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GENRE PECULIARITIES OF ENGLISH INTELLECTUAL DETECTIVE
(CASE STUDY OF D. BROWN'S FICTIONS)

In the last decade the special feature of Western literary process is the development of the detective genre using the experience of postmodernism – intertextuality techniques and so-called principle of «double addressing» . Due to its ability to absorb any material and hold it in a clear framework of fascinating plot detective story is one of the most popular genres. According to A. Merezhynska, it is now the most active genre that is at the forefront of search modern interpretations of reality that provides simple and understandable guidance [4, p. 221]. In addition, the detective draws the writers' attention to the literary experiment: it can combine and synthesize elements of different narrative genres such as historical, psychological, social, adventure novels, and various intertextuality techniques.

Urgency of the research is defined, on the one hand, by the fact that detective is widely known as a literary genre, on the other hand, its definition and the subgenre features of English intelligent detective are not studied sufficiently.

The aim of the article is to clarify the definition of «intellectual detective» and define the features of this subgenre on the material of D. Brown's fictions "Angels and Demons", "Da Vinci Code", "Lost Symbol", "Inferno".

The independent status of the detective literature still remains controversial. For example, the authors of many English detective studies characterize it using the term «genre» and «subgenre» as synonyms or avoiding it (U. Kittredzh, S. Maugham, G. Chesterton, G. Leimen). Some Russian researchers (B. Behak, A. Vulis, N. Kun) think that detective is subgenre of adventure genre. Other researchers (A. Adamov, G. Andzhaparidze, S. Bavin, T. Bratus, Yu. Uvarov) insist on genre isolation and self-sufficiency of detective prose. We also share this view.

Detective meta-genre (story, short novel, novel, play) is constantly evolving and the approaches to its analysis are also changing. As it is known, the first genre theorists were the writers of detective literature: G. Chesterton, R. Chandler, D. Sayers, H. Borhes. Among the most prominent scholars and critics, who study the detective genre, we can name A. Adamov, H. Andzhaparidze, S. Bavin, A. Vulis, G. Cawelti.

Significant contribution to the study of the detective was made by foreign researchers: G. Chesterton «A Defense of Detective Stories» , R. Austin Freeman «Art Detective» , E. S. Gardner «The Case of the Early Beginning.» In the 90's of last century there is a number of theoretical studies devoted to detective genre features and varieties, critics and literary scholars: O. Ivanov «Detective: Decay or Decline» , M. Novikov, A. Baraban «Detective Symbols» , G. Kostiuk «About «Gold Deposits» .

The detective genre occurred in the middle of the 19th century. However, some researchers mention in this regard even Homeric times. R. Diurna says that the first detective story can be «Oedipus the King» , where the same person plays the role of the killer, the victim and the judge [5, p. 38]. This statement is the real reason: Aristotle in Poetics mentioned that mitos as a synthesis of events is the most important element of tragedy.

Detective as a special type of narrative literature, was called detective story for the first time by E. K. Green in 1870s. The following writers also took part in the detective formation: E. Po (USA), W. Collins, A. Conan Doyle, A. Christie (UK). The first detective novels were «The Murders in the Rue Morgue» (1841), «The Mystery of Marie Roget» (1842), «Stolen Letter» (1844) E. Po.

N. Suslova offers the following definition: detective is one of the most popular genres of mass culture of 20th c., its collision is built on searching of solutions to any complex and confusing tasks, ultimately linked to acquisition of the truth [9, p. 30].

V. Rudnev thinks that detective is a specific genre of mass literature and cinema of 20th c. The scientist explains the special detective genre feature is the presence of a main character – a detective (usually private) who detects the crime. The main content of detective is the search for truth [7, p. 111].

In the book «My Favorite Genre – Detective» A. Adam defines detective as a novel, its vital material is the secret of a confusing and dangerous crime, and the whole story, the writer describes the process of the crime solving [1].

The literary critics think that, despite some differences in the detective interpretation as a genre, there is a general definition of detective in modern philology: detective is a literary writing; its plot is devoted to the mysterious crime, which is usually solved by means of logical analysis of the facts.

The main detective feature is the presence of mystery. Most often it is the mystery of a crime: murder, kidnapping (e.g. in the detective of D. Brown «Angels and Demons» – the murder of Leonardo Ventra, «Da Vinci Code» – the murder of Jacques Saunières, «The Lost Symbol» – the kidnaping of Peter Solomon, «Inferno» – the threat of human infection by dangerous virus), and the one who detects all crimes is the main character (Professor Robert Langdon).

