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**THE DETECTIVE GENRE AND ITS EVOLUTIONARY DEVELOPMENT<sup>21</sup>***Niyazov Ravshan Turakulovich*Doctor of Philosophy in Philology, Associate Professor  
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[docravshanniyazov@gmail.com](mailto:docravshanniyazov@gmail.com)**ABSTRACT**

This article presents a comprehensive scholarly analysis of the emergence and evolution of the detective genre within the context of modern literary theory. Tracing its origins to Edgar Allan Poe's foundational works of the 19th century—particularly *The Murders in the Rue Morgue* and *The Purloined Letter*—the study follows the genre's development through the contributions of Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Umberto Eco, Jorge Luis Borges, and others. The detective genre is examined not merely as a narrative of crime and investigation, but as a multifaceted aesthetic structure that reflects moral dilemmas, logical reasoning, cognitive processes, and social values.

The article differentiates between classical (Poe, Christie), socio-realist (Hammett, Chandler), epistemological (Borges, Eco), and postmodern (Eco, Pynchon) variations of the genre, highlighting their distinct semantic, aesthetic, and philosophical orientations. It also explores how contemporary interpretations—framed by postcolonial, gender, and postmodern theories—have transformed the genre into a metatextual, multilayered, and self-reflexive literary model. Ultimately, the detective genre is presented as a dynamic artistic form that encapsulates modern cultural and intellectual paradigms, serving as an aesthetic-cognitive platform that stimulates critical reader engagement.

**KEY WORDS**

Detective genre, aesthetic structure, crime, investigation, epistemology, postmodernism, thinking, cultural context, gnoseology, intertextual analysis.

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**DETEKTIV JANR VA UNING RIVOJLANISH TADRIJI***Niyazov Ravshan Turakulovich*

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[docravshanniyazov@gmail.com](mailto:docravshanniyazov@gmail.com)**ANNOTATSIYA**

Ushbu maqola zamonaviy adabiyotshunoslik nazariyasi doirasida detektiv janrining paydo bo'lishi va rivojlanishini har tomonlama ilmiy tahlil qiladi. Tadqiqot Edgar Allan Poning XIX asrdagi janrning asos soluvchi asarlari hisoblanuvchi "Morg ko'chasidagi qotillik" va "O'g'irlangan maktub"dan kabi asarlaridan boshlab, Artur Konan Doyl, Agata Kristi, Raymond Chandler, Umberto Eko, Xorxe Luis Borxes va boshqalarning hissasi orqali janrning rivojlanishini tadqiq etadi. Detektiv janr shunchaki jinoyat va tergov haqidagi hikoya emas, balki axloqiy muammolar, mantiqiy fikrlash, bilish jarayonlari va ijtimoiy qadriyatlarni aks ettiruvchi ko'p qirrali estetik tuzilma sifatida o'rganiladi.

Maqolada janrning klassik (Po, Kristi), ijtimoiy-realistik (Hammett, Chandler), epistemologik (Borxes, Eko) va postmodern (Eko, Pinchon) yo'nalishlari farqlanib, ularning o'ziga xos semantik, estetik va falsafiy yo'nalishlari yoritilgan. Shuningdek, postkolonial, gender va postmodern nazariyalarga asoslangan zamonaviy talqinlar janrni metamatnli, ko'p qatlamli va o'z-o'zini aks ettiruvchi adabiy modelga aylantirganini tadqiq etadi. Pirovard natijada, detektiv janri zamonaviy madaniy va intellektual tamoyillarni o'zida mujassam etgan dinamik badiiy shakl sifatida taqdim etiladi hamda o'quvchining tanqidiy munosabatini rag'batlantiruvchi estetik-kognitiv vosita vazifasini bajaradi.

**KALIT SO'ZLAR**

Detektiv janr, estetik struktura, jinoyat, tergov, bilish nazariyasi, postmodernizm, tafakkur, madaniy kontekst, gnoseologiya, intertekstual tahlil.

