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MODELING OF DISCOURSIVE CODING IN «LE MONDE» AND «ROSSIYSKAYA GAZETA»)

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Abstract. The article examines the discursive informative code functioning in multilingual newspaper publications of Russia and France. For the first time, a classification of the discursive informative code is presented: (1) a monolingual discursive newspaper model, (2) a bilingual discursive newspaper model, (3) a multilingual discursive newspaper model. The study of the bilingual discursive newspaper model has shown the fact that similar components include the following: (1) the simultaneous of two single-topic articles in two multilingual publications «Le Monde» and «Rossiyskaya Gazeta»; (2) identity of the phenomenon in conjugation of two components in an informative code: temporal markers and lingvocultural markers in two multilingual articles; the various components include: (1) quantitative dissimilarity of the nominees, (2) the predominance of the conjugation of lingvocultural and temporal markers in the French article over the indicator of the conjugation of lingvocultural and temporal markers in the Russian article.

Key words: journalistic discourse, bilingual discursive newspaper model, modeling.

DISCURSIVE SPACE OF THE HAUNTED HOUSE IN THE CONTEMPORARY BRITISH DETECTIVE NOVEL (BASED ON *THE LIKENESS* BY TANA FRENCH AND *LETHAL WHITE* BY ROBERT GALBRAITH)

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The article, based on the study of Tana French´s *The Likeness* (2008) and Robert Galbraith´s *Lethal White* (2018), investigates discursive construction of the space of the haunted house in the contemporary British detective novel. The poetic space of the manor, belonging to an aristocratic family, is closely linked to the female Gothic tradition and is foregrounded in both narratives. Analysis has been performed of the language means, used to describe the family seat in the novels

under study. It has revealed the main architectural and socio-cultural characteristics of the haunted house.

Key words: detective novel, female investigator, space, discourse, haunted house, the Gothic.

The aim of this article is to explore discursive construction of the literary space of the house in Tana French's *The Likeness* (2008) and Robert Galbraith's *Lethal White* (2018). In the world literature the poetic space of the house «in its multitude of psychic, anthropomorphic and symbolic embodiments» [Van Baak, 2009, p. 493] plays a crucial role as an intersection of many cultural assumptions and polarized attitudes. Its lived space is opposed both to the wilderness of nature and the impersonality of a big city. It is considered «the world of the human personality, a world that stands up to the elements and to anything which belittles and denigrates the life of the individual» [Lotman, 1990, p, 97]. Since the onset of the detective genre, the ancestral house has been an emblematic backdrop, defining iconic features of crime and mystery fiction. The image of the typical Big House in detective stories overlaps its vision as a society in miniature with the Gothic motifs of dilapidation, decay, and death. In the Gothic tradition, a lot of attention is paid to different domestic topographies «from the subterranean depths of the wine-cellar to the illuminated living-rooms of high society» [Durrans, 2019].

Present-day detective fiction by female writers interrogates a complex web of gendered spaces, loaded with metaphoric meanings. From a feminist perspective, Big Houses acquire new relevance as socio-spatial enclaves of patriarchy. Domestic settings function as narrative centres of the novels to configure antagonistic relationship between the female protagonist and the bastion of traditions that she is trying to disrupt. It can be suggested that the settings, depicted in *The Likeness* and *Lethal White*, embody the haunted house archetype in order to emphasize the difficult role of the female detective, fighting not only with perpetrators, but also with prejudice and belittlement. Our methodological approach is consonant with cognitive discursive paradigm. The main tool of linguistic analysis is identification in each novel under consideration of the language units, pertaining to depiction of Whitethorn House and Chiswell House, featured in these two narratives, and grouping them into several semantic rows. According to our hypothesis, these rows are going to display important similarities.

