



Международная конференция

ИННОВАЦИОННОЕ РАЗВИТИЕ НАУКИ И ОБРАЗОВАНИЯ НОЯБРЬ 2020

Сборник научных трудов
Павлодар, Республика Казахстан

В научный сборник вошли научные работы, посвященные широкому кругу современных проблем науки и образования, вопросов образовательных технологий 2020. - 140 с.

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The thesis will try to trace the origin of the first detective stories throughout the literary history and point out the most significant works of this genre. To establish the milestones in the detective literature would not be possible without the proper definition of the detective fiction genre and, therefore, the definition of the genre and the subgenres will be provided. It provides an overview of existing opinions regarding the place occupied by the detective in literature and culture in general. In addition, it is noted that not only does not weaken, but also increases the interest in the study of the detective genre in the scientific community of literary critics and linguists.

Key words: Detective, genre, popularity, mysterious, intellectual abilities

Detective is the name of the genre itself means a lot. First, it coincides with his hero - detective, that is, the investigator, the profession in which he investigates. Second, this profession reminds us that the genre of a detective is one variant of widespread literature on crime. Thirdly, this also refers to the method of constructing a plot, in which the secret of the crime is not opened to the end and keeps the reader in doubt. The basis of all detective works is the eternal problem of the struggle against crime, which has been persecuted since the emergence of human civilization. Works of this genre describe a complex process of identifying crimes and celebrating Justice.

Detective is always a mystery, the reader decides on his own after the author, gives an opportunity not only to think logically, to show deductive abilities but also to understand the psychology of people. In addition, a distinctive feature of good detective is a moral idea, morality, which is associated with the expulsion and punishment of the offender.

The genre detective belongs to the type of literature that has long been subject to serious criticism. The unusual popularity and popularity of works of this genre caused doubts about their artistic skills. From the beginning of the XX century until now, detective is still becoming research of philologists and art critics. In their works, they try, first of all, to unravel the mystery of the centuries-old popularity of the investigator's genre.

Preliminary studies on the study of detective appeared at the beginning of the XX century. On the basis of large literary materials of such writers as E. Poe, G. Chesterton, A. Conan Doyle, William Collins, A.K. Greene, E. Wallace, E. Gaboriau, S. D. Hammed, J. Chase, many articles were published on the theory of detective in England and America.

Detective prose is one of the most popular genres of the twentieth century. In comparison with other genres of literature, the same appeared in the first half of the investigator, in the first half of the XIX century, and in 1841 E. Poe is associated with the first detective story called "Murder on Morgue Street". Detective according to researchers, its history has been observed since ancient times.

Interest in reading detective literature is associated with his ability to embody the "path of movement from darkness to light". This means, first of all, solving the crime, solving the mystery. Poe believed that the artistic joy and usefulness of the detective story is precisely in this gradual movement from darkness to light, from bewilderment to clarity. The situation is understood as a case by which the attacker managed to get out of an impossible situation. And the detective brings the truth to light, "for every detective is reduced to the fact that from the "labyrinth" of errors, false interpretations and dead ends, finally, the true picture of the crime is brought to light "[Eisenstein, 1997, p.100]. Here, the detective, according to the author appeals to the myth of the Minotaur and the primary complex associated with it. Attempts to understand the role and significance of the detective genre are inseparable from the search for reasons for its wide recognition. The undying popularity of this genre is due to several reasons that make the reader turn to the detective again and again: the need to compensate for helplessness, to overcome fears, to ease feelings of guilt, to experience a sense of purification from their sin, in emotions; interest in the game and competition, response to the challenge of intellectual abilities; the need to read and observe curious characters;

the desire to unravel the romance in everyday city life; the desire to take part in intellectual games, guessing the event program, applying their abilities to dialectical thinking, solving the mystery.

The popularity of the detective genre is the growing interest of readers, the constant attention of literary critics and practitioners to it has led to the appearance of an increasing number of linguistic works devoted to its study. The subject of attention is the cognitive, pragmatic, discursive and other parameters of the detective text [Vatolina, 2011; Dudina, 2008; Kryukova, 2012; Leskov, 2005; Merkulova, 2012; Teplykh, 2007, etc.]. The need for scientific research in this area is dictated by the anthropocentric paradigm that is relevant in modern literary studies and linguistics. Scientists who recognize that it is important to take into account the human factor in language are focused on the study of the cognitive structures of human consciousness involved in the representation, acquisition and processing of knowledge about the world, contained, in particular, in a literary text. Language is understood as a way of representing a person's knowledge of the world.

A. Dudina devotes her research to the study of detective discourse in the light of a cognitive-communicative-pragmatic approach. Based on the material of detective works by English and American writers, it reveals the status characteristics of detective discourse in a number of other artistic discourses, displays elements and designates models on the basis of which the discursive space of a detective text is formed. The author distinguishes the concepts of "detective text" as "a linguistic formation that has a certain structure and is characterized by coherence and integrity" and "detective discourse" as "the scheme" writer – artistic investigation – reader – entertainment", thereby indicating the functional, dynamic nature of discourse, where the text is an element of communication that connects the author and the reader [Dudina, 2008, p.10]. The proposed approach to the interpretation of a literary text is based on the thesis that samples, mental models, etc. are stored in the human mind. E. specially structured systems of knowledge representation that form the basis of our language ability and speech behavior. The author identifies two cognitive models of detective discourse in the form of the structure of the subject-reference situation and the structure of the procedural situation. The subject-reference situation in detective discourse is "a clear event program" that the author of a detective text plans according to certain rules of the detective genre. A procedural situation is "a situation in which the author of a detective text influences the reader by resorting to a certain tone, the nature of the narrative, which causes the reader to respond with an appropriate emotional mood" [Dudina, 2008, p.12].

The most important era for the English detective fiction was during the Golden Age when the pure form of a detective story represented a puzzle or a game. For this type of mystery fiction was established the term whodunit in nineteen thirties. Many excellent authors representing whodunit writing style during the Golden Age interwar period continued in this style after the World War II. Margery Allingham and her amateur sleuth Albert Campion, E.C. Bentley, G.K. Chesterton and his Father Brown stories, Agatha Christie and her most popular Belgian detective Hercule Poirot or amateur spinster detective Miss Marple are an examples of the whodunit detective fiction. Other authors like Father Ronald Knox and Dorothy L. Sayers and her snobbish amateur detective Lord Peter Wimsey also illustrate this genre. The most important part of every story is the main character. In the case of a detective fiction it is the detective. Every main protagonist of any type of fiction must be interesting for the reader; he or she must be in some aspect memorable and worth of following. In the case of Sherlock Holmes, it is his character. Sometimes his almost egoistic and arrogant behavior alternates with the moments of happiness and elation, his unusual habits and interests. Poirot is memorable for his pedantry and moustache to which he pays more attention than to his friends and his indulgence of gastronomy. Miss Marple is undoubtedly memorable simply for being an elderly woman who covers her love for mysteries by knitting and gardening. The earliest example of this type of unordinary detective is from Edgar Allan Poe's "The Murders in the Rue Morgue".

The detective genre is increasingly becoming the subject of research by literary critics, linguists, theorists and practitioners of the genre. The relentless scientific interest in the genre features of these texts is largely a consequence of the undiminished popularity of detective stories in the modern readership.

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