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## MULTY-PARADIGMAL INVESTIGATION OF LITERARY CHARACTERS (BASED ON THE DETECTIVE NOVEL “WHY DID NOT THEY ASK EVANS?” BY A. CHRISTEY)

*The article deals with complex, multy-paradigm analyses of the main heroes of the detective novel by A. Christey “Why did not they ask Evans?” The methodology of multy-paradigm analyses includes both literary and linguistic aspects of investigation. The aim of the article is to analyze ways of representing by the author the main characters of the text – Bobby and Frankie – as the way of representing the author’s intention – one should stay humanistic on the way of overwhelming evil in the society. Having been finished and published in 1935, the detective novel “Why did not they asked Evans?” is one of the most attractive and topical works by A. Christey in the world. A. Christey keeps her readers’ attention till the end of the novel, on one hand, by creating in her text the main characters – typical representatives of British society of the middle of the 20th century, who are ready to solve many universal problems of the society (often unexpectedly and unpredictably for readers), and on the other hand, by her special author’s literary style, with its preciosity, very special sophisticated humor; unexpected plotlines and collisions.*

**Key words:** text, detective novel, plot, author’s literary style, multy-paradigm analyses, complex approach.

**Challenge problem.** Nowadays complex investigations attract the attention of scientists more and more as they represent full characteristic of the subject of the research and analyze it from different points of view. It has become topical for the last decades, mainly, due to development of multy-paradigm approach in linguistics as well as literature studies. Definitely, it allows to additionally employing inclusion notional and associative analysis, which highlights the way native speakers conceptualize and associate a certain idea, notion, etc. [1, p. 88–101]. Text analyses, conducting in frames of multy-paradigm investigation, has been started to provide for the last decades. This clarifies the novelty and topicality of the present research.

The seldom investigated detective novel “Why did not they ask Evans?” by A. Christey was chosen as a material for this article.

**Recent researches analyses.** Many researches have already been done based on the most famous detective novels by A. Christey, uniting by her main characters Hercule Poirot and Miss Marple (see works by S. Adams, J. Curran, M. Demarr, P. Haining, M. Shaw, S. Vanackere, etc.). These scientists

pay their attention mainly on A. Christey author’s style, they characterize the main heroes of her works, investigate the composition and text structure of her detective novels. But there are only several researches published, devoted to the detective novel “Why did not they ask Evans?” (works by R. Barnard, J. Cooper, N. and R. McWhirter, J. Morgan, Ch. Peers, B. Pike, R. Spurrier, J. Sturgeon, etc.). Such problems of literature studies as: the phenomenon of A. Christey’s detective novels and stories, a great author’s talent to deceive A Christey has [4], reasons of a huge popularity her books in the world [7], and ways of attracting and involving so many readers of all over the world to appreciate her works [9; 5; 6], etc. have been investigated well enough. But yet there are no special researches, devoted to the complex literary and linguistic analyses of A. Christey’s works. Also there are no works of such a kind devoted to multy-paradigm analyses of her main characters of the detective novels nor stories. To correct this annoying mistake in the literary process, let’s analyze the main heroes of her detective novel “Why did not they ask Evans?” in frames of complex, multy-paradigm approach.

**Target setting.** The present work is aimed on complex, multi-paradigmatic literary analyses of Bobby and Frankie, the main characters of the detective novel by A. Christey “Why did not they ask Evans?”, as typical representatives of modern British society.

**The main results.** The present research touches upon the key problem, bringing into the open the author’s intention to show Bobby Jones and Frankie Derwent as typical representatives of British society of the middle of the 20th century in their attitude to the world around – how to overwhelm evil with good.

Let’s analyze the main characters in detail to find out what features of the modern British society representatives the author embodied in her main heroes.

From the very beginning of the detective novel under analyses A. Christey makes us acquainted with one of the main characters of her book – Bobby Jones. All the events of the novel are developed around him or with his obligatory participation. Together with his friend, Frankie Derwent, they are the author’s embodiment of good in the text.