Both in *The Likeness* and *Lethal White*, the description of the Big House emphasizes its connection with British colonial power and manorial establishment. It is stressed that both fictional houses were built in the late 18th or early 19th century, when the British Empire was at its strongest. Whitethorn House and Chiswell House represent different variations of the similar style in architecture, known as Georgian or neoclassical. Neoclassical buildings embody grandeur and superiority, while emulating symmetry and balance of ancient Greece and Rome. A country house bearing references to the classical tradition clearly speaks of dignified position and wealth of its owner. Focusing on the architectural style, *The Likeness* and *Lethal White* link the buildings with the spatial discourse of imperial power and rigid structure of establishment. Both narratives attach to the house an aura of colonial entitlement and tyrannical ambitions of land aristocracy, who considered their inherited property not only the building itself but the adjoining villages and farms together with their

population. However, as *The Likeness* is set in Ireland, and *Lethal White* in Britain, the generic Big House in each novel is loaded with different cultural and psychological connotations.

The protagonist of *The Likeness* Cassie Maddox has to infiltrate the group of students, living in historical Whitethorn House that they try to restore. For centuries the Irish had remained devoid of their land and houses by the English colonisers. Even today they are ingrained with the spirit of homelessness, intensified by the real estate crisis, following a short-term economic revival of the first decade of the twenty-first century, known as the Celtic Tiger. That is why Cassie develops an ambivalent love/hate attitude towards Whitethorn House. It is possible to identify several extended metaphors that pertain to the discursive construction of the dynamic relationship between the protagonist and the house.

The anthropomorphic metaphor is prevalent: Whitethorn House throughout the novel has been personified and depicted as an entity, having a sole and capable of thinking, feeling, and acting. The relationship undergoes several stages. Acquaintance and first contacts are characterised by mutual mistrust and wariness. At the beginning, the house tries to hide its real self and pretends to be ordinary and plain, «a simple house: a wide gray Georgian, three stories» [French, 2009, p. 52]. Then it closely watches and evaluates Cassie, appearing «too intimate and too knowing» [French, 2009, p, 135], and gives her «a slight smile and a cool brief touch on the cheek, like a welcome» [French, 2009, p. 137]. Later, there is a stage of getting to know each other. Whitethorn House exposes itself «as a living thing» [French, 2009, p. 328], «warm and sinuous as a muscle» [French, 2009, p. 328], or «swelling like an approving cat under the attention» [French, 2009, p. 290]. Falling in love with the house is shown as Cassie´s synchronising with its «own sweet slow rhythms» [French, 2009, p. 347]. She notices how vulnerable it is, «exposed on every side» [French, 2009, p, 194]: urban developers threaten «to rip its throat out, scrape its ribs hollow and lick up every last taste of blood» [French, 2009, p. 305]. Her personal story becomes part of the house narrative and vice versa.

Growing antagonism with Cassie makes the house seem «huge and unwelcoming» [French, 2009, p, 317]; «alien, withdrawn, focused on its own private business» [French, 2009, p, 317]; «defiant, warning» [French, 2009, p. 194]; «waiting to hear what came next» [French, 2009, p. 379]; «frozen, stunned into silence» [French, 2009, p. 411]. Finally, she likens the house to her own body: «I could feel the map of Whitethorn House branded on my bones» [French, 2009, p. 420]. Cassie´s betrayal of the house foreshadows the tragic dénouement for both: her professional and personal failure is paralleled by the burning of Whitethorn House. At the end of the novel, she is haunted by the vision of the house and the feelings of guilt and remorse: «Whitethorn House let me into its secret chambers and healed my wounds, and in exchange I set my careful charges and I blew it to smithereens» [French, 2009, p. 424].

Another important metaphor is that of a house as a relic of the past, «every inch of it singing with sun and dust motes and memory» [French, 2009, p. 379]. «Full of old bits and bobs» [French, 2009, p. 94], Whitethorn House is as anachronistic as «some gay long-gone party» [French, 2009, p. 307]. While the students from Whitethorn House are carried away with their imaginary realm of nostalgic beauty,

their neighbours from the nearby villages abhor its colonial air of arrogance and indifference, «charged with centuries of power» [French, 2009, p. 266]. Although the protagonist is tempted by the illusion of living in the past, nurtured by her enthusiastic housemates, she realizes that the dream is «too warm and gold to be real» [French, 2009, p. 142]. As all other Irish colonial mansions owned by English landlords, the house is doomed to destruction, and its turning into «a pillar of fire» [French, 2009, p. 420] is historically inevitable.

