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Detective Genre in the West and in Russia

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Abstract

The article is devoted to the study of the history of the detective genre in literature formation. The term "detective" is still controversial in literature studies. Academicians distinguish different subgenres of detective works, in this case taking into account synthesis of storyline model of psychological, adventurous, and spying novels. An important feature of the detective genre is the completeness of the facts: the solution of the mystery cannot be based on the information that was not provided to a reader during the investigator's description. Hence, readers should have enough information to find a solution on their own. Studies on detective genre have appeared in the West first. Its arrival to Russia occurred in the 1990s. The authors analyze the theoretical works devoted to the detective genre, identify the most important features of the classic and postmodern detective genre, as well as identify the key steps in the formation of literature on detective genre. The article states that the founder of the detective genre was E. A. Poe. Then this genre has developed in England (A. Conan Doyle, A. Christie), in France (S. Japrisot, Georges Simenon), the U.S. (Hammett, Chase), and Russia (R. Ovals, R., Kim, Y. Semenov, br. Weiners, D. Koretsky, N. Leonov, B. Akunin, etc.). Herewith, during the transition to the 21st century, this genre has experienced significant changes regarding the leading character: a hero is not a police officer but an amateur investigator with a strong personality, analytical mind and outstanding abilities.

Keywords: Genre, Detective novel, Western literature, Russian literature, Postmodernism, Hero-detective

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1. Introduction

The relevance of this study resides in the necessity of a detective's comprehension as the most important genre of popular literature at all stages of its formation – from the late nineteenth century to the turn of XX-XXI centuries. It is almost the only genre that retains popularity from the mid-nineteenth century up to the present. First, the reason of the detective genre success consists in the fact a reader is expecting not only reasonable world structure ideas' confirmation, but also the experience of their own insecurity in the world, fear of the uncertain and unknown events. Secondly, unlike other works of mass literature, the detective with all the simplicity of the plot's intrigue (detective – victim – investigator, crime as a frame of the plot, etc.) is characterized by a plurality of plot constructions within the boundaries of one genre. This multiplicity is created through options variety of life material, the specific nature of a detective, the scene of action, the method of investigation, the definition of a crime's motives.

2. Materials and Methods

The material of the study is the detective genre's traditional formation and its development. The general methodological basis of the research is the systemic unity of the approaches developed by literary scholars to the consideration and analysis of both the historical and literary process as a whole, and individual phenomenon in fiction. The methodology is based on the principles of Russian comparative historical literary criticism, implemented in the works of M. Bakhtin and Y. Lotman. In our study, we used comparative-historical, typological, and sociocultural methods, as well as the method of holistic analysis of an artwork.

3. Literature Review

Priority in the detective study belongs to Western literary studies, due to the active development and theoretical justification of this phenomenon in the literature of Western Europe and the United States in the twentieth century (Kestheji, 1989; Crimson-Smith, 1955, pp.46-58; Sarukhanyan, 2005, pp.142-148; Chandler, 1959, pp.103-104; Detective Novels, 1975, pp.142-150; Freeman, 1924; Haycraft, 1943; Irwin, 1994; Symons, 1992; The Cunning Craft, 1990; The Poetics of Murder, 1983). The first "theorists" of the detective as a special genre were writers. Thus, G. K. Chesterton in his essay "A Defence of Detective Stories" (1902) focuses on the fact that "detective novel or story is a completely legitimate literary genre". "The most important advantage of the detective is that it is the earliest and so far the only form of popular literature, which expresses a sense of poetry of modern life" (Romanchuk, 2002). Another English detective author, Richard Austin Freeman, who tried to formulate the laws of the genre, identified four main compositional stages of a detective building: "1) problem formulation (crime); 2) investigation (solo part of a detective); 3) solution (answer to the question *who?*); 4) proof, analysis of facts (answers to *how?* and *why?*)" (Freeman, 1924, p.26). In addition, theoretical thoughts of the specifics and laws of the detective genre lead O. Freeman to the formulation of four compositional stages of the detective story – the formulation of a problem, the consequence, the solution, the evidence – and the characteristics of each of them (Freeman, 1924). At the same time, Chesterton adverted to these same issues in the preface to the novel by W. Masterman "The wrong Letter" two years later.

