to conclusions. Such a relationship between Clarice and Hannibal develops mutual respect, and when Lecter manages to escape from prison, Clarice does not worry about her safety because she has already met Lecter enough to know that he is not a threat to her. Clarice Starling, by further analysis of the clues given to her by Lecter, concludes where she can start looking for Buffalo Bill, which triggers a series that results in his liquidation and resolution of the case and secures her a place as an FBI agent. Her top education, two degrees from the University of Virginia, in psychology and criminology, which provided her with initial contact with Jack Crawford, give her the tools she needs to work as a complex crime investigator, but other character traits, such as a penchant for thought, took on a specific upbringing, focus, deduction, but also nice manners and culture of behaviour were exactly what resonated with Lecter's value system,

which, if we exclude psychopathic tendencies, is completely in place. Her relationship with Lecter has had a defining impact on her career, although that relationship is completely atypical and inadvisable even for her bosses who generally have no problem pushing agents into the fire. Of course, because of this unusualness, Agent Starling does not meet with general approval from colleagues who cannot understand how a relationship of respect can be developed with a terrifying killer without making ethical compromises, but this film, and before it the novel, teaches us that it is not only possible but also useful. Of course, it was necessary to have a specific set of characteristics that Clarice Starling has, which also concern her private and not only professional personality, in order for such a relationship to be possible first, and then functional and useful. And in other programs, like *Mindhunter*, we have plot elements that include interviews with arrested serial killers. But the specific trait of personal relationship that Clarice Starling and Hannibal Lecter managed to form is decisive both for the characterization and classification of Clarice Starling as an investigator and in terms of resolving the main plot, the case of serial killer Buffalo Bill, which would not have been eliminated if Clarice Starling had not possessed the psychological traits that determined another serial killer, Hannibal Lecter, to help her in a very specific way.

Discussion

In modern TV series, the main protagonists almost always have the same personality trait, similar to the ones described above by Cohle, Ford, Graham, and Starling, which is perhaps best described by Marshall McLuhan, who said that detectives have the rule to have 'insecurity and confusion' driven by change, and events in society. "He identified such quality in Edgar Allan Poe's C. Auguste Dupin, whose appearance in *The Murders in the Rue Morgue* is generally recognized as the inception of detective fiction. Here the science of 'detached observation' shields the detective against the vicissitudes of technologically-induced upheaval, invulnerability made possible by access to total knowledge, which in turn permits access to an analytical power that 'provides the means of escape'" (Coley, 2017).

The process that the main protagonists go through together with the main plot and plot, almost as a rule, brings personal stories, plots, unfoldings, dilemmas, and confrontations of the main characters. It often happens, especially in the case of mini-series, that the story of the main investigator cathartically ends with the main culmination. The common denominator can also be real-world insecurity due to family dramas and losses, failed relationships, domestic violence, PTSD, or provocation by world-changing events. Highly intelligent, gifted for their work, with the knowledge that goes beyond general cultural education, finding solace in work, and total dedication to cases are also some of the main similarities of modern detectives. The similarity is that they are victims of their work, whether they end up with physical consequences, or with consequences that haunt them. However, for viewers who expect something more from high-budget TV series, except for careful viewers of wider education, these formats can be educational reminders of sociological, psychological, and other topics and elaborations, not only evidence presentation and forensics.

The following table shows some striking characters of criminal investigators from film and serial programs with an emphasis on their education and psychological characteristics. The table also includes some characters whose analysis is not covered in detail in this paper, but are universally considered excellent depictions of criminal investigators, especially if we keep in mind that the script, narrative, and interpretation of these characters in programs whose protagonists give a detailed and clear picture of their personalities, as well as the methods they use in their work.

