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Research article

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UNIQUE CHARACTERISTICS OF THE DETECTIVE GENRE IN K. TOKAYEV'S PROSE

Abstract. The article examines the history of the formation of the detective genre, its main characteristics, and its development in Kazakh literature. The purpose of the study is to identify the key features of the detective genre and analyze its representation in Kazakh literature based on the works of Kemel Tokayev. The research employs comparative and analytical methods and reviews scientific concepts related to the emergence of the detective genre in world literature. It is noted that the origins of the detective genre are closely associated with the works of Edgar Allan Poe, and its main structural elements include a crime, an investigation, and the exposure of the criminal. Particular attention is given to plot construction, the image of the investigator, the psychology of crime, and the logic of analytical reasoning in Tokayev's works. The study emphasizes that the writer's plots are often based on real events and facts, which contributed significantly to the development of Kazakh detective prose. The research concludes by evaluating Tokayev's role in shaping the genre and highlighting the importance of his literary legacy, as well as identifying common features of detective fiction in both world and Kazakh literature.

Keywords: genre history, Kemel Tokayev, detective characteristics, mystery, investigator, criminal, suspenseful event.

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Introduction

Contemporary literature exists as a multi-layered and multicultural domain. The world of modern Kazakh literature, particularly concerning genre matters, demands significant attention. The reason is that emerging genres, forms, and styles in the literary arena have become pivotal to the current literary process. The emergence of the detective genre is a natural historical process linked to the eternal movement of literary thought and socio-historical changes within society.

One of the genres born out of new societal demands, changes, and developments is the detective genre. Throughout its history of formation, the detective genre has sparked numerous questions and debates among international literary scholars. Many research works have explored the origins, development, and unique characteristics of the detective genre.

A comprehensive and in-depth study of the genre allows us to identify the reasons for its emergence, establish its historical connections with other literary forms, define its genre-specific features, track its development history, classify its various types, and determine the reasons for its popularity. The widespread appeal of the detective genre has been substantiated by numerous works of literary scholars, theorists, and genre practitioners (Adamov, 1980; K. Avelin, 1990; L. Borges, 1990; Chandler, 1999; Chesterton, 1990; M. A. Mozheyko, 1964; N. N. Volsky, 2006; and others). Researchers have highlighted that the emergence of the detective genre was a natural historical step, satisfying the social and cultural needs of humanity.

In addition, research articles such as N. Aqysh's "The Detective That Disappeared Without a Trace" (1991), D. Abdiqadyrkyzy's "The Origin and Development History of the Detective Genre" (2005), R. Asylbek's "At What Level Is the Kazakh Detective?" (2008), T. Tashenov's "When Will the Kazakh Detective Be Revived?" (2009), Ä. Balkybek's "Why Has the Detective Genre Remained Underdeveloped?" (2012), B. Berikuly's "Does Kazakh Literature Need the Detective Genre?" (2018), A. Abdrait (2018), Ö. Shükirkyzy's "The Contemporary Kazakh Detective" (2021), A. Keñshilikuly's "When Will We Read the Kazakh Detective?" (2021), Zh. Shamuratova's "The Kazakh Detective: Does It Exist or Not?" (2022), and A. Iliyaskyzy's "Reviving the Detective Genre Is a Worthwhile Endeavor" (2024) describe the current state of the Kazakh detective genre.

The main goal of this article is to investigate the emergence of the detective genre in Kazakh literature, highlight its unique elements in the works of writer K. Tokayev, and study the formation of the Kazakh detective genre.

Research Methods

The article used comparative, and analysis methods. Focusing on the opinions of scientists about the genre features of the detective in world literature, the features inherent in the detective genre in the works of Kemel Tokayev are revealed.

Results and discussion

The history of the detective genre spans more than 150 years. Detective prose traces its origins to the famous American writer E. Poe, whose work "The Murders in the Rue Morgue" was first published in "Grams magazine" in 1841.

