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**THE DETECTIVE GENRE IN EUROPIAN
AND AZERBAIJAN LITERATURE**

The detective genre in European and Azerbaijan literature” is devoted to the peculiarities of the formation and development of the detective genre, describes the specific elements of this type of literature, examines its historical links with other literary trends. It is also relevant from the point of view of acquainting the Azerbaijani mass reader with the work of the modern European writer of German origin, playwright, publicist and master of the detective genre Friedrich Dürrenmatt. Dürrenmatt Friedrich belongs to the category of those that are worth reading.

The article considers the stages of development of the detective genre in Azerbaijani literature on the basis of examples of medieval literature. Although the creation of the detective genre at the end of the 19th century is associated with the name of the American writer Edgar Allan Poe, crime stories have been used in world literature before. It was after Edgar Allan Poe that the specific framework and traditions of the detective genre began to form in European literature, and the classic detective genre reached its heyday in a later period. Arthur Conan Doyle, Gilbert Chesterton, Agatha Christie, George Simenon and others such writers worked within the rules of the classic detective story. After the works of the classics, detective literature became a genre of world literature. The famous Swiss writer F. Durrenmatt, with his unique aesthetics and grotesque means, created a realistic image of the world, enriching this image with unique elements. In Dürrenmatt’s detective novels and dramatic centuries, models of the world based on the realities of society are depicted. When reading the work of Dürrenmatt, from the first lines you understand that the answer to the riddle lies in the details, but only on the last pages the veil lifts and everything falls into place. Soft irony along with comical situations are so harmoniously woven into the plot that they become an inseparable part of it. Considerable attention is paid to the place of the events taking place, which gives color and realism to what is happening.

The relevance of the issues taken as a basis can be classified as eternal, because as long as there are people, their relationships will always be complex and diverse. Attempts to find an answer from where in people this or that trait, why a person acts one way or another, are partially affected, partially disclosed. The inner conflict of the hero enchants, he became a real fighter and the main victory for him is victory over himself. One feels a certain peculiarity, an attempt to go beyond the main idea and introduce that originality, thanks to which there is a desire to return to what was read.

An intricate plot, dynamically developing events and an unexpected denouement will leave a gamut of positive impressions from the read book. Cross-cutting images do not go unnoticed either, appearing in different places of the text, they are in perfect harmony with the main line.

Each national literature has its own permanent motifs. At the same time, the article draws attention to the development of the detective genre in Azerbaijani literature and elements of the national literary heritage. These elements are found in ancient Median literature, in the works of Nizami Ganjavi, in the epic “Koroglu”. The detective genre is a genre that modern Azerbaijani readers often turn to, especially the younger generation. Therefore, the dynamics of the development of this genre in Azerbaijan, its representatives are always in the spotlight.

Key words: *detective novel, classic detective, genre style, Swiss literature, philosophical thought, world chaoticity, the struggle between good and evil*

Introduction. Mutual literary connections between Azerbaijan and different nations of the world have entered a new stage of development in recent years. However definite studies of the relationship between the literature of various European nations have been conducted in Azerbaijani literary studies, Azerbaijani-Swiss literary connections have never been the subject

of a monographic study. If you approach the problem from this aspect, the relevance of the topic of the presented article is clearly noticeable.

Elements of adventure are present in the fairy tales of a number of nations of the world. Actually, adventures come from folklore – fairy tales. But Europe has increased the adventurous features of eastern folklore

in the modern sense and formed a genre called crime. In parallel with this, in America in the 19th century, the detective genre was accepted as a literary genre, found confirmation in world literature and gained popularity in the 20th century.

