

DETECTIVE GENRE AND ITS PECULIARITIES

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Abstract. Here was written about main theory, and peculiarities of detective genre, its importance in world literature. Here was discussed about characters and typical characters of detective genre.

Key words: romancism, neo-romancism, detective, detective genre, classic detective, typical character

Introduction. Neo-Romanticism is a trend in art (primarily in literature) at the turn of the XIX-XX centuries, emerging as a reaction to the realistic and naturalistic trends of the second half of the XIX century. In the general sense of the word, it can be defined as the revival of the literary mood of the first half of the XIX century in Europe (Romanticism). It can be understood as an early phase or one of the wings of modernism.

The world of neo-Romantic literature is full of surprises, adventures and dangers, but the most ordinary people act in it. The heroism of actions is the desire to live life vividly, without losing respect for oneself ("Treasure Island" by R. L. Stevenson, "Captain Rip-Head" by L. Boussenard).

Neo-Romanticism turned out to be a very fruitful literary direction. In the twentieth century, neo-Romantic works continue to be created ("The Odyssey of Captain Blood" by R. Sabatini and "The Heir from Calcutta").

The formation of neo-Romanticism was significantly influenced by the philosophy of Nietzsche and Schopenhauer, so the center of a neo-Romantic work is often a person of special power.

Among the outstanding representatives of neo-Romanticism are such writers as Ethel Lillian Voynich, Jack London, Mayne Reid, Raphael Sabatini, Jules Verne, Arthur Conan Doyle, Henrik Ibsen, Knut Hamsun, Rudyard Kipling, Eino Leino, Edmond Rostand, Robert Stevenson, Hermann Hesse, Gilbert Keith Chesterton; in Russia - early Maxim Gorky, Nikolai Gumilev, Alexander Green, Vladimir Nabokov.

Main part. Neo-Romanticism also includes a number of significant musicians (primarily Richard Wagner), artists (in particular, Byoklin), and others.

Detective (English detective, from Lat. *detego*-to reveal, to expose) - mainly a literary and cinematic genre, whose works describe the process of investigating a mysterious incident in order to clarify its circumstances and solve the mystery. Usually, such an incident is a crime, and the detective describes its investigation and the identification of the perpetrators, in this case, the conflict is built on the collision of justice with lawlessness, ending with the victory of justice.

The main feature of the detective as a genre is the presence in the work of some mysterious incident, the circumstances of which are unknown and must be clarified. The most frequently described incident is a crime, although there are detectives who investigate events that are not criminal (for example, in "Notes on Sherlock Holmes", which certainly belong to the detective genre, there are no crimes in five stories out of eighteen).

An essential feature of the detective story is that the actual circumstances of the incident are not communicated to the reader, at least in their entirety, until the investigation is completed. Instead, the reader is guided by the author through the process of investigation, getting the opportunity at each stage to build their own versions and evaluate the known facts.

An important feature of the classic detective story is the completeness of the facts. The solution of the mystery can not be based on information that was not provided to the reader in the course of describing the investigation. By the time the investigation is completed, the reader should have enough information to find a solution on its own. Only some minor details can be hidden, which do not affect the possibility of revealing the secret. At the end of the investigation, all the riddles must be solved, all the questions must be answered.

Several more features of the classic detective in the aggregate were called by N. N. Volsky hyper determinism of the detective world ("the world of the detective is much more ordered than the life around us»):

The ordinariness of the situation. The conditions in which the events of the detective story take place are generally common and well known to the reader (at least, the reader himself believes that he is confident in them). Thanks to this, it is initially obvious to the reader what is described is ordinary, and what is strange, beyond the scope.

The stereotypical behavior of the characters. The characters are largely devoid of originality, their psychology and behavioral models are quite transparent, predictable, and if they have any sharply distinguished features, then these become known to the reader. Also, the motives of the actions (including the motives of the crime) of the characters are stereotyped.

The existence of a priori rules of plot construction that do not always correspond to real life. So, for example, in a classic detective story, the narrator and

the detective, in principle, can not be criminals.

This set of features narrows the field of possible logical constructions based on known facts, making it easier for the reader to analyze them. However, not all detective subgenres follow these rules exactly.

