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COGNITIVE SPACE OF THE DETECTIVE NARRATIVE

Summary. Cognitive modeling of discourse types is one of the most important and promising tasks of modern cognitive linguistics and discourse theory. It allows us to identify semantic regularities that determine our perception of reality as the peculiarities of communicative activity. Among the insufficiently studied issues of cognitive-discourse linguistics, the modeling of fiction genres, particularly the detective genre, attracts special attention. This article emphasizes that the study of the cognitive model of the detective narrative is primarily due to the growing interest in the linguistic aspects of the analyzed fiction genre. These aspects are considered and analyzed at the intersection of linguistics, textual semantics, narratology and cognitive linguistics, contributing to further developing issues related to the cognitive modeling of text creation processes. Modern cognitive science is based on the study of mental phenomena, cognitive mechanisms of reality construction, human creativity and manifestations of this creativity in language, which allows us to objectively study the principles of forming the narrative structure of detective stories in their dynamics, in particular, the peculiarities of creating and functioning of key text concepts. Detective stories are characterized by a specific plot structure based on a certain narrative scheme, often accompanied by a violation of the sequence of narrative functions. In the present article, the structure of the detective narrative is analyzed through the prism of a unique plot and plot organization, and the narrative strategy of this genre is subject to a characteristic narrative scheme and is a textual macrostructure consisting of units of various functional and semantic types: narratives, descriptions, reasoning, and dialogic speech. The basis of the conceptual model of the detective genre is the system: “Murder” – ‘Investigation’ – ‘Explanation’, which defines the cognitive structure of detective discourse. These concepts are deployed in the form of cognitive subscenarios that ensure the sequential development of events and shape the characters’ communicative behavior and discursive activity.

Key words: cognitive linguistics, detective narrative, conceptual model.

Formulating the problem in general. The relevance of the study of the cognitive model of the detective narrative is due to the growing attention to the linguistic parameters of this type of literary text, which are revealed at the intersection of Linguistics and Text Semantics, Narratology, Cognitive Linguistics and contribute to the further development of problems related to the cognitive modeling of text formation processes. Modern cognitive science is based on the ideas of mental phenomena and cognitive mechanisms of world construction, human creativity and the manifestation of this creativity in language. Thus, the cognitive approach helps to study the rules of forming the narrative structure of detective stories in the dynamics of their changes objectively, in particular, the specifics of the formation and functioning of the basic concepts of the work.

Analysis of recent studies and publications. The detective story as a literary genre is interpreted as follows: “A detective is a kind of adventure literature, primarily prose works that reveal a certain secret related to a crime” [1, p. 188]. Narrative strategies of the detective story have been the object of attention of researchers since the mid-twentieth century. The question of the importance of form, the structure of the literary narrative, the presence of invariants, schemes, models is revealed in the works of Tsvitan Todorov “Typology of Detective Fiction” [2], Van Dine S. S. “Twenty Rules for Writing Detectives” [3], M. Priestman “Crime Fiction: From Poe to the Present” [4], M. Swales “The Art of the Detective” [5], S. Knight “Crime Fiction 1800-2000: Disclosure, Death, Diversity” and others.

The problem of the relationship between language and thought was first stated in the late nineteenth century by the linguist Wilhelm von Humboldt in his work “On Thought and Language”, who raised the question of language not only as a means of expressing thought but also as a result of thinking activity in the context of the mechanisms of its formation. In the middle of the twentieth century, the founder of cognitive linguistics Ronald Langacker substantiated the theory of cognitive meanings, including cognitive grammar (figurative and schematic models), frame theory, propositional model and prototype theory [6].

In modern cognitive linguistics, the problems of the nature and structure of language, parts of speech, the relationship between semantics and syntax, meaning and sense, issues of polysemy and derivation of meanings, and, ultimately, the definition of meaning are studied. In Ukraine, the ideas of cognitive linguistics were developed by Alla Martyniuk, Anatolii Prykhodko, Iryna Kolehhaieva, Galyna Oleinikova, and others; in the linguistic and cultural field, by Hanna Leshchenko, Vitalii Kononenko, Volodymyr Manakin and others.

The purpose of this paper is to study the linguistic and cognitive space of the detective narrative in the context of the problems of cognitive linguistics based on detective stories by English writers.

Presentation of the basic material. The general understanding of narrative implies a connected text in unity with pragmatic, socio-cultural, psychological and other factors that influence its generation and perception. A detective narrative text, as a potential factor of influence on the recipient, objectively contains such impulses that, in the process of active creative processing by the reader, can have a certain impact on him or her. It should be understood in such a way that it is the reader, the interpreter, who is the key figure in the perception of a fiction work, and that the emergence of the meaning of the text is its “self-generation” as a result of the interaction between the subject and the text [7].