Renowned scholar of the detective genre Tibor Kesthei, in his book titled "**Anatomy of a Detective: An Investigation into the Detective Genre**", states that the emergence of the detective genre coincided with the development of journalism. He also categorizes the genre

into several types: “Evidence of this lies in the emergence of new subgenres of detective fiction. Initially appearing in the form of an analytical or classical variant, the detective genre underwent significant changes, giving rise to other forms such as hard-boiled or gritty, police procedural, criminal, psychological, espionage, historical, ironic, and female detective stories, and others. Detective novels by Agatha Christie, Dorothy Sayers, Georges Simenon, Michael Innes, John Dickson Carr, and others belong to the classical type. Key features of this subgenre include a complex and ingenious plot, exemplary composition, a limited circle of suspects, consistency, and rationality. However, by the 1920s and 1930s, the “hard-boiled” detective novel emerged, characterized primarily by realism. Prominent representatives of this subgenre include Dashiell Hammett, Erle Stanley Gardner, Carter Brown, Ross Macdonald, Raymond Chandler, and J. H. Chase” (Kesthei, 1989).

In the 20th century, Kazakh literature saw the emergence of numerous new works, giving rise to artistic trends that became hallmarks of modern Kazakh literature. These developments significantly influenced the evolution of literary expression. Dynamic new artistic forms and methods began to shape the prospects for the growth of Kazakh literature. The desire to demythologize class-based perspectives and Soviet ideology by the late 20th century led to the merging of elite and mass literature. This convergence expanded the horizons of spiritual and artistic creativity, paving the way for literary works. The simultaneous emergence of literature aimed at both elite and mass audiences created the foundation for a new artistic direction, namely the genre of detective prose.

A comprehensive analysis of this genre not only provides a deeper understanding of the current literary process and its context but also reveals the distinctive features of the era’s aesthetic consciousness.

The category of genre has held significant importance since ancient times, starting with Aristotle’s “Poetics” and continuing to this day.

The system of genres and the theory of genres (from the French word *genre* – type or kind) represent a complex and essential issue in literary theory and history. Genre is, on the one hand, a universal, multifaceted, and general category encompassing visual arts, literature, and folklore. On the other hand, it is also a specific category, characterized by its multidimensionality, as it incorporates various methods and techniques.

One of the major breakthroughs in Russian literary studies was the identification of the deep connection between genre and artistic methods. M.M. Bakhtin stated: “A genre is always itself, and yet not itself; it is always ancient and yet new. A genre is rejuvenated and reborn with every new stage of literary development and with each new work” (Bakhtin, 2000).

Thus, the developmental trajectory of literary processes is closely tied to the transformation of genres. Defining the nature of genres from a theoretical perspective remains one of the pressing and complex issues in Kazakh literary studies. Regardless of the form of artistic thinking, it always possesses a genre-specific character.

The genre system of ancient literature is distinguished by its complexity and diversity. In comparison to modern literature, societal progress has led to the emergence of new genres in literature, such as detective fiction, action, comics, and others. Thus, as society evolves, so does literature, adapting and expanding with new genres reflective of the times.

Detective literature (from the English word “Detective”, meaning “to uncover” or “to expose”) is a type of literature characterized by its suspenseful and intriguing narratives. The plot of detective literature typically revolves around unraveling a mysterious crime through logical

reasoning. The central character in such works is often a dangerous criminal, pursued by a resourceful and clever protagonist who navigates various challenges to achieve their goal.

The origins of detective literature are linked to the works of American writer E. Poe (“The Gold-Bug,” “The Mystery of Marie Roget,” 1842-43) and English writer Wilkie Collins (“The Woman in White,” “The Moonstone”). Emerging in the 19th century, detective literature gained significant popularity by the 20th century. The creation of the globally renowned character Sherlock Holmes by A. C. Doyle marked a new milestone for the genre. After World War II, the Western literary landscape saw the rise of the “noir novel,” which shifted its focus from solving crimes to depicting various heinous acts such as murder, violence, and torture. These works often glorified human cruelty, suffering, and malevolence. However, in response to this harmful trend, other literary works emerged that celebrated creativity, heroism, and human greatness. Authors such as A. Tolstoy, M. Shaginyn, A. Adamov, R. Kim, and A. Sheynin exemplified this counter-movement (Karataev, 1973). Concurrently, as described in a scientific encyclopedia, “Detective literature is a type of suspenseful narrative aimed at solving criminal cases through logical reasoning. The main character is typically a law enforcement officer, investigator, spy, or criminal, with the plot unfolding through various events and conflicts – both overt and covert-culminating in the revelation of the crime” (Literary Encyclopedia).