Another limitation is noted, which is almost always followed by the classic detective story - the inadmissibility of random errors and undeclared coincidences. For example, in real life, a witness may tell the truth, may lie, may be mistaken or be misled, but may simply make an unmotivated mistake (accidentally mix up dates, amounts, and surnames). In a detective story, the latter possibility is excluded - the witness is either accurate, or lying, or his mistake has a logical justification.

Typical characters

Detective-directly engaged in the investigation. As a detective, a variety of people can act: law enforcement officers, private detectives, relatives, friends, acquaintances of the victims, sometimes completely random people. A detective can't be a criminal. The figure of the detective is central to the detective story.

A professional detective is a law enforcement officer. He may be a very high-level expert, or he may be an ordinary police officer, of which there are many. In the second case, in difficult situations, sometimes turns to a consultant for advice.

A private detective-for him, investigating crimes is the main job, but he does not serve in the police, although he may be a retired police officer. As a rule, he has extremely high qualifications, is active and energetic. Most often, a private detective becomes the central figure, and to emphasize his qualities, professional detectives can be introduced into action, who constantly make mistakes, succumb to the provocations of the criminal, get on a false trail and suspect the innocent. The contrast "a lone hero against a bureaucratic organization and its officials" is used, in which the sympathies of the author and the reader are on the side of the hero.

An amateur detective is the same as a private detective, with the only difference that the investigation of crimes for him is not a profession, but a hobby, to which he turns only from time to time. A separate subspecies of the amateur detective is a random person who has never engaged in such activities, but is forced to conduct an investigation due to an urgent need, for example, to save an unfairly accused loved one or to divert suspicion from himself (these are the main characters of all Dick Francis novels). The amateur detective brings the investigation closer to the reader, allows him to create the impression that "I could also figure it out." One of the conventions of the series of detectives with amateur detectives (like Miss Marple) - in real life, a person, if he does not investigate crimes professionally, is unlikely to meet such a number of crimes and mysterious incidents.

Criminal-commits a crime, covers his tracks, tries to counteract the investigation. In the classic detective story, the figure of the criminal is clearly indicated only at the end of the investigation, up to this point, the criminal can be a witness, suspect or victim. Sometimes the actions of the criminal are described in

the course of the main action, but in such a way as not to reveal his identity and not to give the reader information that could not be obtained in the course of the investigation from other sources.

The victim is the one against whom the crime is directed or the one who suffered as a result of a mysterious incident. One of the standard variants of the detective's denouement - the victim himself turns out to be a criminal.

A witness is a person who has some information about the subject of the investigation. The criminal is often shown for the first time in the description of the investigation as one of the witnesses.

Conclusion. A detective's companion is a person who is constantly in contact with the detective, who participates in the investigation, but does not have the abilities and knowledge of the detective. He can provide technical assistance in the investigation, but his main task is to more prominently show the outstanding abilities of a detective against the background of the average level of an ordinary person. In addition, a companion is needed to ask the detective questions and listen to his explanations, giving the reader the opportunity to follow the course of the detective's thoughts and paying attention to individual points that the reader himself might have missed. Classic examples of such companions are Conan Doyle's Dr. Watson and Agatha Christie's Arthur Hastings.

A consultant is a person who has a pronounced ability to conduct an investigation, but is not directly involved in it. In detective stories, where a separate figure of the consultant stands out, it can be the main one (for example, the journalist Ksenofontov in the detective stories of Viktor Pronin), or it can be just an occasional adviser (for example, the teacher of the detective, to whom he turns for help).

Assistant-does not conduct an investigation himself, but provides the detective and / or consultant with information that he obtains himself. For example, a forensic expert.

Suspect - in the course of the investigation, there is an assumption that it was he who committed the crime. With suspects, the authors act differently, one of the often practiced principles is "none of the immediately suspected is the real criminal", that is, all those who fall under suspicion are innocent, and the real criminal is the one who was not suspected of anything. However, this principle is not followed by all authors. In Agatha Christie's detective stories, for example, Miss Marple repeatedly says that "in life, it is usually the first person suspected who is the criminal."

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