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**THE PLACE OF THE DETECTIVE IN THE MODERN LITERARY PROCESS
AND THE STUDY OF WORKS OF THE DETECTIVE GENRE AT SCHOOL**

Abstract

In the modern world, there is a pressing question about what school-aged children read, as their minds are actively shaped by social media and the vast array of information available on the internet. It is essential to include works by contemporary authors in the school curriculum, whose texts act as intertextual and hypertextual dialogues that engage with the literary works of previous eras, guiding young readers in the right direction. In this paper, we attempt to identify the need for studying detective literature in schools as the most popular genre. This genre is represented by various subgenres, such as historical detective and new detective. This is due to the phenomenon of post-modernism, which inextricably links literature and cinema, and features such as rethinking of history. The study of such works at school is seen as one of the right solutions to the problem of reading both in literature lessons, as well as history, geography, since the way of knowing the world through a work of art is one of the key ones in the formation of personality and the formation of the worldview and moral position of the younger generation.

Keywords: detective genre, postmodern, hypertext, intertextuality, double coding, reminiscence, remake, fanfiction

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ҚАЗІРГІ ЗАМАНҒЫ ӘДЕБИ ҮДЕРІСТЕГІ ДЕТЕКТИВТІҢ ОРНЫ ЖӘНЕ ДЕТЕКТИВ ЖАНРЫНДАҒЫ ШЫҒАРМАЛАРДЫ МЕКТЕПТЕ ОҚУ МӘСЕЛЕСІ

Аңдатпа

Қазіргі әлемде санасы әлеуметтік желілермен, интернеттің арқасында қол жетімді ақпараттық кеңістіктің алуан түрлілігімен белсенді түрде қалыптасатын мектеп оқушылары не оқиды деген сұрақ өткір тұр. Әдебиет бойынша мектеп бағдарламасына мәтіндері барлық алдыңғы кезендердің көркем шығармаларымен ашық диалогқа түсетін интерактивті және гипермәтін болып табылатын заманауи авторлардың шығармаларын қосу керек және осылайша жас оқырманды дұрыс бағытқа бағыттау керек. Бұл жұмыста әдебиет пен киноны ажырамас байланыстыратын постмодерндік құбылыстың өзіне және постмодерннің тарихты қайта қарау сияқты ерекшелігіне байланысты тарихи детектив, жаңа детектив сияқты түрлерінде ұсынылған ең танымал жанр ретінде детективтік бағыттағы әдебиет мектебінде оқу қажеттілігін анықтауға тырысады. Мектепте мұндай туындыларды зерттеу әдебиет сабақтарында да, тарихта да, географияда да оқу мәселесінің дұрыс шешімдерінің бірі болып көрінеді, өйткені көркем шығарма арқылы әлемді тану тәсілі – жеке тұлғаны қалыптастыруда және жас ұрпақтың дүниетанымы мен адамгершілік ұстанымын қалыптастыруда маңызды болып табылады.

Түйін сөздер: детектив жанры, постмодерн, хикая, гипермәтін, интермәтінділік, қосарлы кодтау тәсілі, реминисценция, ремейк, фанфикшен.

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МЕСТО ДЕТЕКТИВА В СОВРЕМЕННОМ ЛИТЕРАТУРНОМ ПРОЦЕССЕ И ИЗУЧЕНИЕ ПРОИЗВЕДЕНИЙ ДЕТЕКТИВНОГО ЖАНРА В ШКОЛЕ

Аннотация

В современном мире остро стоит вопрос и о том, что читают школьники, чье сознание активно формируется социальными сетями, многообразием информационного пространства, доступного благодаря интернету. Необходимо включать в школьную программу по литературе произведения современных авторов, чьи тексты являются своего рода интер- и гипертекстом, вступающим в открытый диалог с художественными произведениями всех предшествующих периодов, а также следует направлять, таким образом, юного читателя в правильное русло. В данной работе предпринята попытка выявить необходимость изучения в школе литературы детективного направления как самого популярного жанра, представленного в таких разновидностях как исторический детектив, новый детектив, что обусловлено самим феноменом постмодерна, неразрывно связывающего литературу и кино и такой особенностью постмодерна, как переосмысление истории. Изучение такого рода произведений в школе предполагает одно из верных решений проблемы чтения как на уроках литературы, так и истории, географии, так как способ познания мира через художественное произведение – один из ключевых в становлении личности и формировании мировоззрения и нравственной позиции подрастающего поколения.