From this, it can be observed that the detective genre has held a prominent place in world literature for several centuries and has also garnered significant interest among Kazakh readers. The primary reason for its appeal lies in its foundation on contemporary realities and factual depictions of life. In essence, the detective prose genre targets real-life phenomena, exposing societal flaws and crude actions – particularly crimes occurring within society. Beyond merely highlighting these atrocities, it evokes feelings of revulsion, serving an educational and moral purpose. The genre uncovers various truths about life, portraying the clash of characters and the battle between good and evil. Through dialogue and monologue, it reveals diverse aspects of reality, offering readers both insight and reflection.

The detective genre possesses a unique educational function, helping readers establish a clear system of values around “good and evil”. Detective stories foster a specific type of analytical thinking in readers. The primary feature of the detective genre is the presence of a mysterious event, the details of which are unclear and need to be unraveled. E. A. Varlakova, in her research, states: “The detective plot is based on the conflict between ‘good’ and ‘evil’ and is realized through a character system comprising the ‘detective’, the ‘criminal’, and sometimes the ‘victim’. It incorporates the invariant narrative components of ‘crime’, ‘investigation’, and ‘resolution’. The presence of an intellectual mystery distinguishes the detective genre from other types of adventure literature” (Varlakova, 2012). Researcher E. N. Gerasimenko remarks: “A detective story is always a mystery. It allows readers to follow the author, engage in logical reasoning, demonstrate deductive abilities, and understand human psychology. Furthermore, a distinctive feature of a good detective story is the moral idea embedded within it, connected to the exposure and punishment of the criminal” (Gerasimenko, 2013). A. O. Firsova notes: “The foundation of the detective genre lies in the process of solving a crime, with a strict narrative structure and a set of functionally colored, typical characters as part of its established literary form” (Firsova, 2020).

The rise of the detective genre has been referred to by various scholars (English, Russian, Chinese, Turkish) as the “golden age of detective fiction”, which occurred in the post-Great Patriotic War period. After the war, the genre experienced significant growth in many countries.

In Kazakh literary studies, the emergence of detective prose aligns with this period, marking its parallel development.

It would not be an exaggeration to say that writer Kemel Tokayev made a significant contribution to the development and flourishing of the detective genre in Kazakh literature. A war veteran and an author of detective prose, Kemel Tokayev earned a place in the hearts of the people and became widely recognized as a skilled and prolific writer. He brought a new dynamic to Kazakh literature. His works in the detective genre stand out for their intellectual sharpness and vivid descriptions of events. The chilling mysteries and horrifying crimes depicted in his stories are often drawn from real-life experiences, transformed into artistic narratives through his imagination. In his works, the author masterfully conveys the reasons behind crimes, the behaviour of criminals, the settings where events take place, and the investigative methods used to solve the mysteries.

K. Tokayev was the first writer in Kazakh literature to consciously write detective stories (Zhunussova, 2023).

In terms of its structural composition, a detective story typically includes a mysterious event, an investigation, and the eventual revelation of the truth. The genre-defining characteristics of detective prose are often exemplified at the global level by works such as E. Poe's "The Black Cat", "The Murders in the Rue Morgue", and others. For instance, in 1928, the English writer Willard Hattington, under the pseudonym Stephen Van Dine (Van Dine, 1928), outlined 20 rules for the detective genre. A year later, in 1929, detective novelist Ronald Knox wrote an essay titled "Ten Commandments of Detective Fiction" (Knox, 1990). Furthermore, E. Poe himself formulated several principles specific to the detective genre and adhered to them in his own works. These principles have become foundational guidelines for many authors in the genre.

A general detective story is built around a mysterious event, a main character who is an investigator, and a criminal.

In this context, we connect our discussion to the works of the prominent Kazakh writer Kemel Tokayev, a foundational figure in Kazakh detective prose. This is due to the fact that the works of the outstanding writer of Kazakh literature Kemel Tokayev develop on this basis and form a detective genre. "In detective fiction, there are three main elements that constitute the plot: the crime, the investigation of the case, and the exposure (or revelation) of the crime." (Zhunussova, 2023). Through his unique voice and creative style, he stands apart from other writers. What makes Tokayev's works particularly notable is his ability to depict societal realities from two different periods. His narratives skillfully integrate factual events from both wartime and peacetime eras into detective prose, resonating deeply with readers.