Nowadays, a detective story is understood as a kind of adventure story, the specificity of which is to describe the process of investi-

gating and solving a crime. According to M. Swales, the detective story has its genre-forming features, such as:

- 1) the presence of a mystery
- 2) immersion in primary life, which is important for the reader's understanding of the "norm" in the behavior of characters, setting, social roles and others;
- 3) stereotypical behavior of characters who are seen as social roles whose individuality has been erased;
- 4) the presence of special rules for plotting – the unwritten laws of the detective genre;
- 5) the hyper-determinism of the world described in the detective story as compared to the world we live in;
- 6) the absence of random errors as a sign that brings order to the world of the detective [5, p. 35].

The texts of detective stories are characterized by a special plot organization, conditioned by a certain narrative scheme, and often by violations of the order of narrative functions. From the point of view of textual poetics, the structure of the detective narrative is considered in terms of a special plot and plot organization.

Scholars have proven that the narrative strategy of a detective is followed by a corresponding narrative scheme. Thus, S.S. Van Dine proposed 20 features of detective discourse. According to his observations, the quintessence of the classic detective story is the task of putting the reader on equal terms with the detective-protagonist in solving the mystery. All key evidence should be clearly presented so that the reader can follow the logical chain of conclusions on their own. Any deliberate deception or tricks can only be used within the crime committed by the criminal, not against the reader [3].

Van Dine emphasizes that the classic detective story is devoid of love intrigue, and the detective or official investigator never turns out to be the real criminal. The criminal is always identified through logical deductions, not by chance or unmotivated confessions. In the detective genre, there is always a detective who investigates a crime, and, of course, there is always a victim and the more tragic the death of this victim, the better it is. The problem should be solved only by naturalistic, not mystical means. The protagonist-detective should be the only "god from the machine" who solves the case. The criminal is usually one of the prominent characters with whom the reader has already become familiar. At the same time, servants and maids cannot be chosen as culprits. There is always one criminal, even if several murders have been committed [3, p. 189-193].

Thus, a detective story is a textual macrostructure consisting of units of various functional and semantic types: narratives, descriptions, reasoning, and dialogic speech. The patterns of their combination in a detective story also determine its textual grammar.

From the standpoint of textual grammar and poetics, the structure of a detective narrative is an invariant structure with components arranged in a certain order, the number of which is limited. It is modified depending on the type of plot and the author's intentions. In general, a detective text is based on a single, more or less stereotypical plot: a crime is committed, it is investigated, and, eventually, the criminal is identified and punished according to the laws of a given society. By scenario, we mean a cognitive structure that describes the sequence of events in texts, which governs the processes of comprehension and allows us to link the semantic blocks in detective stories into a single whole.

The conceptual standard of the detective genre is the conceptual system: "Murder" – "Investigation" – "Explanation", which

organizes the cognitive structure of detective discourse. At the level of this outline, these concepts are deployed in cognitive sub-scenarios that determine the sequence of the step-by-step unfolding of events, as well as the communicative behavior and discursive self-realization of the characters in the detective discourse.

The scenario cognitive contour is more dynamic than the character contour, so the scenarios "Murder", "Investigation", "Explanation" are higher-order cognitive structures in relation to lower-order cognitive structures – conceptual (abstracted to the level of the identity concept) characters (Detective, Murderer, Assistant, Witness, Victim) that determine and organize their activities and communicative interaction.

At the level of discursive structure, the detective story first involves a report of a murder. Let us take an example from Agatha Christie's novel *Ten Little Africans*, where the verbalization of the concept of "dead" is always in a state of heightened expression:

«When he raised his head his eyes were bewildered. He said in a low awe-struck whisper:

- My God! he's dead.
- They didn't take it in. Not at once.
- Dead? Dead?

That young Norse God in the prime of his health and strength. Struck down all in a moment. Healthy young men didn't die like that, choking over whiskey and soda... No, they couldn't take it in.

Dr. Armstrong was peering into the dead man's face. He sniffed at the blue twisted lips. Then he picked up the glass from which Anthony Marston had been drinking.

General Macarthur said:

Dead? D'you mean the fellow just choked and-and died?» [8, p. 170].

