

THE PROBLEM OF GENRE DIFFERENTIATION: CLASSIC DETECTIVE STORY AND A POLICE NOVEL

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Abstract:

The article highlights the main distinguishing features of the two leading criminal genres, which are most often mixed with each other: the detective (in its classical version) and the police novel. The readers' attention is offered a comparative table, clearly showing the similarities and differences in the poetics of these genres. While these genres have distinct characteristics, there are instances where elements overlap. Some novels may feature a detective working closely with a police team, blurring the lines between the two genres. Additionally, certain authors and series have successfully combined elements of both classic detective stories and police procedurals in their works.

Keywords: criminal genres; classic detective; police novel, investigator, motives.

Introduction

Crime genres have long been a popular subject of research. However, given the huge number of works that are devoted to them. There are even separately published bibliographies on the subject.¹⁾, the question of their differentiation within the existing genre system is still open. At the same time, the problem posed cannot be ignored. "Material evidence" of its relevance can be the fact that even such an opponent of intra-genre classification, as Julian Simons, is still forced to distinguish, in particular, "crime novel" and "detective" in order to "realize that in front of the we are not the same product under different labels"²⁾. In this paper, we do not claim to fully solve such a complex problem or to provide an exhaustive literature review on the peculiarities of terminology adopted in different national scientific traditions. We will only attempt to outline the main distinguishing features of the two leading criminal genres that are most often mixed between them: the detective (in its classical version) and the police novel. First, it should be noted that although the term police novel is a "calque" from the French roman policier, we understand it quite differently from the French-speaking scholarly tradition. The term roman policier is used as a generalizing concept that unites several intra-genre varieties: mystery novel, psychological novel, black novel, etc. One of the most important stages in the formation of this tradition should probably be considered the famous work of F. Fosca³⁾; it was continued, in particular, by Boileau-Narcejac⁴⁾. In the same Tzvetan Todorov remains in the same vein, speaking about the typology of this genre⁵⁾.



It is noteworthy that in the collection "How to Make a Detective" (M., 1991), within the framework of the established translation tradition, the titles of Fosca and Boileau-Narcejac works are translated as "Theory and Technique of the Detective" and "Detective Novel". In turn, Jean Bourdieu, retelling the famous "rules" of writing detectives, emphasized by S.S. Van Dine⁶, uses the concept of roman policier⁷ (the original title of Van Dine's article is Twenty rules for writing detective stories⁸). This kind of confusion in translation fully reflects the tendency to confuse the notions of "detective" and police novel, which are not identical, as well as the differences in the use of the terms roman policier and police novel in the French and Russian scientific traditions.

At the same time, the very need to distinguish between the genres in question is realized by both French and domestic scholars: "Practically, we do not distinguish between two not quite identical concepts: detective novel and police novel" (V.E. Balakhonov)⁹; In his [A. Adamov's] novels, the characters appear before the readers in many details of their personal and, most importantly, business life. That is why we can say that these are production novels from the life of the police, that is, serious literature. It is hardly appropriate to call them detectives" (A. Vulis)¹⁰. Compare with the statement of Belgian researcher Marc Lee, who had to abandon the more specific word policier in the name of the genre: "We prefer to use the adjective "criminal" rather than "police", because the latter is too clearly related to the official police officers, who do not always conduct investigations, often conducted by private detectives or amateurs, fascinated by the mystery"¹¹. As can be seen from the last quote, the question of a more neutral generic concept is also relevant for Francophone studies. Importantly, Boileau-Narcejac also attempts to distinguish between the detective and the police novel, speaking of an "English" type (the hero is a private investigator) and a "French" type (the hero is a policeman)¹².

In this case, however, we can speak only of rare cursory remarks, in fact, only showing that the distinction between the detective and the police novel in the system of criminal genres is a long-standing overdue problem.

