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## **Tracing the History of the Detective Genre in Literature: A Qualitative Study Based on Interviews with Literary Critics**

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### **Abstract**

The article is devoted to the study of the history of the Kazakh detective genre. Indeed, there are a lot of controversial statements when it comes to the genre. In Kazakh literature, in-depth and detailed studies of the detective genre have not yet been carried out, so the problems associated with this remain unresolved. In national literature, the detective genre is one of the most underdeveloped. Furthermore, the challenges within the detective genre, which still remain unmastered and are evolving gradually, are being examined. This controversial issue is very important for specialists in the field of literature and university students. In this context, an exploration of the history of the Kazakh detective genre is undertaken using literary reviews and interview methodologies accompanied by thematic analysis. At last, we clarify the reasons why the detective genre has not yet been studied and summed up conclusions.

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## 1. Introduction

The direction of modern literature development poses complex tasks for literary studies. One of them is the history of the formation of the detective genre in literature. The first ideas about the detective genre appeared at the beginning of the 19<sup>th</sup> century in world literature. In turn, in Kazakh journalism, Tashenov (2009) noted that the development of the detective genre in civilized countries, which has a positive impact on the development of the detective genre, is due to the continuously boiling city life over the centuries. Suicides, maniacs, prostitutes, thieves - this is what happens in the city. Consideration of the detective genre within the framework of modern literature is an issue that has not been previously studied in Kazakh literary studies. For literary science, it is very necessary to determine the first foundations of the detective genre in our national literature to prove from what period it originates and why it has not yet been studied. From this point of view, the study of history and the nature of the development of the detective genre in national literature indicates the relevance of the topic.

At the beginning of the 20<sup>th</sup> century, the history of this genre was written about in Socialist Kazakhstan, the Kazakh literary newspaper, and Zhuldyz magazines, but it was not fully established in Soviet literature. In Anglo-American literature, this began in early times; researchers of Russian literature began to pay attention to this problem at the end of the 19<sup>th</sup> century, and in Kazakh literature, it is just beginning. And before that, not a single research work on the detective genre had been written. Over the past ten years, significantly more detective novels have appeared in Russia than in the previous period. The change in censorship policy gave literary scope and made it possible to expand the range of translated and published authors, perhaps the most widely read genre of popular literature (Georginova, 2013; Tolstyakov, 2000).

This article, devoted to the study of the detective genre formation and development history, discusses the reasons why the detective genre remains in its infancy, the problem of its insufficient study, as well as the life and work of Tokayv, who wrote works in the detective genre and integrated them into Kazakh literature. The purpose of the research work is

to determine the history of the formation and development of the detective genre in our domestic literature and to differentiate the opinions of researchers in world literature about the detective genre. And also to show the formation of the detective as a genre in our literature through literary reviews, interview methods, and thematic analysis.

## 2. Theoretical Framework

Not only is the detective novel or short story a completely legitimate literary genre, but it also has quite definite and real advantages as an instrument of the common good. Moreover, Chesterton (1990) and Georginova (2013) insist that the appearance of the detective story is a natural, historical move that meets the social and cultural needs of the people. Sooner or later, crude, popular literature was bound to emerge, revealing the romantic possibilities of the modern city. And it did emerge in the form of popular detective stories, as rough and blood-curdling as the Robin Hood ballads (Chesterton, 1990). We also meet Chandler's (1990, p. 21) defensive speech, "It is hardly necessary to prove that the detective story is an important and viable art form". There is no genre more popular than a detective story. After all, it is quite obvious that a genre that has attracted the attention of people of culture and intellect cannot contain anything initially bad. The fact that the detective story has been repeatedly opposed to genuine literature as "something unworthy" is explained by literary critics by the existence, along with the real geniuses of their genre, of dishonest authors (Freeman, 1990). The detective, in principle, is the most law-abiding and protective genre. In a canonical work, a character that violates a written or unwritten code is inevitably punished or reprimanded. In this sense, the detective story is always strictly moral and even didactic (Anjaparidze, 1989).

The consolidation of Kazakh people in the city (urbanization) is just being carried out. Therefore, the psychology inherent in a big city has not yet taken root. In this regard, the Russian scientist identifies three main reasons for the popularity of the detective story. Firstly, there will definitely be a mystery in the plot of detective works. Secondly, detective work is a completely urban novel. It was in highly developed countries. Thirdly, in the plot of the detective genre, there are scenes about the serious problems of society (Adamov, 1980).

