

DETECTIVE STORIES: FROM CLASSIC TO POSTMODERN. DEFINITION AND HISTORY

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INTRODUCTION

A detective story is genre of crime fiction, popular mainly by the work of such writer as: E.A. Poe, Sir A.C. Doyle, A. Christie, R. Chandler, D. Hammett, G. Simenon to name a few. The subject of a detective story is the investigation aimed at detecting a perpetrator of the crime described at the beginning of the work.

E.A. Poe is nowadays perceived by critics as a precursor of genre of detective story. The French works, including those of Vidocq's, inspired him to write three short stories of a criminal content. Not only did Poe introduce famous and ingenious detective to world literature; Sir A.C. Doyle created a private detective who solved the most difficult cases using the deductive method. The British author A. Christie and her character Hercule Poirot also contributed to the development of the genre. Other well-known authors were involved in detective stories' creation, including American writer R. Chandler, who implemented the character of Philip Marlowe. D. Hammett, the author of crime stories, created the character of Sam Spade. In addition to the Americans, a very important author of detective stories is G. Simenon, who created detective series about Commissar Maigret.

To make a clear cut picture of the development of the genre of a detective story beginning with classical one to postmodern different definitions of a detective story subgenre are also described focusing on the novelty of basic features of the genre. Among them are: crime, investigation, revealing the truth, and methods using by a detective character to conduct an investigation.

Subsequently, several types of detective stories are characterized such as: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery.

1. Definition and Origin of the Detective Story Subgenre

To define a detective story subgenre it is necessary to reference to *The Encyclopedia Britannica* where a detective story is termed as *a type of popular literature in which a crime is introduced and investigated and eventually the culprit is revealed*.¹ According to this source the traditional elements of a detective story are:

- the seemingly perfect crime;
- the wrongly accused suspect whom evidence points to;
- the bungling of dim-witted police;
- the greater powers of observation and superior mind of the detective;
- the startling and unexpected denouement, in which a detective reveals how the identity of the culprit was ascertained.²

Detective stories mostly keep to the rule that a superficially convincing evidence is irrelevant. The *Encyclopedia Britannica* also suggests that it is usually axiomatic that the clues from which a logical solution to the problem can be reached and be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduces the solution to the puzzle from a logical interpretation of these clues.³

In the study *The Typology of Detective Fiction* T. Todorov described three main categories of a detective story subgenre. The first category is a mystery called **whodunit**, the second is the genre of **thrillers**, and the last one is **suspense story**, in which both elements from the previous two types might be observed. These types coexist together but they follow different rules. Their development is conditioned by similar signs with one distinctive trace. This classification presents key features of the subgenre.

According to *Collins English Dictionary* detective story is *a mystery involving a crime and the gradual discovery of who committed it, especially a highly formalized one in which a detective, often a private one, solves a crime, usually a murder by means of careful observation and logical reasoning*.⁴

¹ Encyclopedia Britannica. URL: www.britannica.com (retrieved Feb. 2, 2019).

² Ibidem.

³ Ibidem.

⁴ Collins Dictionary. URL: www.collinsdictionary.com (retrieved Feb. 2, 2019).

Another source which is worth being quoted is portal *Find Me an Author* where such definition of a detective story is presented: *crime fiction is the genre of fiction that deals with crimes, their detection, criminals, and their motives. Most – though not all – crime novels share a common structure. First there is the crime, usually a murder; then there is the investigation; and finally the outcome or judgment, often in the shape of the criminal’s arrest or death.*⁵

The same source describes that crime is usually distinguished from mainstream fiction and other genres such as science fiction or historical fiction, but boundaries can be, and indeed are, blurred. According to *Find Me an Author* the genre’s flexibility is perhaps one reason for its wide and enduring appeal and means different things to different people at different times. They also suggest that some examples of literary fiction retain many of the time-honored techniques of fiction character, narrative, theme and tension. It could be observed in such a huge variety of that genre and also a few subgenres, including detective fiction and the classic whodunit, courtroom drama, legal thriller, hard-boiled fiction, police procedurals, private eye, thrillers, suspense additionally other subgenre in which a committed crime is the main motivator of the plot. It is worth adding that there are plenty of stories where the character is the criminal not the detective. All of them can with any certainty demonstrate that the label of crime fiction is a resilient convenience for those who use it, not an exact term.⁶

Encyclopedia.com suggests that despite of the countless manifestations of mysteries, criminals, and detectives that have appeared since this genre came into being, the narratives remain predictably comfortable and still intellectually exciting. Mystery narratives require hidden secrets, which over the course of the text are revealed or discovered. Detective fiction is related to the narration of the investigation and solution of a crime, but with one important addition.⁷ According to J. Cawelti’s study of the detective story subgenre *the classical detective story requires four main roles: the victim; the*

⁵ Find Me an Author. URL: www.findmeanauthor.com/crime_fiction (retrieved Feb. 2, 2019).