**ДЕТЕКТИВНЫЙ ЖАНР И ЭТАПЫ ЕГО РАЗВИТИЯ****Ниязов Равшан Туракулович**

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[docravshanniyazov@gmail.com](mailto:docravshanniyazov@gmail.com)**АННОТАЦИЯ**

В статье представлен всесторонний научный анализ становления и развития детективного жанра в контексте современных литературных теорий. Прослеживается генезис жанра, берущего свое начало в XIX веке в творчестве Эдгара Аллана По («Убийства на улице Морг», «Похищенное письмо»), и его дальнейшая эволюция в творчестве Артура Конан Дойла, Агаты Кристи, Рэймонда Чандлера, Умберто Эко, Хорхе Луиса Борхеса и других выдающихся писателей. Детектив рассматривается не только как повествование о преступлении и его раскрытии, но и как сложное эстетическое построение, отражающее нравственный выбор, логическое мышление, процессы познания и социальные нормы.

В статье проводится различие между классическим (По, Кристи), социально-реалистическим (Хэммет, Чандлер), эпистемологическим (Борхес, Эко) и постмодернистским (Эко, Пинчон) вариантами жанра, раскрываются их эстетические, смысловые и философские особенности. Также рассматривается влияние постколониальных, гендерных и постмодернистских теорий, в рамках которых детектив трансформируется в метатекстуальную, многослойную и саморефлексирующую литературную форму. В результате детективный жанр предстает как динамичная художественная модель, отражающая культурные и философские парадигмы современности и стимулирующая активную критическую вовлеченность читателя.

**КЛЮЧЕВЫЕ СЛОВА**

Детективный жанр, эстетическая структура, преступление, расследование, эпистемология, постмодернизм, мышление, культурный контекст, гносеология, интертекстуальный анализ.

## INTRODUCTION

The formation and development of detective literature is directly linked to cultural-historical processes, and this genre is an artistic expression of human thought, legal consciousness, and society's need for justice. By the mid-19th century, especially in European and American societies, the intensification of modernity, the increasing complexity of urban life, and the growing scale of crime laid the foundation for the emergence of this genre. The renowned literary scholar F. Dürrenmatt stated that *“the detective genre is the philosophical response of bourgeois consciousness to crime”*. (Dürrenmatt F., 1987, 334)

In particular, Edgar Allan Poe's works such as “The Murders in the Rue Morgue” created the classic elements of detective literature. In his works, logical reasoning, the investigation process, and the psychological portrait of the criminal's personality are brought to the forefront. According to M. Bakhtin, *“the detective genre attempts to resolve the collision between social contradictions and moral criteria in an artistic form.”* (Bakhtin M.M., 1979, 274). This idea emphasizes that detective literature has not only entertainment value but also moral and socio-philosophical significance.

The emergence of the detective genre is also connected with the formation of the modern police system and legal institutions. In this regard, M. Foucault emphasizes that *“the artistic expression of crime and punishment reflects the organizational mechanisms of modern power”*. (Foucault M., 1999, 106) Thus, detective literature can also be viewed as an aesthetic expression of social control in society. This is because in this genre, the investigator is interpreted as a symbol of power, while the criminal is portrayed as a sign of deviation from the norm.

This process can also be observed in the works of various authors in the American and English literary scenes. For example, A. Conan Doyle's Sherlock Holmes character embodies the concept of investigation based on modern scientific methods and observation. R. Chandler, on the other hand, established the “hard-boiled” school, depicting the detective as the lone moral subject in a society rife with

crime. According to him, “*the detective is the hero of society's moral crisis*”. (Chandler R., 1988, 17.)

## MAIN PART

The emergence and formation of the detective genre is not only a product of literary creation but also an artistic response to the cultural, social, and philosophical processes of its time. Through the development of this genre, it is possible to analyze how concepts such as justice, order, and crime in the modern human consciousness are expressed in artistic thought.

The evolutionary formation of the detective genre is inextricably linked with the complex cultural-philosophical, social, and psychological processes that occurred at the end of the 19th and beginning of the 20th centuries. This genre is an artistic construction aimed at uncovering the secrets of complex crimes, establishing social justice and moral truth, relying on the analytical abilities of the human mind. According to literary critic V.N. Toporov, “*the detective genre is an artistic form born from modern humanity's need for logical thinking, structural analysis, and social order*”. (Toporov V.N., 1995, 219.)

