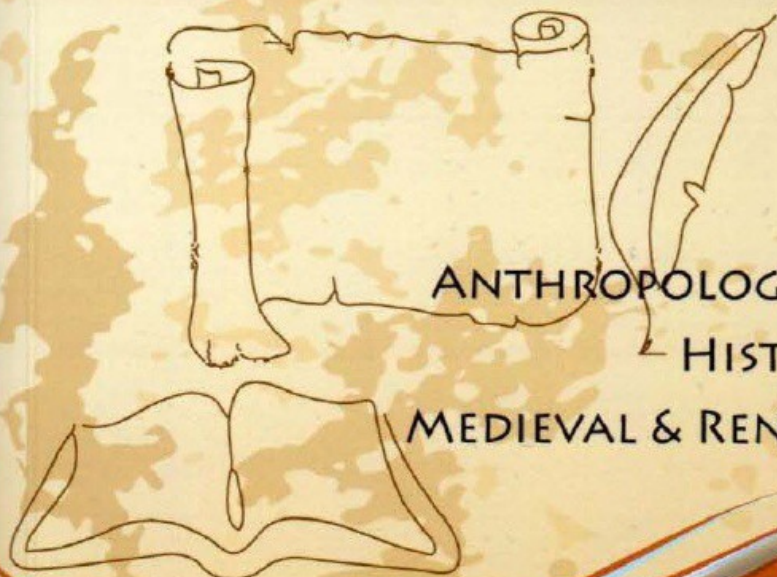


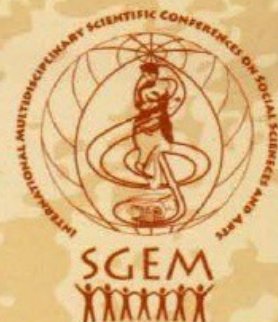
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## PHILOSOPHICAL ANALYSIS OF THE EVOLUTION OF THE DETECTIVE GENRE

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### ABSTRACT

The aim of this study is to analyze the phenomenon of detective story and its evolution in the context of modern development. It is regarded by us as a complex multilevel system, the fundamental principles of which permeate the entire fabric of European culture, generating, in particular, such a phenomenon as a detective story. Hermeneutical and comparative analysis of different types of detective is designed to deepen and expand the existing understanding of modernity, the features of its development and the nature of its crisis engulfed. The chosen research perspective allows us to discover new dimensions of mass culture, which entertaining character does not exclude the existence of non-obvious philosophical layers. Based on the classification of V. Rudnev, highlighting the analytical, existential and pragmatic varieties of the detective genre, we identify four levels of detective story (ontological, epistemological, anthropological and ethic-normative), each of which is in close dependence on the prevailing culture philosophical paradigm. From this point of view, the classic or analytical detective appears as a phenomenon that could arise only in the context of modernity. The reality it describes is proportional to the human mind: the riddle must and can be solved (ontological level), the investigation appears as a strict, rational, methodical analysis (epistemological level), the detective appears in the guise of "private thinker", distanced from society and from the crime itself (anthropological level), and the crime acts as a deviation that violates the harmony of the rational order (ethical and normative level). In this sense, the classic detective story is nothing more than the reflection of the meta-narration of modernity aimed at building a complete system with no contradictions. This is the system in which the existence of "the Other" is impossible in any possible sense: existential, political, etc. Accordingly, the crisis of the foundations of modernity, generated by the process of globalization, leads to metamorphosis of the detective genre. In existential and pragmatic detectives reality is no longer rational, it is filled with contradictions, the boundaries between the norm and deviation are blurred, and even the detective himself may be a murderer. This situation can be described as frustration in the narrative, it points to the inability of modern culture to adequately perform its fundamental functions. "The Other" takes root in the cultural space, but this space is not organized, it exists on the principle of postmodern anarchy.

