



DETECTIVE GENRE AND ITS SPECIFIC FEATURES

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ABSTRACT

In modern culture, there is the convergence of mass and elite literature, which is manifested in the formation of numerous hybrid forms using the iconic constructions of the classic detective story. On the one hand, new novel modifications are considered as the development and transformation of the detective genre as the disappearance and dissolution of the detective tradition, the erasure of genre borders.

A narrative can be qualified as **detective fiction** if it involves the solving of a mystery. The investigation into the matter is usually led by one figure, the detective, who may be a professional in the field or an amateur sleuth and who may or may not have an assistant or sidekick. Towards the end, the reader's curiosity is sated, and the mystery is solved. The detective explains how the crime was committed, who committed it, and what the motive of the crime was.

Detective fiction: a narrative that is marked by a character who is an amateur or a professional detective and solves crime in a fictional setting.

- **Detective fiction with a professional detective:** *Murder on the Orient Express* (1934) by Agatha Christie.
- **Detective fiction with an amateur detective:** *Nancy Drew: The Mysterious Mannequin* (1970) by Carolyn Keene.

Scholars are divided on what the first work of detective fiction is. *One Thousand and One Nights* (eighth–fourteenth century), Edgar Allan Poe's 'The Murders in the Rue Morgue' (1844), and Wilkie Collins' *The Moonstone* (1868) are all strong contenders for being the first. Although the origins of the genre remain a mystery, these narratives, along with many others, have shaped what remains a favourite genre for readers across the world. It is becoming increasingly difficult to relegate a fictional story to any single genre. A fictional narrative typically blends elements of many genres, with some more being prominent than others. This is also true for detective fiction.

Detective fiction tales can often be combined with other genres, such as supernatural or fantastical narratives, to deliver an exciting read. Some examples of detective fiction tales blending with other genres include:

1. **Supernatural genre:** *Dracula* (1897) by Bram Stoker.
2. **Urban fantasy genre:** *The Nightside Series* (2003–12) by Simon R. Green.



3. **Romance genre:** *The Fiona Mahoney Mysteries* (2019–present) by Kerrigan Byrne.

4. **Historical fiction genre:** *Brother Cadfael* series (1977–94) by Ellis Peters.

Although it is impossible to generalise features of all detective fiction narratives, here are some characteristics *usually* found in these types of stories:

- The novel features a professional or amateur detective. They do not need to be formally recognised as a detective or investigator to take on the task of solving the mystery.
- The story typically begins with a crime being committed for the detective to solve.
- Characters from various law enforcement agencies also feature in detective fiction.
- There are various suspects who the detective may interview to solve the mystery.
- The criminal identified at the end is usually brought to justice and punished for the crime they committed.

Since its inception in the middle of the nineteenth century, detective at throughout its popularity among readers, it has been constantly criticized by academics and adherents of serious literature as primitive, low-grade reading material, literature of the second variety, characterized by schematic plots, underdevelopment characters, poor language. It was believed that it was "created by semi-literate mediocrities for the needs of petty clerks, factory workers workers and other persons who have no idea what culture and literary taste" [1].

Such a characteristic of detective literature, which, like other genres, not without hack work, is usually associated with mixing the detective story with various works of crime literature, the main feature of which is the sensationalism necessary to "get through the thick-skinned reader" [ibid.]. In this literature, often of poor quality, lacking an important feature detective in the space of cultures real detective - his intellectual character. According to the remark of the English writer R.O. Freeman (1862–1943), connoisseurs of the detective story are mainly representatives of intellectual circles, those people who are fascinated by mental activity and the logic of phenomena [2]. Only these people - sufficiently enlightened - can appreciate the work of a detective work and accordingly, get a specific pleasure from reading it.

The appearance of an intellectual detective (eng. detective, from lat. detego - I reveal, expose) is associated with the name of the American writer Edgar Allan Poe (1809-1849), who called his stories about investigation of crimes "logical". E. Poe was the first to as the subject of literary narration, he used not a description of a crime, but the process of a criminal investigation, at the center of which was an intellectual detective. Characteristic plot turn, which was based on a complex task requiring solutions with the help of intellectual activity, was used for the first time in Edgar Poe's short stories "Murder in the Rue Morgue" (1841),

The Secret of Marie Roger (1843), The Stolen Letter (1844), published between 1840 and 1845. Thus was laid the foundation for the classic detective story.

This plot-forming line, approved in Edgar's short stories Po, was the main generic feature of the classic detective, which has remained unchanged in this capacity for many years. decades, and the main character in the stories of Edgar Allan Poe, the detective Auguste Dupin, became the prototype of famous detectives: Sherlock Holmes, Hercule Poirot and Miss Marple by British writers Conan Doyle and Agatha Christie, as well as many others, subsequently repeated many times in various versions. Thanks to the huge popularity that



subsequently gained English detectives, who have a close relationship with exemplary of this genre with texts by Edgar Allan Poe, a classic steel detective call it English, despite its American roots, because and the genre got its name thanks to the American writer of crime novels by Anne Katherine Green, the first to call her debut novel, *The Leavenworth Case*, a "detective" [Detective method. Anna Katherine Green].

The birth of the logical detective by the middle of the nineteenth century. was connected first of all, with the formation at this time in European countries scientific worldview, which determined the scientific approach to crime as a social problem. Crime in society to this time was no longer considered from the standpoint of religious morality, as this was in the Middle Ages and up to the 18th century. Already nobody at analysis of the crime was not interested in the fall, punishment or repentance, but more and more curiosity aroused the form of the crime and its reasons [Cavelti J. Study of literary formulas. Review...]. Freed from the pressure of the church, science became the main measure that determines all processes of social life, including and in culture.