We see the first examples of detective works as a genre in the works of Edgar Allan Poe. The logical-problematic construction of the investigation, objective analysis, and the centrality of the deductive method in his story “The Murders in the Rue Morgue” lay the foundation for all subsequent detective texts. Through this work, the detective character type (in the image of C. Auguste Dupin) is formed for the first time. Poe, in his aesthetic concept, asserts that “*the detective is an aesthetic hero of the world of thought, whose power stems not from emotion, but from contemplation.*” (Poe E.A. 1846, 45.)

The detective genre flourished in the 20th century, especially in English and American literary schools. The characters of Hercule Poirot and Miss Marple, created by Agatha Christie, embody the elements of “inherent caution, social adequacy, and intellectual Marxism” in classic detective fiction. Analyzing this stage of the detective genre, scholar J. Cawelti writes: “*a detective work serves as*

*an artistic model for restoring social balance. This genre is conservative in nature because it replaces crime with order.*" (Cawelti J.G., 1976, 90.)

On the other hand, the "hard-boiled fiction" school, which emerged from the mid-20th century - especially in the works of Raymond Chandler and Dashiell Hammett - brings a realistic and sometimes even existential direction to the detective genre. Chandler notes that *"the detective is the last moral man who remains true to his principles in a corrupted world."* (Chandler R., 1988, 18.) These qualities are embodied in Philip Marlowe: he is a lone hero who fights against the moral crisis in modern society and the systemic dysfunction.

In the postmodern era, the detective genre abandons its traditional constructions and begins to acquire self-negating, playful, and multi-layered forms. Umberto Eco states that *"a detective story is a deconstruction of logical thinking"* (Eco U., 2006, 37). In his novel "The Name of the Rose," detective elements intertwine with religious-philosophical and historical metaphors, forming a complex intertextual structure.

In conclusion, it can be said that the detective genre is a complex genre that has integrated socio-philosophical, psychological, moral, and aesthetic criteria in its formation, performing specific functions at each historical stage. It remains a relevant artistic phenomenon as a means of shaping society's need for normativity, morality, and justice through literature.

The evolution of the detective genre is a unique reflection of changes in literary thinking, social consciousness, and ideological-philosophical processes. The formation and diversification of this genre emerged in modern society based on the artistic interpretation of the concepts of law, morality, logic, and truth. Historical and aesthetic approaches to the detective genre demonstrate its constant evolution. A. Todorov distinguishes two structures of the detective genre - the structure of crime and its exposure, writing that *"a detective novel is actually a work written twice: the first event is a crime, and the second is its investigation"*. (Todorov T., 1983, 60) This duality allows us to understand the detective genre not only as an adventure genre but also as a logical-philosophical structure.

The detective genre entered the stage of intercultural formation in the second half of the 20th century. From this perspective, the simulacrum theory proposed by J. Baudrillard provides important theoretical foundations for explaining the disappearance of the boundary between truth and lies, crime and investigation in detective works. He emphasized that “*simulacra in modern culture create not reality, but a replacement image*”. (Baudrillard J., 2000, 122) This principle is strongly evident in 21st-century detective stories, particularly in postmodernist works.

In particular, the metatextual forms of the detective genre - works that question their own structure and principles - have become an integral part of modern literary processes. At this point, the theory of deconstruction developed by J. Derrida serves as a relevant tool in analyzing new types of detective genre created on the basis of open structures that challenge the genre itself. According to Derrida, “*any text contains its hidden reflection and negation, while simultaneously undermining its own stable meaning.*” (Derrida J., 2000, 94) This approach helps to understand how the concept of “truth,” which is expected to be revealed during the investigation process in a detective work, is presented by the author in a playful, multilayered, and relative form.

In the European cultural context, Umberto Eco's statement that “*through the detective genre, one can observe epistemology, or the theory of knowledge, transformed into an art form*” advances a new ontological approach to the genre. (Eco U., 1994, 88) According to him, the detective is not only a figure that exposes crime but also offers a metaphorical model of acquiring knowledge. Particularly through intertextual and semiotic analysis tools, the detective genre is interpreted as a means of decoding numerous cultural codes.

