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DEVELOPMENT OF THE DETECTIVE GENRE IN AMERICAN LITERATURE

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ABSTRACT

The article is devoted to the historical aspect of the development of the American detective genre. Various approaches to the formulation of the rules for creating works in the detective genre are also considered. The plot of the crime and the role of law enforcement agencies in the disclosure and elimination of criminal cases in the modern detective genre are studied in detail.

KEYWORDS

Criminal, police, justice.

INTRODUCTION

Understanding the cultural and historical factors that stimulated the emergence of detective literature allows us to conclude that not only literary sources are significant, but also reforms in the legal system and the formation of a professional investigation of crimes to identify its specifics. Thus, J. Palmer, a researcher of social conditions that served as incentives for the emergence and development of detective literature, notes that in the 19th century, there were significant

changes in attitudes towards offenses, namely thefts and robberies. Before that time there were two classes of crimes: against the immanent order that exists in the world, and against civil well-being. However, the growth of the middle class made it necessary to protect its well-being and contributed to the spread and assertion of the idea that the laws of economics should be protected in the same way as a natural right. Accordingly, crimes against property began to be

regarded as violations of natural law and order and socially dangerous acts. In addition, the scientist notes, the emergence of new radical political ideas, mostly of a socialist nature, which caused unrest and a general state of unrest in society, stimulated the adoption of the idea of developing special professional services to exercise social control and protect existing political institutions. As a result, a suspicious and sometimes even hostile attitude towards law enforcement agencies gradually began to change to a positive one, recognizing their necessity. Detective literature during this tense period, according to J. Palmer, conveyed the complex relationship between the state, property, law and justice.¹

A similar point of view is shared by the English writer D. Sayers. In her opinion, the detective differs significantly from the previous tradition of crime literature in that early stories, pamphlets and ballads, for example, about Robin Hood, extolled the figure of an insidious and cunning criminal, thereby belittling the role of official representatives of the law, and the detective makes them heroes. She explains this change by saying that the detective came about as a result of a restructuring of the justice system and the strengthening of the principles of evidence.²

The American scientist H. Haycraft emphasizes that the detective story could not be created before the advent of real detective detectives, and they appeared only in the 19th century. When investigative departments arose in the early 1800s in the police system of Paris and London, their employees became the first

detectives. The researcher notes that the term “detective”, according to the Oxford Dictionary, first appeared in print in 1843, although it may have been used in oral speech earlier.³

Agreeing with H. Haycraft that there can be no detective story without a real detective, L. Panek emphasizes the importance of American sources. The researcher notes that after numerous civil and journalistic speeches about the growth of crime and the corruption of the outdated system of constables, a group of Philadelphia residents proposed the creation of a police department in their city, and one of its richest citizens, Stefan Girard, allocated a huge amount from his own funds for this (1831).⁴ In the 19th century, police departments were formed in many large American cities: in New York - in 1845, in Baltimore - in 1848, in Chicago - in 1854, although during this period the efforts of the official police were directed mainly to patrolling the streets with the aim of maintaining order, rather than investigating crimes and establishing the rule of law.

Gradually, investigative detective departments began to appear at police stations: in Boston - in 1846, in Chicago - in 1851, in New York - in 1857, in Philadelphia - in 1859. However, for a long time the images of the policeman and the detective remained unattractive, and they did not appear on the pages of fiction. The task of detective detectives was to search for and detain criminals, but many of them began to use their position for personal gain, serving as intermediaries between criminals and victims. Usually, the victims of

¹Palmer J. Thrillers : Genesis and Structure of a Popular Genre. New York: St. Martin's Press, 1979. P. 152-201.

²Sayers DLOmnibus of Crime // The Art of Mystery Story. A Collection of Critical Essays. Carroll and Graf Publishers, 1974, p. 75

³Haycraft H. Murder for Pleasure // The Art of Mystery Story: a Collection of Critical Essays. NY, 1992. P. 161-162.