Here the question naturally arises as to the place of the word polar in the range of concepts used to designate criminal genres. It "emerged in France in the 70s from the word "policier" and a colloquial suffix to denote a detective film and then, in a more generalized sense, a detective film or novel. It can be used as a generic term, encompassing the more specific terms "detective novel" (introduced in France in 1890), "mystery novel", "black novel" or "hard boiled", "suspense novel", "neo-polar", etc., which correspond to various forms of the genre"¹³. Polar here appears almost synonymous with roman policier in the sense of a generic concept that unites different criminal genres. It is in this sense that it is used, in particular, in Yvette Auriac's article "Polaire, a suspicious genre?"¹⁴. Thus, the current tradition of using the word polar does not so much solve the problem of distinguishing between criminal genres, but confuses everything even more. The claim that "the main difference between "polar" and classic detectives and noir is that the policeman is not working on his own, but is part of the system at work"¹⁵, does not seem to be in keeping with the original French tradition. Without delving too deeply into the various titles adopted in French-language works, we will refer to Isabelle Casta's overview¹⁶, which allows us to judge their diversity. In the same



article, I. Casta makes a comparison of French and English terminology. To the roman policier, roman détective (P. Moran), roman de détection criminelle (Juliette Raab's term), and roman criminel a curious hybrid should be added: the roman policier-criminel by Yannis Ap. Panoussis¹⁷. As the English-language basic concepts, I. Casta names τ detective story, romance of the detective, criminal romance, detective novel. George Dove gives another interesting variant - police procedural¹⁸. The work of E.F. Burgener, who (like the "hero" of his Nicholas Blake) uses as synonyms detective fiction, roman policier and crime novel, apparently without distinguishing between the genres themselves¹⁹. Thus, there is no terminological distinction between the genres of the novel and the detective fiction.

The situation is no better in many nations' criticism and literary studies. The situation is obviously largely due to the fact that the word "detective" is used both as a generalizing generic concept and to designate a specific genre. We will refer, for example, to the statement of E.N. Shevyakova: "Police novel, spy novel, novel-investigation - genre variants of the detective as a genre and inter-genre formation, intra-genre possibilities of which have received special development in the literature of the twentieth century, giving rise to new novel modifications"²⁰. Here we encounter a common point of view that other criminal genres and, in particular, the police novel originated from the detective: M. Tugusheva uses the metaphor of an "exploded galaxy".²¹

S.P. Bavin takes a different position, trying to convey the differences between genre forms with the help of a number of expressions, which are introduced in his book either separately or forming some unmotivated hybrid: procedural or police detective, "procedural" police novel, traditional procedural police detective²² etc. It seems that the emergence of such a strange set is due to the fact that the researcher tries to find an adequate definition, but is limited by only one criterion for distinguishing genres: the depiction of the investigation procedure.

Many of the above-mentioned contradictions can be avoided if we consider the detective among other similar, but not identical genre varieties, using the concept of "criminal literature" as a generalizing one. It is somewhat broader than the term "detective prose" (N.D. Tamarchenko)²³ and allows us to cover such genres where the plot is not exhausted only by the "detective" component (for example, the spy novel). In addition, thanks to this, it becomes possible to distinguish more clearly between the detective and the police novel, which do not coincide completely in their structure and have different origins, although, undoubtedly interacting and influencing each other. The differences between them, affecting practically all the main aspects of their poetics, are reflected in the table below, which summarizes observations on a rather extensive material. Since some of them may raise questions or seem controversial, we will focus on some of the "problem" points in this introductory note.

This table, which is offered to the attention of the reader, clarifies to a great extent what exactly we mean by classic detective and the police novel. As far as specific texts and authors are concerned, to give here the names of all the works that, in our opinion, belong to these genres is impossible due to their large number. Therefore, we will name those that are best known.

We consider classic detective stories to be examples of the classic detective:

- E. Poe's famous short stories "Murder in the Rue Morgue", "The Mystery of Marie Roget" and "The Stolen Letter";