Today, the detective genre is embracing new forms and directions in the context of globalization. In Eastern literature, including the works of Japanese writer Higashino Keigo, the detective genre manifests more as a psychological and social construct. According to T. Karasawa, “*in modern Japanese detective works, crime*

*is interpreted not as an expression of social contradictions, but as a result of the crisis of individuality.*” (Karasawa T., 2011, 22)

The evolution of the detective genre is closely linked to the evolution of human thought, the increasing complexity of moral consciousness, and the modernization of artistic structures. This genre was formed in the 19th century and strengthened its social, aesthetic, and epistemological positions in the 20th century. Literary critic J. Symons, who explained the internal mechanisms of the genre and its connection with social archetypes, states: “*Detective works express the contradictory mental state of modern society in an aesthetic form. Crime and investigation are means of figuratively expressing disorder in public consciousness and the desire to eliminate it.*” (Symons J., 1992, 35)

In addition to classical styles, the development of the genre has been enriched with new forms and content through adaptation to various sociocultural contexts. Within the framework of structural study of literary texts, G. Genette writes, “*every detective work is a deconstruction of time: instead of a sequence of events, the author arranges reality based on the detective's process of acquiring knowledge*”. (Genette G., 1980, 87) Thus, the detective genre becomes not only a means of exposing crime but also a tool for artistic exploration of the relationships between time, knowledge, and truth.

Modern detective works are facing new directions, especially in the context of globalization and mass culture. According to M. Priestman, “*the detective genre is acquiring new facets in postcolonial, gender, and psychological contexts. Now, not the crime itself, but its roots - the dysfunctions in the social system - are coming to the forefront*”. (Priestman M., 2003, 14) This approach presents the detective story not just as a logical adventure, but as a universal artistic model that analyzes modern culture.

Furthermore, the complexity of criminal motivation, the focus on psychological analysis of characters, and the investigator's position facing moral dilemmas have directed the detective genre towards philosophical depth. I. Bell emphasizes that “*detective novels are an aesthetic critique of modern society; crime*

*is exposed in the minds of readers, not investigators*” . (Bell I., 1997, 162) This idea reveals the genre's mechanism of interactivity and engagement of the reader's thinking.

At this point, it should be noted that the detective genre in its historical development has deviated from classical structural approaches and began to transition to more relativistic forms built on uncertainty and various interpretations. Y. Lotman associates this situation with *“the multiplicity of cultural contexts and the variability of the sign system.”* (Lotman Yu.M., 2000, 58) Thus, the detective genre exists today as an artistic form adapted to the nature of the global information society, which has embraced uncertainty, mosaic thinking, and abandoned consistent description.

In conclusion, the detective genre is a multi-layered artistic model capable of illuminating the complex relationships between moral choice, the process of cognition, social order, and aesthetic construction, going beyond the scope of exposing a simple crime. The trajectory of its development has been in harmony with the spirit of the times, the paradigm of thinking, and the interaction of cultures.

The evolution of the detective genre has become an important methodological criterion in literary studies, not only for the internal classification of genres but also for analyzing their variability in cultural, epistemological, and socio-philosophical contexts. From its earliest forms, this genre has served to artistically express the ambivalent relationships between justice and crime, order and chaos, knowledge and mystery in society. Therefore, J. Scaggs rightly writes that *“detective literature is an aesthetic formation of cultural ideologies, which interprets not crime itself, but the reflection of crime in modern consciousness”*. (Scaggs J., 2005, 12)

Although this genre was formalized in English and French literature at the end of the 19th century, its roots can be found in ancient mythological structures, religious parables, and characters in folklore who uncover guilt and restore justice.

F. Jameson, interpreting this aspect based on Marxist aesthetic criteria, emphasizes that *“the detective genre is a means of imaginarily alleviating the social anxieties of bourgeois consciousness.”* (Jameson F., 1981, 66) Through this

approach, not the crime plot itself, but the social context and system of moral values formed around it become the focus of theoretical analysis.

