

THE EVOLUTION OF THE 20TH CENTURY DETECTIVE GENRE

Abstract. Among the various phenomena of world fiction of the twentieth century, the detective story occupied a special place. Having emerged as a type of forensic journalism, the detective story has transformed from a work of non-fiction into one of the most striking phenomena of world fiction and the so-called mass literature. This article delves into the ideas and detailed information about the 20th century of detective genre in literature.

Keywords: literature, detective genre, global internationalization, non-fiction, American literature and etc.

Introduction. The American detective story occupied a special place in this process of global internationalization. It was in US literature that it overcame both the genre boundaries within the narrative genre of literature and the usual divisions between types of art. During the twentieth century, the detective narrative consistently became the plot basis for radio plays and theater productions, the plot-figurative foundation of cinema, television and video films, as well as the script matrix of computer games. In addition, the American detective story had a huge influence on neighboring and competing literary practices - westerns, science fiction, thrillers, spy thrillers, crime novels. In the 20th century, detective structures became an essential element of the works of such philosophically oriented intellectual authors as W. Faulkner, V. Nabokov, J. L. Borges, T. Pynchon, J. Barth, D. Barthelme, and others.

The founder of the detective genre is considered to be Edgar Allan Poe, who shifted the main emphasis from the personality of the criminal to the personality of the person investigating the crime. Thus, the first known detective in literature, Dupin, appears. The path to the detective as an independent genre lies through the advancement of the intrigue of the investigation itself. The detective story will take its classic form as a genre in the stories and novellas of Arthur Conan Doyle, under whose pen it becomes a "purely analytical exercise." The key to success is the complexity of an unexpectedly solved logical problem, as well as the originality of the personality of the person who solves it. That is why the names of the most famous characters, such as Sherlock Holmes by Conan Doyle, Father Brown by G. K. Chesterton, Maigret by Georges Simenon, Hercule Poirot and Miss Marple by Agatha Christie, are as popular as the names of their creators. Perhaps the closest to creating a model of the detective genre was Ernst Theodor Amadeus Hoffmann in his story "Mademoiselle de Scudéry" (1818), where there is both a mystery and an investigation of a crime, but "there is no detective character".

Methods. Almost all researchers count the true history of the detective from the time of the appearance of Edgar Allan Poe's "logical stories" "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1843), "The Purloined Letter" (1844), the common hero of which was the first famous detective Auguste Dupin. However, Poe created the genre, and the term "detective" was first coined by Anne Katherine Green, a compatriot of Edgar Allan Poe, who defined the genre in this way in her "Levenworth Case" (1871). The first detective story is considered to be a work published in Philadelphia in 1841 - Edgar Allan Poe's story "The Murders in the Rue Morgue", as already mentioned. It is also the first work about an "impossible crime in a locked room". In 1926, the first book by the "master detective novelist" Willard Huntington Wright, "The Benson Murder Case", was published in the United States. The author signed the novel as Stephen Van Dine. The work was a success and was proclaimed "a masterpiece of detective fiction". Its publication marked the beginning

of the "golden age of detective fiction" (1920-1940). This novel included a set of characters that became the standard in the detective genre. Researchers call the next period in the development of the detective genre the "golden age".

It was in the years after World War II that the detective genre flourished and became a mass phenomenon that affected all segments of society. Countless stories, novellas and novels were written by various authors who became classics of this genre, having not distinguished themselves in other literary genres. Today, detective fiction is the most widely read genre in almost all countries. Some of its types – police novels, children's detective fiction, women's and ironic – have become independent genres. Therefore, the detective genre can be safely called the most diverse in literature. Literary and art critics are trying to unravel the mystery of the detective genre's one and a half century of popularity.

Results. Thanks to this, the reader can feel like a participant in the investigative process. And of particular importance is the fact that detective fiction, which belongs to the genres of mass literature, is characterized by such features as:

1. high degree of standardization;
2. entertainment function (detective fiction satisfies the readers' needs to relax and escape from reality).
3. accessibility of content;
4. the fascination and entertainment of the plot.

For many years, the authors of detective stories have remained faithful to a certain strict set of rules, the canon. "The author of a modern detective story faces an eternal task - to be original within the canon." A detective story is a "closed structure" in which the plot does not allow for semantic fluctuations, and the solution is the only possible one. American detective stories are more dynamic, there is more action, unlike classic English detective stories, where, as has already been noted earlier, much attention is paid to logical reasoning, conclusions, and reflection. The motto of English detective stories can be taken from the words of Sherlock Holmes "This is the case of the three pipes, Watson."

Introduction It is known that American literature is one of the youngest among the world literatures, but it has a number of unique features. In this literature, there are a number of trends such as realism, naturalism, romanticism, and they have their place in American literature. In the literature of this period, the awareness of the tragedy of American truth increased and deepened. Theodore Dreiser's "Ernita", Dos Passos stories, Ernest Hemingway's "Farewell to Arms" became the dominant works of literature in the 1930s, and they showed new motifs and traditions.

Discussion. The world economic recession of 1929 did not fail to show its influence on the American economy. At that time, there were more than 12.5 million unemployed people, and the country was going through a very difficult time. During this period, different literary directions began to appear in literature. A number of writers wrote about the life of ordinary workers, while others brought the bitter fate of indigenous people into literature. Irving Babbitt, Paul Elmer More and TS Eliot can be added to the ranks of such writers. Contrary to the ideas of naturalism that prevailed in the first decade, their heroes were able to stand against the existing society and era. They put forward that any subject cannot be higher than the human idea. This new humanitarian direction was not warmly welcomed in literature, of course. Some critics did not go beyond condemnation, while others saw its positive aspects.

They tried to find a way out of the decline of the bourgeois world, but all efforts were in vain. The work of the "new humanists" Ezra Pound and Eliot was ineffective, they could not instill their thoughts and ideas in the representatives of the class considered noble in society. But this movement of theirs had a great impact on the development of the critical realism of the 1930s and the realistic literature of the 1920s, Sinclair Lewis, Erskine Caldwell, Langston Hughes, Thomas Wolfe created world famous works.

The famous British critic and literary scholar Walter Allen in his work "Tradition and Dream" noted the specificity of the English novel compared to the American one. "Writers in the United States tend to depict the unusual, lonely individual who is by his very nature displaced from society, from his environment, and even from his own microcosm, which he opposes. British novelists, distinguished by their commitment to tradition, solidity, and balance, on the contrary, tend to perceive the character in the fullness of his social connections, environment, and motivations; in revealing the relations between man and society, they do not contrast them with each other, but consider them as a unity." It can be said that these words will be true for the detective genre as well. In the American detective, both the murderers and the victims of crimes, and even the detectives, to some extent, act separately, we do not see a close connection with society. In the English detective, we can observe the exact opposite picture. "Sherlock Holmes, Lord Peter Wimsey (novels by D. Sayers) are figures close to Dupin, and trying to tear them out of their environment, from the system of their personal and social connections is useless! And these characters are fairly conventional, and they are written not without a touch of romance, but it is still impossible to pull them out." In the classic English detective story, the murder committed is, first of all, a secret, a riddle that the detective and the readers have to solve.

Conclusion. Thus, in an American detective story, events unfold very quickly, the heroes demonstrate determination and reaction speed. These are action detective stories, which in essence are more reminiscent of action films than intellectual mysteries associated with solving crimes. At the same time, English detective stories perform a moral function to a greater extent, because the killer will definitely suffer a well-deserved punishment, and American detective stories to a greater extent implement an entertaining function, the reader can watch the development of the plot in a relaxed manner, distracted from his own everyday worries and experiences.

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