The scientific achievements of that time contributed greatly to the formation of forensic science in European countries, which, having arisen as a reaction to the extraordinary growth of urban crime, accompanied the restructuring of the justice system, the creation of detective departments under the police departments of the largest European states and the emergence of professional detectives.

The first "Bureau of Investigation", which was engaged in search work, was founded in 1833 in Paris by François Eugène Vidoc, in past criminal and police informant. Using scientific and technical methods for studying physical evidence, conducting investigative experiments to recreate crime scenes, etc., Vidoc made a great contribution to the development criminology. Subsequently, he published four volumes of his memoirs, which interested E.A. By and pushed him for the creation of the novel "Murder in the Rue Morgue" (1841) [3]. The solution of an intellectual problem, the search for evidence, which is a creative action, is the main thing in a detective story, and it much more than any, even very terrible crimes themselves by itself, attract a creative reader to the detective story with an inherent his desire for knowledge. Therefore, everything else in the narrative of a detective story that distracts from the investigation of a crime must be eliminated, or at least not attract attention. But if the investigation of a crime is absent in the narrative or is in the background, the work does not can be considered a detective [4].

The complexities of human relationships, love experiences, the magnificence of the surrounding nature, etc. used in detective only in the case when they can enhance the desired impression. Such actions lead to the impoverishment of expressive means, but not violate the main scheme. The world of the detective is designed as a logical task, it has no connection to the real world. Most of the completed pages of murder detectives, murders do not happen in life - they are so implausible: criminals "stab their victims with sharp icicles, kill them with an electric current passed through phone, inject them with an injection of air bubbles into their veins, infect them shaving brushes with anthrax bacilli, kill them, you force them to lick a poisoned stamp, shoot them with pistols, hidden in movie cameras are sent to the other world with invisible deadly rays" [5].



Detective novels are full of such absurdities, but without them impossible the intricate, devoid of credibility plot construction on which the riddle rests will collapse. Everyone understands that this for pearls, but our love for detective stories is largely based just on the love of the implausible, and this is a prerequisite classic detective, without which he will lose his originality. It is not reality that determines crime, on the contrary, it itself dictates its own conditions, which determines the schematism of the plot and images. When the authors of the detective story, wishing to overcome its literary inferiority and somewhat revive the plot, trying to combine it with a historical, psychological or any other genre, they take the story away from the essence, and as a result, instead of a detective story, they get something else called "pseudo-detective" [6].

The desire to understand the essence of the phenomenon - why works that do not have high merits from a literary point of view which have a high rating among quite educated people stimulated the appearance of a large number of works devoted to the analysis of the detective story. One of his first defenders was the English writer

G.K. Chesterton, who published the article "In Defense of Detective Literature" (1902) [Chesterton, 1990, p. 16–19]. Subsequently, Chesterton was elected the first president of the Detective Writers' Club, founded in London in the 1920s. and existing to this day. Members club, among which the most famous are Austin R. Freeman, Doro T. L. Sayers, Ronald Knox, and also close in his views to British Detective Club American writer Willard Huntington Wright (pseudonym Van Dyne) made a huge contribution to the research of the detective, for the first time designating it as an independent a full-fledged genre worthy of its rightful place in literature.

One of the most persuasive arguments defending the detective genre from attacking it as a lower form of literature was its genre originality, its difference from other literary genres. The detective cannot be judged by artistic laws and categories developed for other genres and completely inapplicable to detective stories. Gotta be in this genre as a special kind of construction," wrote Chesterton [ibid.], and one should not demand from the authors of the detective story the solution of those artistic problems that they did not set themselves. After all, no one will come to mind "in the case of poetic speech, where the existence of a poetic meter or rhymes are not a whim of poets", to demand to speak "like all ordinary people - simply, clearly and to the point" [Volsky. The case of the "detective without shores"]. If serious literature raises questions that concern everyone humanity, analyzes the characters and feelings of people, excites minds, the detective is an artificial world devoid of real-life problems that would take the reader for a living. It is unlikely that he can awaken in someone "good feelings" or educate a member of society with an active life position. But the paradox is that it is precisely these seemingly literary flaws in the detective story are transformed into necessary, aesthetically significant elements of the detective story. It is the deficit life truth, inconsistency of the narrative with reality,

Detective in the space of culture the absence of everything that high literature - to overcome difficulties, to fight against injustice, to fight for lofty ideals - all this attracts the reader. As soon as he plunges into this attractive unreal a world where he is waiting for the solution of a mystery, most often associated with a murder, he forgets all his problems. At the same time, the more terrible the criminal plot, the more satisfied and protected the reader



feels, because it is not his body, circled in chalk, lies on the pavement, surrounded by police. In other words, in addition to the pleasure provided by participating in a criminal investigation, the detective also gives an opportunity for the reader to escape from reality, which may to be "more terrible than the most terrible fictional story", for which it can be called humane. However, it should be noted that the effect of escapism, characteristic of works of popular culture, when reading detective stories, most often only in the process of solving a riddle for a reader capable of focus on intellectual activity. detective genre, representing a puzzle, Volsky defined as "art for art's sake". The case of the "detective without shores"], which does not exclude this genre from the space of mass culture, the sign of which is the genre canon, which implies problematic and thematic certainty.

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