In the 20th century, the detective genre branched into several main directions: classical detective (Agatha Christie), the social-realistic “hard-boiled” school (Raymond Chandler, Dashiell Hammett), psychological detective (Patricia Highsmith), and the intellectual-detective novel (Jorge Luis Borges, Umberto Eco). In particular, Borges' short stories - especially “The Library of Babel” - revealed the metaphysical and epistemological potential of the detective plot. A. Martin explains this as follows: “*In Borges, the detective genre becomes a method for studying the structures of thought: investigators do not simply expose the crime, but doubt the truth itself.*” (Martin A., 1999, 110)

In the modern stage, the detective genre has acquired a transgenre character, becoming synthesized with science fiction, historical novels, political thrillers, and even scientific and journalistic texts. This is especially evident in Scandinavian detective novels. Therefore, according to H. Nestingen, “*new era detectives interpret crime not as an action of a specific person, but as a product of complex socio-economic systems*”. (Nesting A., 2008, 39)

Another noteworthy aspect is that the detective genre has successfully incorporated complex social themes such as identity, memory, gender, and political manipulation into its domain in modern global culture. A. Nelles writes about this: “*Today, the detective novel tells not only about mysterious events but also about consciousness's desire to break free from ideology.*” (Nelles A., 2002, 98) This perspective reveals the functions of the detective genre at the epistemic level.

In conclusion, the detective genre, in its historical development, has evolved from simplicity to multifaceted complexity, from individualism and moral steadfastness to socio-psychological intricacy, becoming one of the most adaptable and analytical genres of literary thought. Through crime, it not only creates artistic drama but also illuminates the contradictory issues of human thought related to mystery, truth, and order.

The detective genre and its developmental trajectory is one of the most important objects of study in modern literary criticism for understanding the interaction between aesthetic structures and social consciousness and cultural processes. In the history of thought, this genre emerged as an artistic expression of the human mind's aspiration to comprehend mysterious events, search for truth, and restore moral ideals. Studies show that the detective genre has traversed an artistic path from simplicity to complexity, from classical construction to postmodern deconstruction. In this context, R. Barthes notes that “*a detective story is a dramatic form of the desire to attain truth through text, in which mystery, sign, and their interpretation operate interdependently.*” (Bart R., 1989. 324.)

The reader's participation in the cultural formation of the detective genre, that is, its perception by the reader as a logical construction, is of great importance. S. Heath writes about this: “*a detective novel is a crime that is exposed in the reader's mind. The reader becomes the subject investigating the text they are reading.*” (Heath S., 1983, 68) This idea is particularly evident in modern detective genre structures where the reader is compelled to think alongside the protagonist.

An important turning point in the historical development of the genre is seen in its modern forms, which encompass psychological depth, social conflicts, and issues of identity. As S. Walton observes, “*the modern detective genre reveals not only the cause of the crime but also the structural factors in society that led to the commission of this crime*”. (Walton S., 2015, 41) This approach transforms the detective plot into not just a reality, but also an object of cognition.

R. Reitz, who evaluated the detective genre in a socio-philosophical context, writes: “*The detective novel is an artistic reflection of the contradictions between individual consciousness and the social system. Here, the investigator is not a restorer of order, but a figure who debates its possibilities.*” (Reitz R., 2004, 103) Reitz's opinion portrays the detective character not only as a rule-follower but also as an analyst of social constructs.

In the postmodern era, the detective genre abandoned its constant consistency and began to be built on the basis of formal, content-related, and semantic instability.

A. McHale explains this situation as follows: *“In postmodern detective works, it is important to question the possibility of truth, not to achieve it. The problem is not the crime itself, but how it can be read.”* (McHale B., 1987, 156) These ideas suggest that in modern detective works, the investigative plot itself exists in metaphorical, playful, and multilayered forms.

Thus, in its historical development, the detective genre has evolved into a multifaceted artistic system aimed not only at exposing crime but also at artistically exploring issues of morality, cognition, consciousness, and social order. In its structure, it remains a universal genre that stimulates the reader's thinking, shapes cultural ideals, and responds to various ideological paradigms.