⁶ Ibidem.

⁷ Encyclopedia. URL: www.encyclopedia.com (retrieved Feb. 2, 2019).

*criminal; the detective; and those threatened by the crime but incapable of solving it.*⁸

Detective stories are also described as a form of narration in which one or more elements remain unknown or unexplained until the end of the story. The modern mystery story contains elements of the serious novel: a convincing account of a character's struggle with various physical and psychological obstacles in an effort to achieve his goal, good characterization and sound motivation.⁹

To sum up it might be said that the novelty of the detective story subgenre must include the same elements to be called detective stories such as: a crime, a victim and a culprit.

Although detective stories became popular in 19th century, the origins of crime fiction might be traced back to the ancient periods. According to R.H. Pfeiffer some ancient and religious texts have some similarities to what is called detective fiction. Even in Old Testament there is a story about Susanna and the Elders where a woman is falsely accused of adultery and only by prophet Daniel's intervention the truth is revealed. This story has classic detective story structure nevertheless a British crime writer and poet Julian Symons commented that those who are looking for detective stories in Bible are only looking for puzzles and that is not a detective story.

In another text *Oedipus Rex* by Sophocles the main character discovers the truth when questioning witnesses.¹⁰ It is worth adding that in this story the novelty is a plenty of supernatural and pre-rational methods used to uncover a mystery which are obvious in detective stories. In *Oedipus Rex* the reader could find a murder, a closed circle of suspected people, and progressive uncovering of a mysterious past.

Not only ancient Greek culture has many examples of detective fiction but some might be found even in Arab literature. Good illustration of that is a detective story *The Tree Apples* narrated by Scheherazade in the *Arabian Nights (One Thousand and One Nights)*. In that story a young fisherman discovers a heavy chest along the Tigris River that he sells to the merchant, Abbasid Caliph. It occurred later that in that chest

⁸ Cawelti J.G. *The Formula of the Classical Detective Story*. ISBN 978-0226098678 (retrieved Feb. 2, 2019).

⁹ *Writer's Digest University*. URL: www.resources.writersonlineworkshops.com (retrieved Feb. 2, 2019).

¹⁰ Sophocles. *Oedipus Rex*. ISBN 9788377915974 (retrieved Feb. 3, 2019).

there is a body of a young woman cut into pieces. Caliph then ordered his vizier to solve the mystery within three days under threat to be executed. The novelty here is that a mystery is solved after the deadline but a vizier is managed to save his life through reasoning and discovering a key item. After many twists in the plot the story is developed and that is why it might be considered as an archetype of detective fiction.¹¹ To compare *The Three Apples* to for example Sherlock Holmes or Hercule Poirot's investigations it is clear that in that Arab story there is no desire to solve the mystery and the case is many times revealed when murderer himself pleads guilty.¹²

In early Chinese literature also might be found examples of detective fiction stories. Gong'an fiction which literally means *case records of a public law court* is the earliest known subgenre of Chinese detective stories.¹³ In that literature there are mostly government magistrates who are trying to solve the criminal cases. Gong'an fiction was first presented in the stories of Song dynasty and became very popular in Ming and Qing dynasties. Most well-known stories include *The Chalk Circle* which is considered as a Yunnan masterpiece because of beauty of its lyrical verse.¹⁴ Another example of Chinese detective fiction is the Ming Dynasty literature collection *Bao Gong An* telling about the Song dynasty minister Bao Zheng who is responsible for solving, judging and sentencing criminal cases.¹⁵ It is worth mentioning that *Di Gong An* (*Dee Goong An* also known as *Celebrated Cases of Judge Dee*) story collection which is based on Di Renjie, a county magistrate and statesperson of the Tang court. Those stories are worth mentioning because of another important reason, because of being an inspiration for Dutch sinologist Robert Van Gulik who translated them into English and used them as a basis to create famous Judge Dee. Van Gulik wrote: *This translation is chiefly a product of the Pacific War years, 1941-1945, when constant travel on various war duties made other more complicated Sinological*

¹¹ Pinault D. *Story-Telling Techniques in the Arabian Nights*. Bill Publishers, 1992. ISBN 9004095306. P. 91.