From the moment the death is reported, which in any detective story is also a report of a murder, the world is divided into two parts. The part of the world within which the murder took place is in the past and therefore is still invisible to the Detective, from the moment he appears, the artistic world of the detective work begins to develop. The expansion of the world is carried out through its discursive representation in the form of various messages received by the Detective from other characters. The detective begins to "question" the world. His speech acts become directives. Only the Detective asks questions, others answer, thus helping the Detective to reconstruct the criminal picture of the world using the deductive method, which is still invisible.

Sherlock Holmes' deductive method is a vivid example of logical analysis and careful observation. The essence of this method is to collect facts on the basis of which conclusions are drawn using logic to build a holistic picture of the event. At the beginning of *The Hound of the Baskervilles*, Dr. Watson and Sherlock Holmes learn about the strange circumstances of Sir Charles Baskerville's death. Holmes begins his investigation with a detailed analysis of documents and evidence. For example, he examines the letter left by Sir Charles, paying attention to the peculiarities of handwriting and paper. The detective also uses the methods of analysis and comparison: he analyzes the smallest details that others might ignore. For example, he examines the footprints around Sir Charles's body and concludes that he stopped before he died, perhaps seeing something that scared him [10].

After collecting all the available facts, Holmes comes up with various hypotheses about what could have happened. For example,

he does not accept the legend of the mythical dog on faith, but tries to find a logical explanation for what is happening on the moors. He considers versions related to the motives of people who could benefit from Sir Charles's death. The detective conducts experiments and observations to test his hypotheses. For example, he sends Watson to the scene to observe the situation and report back to him about suspicious events. This allows him to gather additional information without revealing his presence.

In Agatha Christie's novel *Murder on the Orient Express*, Detective Hercule Poirot is the questioner, and everyone else is the answer. Such dialogues cannot be called natural, as all the characters meekly submit to the Detective's communicative pressure, acting as submissive respondents. Even the character who will later be identified as the Killer takes the position of a subordinate and recognizes the discursive power of the Detective over him. This suggests that the characters in the detective discourse are not mimetic but conceptual, that is, their fictional world belongs to abstracted possible worlds, far removed from the real world compared to the imitative worlds created in realistic literature [9].

This discursive structure corresponds to the cognitive structure of retrospective observation of the world. By asking questions and receiving answers, the Detective, and the reader along with him, expands the picture of the world more and more; gradually it becomes visible, except for the "black box" – the picture of the murder.

Simultaneously with observation, the detective constructs the world by creating order, organizing people, objects, space and time around him. Having finished "questioning" the world, the detective simultaneously finishes constructing his presence in it. He brings the Killer into the world; this is his cognitive function, the fulfillment of which brings the situation of investigation to an end.

In the novel *Murder on the Orient Express* by Agatha Christie, Hercule Poirot demonstrates his unique approach to investigation, which is based on psychological analysis, careful study of details, and the use of logic. His method of investigation differs from the classic deductive approach of Sherlock Holmes, as Poirot relies more on his understanding of human nature and psychological approach. After the body of Samuel Ratchett is found, Poirot begins his investigation with a thorough examination of the crime scene. He gathers all possible facts, including the condition of the body, the position of objects in the compartment, footprints in the snow outside the window, and things that might look out of place or suspicious. For example, he finds a handkerchief with the letter "H" embroidered on it and a piece of burnt letter [9].

One of Poirot's greatest strengths is his ability to understand people's motives and psychology. He starts interviewing the passengers on the train, looking at each of them individually. Poirot asks them questions that may seem insignificant at first glance, but these questions help him understand the psychological state of each of the suspects and whether their testimony is true. For example, he pays attention to how people react to his questions and what details they might accidentally give away.

One of the key points in Poirot's investigation is his ability to use his intuition and knowledge of human nature. He not only logically analyzes the facts, but also tries to understand what the participants in the events felt and why they did what they did. It is this understanding that allows him to conclude that all the passengers on the train were part of the same plan—they were all involved in

the murder. At the novel's climax, Poirot offers two versions of what happened. The first version is an ordinary murder by one of the passengers, and the second is a joint murder in which all the passengers took part. He gives the authorities the opportunity to choose which version will be officially accepted, thus emphasizing his reasonableness and humanity.

Holmes also brilliantly exposes the real criminal who used a large dog to intimidate and kill Sir Charles. He demonstrates how all the small details that seemed insignificant add up to one logical picture. He focuses on inheritance issues, which reveals the motive for the murder. The heir has the greatest interest in the death of Sir Charles Baskerville, and this detail leads Holmes to Hugo Baskerville, whose history he studies closely. When Holmes learns about the use of the dog, he does not accept this information on faith, as other characters do, but tries to find a scientific explanation. He learns that the dog is not a supernatural being, but is used to intimidate victims. The important aspect here is that Holmes understands how the attacker could have increased the fear of his victims by using the dog and phosphorus to make the animal look terrifying [10].