For several characters in the programs themselves, their formal education is not explicitly stated, but by deduction, it can be implicitly concluded that they have completed the appropriate faculties, because, for example, the condition for performing the job of an FBI special agent is to have a diploma for the appropriate four-year university education. In the case of Holden Ford in the *Mindhunter* series, the data in the table are data on John E. Douglas, the actual FBI agent on whom Holden Ford's character is based. In the case of Rustin Cohle, who is a detective in the Louisiana State Police, the minimum required education is a B.Sc. degree in the relevant scientific

field, and we can conclude that Rustin Cohle is at least a B.Sc. So, when we consider these remarks for the data listed in the table, we can conclude that a university education and diploma in the relevant field is what is common to all analyzed investigators. In addition, a clearly visible thing is the vast knowledge that each of them possesses, which is an upgrade to the formal education they acquired at the university, through continuous improvement through case studies in practice. Also, what all these investigators have in common are strong psychological and criminological skills. Different characters have different specialities and methods, but excellent knowledge of psychology and criminology is the basis on which the quality of their work rests, and ultimately the ability to solve extremely complicated cases. What is common to all the analyzed characters and all other leading investigators from small and large screens, and as they reflect real life and real investigators, to them, too, is exceptionally pronounced intelligence. Education and the acquisition and development of certain psychological, criminological, criminalistic, sociological and other skills are the basis and framework in which investigators use their intellect to analyze information and clues that are usually very scarce in cases of serious and complicated crimes. The entire intellectual apparatus of these individuals must be used to create new clues and information based on scarce clues, obscure motives, and numerous unknowns, which form working theories about the motives or identity of the perpetrator, or any other element that may narrow the investigation, to direct or open it. Many of them also have certain psychological problems, the intensity of which varies, and which are either congenital or a consequence of doing work. The job of a criminal investigator is psychologically extremely demanding because it requires complete commitment, which borders on obsession with a certain number of these professionals. Commitment and focus on discovering the perpetrators of heinous crimes make the consciousness of investigators spend too much time in dark places, which can result in psychological and sociological problems. Asociality is especially reflected through inadequate and long-lasting specific patterns of one's own experience, feelings, opinions, behaviours, and relationships with others, which are manifested and observed in everyday life situations, while flagrantly deviating from expectations in appropriate cultures (Bjelajac

& Filipović, 2021). Also, as the minds of the killers are not the only dark and emotionally demanding place where investigators spend time, but also have direct contact with the victims, they are consequently transmitted the trauma experienced by those who have been victimized. Bearing in mind that the job of a criminal investigator is continuous, that is, it does not end with solving one case, then stress and trauma, direct or vicarious, only accumulate, bringing additional problems to those whose job it is to solve crimes. The nature of this work is heroic, as evidenced by the number of works in a popular culture dedicated to criminal investigators, but the burden of doing this work is huge, and the ultimate price they have to pay to be successful in this business often jeopardizes their private and social lives. The danger to which they are exposed, including the psychological dangers described above and the physical danger that is always involved in the investigation of serious crimes, often leads to the fact that investigators are essentially lonely, their deepest emotional connection is with their work, which is reflected in the generally accepted values of quality private life, as well as life in general.

Conclusion

The techniques of criminal investigation have advanced immeasurably in relation to what they were at the time of the beginnings of detective novels in the middle of the 19th century. Giant steps forward in the field of criminal forensics have made it possible for most crimes to be resolved quickly and unambiguously. The introduction of other sciences into criminology and criminology, such as psychology, sociology, and other applicable sciences has brought a new dimension to the approach and analysis of crimes, as well as possible perpetrators. However, with all the progress and new techniques and technologies, as well as practically comprehensive surveillance of CCTV systems, there are a large number of crimes that remain unsolved. We do not necessarily mean the total number and range of crimes, but complex and serious crimes whose perpetrators were never caught, such as Zodiac Killer or Black Dahlia Killer, or were caught decades after committing crimes such as Metesky or Theodore Kaczynski aka UNABOMBER, who was arrested 18 years after the first terrorist act. Andrei Chikatilo, a Soviet serial killer who

killed at least 52 women and children, was arrested after 12 years, he was arrested in 1984 but was released and continued to kill despite a police investigation. This all speaks to the level of difficulty of the work of a criminal investigator and the many aspects and angles of observation required by individual cases and represents a useful analogy to fictitious crimes and investigators. In that sense, the characteristics and qualities that modern investigators must possess, which we have identified by analyzing the media content in this paper, correspond to the challenges and requirements that this job brings in reality. To all that we have stated so far, it should be added that the job of a criminal investigator, be it a detective, agent, profiler, or, more broadly, any employee of law enforcement services, requires an extremely high and strong moral code because it gives quality and additional integrity to both investigators and investigators, instils confidence in citizens that law enforcement services protect and serve, and creates a crucial difference from those they fight against.