The evolution of the detective genre represents one of the multifaceted directions in the development of literary thought, its formation being closely linked to the complexity of legal culture in society, the contradictions between the individual and the social system, and the historical variability of moral standards. While in its early forms this genre juxtaposed crime and punishment, truth and falsehood, later, especially in the 20th-21st centuries, it shifted towards a consistent interpretation of human thought, critical analysis of cognitive mechanisms, and social structures. From this perspective, A. Wertheim concludes: *“The detective novel is an artistic model that reveals social problems through individual cases; in it, crime is a visible symptom, but the real causes are hidden in deep social layers.”* (Wertheim A., 1969, 85)

In the modern formation of the genre, literary structures, semantic systems, and knowledge paradigms are embodied as a whole. The detective work transforms into a cognitive text that not only represents reality but also reveals the invisible connections that constitute it. G. Marcus evaluates the detective text as a *“field of mediation between the subject of cognition and truth”* and asserts that *“the detective plot shows us not the truth itself, but how truth is constructed.”* (Marcus G., 2001, 112)

Modern detective works - especially novels based on criminal drama and courtroom plots - analyze not only the cause of crime but also its socio-cultural

reasons and moral deconstruction. G. Knight explains this approach as follows: “*New generation detectives question not the achievement of justice, as in the classical style, but the possibility and consistent philosophical foundations of justice.*” (Knight S., 2010, 74) This means that the detective genre has now become an aesthetic platform that offers the reader not an “answer,” but a “question.”

On the other hand, H. K. Bhabha, who analyzed the detective genre in a postcolonial context, interprets the detective novel as “a culture of resistance within the existing power structure.” According to him, “*the detective plot metaphorically reveals the internal contradictions of modern power systems.*” (Bhabha H.K., 1994, 159) This idea serves as an important theoretical key in analyzing the forms of the detective genre integrated with issues of human rights, gender equality, migration, and post-industrial society in today's global literature.

The development of the detective genre has also led to the emergence of “cyber-detective” and “meta-detective” directions based on interactive relationships between the reader and the text. L. Montrose explains this situation as follows: “*Modern detective novels emphasize the reflection of the reader's thinking rather than their consistent plot; this turns the text into a field of communication.*” (Montrose L., 1996, 91) Such genres are based more on the paradigm of knowledge, not exposing but revealing, not judging but teaching through artistic forms.

From the foregoing, it can be concluded that the evolution of the detective genre in the history of artistic thought manifests itself not only as a system of plots aimed at exposing crime but also as an aesthetic phenomenon formed through the intersection of moral, sociological, and philosophical ideas. Contemporary detective works reflect not only the past conventions of this genre but also the modern modes of thinking that have transformed it.

The developmental trajectory of the detective genre demonstrates the progress of artistic thinking based on epistemological and axiological criteria. Although the core essence of this genre is linked to crime and its exposure, its formation, internal structures, character systems, and plot dynamics have evolved in accordance with the socio-philosophical thinking of each era. From this perspective, R. Escarpit's

opinion that “*a detective novel is a didactic form imbued with the spirit of the times, which prompts the reader to pay attention not only to the events but also to the underlying patterns*” is not without reason. (Escarpit R., 1970, 216)

In the late 19th and early 20th centuries, the detective genre took shape based on classical formulas. The main emphasis was placed on the logical consistency of the investigation, the attainment of truth based on facts, and the restoration of moral justice. L. Goldman refers to this stage as “*the stage of harmony between literature and social consciousness*” and emphasizes: “*the detective genre is an artistic product of bourgeois society's need for security, stability, and formal order.*” (Goldman L. K., 1972, 147)

However, from the mid-20th century, this genre became increasingly complex: it moved beyond merely exposing crimes to analyzing them, reflecting on their causes, and illuminating the intricate moral, legal, and psychological relationships between individuals and society. Notably, the structural approaches proposed by V. Propp have become an important methodological foundation for analyzing the morphology of the modern detective genre. According to Propp, “any plot maintains a strict sequence of functions, but the detective genre allows freedom in the arrangement and interpretation of these functions.” (Propp V.Ya., 1976, 94).

