

## THE EVOLUTION OF THE DETECTIVE NOVEL IN AMERICAN LITERATURE OF THE 20<sup>TH</sup> CENTURY

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Among the various phenomena of world fiction of the twentieth century, the detective story occupied a special place. The detective story, which emerged as a type of forensic-criminal journalism, has transformed from a work of non-fiction literature into one of the most striking phenomena of world fiction and so-called mass literature.

The American detective story occupied a special place in this process of global internationalization. It was in US literature that he overcame both genre boundaries within the narrative genre of literature and the usual divisions between art forms. During the twentieth century, the detective narrative consistently became the plot basis for radio plays and theatrical productions, the plot-shaped foundation of cinema, television and video films, as well as the script matrix of computer games.

In addition, the American detective had a huge influence on neighboring and competing literary practices - Westerns, science fiction, thrillers, spy action films, crime novels. In the 20th century, detective structures became an essential element of the work of such philosophically oriented intellectual authors as W. Faulkner, V. Nabokov, X. L. Borges, T. Pynchon, J. Barth, D. Barthelemy and others.

We can say that it was US detective literature that largely determined the nature of the perception of American culture of the 20th century in other countries of the world. By the beginning of the 21st century, thanks to scientific and technological progress and the active dissemination of information technology, it was the American model of literary and artistic understanding of the moral and legal aspects of life, in particular, the concepts of justice and justice, that became dominant in the world cultural space. Thus, J. Cavelti, turning to the reasons for the popularity of the detective story among a wide audience of readers in different countries of the world, names such properties as flexibility in the expression of ideological attitudes, as well as the spread under the influence of globalization of individualistic ideology and the values of bourgeois democracy, the most important of which is the citizen's right to justice.

Considering the detective story as the only type of widely read literature that tries to draw a clear line between good and evil, D. Porter emphasizes that for "the detective story, like no other genre, it is quite natural to raise questions about such categories as truth, justice and injustice".

American writers - authors of detective novels R. Chandler, D. Hammett, E. McBain, J. Grisham are truly world famous and are winners of prestigious awards in the field of literature (Mystery Writers of America Edgar Allan Poe Award; the Mystery Writers of America's Grand Master Award; British Crime Writers Association Award; Galaxy British Book Award). In 1992, the International Association of Crime Writers, which unites crime writers, established The Hammett Award. In many ways, it is these circumstances that determine the choice of material for this dissertation research, which makes it possible to identify the patterns of development of the American detective story as a historical and literary phenomenon.

The prejudiced attitude that developed in Russian literary criticism of the Soviet era towards the detective story as a phenomenon of bourgeois mass culture, alien in nature and essence and therefore devoid of artistic merit, was a serious obstacle to its study. Thus, A. Adamov, in his famous work "My

Favorite Genre Detective” (1980), writes that until recently “such a genre did not exist at all in Soviet literature, it was not developed in Russian literature. For a long time, our literary critics believed that we would never have it, that we had no basis for it, since it was supposedly, in principle, fundamentally a “purely bourgeois” genre.”<sup>4</sup> Meanwhile, abstracting from ideological cliches and receptively - aesthetic preferences detective stories represent a very unique and interesting object for philological and cultural-historical research.

One of the first attempts of Soviet literary criticism to comprehend and understand the nature of the genre was made in the work of V. B. Shklovsky “On the Theory of Prose” (1929). Operating with the category of “mystery,” the scientist refers to a detective story as a narrative discourse that contains a solution in the finale. A detailed analysis of the plot structure of a detective work undertaken by the scientist served as material for further study of the constructive features of a detective story and, undoubtedly, made a significant contribution to the study of the genre specifics of detective literature.

In the second half of the 20th century, interest in the detective story in Soviet literary criticism revived somewhat. Yu. K. Shcheglov in his work “Towards a Description of the Structure of a Detective Short Story” (1969) formulates his own concept of the structure and expressive techniques of a classic detective story. Following the representative of the French school of structuralists Ts. Todorov (T. Todorov, 1966), he draws attention to the dual nature of the classic detective narrative, highlighting in it the main and internal short stories, which are inseparable components of the narrative. He formulates the main theme of the short stories as a situation S - D (from the English words security - safety and danger - danger). Describing the cycle of stories about S. Holmes, the researcher comes to the conclusion that the stories are, in fact, a variation of one theme, growing out of the general Victorian philosophy of life, and combine adventurism and drama with comfort and safety.

The first major work that contributed to understanding the problems of the detective story was A. Adamov’s book “My favorite genre is detective” (1980). Reflecting on the ways of development of detective fiction in our country, the author comes to the conclusion that the lack of development of detective problems in domestic literary scholarship negatively affects the quality of detective fiction works themselves. In his research, A. Adamov outlined the main milestones in the history of the development of the detective genre, offered a number of interesting observations and analogies, and tried to understand the reasons for its enduring popularity.