The key metaphor that reconciles contradictory attitudes is that of a haunted house or an enchanted castle of the fairies. In the Irish folklore the motif of an encounter of humans with the underworld beings is quite common. Cassie thinks of a spellbound castle and fairies at her first appearance in Whitethorn House, recalling «old stories where one sip or bite seals the spellbound walls forever, dissolves the road home into mist and blows it away on the wind» [French, 2009, p. 113]. Later, the theme reappears in the local legends and superstitions. According to the villagers, Whitethorn House is possessed by uncanny creatures; every visitor to the place is tested by «dealings with the fairies» and risks being shapeshifted into one of «fairy men» [French, 2009, p. 269].

Cassie´s gradually shaping vision of Whitethorn House as a grave-like confined space, «defined by fungus» [French, 2009, p. 82], is rooted both in the past and in the recent events. The old murder of a village girl by one of the rich English owners of the house is mirrored by the murder of a woman who was Cassie´s complete double. Both crimes are inspired by Whitethorn House, an archetypal haunted space, devouring the souls of its inhabitants. This image is double-edged. On the one hand, it displays Gothic symbolism of a labyrinthine setting that is conflating human world and the underworld; of the past crimes and inevitable retribution, mirrors and doppelgangers. On the other hand, it relates to the ambivalent condition of contemporary Ireland and an Irish woman, aspiring to be a detective but pushed to the roles of either a victim or a criminal.

The principal setting in Robert Galbraith´s *Lethal White* is Chiswell House, a family seat of the rich politician, whose murder is investigated by two detectives – Cormoran Strike and Robin Ellacott. Robin´s examination of the house provides them with key evidence to identify the perpetrator. Chiswell House is pictured through the eyes of Robin; unlike Cassie´s, her attitude to the familial mansion remains antagonistic throughout the novel. From the beginning, its description abounds in the signs of loss and decay, inserting Gothic symbolism in all domestic topographies. Visiting the house for the first time, Robin notices striking contrast between the feudal ambitions of its owners, the Chiswell family, and clear signs of decrepitude: «the drive, which was overgrown and full of potholes», the forecourt, «strewn with weeds», «grubby» windows, and «a wide croquet lawn that had long since been given over to the daisies» [Galbraith, 2018, p. 337]. The lady of the house takes special pride in her horses but is not able to arrange proper conditions for them, and her dogs lack training: one of them is overfed and lazy, and the other, with «a face like a malevolent monkey» [Galbraith, 2018, p. 338], badly spirited and uncontrollable.

The image of a noble house of a family, revering the traditions of living in the countryside, is a mere facade. The interior of Chiswell House intensifies the feeling of an abandoned dwelling, frozen in the past. It looks «gloomy» [Galbraith, 2018, p. 339],

«shabby» [Galbraith, 2018, p. 348], «chilly and antiquated» [Galbraith, 2018, p. 354]. The rooms are piled with «threadbare and worn» keepsakes of the old times, such as «the faded curtains», «the frayed fabric» [Galbraith, 2018, p. 339], «a jumble of family photographs» [Galbraith, 2018, p. 354], «an old grandfather clock» [Galbraith, 2018, p. 568]. The sense of atemporality transmits to the appearance of the Chiswells: «In their dress and their hairstyles they might have walked straight out of the 1940s» [Galbraith, 2018, p. 339].

The gloomy aura of Chiswell House is encapsulated in the painting of the brown mare and its dead white foal. Spatial narrative of the house has many references to horses, both literal and metaphoric. The family mansion is situated in the valley of the White Horse of Uffington in Oxfordshire. The tenants of the Chiswells are called the Knights and occupy Steda Cottage, which name is etymologically connected with steed. The painting of a mare and a dead foal signifies that the spirit of knighthood and true nobleness, associated with the horse as a heraldic and mythological animal, is long gone from this house. A confined space of the painting doubles the confined space of the house as a grave and a closet full of skeletons. Even during her first visit to Chiswell House Robin discovered important evidence – old photos, exposing young Freddie Chiswell as a violent bully. On her second visit to the place, she enters a direct confrontation with the house, undertaking a risky search of the ghostly derelict rooms on top floor.