**Keywords:** detective story, modernity, culture, metanarrative, "the Other"

## INTRODUCTION

Detective genre is often perceived as a product of mass culture, and in this sense as something "low", primitive and therefore not worthy to be the subject of philosophical analysis. In this regard, it is not surprising that at present attempts to subject it to such analysis are random, fragmented and concentrated mainly in the field of literary studies. Within the framework of philosophy and cultural studies, the discussion of the phenomenon of detective if it takes place, is only a part of a larger study and is of an auxiliary nature. Nevertheless, it is possible to name a number of researchers who somehow touched upon this issue in their works. These are authors such as U. Eco, T. Sebeoks [8], J. Deleuze, F Guattari [5] and R. Bart [2]. In Russian philosophical tradition a more or less coherent conception of the detective belongs to V. P. Rudnev [14]. Among Russian researchers studying the detective genre T.N. Amiryan [1] can be named. Philosophical analysis of the evolution of the detective genre in connection with the change of cultural paradigms was not carried out, and therefore is relevant.

## MATERIALS AND METHODS

The material of the study was the corpus of literary texts of the detective genre of the XIX-late XX centuries. The basis of this study is the hermeneutic method. Hermeneutics as a practice of interpretation gives us the opportunity to go beyond a narrow disciplinary analysis of the relevant texts (for example, literary), allowing us to find out in the phenomenon of detective story non-obvious layers which cannot be revealed through implementation of a different methodology. The text of the detective appears as a complex structure, which includes several levels of meaning. In addition, the texts that are the objects of our interpretation are not considered in isolation, but within a broader context: philosophical and socio-cultural. We carry out a philosophical analysis of the detective genre in the context of the evolution of modernity. This allows us to see that the development of the detective, which is a product of the new European culture, also reflects the metamorphosis of the intellectual history of the modern era. Accordingly, the hermeneutic method must be supplemented with the comparative method: the classification of different types of detective story and their comparison allows to reveal important aspects of the evolution of modernity, including its crisis. The initial methodological point is the relationship between the specifics of the detective story and the prevailing epistemological paradigm.

## RESULT

The detective, being a product of mass culture, is one of the most "philosophical" genres. A detective plot, as a rule, contains a story about an attempt to unravel a certain mystery – the mystery of murder, robbery, burglary, etc. It can be considered as a narrative, which is based on the description of the epistemological problem and the process of its solution. As noted by V. P. Rudnev, the emergence of the detective is due to "sharp changes in the cultural consciousness, its relativization – the movement of emphasis with the absolute truth of any value to the procedure of searching for the truth" [14]. Thus, the detective, describing the cognitive process, is

based on certain ideas about the nature of knowledge, the most appropriate methods, the criteria of truth, and that affects the entire range of epistemological problems. The nature of the detective story is closely related to the features of the prevailing culture in the epistemological paradigm. In this sense, the analysis of the relevant works has an obvious historical, philosophical and cultural value.

Considering the category of truth as a methodological foundation in the analysis of detective stories, V. Rudnev identifies three varieties, indicating the existence of three main cognitive strategies. In particular, in the English classic detective hero-detective-analyst detects the criminal by logical conclusions [14]. In this sense, the classic detective is analytical; development of the plot is based on the identification of the facts or evidence and the detection of their relationship. The second type of detective is existential, because it is based on the ideas of the philosophy of existentialism. The controversial, restless hero is focused on his existential problems, and the disclosure of the crime appears to be a side effect of intense reflection. In the existential detective story “the story is devoted to the disclosure of psychological traits and discussion of truth and deceit” [14]. Within the framework of American culture, the detective including the genre of noir acquires a special significance, which reflects the philosophy of American pragmatism, suggesting that “in order to solve a crime, active intervention is necessary in the events taking place” [14]. The hero here is not so much an analyst, he is a man of action, preferring the methodology of pressure and physical strength.

We believe that it is necessary to expand the existing theory of the detective. It is important to note that the epistemological aspect of the detective story has undoubted significance, but it does not exhaust its philosophical essence. The semantic range of detective stories is much wider. In addition, the detective, like any other cultural phenomenon, has the dynamic that reflects the change of socio-cultural context. It is significant that these types of detective did not occur at the same time. The identification of the reasons influencing the evolution of the genre and bringing new types of detective stories to the cultural scene has special research value.