E. Po was the founder of two major directions of the detective – romantic (sensational) and classical (intellectual). In the works of classical type, intelligent detective, all events are written in the first part and then the detective moves forward until the crime is completely solved. The reader acted together with the great detective and had the opportunity to work on a crime. To solve crime, the reader should think logically, consistently connecting his intelligence, hence the

name – intellectual detective. The intellectual detective, unlike sensational gothic one, occurred rarely. Samples of such works can be found in the work of A. Conan Doyle, A. Kristi, U. Eco, A. Peres-Reverte, E. Doktorou, D. Brown [3].

Some researchers (L. Timofeev, S. Turaev) pointed that the investigation in the intellectual detective is conducted by one person, sometimes with an assistant, relying only on their intelligence (analytical) skills, and then explains their ideas and conclusions [10, p. 24]. It is important to pay attention to the fact that the main character of D. Brown's intellectual detectives has an assistant: "Angels and Demons" – Vittoria Vetra, "Da Vinci Code" – Sophi Nevo, "The Lost Symbol" – Catherin Solomon, "Inferno" – Sienna Brooks.

The world recognition by means of the intellectual detective poetics is presented by the typical plot: it is obligatory to solve the crime, without it detective loses its typological properties. And this recognition is special – it has the features of the scientific method. Analyzing the structure of the plot, R. Freeman identifies four components: 1) problem definition; 2) the data, which is needed to solve it («evidence»); 3) the truth identity, it means the completion of the investigation by the detective and publicizing of its conclusion; 4) an explanation of the way in which the detective came to this conclusion [6, p. 31].

The researcher V. Balycheva thinks that the crime is mandatory for the intellectual detective but the leading place still belongs to the investigation that's why the description of the characters and their feelings are at background. Very often the crime is solved with the help of logical inferences based on what is known to the detective and the reader [2, p. 35].

Sure enough that the main character of the intellectual detective is the intellectual, scientist. Intelligence is the main feature of the famous detectives. We can say that these characters are the embodiment of pure intellect, which is particularly evident due to their physicality (the characters' physical states do not correspond to the power of their minds). D. Seyers noted that «pure intellect» is not only a remarkable intelligence, but also the lack of some human emotions, especially those that are traditionally the literature subject and move the plot, for example, love. And if the detective author departs from this rule, in the opinion of D. Seyers, it does not benefit the detective story and the famous detective, who, instead of investigating the crime, suddenly begins to step up the girls. The feelings interfere the development of the detective story [8, p. 70]. Thus the great detective is not the perfect character. Sometimes he is comical and has human flaws: for example, Robert Langdon, the hero of D. Brown's intelligent detectives, is afraid of enclosed spaces and has children watch with Mickey Mouse.

It is important to mention that the characters' eccentricities interfere their idealization. The great detectives are original scientists, men not of this world, their occupation redeems their limitations. The character's eccentricity grows in proportion of his intellect hypertrophic. Perhaps the character's eccentricity is a compensatory mechanism which protects it from schematics. This is something human, vulnerable, private, for example, Robert Langdon was fond of swimming and swam in the pool regularly.

The imaginary world in the intellectual detective is well-ordered and predictable. It is correlated with a stable, stereotypical idea of good and evil. As a rule, there are the image and verbal formulas, phrases in foreign languages, terms, which are can be easily recognized by a well-educated and experienced reader.

The events of D. Brown's intellectual detectives take place in Rome ("Angels and Demons"), Paris, London ("Da Vinci Code"), Washington ("Lost Symbol"), Istanbul, Florence and Venice ("Inferno"). The mentioned cities are famous for their majestic architecture, parks, sculptures, and therefore it is logical that the author uses a large number of architectural terms: doric counterpart [11, p. 14], rientranze/ recesses [11, p. 115], crypt [11, p. 120], belvedere [11, p. 166], aisle of basilica [11, p. 227], oculus, gnomon [13, p. 35], nave [13, p. 73], transept [13, p. 88], vaulted ceilings [13, p. 171], reliefs, archways [13, p. 172], cloisters [13, p. 339] obelisk [14, p. 11], archway, pillars [14, p. 15], trompe, frieze ceiling [14, p. 62], crypt, Doric columns [14, p. 85], atrium [14, p. 119], stained-glass [14, p. 127], Moorish facade [14, p. 253], atrium [12, p. 527], finestra [12, p. 690], lunette [12, p. 716], pediment [12, p. 1067], porticos, columns, loggia [12, p. 1103], domes [12, p. 1137], balustrade [12, p. 1193].