A defining feature of Kemel Tokayev's wartime works is the exploration of human betrayal in their inner world. His stories vividly depict individuals who, driven by treachery, commit acts of hostility against their fellow countrymen, kin, and homeland.

The works of writer Kemel Tokayev inspire readers to embrace humanity and noble values. In every one of his stories, the actions of criminals evoke a sense of horror and revulsion, while the determination, ingenuity, and moral integrity of law enforcement officers are portrayed as exemplary qualities.

The complexity of the detective prose's inner genre nature lies in the need to investigate real-life intricate criminal cases and the skillful portrayal of law enforcement officers' intelligence, ingenuity, and logical reasoning. The writer must also possess a deep understanding of the profession and its intricacies. The ability to skillfully integrate factual documents and information

demonstrates the writer's unparalleled mastery. Regarding the writer's use of real events as the basis for his works, researcher M. Shakiyev states: "The content of Kemel Tokayev's works is characteristic of historical, espionage, and police detective fiction. The fact that the writer had special access to classified archival documents indicates his close cooperation with state security and internal affairs agencies. His works were written in accordance with the ideology of their time and were mostly composed in the police detective genre. While some of his works are based on specific historical events and contain elements of historical detective fiction, others display police, espionage, or hybrid genre elements." (Shakiev, 2022).

In the novella "The Final Blow" (Tokayev, 1972), the heroic deeds of chekists in their struggle against internal and external enemies during the 1920s are depicted. The main character of the work is Soviet chekist Kasymkhan Chanyshiev. Revolutionaries such as O. Zhandosov and B. Shagabutdinov also appear in the story. As mentioned earlier, real-life complex criminal cases serve as the basis for the narrative. This work earned K. Tokayev his one prize for the "third" time. It is based on the effort to defeat the White Guard forces led by Dutov. The criminals in the story are portrayed as ruthless and cunning, with their primary goal being to overthrow the Bolshevik state. The novella showcases the exceptional professionalism of militia officers. The work includes copies of letters written by Kasymkhan Chanyshiev to the regional Revolutionary Committee during the war. These copies and documents form the foundation of the narrative, blending real-life events with artistic truth.

The "Special Mission" novella (Tokayev, 1975) recounts events from the Great Patriotic War and highlights the heroism of partisan Kasym Kaysenov. It also depicts the tremendous feats of other war heroes, such as I.K. Primak, A.V. Kryachek, G. Protsenko, and others, as well as the surprise attacks carried out by Soviet forces.

In these two works, crimes committed during the harsh wartime period for personal survival and the extraordinary efforts of historical figures in uncovering those crimes are vividly portrayed.

Another work by the author is the novella titled "Faint Trail" (Tokayev, 1975). It also depicts the investigator's unique skill and ingenuity in uncovering wartime crimes. The work depicts a crime that arises from the sabotage activities of enemy intelligence agents operating in the rear of the Soviet forces during the war years (1941–1945), the investigative process, its causes, and the manner in which the crime is solved. The narrative begins immediately with a moment of intense tension, marked by the death of the intelligence unit commander and the disappearance of a top-secret military map. "It was clear to the investigator again. He said: to get the map, the enemy did not come from outside, but in the vicinity of this headquarters. So who is he? Under whose guise? How did Captain Suleimenov know that at that moment he would come to headquarters with the last important information received from the enemy's rear? Let's say the enemy follows him every minute. Then would it not be possible to take the map not at death, but at another time, using weapons? In contrast, he is weak and cowardly. There should also be alone. If there were two men, Sergeant Malyar would have shot them with a submachine gun. As soon as the enemy was alone, the sergeant tried to catch him. But the enemy did his evil... Without taking his eyes off the footprint clearly captured in the photo, the major recalled the scene before going to open the body of Painter Jr.» (Tokayev, 1975). Through these lines, the author not only demonstrates the investigator's logical reasoning and skill but also provides insights into wartime crimes, their occurrences, and the overall realities of the battlefield. For instance, the story touches on enemy attempts to obtain secret documents like maps with hid-

den schemes (letters), the investigator's skill in solving such crimes, and the mass conscription of able-bodied individuals into the war. Such details showcase Kemel Tokayev's exceptional expertise in writing detective stories. In the work, we clearly see the skill of the writer Kemel Tokayev through the inner thoughts of the investigator, his own groupings and dialogues, which he told to the chief of staff Ilin. The logical reasoning of the investigator, the investigative action, the motives of the criminal and the enemy are conveyed very rationally. The reader, together with the investigator, delves into the essence of the case and follows.