The detective novel or short story is not only a perfectly legitimate literary genre but also a well-known and real advantage tool for the common good. Sooner or later, crude folk literature was bound to appear, opening up the romantic possibilities of the modern city. And it is in the form of popular detective stories, such as ballads about Robin Hood (Borges, 1990).

Argentine writer and poet Jorge Luis Borges (1990) also believes that the detective story should be singled out as a separate genre. In defense of the detective genre, Borges (1990) says that it does not need protection. It keeps the mess in an age of disorder. This is a laudable genre. The detective story, which is able to fully absorb all the characteristic features of the genre, remains a work written in easy language, masterfully created, with interesting characters, which is a rare occurrence in fiction. The detective, being the most spectacular genre of literature, always attracts the reader. You cannot run away from it. It is built with tools and equipment that connect a person to reading books as much as possible. Detective work is a powerful tool, the most sophisticated phenomenon in other literature (Eisenstein, 1968). In the last ten years, significantly more detective novels appeared in Russia than in the previous period. It enabled the publication of works by translated and published authors (Tolstyakov, 2000). The enduring stability of reader interest in the detective genre is astonishing. It remains one of the most popular and widely read genres in literature. The researcher of the Hungarian detective genre T. Keszthely (1989), says that the popularity of the genre does not prevent its development. There are works "Black novel" by Raynov 1975 and "Anthology of a detective story" by Keszthely (1989), published in Bulgarian. In these works they talk about the detective story and focus on the history of the genre. There, each structure of a detective story is analyzed, and connections and typological types in the works of different authors are studied. Literary critics have been trying to uncover the secret of the popularity of the detective genre for a century and a half. After the "Anthology of a detective story", it was found that the detective in them is a phenomenon associated with science fiction (Cawelti, 2009).

Abdraim (2016) states another reason for the slow development of the Kazakh detective

genre. The detective genre has not yet found its place in Kazakh prose because, in our time, there are few representatives of the detective genre. This is due to the fact that most young writers choose the genre of poetry. In general, the lack of young writers writing prose works stops the development of this genre. Zhumageldin (2018) explains this case as the delay of the Kazakh detective genre is due to the psychological awareness of the Kazakh society. Thus, readers stay away from this genre. The younger generation, who likes the detective genre, tries not to express it to others because, in the understanding of Kazakh society, craving for a detective is considered the first symptom of schizophrenia, paranoia. In turn, Ibraimuly (2017) disagreed with this idea. According to him, the concept and writing style of Kazakh writers are not able to get rid of the channel created for deep storytelling and reflection. Aliakbar (2018) supported the opinion of Tashenov. The delay of the Kazakh detective is connected with the recent arrival of the nation in urban life. Because we are nomadic people, there is no crime in our country, he says. There are also different opinions. As Kalshabek (2018) notes, the Kazakh language has its own identity and its own nature. It doesn't need fiction or detective stories.

Among scientists seeking to explain the nature of the detective story, a concept has developed according to which the genealogy of the genre is associated with proto-elements found in literary monuments and biblical legends of every people of the early era (Abdykadyrkyzy, 2010). We searched for written information about the state of the Kazakh detective in various sources but came up with no success. The reason is that not a single empirical study was conducted on this research topic. Only such authors as Tashenov (2009) and Abdraim (2016) published about the Kazakh detective as a whole only as a journalistic study in information portals. However, it is clear that not a single scientific study on this topic has been carried out using a significant qualitative or quantitative method.

### **3. Methodology**

#### **3.1. Participants**

The target audience was selected and consisted of four respondents. The gender of the participants was male. The age of the

participants who took part in the interview was 40-70 years old. The participants gave oral answers to 4-5 specially designed questions. According to the level of education, all participants had higher education (i.e., Doctor of Philology, Professor, Associate Professor, or Master of Science). The interview was conducted online for 1-1.5 hours.