In particular, he specifies what the detective stories' author should not do: "to represent a secret society with its representatives around the world; the work of politicians, diplomats; not to herald a twin-brother from New Zealand in the final action; not to hide a perpetrator until the very end, showing him only in the last chapter; to avoid characters who are not associated with intrigue" (Haycraft, 1943, p.95).

T. Kestheji shows a fairly detailed classification of investigators, that looks in a certain way: "the mystery and the challenge detective" (C. Doyle), "historical detective" (D. Carr), "social detective" (D. Sayers), "police story" (E. Wallace), "realistic detective" (E. S. Gardner), "naturalistic detective" (P. D. Hammett), "literary detective" (G. Simenon)" (Kestheji, 1989).

Russian literary studies relatively recently (since the mid-1990s) deal with the understanding of certain aspects of mass literature. Presently, ways of domestic "mass culture" development are analyzed in details by M. A. Chernyak (2005, 2007, 2009). In Russian literature it is important to notice such researches as A. Adamov, G. Anjaparidze, V. Rudnev, A. Vulis, I., Bannikova, O. Antsyferova, S. Kovalev (Adamov, 1980; G. Anjaparidze, 1986; Antsyferova, 1994; Ahmanov, 2011; Volskij, 2006; Vulis, 1978). A. Adamov's study "My favorite genre is a detective" is rather a review: most of it is devoted to the "classics" of the detective genre: E. Po, G. K. Chesterton, W. Collins, etc. (Adamov, 1980). The detective novel is defined here as "such a novel, the vital material of which is the mystery of a dangerous and intricate crime. And the whole plot, and all events are developing in the direction of its solution". Adamov points to three main reasons of the detective's popularity. The first is the mystery that always lies at the heart of the plot of the detective novel. The second is that the detective story is entirely a city novel; it originated in highly developed countries. First of all, the readers of such a novel were citizens, and here they could read about themselves, about a danger that stood around, about their personal enemies, and their defenders. The third reason of the popularity directly stems from the second. It resides in the fact that this novel invariably and naturally absorbed all the most sensitive, painful, and behind the scenes society problems (Adamov, 1980).

O. Antsyferova (1994) develops the issue of genetic connection between the detective's poetics and the romanticism's artistic system. Talking about the studies of G. Anjaparidze (1986), N. Volskij (2006), and A. Vulis (1978), we can figure out that here the genre's history is traced, its poetics is analyzed, the study of artistic parallels in the works of different authors is carried out. According to V. Rudnev (1999), the detective is a "specific to the mass literature and the twentieth century cinema genre." V. Rudnev explains the peculiarity of the detective genre by the fact that "the main genre element resides in the presence of the main character – operant-detective (usually private), who detects the crime. Thus, the main content of the detective is the search for truth. More specifically, the concept of truth has undergone a number of changes in the early twentieth century. The truth in analytical philosophy is not similar to the truth, as it was understood by the representatives of American pragmatism or French existentialism." On the other hand, V. Rudnev identified three types of classic detective: 1) English, or analytical (A. Conan-Doyle, A. Christie); 2) American, or "hard" (D. Hammett); 3) French, or existential (S. Japrisot) (Rudnev, 1999, p.111). A. Vulis defines a detective story as an adventure novel (much less as a story), giving an act through research: "Detective is an adventure novel (much less story), giving the act through research, recognition, which takes an action-packed form and ends with the exposure of hidden event springs, which, fundamentally, not necessarily criminal. Detective pertains "penetrative" trend: from time to time its elements intrude into serious prose, organizing more or less extensive structures according to its laws – from episode to a piece of work" (Vulis, 1978).

Some literary critics – both Western and domestic – make an attempt to classify detectives, based primarily on the "thematic" component: 1) the classic detective (Agatha Christie, Chesterton, Conan Doyle and others.), the typical feature of which is mystique: there is a corpse, there is a place, where he was found, and there is a sleuth, who should identify a murderer; 2) "cool" detective (Hammett, Stout, McLean, A. Bushkov, Yu. Latynina, Barkovsky-Izmailov). In a typical "cool" detective murderer search is not the subject of intellectual games for the hero, but the only way to survive. Forms of this