⁴Panek L. An Introduction to the Detective Story. - Bowling Green, 1987. P. 3.

robberies, notes L. Panek, offered the detective a reward in exchange for the return of the stolen property, the detective agreed with the victim on the amount of the ransom and shared it with the thieves. Knowing about the activities of this kind and the illegal income of detectives, citizens and officials treated them without any respect.⁵ This was a period when the American police had not yet reached a recognized professional status. The figures of the detective and the policeman in the social situation of that time were ambiguous, dubious and aroused the distrust of society. Accordingly, American popular literature did not develop either the image of a lone detective or the image of a police officer involved in the process of solving a crime. As the work of law enforcement agencies became more and more effective and socially significant, there was a process of aestheticization of activities related to the investigation of crimes. The further development of the image of a detective-detective in literature is associated with the formation of professional police forces and their detective units, as evidenced by both literary sources and works of art reflecting this process. One of the main sources of E. Poe's detective work was the activity of F. E. Vidocq (1775–1857), the founder of the first private detective agency in history and the author of a collection of memoirs containing huge and new material for that time about the life of the criminal “bottom”, types of offenses and deductive-inductive methods of their disclosure. "Vidocq's Memoirs" was published in Paris, and then translated into English and published by a London publishing house in 1828-1829. The fact that Edgar Allan Poe used the materials of this book is evidenced by the review of the hero of his detective stories about the first detective: “Vidocq, for example, had a hunch and perseverance with a complete

inability to think systematically; the very fervor of his search let him down, and he often got into trouble. Vidocq (1775–1857), the founder of the first private detective agency in history and the author of a collection of memoirs containing huge and new material for that time about the life of the criminal “bottom”, types of offenses and deductive-inductive methods of their disclosure. "Vidocq's Memoirs" was published in Paris, and then translated into English and published by a London publishing house in 1828-1829. The fact that Edgar Allan Poe used the materials of this book is evidenced by the review of the hero of his detective stories about the first detective: “Vidocq, for example, had a hunch and perseverance with a complete inability to think systematically; the very fervor of his search let him down, and he often got into trouble. Vidocq (1775–1857), the founder of the first private detective agency in history and the author of a collection of memoirs containing huge and new material for that time about the life of the criminal “bottom”, types of offenses and deductive-inductive methods of their disclosure. "Vidocq's Memoirs" was published in Paris, and then translated into English and published by a London publishing house in 1828-1829. The fact that Edgar Allan Poe used the materials of this book is evidenced by the review of the hero of his detective stories about the first detective: “Vidocq, for example, had a hunch and perseverance with a complete inability to think systematically; the very fervor of his search let him down, and he often got into trouble. types of offenses and deductive-inductive methods of their disclosure. "Vidocq's Memoirs" was published in Paris, and then translated into English and published by a London publishing house in 1828-1829. The fact that Edgar Allan Poe used the materials of this book is evidenced by the review of the hero of his

⁵Ibid, p. 4-5.

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It is known that in 1838 E. Poe moved from New York to Philadelphia to become the editor of the Graham Magazine. Among his friends were the lawyer Henry Hirst, who sparked Poe's interest in law, and the journalist Georges Lippard, who wrote the "City Police" column in a newspaper. Poe's short story "The Mystery of Marie Roger" about the efforts of the police, journalists and the public to solve the mystery of a New York crime is a clear confirmation that the writer knew about the city's problems associated with the growth of crime and the formation of a professional police force. These circumstances allow us to conclude that, despite the lack of attention to social and political problems in Poe's stories, his awareness of the

inefficiency and corruption of the constables, about the efforts of citizens of American cities to organize a professional police force influenced the creation of his detective stories. This trend is further developed - in France, where back in 1811 the national security department headed by Vidocq was created, detective novels by E. Gaboriot (1832-1873) appear. Sophisticated mind, logic, deductive method help his hero detective Lecoq, who first appeared in the novel "The Lerouge Case" (1866), to investigate the most incredible crimes. In England, where, as a result of long parliamentary debates, the state police was established in 1829, Ch. Dickens (1812–1870), who was interested in the activities of the underworld and methods of investigation, created in Bleak House (1853) the image of Inspector Bucket from the detective department. W. Collins (1824-1889) brought out in the novel "Moonstone" (1868) a detective, Sergeant Kuff, showing how his hero comes to amazing, but logically sound conclusions from the facts known to him. In America, the daughter of lawyer A. K. Green (1846-1935), who knew the procedure of the investigation and the coroner's inquest to the subtleties, created the character of policeman Grice in the novel The Leavenworth Case (1878). Although neither C. Dickens, nor W. Collins, nor A. K. Green wrote detective stories in the proper sense of the word, since the detective of their novels with a mysterious intrigue is not the main character and the organizing beginning of the whole story, they made a certain contribution to the development of detective literature . The detective became popular with the appearance in 1887 of the works of the English writer Arthur Conan Doyle (1859-1930) with the brilliant private investigator Sherlock Holmes at the center of the story. Following the creator of the detective, Edgar Allan Poe, Conan Doyle