World literature of the XX century, covering 1910–1945 and 1945–1990, is determined by the dynamics of literary processes and the attitude of contemporaries to current events. The twentieth century has imprinted the history of humanity with such tragic concepts as war, violence, technocratic consciousness, and environmental catastrophes. At the same time, the development stopped in contradiction with what was not subject to recognition. Huge scientific and technical achievements eventually turned against humanity, which led to massive human casualties, material and moral losses, first in the First World War, and then in the Second World War. All this affected people's outlook, the development of art and culture, the role of literature in the modern world. Writers, philosophers and sociologists of all countries of the world tried to solve these problems in different ways, which are related to the development of civilization and the future of humanity. Writers were looking for new means of description, canonical forms and rhythms were destroyed. The detective, reflecting the eternal problem of the struggle between good and evil, has gone through a long historical path of development. The classic detective period began in the 19th century with the emergence of a new look at the concepts of crime and criminality, which were considered religious and moral concepts until the 18th century. Researchers have already reported that detective elements are already present in the works of Herodotus, Shakespeare and Voltaire. Researcher A. Vulis discovered the similarity of the plot of the detective story with the medieval theatrical activity, as well as the similarity of the detective and the medieval carnival in such motifs as masquerade and tearing masks, exposing the mummy, mystification. Differences in opinions, revelations and game motives, which make up the structure, also make up the core of the detective genre.

Main part. The structure of any new genre that arises and develops in connection with socio-historical changes depends on the psychological state of society and the social situation of that time. This idea finds its confirmation in the manifestation and development of the detective genre. In the second half of the 19th century, with the expansion of the information space, scientific and technical progress led to the formation of the detective story as a whole genre. At the same time, the psychological and

moral atmosphere in the detective story was closely related to the urbanization of cities. According to the theorist Chesterton: "In the end, a popular type of literature that showed the romantic possibilities of the city should have appeared. This also happened in the image of a popular detective» [6, int. res.]. As the industrialization and urbanization spread in England, the rural economy began to fall apart in parallel. With the influx of people into the city, thefts and murders began to increase in various spheres. The growth of crime made it necessary to investigate murders, and in this regard, a number of police agencies were created in Great Britain. At the same time, examples of fiction, stories and novels about crimes began to be created. Gradually, the problem of style and genre features took shape in such novels. The detective turned into a type of intriguing mass literature and was widely distributed as a source of quick enrichment. The term "detective" was coined by the American writer Anna Catherine Greene (1846–1935), in European literature it was first used by the English writer Edgar Allan Poe, who wrote his name is in the history of the classic detective as the author of "The Great Detective", first in four detective novels, and then in "Murder on Morgue Street", "Stolen Letters" and "Secret Marie Roger". In his novels, E.A. Poe created an eccentric detective, a technique of deductive crime detection, many new storylines (for example, fake keys, the least suspected criminal, the secret of a locked room). Although the detective genre became a popular genre in world literature in the second half of the 19th century (especially in France and the United States), the school of the "classical detective" was born in England. The detective genre began to develop here in the 1980s. World-famous writers have already been able to synthesize detective stories with other genres and, as a result, create new literary genres. The detective genre, started by E. Poe and K. Doyle, is constantly changing, new subspecies appear. The types of historical detective, intellectual and cultural detective, political detective, mystical detective, and fantastic detective are the result of the historical process of the development of the genre. The moral task of master detectives is to awaken the interest of the reader, to cause a sense of anxiety that goes beyond the scope of revealing the mystery of the murder. Sherlock Holmes, Dupin, Poirot, Maigret do not sell their conscience and do not compromise with criminals. Heroes from traditional detective stories, which are considered the pearls of the detective genre: "Murder on the Street of Morgue", "The Mystery of Marie Roger", "The Stolen Letter" (E. Po), stories about Sherlock Holmes and the story "The

Empty House" (A.K. Doyle); "Flying Stars", "Sharp Pins" (K.K. Chesterton); from the cycle of stories about Poirot, "Murder on the Eastern Express", "Cards on the Table" and others (A. Christie) literally transformed into real life.

However, despite the fact that the detective genre gained more popularity in the world, it was always considered a secondary literary genre, and its admirers were called "huttentots" (a wild tribe in South Africa) by the Russian researcher Korney Chukovsky [7, p. 236].