We can also find artistic terms in the fiction under analysis: baroque [11, p. 60], rococo [11, p. 68], Pinturicchio fresco [11, p. 125], sculpture [11, p. 140], relief [11, p. 141], Renaissance [13, p. 5], frescoed walls [13, p. 5], paintings of Poussin and Teniers [13, p. 12], iconography [13, p. 19], modernist Cubist movement [13, p. 83], sfumato style of painting [13, p. 85], Bosch painting [13, p. 132], cryptex [13, p. 167], Piranesi etching [14, p. 14], neoclassical architecture [14, p. 19], comparative religion, theology [14, p. 27], hermetic philosophy [14, p. 43], purist [14, p. 88], archetypal hybrid [14, p. 93], Renaissance architecture [14, p. 127], ouroboros [14, p. 188], deists [14, p. 278], Italian Renaissance [12, p. 121], art installation [12, p. 291], frontispiece [12, p. 600], wooden lacunars [12, p. 705], pilasters [12, p. 835], mouseion [12, p. 993], hagiographic art [12, p. 1074].

In D. Brown's intellectual detectives there are also names of art and literature works: Annibale Gatti's Galileo and Milton [11, p. 105], da Vinci's Mona Lisa, Monet's Water Lilies, Michelangelo's David [11, p. 119], Habakkuk and the Angel, West Ponente, Daniel and the Lion, Apollo and Daphne, Bernini sculpture The Ecstasy of St. Teresa [13, p. 160], Josemaría Escrivá's The Way [13, p. 24], Harry Potter [13, p. 137], the Coptic Scrolls, The Dead Sea Scrolls [13, p. 198], the Gnostic Gospels [13, p. 207], the Gospel of Mary Magdalene [13, p. 208], the Apotheosis of Washington by Constantino Brumidi [14, p. 62], Leonardo da Vinci's the Last Supper, Adoration of the Magi, Saint John the Baptist [14, p. 63], the Giant Bible of Mainz, John White Alexander's The Evolution of the Book [14, p. 128], John Milton's Paradise Lost [14, p. 201], the Bible, the Vedas [14, p. 330], Botticelli's Birth of Venus, Leonardo's Annunciation [12, p. 121], Shakespeare's A Midsummer Night's Dream [12, p. 128], Primavera or Birth of Venus, Map of Hell Botticelli [12, p. 219], Michelangelo's Last Judgment [12, p. 301], Michelangelo's Genius of Victory [12, p. 537], For the Love of God by Damien Hirst [12, p. 554], Gustav Klimt's The Kiss [12, p. 1086], Doré's Dandolo Preaching the Crusade [12, p. 1183].

In the texts chosen for the analysis we distinguished the following names of scientific works: Discourses on the Tides, Diàlogo [11, p. 94], Diagram of Truth [11, p. 95], the Assayer, the Starry Messenger, Apologia pro Galileo [11, p. 99], McTaggart's book the Intention Experiment [14, p. 42], Quantum Consciousness, the New Physics, and Principles of Neural Science, the Kybalion, the Zohar, The Dancing Wu Li Masters [14, p. 43], Bhagavad Gita, Kybalion [14, p. 44], Francis Bacon's New Atlantis [14, p. 190], Bacon the Wisdom of the Ancients [14, p. 331].

We also found medical terms in D. Brown's intellectual detectives. The examples of medical terms are the following: syringe [12, p. 52], amnesia [12, p. 57], adrenaline [12, p. 58], near-field vision [12, p. 60], concussion [12, p. 67], biometrically sealed canister [12, p. 177], gangrene [12, p. 503], glucocorticoids, steroid hormones [12, p. 354], plague, cancer [12, p. 517], contact dermatitis, anaphylactic shock [12, p. 931], rash, overthe-counter antihistamine [12, p. 981], polio, smallpox, typhoid [12, p. 1051], Ebola virus [12, p. 1564].