¹² Ibidem. P. 92.

¹³ Kinkley J. *Chinese Justice, the Fiction: Law and Literature in Modern China*. Stanford University Press, 2000. ISBN 0804734437. P. 144.

¹⁴ *Chalk Circle*. Oxford Dictionary of Plays. URL: www.enotes.com (retrieved Feb. 3, 2019).

¹⁵ West S.H. *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays*. Hackett Publ. Company, 2010. ISBN 1603842004. P. 240.

research impossible. This novel *Dee Goong An* is offered here in a complete translation. Possibly it would have had a wider appeal if it had been entirely re-written in a form more familiar to our readers.¹⁶

As distinct from the Western style of writing detective stories, Chinese detective fiction is different in several aspects, which were described by Robert Van Gulik in *Celebrated Cases of Judge Dee* and might be shortly summarized as: *the detective is the local magistrate who is usually involved in several unrelated cases simultaneously; the criminal is introduced at the very beginning of the story and his crime and reasons are carefully explained, thus constituting an inverted detective story rather than a "puzzle"; the stories have a supernatural element with ghosts telling people about their death and even accusing the criminal; the stories are filled with digressions into philosophy, the complete texts of official documents, and much more, resulting in long books; and the novels tend to have a huge cast of characters, typically in the hundreds, all described with their relation to the various main actors in the story.*¹⁷

R. Van Gulik chose *Dee Goong An* to translate because he believed that it was the closest Chinese detective story to the Western literary style and appealed more to non-Chinese readers. Unfortunately, the number of Gong'an literary works might have been lost during the Literary Inquisitions and wars in China. In Chinese culture that subgenre had low prestige and was considered as less worthy to protect so only few copies could be found nowadays.

In Western literature a detective story subgenre is recognized as a section of a crime fiction and the subject area is conducting an investigation to reveal a perpetrator of a crime. A precursor of this genre is recognized Edgar Allan Poe and in a novel *The Murders in the Rue Morgue* he described a detective – protagonist who uttered significant words: *the investigation will be entertainment for us.*¹⁸ That sentence might be considered the shortest explanation of a detective story.

One early example of a detective story is Voltaire's *Zadig* (1748) in which the author presents the main character performing feats of analysis and the meaning of evil. Another early example of detective stories is

¹⁶ Van Gulik R. *Di Gong An*. www.sothebys.com (retrieved Feb. 3, 2019).

¹⁷ Van Gulik R. *Celebrated Cases of Judge Dee*. Dover Publications, 1976. ISBN 0486233375. P. 183.

¹⁸ Poe E.A. *The Murders in the Rue Morgue*, pdf (retrieved Feb. 4, 2019).

Things as They Are (The Adventures of Celeb Williams) written in 1794 by William Godwin where the law is presented as protecting the murderer but the innocent is destroyed. Next is *Richmond or stories in the life of a Bow Street officer* by Thomas Skinner Sturr's (1827). Among them it is worth mentioning the Danish crime mystery *The Rector of Veilby* by Steen Steensen Blicher (1829) which was written upon an old true murder mystery and called as the *first of Danish literature's great storytellers, he (S.S. Blicher) is one of the few tragic poets Danish literature has ever had.*¹⁹

The Murder of Engine Maker Rolfsen by Maurits Hansen is the next crime story published in 1839 in Norway. Some critics underline that this story is written two years earlier than E.A. Poe's *The Murders in the Rue Morgue* (1841) so should be recognized as the first example of detective fiction. *The Murder of Engine Maker Rolfsen* tells a story of vanishing of an engine maker in the Norwegian mining town and the police investigation.²⁰ *Das Fräulein von Scuderi (Miss von Scuderi)* by E.T.A. Hoffman in another early detective stories written in 1819. It is a short story about series of mystery murders in Paris and conducting an investigation by titular Miss von Scuderi. For critics, this is the first detective story and they insist that had a direct impact on mentioning above Poe's *The Murders in the Rue Morgue.*²¹ *The Secret Cell* by W.E. Burton is also cited as early influence on Poe's story. Burton in that story describes a mystery of kidnapped girl and London police officer's investigation to arrest her offenders.²²

As it was said early Western detective stories were written in the end of 18th and beginning of 19th century in a period called The Golden Age. In that times they were considered as entertainment stories and called *penny literature, wagon literature or kiosk literature*. Detective stories were very popular in Europe especially in Great Britain, and in America.²³ As was written above E.A. Poe is generally recognized as a

¹⁹ Baggesen S. Den Blicherske Novelle. Odense Universitetsforlag, 1965. ISBN 87-7838-118-5. P. 121.