### 3.2. Instruments

In the process of determining the scientific and theoretical foundations of the study, the interview method was chosen. The reason for choosing the interview method is that it is one of the methods that help to qualitatively collect the received data and analyze it. Barmankulov (2010) defined five types of interviews: 1. Protocol, 2. Informational, 3. Interview-portrait, 4. Interview-discussion, and 5. Interview survey. It is desirable to combine protocol and informational interviews. The portrait interview and the discussion interview can be seen as a method rather than a genre. During the interview, the opinions of famous people who enter the trust of the people are interesting. The people want to know from this message the opinion of an official on this problem. Such an interview can be called a reputation interview.

During the research, the interview method was chosen as described above. Depending on the purpose of the study, four respondents were taken. The following questions were prepared for them:

- 1) According to literary critics and researchers, the detective genre has never existed in the history of Kazakh literature. How did the detective genre come to Kazakh literature? Could you give your opinion about it?
- 2) In national literature, the detective genre is one of the latest. Are there any reasons for the lag or slow development of this genre?
- 3) For the first time in Kazakh literature, the writer K. Tokayev was writing in the detective genre. How did K. Tokayev consider ways of writing detective novels, passing through strict ideological tests, when there was a policy of decriminalization in the Soviet period?
- 4) In Western literature, especially in Anglo-American literature, the detective genre is very popular, and it is in demand by the readers. What do you think? What is the interest of

modern Kazakh readers, especially young people and students, in this genre?

### 3.3. Procedure

#### 3.3.1. Data Collection

The interview (discussion) method was conducted online among scientists to determine the history, ways of development, reasons for slow and insufficient development, and features of the Kazakh detective genre. The aim was to define the history of the formation and development of the detective genre in our literature and to present the opinions of researchers in the world literature about the detective genre through literary reviews, interview methods, and thematic analysis.

#### 3.3.2. Data Analysis

From the answers, the ways of development of the Kazakh detective genre and the reasons for its lagging behind were determined. Therefore, based on the interviews, there were almost no theorists of the detective genre in Kazakh literature. Although it is known that the detective genre existed in the history of Kazakh literature, the genre has not been studied scientifically, and theoretical analysis has not been carried out. It is determined that the main reason for the backwardness of the detective genre was the rigid ideology of Soviet power and obstacles during censorship.

## 4. Results

During the study, as we have mentioned above, the interview method was chosen. As the results show, the following responses were received. 1) There has always been a detective genre in Kazakh literature. 2) Several reasons for the backlog of the detective genre in our country have been named. The biggest reason for this is that the cause was a strict ideology and the obstacles during censorship. 3) Although the detective genre in Kazakh literature existed before, it was the writer K. Tokayev who first developed it and brought it into a system. 4) It was said that the interest of young people in the detective genre is increasing every year.

### 4.1. Interview 1

Table 1 summarizes the ideas of a researcher at the Institute of Literature named after M. Auezov, Nurdaulet Akysh.

**Table 1***A Summary of the Responses to the History of the Detective Genre*

Source text	Codes	Themes
1. First, it is necessary to distinguish between detective and adventure works. In the history of Kazakh literature, there was a detective genre. For example, Seyfulin's work "Bizdin turmys" (Our Life) contains elements of a detective story. M. Imanzhanov has a novel called "Kok Beles" (Blue Hill). The work of A. Abishov has a weak artistic level. There are repetitions of words; the language is simple, and it is immediately spoken openly.	The difference between detective stories and adventures	The existence of detective works has long been
2. First, most writers don't take detective writing seriously. They cannot give the true reality of life. Secondly, detective works are not written by serious writers with a high artistic level. The reason is that the language of detective works is poor, the images are not revealed immediately, and the vocabulary is limited.	Writers are not active in writing detective stories	Reasons for the lag of the detective genre
3. Under Soviet rule, there was censorship. Due to this, it was forbidden to publish Tokayev's works. In the work "Soldat sogyska ketti" ("The soldier went to war"), he raised the problem of nationalism. His works were banned due to such nationalistic concerns.	There was a prohibition for writers from publishing their work	
4. Some young people read detective stories in Russian literature. Often they read electronic textbooks. There are single ones who read books. Now reading activity slowed down. This problem should be solved.	Youths have a low desire to read books	A large number of reading electronic textbooks by young people