Ключевые слова: детективный жанр, постмодерн, цикл, гипертекст, интертекстуальность, прием двойного кодирования, реминисценция, ремейк, фанфикшен

Introduction. The detective genre emerged in the mid-nineteenth century and has become one of the most recognized by a wide readership unassuming and interested in "light reading. And although the first detective stories by Allan Edgar Poe are not easy, given the dark and mysterious atmosphere of his novels, the sharp adventure of his stories captures the unsophisticated reader precisely because the content turns out to be much more important than anything else. It is not our task to study the detective as a genre, we will only briefly outline its features in the postmodernist paradigm and proceed to the main topic of our article.

The detective genre was not regarded as a true "representative" of the art of the word until the beginning of the 20th century, when it finally conquered that boundary between so-called "serious" literature and literature "for the general public", which is not clearly marked. Conan Doyle, Agatha Christie, Georges Simenon became classics of the detective novel, creating at the same time the concept of serialism of mass literature, which allows you to return to your favorite hero repeatedly. Umberto Eco, an Italian scholar, philosopher, literary critic, writer, and researcher of the postmodern phenomenon, addresses the theme of serial reproduction in art, considering the artistic significance of works of mass literature [1, p. 17]. He emphasizes that it is seriality, repetition, cyclicity that has become an integral part of the modern literary process and detective stories with the main character investigating together with the reader, moving from one part to another and then continuing to develop on the movie screen, are a vivid confirmation of the blurring of boundaries between elitist and mass literature [1, p. 20]. Why is the same work interesting to both the mass reader and the intellectual? Because authors deliberately use the so-called "double coding" method. [1, p. 21], such as encapsulating a complex philosophical parable in a detective form. Or we see in the book deep reflections on the psychology of human behavior through the prism of an exciting fantasy plot.

In light of the above, it seems interesting to study at school the detective genre of literature, which has taken its rightful place in the modern literary process due to the expansion of the genre itself and the appearance of such its varieties as the historical detective (for example, Umberto Eco's *The Name of the Rose*), the new detective, which includes "all genres of the crime novel" (as stated in the subtitle of the book series under the general title of "The Adventures of Erast Fandorin" by Boris Akunin). This interest is also due to the very phenomenon of postmodernism, which inextricably links literature and cinema.

Methods. And here begins the most interesting thing for the modern reader-viewer, who is a student of the 21st century, a century that has combined the book and film, blurring the boundaries between what is written and what is embodied in the film adaptation. In recent decades, created a lot of movies based on the works of authors who wrote and scripts for these films. These include screen adaptations of several parts of the aforementioned cycle *The Adventures of Erast Fandorin* by Boris Akunin, films from the "Porteriana" about the boy-who-survived and Newt Scamander (by Joan K. Rowling), and a series of films from the cycle of *A Song of Ice and Fire*, divided into so-called seasons (by George R.R. Martin), and several films based on the work of Helen Fielding's *Bridget Jones's Diary*, two films, *Night Watch* and *Day Watch*, based on the trilogy of Sergei Lukyanenko, the screen version of Dina Rubina's novel *Petrushka Syndrome* and many other, no less famous paintings, with which the reader became familiar after reading the books that became bestsellers. And it was often the other way around, as the books were released in parallel with the film adaptation that began. And, of course, many reviews, professional and amateur, reviews, discussions, forums appeared, and entire "universes" were created based on series of books and movies, such as *Harry Potter*, the detective *Fandorin* and others. The artistic worlds of the works expand and find their continuation not only in the films made from the scripts of the authors themselves, but also in the film universes of different screenwriters and directors, who created their own full-length films and series based on the classic works.