The Azerbaijani detective, that relies on European literature in his modern development, has also attracted a wide readership since the end of the 20th century. Social-political, cultural and economic processes in the world affecting various spheres have led to significant changes in the storyline of detective novels in our country. and the postmodernist detective (end of the twentieth and twenty-first centuries) replaced each other after the classic detective, which existed until the middle of the twentieth century. If you take into account that each new direction is either under the influence of the previous one, or is negated, then modernism can be compared to classicism. Postmodernism, on the other hand, was a trend that partially, if not completely, rejected modernism. That is, it is appropriate to compare modernism with classicism, and postmodernism with modernism. Uncertainty of thought, refutation of all traditional rules, irony, mixing of genre and style, labyrinth and play are characteristic features of the postmodern period. Postmodernism is a broad literary movement that combines different literary genres and styles. A detective novel negates the values accepted by society. The writer does not support people joining any union or organization. Individualism comes to the fore in these novels. It should be noted that these properties are especially characteristic of the detective novels of the Swedish postmodernist writer Friedrich Dürrenmatt (as well as the rejection of generally accepted literary formulas, the writer's dialogue with his readers at any time, the use of ironic style in critical moments, etc.).

Firstly in Western literature, Max Frisch and Friedrich Dürrenmatt, and then the Italian postmodernist writer Umberto Eco made the foundations of a new type of detective genre. However, due to the fact that in the novels of the specified writers, the detective line serves the purpose of diversifying the structure and plot of the novel, they are not considered examples of detective literature.

In the presented article, studies related to the features of the development of the detective novel in Europe are based mainly on the works of the Swiss

writer Friedrich Dürrenmatt. Based on this, it should be noted that he was one of those writers who raised the level of German-language literature in Switzerland to the world level. that seems quite obvious by creating paradoxical images that threaten lazy and indifferent people with the "end of the world" (apocalypse).

According to conservative F. Dürrenmatt, the basic structure of the world, society and personality does not change. Therefore, it is wrong to believe in the process of sustainable development. As a rule, it is not always possible to keep a person within the framework of the law. At the moment, he remains a murderer. Generally, according to conservatives, including F. In Dürrenmatt, progress, technical progress, globalization mean not a good world, but rather self-deception and disguised cruelty. The pompous hymn at the end of "The Return of the Old Woman", praising development and progress, is actually a mocking event that leads to moral decline along with economic growth. So the world does not change. All systems that promise to change it for the better and want to subjugate people must be exposed. This idea is the basis of Dürrenmatt's conservative beliefs.

F. Dürrenmatt connects the chaos of the world with its rapid development, likening it to a monster standing in front of humanity. The writer explains this feeling to the current situation in the world, state structures and terrorism of various organizations and rapid technology. Indeed, the criticism of F. Dürrenmatt of negativity that exists in a civilized society is not an answer to painful questions. The conflict raised by Dürrenmatt is the primary conflict that a person always faces. The heroes of Dürrenmatt are forced to make decisions in this immoral world with tragic consequences. The main theme of his works is not social state, capitalist system and atomic war, but betrayal, guilt, punishment, freedom, justice, etc. morality.

According to F. Dürrenmatt, the human brain develops at an increasing speed. Thus, there is a contradiction that the ability of a person to understand is far ahead of the ability to feel. Rapid brain development means big disasters that can happen in the future. F. Dürrenmatt shows this in the play "Physicists" in the form of talented physicists who drive themselves crazy and are sent to a madhouse. Physicists, hiding under the guise of fools, try to protect the world in this way from their dangerous inventions.

Some works of some writers lose their relevance and ability to influence the reader. This idea cannot be applied to the work of F. Dürrenmatt. For example, in the play "Physicists", the line "If we stay in a mad house, or the world itself turns into a mad

house” [1, p. 272] from the mouth of three physicists hiding under the name of a madman in a mad house has a meaning that can touch everything as human in the world. Thus, the main plot of the play “Physics” is the created atomic bomb and the consequences it can bring to humanity (the explosions of Gerasimo and Nagasaki). Back in the 1950s, Dürrenmatt wrote about the dangerous ecological situation of the planet and called on all politicians to think about the fate of humanity (the article “The Fate of Man” in 1950).