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Table 1

Occupation, Education, and Psychological Character Traits of Crime Investigator Characters in Film and Serial Programs

Character name	TV Series / film	Occupation and service	Education	Psychological traits
Rustin Cohle	True Detective	Detective/Louisian a State Police	Not stated	Strong intellect, attention to detail, analytical and deductive skills, pessimism, world-weariness
Holden Ford	Mindhunter	Special agent/FBI	Sociology, education, psychology, adult education degree	Strong intellect, curiosity, idealism, focus, ability to look at problems from unusual angles, emotional detachment
Will Graham	Hannibal	Profiler/FBI	Forensic science degree	Strong intellect, psychology and criminology skills, extreme empathy, eidetic memory
Clarice Starling	Silence of the Lambs	Trainee, then Agent/FBI	Psychology and criminology degree	Strong intellect, psychology and criminology skills, pensiveness, focus
Fox Mulder	The X-Files	Special agent/FBI	Psychology degree	Strong intellect, broad knowledge of often obscure topics, enthusiasm, obsession with work, eccentricity

Character name	TV Series / film	Occupation and service	Education	Psychological traits
Dale Cooper	Twin Peaks	Special agent/FBI	Liberal arts degree	Strong intellect, intuition, quirkiness, creativity, introspection
Frank Black	Millennium	Profiler, Special Agent/FBI, Consultant/Millennium Group	Not stated	Strong intellect, active imagination, focus, self-reliance, world-weariness, patience

Note. From the author's research.

Profil savremenog kriminalističkog istražitelja u filmskim i televizijskim sadržajima

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Sažetak

Ljudi su bili fascinirani detektivskim romanima i komplikovanim istragama od same pojave detektivskog romana kao literarne forme polovinom XIX veka. Rodonačelnici i rani popularizatori ovog žanra kao što su Edgar Allan Poe i Artur Conan Doyle su pripremili teren za kasnije autore ovog popularnog žanra. U međuvremenu od početaka do današnjih dana same tehnike i metode kriminalističkih istraživanja su nemerljivo unapređene, a kriminalistička i detektivska fikcija pratila je inovacije, tako da je uvek ostajala aktuelna i reprezentativna u odnosu na tehnike i metode istraga u stvarnom životu. Značajni razvoj TV serije kao medija i ogromno povećanje kvaliteta snimljenog programa kroz značajno ozbiljniji pristup i uključivanje profesionalaca iz filmske industrije, negde od početka XXI veka, dovelo je do promene u pristupu kreiranja proceduralnih i kriminalističkih TV serija. Umesto dotadašnjih izuzetno popularnih ali nerealističnih i pseudo-naučnih proceduralnih programa i detektiva čija karakterizacija nije odgovarala realnosti, nastao je novi talas kriminalističkih serija koje su značajno utemeljenije u realnosti i verno prikazuju kako metode i modalitete istražnih radnji, tako i ličnosti kriminalističkih istražitelja. Cilj našeg rada je da metodama analize medijskog sadržaja, analize narativa, analize karakterizacije i drugim odgovarajućim analitičkim

metodama identifikujemo zajedničke profesionalne i psihološke osobine predmetnih istražitelja, i da sintezom dobijenih zaključaka predložimo profil savremenog kriminalističkog istražitelja koji, što je veoma važno, istovremeno korespondira sa istražiteljima u stvarnom životu.

Ključne reči: kriminalistički istražitelji, ubice, filmovi i TV serije, karakterizacija, profilisanje