In another set of works, we observe the author depicting the heroism of police officers during peacetime and the unique methods they employ to solve crimes. One such notable work is "The Incident in Sargaban" (Tokayev, 1983), which garnered readers' admiration. The story begins with a dynamic plot: a shepherd boy named Rakhym is severely injured and taken to the hospital. In the hospital, he mutters a cryptic statement before fainting: "Mom, don't believe him... He's the one who hurt me..." (Tokayev, 1983). This immediately thrusts the reader into a mystery. At the time of Rakhym's statement, his relatives, nurses, and Doctor Tsoy were present. His last words prompt the initiation of the investigation. The police department in Bestobe district calls Major Dayyrov in Almaty for assistance. Investigator Talgat Mailibayev is assigned to handle the case. As he begins his investigation, Mailibayev visits the site of the incident in Sargaban and notices Tsoy searching for something near the lake's shore. After days of relentless investigation, Mailibayev discovers that one of the suspects has a prosthetic leg. By meticulously monitoring the behavior and phone conversations of the suspects, the investigator demonstrates his thoroughness and attention to detail. Finally, Mailibayev identifies the culprits, Tsoy and Samsonov, and apprehends them in the Ayna-Bulak foothills. In the end, the criminals confess to their guilt.

The writer's "The Death of the Savage" (Tokayev, 1983) revolves around solving mysteries of theft, the death of a security guard, and the circumstances surrounding a baffling death, all involving the participation of law enforcement officers and investigators. Kuzmenko, who is transferred to Zhambyl for official duties, is assigned to investigate the details of "Old kobyz player", search for the cause of the death of the shoplifter and security guard. The main characters include Dayyrov, Kuzmenko, Mailibayev, and the criminal. Initially, only the guard's death is revealed, but as the story unfolds, a series of thrilling events occurs, leading to multiple fatalities. Through physical clues, it is determined that the mystical criminal nicknamed "Old kobyz player", "Kuchmeevich", "Black cat", and "The oblique baron" is, in fact, one person. The entire operation was orchestrated by this individual. By the end of the story, it is discovered that "The oblique baron" was a traitor nicknamed "Savage" during the war and an elusive escapee from prison. To avoid suffering in captivity, the criminal bites a poison capsule and ends his life after being apprehended by police officers.

In both of the aforementioned works, the criminals are portrayed as cunning, armed, physically strong individuals with distinctly grotesque traits and behaviors typical of their criminal nature. Every detail is skillfully rendered by the author, making these prose works stand out with the genre-specific characteristics of detective fiction.

When depicting criminals, the author highlights their specific negative traits or physical deformities. Criminals are often portrayed as maimed or disabled individuals. For instance, one might have a sinister smile, another might be missing a leg, and yet another might lack an arm. These physical impairments are shown to have resulted from the aftermath of war, a time when few escaped unscathed. These depictions reflect the writer's mastery in developing the crimi-

nal's character and his careful consideration of the societal events and phenomena of the time, revealing yet another unique facet of his literary skill.

One of the key figures in the detective genre is the investigator or detective. The investigator is portrayed as a thoughtful, versatile, and knowledgeable individual with various admirable qualities. While E. Poe created the character of Dupin, K. Tokayev brought the character of Talgat Mailibayev to life in several of his works. For example, the investigator Talgat Mailibayev, Commissioner Kuzmenko Pert Petrovich, and Chief Major Dayyrov appear in Tokayev's works such as "The Incident in Sargaban", "The Death of the Savage", and "Conspiracy". Similarly, Poe's character C. Auguste Dupin is featured in "The Murders in the Rue Morgue" and "The Mystery of Marie Roget". From this, it can be concluded that both authors frequently wrote within the detective genre. Additionally, in Poe's works, alongside the detective, his companion and a representative of law enforcement appear, while in Tokayev's works, we encounter the investigator, the commissioner, and the chief.

