PECULARITIES OF DETECTIVE GENRE IN ENGLISH AND UZBEK LITERATURE

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Abstract: Within detective fiction itself, there are many varieties of detectives and methods of detection; in its short history, the genre has shown itself to be a useful barometer of cultural conditions.
Key words: bilingual, detectives, suspect, circumstances, detection.

INTRODUCTION: Mysteries and their solutions have always been used in fiction, but detective fiction as a recognisable genre first appeared in the mid-nineteenth century. Despite detective fiction becoming one of the most popular of literary genres of the twentieth century, disputes over the point at which a story containing detection becomes a detective fiction story continued. In its most obvious incarnation detective fiction is to be found under the heading "Crime" in the local bookstore; it includes tales of great detectives like Holmes and Dupin, of police investigators, of private eyes, and little old ladies with a forensic sixth sense. But detective fiction can also be found disguised in respectable jackets, in the "Classic Literature" section under the names Dickens and Voltaire.

MAIN BODY: Detective story, type of popular literature in which a crime is introduced and investigated and the culprit is revealed.

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

The first detective story was “The Murders in the Rue Morgue” by Edgar Allan Poe, published in April 1841. The profession of detective had come into being only a few decades earlier, and Poe is generally thought to have been influenced by the Mémoires (1828–29) of François-Eugène Vidocq, who in 1817 founded the world’s first detective bureau, in Paris. Poe’s fictional French detective, C. Auguste Dupin, appeared in two other stories, “The Mystery of Marie Roget” (1845) and “The Purloined Letter” (1845). The detective story soon expanded to novel length.

ANALYSIS: The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Arthur (later Sir Arthur) Conan Doyle’s novel A Study in Scarlet (1887) and continued into the 20th century in such collections of stories as The Memoirs of Sherlock Holmes (1894) and the longer Hound of the Baskervilles (1902). So great was the appeal of Sherlock Holmes’s detecting style that the death of Conan Doyle did little to end Holmes’s career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.

What critical consensus there is on this topic suggests that the earliest writer of modern popular detective

fiction is Edgar Allan Poe.In three short stories or "tales," "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1843), and "The Purloined Letter" (1845), Poe established many of the conventions that became central to what is known as classical detective fiction. Perhaps reacting to the eighteenth-century idea that the universe is a mechanical system, and as such can be explained by reason, Poe devised a deductive method, which, as he shows in the stories, can produce seemingly miraculous insights and explanations. This deductive method, sometimes known as "ratiocination," goes some way in defining the character of the first "great detective," C. Auguste Dupin, whose ability to solve mysteries borders on the supernatural, but is, as he insists to the narrator sidekick, entirely rational in its origins. The third important convention Poe established is that of the "locked room," in which the solution to the mystery lies in the detective's working out how the criminal could have left the room unnoticed, and leaving it locked from the inside.

While Holmes is a master of the deductive method, he also anticipates detectives like Sam Spade and Philip Marlowe by his willingness to become physically involved in solving the crime. Where Dupin's solutions come through contemplation and rationality alone, Holmes is both an intellectual and a man of action, and Doyle's stories are stories of adventure as well as detection. Holmes is a master of disguise, changing his appearance and shape, and sometimes engaging physically with his criminal adversaries, famously with Moriarty at the Reichenbach Falls.

Just as the classical form of the detective story emerged in response to late eighteenth and early nineteenth-century beliefs in the universe as rationally explicable, so hard-boiled detective fiction appeared in the United States in the 1920s perhaps in response to doubts about that view. Significantly, just as the influence of the short story was declining in the classical form, early hard-boiled detective fiction appeared in the form of short stories or novellas in "pulp magazines" like Dime Detective and Black Mask. These magazines were sold at newspaper stalls and station bookstores, and the stories they published took a radical turn away from the sedate tone of classical detective fiction.

DISCUSSION: n Uzbek literature, however, some literary critics view the literature as merely the direction in which the "digestible" works are composed of gestures. However, there are a number of invaluable works that prove that this is not true, and that is not only a specimen of detective literature, it also promotes deeper philosophical ideas.You can read a number of works by H. Tuhtabaev, "Shaytanat" by Tahir Malik or "King" by Said Ravshan. You cannot say, "Their lives are short and will soon be forgotten. Some have been living for ten, twenty years, and some half a century." In addition to enjoying the reader, it also provides spiritual and spiritual nourishment.”In an interview with writer and literary scholar U. Khamdam, "Literature is a sacred place…" the artist emphasized that "the first elements of detective literature appear in folklore," and "in the next stage A. Kadyiy brought the detective elements to folklore. created a great work of the past

CONCLUSION:Detective fiction intilish in the 1990s remains highly popular in all its forms. It has also begun to be appreciated in literary terms; it appears as a matter of course on college literature syllabuses, is reviewed in literary journals, and individual writers, like Conan Doyle and Chandler, are published in "literary" editions. Much of that academic attention might seem to go against the popular, commercial, origins of the form. But whatever its appeal, detective fiction seems to reflect society's attitudes to problems of particular times. That was as true for Poe in the 1840s, exploiting his culture's fascination with rationality and science, as it is for the police-procedural and our worries about state power, violence, and justice at the end of the twentieth century.

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