⁶According to E. Poems. Prose. M., 1976. C. 300.

was not just an imitator of the American writer, he continued the search for Poe with talent and scope, giving the detective a developed and finished form. Noting that the emergence and further development of detective literature is directly related to the restructuring of the justice system, the researchers emphasize that by supporting the fundamental principles of a democratic state in a fictitious form, the detective puts forward the idea of absolute justice⁷. The detective, purposefully collecting evidence and evidence of the guilt of the suspect, thereby protects one of the most important assets of a democratic society - the right of a citizen to a fair trial and the principle of the presumption of innocence, which implies that a person cannot be found guilty if there are no good reasons proving him guilty. H. Haycraft emphasizes that detective literature cannot develop in a dictatorial state, where there are no civil rights, and the principle of justice is established by a self-appointed oligarch, confident in his supreme wisdom and divine rightness. This can be confirmed by the existence of an official decree of the fascist party, which prohibits and removes all foreign detectives from bookstores in Germany.⁸

It is no coincidence that the first works of detective literature appear in America, whose long democratic traditions are enshrined in its fundamental law, which has the highest legal force. "No state shall make or enforce laws that limit the privileges and benefits of citizens of the United States; nor shall any state deprive any person of life, liberty, or property without due

process of law, or deny any person within its jurisdiction the equal protection of the laws"; "A person charged with a crime shall have the right to a due process of law, shall not be punished twice for the same offense and shall not be compelled to testify against himself"; "The right of the people to the protection of the person, home, papers and property from unreasonable searches and seizures should not be violated; no warrant of arrest shall be issued except on good cause."⁹ - proclaim and approve various articles of the US Constitution, protecting the rights and freedoms of citizens of this country. It was democratic traditions that became the main sociocultural factor that determined the further development of detective literature in the United States in the 20th century. Thus, the American researcher M. Grost emphasizes that the protagonist of a "tough" detective is a bearer of democratic values: "he is an ordinary American guy, a person representing the modern American traditions of a democratic society based on respect for the individual." The emergence in American detective literature of such genres as the hard-boiled detective, the police procedural detective, and the legal thriller was largely based on the deep-rooted American notion of the inalienable right of the individual to protect their rights, freedoms, and interests, as well as the duty of the state to create a system of institutions that ensure the exercise of these rights. In the 1920s and 1940s, the most representative from this point of view are the works of Dashiell Hammett and Raymond Chandler, in the 1950s and 1970s, the novels of Ed McBain, and in

⁷See: Sayers D. *The Omnibus of Crime // The Art of Mystery Story: a Collection of Critical Essays*. NY, 1992; Haycraft H. *Murder for Pleasure*. NY, 1984; Kaemmel E. *Literature under the Table: The Detective Novel and its Social Mission // The Poetics of Murder: Detective Fiction and Literary Theory*. N.Y.; London, 1983; Panek L. *Probable Cause : Crime Fiction in*

America. Bowling Green, 1990; Palmer J. *Thrillers : Genesis and Structure of a Popular Genre*. NY, 1979.

⁸Haycraft H. *Murder for Pleasure*. NY, 1984. P. 312

⁹Mishin A. A. *Constitutional law of foreign countries*. M. : White Alvy, 1999. S. 395-400.

the 1980s and 1990s, the legal thrillers of John Grisham. The significance of both literary sources and socio-cultural background determines the dual nature of the detective story. On the one hand, it is an artistic form of narration that responds to certain demands of the time associated with social changes and the formation of a rule of law state. On the other hand, it is an image of fictitious characters and events, which has a specific aesthetic design, "for the first time clearly articulated by Edgar Allan Poe in the 1840s." in the 1980s and 1990s, legal thrillers by John Grisham. The significance of both literary sources and socio-cultural background determines the dual nature of the detective story. On the one hand, it is an artistic form of narration that responds to certain demands of the time associated with social changes and the formation of a rule of law state. On the other hand, it is an image of fictitious characters and events, which has a specific aesthetic design, "for the first time clearly articulated by Edgar Allan Poe in the 1840s." ¹⁰ in the 1980s and 1990s, legal thrillers by John Grisham. The significance of both literary sources and socio-cultural background determines the dual nature of the detective story. On the one hand, it is an artistic form of narration that responds to certain demands of the time associated with social changes and the formation of a rule of law state. On the other hand, it is an image of fictitious characters and events, which has a specific aesthetic design, "for the first time clearly articulated by Edgar Allan Poe in the 1840s." associated with social change and the formation of the rule of law. On the other hand, it is an image of fictitious characters and events, which has a specific aesthetic design, "for the first time