- all of A. Conan Doyle's Sherlock Holmes stories and some of his short stories: "The Mystery of the Boscombe Valley", "The Man with the Split Lip", "The Blue Carbuncle," "The Purple Ribbon," "The Silver One," "The Rite of the House Macegraves," "The Sea Treaty," "The Empty House," "The Contractor from Norwood," "The Case at Boarding School," "Black Peter," "Six Napoleons," "Three Students," "Murder at Abbey Grange," "The Second Spot," "In the Lilac Lodge," and several others;
- some of G.K. Chesterton's short stories about Father Brown - "The Sapphire Cross," "The Flying Stars," "The Broken Sword," "The Machine is Wrong," "Colonel Cray's Salad," "The Winged Dagger," "The Judge's Mirror," "The Man of Two Beards," "The Point of a Pin," and others;
- some of M. Leblanc's works about Arsène Lupin: "The Arrest of Arsène Lupin", "The Mysterious Passenger", "The Queen's Necklace", "The Black Pearl", "The Hollow Needle", "The Sun Bunnies", "The Red Scarf", "Death Walks Near", "Thérèse and Germaine", etc.; .
- The following works by Agatha Christie:
 - of the Poirot series, "The Mysterious Incident at Stiles, "Murder on the Golf Course, The Murder of Roger Ackroyd, The Endhouse Mystery, Murder on the Orient Express, The Murders Alphabetically, Hercule Poirot's Christmas, Cards on the Table, The Third. etc. The novels "The Second Strike of the Gong," "The Bull of Crete," and others;
 - from the series about Miss Marple - novels "Murder in the Vicarage House", "A Corpse in the Library," "Murder Announced," "A Pocket Full of Rye, Cracked Mirror, Caribbean Mystery, Hotel Bertram, "Nemesis," etc;
 - from the Mr. Keene series - the novellas "The Coming of Mr. Keene," "The Shadow on the Glass," "The Dead Harlequin," and "Love's Vicissitudes."
- the following works by Rex Stout from the Nero Wolfe mystery:
- "Too Many Cooks," "Where Caesar Bleed," "The Silenced Orator," "And Being a Scoundrel," "The Golden Spiders," "If Death Were Sleeping," "Too Many Clients," "Gambit," "We Regret to Inform," "Rodeo Murder," and more;
- series "Columbo," except for the episode in which Lieutenant Columbo deduces a maniac.
- To the genre of the police novel, in our opinion, belong:
 - series of works by E. McBain about the 87th Precinct;
 - the novel "Funeral March of a Marionette" by Frank de Felitta;
 - the movie "L.A. Confidential" by Curtis Hanson;
 - a number of works by J. Simenon's series on Maigret - "And Felicie's "Here!"; "Poor People Don't Get Killed," "The Yellow Dog," "Mégré and the Vagabond, "Maigret and the Lonely Man", Maigret hesitates", "Maigret's Pipe", "Inspector Cadavre", etc..;
 - F. de Broca's movie "The Tender Policeman";
 - series "Navarro";
 - series "Julie Lescaut";
 - "Commissioner Rex" series;
 - a number of F.D. James' works in the Dalgliesh series, "The Lighthouse", "Death of an Expert Witness," "The Nightingale Mystery," "Addicted to Death.



- "Too Many Clowns" by Andrzej Zbych;
- a number of works by the Vainer brothers: "The Age of Mercy", "I, the Investigator" etc.;
- "Moment of Truth" by Y. Bogomolov;
- the movie "The Man Who Doubts" by L. Agranovich and B. Semakov;
- movie by S. Tumanov (script by Izr. Metter) "To Me, Mukhtar";
- A. Adamov's "The Case of the Quills";
- movie by G. Rappoport "Two tickets for the afternoon session";
- V. Lipatov's story "Village Detective", as well as a series of movies about Aniskin;
- "Petrovka, 38" by Y. Semyonov;
- series "Investigation led by experts";
- series "Streets of Broken Lanterns", "Opera. Homicide Chronicles", "Secrets of the Investigation";
- a number of works by A. Marinina from the series about Kamenskaya - "Confluence of Circumstances "Confluence of Circumstances", "Playing on someone else's field", "Murder by choice", "Death for Death's Sake," "The Sixes Die First," "Death and Death and a Little Love", "Posthumous Image", "Everything Must Be Paid for", "Alien Mask", "Do Not Disturb the Executioner", "The Illusion of Sin".