A serious contribution to scientific knowledge about the detective story is the monograph by Yu. V. Kovalev “Edgar Allan Poe. Novelist and poet” (1984). It should be noted that here, for the first time in Russian literary criticism, a holistic analysis of E. Poe’s romantic aesthetics is given, the genre features of his short story are deduced, and his “logical stories” are analyzed in detail and deeply in line with the artistic and aesthetic system of romanticism. He argues that the concept of a “logical story” is broader than a detective story and provides a reasoned justification for his point of view. The scientist chooses a new angle for interpreting “logical” stories, bringing them closer to Poe’s psychological short stories: from his point of view, the main subject here is not the investigation as such, but a person, a personality, that is, the interpretation of the characters - Dupin and Legrand - is carried out in a romantic way.

A significant phenomenon in the cultural life of the country at the end of the 1980s was the discussion on the problems of the detective story on the pages of the Literary Review magazine. In the literary debate, united by the theme “Foreign detective story: problems of the genre,” in addition to interested ordinary readers, well-known writers, translators and authoritative scientists took an active part - G. Andzhaparidze, T. Nekryach, Yu. Uvarov, V. Toporov. The growing popularity of the genre among millions of readers from different countries was noted. The reason for its popularity, according to the participants in the discussion, is that the creators of detective works, by exposing evil, “touch a

sensitive nerve of the social body,” and in an effort to “identify negative phenomena that impede the development of society, they serve goodness and justice.”

The noticeable actualization of detective problems in domestic literary scholarship, which occurred in the late 1980s - early 90s of the 20th century, is associated both with factors of socio-historical development (perestroika, collapse of the USSR), and with the peculiarities of the development of cultural processes: the ever-increasing the popularity of detective literature in our country and in the world as a whole. Evidence of overcoming the idea of the detective story as trivial, tabloid literature was the 14-volume 1991 edition of the “Library of the Classic Foreign Detective”, as well as the appearance of the constantly updated series “Masters of Detective”. A huge flow of literary detective texts by foreign and domestic authors has generated research enthusiasm. The book by M. P. Tugusheva “Under the Sign of Four” (1991) presents generalized reflections on the problems and ways of development of detective literature, and also provides an analysis of the work of four “classics” of the genre: E. Poe, C. Doyle, A. Christie and J. Simenon. In his work “Dupin, Holmes and Others: Foreign Detective of the 19th Century” (1990), S. P. Bavin presented a fairly complete list of the most famous representatives of this genre. The popular bibliographic encyclopedia “Foreign Detective of the 20th Century” (1991), compiled by S.P. Bavin, provides a complete list of works translated into Russian over 30 years - from 1960 to 1989, and also contains about 50 essays dedicated to the writers whose work is presented in a relatively large volume: P. Adams, A. Asimov, Boileau-Narcejac, E. Gardner, G. Green and many others. In general, the author does not bring conceptual novelty to the study of the detective story, however, his works, especially the encyclopedic edition, are important because, by summarizing known scientific material, new information and facts, they sum up the study of this literary phenomenon in Russian literary criticism.

Currently, the works of G. A. Andzhaparidze, S. B. Belov, A. Z. are devoted to the study of various aspects of the detective story, existing in the form of prefaces, afterwords, individual articles, essays, notes and other publications. Vulisa, E. V Zharinova. N. Ilyina, Y. Kagramanova, T. F. Kashaeva, II. V. Kireeva, I. V. Mlechina, V. P. Rudneva, S. N. Filyushkina. Of course, the works of the “classics” of detective fiction have been studied and continue to be studied to a greater extent: E. Poe, A. K. Doyle, A. Christie. Indicative in this regard are the dissertation works of I. V. Belozerova “National concept sphere in the detective novel by A. Christie, C. P. Snow, D. Francis” (2006) and JI. P. Dmitrieva “The cycle of detective stories by E. A. Poe and its reception in Russia in the 19th - early 20th centuries.” (2010).

Along with scientific publications and critical reviews, a lot of new, interesting and very serious information appears on the Internet. There are a number of online publications dedicated exclusively to detective literature. Although the quantitative indicator often takes precedence over the qualitative parameters, in general, in the flow of scientific products published in traditional form and in electronic format, there are serious studies that demonstrate an attempt to overcome the stereotypes that have developed in our literary criticism in relation to detective literature.

In foreign literary criticism, the detective story has received diverse research. The American critic and genre historian Howard Haycraft made a great contribution to the study of detective fiction. He wrote the first comprehensive history of the genre, *Murder for Pleasure* (1941), and he also edited the first anthology of literary criticism, *The Art of Mystery Story* (1946). A study of early literary criticism allows us to say that the authors paid special attention to the analysis of the features of the form and structure of the detective story, trying to determine the characteristic literary techniques inherent in this genre (R. O. Freeman, 1924; M. Nicholson, 1929; D. Sayers, 1946; H. Haycraft, 1946).

Subsequently, the structural features of the detective story more than once attracted the attention of supporters of various theories and scientific schools. The spread of Freud's ideas led to the appearance in the late 1940s of a number of works (G. Pederson-Krag, 1949; Ch. Rycroft, 1957; D. Porter, 1981; S. Zizek, 1991), analyzing the detective text from the point of view his psychoanalytic theory. These studies described the detective genre as an archetype that illustrates the central tenets and basic principles of psychoanalytic theory, and also describes some of the mechanisms of the human psyche.

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