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The peculiarity of the compositional design of the detective story created by Edgar Allan Poe is that the plot, reflecting the real procedure of a professional investigation of a crime, is constructed in reverse order and has a cyclic structure. Starting with the crime committed, i.e. the denouement, the plot develops, concentrating on the process of its disclosure in order to establish a linear chronological sequence of events that led to the crime, and, ending with the disclosure of the mystery, returns to the beginning of the story. Thus, this is a story about the detective's attempt to recreate what actually happened before and at the time of the murder. The story ends when the detective, having established the truth about the crime committed, is able to tell the story in the form of a linear narrative. Accordingly, the process of establishing the truth,

¹⁰Cawelti JG Adventure, Mystery, and Romance : Formula Stories as Art and Popular Culture. Chicago; London: Univ. of Chicago Press, 1976. P. 80.

¹¹In a letter to J. R. Lowell (July 2, 1844), Edgar Allan Poe writes: "The Purloined Letter," soon to be published in Gift,

perhaps my best logical story. Gift", is perhaps the best of my tales of ratiocination). See: Poe Edgar Allan / ed. By Ph. Stern. NY : Penguin Books, 1983. P. 23.

This construction of the plot is the result of the writer's theoretical reflections on the form of a work of art. In *The Philosophy of Composition* (1846), he emphasized the importance of establishing artistic proportions and stated that prose should strive for such clarity and consistency, leading to exact results, which a mathematical formula has. In his opinion, the author must first determine the denouement, and then construct the plot, keeping the denouement in mind, in order to "give it the necessary air of consequences or causes, making episodes, elements and tone such that the whole plot, as it develops, supports the author's intention."¹² The ending of the story should be reflected in the entire narrative, connecting all the elements into a single whole. The fact that the goal of narrating logical stories is to establish the truth was emphasized by the author himself, noting in the essay "The Short Story" (*The Short Story*, 1842) that it is the truth that is the goal of the story and especially the logical story. (But Truth is often, and in a very great degree, the aim of the tale. Some of the finest tales are tales of ratiocination).¹³

The constant narrative model for the detective, which invariably ends with the restoration of justice, as well as the importance of the function of the main character of detective literature - the detective, thanks to whose efforts justice is done, go back to mythological and folklore archetypes. J. Frey notes that being a version of "the most ancient legend on Earth - a mythical legend about the wanderings of a hero-warrior"¹⁴, detective story contains elements and motifs of ancient legends and is their modern version.

Thus, the short stories of many detective writers, having identified the most significant aspects of the detective work, laid the foundation for a new trend in American literature. The classic detective formula, which appeared in the logical stories of the American writer, became a model for the further development of detective literature, and, having formed into a stable invariant genre structure filled with ideological and aesthetic content, acquired the status of a stable model, which in the 20th century gave rise to all the variety of modifications of detective literature.

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¹²Poe Edgar Allan / ed. By Ph. Stern. NY: Penguin Books, 1983. P. 550.

¹³Ibid, p. 567.

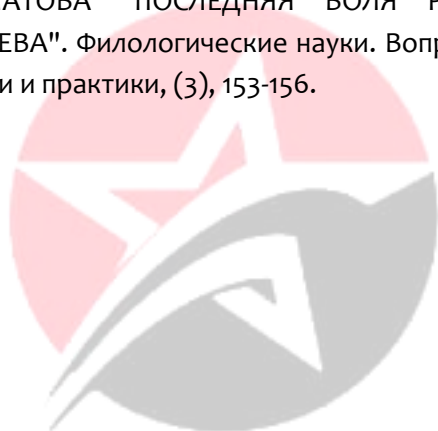
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