

FEATURES OF THE ENGLISH DETECTIVE GENRE IN LITERATURE

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Annotation: *This course work is devoted to the definition and description of the genre of detective literature, as well as the proof that detective literature, especially English-language, is a complex and full-fledged genre with all the features inherent in this genre. Detective fiction has long been considered an inferior style of literature. At the beginning of the nineteenth century, this opinion was very widespread, but despite this, there are stories in which solving the crime is the main storyline. The detective itself as a genre has proved its right to exist.*

Key words: *detective, genre, story, description, publish, solution, literature, issue, feature, children.*

When translating the detective genre, special attention should be paid not only to explicit, but also to implicit information. In addition, the translator needs to know both the language in which the work is written, and the cultural characteristics of the native speaker. The degree of scientific development of the problem. Various literary scholars, as well as linguists, are making attempts to study the detective genre. So, M.G. Ageeva in her dissertation research analyzes the evolution of the detective novel in American literature of the 20th century. O.Yu. Antsiferova describes the detective genre and the romantic art system. A.P. Sarukhanyan devotes his writings to the spy novel. The object of the research is the detective genre in literature. The subject of the research is the features of the genre of the English detective story. The purpose of the study is to study the features of the English-language genre in literature on the basis of English and American detective stories. To achieve this goal, it is necessary to solve the following tasks in the work: 1) consider the concept of "genre" in linguistic research; 2) identify the features of the detective genre; 3) describe the elements of reality in detective works; 4) to analyze the lexical features in the translation of the detective story; 5) determine the stylistic features in the translation of the detective story. The methodological basis of the study is represented by the works of such domestic and foreign scientists as M.G. Ageeva, A. Borisenko, A.V. Vulis, I.A. Dudina, T. Keszthelyi N.M. Marusenko, A.A. Samokhina, T.G. Skrebtsova, G.K. Chesterton et al. The following methods were used in the work: descriptive, analytical, comparative, method of linguistic description, method of contextual analysis, which consists in studying the contextual environment of linguistic units in the text of the original and translation. The scientific novelty lies in the simultaneous observation and analysis of the detective works of English and American authors, which allows us to draw conclusions about the

similarities and differences in the English detective genre written in different cultural societies that speak the same language.

The theoretical significance of the study comes down to the fact that it contains the basic ideas about the detective genre, describes the elements of reality in detective works. The practical significance of this term paper is determined by the possibility of using the materials of this study as a basis for further scientific work in the field of translation studies and lexicology of the English and Russian languages, use in practical classes and lecture courses on literary criticism, for compiling special courses in the preparation of translators and specialists with knowledge of a foreign language.

As a result of considering the theoretical foundations of the study of the modern English detective story, as well as after analyzing the features of the translation of the English detective story, we came to the following conclusion: features of the work. At the present stage, many definitions of the genre have been proposed, but a unified approach has not yet been developed either to the term "genre" itself or to its classifications. 2) Detective is a genre of fiction that has its own special characteristics that distinguish it from other genres. Detective, first of all, is literature about the commission of a crime and its subsequent disclosure. In this genre, there is a certain plot with its plot, which is presented in the form of a mystery that remains unsolved almost until the end of the work. The author of any detective story has a goal - to interest the reader, and the key to success is the complexity of the unexpectedly solved logical problem, as well as the originality of the personality of the one who solves it. 3) Elements of national difference are manifested in detective literature, so American and English authors write differently in the detective genre. A comparative analysis of American and English detective stories showed that the works of British authors are more consistent. In American detective stories, the stories are more colorful, in which the professional detective is the hero. 4) When reading the text in the target language, the reader perceives it as close to their own culture, which is achieved through an adequate and equivalent translation. Many things influence the perception of the text: culture, subtext, national characteristics, lifestyle, etc. Therefore, it is important for the translator to correctly adapt the text. At the same time, the translated version is not the work itself, but the interpretation of this work by the translator. Translation of works of the detective genre is doubly difficult, because the translator needs to convey the full meaning of the original, because even the smallest details are important in this genre. 5) All style techniques are multifunctional, which also complicates the translation process. At the same time, not all lexico-semantic variants may coincide in a polysemantic word of the English and Russian languages, but only the functions of the same stylistic device. That is why when comparing styles, full matches, partial matches and inconsistencies of their functions are revealed. When translating, the translator needs to take into account all elements of the style of the text in the source and target languages.