detective are a detective-thriller, thriller (chase), where the emphasis is based not on unraveling the crime, but on the process of shooting and fighting; police actioner (McDonald, A. Kivinov "Cops"), a characteristic feature of which is a detailed description of the appropriate services' mechanism; political detective (Sidney Sheldon, Daniel Koretsky, Yu. Latynina), revealing the mechanisms of the state services, financiers, etc.; 3) female detective (A. Marinina, P. Dashkova, D. Dontsova, T. Ustinova, etc.), the main character of which is a woman, or a woman's dream, or a man with the character and psychology of a woman. A kind of this detective is an ironic detective (D. Dontsova); 4) mystical detective (Dean Kunz, Stephen King, Philip Dick), which forms are historical mystical detective (Umberto Eco "Name of the Rose"); "horror" (Stephen King); fantastic detective (S. Lukyanenko, Yu. Latynina, A. Bushkov) (Mazin, 2009). On the contrary, other literary critics believe that the use of such definitions as "cool detective", "ironic detective", etc. only confusing – "ironic detective" is as far from a detective as "socialist humanism" is far from a humane attitude to people. If we agree to discuss these problems through the use of such terms, we should be prepared for the fact that the dispute's outcome is predetermined. We can neither explain nor prove anything to the person who considers the "ironic detective" as a detective" (Volskij, 2006).

4. Results and Discussions

Based on the established literary tradition, we equate terms "detective" and "detective genre". At the same time, we identify the detective genre (detective) as a literary art with a special type of plot that is based on "right and wrong conflict, which embodied in the disclosure of a crime, and solved through good side's victory. Detective occurs on the basis of adventure novel's scene model, but it uses the traditional techniques for setting and resolution of fundamentally different conflict" (Nikolaev, 2003, p.221). An important feature of the detective as a genre of literature is the facts completeness: the solution of the mystery cannot be based on the information that was not provided to a reader during the investigation's description. By the time the investigation is completed, readers should have enough information to find a solution on their own. Only some minor details which do not affect the possibility of revealing the mystery can be hidden. At the end of the investigation, all the puzzles must be solved; all the questions should be answered. A classic detective has certain typological traits, among which are: *immersion in the usual way of life; stereotypical behavior of the characters* (psychology, emotions of the characters are standard, their individuality is not emphasized; the characters are largely devoid of originality – they are not so much personalities as social roles; the springs of action are stereotype, the predominant of which are money); *special rules for constructing the plot* (for example, a murderer may not be the narrator, the investigator, the close relatives of the victim, the priests); *the inadmissibility of random errors and undetected matches*. As N. Volsky notes, the detective genre is characterized with ambiguity, when the external action in its figurative concreteness coexists with the latent, hidden from the reader's eyes: "We see the consequence, but we can be only onto its causes. Remaining invisible, the latent action is performed as real as the external one" (Volsky, 2006, p.12). There is the external plot, which is led by detective, and internal plot, in which the main role is played by the offender, in the detective's construction. The evidence is just a random "points" of a detective with a criminal meeting, and the revelatory denouement is a "mandatory meeting" of these characters and at the same time these narrative lines.

However, we should emphasize once again that all these features are suitable for the classic detective, while the postmodern detective consciously contaminates the existing canons, parody plays and transforms classical traditions. Creative work of B. Akunin in Russia, P. Ackroyd or D. Brown in the West is traditionally considered in the framework of postmodernism, based on the game, irony, parody, and intertextuality. Distinctive features of postmodern detective novels are

intertextuality, allusion, and stylization (Osmukhina, 2019). In addition, writers interpret very peculiar not only the detective as a genre as a whole, but also its subgenres in the framework of the same postmodern game.

Detective as a special type of narrative literature, first called as "detective story" by American E. K. Green in the late 1870s. However, according to the generally accepted opinion of researchers the genesis of the detective genre goes back to the work of E. A. Poe, considered to be its visionary. It was he who laid down the basic principles of the detective in his novels, and also declared its main specific feature: the plot should be based on the logical unraveling of any mystery associated with the crime. In addition, the writer created a typical character – kind of eccentric, lonely intellectual. This character type will be actively used in the so-called classic or "English" detective. For the first time ever Edgar Poe unified and showed the features that had previously met separately in fiction: a mysterious crime became the main idea of a plot, heightened observancy and inventive logic became the main advantage of a character, the solution of a mystery became the plot, the fascination of search – pathos of the work, etc. The first detective novels are "Murder on the street Morgue" (1841), "The Mystery of Mary Roger" (1842), "Stolen letter" (1844).