²⁰ The Murder of Engine Maker. URL: www.archive.today (retrieved Feb. 4, 2019).

²¹ Booker Ch. The seven basic plots. Bloomsbury Academic, 2004. ISBN 9780826452092. P. 253.

²² Sims M. The Dead Witness: Connoisseur's Collections of Victorian Detective Stories. Walker Books, 2011. ISBN 9780802779182. P. 156.

²³ Żabski T. (red.) Słownik literatury popularnej. Wrocław. Towarzystwo Przyjaciół Polonistyki Wrocławskiej, 2006. ISBN 8370910394. P. 195.

progenitor of detective story's subgenre but it is worth recollecting that mentioned before the Dutch writer Robert Van Gulik is author of Chinese 18th century manuscript translation which was a seedbed of his detective story *Celebrated Cases of Judge Dee* issued in 1949. In that story Van Gulik created, for the first time in the history of literature, a new character – both a detective and a Judge Dee who is conducting an investigation to reveal a criminal. Van Gulik published new adventures of Judge Dee for the next twenty years and the whole series had eventually sixteen volumes. In that case Judge Dee became Asian counterpart of Auguste Dupin, Sherlock Holmes or Hercule Poirot.

Even though the first detective stories were created in 19th century, in 18th century Western literature were written books which had typical elements of detective story e.g. *The Newgate Calendar* where many villains and dangerous perpetrators were presented. Those stories about convicts were mostly true, they were copied from London Tribunal and were published mostly because of their educational objective. Along with increasing interest to a detective story also biography of criminals were published. Apart from Britain also in France detective stories were read more often. Famous French detectives were L. Madrain, P. Coignard or E.F. Vidocq. The last was a detective who described memories and underworld of criminals which became very interesting for readers and also gave an inspiration for such authors as Dickens, Balzac or Poe.

E.A. Poe was also inspired by detective Vidocq so much that he wrote mentioned before famous *The Murders in the Rue Morgue* (1841), *Mystery of Marie Roget* (1842) or *The Purloined Letter* (1844). The setting in these stories is in Paris. These three stories opened the door for a detective story subgenre and it could be distinguished typical elements such as mysterious crime, astute and rational investigation, the answer to the riddle, presence of the detective who investigates very precisely to reveal an offender. Poe's trilogy became the essence of that subgenre, the mystery might be solved only when the detective investigates in rational and logical way.

Not only Poe introduced a brilliant and famous detective into literature, Sir A.C. Doyle also implemented a renowned private detective Sherlock Holmes. In 1887 Doyle published first story *A Study in Scarlet* describing Holmes's adventures.

It is worth mentioning that A. Christie is an author who contributed to develop the detective story subgenre too. She is often called the Queen

of Detective Stories, because of her great talent to create unforgettable stories. She wrote over 90 stories, starting with *The Mysterious Affairs at Styles* from 1920, up to *Sleeping Murder* issued in the year of her death. – *Ideas appear in the least expected moments: I walk down the street, I watch the exhibition of a shop with hats, until suddenly a thought flashes: oh, in this way, one could perfectly mask the crime, no one will guess* – she often said.²⁴ A. Christie was able to make fascinating characters out of the most boring inhabitants of small towns, she described murders in luxury apartments as well as on trains, planes, libraries. Criminals often turned out to be the least expected: calm, balanced, elderly, with a perfect alibi, she even broke the age-old principle of criminal stories, making the murderer a narrator or a detective. *I usually have half a dozen [notebooks] on hand* – she said. – *I write there what more interesting concepts, information about poisons and medicines, read in the newspaper reports of particularly cunning scams. Of course, if I kept the notes in perfect order, I would have avoided many problems.*²⁵

In Christie's stories there is a very clear division into good and evil. Regardless of age and social status, as well as the motive – the guilty must be punished. Even if a reader sympathizes the villain from the first page, it must be accepted that the crime will not be without consequences. – *The murderer must not be saved, as if the man who escapes the disease-stricken village in the Middle Ages is not saved and enters between innocent healthy children in the neighboring village. Innocents need to be protected; they need to be provided with peace and security, let them live without fear in the human group* – Christie said.²⁶

But her stories are not just a game of good and evil. Interesting view appears in the stories in which the main characters decide to make a murder as an act of justice on those who managed to avoid the consequences. Christie usually takes up existential issues and asks the questions: can a man kill in the name of good? Can any murder might be justified?