Like in everyday life, Bobby and Frankie face many challenges, and every time they are to choose the way of truth, honesty, and moral instead of evil and ease. Like in ordinary life, they try to struggle and let good win. The God blesses them in their deeds, because they act according to the Bible, however, the author never stresses it. They try to help to suffering people and solve the crimes, as well. In this connection, no doubt, it is not occasionally that Bobby is a Vicar’s son. Hence, in frames of multi-paradigmatic research, let’s follow the commandments of God to characterize these A. Christey’s main characters and their lives as the ones restraining evil by means of good.

The main commandments of God in the Holy Bible teach us to recognize the only God – Jesus Christ, love him as much as we love ourselves, and love people around us more than ourselves. Following these dogmas, both Bobby and Frankie never put their personal problems and interest over the other people ones. That we can see in the case of a dead man that they try to investigate together, as well. So, they are not egoistic.

The God teaches people not to steal [8, p. 4–6], and A. Christey shows that both Bobby and Frankie as very honest persons. They usually act following the proverb, honesty is the best policy. They are open to people to communicate. They both are not in a habit to hide something from each other.

It is said in the Bible, “Do not murder!” [8, p. 5], and both the main characters never do it. Moreover, they try to save lives to other people. For example, in the beginning of Chapter 1, Bobby and Doctor

Thomas were playing golf on the cliff, when suddenly Bobby heard a cry. Together with the Doctor, they went down of the edge. They saw a man’s body on the ground under the cliff. They did not know that man. Bobby decided that the golf ball, thrown by him over the cliff, just got into that man, unfortunately, so that he lost his consciousness and fell down from the edge into the sea mist [3, p. 1–3]. Bobby insisted on the Doctor to examine the fallen man. He did not think about himself or about danger at that moment, he wanted to do his best to help the dying man. And it was he (not the Doctor), who stayed with the suffering man while Dr. Thomas went for help [3, p. 3–5]. It looks strange, because generally it is a duty of a doctor not to leave the person who needs his/her attention, especially if the patient is dying. Here there is the start point of the composition of the text. Here the intrigue starts.

The next commandment of God is “Do not commit adultery!” [8, p. 5–6]. A. Christey’s high morality and the best manners are really embodied in her favorite Frankie and Bobby. Bobby likes Frankie very much, and he respects her own attitude to him. He knew that she was not going to become his girlfriend, they were just good friends, and he tried to save these relations. He appreciates Lady Frances and considers her reachless for him. Having fallen in love, of course, he could not see anything negative in her character or appearance.

A. Christey describes Frankie in another way, with a special, sophisticated humor. When Bobby met her in the train, “in the corner facing the engine sat a dark girl smoking a cigarette. She had on a red skirt, a short green jacket and a brilliant blue beret, and despite a certain resemblance to an organ grinder’s monkey (she had long sorrowful dark eyes and a puckered-up face) she was distinctly attractive” [3, p. 14]. Bobby does not make her as an idol for himself (and here we see one more his *samma kammanta*, expressed in the Biblical commandment “Do not make an idol for yourself” [8, p. 6–7]. He never makes moral pressure on Frankie, even never asks her to give him a kiss. He is really fond of Frankie, but not because of her origin: her father was rather rich whereas Bobby’s dad was poor. Nevertheless, it was not difficult for Bobby to build his personal relation with Frankie. They have known each other for many years, since their childhood. They are of the same age, so they have much common in their view of life and place in it. But not always Bobby feels such an ease in his relations with people around.

Sometimes it is a problem Bobby to reach mutual understanding with his dad, the Vicar (the main

embodiment of good, of the God's will on the earth since Jesus Christ left this world and went out to His God-Father on the Havens). Bobby may think something wrong about his dad, like many young people, act with the lack of patience and some personal ego instead. But he never does anything wrong to his father, he never said him a bad word. Bobby tries never hurt his dad and usually try to do his best to fulfill what his dad said to him or asked him about. For example, in the middle of the detective novel Bobby promised to his dad to participate in the evening church service playing the organ. But because of the investigation with Frankie he was too late. Being in a hurry, he tried to find an explanation and justify himself before the Vicar. Bobby realized well his guilt, he had promised to be in time but the circumstances were against him. And all the way to the church Bobby tried to find words not to hurt his father deeply, or did the least of it. In this Chapter the author gives us her own view of the true attitude of children to their parents, that is said in the commandment of God, "respect your mother and father, and you will live long on the earth" [8, p. 6–7]. This is the main reasons, why the God usually helps to Bobby and Frankie to investigate the crime and find the true criminal in the detective novel. In such a way A. Christey shows us a great axiom of philosophy of life as well as the most important dogma of religion: the God never leaves us without His parental, all-power help if we ask Him, pray to Him, and follow His way, both in a little deed and in the great activity. This is the way A. Christey shows to her readers to follow it. But this way is full of challenges as good never exists without evil. This struggle makes life. And good always win if we focus our efforts on it and do our best. That is how Bobby and Frankie usually act in the novel.