Thus, the artistic space and time of the existing work in the reader's mind acquires a kind of "parallel universe" in which the plot continues to develop, and the characters experience a transformation in accordance with modern reality, getting an opportunity to "try themselves" in a new hy-

postasis. For example, Sherlock Holmes, everybody's favorite detective, who thanks to cinema has acquired many appearances by the beginning of the 21st century, in some ways coinciding with the canonical image and in other ways wildly differing, enters our world in a new role and investigates more sophisticated crimes of our time with a new force, not without the help of modern forensic methods and computer opportunities of the Internet, which makes him closer and more understandable to us. But it is this increased interest in the hero of Sir Arthur Conan Doyle makes us pick up the book to find out "how it all really was. This "what it was really like" is one of the powerful tools of knowledge, like a child's interest in the construction of a toy, anticipating the research interest of future irrepensible scientists, design engineers, and creators. That is why we see the study of works at school also in terms of screen embodiments as one of the correct solutions to the problem of reading fiction and popular science works in the lessons of literature, history, geography, and in everyday life. This learning the world is one of the keys to the formation of personality and shaping the worldview and moral position of the younger generation.

This approach is possible and incredibly interesting thanks to the peculiarities of postmodernism, whose main concern is the reinterpretation of the past both historically and aesthetically. Yes, ironic [2, p. 17], extraordinary, sometimes strange (and the stranger the better), but exactly reinterpretation, because everything has already been said.

The historical background, the philosophical framework, the psychological underpinnings - everything is there in the contemporary text. The entire artistic space is a huge hypertext, in which there is neither beginning nor end. The modern schoolboy is not so much a reader as a viewer, listener, a co-thinker (let us allow ourselves a neologism). Therefore, he will learn about the works of classics, about historical events, not from these sources themselves, but by examining the material that aroused his interest in this hyperspace of the novel-movie.

Fiction has never claimed to be the ultimate truth. It questioned, it pondered, it confused, it delighted by the very impossibility of dotting all the i's, it gave hope and took away its last crumbs, in short, it captivated the reader by its insolubility. And this inherited the modern postmodern art. This includes the detective novel.

Another detective hero known to high school students is Erast Fandorin. The author, Boris Akunin - a literary pseudonym of the famous Russian writer, scholar, literary critic and translator G. Chkhartishvili, invented by him specifically for the detective series of works about the detective. The detective series about Erast Fandorin - a real postmodern masterpiece, written according to all the criteria for the modern intertext. "...In relation to classical texts Akunin's works look like a digest, an extract - like volumes of Russian classics in summary, so dear to the heart of careless schoolchildren", - writes the researcher of Boris Akunin's works A. Ranchin [3]. This is the ironic quotation mentioned above, and the word ironic does not mean irony at all, but rather a deep connection of texts which raises the understanding of the events, images and phenomena described to a new level. And this level is high enough that the sophisticated reader can see this deep connection of the "new detective" with the works of world classics.

A huge number of allusions and quotations we find in the works of Boris Akunin on the texts of both classical and modern fiction. It is enough to name a few names: Homer, Shakespeare, Karamzin, Pushkin, Lermontov, Bulgakov, Dostoevsky.

Akunin brought such a phenomenon as the "remake" into literature from cinema. The main thing in the remake is not the plot, but "the play of actors and the director's solution, the formal features. Which is obviously incompatible with the detective genre, which is essentially a story genre" [3]. But Akunin perfectly combines the previously incompatible phenomena of literature and cinema: his novels contain many remakes of individual scenes from classical Russian literature, played out by his characters as if they were actors (in the ironic detective novel *All the World is Theater*, etc.).