The investigator C. Auguste Dupin is an avid detective. He is highly perceptive, possesses strong logical reasoning skills, and is capable of analytical thinking. However, the methods Dupin employs are far removed from conventional crime-solving techniques. E. Poe's character is portrayed as very introverted and detached from his surroundings. Poe believed that the external environment diverts the human mind and hinders intellectual clarity. For this reason, he depicted his character as reserved, solitary, yet distinguished by exceptional logical reasoning and intellectual traits. Dupin also has a unique habit—his love for the night. Thus, Poe's main character, C. Auguste Dupin, possessing distinct qualities, stands in contrast to Tokayev's protagonist, Investigator T. Mailibayev.

Investigator T. Mailibayev is a specialist in solving criminal cases, characterized by his high logical reasoning, versatility, skillfulness, and meticulous nature. In the novella "The Death of the Savage", Mailibayev's rank is not mentioned, but in Conspiracy, he begins as a lieutenant and is promoted to captain by the end of the story. Such details suggest that the writer's characters are based on real-life individuals. Additionally, K. Tokayev's ability to portray law enforcement officers with such accuracy and skill is likely connected to his involvement in numerous investigations as a part of auxiliary law enforcement agencies. Additionally, in the article "Tokayev's three awards" by Q. Isabay, published in the "Kazakh Literature" newspaper in 1999, the following statement is noted:

"Judging by the method of solving crimes, the author seems to be one of your officers; judging by the writing style, he is one of our writers", (The Master of Detective Fiction, 2023) directed at a colonel from the Ministry of Internal Affairs. This suggests that the events depicted in K. Tokayev's works are likely based on real-life crimes, and his skillful portrayal of investigators is tied to his personal experiences. Furthermore, in Kassym-Jomart Tokayev's article "Reflections on my father's creativity", he writes about the novella "The Final Blow": "...The reason is that he spent a long time preparing to write on this topic, thoroughly reviewing the archives of the KGB and the Ministry of Internal Affairs, and thoroughly collecting the necessary data..." (Exemplary Live, 2018). This statement further confirms that Kemel Tokayev's works are deeply rooted in real-life events.

Conclusion

The defining features of the detective genre in a work are the presence of mystery and a puzzling event. The central plot revolves around uncovering the mystery and exposing the truth. In the story, two characters typically emerge – one who conceals the truth and another

who reveals it. The genre develops through their actions. The character who clarifies the details of the event, often referred to as an investigator or detective, is a fundamental element of the detective genre. This is one of the core requirements and main characteristics of the detective genre in global literature.

A specific standard has been established for constructing plots in the detective genre. At the beginning, a crime is committed, resulting in a victim. The story then unfolds around three key questions: as highlighted by international researchers, K. Tokayev's works also adhere to the fundamental characteristics of the detective genre. These questions are: Who? How? Why? Or: 1. Who is the criminal? 2. How did it happen? 3. Why did it happen? K. Tokayev's works follow these principles, introducing a fresh genre to national literature and laying the foundation for Kazakh detective fiction. By mastering such conventions of the genre, Kemel Tokayev created highly engaging works that are a significant contribution to the field of detective literature. It is undeniable that his literary legacy and the detective genre in Kazakh literature need further scholarly exploration.

Researcher M. Ryabchenko states: "There are a number of rules that detective writers must follow, the most important of which is the 'fair play' method" (Ryabchenko, 2022), emphasizing that the writer should guide the reader through the investigation alongside the character without misleading them. Indeed, K. Tokayev's works also engage the reader in the investigation process, encouraging them to follow the clues and find the solution.

In accordance with the fundamental principles outlined in international detective fiction, K. Tokayev's works share common features.

1. The main character – a detective is sharp-minded, perceptive, decisive, resourceful, highly analytical, and trustworthy.

2. The compositional structure of detective stories creates a paradigm of characters: on one side are the antagonists (the criminal and their accomplices), and on the other side are the protagonists (the investigator and their assistants). Both sides are interconnected by a chain of events, facts, and phenomena that lead to the resolution of the crime, the exposure of evil and malice, and the triumph of justice.

3. The narrative is built upon the structure of a mysterious crime, followed by the investigation process, and culminating in the identification of the criminal.

Researcher Tibor Kesthei's statement that "The emergence of the detective genre coincides with the development of journalism" aligns with the fact that writer K. Tokayev began his career in journalism. Born in 1923, Tokayev's life was far from easy. He endured the hardships of being an orphan and later lost his brother. Tokayev participated in the Great Patriotic War and was awarded the I and II Degree Orders of the Patriotic War. After the war, he graduated from Kazakh State University in 1948. Between 1953 and 1958, he worked as a literary contributor for the Taldykorgan regional newspaper and the republican newspapers Leninshil Zhas, Kazakhstani Pioneer, and Socialist Kazakhstan. From 1966 to 1972, he served as an editor in the Supreme Soviet Department of the Kazakh SSR.