It should be emphasized that in this case we do not distinguish between the police novel, novella and short story. In addition, we use not only literary works but also films as material, understanding them as a "text" in the broad sense of the word. When analyzing the genre system, the emphasis is on the plot and the typology of characters, and in this case there are no significant differences between the languages of literature and film. Thus, it is Lieutenant Columbo from the famous American television series who is a vivid example of a misguided policeman, i.e. formally working in the official justice system, but with the behavior typical of a classic detective: unchanging character and appearance; grotesque; tendency to disguise and deceit. He has nothing in common with a cool policeman, who does not follow the procedure and by behavior is close to criminals. On the characteristic of such characters as Columbo, it is for the classical detective writes N.D. Tamarchenko: "That is why the classic samples of the genre derive as heroes investigators, as a rule, non-professionals, and amateurs or such non-standard and officially not officially unrecognized police officers, such as Lieutenant Columbo"²⁴. The typology of heroes-investigators, as well as other aspects of the poetics of the classic detective and police novel are discussed in more detail in the comparative table below.

Comparison criteria	Classic detective	Police novel
Genre		
1. Basic origins	Sentimental Gothic	A socio-criminal novel
2. Rationality	Rational	Rational
3. Game	Playful (the game has total character with plus sign)	Not playful; playful Relationships are evaluated negatively. Conflict of life and play in two manifestations:



4. Grotesque	Grotesque	1) in the relationship between characters (played usually a criminal or hiding the truth witness); 2) in most characters' perception of the world (motifs of theater, marionettes, etc.). Not grotesque
Plot	The basis of the work is the plot of the investigation.	The basis of the work is the plot of the investigation.
Parallel plot	With the exception of the detective story, absent.	Often present
Title 1) common 2) differences	1) the words "murder", "crime" 2a) the words "mystery", "riddle", etc. 2b) the words "house," "manor," etc. occur frequently 26.	1) the words "murder", "crime" 2a) the words "case", "file", often with an ordinal number; words with the meaning of doubt, which reflects the qualities of the character of the detective in a police novel. 2b) the words "house", "homestead", etc. are rare.
Detective 1. Profession 2. Character and appearance	Amateur or private detective (rarely the wrong police officer). Possesses exceptional abilities, one of a kind, genius ²⁷ A ready and unchanged hero in the adventurous variant; The young, immature hero, just learning a trade, is not mentioned; experience is conventional. Never has of doubt. A grotesque figure; loves to disguise himself and pretend. In cases where he does not disguise himself (Brown, Poirot, Marple,	A professional police officer or a team of professionals of different profiles; a hero can also be, for example, a lawyer while if the other conditions are preserved. 1) At the center is a professional with outstanding (but not genius) abilities that help, align with the profession. A ready-made and unchanging complex character, "whose individual aspects are revealed only gradually, throughout the novel "28 (which explains the rarity of other genre forms with such a hero). 28 (which explains the rarity of other genre forms with such a hero). Consequently, experience plays a huge role and helps, and is often experience plays an enormous role and helps, and is often recounted. A good professional should always doubt. The appearance can be anything but not grotesque. Can't stand can't pretend or disguise, but does as a matter of professional necessity; does not like to play and joke (see above).





<p>3. Physical form and physical actions</p> <p>4. Attitudes towards crime</p> <p>5. Motives for the activity</p> <p>6. Attitudes toward rewards</p> <p>7. Insights ("flashes")</p> <p>8. Intuition</p> <p>9. Professional Memory</p> <p>10. Relationships with superiors and the powerful of this world</p>	<p>Columbo), uses other methods of disguise: deliberate use of his eccentricity, humorousness or being inconspicuousness, etc.</p> <p>Different. Accordingly, can personally fight and participate in the detention, and may or may not do so. Then the emphasis is on exposure.</p> <p>An occasion for play; in between cases, he is shown to have dropped out of active life (Holmes) or is not portrayed at all.</p> <p>Playing on the side of good</p> <p>Mockery</p> <p>Obligatory, replaces procedure.</p> <p>Often, distinguishes from professionals</p> <p>Rarely manifests itself. Establishing similarities, but not identities between unique crimes.</p> <p>There is no boss (except for the wrong police officers), relations with everyone are playful and free.</p>	<p>Physical fitness is often emphasized, but not always (Mégret). Accordingly, may personally arrest criminals or only supervise.</p> <p>The same violation of the norm of life as for most normal people.</p> <p>A war for justice</p> <p>Complicated</p> <p>Frequent, but complementary to the procedure.</p> <p>Often belonging to a profession</p> <p>Manifests frequently. Establishing an identity between similar crimes and perpetrators.</p> <p>Difficult relationships with superiors, bad ones with representatives of high society, etc.</p>
<p>Personal life</p>	<p>Missing or simply not mentioned (the exception is everything that relates to the figure of the narrator).</p>	<p>Conflicting relationships between personal life and profession.</p>
<p>Rest</p>	<p>It is brief in nature; undesirable for the detective himself; has the function of imaginary retirement from business (like a disease).</p>	<p>It is brief in nature; the limit of dreams for a detective, however, the practical impossibility of removal from work is shown.</p>