Franz Kafka’s underrated parables left their mark in Friedrich Dürrenmatt’s early stories. Dürrenmatt’s first experimental literary works were “Christmas”, “Guide” (Der Folterknecht), “Syn” (Der Sohn) and other stories written during the war. Constantly humming buses, the terrible color of dirty air, depicted in these early stories, just corresponded to the spirit of the time – the Second World War. Dürrenmatt called these stories “experimental field” for his dramas. After the first play written by him for the theater in 1947, “The Talking Book...”, in 1949, he wrote the historical and non-historical play “The Great Romulus”. The historicity of the play was that its plot was devoted to Augustus Romulus, the emperor of the Western Roman Empire in 476 AD.

The absence of history is explained by the fact that the author did not really think about the fall of the Roman Empire. Western critics considered F. Dürrenmatt a “rude” writer. The goal of creating paradoxical and exaggerated, risky situations was to avoid the standardized consciousness formed by the viewer or reader.

Divine justice, religious motives, social injustice, freedom and in a world that has become ungovernable, human activity (for example, if both a just decision and power or wealth are placed in a bowl of scales, which of them will the individual decide to accept). and such an individual existence in the world were questions that constantly occupied Dürrenmatt’s mind. These values have already lost their meaning for the writer. What lies at the heart of the conflicts presented by the author is reflected in the phrase from the tragicomedy “The Return of the Old Lady”: “The man who kills Alfred will make Gullen a billionaire” [3, Int. res.]. In this fragment, the wealth in the background is the most important contrast. Thus, the collective incitement of peasants to commit crimes because of their bodies conveys the message that wealth and materiality have a controlling force.

The main heroine of the work, an old woman, ruined the city of Gullen financially, thereby making its inhabitants dependent on themselves, turning it into a gang that does everything imaginable.

The population, very proud at the beginning of the work, later turned into a funny, stupid, hypocritical and soulless crowd. With this episode, the writer proves that everything in the world can be bought, and considers money the main driver of tragic events. In the mentioned work, everyone ignores the murder and sees in it justice, which found its place as a result of the revenge of the suffering woman. Actually, it is not humane to restore justice, he committed another crime. In the performance “The Return of the Old Woman”, the central event of the performance is the “Sinful Collective” (city population). It can be said that the combination of two images characteristic of Swiss literature – conversion and the image of a sinful society – strengthened the impact of the play.

In this tragicomedy, F. Dürrenmatt, according to the decision of the city community, a sick man who treated a woman unfairly many years ago, should be killed, and in return Klara Sakhianian should help them materially for the revival of the city’s economy. During the meeting, the question addressed to the population, “Whoever sincerely agrees with the restoration of justice, let him raise his hand”, was actually “Do you agree with the murder of our compatriot Bolnoy and receiving the billion promised by us?” how it should have been put.

To justify themselves, they called the behavior of the citizen Ilya, with whom they were once united, treason, and the organization of his murder – justice. This, in turn, formed an ideological idea that “the will of the majority always leads to justice and benevolence”. Dürrenmatt puts forward a humanistic idea here – «Pravda is praised, but crime cannot be justified» [3, Int. res.]. The work contains a call to humanity from the beginning to the end: Justice and responsibility.

A similar theme is evident from the opinion of the lawyer in defense of Lovushka’s character in the writer’s story “Unfortunately” – “He is not a criminal, but a victim of the increasingly chaotic western civilization of that time.” The result of civilization continuing in this way is confusion, the triumph of fist law and the absence of true spirituality” [4, Int. res.].

Themes of a similar nature – for example, “Problem of identity” (rejection of the role dictated by society, and access to the “inner” world of a person) – are covered in the works of Max Frisch, “showing the well-being” of bourgeois society and humiliation of a person.

Liberal M. Frisch and conservative F. Dürrenmatt want to build a new world model has a theological-theological aspect. Although God is the divine power that created this world, in the current chaotic state of

the world, he must rely on the power of human reason to correct it. This is the essence of early liberalism. Dürrenmatt's new world model arose from his atheistic position. The basis of this model, as it were, is the denial of God by mankind, unable to bear the fact that God is constantly watching over him from above.

World powers, alarmed by the new situation, have built huge systems of mutual surveillance and control. The Eye of God was rebuilt as a high-tech product-satellite surveillance replaced the previous Divine control.