A founder of the same English detective is W. Godwin with his novel "Caleb Williams, or Things as they are" (1794). The values of a stable society consisting of law-abiding people lay at the heart of the classic English detective. One of the most important motives of such detective novels reading is experience of restoring the normative order and as a consequence, stabilization of one's own position, including social status. This basic scheme of a detective novel has undergone significant changes in American detective in the 1930s. First of all, it is in evidence in Hammett and Chandler works and their many followers. The narrative is invaded by the reality of that time with its problems, conflicts and dramas – alcohol smuggling, corruption, economic crime, mafia, etc. All this happened against the background of a crisis of confidence in the legal and judicial system – it is no coincidence that a new type of character appeared in American crime novels. Because of its specificity detective literature, and especially the classic detective, is more focused on thinking and logic than traditional fiction. Narration is told not from the first or third person in the classic detective story, but on behalf of the assistant detective.

V. Rudnev (1999) notes that in the postwar years the genres were mixed, despite the popularity of the classical detective, and postmodernist literature yielded samples of detective: parodic and analytic ("Name of the rose" by U. Eco), existential ("Foucault's Pendulum" by U. Eco) and "pragmatically-epileptic" ("Dictionary of the Khazars" by M. Pavic). Detective increasingly supersedes thriller in modern mass literature and cinema. It is not by chance that in later examples of the genre, a completely unconventional outcome of the action is possible, which is unacceptable in a classic detective story – with an open ending, where the crime either remains unsolved, or there is no moral satisfaction from its solution, since it is almost impossible to single out one culprit. Detective's researchers consider analysis of the detective's entertainment character and, as a consequence its popularity as one of the main goals. It is often noted that the popularity of the detective had been influenced by the rationalism of the Enlightenment, positive ideas of the XVIIIth century, the cult of science, etc. This is related to the reader's interest to process of exposure, rational explanation of all the secret and incomprehensible.

Direct followers of E. Poe were English prose writers W. Collins, A. Conan Doyle and G. K. Chesterton. Each of them has largely updated the emerging genre canon. W. Collins set new form to the narrative: he changed novelet to novel. As A. Adamov notes, "Collins made detective life material and the plot, a field and mean for real life research, and therefore the most important question of the genre is "why?" (as you remember, it was little attended by E. Poe), and here it comes to the

fore" (Adamov, 1980). If E. Poe's detective is built by analogy with a mathematical problem, where all the conditions of solution are set initially, then Collins enters difficulties of the situation into the story, which arising in the course of investigation and further complicating it. Herewith dramatic effect is increasing, tension of the narrative is creating. Form of the Collins' novels narrative is unusual: these are short stories of characters from the first person. Different interpretations of the same event often confuse situation or refute each other. But this does not prevent the plot to maintain logical harmony and clarity all the time.

Another "classic" of the genre is Arthur Conan Doyle. He simultaneously consolidated and thus made some of the typical features of a detective, at the same time refreshing the genre. So, Conan Doyle traced and fixed a couple of "investigator - assistant investigator" identified by E. Poe. Watson in the famous "Notes on Sherlock Holmes" is used primarily to show originality, deductive thinking of Holmes against the background of Watson's ordinary and constrained mind. He is needed to have someone to explain all stages of the investigation consistently and to share conclusions.

A. Conan Doyle argues one of the detective's main features – formality. All his stories about Holmes are based on the same principle: "First we listen to the mysterious story, then, after client's leave, Holmes will wrap up and explain everything or disappear for a day or two to collect the missing data and, finally, taking Watson, he will go to a place setting for the arrest and exposure of criminals" (Adamov). The merit of Conan Doyle in the language of narration is also unquestionable. It is he who, after the florid arguments of E. Poe and florid descriptions of W. Collins, gives the genre the most appropriate style of presentation – concise, energetic, business-minded. It is suitable language for events describing that have value, first of all, as links in the logical chain that a character has to build. The plot-pattern, the plot-formula, where important events were not minor, was necessary for a new genre. It is worth mentioning a very remarkable fact: within the framework of structural analysis Yu. Shcheglov studied a set of plot functions of A. Conan Doyle's novels about Sherlock Holmes, their interpretation, syntactic laws of the elements combination, and he derived a general thematic scheme of their construction.