Most interesting is the deeply hidden "layer" of Akunin's novels, plays and short stories - the very intertextual game of meanings "Guess where that came from?" And the more interesting it is to read and rethink Akunin's prose that transforms the classic text, because this rethinking forces us

to turn to the primary source. We also find very valuable in the works of Boris Akunin that they constantly disturb us "on the edge" of the keen reading consciousness, forcing us to seek an answer to the question "What was it really like?", to repeat forgotten facts of history, to return to Shakespeare, Pushkin, Dostoevsky, not only to Agatha Christie and Conan Doyle. And students will turn to documentary sources to learn more about historical events, understand them and try to understand not only what happened, but also the behavior of the people behind these events, which also helps determine the position of both the author and his own.

Boris Akunin in his novel cycles, for example, in the cycle "The Adventures of Erast Fandorin," when creating the images of the characters also relies on the experience of forming hypertext in a computer system, allowing movement within a single hyperspace, which allows the reader himself to expand the artistic reality of the text by turning to previously read novels, observe the evolution of each character in the space of the entire cycle and even "travel" with him in time.

Why do we need to refer to history? So that students can connect the events of the past with the present, and this, in turn, will help them understand what is happening today. The fact is that history repeats itself, and because of this we can make a comparative-comparative analysis of events. This, firstly, develops the intellect, and secondly, helps one to make sense of the present. History is the spiritual and moral maturation of humanity. You can ask students: you made mistakes, you played, you learned, you were wrong again; you fought for the truth. What did this lead to? What conclusion have you drawn?

History is a kind of spiritual record of a people. When this spiritual chronicle is presented in a textbook with bare facts - that's one thing, but when it can be learned from an entertaining, exciting book - it undoubtedly arouses the interest of different age groups to read. The study of such literature should not be avoided at school, either.

The whole cycle of Boris Akunin about the adventures of Fandorin at the turn of the century - this is a unique portrait of the country. And he wrote it a man who loves it. Few people portray people devoted to Russia, with such sympathy, people so different, on different sides of the barricades, but so remarkable, whole, brave, capable of sacrifice for the greater good for others. Some of them are made up, some of them really existed. And the truth and fiction are so intertwined in the artistic world of the writer that the reader unwittingly reaches for documentary sources to check, to learn, to remember. Appeal to the historical facts that took place in reality and the "disclosure" of the secrets behind the scenes, and the explanation of history - all this distinguishes Akunin's project from other detective series.

Researchers have written extensively about the reasons for the popularity of Akunin's prose, but from the perspective of school practice another is important: how to use this popularity. One of the functions of so-called middle-literature is to find an ideology or a moral frame of reference that will help guide the resolution of the contradictions on the agenda that arise in public consciousness. Someone must help solve them, and that someone is, first and foremost, an honest, incorruptible, firmly upholding the position of morality, such as Erast Fandorin, a new man in literature, a shining example to follow, necessary for modern youth. As the author himself positioned his hero: he must be such that boys would take an example, and girls would fall in love.

Research results.

At lessons it is possible to set these purposes and tasks:

- to get information about the author of the literary series (project) and his ideas, as well as about the series itself and the main character Erast Fandorin;
- find historical reminiscences in the novels and interpret them;
- analyze the behavior of the characters;
- improve speech skills;
- Use the knowledge gained to form an idea of the heroes of the novels and their attitude to the events and problems raised by the author;

- analyze Akunin's concept of historical events and write an essay.

It is advisable to compare the historical reference and interpretation of events in the novel "The Turkish Gambit". [4]. Pupils will name the prototypes of Lavrentiy Mizonov, General Sobolev, Captain Perepelkin, Seimas McLaughlin, Ambassador Gnatiev, Prokhor Gukmasov, talk about these historical figures and answer questions:

- What is the difference between B. Akunin's White General and the real hero of Plevna, Mikhail Skobelev? Does his portrait, created by the pen of the writer, correspond to your ideas?

- What behind-the-scenes secrets did the documents of that period conceal and how does the writer interpret them?

- What were the causes of the Russo-Turkish War (1877-1878), according to the author?

- What are the causes of the war according to the official version (World History textbook)?

It is not uninteresting to get acquainted with the historical document about the last coronation of Emperor Nicholas II Alexandrovich and Empress Alexandra Feodorovna in the Russian Empire and its subsequent comparison with the novel "Coronation". [5, p. 368]. This will allow us to reflect on why the author, in this novel, has departed from the third-person narrative and tells us the story on behalf of the lackey of the imperial family. Students can be prompted with questions:

- What is the author's own position?