In general, throughout his life, F. Dürrenmatt often faced questions about his faith. In the essay "On Patience" he emphasized that the philosophy of God played a major role for him, but at the same time, although he called himself a religious person, the concept of God was incomprehensible to him. In addition, in the work "Portrait of the planet", the writer put forward the idea that faith is closely connected with imagination, and stated that he does not see a logical basis for accepting God. The denial of the existence of God in any form is clearly seen from the author's questions to the reader in the novel "Judgement": "Wasn't Shpet (lawyer) able to refuse to search for a criminal who was not a criminal?" And how is God? – didn't he have to excuse his servant at the last moment? Who is to blame? – The one who gives instruction (God?), or the one who receives it? Prohibits or ignores the ban? [2. p. 254].

With this question, the author points out that the future fate of a person does not depend on God, but on his ability to think and find a way out of unexpected situations. Conclusion: To change society, each person must first change himself. As a means of achieving this goal, he advises not to resist the evil force.

Unlike traditional detective novels, Dürrenmatt's work is not about the criminal, but about the reason for committing the crime. The explanation of the reason does not coincide with the interest of the author. The goal is to keep the reader in suspense, thereby thinking and making logical conclusions.

The author's works, which sharply describe the problems of his time, quickly sparked interest in world literature. In Western literary criticism, great attention was paid to the drama and prose of Friedrich Dürrenmatt, and as a result, their study began. The number of such research works includes the works of Swiss scientists Elizabeth Brock-Sulzer, Jean Knopf, Peter Wirks, Arnold Ordu, Hans Benziger.

Although Friedrich Dürrenmatt was known in European literature as a master of social and psychological detective work, he was also a publicist and an artist. Through an interesting plot and original humor,

the writer brought to the reader philosophical problems related to the fate of society and humanity. Possessing a literary legacy of 37 volumes and 20 million copies, F. Dürrenmatt can be considered a classic of the twentieth century. Having received an education at the universities of Bern and Zurich in Switzerland, the writer found himself in literature, although he worked for a long time in different fields. F. Dürrenmatt, who wrote a series of detective novels, radio plays, short stories and essays, finally determined the direction in which he would succeed in literature: He used entertainment, adventures and detectives only to convey a difficult philosophical meaning to the reader.

Labyrinth is one of the things that make the work of F. Dürrenmatt multifaceted. Especially in the work of the writer called "Minotaur" this topic is covered more. In the play, Theseus is shown as a hero at first glance, but in fact he manages to kill the Minotaur by resorting to this trick. The writer sees that the hero kills him in the Minotaur mask as a blow to the back. And at this time, in the reader's subconscious, doubts arise that whether Theseus is really a hero. Genre boundaries are crossed in the text of the work. Thus, in the author's works, motifs and images flow from text to text, genre boundaries change.

With the image of the Minotaur, Dürrenmatt points to the fears, horrors, dangers and obstacles that stand on the path leading modern man to the center, that is, to the highest spiritual values. In the complex flow of the labyrinth, a person not only gets lost, but also becomes a prisoner of his own consciousness. The author shows the fragility of the border between reality and the inner world of a person: The world appears as a picture of a painful and confused human consciousness.

Great master Syska F. Dürrenmatt combined in his separate works the events related to the mythology of the ancient era with the events of the modern era. It is good that Azerbaijani literature occupies its place in world detective literature.

Separate elements of the detective are found in myths, legends and epics that have existed in Azerbaijani literature for many centuries. Each national literature has its own permanent motifs. From this point of view, the themes of heroism and patriotism prevail in Azerbaijani literature. These motifs are found in ancient Median literature, in the works of Nizami Ganjavi, in the epic "Kyoroglu" and in the works of many writers of the 20th century. Just as a detective draws attention to the presence of ancient elements at different stages of the development of European literature, in various detective novels, we We also