In the modern era, especially under the influence of postmodern culture, the detective genre has revised its structure, semantics, and ideological foundations. In this process, the crime plot has been transformed into a tool for testing the reader's intellect, and the investigator into an epistemological agent. The renowned philosopher J.-F. Lyotard says about this: “*The detective plot today is becoming an artistic form of rejecting the grand narrative. Now investigators are searching not for the truth, but for mechanisms to interpret it.*” (Lyotard J.F., 1998, 73)

Moreover, in contemporary detective works, the concepts of identity, gender, space, and time are being interpreted in novel ways. Specifically, K. M. Chandler views the detective novel “as a cultural archive,” analyzing it as a cultural strategy against colonialism, racism, and gender inequality in society. She writes: “*A modern*

*detective story is not about crime, but about the social systems that give rise to crime.*” (Chandler K.M., 2009, 58)

In conclusion, the detective genre has deep roots not only in fiction but also in social thought, demonstrating constant renewal and adaptability. Depending on the era, culture, and philosophical paradigms, it encompasses a wide semantic field ranging from uncovering mysteries to creating them, and from discovering truth to refuting it. Therefore, the detective genre can be evaluated not merely as a work of crime literature, but as one of the epistemological centers of modern thought.

The detective genre and its developmental trajectory are closely intertwined with the internal complexities of modern literary processes, the dynamics of aesthetic forms, and the epistemological crises that have emerged in social consciousness. This genre illustrates how artistic thinking interacts with social functions, cultural codes, and moral systems. While the early forms of this genre, particularly in the works of Edgar Allan Poe, Wilkie Collins, and Sir Arthur Conan Doyle, offered a logical, consistent, and deductive model for attaining truth, throughout the 20th century, the detective novel evolved into a multifaceted aesthetic structure engaging with human psychology, the legal system, social instability, and the relativistic nature of consciousness. Literary scholar H. Haycraft explains this transformation as follows: “*The detective genre is a crucial symbolic field in which society strives for self-awareness, where the contradictions between order and disorder, morality and crime, knowledge and truth take on dramatic form.*” (Haycraft H., 1941, 33)

The detective genre relies not only on the artistic portrayal of a criminal event but also on philosophical reflections about how to understand, comprehend, and interpret reality. In this regard, the idea put forward by D. Sayers is extremely important: “*A detective novel is essentially an artistic and intellectual exercise. Crime is not the main phenomenon, but a testing ground for consciousness and thought.*” (Sayers D.L., 1929, 24) This approach portrays the detective genre in a didactically and socioculturally active position.

In the subsequent stage - especially after World War II - the detective genre is viewed as more complex in relation to its structure and ideological foundations, synthesizing both psychological and social theories. J. G. Cawelti describes the detective genre as *“an artistic form organized on the basis of cultural stereotypes, but creating a new semantic field by breaking these stereotypes.”* (Cawelti J.G., 1976, 103) According to Cawelti, this genre, despite its formulaic structure, has succeeded in illuminating the acute sociocultural problems of modernity.

In recent years, the detective genre has evolved in the context of global inter-civilizational culture, reinterpreting the concepts of crime, punishment, and order within different civilizations. New detective stories emerging in the literature of China, Japan, India, Latin America, and Africa are advancing the position that *“crime is not a universal phenomenon, but rather a phenomenon that takes specific forms within cultural and historical contexts.”* In this regard, P. Bénichou's idea is noteworthy: *“The detective novel has become a self-reflective form of modern consciousness, in which the investigation does not reveal the truth, but constantly subjects it to discussion.”* (Bénichou P., 1947, 59)

## CONCLUSION

The detective genre is not only a type of fiction but also a complex form of thinking that artistically analyzes issues of morality, truth, knowledge, and cultural identity. It has encompassed a wide artistic field, from classical formulas to postmodern game structures, and at each historical stage has renewed its function through social, cultural, and epistemological contexts. The detective genre has incorporated contemporary intellectual trends into its aesthetic formation in every era. It has progressed through all stages from classical simplicity to postmodern complexity, developing its own methods and principles for the artistic interpretation of social, moral, logical, and cognitive problems in each historical and cultural context.

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