Along with this, via her main characters A. Christey consequently teaches her readers to go to the mat on their goals. For example, having conducted their own investigation, Bobby and Frankie soon realized that Dr. Nicholson tried to hide some his professional wrongdoings to his wife keeping her at home away from other people. If Mrs. Nicholson was really psychiatrically diseased or whether he had done her diseased by means of tranquilizers? Why and what for? To help Moira, knacky, brave and fearless Frankie (involved by her own investigation as well) found the proper way to get into the Doctor's house, clarified the situation with Moira and help her (Frankie spoke to Doctor's wife at his home and came to the conclusion that Moira did not need any treatment at all. She was rather

healthy but taken under Doctor Nicholson's pressure and control to no vane).

However, Frankie's character became the first, preliminary step of the author in the way of creating Mrs. Marple – the main hero of her many works who unites her detective stories into one circle. Like Mrs. Marple, Frankie never waits until the police find the criminal. She tries to conduct all the investigation herself and in such a way she helps to police. The only person she trusts was Bobby.

A. Christeys sometimes uses contradictions to compare Bobby and Frankie. Say. Bobby was grown well enough to find himself in the society although he was born in a large local the Vicar's of Martchbolt family that was rather poor, as it was mention above. He tries to find a good job for himself to help his family. Frankie, on the contrary, got the excellent education and was taught the best lady's manners, like other children from the castle, as her dad was rich. So, she was not in a hurry to find a job at all. Despite her origin, she never acts proudly to Bobby and never demonstrates her social status on purpose. Moreover, she uses it only to help to people, do something good and pleasant for them (see, for example, in the first chapters the scene when Bobby met Frankie in the train. Bobby had a ticket to the 2nd class carriage, but when the conductor came, she kindly asked to let Bobby stay with her in the 1st class compartment, at least for some time [3, p. 14–15]). Here one can see how polite and insistently Frankey speaks to the conductor: she acted as a true lady of the top class society, with all her noble and respect to both Bobby and the conductor. As a result, she reached her aim successfully. In such situations, when Frankie easily solves the problems which looked impossible for Bobby, he always felt shy with her.

Both main characters by A. Christey are contrasted to those representing evil in the text. Among them there are an enigmatic Mr. Bessington-ffrench, Doctor Thomas, Doctor Nicholson, etc. It, probably, partially originates from Biblical interpretation of good and evil and its understanding by A. Christey herself, as this problem gets a lot of special solutions in the novel under analyses. The main characters of the novel often face it and try to solve it in different ways.

However, A. Christey pays a lot of her special attention to the personality of her main heroes, making them unique. To a certain extent, one can recognize in them typical representatives of modern British society of the middle of the 20th century. Both Bobby and Frankie are sociable, open, communica-

ble (especially Frankie), modest, hard-working, and quick-witted. They are ready to share what they have with other people. Despite they were born and belong to different social circles, it is not difficult for them to make friendship and try to bring benefit to people. Here the author expresses her very important idea, that people can reach a lot when they are integrated to do the God's will – to protect a weak man, or to help to an old person, or to investigate a crime, etc. Being blessed by the God they are able to spread good in the society and overwhelm evil. A. Christey confirms that it is very important in life to choose the way of doing good, but not evil.