observe the manifestation of detective story elements in medieval Azerbaijani literature (although not in the form typical for detective literature). For this, it is enough to look at the principle of crime, detection of criminals and justice, in particular, in the “Legend of Tomris”, which belongs to the ancient Medes. The image of Sherlock Holmes, known in European literature, coincides with the image of Tomris. Tomris’s high intelligence and analytical abilities helped her defeat the enemy. Although the work does not belong to the detective genre, it combines all three aspects of the genre listed above. As a result, the main character tries to solve the crime. Detective elements are also present in “Treasure of Secrets” by Nizami Ganjavi, which is included in “Khamse” (means five elements). Thus, relying on the national literary heritage, on the one hand, and on the other hand, thanks to the mastery of Azerbaijani writers who have benefited from world literature, the detective genre gradually began to form in the Azerbaijani literature of the 50s and 60s. Jamshid Amirov’s “Coastal Operation” and “Warsaw-Berlin-Baku” were the first examples of this genre in Azerbaijan. A person who has passed a long path of evolution needed spiritual food no less than daily food, for example, to participate in such a mysterious, mysterious, characteristic of a detective the process of how to solve a murder, investigate a theft and so on.

Chingiz Abdullayev is the first author who comes to mind when we think about the “detective genre in Azerbaijani literature”. Because Chingiz Abdullayev is a well-known writer. There are many facts about the life and work of Chingiz Abdullayev, and these facts are quite interesting. 2500 books were published by the author. The total circulation of his books is more than 27 million copies, 9 films were made based on his literary texts. His works have been translated into 29 languages. Of course, these figures are an excellent indicator for the writer’s biography. Chingiz Abdullayev’s works were published in Africa, Asia, Europe, America and Australia.

Today, development in various spheres of our life is at a high level. Modern innovative technologies bring the speed of this development almost to the limits of space. Tomorrow’s technologies will be left behind. It is difficult to catch up with this speed, as a delay in this development is tantamount to destruction. Chingiz Abdullayev not only reaches the speed of development of life, but can even become its locomotive at certain moments.

There are great writers of the detective genre in world literature. They have unique positions in the world. Literary characters and heroes created

by such artists became as famous as their names. For example, James Bond is already known to the world, Perry-Mason is a face known to every young person, such as Sherlock Holmes, Dr. Watson, Drongo. These images are historical personalities who have already become personalities. Basically, these are artistic images. It is an indisputable fact that there is a real person behind these images. That is, these images, which are real human prototypes, are important figures that have already been “transferred” from literature to life. In particular, “Drongo” Ch. Abdullayeva is a well-known and widely recognized image in the world.

The purpose of the article. The purpose of the research work is to acquaint the Azerbaijani reader with the work of the Swiss author Dürrenmatt and to make them aware of what purpose and at what moments Friedrich Dürrenmatt used detective elements. At the same time, the stages of the development of the detective genre in European literature were analyzed, and the unique characteristics of the work of F. Dürrenmatt in this genre.

Combining different types of intrigue in his work, Dürrenmatt rethinks the theory of comedy and detective, raises “non-classical” genres to a new height, “intellectualizes” their content, but leaves them interesting to the mass reader.

Theoretical and practical significance. The scientific provisions of this article can be used in the teaching of the department of Azerbaijani and foreign literature in higher education institutions.

Conclusion: In Azerbaijan, as in the rest of the world, the twentieth century is characterized by technical progress, and although people have become more advanced, there is no communication between them. In our globalized world and common geography, dialogue between people, states and nations was not always based on ethical norms and principles of justice. Unfortunately, many scientists could not predict the consequences of scientific innovations for human life. However, the Swiss writer Friedrich Dürrenmatt raised alarm about the problems that may arise both for the world community and for the Azerbaijani society, that is, for humanity as a whole, starting from the second half of the 19th century in his detective novels and various essays. The rapid development of scientific and technical progress in the Azerbaijani society, as well as the fact that, as in the world societies, feelings take a back seat have been reflected in our literature. As a result, the foundation for the development of the detective and some of its forms was laid. This genre of prose, widely known in Azerbaijani literature as “Detective literature” and

“Criminal novel”, passed into modern literature from Russian literature with the term “detective novel”. Over time, the concepts of “criminal” and “detective” began to be distinguished both in Azerbaijani and in world literature. Unlike crime novels, detective novels investigate murders and other crimes based on the logic of reasoning. An important type of detective genre in Azerbaijani literature, which has

achieved great success not only in the republic, but also abroad, is the “political detective”. Chingiz Abdullaev is considered the main character of the “political detective” in Azerbaijani literature. Unlike the “police detective”, the “political detective” deals with more global and large-scale problems, but, as in other forms of detective literature, the main subject remains the crime and its investigation.