In postmodern poetics the time line of the development of the detective story genre is presented from Poe to Pizzolatto. Starting from

²⁴ Christie A. An Autobiography. William Morrow Paperback. London, 2012. ISBN 0062204572. P. 313.

²⁵ Ibidem, P. 224.

²⁶ Ibidem, P. 126.

Kafka's *The Trial* as a key precursor to Borges' "Death and the Compass" (1942), Nabokov's *The Eye* (1930), and Beckett's *Molloy* (1951), in terms of the exploration of the metaphysics of identity. In addition, *The Trial* is used as a meta-text to examine the disruption of ordered reality in Pynchon's *The Crying of Lot 49* (1966), Robbe-Grillet's *The Erasers* (1953), and DeLillo's *Players* (1977). Auster's exemplary novel *City of Glass* (1985) is then read in the context of Poe's "William Wilson" (1839) and "Man of the Crowd" (1840), and interpreted alongside a close reading of Beckett's *Molloy*. Finally, Nic Pizzolatto's *True Detective* (2014) is identified as the most recent example of metaphysical detective fiction, marking a translocation from page to screen, into contemporary popular culture.

2. Types of Detective Fiction

In the 1970s literary critics decided that stories would be better if they were deprived of the plot. By saying that they scared off many potential writers who were hoping to become a part of the main stream of literature. They turned back to popular literature and many took to writing crime stories.

There are several types of detective stories, among them it might be distinguished: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery.²⁷

The first type a classical detective story is often called *whodunit* because it is a brief, suspenseful report on the murder investigation. The investigation is carried out by a police inspector or private investigator or, at least by an amateur. The author should observe specific conventions and, above all, give the reader all the clues and reasons for the collusion used by a detective to solve the mystery. Traditionally, this type of a story begins with a murder that disturbs the peaceful life of people belonging to the middle or upper class. Then there is an investigation which reveals the weaknesses and limitations of all characters. However, from the moment when the detective gives the name of the actual perpetrator, this act seems to be remarkably significant and morally important to fix everything. Only the truth counts. The punishment is not of great importance. It is

²⁷ Symons J. *The Bloody Murder: From The Detective Story to Crime Novel*. New York. Mysterious Press, 1993. ISBN 9780892964963. P. 75.

obvious that when the name is revealed, everyone and of course the reader is satisfied. British literary critic B. Brophy wrote: *The detective works like Ego: he finds meaning in what is irrational and frees us from guilt for someone's death.*²⁸ Another British writer W.H. Auden explained: *The role of the detective is not so much to prove the guilt of the murderer as the innocence of all other characters. The murderer is a scapegoat, the paradise community is saved by plunging him, and the reader makes sure that the guilt is beyond the world and beyond him.*²⁹

Stories of this type have a wonderful lineage in the form of the achievements of such great writers as Sir A.C. Doyle, who created the character of S. Holmes and his assistant Dr. Watson; A. Christie who implemented Miss Marple and inspector H. Poirot and his assistant Hastings; D.L. Sayers who created Lord P. Wimsey.

Whodunit stories created in the first period of Golden Age could be reduced to mysteries. Writers invented the most complicated murders and gave detectives such flashes of genius that made it possible to discover the truth.

The whodunit stories return to contemporary crime literature and is rightly called a detective story. Its rules are somewhat loosened but the basic rule still applied – a murder and successful investigation. It is a capacious and quite deep genre that allows to focus on the characters' personalities and the perplexing situation in which they found themselves.

A detective story that is the closest to the classic origin carries the challenge for the reader: *Do you guess who did it (whodunit) before I tell you?* It provides the reader both false and real guidelines. The detective usually has a friend or someone trusted who can help him (a foil).

Another type of detective stories are *hardboiled stories* describing the darkest demi-world. The characters are mostly gangsters, drug dealers and other residents of the low-life. The characters are definitely negative and the language is brutal. There is often violence, but this type of detective stories is also quite conventional. Authors believe that only their writing faithfully shows society, while others say that they deliberately create a contemporary fantasy set in a city. Hardboiled story became cult literature in the early 1990s when the leading British creator of the genre,

²⁸ Brophy B. Detective Fiction: A Modern Myth of Violence? *The Hudson Review*. 1965. Vol. 18. № 1. pp. 11–30 (retrieved Feb. 5, 2019).

