

**THE BASIC FEATURES AND LITERATURAL PECULIARITIES OF AMERICAN DETECTIVE
GENRE (ON SCOTT TUROW’S “PRESUMED INNOCENT”)**

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Niyazov Ravshan Turakulovich

“Kimyo International

University in Tashkent” professor of

“English language” department

docravshanniyazov@gmail.com

Abstract: *The article analyzes the evolutionary steps of detectives, defines the meaning of a detective fiction, and points out the types of detective fiction. The novelist’s contribution of justice and juridical system in a society, highlighted in the novel.*

Key words: *detective genre, literary genre, detective story, investigation, court, murder, tasks of solving murder.*

Detective fiction is one of the most popular literary genres that can be moved back to the 1800s, around the time of the Industrial Revolution. At that time, most people lived in small villages and worked together in compacted circles, that’s why people knew each other and they got contact with for the most part. But with the growing of industrial jobs, more and more people began moving to cities, which let interacting them with more strangers on a daily basis, a deepen sense of suspicion and uncertainty, and of course, more crime. It was around this time too where police forces were first established. London’s police force came to be in 1829, and New York City got its police force in 1845. With more people living in cities and crime rates on the rise, the setting was right for flourishing detective genre. The first example of detective story is often thought to be Edgar Allan Poe’s *The Murders in the Rue Morgue*, a short story published in 1841 that introduced the world to private detective Monsieur C. Auguste Dupin. In point of fact, detective fiction was new term when Dupin entered the literary world that the word “detective” hadn’t even been used in English literature before. Afterwards, the first detective novel followed soon after with British author Wilkie Collins’s *The Moonstone*. The story was first serialized in Charles Dickens’s journal *All the Year Round*. Those were all strong contenders for being the first works of detective fiction. If we speak about some features of all detective fiction narratives, here are some characteristics *usually* found in works:

The work features a professional or amateur detective. They do not need to be formally recognized as a detective or investigator to sign up the task of solving the mystery.

- The story typically begins with a crime being committed for the detective to solve.

- Characters from various law enforcement agencies also appeared in detective fiction.
- There are various doubts that the detective may interview to solve the mystery.
- The criminal identified at the end is usually brought to justice and punished for the crime they carried out.

The period between World War I and World War II (the 1920s and 1930s) is generally mentioned to as the Golden Age of Detective Fiction. Female writers added up to a major portion of notable Golden Age writers. Agatha Christie, Dorothy L. Sayers, Josephine Tey, Margery Allingham, and Ngaio Marsh were particularly famous female writers of that period.

In the 1930s, crime fiction came to be known as **hardboiled**, which is described as a genre that "usually deals with criminal activity in a modern urban environment, a world of disconnected signs and anonymous strangers

Historical mystery- These works started a time period considered historical from the author's outlook, and the central plot involves the solving of a mystery or crime (usually murder). Ellis Peters's *Cadfael Chronicles* (1977–1994) for popularizing for becoming known as the historical mystery.

Serial killer mystery- might be thought of as an outcropping of the police procedural. There are early mystery novels in which a police force attempts to contend with the type of criminal known in the 1920s as a homicidal maniac, such as a few of the early novels of Philip Macdonald and Ellery Queen's *Cat of Many Tails*. However, this sort of story became much more popular after the coining of the phrase "serial killer" in the 1970s and the publication of *The Silence of the Lambs* in 1988.

Legal thriller or courtroom the legal thriller or courtroom novel is also related to detective fiction. The structure of justice itself is found as a major part of these works, at times almost functioning as one of the characters. Erle Stanley Gardner popularized the courtroom novel in the 20th century with his *Perry Mason* series. Contemporary authors of legal thrillers include Michael Connelly, John Grisham, Paul Levine, Scott Turow and others.

Locked-room mystery-is a subgenre of detective fiction in which a crime—almost always murder—is committed under circumstances which it was seemingly impossible for the perpetrator to commit the crime and/or evade detection in the course of getting in and out of the crime scene. Edgar Allen Poe's *The Murders in the Rue Morgue* (1841) is considered the first locked-room mystery.

Occult detective fiction-is a subgenre of detective fiction that combines the tropes of detective fiction with those of supernatural horror fiction with paranormal and or fantasy.

American novelist and lawyer Scott Turow has frequently been regarded as "the father of the legal mystery/thriller," or the inventor of "the modern lawyer-turned novelist school of thriller writing." Although others before him had written in the genre, the highly acclaimed "*Presumed Innocent*" spawned a plethora of imitators who have made the legal mystery a cutting age phenomenon. In that novel a conflicted deputy prosecutor Rožat

"Rusty" Sabich assigned to investigate the homicide of a female colleague *Carolyn Polhemus* with whom he, his superior, and possibly the judge in his case, have had "close" relations, finds himself on trial for her murder. S. Turow apprehends the complexity of non-public and professional relationships to suggest not only the elusiveness of truth but also to showcase a scheme of courtroom docket officers and politicians related to the judicial system to protect their own dirty secrets. S. Turow asks how effective the criminal-justice system can be as a truth-finding mechanism when all human beings involved in a case is guilty of something. The fact that Turow learned as a prosecutor and that he dramatizes so effectually in *Presumed Innocent* is that "we all do things we wish we hadn't done and that we're not necessarily proud of"⁵. In this novel, Turow creates a fictitious county through which he can find out the variety of municipal and judicial corruption with which he had been dealing in his proper workplace. The novel is often considered an exceptional and genre-defining example of the crime novel, even despite the alternative unsurprising "twist" ending (which has often been slated by critics). Many of the characters in the novel also attribute in first-rate Turow novels, most of which are set in *Kindle County*, a fictional Midwestern region. Turow wrote a sequel to *Presumed Innocent*, published in 2010, titled *Innocent*.

In conclusion, Scott Turow has no doubt had a massive impact on American famous fiction. Before Presumed Innocent, the detective fiction was a crude instrument, no more than a page-turner supposed to entertain and while away the boredom of travel or waiting rooms. Ambitious works as James Gould Cozzen's "By Love Possessed" inhabited a special niche in widely read fiction, but it was Turow who virtually invented the genre of the serious detective fiction. Critical reaction and sales have been in rare accord: both professional readers and the public have been enthusiastic consumers of his works.

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⁵ "Authors and Artists for Young Adults"