Inner world (thoughts, feelings, etc.) / external actions (deeds, etc.)	The inner world of a detective and a criminal is rarely shown; the narrator is always shown.	The inner world of a detective and a criminal is shown frequently. There may be cases when the detective is, if not the narrator, then the main carrier of the point of view.
The subject structure	A first-person narrative is impossible; the thoughts of a detective are rarely transmitted; sometimes the thoughts of a criminal, a witness and a victim are given.	A first-person narrative is possible. In the case of a third-person narrative, the point of view of the detective is always given; often - the criminal, the witness and the victim.
The question of guilt and personal responsibility of the detective	It is set, but not always.	As a rule, it is put.
Crime (case under investigation)	Comparing the mystery of a crime with a riddle, a puzzle.	Comparing the mystery of a crime with a riddle, a puzzle.
General	1) Exceptional, unusual and strange	1) Several cases are being conducted in parallel; there is an unusual, large (but not strange) in the center; there are also small cases.
Difference	2) If serial crimes are impossible, their imitation is permissible ("Alphabetical Murders" by A. Christie).	In the final: 1. they may be related to each other; 2. they are not related. 2) Serial crimes are possible (especially if the perpetrator is a maniac).
Criminal	1) The same outstanding figure as the detective. The detective often calculates him not only by evidence, but also as a psychological type. 2) Can't be a professional killer 3) "Secret or criminal communities have no place in the detective story" (the 11th commandment of S.S. Van Dine). 4) It is extremely rare that this is a maniac.	1) A large number of options. But even if they are extraordinary, they are not geniuses or grotesque. 2) Professional criminals of various profiles are often found. 3) Criminal associations are often involved. 4) Sometimes it can be a maniac.
Motives of the crime	They are different, but there is always a motive for the game and, almost always, a competition with the detective: playing on the side of evil. Sexual crimes are practically excluded.	They are different, usually banal. Sexual crimes are possible, which is associated with a special type of offender (see above).



Victim	Rarely causes sympathy, often grotesque. There is never more than one corpse in one place. The exception is A. Conan Doyle's "The Muscovite at Rest", where there are two one-time victims, whose corpses, however, are not depicted.	The victim is usually pitied, sometimes personally close to the heroes. There may be several people killed at once.
The ratio of chance and necessity	The crime cannot be solved by chance. This is a consequence of the genius of the detective.	A crime cannot be solved only by chance. Both the detective's insight and his conscientiousness and meticulousness are required.
Artistic time	Fast, eventful.	Viscous, eventful.
The time of action	is usually night.	Any kind.
The historical period	is depicted conditionally.	Signs of the time are required.
Art space	On the one hand, it is closed, on the other – easily overcome.	It is difficult to overcome.
Real landscape and season and interior	They are not emphasized.	Mandatory signs of a real landscape, season, interior, etc.
Social strata	They are conditional in nature; there is no evaluation.	They claim to reflect real life; "the history of morals" (O. de Balzac); depicted evaluatively.

Thus, despite the fact that the detective and the police novel are major genres of crime literature and both are based on the investigative plot, their distinction is absolutely necessary due to the fact that they have more structural and substantive differences than similarities. These differences concern such crucial aspects of poetics as the origins of these genres (sentimental gothic and perhaps drama for the classical detective and the social-criminal novel for the police novel); the chronotope; the subject structure; the figures of the detective and the criminal; the nature of the crime depicted; the relationship of the private and official spheres, as well as chance and necessity in the plot.

In conclusion, genre differentiation between classic detective stories and police novels primarily rests on the narrative focus, characters, and the approach to solving crimes. However, as with any literary classification, there can be variation and overlap, showcasing the dynamic nature of the crime fiction genre.

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