**4.2. Interview 2**

S. Zhumagul from ENU named after L.N. Gumilev, on the history of the detective genre.

Table 2 encapsulates the opinions of Professor

**Table 2***A Summary of the Responses to the History of the Detective Genre*

Source text	Codes	Themes
1. When we talk about the original source of the genre, we cannot ignore folklore samples. And our folklore works and fairy tales, including fantastic ones, have signs of literary genres. And Kazakh literature is adventurous in this folklore, historical songs, and heroic songs. Conflict of characters, a climax, a war with an external enemy, a fight, all these signs are shown in detective literature.	Sources of the detective genre in folklore samples	Detective and folklore samples
2. Of course, the fact that the lag of this genre is due to the causes of literary continuity, as well as ideological barriers during the period of Soviet power. When they talked about the detective story, the Western world was seen as capitalistic, and it was believed that crime did not exist under Soviet rule. And the essence of crime in a totalitarian system. Therefore, the Soviet ideology, in every possible way, prevented the development and expansion of this genre. In addition, we had Censorship. The Soviet ideology was not interested in the combined development of socialist realism and socialist values on the basis of detective literature in Soviet literature. There was a certain stamp and strict requirements for this.	Under the influence of strict requirements, the work could not rise higher	Subordination to strict ideological demands
3. Speaking about the detective genre in Kazakh literature, of course, we can note the works of K. Tokayev, K. Isabaev, B. Bodaubaev, Sh. Kumisbay. Detective works are the fight against crime. There is a clear system here. The Soviet government was established, laws and law enforcement agencies were established, and there was a fight against violations of the law. Police activities,	Tokayev contributed to the development of the Kazakh detective genre	Tokayev and the detective genre

punishment of criminals, exposure of various mysterious crimes, logic, and conflict, ultimately, the Soviet ideology is strong.		
4. Today, world literature, modern literature, comes first. Detective stories are in high demand right now. The tastes of today's young generation, readers are very great. We must not ignore this.	Connecting Young Readers to World Literature	The detective genre is one of the most relevant works

#### 4.3. Interview 3

researcher E. Beyilkhan, Master of Philology, about the history of the detective genre.

Table 3 includes a summary of the responses by

**Table 3**

*A Summary of the Responses to the History of the Detective Genre*

Source text	Codes	Themes
1. A genre that has never existed in the history of Kazakh literature is rare. The detective genre has also been around for a long time. I do not agree with the statement that this was not the case. Rather than not, it's better to say that it hasn't been studied scientifically. Theoretical analyzes were not carried out. Elements of the detective genre have long existed in Kazakh oral literature. In the classic fairy tales "Tuyesi zhogalgan zhigit" (The boy who lost his camel) and "Ayaz bi" (Judge Ayaz), we meet the symbol of an intellectual detective.	No research has been done in the detective genre	Failure to explore the detective genre on an artistic level
2. In Soviet times, our written literature was fully formed, scientifically substantiated, and unified. Social realism was the slogan. This is the mode. Many writers did not dare to retreat from the regime. The state is also tightly controlled and censored. This factor influenced the development of the detective genre. Only after the 1950s did some writers begin to contribute to the detective genre of literature.	The period when one can not deviate from the requirements	
3. Instead of saying that K. Tokayev was the first to unite the detective genre, it is better to say that he is a writer from a scientific point of view. As we mentioned above, the detective genre has existed in the history of Kazakh literature for a long time. Kemeken (Kemel Tokayev) brought it to the literary norm thanks to his hard work and outstanding search.	K. Tokayev unified the detective genre	A writer who systematized the detective genre in Kazakh literature
4. The works of Kazakh writers, including young people, written in the detective genre have expanded significantly in recent years. There are three most-read genres among young people. These are fantasy, mythological works, and detective. All three are difficult genres in literature.	Youth Diversity	

#### 4.4. Interview 4

Philologist, on the history of the detective genre.