²⁹ Auden W.H. Notes on the detective story, by an addict. *Harper's Magazine*. 1948. (retrieved Feb. 5, 2019).

Derek Raymond, died. Other hardboiled story's writer Walter Mosley gained recognition thanks to the fact that in his series of novels about Easy Rawlins he used the dialect of Afro-Americans: *Most days, no matter what I was working on, I would have stopped and talked a while. That's what made me different from the cops and from other people, black and white, trying to find out something down in black L.A. The people down there were country folks and they liked it when you stopped for a few minutes or so.*³⁰

In *Godfather* by M. Puzo there are many violent dialogues that reflect hardboiled types of detective stories: *You talk about vengeance. Is vengeance going to bring your son back to you or my boy to me? I forgot the vengeance of my son. But my youngest son had to leave this country because of this Sollozzo business. So now I have to make arraignments to bring him back safely cleared of all these false charges. But I'm a superstitious man. And if some unlucky accident should befall him, if he should be shot in the head by a police officer, or if should hang himself in his jail cell, or if he's struck by a bolt of lightning... then I'm going to blame some of the people in this room... and that, I do not forgive. But, that aside, let say that I swear, on the souls of my grandchildren, that I will not be the one to break the peace we have made here today.*³¹

Interest in the type of **historical crime stories** comes from the desire to recreate and revive the realities of the era in which the action of the book is placed. Writers return to their own childhood, to the days they remember best or analyze the beginnings of the police and the judiciary institution to get information for their detective stories, e.g. E. Peters for his character, Cadfael, recalled to the 20th century. The success of these books is based on the quality of the realities it is built of. Unlike other stories, where the part of information might be collected while writing, the creators of historical crime stories first explore the period and only then devise a plot that will allow them to use what they learned.

A good example of historical detective story might be *The Name of The Rose* by U. Eco. In that story two monks are coming to the abbey to take part in a debate about the poverty of Jesus Christ. Abbot asks one of them for help in solving the mystery of the death of Adelmu's porthole from the Otran, who was found dead at the foot of the abbey. The novelty

³⁰ Mosley W. *Black Betty*. Pocket Books. New York, 1994. ISBN 1852423803. P. 91.

³¹ Puzo M. *Godfather*. Arrow Books. London, 1998. ISBN 9780099528128. P. 281.

is that traces seem to exclude suicide or an accident. The situation becomes more complicated when more monks die. The next events seem to indicate more and more that everyone wants to acquire an ancient book, and the key to solving the mystery lies in the mysterious library of the abbey: *“I am trying to put myself in the murderer’s place. If Venantius had died, been killed, in the refectory, in the kitchen, or in the scriptorium, why not leave him there? But if he died in the library, then he had to be carried elsewhere, both because in the library the body would never have been discovered (and perhaps the murderer was particularly interested in its being discovered) and because the murderer probably does not want attention to be concentrated on the library.”*³²

In addition to the story that takes place in the past, there are also stories which an example is *The Daughter of Time* by J. Tey, where the contemporary character explains the mystery: *“Know what I find the convincing thing in the case for Henry’s guilt?”* *“What?”* *“The mystery.”* *“Mystery?”* *“The mysteriousness. The hush-hush. The hole-and-corner stuff.”* *‘Because it is in character, you mean?’* *‘No, no; nothing as subtle as that. Don’t you see: Richard had no need of any mystery; but Henry’s whole case depended on the boys’ end being mysterious. No one has ever been able to think up a reason for such a hole-and-corner method as Richard was supposed to have used. It was a quite mad way to do it. He couldn’t hope to get away with it. Sooner or later he was going to have to account for the boys not being there. As far as he knew he had a long reign in front of him. No one has ever been able to think why he should have chosen so difficult and dangerous a way when he had so many simpler methods at hand. He had only to have the boys suffocated, and let them lie in state while the whole of London walked by and wept over two young things dead before their time of fever. That is the way he would have done it, too. Goodness, the whole point of Richard’s killing the boys was to prevent any rising in their favor, and to get any benefit from the murder the fact of their deaths would have to be made public, and as soon as possible. It would defeat the whole plan if people didn’t know that they were dead. But Henry, now. Henry had to find a way to push them out of sight. Henry had to be mysterious. Henry*

³² The Name of the Rose. URL: www.goodwin.ee/u.eco.thenameoftherose (retrieved Feb. 5, 2019).

had to hide the facts of when and how they died. Henry's whole case depended on no one's knowing what exactly happened to the boys."³³