- What details in the narrative express the author's evaluation?

- What are the peculiarities of the compositional structure of the novel?

- How does this affect the content?

- What real-life events are described in the novel?

- What is fiction?

- What work of A. Conan Doyle is this novel an allegory for? Justify your answer.

Discussion. In a postmodern text, the author as a real person has no significance. What matters is his "in-text pose." [6, p. 350], a certain unordinary figure, which is woven into the structure of the text and on whose behalf the narrative is conducted. This works exclusively in the postmodern serial, since the hero who lives in our consciousness (and "settled there precisely because of the seriality, that is, the "infinity" of the text) becomes a figure of reality, separated from his creator. But Akunin-Chkhartishvili violates this postmodernist tradition. In the beginning (the novel *Azazel*) we see a young hero with abilities, but still an ordinary man, loving, dreaming of marriage, family happiness, then struck by grief, turned gray and became a stutterer ("The Turkish Gambit" and other novels). Then comes more and more "superman" ("The Diamond Chariot," "All the World a Theater," "Black City"). And in recent works ("Planet Water", "I do not say good-bye") Fandorin again becomes "human" is closer to the author, even "coincides" with him in his views, even though G. Chkhartishvili deliberately removes himself from Erast Petrovich: "We are very different. Akunin is significantly kinder to me. This, for one thing. Secondly, in contrast to me, he is an idealist. And thirdly, he knows for sure that God exists, something I envy him for. [7].

Akunin doesn't just retell history in his own way. He gives food for thought he makes us return again and again to the facts of history to understand where the truth and lies. But not only to events on a broad scale, but also to private documents, personal records: diaries and letters, correspondence - because behind the greatness of events that have become the unshakable heritage of history, there is a man with his personal tragedy, with his personal pain and doubts. And this sometimes sheds light on the true cause of events.

The "Fandorin" cycle has something that may interest both the mass reader and the elite (according to W. Eco, a researcher of the phenomenon of postmodernism, these are readers of the first and second levels respectively [8, p. 121]), and these books may be classified as fiction and "serious" literature in full measure, addressing important contemporary questions and different philosophical approaches. Ultimately, it all depends on whose hands the work falls into a fan of detectives, unsophisticated in classical literature, or a connoisseur of the world classics.

His desire to revive the image of the hero, not to make it a formulaic representative of the Good, not knowing the doubts of the fighter for justice, but to show a real man with his own, though forgivable, weaknesses - distinguishes B. Akunin, and eventually it leads to the fact that Erast Fandorin becomes too predictable for enemies, and he fools the villains around his finger. This is another of the author's non-standard techniques, thanks to which the reader perceives the hero as changing from novel to novel, becoming a strong and wise man (Fandorin, who in *The Diamond Chariot* considers it possible and even necessary "to destroy scoundrels who should not be carried by the earth", in the penultimate novel of the cycle "Planet Water" refers to murder for revenge in a different way [9, p. 367]).

In postmodernism, the reader becomes a co-author of a work stuffed with references, allusions, so-called Easter eggs, recognizing the pretexts, getting involved in the semantic game. And many cannot withstand the pressure of involvement and begin to write their own texts. In media space you will find a huge number of fanfics (jargonism referring to amateur writing based on popular original literary works, works of cinema art, comics, as well as computer games) written as a continuation or a possible, alternative development of the plot.

In literary studies, fanfiction is considered a genre of mass literature, for example, in the collection of scientific articles "The Phenomenon of Mass Literature in Modern Russia" edited by I.L. Savkina and M.A. Chernyak [10, p. 2]. With some reservation, fanliterature can be called a representative of the new trend in creativity, which for now is content with the computer analog of "samizdat". Recently, enthusiasts have taken to organizing crowdfunding to publish the most popular fanfiction. Thus, was printed a novel in three books "Harry Potter and the methods of rational thinking" Eliezer Yudkovsky. In school practice, many teachers use creative approaches in the lessons, designed to interest students in reading fiction - writing fanfiction as a continuation of the read work or its reinterpretation, a different ending, etc.