It is considered that for the first time the characteristics of the detective appeared in the famous short story “The Murders in the Rue Morgue” by E. A. Po (1841), Later these characteristics received their development in three other, similar in structure, texts: “The Mystery of Marie Roget” (1843), “The Stolen letter” (1845) and “The Gold bug” (1843). These stories set the basic standards of the classic detective story, which later found expression in the works of A. Conan Doyle, G. K. Chesterton, A. Christie, etc. The analysis of these works allows us to draw the following conclusion: the detective as a text includes several levels, each of which carries a specific philosophical message to the perceiving audience.

The first level is ontological. Detective story tells the reader some information about the structure of reality. In the case of the classic analytical detective is the message: in reality (especially in the field of interpersonal relations) can be found hidden, non-obvious to the surface view of the area. The world is showing a non-transparent dimension. However, this dimension needs to be clarified by relying on the natural properties of the human mind.

The second level is epistemological. After explaining to us how reality works, the detective tells us which cognitive strategy is best suited to interact with this reality. In the classic detective story such a strategy is a strict, almost mathematical analysis of the situation of interest. A key role here is played by a clear, verified method, based on

which, the detective identifies the circumstances of the incident, outlines the range of actors, distributing them into categories (victim, witness, suspect, etc.), detects, sorts and interprets empirical data, making a chain of conclusions, which ultimately leads to a solution. Crime in this case appears as an equation.

“Every life is a huge chain of causes and consequences, and we can learn its nature in one link”, says Sherlock Holmes at the very beginning of the “Study in Scarlet” [7]. Thus, the detective puts everything in order, and this applies not only to the events themselves, but also the consciousness of the immediate environment of the detective.

E. Po complements the main character of the detective with the image of well-intentioned but less gifted companion, who, interacting with the same phenomena, is always confused. As a result, the detective, forced to explain to him the essence of what is happening, acts not only as a researcher, but also as an educator, causing respect and admiration. “His decisions, born of the essence of the method, in fact, seem miracles of intuition”, – in such a way Auguste Dupin is assessed by his unnamed friend in “The Murders in the Rue Morgue”[13].

The third level is anthropological. By telling how the process of cognition should be carried out, the detective also informs about who should carry it out, i.e. what the nature of the subject of cognition is. In the classic detective story the role of the latter is performed by the so-called private thinker: a person with outstanding analytical skills who distances himself/herself from the official state structures (though often cooperating with them) and from society as a whole. The marginal nature of the classic detective can be emphasized in different ways. For example, Dupin is an impoverished native of a noble family whose social position is somewhat vague [12].

The described type of the private thinker corresponds to almost all the famous detectives of the classical type. Sherlock Holmes, like Dupin, has aristocratic roots, but he has to live in a rented apartment, which he actually cannot afford. Hercule Poirot is a foreigner, forced to leave his native country. Miss Marple being an elderly lady is not always taken seriously by more youthful environment as well as by an arrogant criminal. No less indicative is the image of Niro Wolfe, the character of American writer R. Stout, who is literally separated from society because of his excessive weight.

It is important to emphasize that it is this distance and the associated individualism in many ways allow the classic type of detective to see the world as it really is. As a rule, the moments of the highest intellectual tension in the classical detective story are described as moments of alienation and isolation. It is especially important that the classic detective appears as an analytical machine, experiencing exactly as many emotions as necessary to make the character look believable. He is static, his character is not developing, he is removed not only from society, but also rises above the crime itself. While his/her companion is an alter-ego of the reader terrified by what is happening. The detective acts calmly, soberly and methodically – the crime does not affect him/her on the existential level.

This correlates with the famous principle of B. Spinoza: “One shouldn’t ridicule human actions or be upset by them, one should understand them” [15]. From our point of view, this parallel is not a coincidence, as R. Descartes states: “I continued to practice my adopted method. Thus, not differing in appearance from those whose only occupation is to spend a quiet life in innocence <...>, I lived, continuing to pursue my goal, and it seemed I had succeeded in learning the truth more than if I had been engaged only in reading books and visiting educated people” [4].