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Мерданли Х. Г. ДЕТЕКТИВНИЙ ЖАНР В ЄВРОПЕЙСЬКІЙ ТА АЗЕРБАЙДЖАНСЬКІЙ ЛІТЕРАТУРІ

Стаття під назвою «Детективний жанр у Європейській та Азербайджанській літературі» присвячена особливостям становлення та розвитку детективного жанру. Не описуються специфічні елементи даного виду літератури, розглядаються її історичні зв'язки з іншими літературними напрямками. Вона актуальна з погляду ознайомлення азербайджанського масового читача із творчістю сучасного європейського письменника німецького походження драматурга, публіциста та майстра детективного жанру Фрідріха Дюрренматта. Дюрренматт Фрідріх належить до розряду тих, які варто прочитати. У статті розглядаються етапи розвитку детективного жанру в азербайджанській літературі на основі середньовічної літератури.

Хоча створення детективного жанру наприкінці XIX століття пов'язані з ім'ям американського письменника Едгара Аллана По, кримінальні сюжети використовувалися у літературі й раніше. Саме після Едгара Аллана По у європейській літературі стали формуватися специфічні рамки та традиції детективного жанру, а свого розквіту класичний детективний жанр досяг у пізніший період. Артур Конан-Дойл, Гільберт Честертон, Агата Крісті, Джордж Сіменон та ін. Такі письменники працювали в рамках правил класичного детективу. Після творів класиків детективна література стала жанром світової літератури. Відомий швейцарський письменник Ф. Дюрренматт своєю неповторною естетикою та гротескними засобами створив реалістичний образ світу, збагативши цей образ унікальними елементами. У детективних романах та драматичних століттях Дюрренматта зображено моделі світу, побудовані на реаліях суспільства.

Коли читаючи твори Дюрренматта, з перших рядків розумієш, що відповідь на загадку криється в деталях, але лише на останніх сторінках завіса піднімається і стає на свої місце. М'яка іронія поряд із комічними ситуаціями настільки гармонійно вплетені в сюжет, що стають нерозривною його частиною. Значна увага приділяється місцю подій, що відбуваються, що надає барвистості та реалістичності того, що відбувається.

Актуальність проблематики, взятої за основу, можна віднести до розряду вічних, адже поки що є люди їхніх стосунків завжди будуть складними та різноманітними. Спроби знайти відповідь звідки в людях та чи інша риса, чому людина чинить так чи інакше, частково порушені, частково розкриті.

Зачаровує внутрішній конфлікт героя, він став справжнім борцем і головна перемога для нього – перемога над собою. Відчувається певна особливість, спроба вийти за рамки основної ідеї та внести ту неповторність, завдяки якій з'являється бажання повернутися до прочитаного. Заплутаний сюжет, події, що динамічно розвиваються, і несподівана розв'язка, залишають гамму позитивних вражень від прочитаної книги. Не залишаються і поза увагою наскрізні образи, з'являючись у різних місцях тексту, вони чудово гармонують з основною лінією.

Кожна національна література має свої неминущі мотиви. Водночас у статті звертається увага на розвиток детективного жанру в азербайджанській літературі на елементи національної літературної спадщини. Ці елементи зустрічаються у давній мідійській літературі, у творах Нізамі Гянджеві, в епосі «Кероглу». Детективний жанр – жанр, якого часто звертаються сучасні азербайджанські читачі, особливо молоде покоління. Тому динаміка розвитку цього жанру в Азербайджані, його представники завжди перебувають у центрі уваги.

Ключові слова: *детективний роман, класичний детектив, стиль жанру, швейцарська література, філософська думка, хаотичність світу, боротьба добра та зла.*