Conclusion. To summarize. In modern education there are inevitable problems associated with information oversaturation on the one hand, and the rejection of the younger generation from the usual reading of books in favor of clip consciousness, seeking to get information through the visual and audio row - on the other hand. Wishing to solve the arisen gap in intellectual and moral development, which is unambiguously promoted by reading fiction, teachers of schools, universities, public figures, simply not indifferent adults offer various methods, techniques of teaching, the latest technologies as tools to attract young people's attention to books. We, teachers of the Russian language and literature, ask ourselves: "What exactly is capable to interest the modern schoolboy? What problems of mankind concern them? What works can fascinate them enough to lead them to want to read at all?" And we see that one of the clear preferences of teenagers is movies. And we can use this keen interest to lead the student to the treasury of creative thought, to works of fiction that have traversed the thickness of centuries, that have come through space and time to the present day in the form of intertextual references that can entertain as puzzles the reader and make them turn to the source text. And if it is a detective story, it is worth turning to in literature class. To see the connection between film and literature, to look at the new book-and-screen world in a new way. Conan Doyle couldn't have imagined the Sherlock Holmes the cinematic age knows in the images portrayed by Vasily Lanov, Robert Downey Jr, Johnny Lee Miller, Benedict Cumberbatch and others. Can it be argued that all the film incarnations of the beloved character have kept the canonical image unshaken? If not, what and how did it change from film to film? If something was preserved, what exactly? What role does the change of art types that took on the interpretation of the image play in the character's development? All these questions could fascinate a student and make him or her take on the source material.

The updated content of education involves the study of the world-famous tale of J.K. Rowling's Harry Potter, but only in extracurricular reading. Also included in the 7th grade curriculum are excerpts from J.K. Tolkien's *The Hobbit*, or *There and Back Again*. But this is not enough. From our point of view, the school curriculum should include not only classics, but also works for a wide

range of readers, and especially those that will arouse students' interest and will turn their face to the classics through intertextual links of works of literature and film, about which it was mentioned above.

All of the above suggests the following conclusion: detective and fantasy novels and novellas, fantasy works and movies based on them, can be used in the program and extracurricular literature lessons devoted to the features of modern, postmodern, artistic reality, which is a kind of symbiosis of fiction and film, the new universe created by film incarnations of popular 20th century works, whose main character is in demand regardless of the era. In postmodernism, which dictates its conditions for the coexistence and mixing of different types of art, we are no longer even dealing with intertext, but with a kind of hyperspace of literature, cinema and social platforms taken together.

Changes that have taken place in the literary process of the late XX and early XXI centuries, trends and features of new phenomena are not reflected in the school curriculum. Meanwhile, they are of interest in terms of understanding those phenomena that occurred in recent decades and are reflected in one way or another in culture, art and directly in the literature of this period.

Intertextual references can perform various functions, and one of the most important, in our opinion, is the metatextual function, thanks to which the need to refer to texts-sources that provide a wide range of space for obtaining new information or filling in the missing (forgotten) links is actualized.

Why is this important for students? Postmodern literature is permeated with quotations, allusions, reminiscences, epigraphs that refer us to myths, fairy tales, works of world fiction, the facts of history, and this happens in a way convenient for understanding of a modern schoolchild like hypertextual links on the Internet.

We all love Edgar Poe, Stephen King, Agatha Christie, and other authors who write in the adventure, fantasy, mystery, and detective genres. Some people think this is not "great" literature, but A.S. Pushkin said: "It will be said that criticism should deal solely with works of visible merit; I do not think another work is insignificant in itself, but remarkable in its success or influence; and in this respect moral observations are more important than literary observations" [11, p.157]. Therefore, it is very important for students to be interesting, exciting to read works that refer to historical reality. This pushes students to search activities. It is time for the study of such literature at school.

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