The classic English detective was based on the values of a stable society, consisting of law-abiding people. One of the most important motives for reading such detective novels is the experience of the restoration of the normative order and, as a result, the stabilization of one's own position (including social status). This basic outline of the detective novel underwent significant changes in the 1930s. In the American detective, first of all in D. Hammett and R. Chandler and their numerous followers. The reality of that time invades the narrative with its problems, conflicts and dramas - alcohol smuggling, corruption, economic crime, the mafia, and in other novels. Detective literature, and in particular the classic detective story, due to its specificity, is more focused on thinking and logic than traditional fiction. In a classic detective story, the narration is not from the first or third person, but from the perspective of the detective's assistant.

The English detective story deals primarily with England and usually with the English, (Hercule Poirot does not count). England, on the other hand, has long-standing traditions - national, social, literary. The English detective explores some of these traditions and draws on others. The well-known British critic and literary scholar Walter Allen in his work "Tradition and Dream" noted the specifics of the English novel in comparison with the American one. "U.S. writers gravitate toward portraying an unusual, lonely personality who, by her very nature, is forced out of society, the environment, and even her own microcosm, to which she opposes. British novelists, distinguished by adherence to tradition, thoroughness and balance, on the contrary, tend to take the character in the fullness of his social connections, environment and motivations; revealing the relationship between man and society, they do not oppose them to each other, but consider them in unity.

This observation seems to hold true for the detective genre as well. In the American detective, lone criminals, lone victims, lone truth-seekers and detectives act as if there is no society for them, as if they are alone in the world, as if crime is their own business, and the vicissitudes of their destinies are dictated not only by the cruel laws of the American social order, but by a certain fate, higher powers. In the English detective, it is quite the opposite. Even when this or that character goes back to the American literary prototype, he is closely connected with the English reality.

The element of national difference penetrates even into intrigue. In the American detective story, the emphasis is usually on the action or on the description of the trial. English authors prefer unhurried and thorough intellectual-psychological inquiry. Another thing is also very important for them - who exactly carries out this inquiry. "Professionals, especially employees of Scotland Yard, in a word, the police act in the English detective on the sidelines; Sometimes it doesn't show up at all. And if she conducts an investigation, then, as it were, in her unofficial capacity, involved in the case not on her direct duty, but through an acquaintance - through relatives, friends, to help "without publicity", to help out, to assist. The place of professionals with the light hand of Conan Doyle was taken by amateurs who became such by vocation, by their

mindset or cultivating the investigation of crimes as a hobby, or even simply involved in the investigation by force of circumstances.

Nevertheless, the detective story remains a realistic genre, despite the elements of the game and the similarity with a fairy tale. The reader is reliably informed of the facts of reality and real events of the described century.

In Conan Doyle, the seemingly unshakable order of the Victorian era with its calmness and stability seems to be absorbed into the personality of Sherlock Holmes, his cold analysis, superiority, self-confident gestures. Even the intense interest in the crime also testifies to the secret desire of a person of that time to hear an amazing sensation that saves from the boredom of life. "The imperial authority of England was at its zenith, the whole world at her feet; it seemed to her, as well as to Sherlock Holmes, who, with condescending insight, again and again restored the Victorian order, exposing the criminals destroying it." Street pictures of the outskirts of London, descriptions of carriages, estates, suburbs - all these are real images against which the plot unfolds.

It is impossible to imagine a modern picture of the detective genre without an ironic detective story, perhaps the most common type of literature among today's readers. As an independent genre, the ironic detective story was finally formed only in the 20th century, but almost immediately gained unimaginable popularity. Most likely, the first parodies of classic detective stories served as the basis for the birth of such a subgenre in literature. Among the authors of literature of this kind, one can also meet recognized classics - Mark Twain, O. Henry, and James Barry. The parody detective genre is still popular today. One of the most striking examples is the work "Sherlock Holmes and all-all-all" by the Russian author Sergei Uliev, published under the pseudonym Jack Kent. A parody of "Ten Little Indians" by Agatha Christie, which brought together ten famous detectives on the island in the castle. Irony, grotesquely written images and all this is based on a classic English detective story.

The translator must be aware not only of the lexical, grammatical and stylistic features characteristic of each style of the English language, but also of the features of the corresponding styles of the Russian language. This excludes the possibility of inserting stylistically extraneous elements into the translation, which is important both for the translation of special texts and for the translation of fiction.

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