**Conclusions and suggestions.** A. Christey in an expert manner embodies in the main characters of the novel her own view of how to behave in society. She gives the replies for the questions which are rather topical for readers, especially for the youth. She shows how unnoticeable evil gets to our life, to the life of the society, and how dangerous it may be. People should always keep it in mind and be sure to make the right choice. At the same time, the author teaches us to support the side of good, the side of the Biblical dogmas about the win of the good, and the help of the Lord to those who follow His way. A. Christey consequently proves that evil always will be open and punished, sooner or later [2]. We should not feel afraid to

be open to the society and ready to help to everyone in need, like Bobby and Frankie did in the analyzed detective novel.

With a peculiar, sophisticated humor the author describes her main characters. A. Christey shows them as well educated persons, but does not make them idealistic. From one side, the author represents them as ordinary people, not very smart, without a special charm or charisma. In such a way she stresses the idea that common people can do uncommon things perfectly. She teaches us not to put aside our goals and targets, just approach definitely to them, step by step. From the other side, A. Christey made her main characters unusual. They both are devoted, clever-minded and rather reserved people. In their investigation Bobby and Frankie usually follow the proverb, think twice, and do once. Surely, they are a good example for everyone. They are always associated with good friends, friends in need, with kind and solicitous attitude to each other and high spiritual values.

Further multy-paradigm researches in literature studies, in particular, in literary character analyses, are rather prospective in frames of prose, poems and drama texts analyses, contrastive literature studies. Further A. Christey's detective novels studies in frames of multy-paradigm approach are topical and in a great value, as well.

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#### ПОЛІПАРАДИГМАЛЬНЕ ВИВЧЕННЯ ХУДОЖНІХ ОБРАЗІВ (НА МАТЕРІАЛІ ДЕТЕКТИВНОГО РОМАНУ «ВІДПОВІДЬ ЗНАЄ ЛИШЕ ЕВАНС» А. КРІСТІ)

*Статтю присвячено комплексному, поліпарадигмальному вивченню головних персонажів детективного роману А. Крісті «Відповідь знає лише Еванс». Методологія поліпарадигмального аналізу включає як літературознавчий, так і мовознавчий аспекти дослідження. Стаття має на меті проаналізувати образи Боббі та Френкі як способи репрезентування авторської інтенції – завжди бути людяним, щоб подолати зло в суспільстві. Написаний ще в 1935 році аналізований детектив А. Крісті не втрачає своєї актуальності, з одного боку, завдяки типовим для британського суспільства головним героям, які прагнуть вирішити «вічні» проблеми людства в межах свого соціуму (що подано автором цікаво*

й актуально для різних поколінь читачів, часів і народів), а з іншого – завдяки специфічному способу викладу змісту – особливому авторському стилю, вишуканості, неповторному витонченому гумору, непередбачуваності сюжетних ліній і колізій.

**Ключові слова:** текст, детективний роман, персонаж, авторський стиль, поліпарадигмальний аналіз, комплексний підхід.

#### **ПОЛИПАРАДИГМАЛЬНОЕ ИЗУЧЕНИЕ ХУДОЖЕСТВЕННЫХ ОБРАЗОВ (НА МАТЕРИАЛЕ ДЕТЕКТИВА «ОТВЕТ ЗНАЕТ ТОЛЬКО ЭВАНС» А. КРИСТИ)**

Статья представляет комплексный, полипарадигмальный анализ главных героев детективного романа А. Кристи «Ответ знает только Эванс». Методология полипарадигмального анализа включает в себя как литературоведческий, так и лингвистический аспекты исследования. Цель статьи – проанализировать образы Бобби и Френки как способы репрезентации авторской интенции – всегда быть человечным, чтобы преодолеть зло в социуме. Написанный еще в 1935 году анализируемый детектив А. Кристи не утратил своей актуальности, с одной стороны, благодаря типичным для британского общества главным героям романа, которые стремятся решить «вечные» проблемы человечества в рамках своего социума (что представлено автором интересно и актуально для разных поколений читателей, времен и народов), а с другой – благодаря специфическому способу изложения содержания – особому авторскому стилю, изысканности, неповторимому утонченному юмору, непредсказуемости сюжетных линий и коллизий.

**Ключевые слова:** текст, детективный роман, сюжет, авторский стиль, полипарадигмальний аналіз, комплексний підхід.