The world of the work depicted by the author becomes fully represented in the discourse of explanation. "Explanation" subjugates a separate, autonomous part of the artistic world, which is at the same time its final part. The discourse of explanation is linguistically organized according to the type of argumentative discourse, which is embodied in the use of its inherent linguistic means. The arguments presented by all the detectives are presented in the form of logically sound, factually scientific conclusions.

As the analysis of the material shows, it is the cognitive structure "Detective – Criminal", "Crime – Punishment" that is prototypical for the fictional world of a detective work. The world in the detective discourse, from the point of view of its prototype, is the world created by the Killer for one or more victims. At the same time, three murders is the maximum number of them that does not violate the cognitive model of English detective discourse. In cases where more than three victims are presented (for example, in Agatha Christie's novel *Ten Little Africans*, there are as many as ten), part of the investigation is conducted by the detective, but also by other characters in the novel.

Conclusion. Summarizing the above, we can say that the basic concept of the Detective's speech acts is the concept of "Truth". The speech acts used by him express meanings through which the true picture of the world is clarified. The main quality derived from his speech acts is the focus on finding out and revealing the truth, so the Detective, as a linguistic personality, is a "person who reveals the truth". The killer is a dual discursive personality whose insincere personality generates a discourse centered on the concept of "Lie" and whose sincere personality controls it from within. The dual nature of the Killer's discourse, its focus on expressing false statements, positions him as a "person who is insincere." In the discourse of the Assistant, Witness and Victim, the concept of "Misunderstanding" is concentrated, where each of them appears as a "person who does not understand".

The actualization of this concept in the discourse of the Assistant and the Witness supports the Detective's conceptualization of his quest for truth. The Victim is also a carrier of the concept of "Misunderstanding," but it is derived from the discourse of other characters about her. Thus, all conceptual characters are defined based on their discursive realization as ideal entities in which a sin-

gle quality is reduced to an absolute, abstracted to the level of a concept and fixed in the corresponding speech acts [6, p. 120].

The artistic discourse of a detective writer is a vivid individual author's reflection of the world picture, which is manifested in the possibility of free choice of certain language means as dominant and style-forming. Detective discourse can be defined as one of the types of personality-oriented discourse aimed at artistic communication.

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Олейнікова Г. Когнітивний простір детективного наративу

Анотація. Когнітивне моделювання текстів є однією з важливих і перспективних задач сучасної когнітивної лінгвістики та теорії тексту та дискурсу. Воно дозволяє виявити смислові закономірності, які визначають як наше

сприйняття реальності, так і особливості комунікативної діяльності. Серед недостатньо вивчених питань когнітивно-дискурсивної лінгвістики особливу увагу привертає моделювання жанрів художньої літератури, зокрема детективного жанру. У даній статті наголошується, що дослідження когнітивної моделі детективного наративу зумовлено насамперед зростанням інтересу до лінгвістичних аспектів аналізованого жанру художнього тексту. Дані аспекти розглядаються та аналізуються на стику лінгвістики, текстової семантики, наратології та когнітивної лінгвістики, сприяючи подальшому розвитку питань, пов'язаних із когнітивним моделюванням процесів створення тексту. Сучасна когнітивна наука спирається на дослідження ментальних явищ, когнітивних механізмів конструювання реальності, творчих здібностей людини та проявів цієї творчості в мові, що дозволяє об'єктивно вивчати принципи формування наративної структури детективних творів у їх динаміці, зокрема особливості створення й функціонування ключових концептів тексту. Детективні оповідання вирізняються специфічною сюжетною побудовою, яка ґрунтується на певній наративній схемі, часто супроводжуючись порушенням послідовності виконання оповідних функцій. У межах представленної статті структура детективного наративу аналізується через призму унікальної сюжетно-фабульної організації і наративна стратегія даного жанру підпорядковується характерній оповідній схемі та являє собою текстову макроструктуру, що складається з одиниць різних функціонально-семантичних типів: оповідань, описів, міркувань, діалогічного мовлення. Основою концептуальної моделі детективного жанру є система: «Вбивство» – «Розслідування» – «Пояснення», яка визначає когнітивну структуру детективного дискурсу. Ці концепти розгортаються у вигляді когнітивних субсценаріїв, що забезпечують послідовний розвиток подій, а також формують комунікативну поведінку та дискурсивну активність персонажів.

Ключові слова: когнітивна лінгвістика, детективний наратив, концептуальна модель.