D. Brown also pays a great attention to technical and scientific terms: radioactive isotope scanners, metal detectors, x-ray scanners [11, p. 63], multiline phone, paging system, computer screen, detachable video camera [11, p. 11], GPS tracking dot [13, p. 56], combination microphone, photoelectric recharging cell, high-capacity hard disk audio recording system with rechargeable battery [13, p. 308], thermal sensor [14, p. 231], transceiver [14, p. 247], MRI machine [14, p. 254], GPS [14, p. 265], sensory-deprivation tank [14, p. 284], gel-pack battery [14, p. 289], Wi-Fi hot spots, cellular modems, SAT phones, superphones, and e-mail-equipped PDAs [14, p. 300], Electromagnetic-pulse, EMP guns [14, p. 300]. The author uses terms from different spheres of social life to create the atmosphere of facts credibility and to convince the reader that the facts which are given in his fiction are scientific and real.

D. Brown uses the phrases in foreign languages to broaden the reader's area of thought: Qui êtes-vous? [11, p. 102], Non é posibile! [11, p. 152], Tutti fuori! [11, p. 187], Ma'assalamah [11, p. 212], Dio mìo! [11, p. 270], Teşekkürler! [12, p. 1523], bienvenue [12, p. 292], superbia, avaritia, luxuria, invidia, gula, ira, and acedia [12, p. 206], volto intero [12, p. 1140], lux eterna [12, p. 1200], akşam [12, p. 1357], adhān [12, p. 1357], Verbum significatium, Verbum omnificum, Verbum perdo [14, p. 275], Avrah KaDabra [14, p. 279], Laus Deo [14, p. 327], Annuit coeptis [14, p. 328].

Thus, after the analysis of the scientific literature we can draw some conclusions: intellectual detective is a sub-genre of detective story which is devoted to crime solving, usually by means of logical analysis of the facts, intelligence (analytical) skills of the detective. So, D. Brown's fictions "Angels and Demons", "Da Vinci Code", "The Lost Symbol", "Inferno" are intellectual detectives.

The intellectual detectives of D. Brown "Angels and Demons", "Da Vinci Code", "The Lost Symbol", "Inferno" have the following features: traditionally there are four stages in the composition of detective: mystery (usually a crime); the investigation; crime solving; explanation of the way in which the detective came to this conclusion; characters structure: on the one side – a negative character (criminal and his accomplices), on the other side – the positive character (detective, his assistants and investigation clients); crime and intelligent process of crime solving are in the centre of the plot; there are no long descriptions, lyrical digressions; the main character is intelligent person; the crime is solved by deductive method, not accidentally. D. Brown uses architectural, artistic, medical, technical and scientific terms, phrases in foreign languages names of art, literature, scientific works in his intellectual detectives. The language of D. Brown's fiction works can be easily understood by intelligent and well-educated reader.

In recent decades, there is literature that, synthesizing experimental principles of postmodernism and mass art; occupies middle position, trying to satisfy the demands of different readers. Moreover, in the second half of 20th c. the re-thinking of detective role and place in the narrative prose, creating of fiction works determine the need of studying and comprehensive analysis of the works of both foreign and native writers who experiment with the detective genre and create the fictions actively using the intertextuality techniques.

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Анотація

Т. ПІНДОСОВА. ЖАНРОВІ ОСОБЛИВОСТІ АНГЛОМОВНОГО ІНТЕЛЕКТУАЛЬНОГО ДЕТЕКТИВА (НА МАТЕРІАЛІ ТВОРІВ Д. БРАУНА)

У статті досліджується англомовний інтелектуальний детектив як літературний жанр. Основна увага зосереджується на визначенні інтелектуального детектива та жанрових особливостях англомовних інтелектуальних детективів Д. Брауна.

Ключові слова: детектив, інтелектуальний детектив, композиція, сюжет, персонаж.

Аннотация

Т. ПИНДОСОВА. ЖАНРОВЫЕ ОСОБЕННОСТИ АНГЛОЯЗЫЧНОГО ИНТЕЛЛЕКТУАЛЬНОГО ДЕТЕКТИВА (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ Д. БРАУН)

В статье исследуется англоязычный интеллектуальный детектив как литературный жанр. Основное внимание сосредоточено на определении интеллектуального детектива и жанровых особенностях англоязычных интеллектуальных детективов Д. Брауна.

Ключевые слова: детектив, интеллектуальный детектив, композиция, сюжет, персонаж.

Summary

T. PINDOSOVA. GENRE PECULIARITIES OF ENGLISH INTELLECTUAL DETECTIVE (CASE STUDY OF D. BROWN'S FICTIONS)

The article deals with the intellectual detective as a literary genre. The main focus is on the definition of an intellectual detective and genre features of D. Brown's English intellectual detectives.

Key words: detective, intellectual detective, composition, plot, character.