Both B. Spinoza and R. Descartes are philosophers whose ideas are fundamental to the cultural paradigm of modernity. A classic detective story is a phenomenon that could only arise in the context of modernity, and in this sense it is closely related to its fundamental principles. Detective story could not exist, for example, in the context of medieval culture, because for medieval consciousness reality is fundamentally non-transparent due to its over-rationality, and the possibilities of human reason are limited. Modernity as G. Hughes states, “begins with radical immanentization of reality” [10].

From the picture of the world modernity removes everything that goes beyond the possibilities of purely rational thinking, subordinating everything else to the natural light of analytical mind. Subsequently, to describe this process the term “splitting the world” was introduced, although the original concept of “disenchantment” would be more correctly interpreted as “disappointment” in the sense of liberation from the spell. Charm, exposure to enchantment means, first of all, the capture of something. “Disenchantment” is, accordingly, directly opposite, it means disengagement.

Thus, within the modernity knowledge is associated with the specific existential cold or detachment. It is no accident that S. van Dine, the author of the famous twenty rules for writing detective novels, stated, in particular, that “the novel should not have a love line”, as well as “inappropriate long descriptions, literary deviations on side themes, sophisticated subtle analysis of characters” [6]. In other words, only accurate information that is directly related to the solution of the problem is needed. “Task” is the key word here, the classic detective itself is built as a mathematical puzzle, including clearly defined conditions, excluding any ambiguity with the decision process and the answer as the culmination.

The presence of the rules which should be observed in the narrative eloquently characterizes the essence of the classic detective. It is significant that A. Christie, who violated some of these rules in the novel “The Murder of Roger Ackroyd”, was subjected to severe criticism from her colleagues. We can agree With T. Amiryran's thesis that this case “reinforces the idea of the formula, the closed structure of the classical detective” [1].

These formulae and isolation are not random features, but are the manifestation of the fundamental characteristics of the cultural paradigm of modernity. First of all, we are talking about the claim of universality: modernism represents itself as a universal system, extremely painfully perceiving the existence of possible alternatives. Contrary to appearances, modernism categorically does not perceive the Other in all possible senses – political, cultural, philosophical, etc. The latter is either destroyed or becomes the object of radical interpretation, being built into the metanarrative of modernity, which in other terminology is described as the identification of the non-identical [11]. At the level of philosophy the inadmissibility of the Other is expressed, in particular, in a certain desire to build a System (that is, with a capital letter) that would be universal and would exclude space for interpretation.

This aspect is revealed in the analysis of the fourth level of the detective story – ethical and normative. To the extent that a detective is a crime story, and a crime is a violation of the normal course of things, the detective also tells us what the norm is and what the deviation is and what kind of the relationship exists between them. The classic detective in this respect stands on the position of ethical optimism: the crime is evil, and evil should be punished. This aspect is described by G. K. Chesterton: “The purpose of

the detective story or any other story is not darkness but light. < ... > The culmination is not so much a burst bubble but a dawn” [3].

So, the evil in the classic detective is insubstantial: it is always defeated. What is really important is what specifically positioned as the good being the norm and the evil being the deviation. In the classical detective the role of the first is represented by normality as such, i.e. the existing image of the world, idyllic and at the same time the rational harmony of which violates the crime or what it symbolizes: after all, the latter, in fact, is nothing but one of the embodiments of the Other, so it must be understood, analyzed and neutralized both literally and symbolically.

In this regard, it is worth mentioning another rule of S. van Dine: “Detective novel about murder should remain < ... > in a cozy, "home" framework” [6]. In other words, the principal abnormality of the crime, which stands out against the background of no less fundamental normality of the existing social, legal, moral and ideological foundations, should be emphasized.