In particular, according to Yu. Shcheglov the key theme of the English prose writer's novels is "*the situation of S – D*" (Shcheglov, 1962, p.153) (English words Security and Danger), in which homely home of civilized life, comfort (attributes of this are Holmes's apartment on Baker street, strong walls, fireplace, pipe, etc.) are constantly opposed to the terrible world outside this citadel of security, the world, where Holmes' client is horror-stricken. "All the action of novels <...> is a collision, interpenetration and struggle of these two principles" (Shcheglov, 1962, p.153). The situation of S – D appeals to the psychology of the ordinary reader, as it makes him feel a kind of pleasant nostalgia for his home and meets his aspirations to escape from dangers, to observe them from the shelter, as if through a window, to entrust the care of his fate to a strong personality, defender and friend – Holmes (Shcheglov, 1962, p.153). Unravelling of the plot leads to D (danger) increase, the impact of which is amplified by the injection of fear, emphasizing of the strength and cold-bloodedness of an offender and the helpless loneliness of a client. However, Yu. Shcheglov is aware that the *situation S - D* is a description of only one semantic plan. Shcheglov formalizes the concepts of S – D without delving into their meaning. A certain content, that has become a form, is reflected in this seemingly purely compositional formula. "It is difficult to find a genre, where the bourgeois morality would personify manifestly with danger of an exit from the drawn magic circle. *My house is my castle* is the slogan of the feudal lords. The bourgeoisie adapted it and slightly changed it, expanding the concept of *house*. This is not only my house, but all my property, my firm, my class and so on. And the early passion of the bourgeoisie for adventure, adventurous escapades degenerated into a cozy, tickling nerves game in danger. D lays for you, if you leave the house, but

this D is provisory, toylike, you will return to your usual S anyway, enjoying the illusion of adventure. And the sharper, scarier, more spectacular it is, the higher the pleasure. There is no *non finita* – the absence of the final. Detective always (with rare exception) has a *happy end*. *Happy end* is the invention of mass culture, it is very typical and socially conditioned. It is full return to security (S) through the victory over danger (D) in the detective” (Shcheglov, 1962, p.154). A detective renders justice, the evil is punished, everything has resumed its natural course. The compositional structure turns out to be full of deliberate content, it is a mechanism that performs different types of work, including ideological. Compositional standard indicates the attraction of the detective to the same laws of construction. This form conservatism depends largely on the conservatism of perception, the tendency of a consumer to habitual and familiar stereotypes that facilitate understanding of reality. The question here is about a particular consumer, first of all searching for entertainment in literature and art.

The next milestone in the genre’s development is the creative work of Gilbert Keith Chesterton, and in particular, his collections of detective stories, where the central character is Father Brown. It was the image that was one of the main findings of Chesterton, because it led to a new approach to the investigation. If A. Conan Doyle’s Holmes acted from the outside, comparing facts, evidence, and events, Father Brown acts from the inside, delving into the motives and motivations of the offender, examining his psychology. He is like a sensitive antenna, – says Adamov, – he catches any movement of the soul, like no one he understands the most sensitive motivations of human actions, in the most secret corners of human psychology (Adamov, 1980). Thus, Chesterton expands the genre’s boundaries by introducing philosophical elements in detective, reflections on morality and ethics. His concept has had an impact on many authors, but it had not become typical for the detective.

It is noteworthy that in the detective works of Conan Doyle and Chesterton detective intrigue is reduced to a simple scheme: crime, investigation, solving the mystery. This scheme constructs a chain of events forming a dramatic action. The plot looks different. The choice of life material, the specific nature of a detective, the scene, the investigation’s method, the definition of the crime’s motives create a plurality of plot constructions within the boundaries of one genre. The possibilities of variation increase dramatically here. In addition, the value of the author's personality increases, whose moral and aesthetic position is manifested in the nature of the plot design of the material. If the intrigue itself is not ideological, then the plot is necessarily connected with the embodiment of the author's position and with the system that determines this position. At the next stage (approximately between the first and second world wars), a foreign detective is experiencing a rapid flourishing as a genre of mass literature, for which cause "artistry" gives way to "entertaining", with the exception of the creative work of Agatha Christie and Georges Simenon, in the legacy of who the genre of detective is updated with methods of psychological analysis (Tamarchenko, 2008, p.56).