Psychological thriller is another type of detective stories. This type is best summarized by the principle: "let them laugh, let them cry and let them wait", although laughter is usually limited to smiles contemptuous with irony or wit. The popular topic of these stories is someone's decline, usually there is a crime or its consequences also appear. Its key elements are the study of the protagonist and a story that absorbs the reader, containing a certain amount of insinuations and puzzles, told in a way that holds in suspense. In a typical psychological thriller, the reader observes how the unconscious characters are heading towards their own destruction. Awareness of the overcoming catastrophe and the inability to detach from this attention is a basic human trait and source of success for many literary genres. In *The Collector* J. Fowles describes a young man named Ferdinand Clegg, who works as a clerk in the town hall. His hobby is collecting butterflies. Ferdinand unfortunately fell in love with Miranda Gray, unfortunately, because due to his shyness he cannot even make contact, confess in the love to his beloved. Ferdinand decides to kidnap and imprison his beloved in the belief that in spin of time she will love him. He uses chloroform for kidnapping and then ties Miranda in the basement of his house. Miranda decides to kill her executioner, but is seriously ill; Ferdinand, convinced that this is the next attempt to escape, hesitates initially with giving her help, and then with the call of a doctor. Miranda dies of pneumonia: *I can't sleep. I'm going mad. Have to have the light on. Wild dreams. I think people are here. D. Minny. It's pneumonia. He must get a doctor. It is murder. I can't write it down. Words are useless. (He's come.) He won't listen. I've begged him. I've said it's murder. So weak. Temperature 102. I've been sick. Nothing about last night, him or me. Did it happen? Fever. I get delirious. If only I knew what I have done. Useless useless. I won't die I won't die.*³⁴

In a **typical thriller** less psychology and more fights than feelings are described. Thrillers are adventure stories, have a fast pace, lots of action and confusion in them, and a terrible climax appears at the end. In the world of thrillers, high or the highest stakes are always played and their

³³Daughter of Time. URL: www.ebooks.adelaide.edu.au/t/tey/josephine/daughter_of_time/ (retrieved Feb. 6, 2019).

³⁴The Collector. URL: www.kkoworld.com/thecollector (retrieved Feb. 5, 2019).

protagonist must be able to withstand both mentally and physically because they are forced to face incredible adversities. R. Chandler summarized this genre: *Thriller is a development of a fairy tale. It is a melodrama so thoroughly made to make the illusion that a told story, though incredible, could happen.*³⁵

There are three types of thrillers: *international*, *espionage* and *political thrillers*. The international thriller is a large-scale project. Its action takes place in several countries and focuses mostly on crimes. War events often come to play. Usually there is an investigation and a desire for justice or revenge. An espionage thriller usually deals with betrayal and its motives rather than a crime. The reader enters the world of half-truths and intricate intrigues, he is not required to demystify anything, but only to put his faith in the character. In these stories there are slightly less actions and more introspection, which is considered to be intellectually more demanding. *Human Factor* by G. Greene is among the best. Political thrillers mostly concern the Machiavellian behavior of politicians. TV adaptation of the story by M. Dobbs's *A House of Cards* – about a man who does not allow anything even the consent of murder to hinder his ambitions – achieved spectacular success. Political thrillers dense with intrigue and betrayal can completely ignore the motive of a crime.

The detective story gives the reader the pleasure of finding answers to the questions about who committed a crime and who is a perpetrator, it shows intellectually mastering cause-and-effect relations and ordering facts. The pleasure of reading such work is multi-level – intellectual, psychological and moral. The novelty here is that there is the opportunity to solve the riddle and sort out what initially seemed to be totally unintelligible, unclear. Reading this type of story also gives psychological satisfaction that there is some order in the world – even if it was in some way disturbed, because someone murdered someone or robbed, but in the end the culprit is caught and punished. So there are many reasons why this genre is valued. It is no coincidence that it is so popular.

In classic detective stories the main clue was not always a murder. In most cases it was, for example, theft or even a mysterious disappearance. It was mainly about a mystery, a mystery – often connected with the criminal world, but that was not the case at all. Murder in stories gained

³⁵ Crime Reads. URL: www.crimereads.com/the-time-raymond-chandler-and-ian-fleming-got-together-to-talk-about-thrillers (retrieved Feb. 5, 2019).

popularity only from Agatha Christie, that is from the 20th century. The twentieth century is getting more and more bloody – these are mostly murders and they are more and more brutal. Nineteenth-century stories are much more elegant – even when someone kills someone, it does it in a more sophisticated way, like by pouring poison into a glass.