The dismal, threatening space of the house resists Robin´s attempts at unravelling old crimes, especially wrongdoings against the young and vulnerable. Its description draws on traditional tropes of Gothic suspense, such as recurrent references to the unstable balance of darkness and light. The night is full of hidden dangers. While faceless creatures lie in wait in «the dark garden», and the ghosts lure «into the darkness» [Galbraith, 2018, p. 568], Robin is left alone in the room, «illuminated by a single lamp» [Galbraith, 2018, p. 566]. Same as the wife of Bluebeard in a fairy-tale, she received an order to stay put. However, she decides to investigate the upper floor, «where the hanging lantern cast a patchy light» [Galbraith, 2018, p. 569]. In the corridor «a vertical strip of light lay like a spectral finger across the dark floor», barring her from «three dark rooms with open doors» and making her linger on «the dark landing» [Galbraith, 2018, p. 569]. Eventually, she ignores «a single lamp burned on the bedside table» as a misleading clue [Galbraith, 2018, p. 570], and treads into one of the unlit chambers. There she switches on «the stark light» [Galbraith, 2018, p. 570] and faces again the «Mare Mourning» painting, mysteriously travelling there from the ground floor. Robin´s expedition to the top floor contributed to illumination of truth and became crucial for the detective case.

The narrative also uses anthropomorphic metaphor and associates Chiswell House with unknown monster, lurking in the dark. There are numerous references to its shadowy movements and suspicious sounds: «a creak overhead that sounded very like a footstep»; «strange noises»; «a second creak» [Galbraith, 2018, p. 568]; «another tiny movement overhead»; «creeping around upstairs»; «an unknown person standing above her, also standing, frozen, listening, waiting»; «another small noise above her»; «the scuff of a foot on carpet followed by the swish of a closing door»; «the person hiding from her»; «the unknown lurker» [Galbraith, 2018, p. 569]; «the terrifying sensation that unseen eyes were watching»; «something had moved behind her» [Galbraith, 2018, p.: 570]. Robin´s

persistence in trespassing on the forbidden space reminds of Jane Eyre and her obsession with the prisoner of the attic. This resemblance is very evocative: if Rochester wanted to hide from the world his wife, Chiswell´s wife Kinvara was hiding an incestuous love affair with her son-in-law and partner in crime Raphael.

Both Whitethorn House and Chiswell House are portrayed as Gothic haunted houses that are at the same time containers of social and gender politics. Their central role in the narrative illustrates changing perception of the female detective as a literary character. She evolves from the traditional pattern of lady in distress to a heroic character, pulling down walls and claiming justice for the victims of patriarchal social and spatial arrangements. Removing evil spells from the haunted house, the protagonists of *The Likeness* and *Lethal White* transform its anachronistic confined space and open it to modernity.

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ДИСКУРСИВНОЕ ПРОСТРАНСТВО «ДОМА С ПРИВИДЕНИЯМИ» В СОВРЕМЕННОМ БРИТАНСКОМ ДЕТЕКТИВНОМ РОМАНЕ (НА МАТЕРИАЛЕ РОМАНОВ «СХОДСТВО» ТАНЫ ФРЕНЧ И «СМЕРТЕЛЬНАЯ БЕЛИЗНА» РОБЕРТА ГЭЛБРЕЙТА)

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Аннотация. В статье на материале романов Таны Френч «The Likeness» (2008) и Роберта Гэлбрейта «Lethal White» (2018) исследуется дискурсивное построение топоса «дома с привидениями» в современном британском детективном романе. Художественное пространство дома, принадлежащего аристократической семье, тесно связано с традицией женского готического романа и занимает центральное место в обоих произведениях. Проведенный анализ языковых средств, используемых для описания фамильного гнезда в исследуемых романах, выявил основные архитектурные и социально-культурные характеристики «дома с привидениями».

Ключевые слова: детективный роман, женщина-детектив, пространство, дискурс, «дом с привидениями», готика.