By the thirties of the XXth century new genre variety appeared, it is so-called "cool" or "American" detective, the founder of which is Desil Hammett. "Cool" detective appears as a reaction to the social state after the Great Depression. Here, greater emphasis is placed not on the inner world, but on the outer one. A detective begins to participate actively in the capture of a criminal. "Cool" detective abounds to abortive in chases, shootings, attempts, explosions, etc. (Sarukhanyan, 2005, pp.144-145).

Some researchers also distinguish a third kind in the classical detective – it is French, or "existential" detective, which arose after the Second World War (Rudnev, 1999). Specifically, a new type of hero appears here, he is strong in his spiritual depth and personal eccentricity. He is often both a "detective" and a "victim". The search for truth is connected with the tension of internal, moral

forces, with the need for existential choice. The detective of this type is represented by S. Japrisot's creative work.

The layering of postmodern texts in particular, and the inconsistency of the postmodern literary situation in general, largely influenced the structural basis of the detective, significantly correcting it. The late XXth – early XXIst century modern detective novel's universum, which is often marked with limited plot moves, includes a patchwork image of culture, life stencils, stylistic discord. "Genre expectation" of a general reader is satisfied with many detective series today. Historical detectives of B. Akunin, conspiracy detectives of D. Brown, political detectives of S. Larson, V. Suvorov and D. Koretsky are oriented to educated readers. There is still no uniform classification of genres in literary criticism: the work is referred to a particular genre on various grounds in each case - volume, form, etc. The detective genre is determined by the following key features: a crime becomes the subject of the image; a special conflict is built in the detective as the conflict between a criminal and a detective; characteristic chronotope is following: the investigation begins after the description of the crime, the purpose of which is to restore the events that took place before the crime, thus, there are two time lines in the detective: the line of conditionally real time, where a detective is investigating after the crime, and the retrospective line, showing criminal's actions from plan to discovery of the crime's fact, which is partially restored by a detective (Sarukhanyan, 2005); a special type of hero: there is no unitary hero's image in the classic detective, but the invariant is a non-family intellectual with some oddities and atypical thinking; features of the plot: the classic detective begins with a description of a crime and ends with the exposure of a criminal, as well as the disclosure of the entire investigation process, the identification of cause-and-effect relationships discovered by a hero-detective. However, not every crime can be an object of the detective work narrative. A crime should be extraordinary and outstanding: a criminal should act in his own way as a "creator", look at the crime as an elegant game, a work of art, a duel with a detective, etc. Within the framework the most remarkable ones are the plots where a criminal has his own ideology, some theory that drives him, whether it is the assertion of his own uniqueness and, as a consequence, impunity, or murder for a great purpose. By the fact that crimes in detective are extraordinary, atypical, a hero should be non-standard too as if being in the same dimension with them. That is why professionals could extremely rare be in the role of detectives: private detectives or police. A professional police officer is replaced by a private person, a journalist, a hacker, a detective agency employee with outstanding analytical skills, but at the same time being a Frank sociopath. This type of hero-detective is more and more replicated and perceived as a purely positive hero. It is connected with the fact that mass culture dictates certain stereotypes and imposes false values, depriving a person of individuality. The modern characters-detectives, on the contrary, are characters with a strong personality. Against the background of the stereotyped types of mass culture, it is egocentrism, independence, individualism, vicious or bordering on vice, often marginality, combined with personal charm and altruism, acquire not so much artistic as ethical value.

Conclusion

The formation and updating of the canon of the detective genre primarily refers to the literature of the West from the mid-nineteenth century. To the early twentieth century, the genre of detective has gained not only very stable traits but also updated with psychological and adventurous novels. Unlike detective novels of the first half of the twentieth century, where the adventures of the hero came to the fore as well as the process of investigation, in which he was included, in the detectives of recent years, the archetype of the detective with an expanded and complicated set of psychological characteristics is the main value. It is the hero-investigator, his ambiguous actions and reactions to what is happening around are the dominant characteristics of the modern detective. All of them are

characterized by the desire to separate from society, to reduce possible contacts and interaction with the outside world to a minimum, to ignore, and even clearly violate social norms and social taboos. Character-detective in most cases is antisocial personality, even if he "cooperates" with society or does something for its benefit. His heroism is somewhat uncomfortable, and he carefully masks it for his own asocial.

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