In conclusion, the above details demonstrate that detective prose in both world and Kazakh literature possesses its own unique features as well as common elements. In Kazakh literary studies, detective prose has successfully revealed its potential. This is evidenced by the fact that detective works continue to inspire the creativity of subsequent generations, with the innovative path laid by writer Kemel Tokayev resulting in numerous works of detective prose being published to this day.

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The article contains no conflicts of interest.

The use of AI tools

The authors used AI to preserve the scientific style of the text and increase linguistic accuracy.

Contribution of the authors. A. Ospanova were responsible for defining research objectives and tasks, designing the research methodology, creating the research model, collecting material, and conducting analysis of the collected materials. Zh. Mambetov responsible for planning the research, verifying the collected examples and analyses

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К. Тоқаев прозасындағы детектив жанрының өзіндік белгілері

Аңдатпа. Мақалада детектив жанрының қалыптасу тарихы, оның негізгі сипаттамалары және қазақ әдебиетіндегі даму үдерісі жан-жақты қарастырылады. Зерттеудің басты мақсаты – детектив жанрының негізгі ерекшеліктерін анықтау және оны қазақ әдебиетінде Кемел Тоқаевтың детективті шығармалары негізінде талдау болып табылады. Зерттеу барысында салыстырмалы және талдау әдістері қолданылып, әлем әдебиетіндегі детектив жанрының пайда болуы мен дамуына қатысты ғылыми тұжырымдар сараланды. Детектив жанрының бастау көздері Эдгар Аллан По шығармаларымен тығыз байланысты екені атап өтіледі. Жалпы әдебиет тарихындағы детективті жанрдың негізгі құрылымдық элементтері ретінде қылмыс, тергеу және қылмыскерді әшкерелеу сияқты белгілері айқындалып көрсетіледі. Сонымен қатар, Кемел Тоқаев шығармаларындағы сюжеттік құрылым ерекшеліктері, тергеуші бейнесі, қылмыс психологиясы және аналитикалық ойлау логикасы, жазушының қаламгерлік қарымы да терең талданады. Ұсынылып отырған зерттеуде жазушы шығармаларының көбіне нақты өмірдегі оқиғалар мен деректі материалдарға негізделетіні көрсетіледі. Бұл қазақ детектив прозасының қалыптасуына елеулі ықпал еткені айқындалады. Қорытындыда Кемел Тоқаевтың қазақ әдебиетіндегі детектив жанрын дамытудағы рөлі бағаланып, оның әдеби мұрасының маңыздылығы айқындалады. Сонымен қатар, әлемдік және қазақ әдебиетіндегі детектив жанрының ортақ белгілері анықталады.

Түйін сөздер: жанр, Кемел Тоқаев, детектив ерекшеліктері, жұмбақ оқиға, тергеуші, қылмыскер.

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Особенности детективного жанра в прозе К. Токаева

Аннотация. В статье рассматриваются история формирования детективного жанра, его жанровые особенности и развитие в казахской литературе. Основная цель исследования – определить основные признаки детективного жанра и проанализировать его проявление в казахской литературе на основе произведений писателя Кемеля Токаева. В ходе исследования были применены сравнительный и аналитический методы, а также рассмотрены научные концепции, связанные с формированием детективного жанра в мировой литературе. Отмечается, что истоки детективного жанра связаны с произведениями Эдгара Аллана По, а его основными структурными элементами являются преступление, расследование и разоблачение преступника. Особое внимание уделяется особенностям построения сюжета, образу следователя, психологии преступления и логике аналитического мышления в произведениях Кемеля Токаева. Подчеркивается, что сюжеты произведений писателя основаны на реальных событиях и жизненных фактах, что способствует формированию казахской детективной прозы. В результате исследования определяется роль Кемеля Токаева в развитии детективного жанра в

казахской литературе и дается научная оценка его творческому наследию. В заключение даются наблюдения о сходных чертах детективного жанра в мировой и казахской литературе.

Ключевые слова: жанр, Кемель Токаев, особенности детектива, загадочное событие, следователь, преступник.

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