Sometimes the crimes committed in reality are not as deliberate and organized as in the literary fiction. It might be a question: what is more lacking in people – imagination or calculation? It could be probably something else. The real criminals lose their spontaneity. They most often commit crimes under the influence of the moment with the help of accidental tools. Later they have a problem with hiding the body, obliterating traces etc. There may also be various psychological reactions such a person may admit to tell someone. Many murderers feel the need to tell about a crime. However, it is different in books. Being the author of the detective story, there is the advantage that the crime might be planned and committed very precisely. In opposition to literary fiction life is chaotic – and in this case, people lose their lack of planning, excessive spontaneity.

Looking at the detective stories that are currently being written the characters are very different from those written at the beginning of the formation of the subgenre. An interesting phenomenon is the capture of the genre by high-level literature, but also such trends as the development of a feminist detective stories, because there are as well woman writers who try to adapt this subgenre.

It is worth adding that Umberto Eco joked in his essay that in fact all scenarios in detective stories have already been rehearsed. All except one: when the reader turns out to be the killer. The novelty here is that there were so many other possibilities that it is really hard to be surprised that this genre like all other genres of the formative story is repetitive. This is a very serious downside, because at this point the book loses what the reader is looking for in literature, that is, originality and showing such points of view, which the reader did not think about.

It might be said that the detective story has a fascinating present and a great future. This genre still functions very well in its popular variant, perhaps not very artistic, but it is also well-selling and satisfying for undemanding readers, that is, duplicating schemes, but in an intelligent way, for example by enriching them with some additional elements.

Another reason why would not be declined this subgenre in the near future is the fact that it is one of those genres that it crossed the border

between popular literature and high literature in a very successful way. It was believed that such books as detective, gothic or romance novels, especially in the Harlequin edition, should not be read by no self-respecting reader or literary critic. However, in the 1960s, and even a little earlier, these genres regained their popularity. The interest of the authors of the high novel, i.e. artistic, prestigious was gained.

In the American literature, such an example is Thomas Pynchon – one of the intellectually challenging novelists. It is impossible not to mention about Umberto Eco and his first work, *The Name of the Rose*. Another example is the English author Graham Greene. He is a moralist, catholic and religious writer. *Brighton Rock* is his first book kept in the convention of a detective story. Of course, the author breaks some patterns here; he does not use the classic formula of the genre, but only uses it to express certain moral truths – stories about the choice between good and evil, metaphysics, problems of faith in God, etc. That is why popular, best-selling, and the artistic editions of detective stories might be considered as great literary subgenre and it would have been far from predicting their imminent death.

Summarizing the writers describing themselves as thriller authors declare that they are not interested only in conducting an investigation or observing subtle changes in relations between people. These books only seem to be a typical struggle between good and evil – they are based on meticulously collected facts. Creating thrillers sometimes requires such a deep study of human behaviors as writing a scientific research. Types of detective stories such as: a classical detective story, hardboiled stories, a historical mystery, cozy mysteries, a serial killer mystery, a legal thriller or a locked-room mystery involve the author to carry out extensive and thorough research related to the described events.

CONCLUSIONS

Thus, there are different types of detective stories, but all of them should have the same elements to be called a detective story: a crime, a victim and a culprit.

The characteristic features of the structure of these stories are determined by their type. Analyzing the definitions, the form of detective stories is appropriate for individual authors. Writers believe that the effect they would like to achieve, mostly retain the flexibility in developing history in any possible direction.

It is proved that fast-flowing, thriving action provides a lot of reader's involvement into detective story's action. The story, full of unexpected turns of action and great intrigue, gives the opportunity to practice logical thinking, to develop deduction, which is guided by stories' detectives.

SUMMARY

This article deals with the genre peculiarities of detective stories. The aim of the research was to provide the comparison, analysis, discussing detective stories' passages, and also presenting the theoretical and practical aspects of detective story subgenre. To understand the framework of detective stories definitions of genre, stylistic and structural peculiarities were presented. Detective story subgenre is defined at many different levels, but it might be summed up that it is a type of popular literature with the main elements: a crime, victim, and perpetrator. The process of investigation is planned to interest readers and encourage them to be an active part of it.

Although there are many different types of detective stories all must have the same essential points focusing on revealing the truth. The characteristic features are determined by the detective story's type. Authors believe that the effect they planned to achieve, generally retain the flexibility in developing story in any possible direction.

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