We came to the conclusion that the classic detective, revealing the crime and restoring the "normal course of things", acts as a personification of modernity, seeking to build a complete narrative. Modernity, claiming to be universal and complete, can exist only as long as there is the Other [11, 9]. Originally conflict is laid at the heart of modernity: beginning with the Middle Ages, and then – with everything that does not fit into the context of the new European cultural paradigm. This means that in the situation where the paradigm becomes a public domain, the negative momentum is no longer viable. According to A. Heller, in such conditions the reorientation of this impulse towards the system-forming principles of modernity is possible [9]. In other words, modernity intends to deny its own narrative and, as a result, its foundations are questioned.

Philosophical analysis of detective narration is possible to carry out in the context of pragmatic and existential detectives. Both varieties largely depart from the standards of classical storytelling. In the case of a pragmatic or "hard-boiled" detective (D. Hemmet, R. Chandler, etc.) the differences are as follows:

1) *Ontological level*. As in all types of detective genre, it is assumed that in reality there are non-transparent areas. However, the scope of the non-transparent increases significantly. In a pragmatic detective we do not deal with the noble intellectual confrontation between the detective and the criminal. The real conflict is not so much between the first and the second, but between the first and its superior structures: the mafia, corrupt police, society as such. In this regard Yu. Uvarov rightly points out that in this kind of stories the main character does not “protect society and honest people living in it from criminals, but he is tries to protect whom he can from the society itself” [16], which directly follows from the compromised nature of the dominant narrative. Thus, the narrative loses its complete character.

2) *Epistemological level*. Here, the place of analysis is replaced by the direct action. What the pragmatic detective has to fight with considerably surpasses him in scope and capabilities, analytical skills alone are not enough.

3) *Anthropological level*. The main character is in a certain sense remains marginal: it's kind of an outcast, a private detective who, as a rule, had previously served in the police, but got disappointed in the official structures, and therefore became cynical, tired and deliberately rude. The main difference between a pragmatic detective from the classic one is that he can no longer afford to keep the distance. On the contrary, he is always directly involved in what is happening, which often affects him

on a personal level. Personal involvement reduces the epistemological "effectiveness" of this type of character: most of the time he wanders in the dark, becoming a victim of deception and treachery. Reality becomes shaky, unreliable. Being under constant threat the hero does not trust reality any longer and this makes the narration more acute.

4) *Ethic-normative level*. There is also a kind of confusion and uncertainty, a lack of clear boundaries between norm and anomaly, good and evil. Evil comes from the superior macro-social structures. The norm is presented only at the level of small social groups: the pragmatic detective protects those who are closest to him or who arise sympathy in him. However, he himself is far from being perfect, and the environment often betrays him. The betrayal is expressed in an integral element of the genre – the image of the so-called *femme fatale*. Acting as an object of romantic interest on the part of the hero, she usually has her own interests while remaining as an unpredictable threat for the detective.

## CONCLUSION

Having considered the main types of detective story (analytical, existential and pragmatic), we came to the conclusion that the classic detective is a product of modernity, expressing its fundamental principles. The reality is described here as rational: its structure corresponds to the natural abilities of the human mind; the proper way of cognition of the reality is a methodical analysis; the subject of cognition is a "private thinker", who takes a detached position in relation to society and to crime; the crime itself appears as a deviation, a deviation from a harmonious order. Thus, the classical detective story reflects the features of the modernity and therefore excludes contradictions of its metanarrative. In this metanarrative, therefore, the philosophical, cultural, political Other is impossible.

After analyzing the transformation of the classic detective into the existential and pragmatic ones, we found out that this transformation symbolizes the crisis of modernity. In existential and pragmatic detectives reality is no longer rational: it is unpredictable, it is full of contradictions, the boundaries between the norm and the deviation are blurred, and even the detective, who acted earlier as a defender of the integrity of the narrative, is no longer sinless and often appears as a criminal. The narrative, accordingly, loses completeness. The Other is rooted in the body of culture. Since the current cultural situation is far from harmonious, the motives of confusion and powerlessness, characteristic of modern works of the detective genre, indicate the inability of culture in the post-modern paradigm to adequately organize the world of modern man.

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