Table 4 shows the ideas of writer U. Nurgalym,

**Table 4**

*A Summary of the Responses to the History of the Detective Genre*

Source text	Codes	Themes
The detective genre has existed in Kazakh literature for a long time because in Kazakh fairy tales, the elements of the detective story are described in the actions of a villain who engages in some kind of cruelty. Of course, the detective genre would rise to a higher level if the scientific concept showed the originality of each genre.	Failure to explore the detective genre on an artistic level	Detective and research
2) There are several reasons why the detective genre remains small. It was especially difficult to write them to the Soviet authorities, where there was an ideological trap if you stepped over it, and suspicion was sought in the shadow of your every word.	Ideological requirements under Soviet rule	Soviet power and the detective genre

3) The detective genre existed in Kazakh literature. And K. Tokaev is a writer who contributed to the development of the detective genre. During the Soviet era, having passed strict ideological tests, he did not give up writing detective works.	K. Tokaev, who overcame obstacles	
4) At present, young people read works of the detective genre like hotcakes. Only there are almost no detective stories written only in the Kazakh language.	The paucity of detective works written in our national language	

## 5. Discussion

From the interview results, we see that the interviewers do not agree that the detective genre has never existed in Kazakh literature. All of them give examples of folklore and classic works that include elements of detective. And it is more relevant to say that it has not been studied scientifically yet rather than non-existing. Kazakh folklore, fairy tales, epic, and heroic songs are full of adventure. Some literary classic works, with signs of the detective, were named by researchers, such as Seyfulin's work "Bizdin turmys" (Our Life) and M. Imanzhanov's novel called "Kok Beles" (Blue Hill). Therefore, it is really possible to challenge the question of the non-existence of this genre in national literature.

For the second question, nearly all the researchers gave similar answers. They named censorship and total control of the Soviet period as the main obstacles to the development of Kazakh detective genre, except for N. Akysh, who tells about the attitude of most writers towards detective writing "*most writers don't take detective writing seriously*" and even their inability to write in this genre "*They cannot give the true reality of life*". At the same time, he thinks that detective works in Kazakh literature are not written by experienced writers with a high artistic level. We can agree with both opinions. In the past, Soviet period ideology was a truly great barrier to the detective genre development. And Akysh's opinion concerning "writers themselves" is more about the current situation.

Telling about early sources of the detective genre, interviewers emphasize that K. Tokayev was the first writer who consciously wrote detective stories in Kazakh literature and contributed to the development of the detective genre. Moreover, despite strict ideological tests, he did not give up writing detective works.

And answering the last question concerning the interest of the modern Kazakh reader in the detective genre, researchers mentioned some problems. They said that detective stories are in high demand, but stories written in Kazakh language are very rare. In comparison with the past, the works of Kazakh writers, including young people, written in the detective genre, have expanded significantly in recent years. There are three most-read genres among young people. These are fantasy, mythological works, and detective. At the same time, the first interviewer mentions the problem of less activity of youngsters in reading books that should be solved.

Therefore, as the above results show, the detective genre existed in Kazakh literature earlier, and it is believed that elements of the detective are present in the folklore samples of Kazakh literature. Marx and Engels (1961) believe that fantastic images, which at first reflected only the mystical forces of nature, now acquired social characteristics and became representatives of historical forces.

The mythological image of the capitalist city entered literature not only thanks to the great prose works of the 19th century but also thanks to detective literature. Chesterton's (1990) "The concept of a big city" turned out to be something magical. In the crime novel "The Iliad", one could notice that the hero or his follower roams London as freely as the fairy princes in the elven country, not paying attention to passers-by. In this adventurous journey, an ordinary omnibus takes the form of a magical ship. There is an active mythologization of the city, it is cursed and praised, it threatens and attracts, and destroys and elevates. The combination of realistic and unrealistic elements gives a surreal image of a fairytale forest where human dramas are played out and where our hero, the Great Detective, fulfills his mystical mission: helping a person to find the illusion of faith and balance.

According to Marx and Engels (1961), a secret agent, a detective, a policeman who called for the protection of power and bourgeois private property from real threats threatening it underwent a literary metamorphosis, and became great mythical detectives, fighters for abstract justice, and fairytale defenders.

A fairytale, taken from elements of myth and reality, forms its own life, in which something magical happens, which does not happen in life at all, or which is given with great difficulty. So is the detective story. Miracles happen here and there. Only the functions of a good fairy are performed by a great detective with incredible abilities. This is escapism, the illusory-dreamy nature of the two genres, their conditioning, and abstraction from real complex problems. The detective is one of the modern versions of a fairy tale, closely associated with the era of rationalism, capitalism, and bourgeois mass culture.

The Harry Potter novels can be described as a mixture of fantasy detective, adventure, and mysticism at the same time (Kapkova, 2019). The work “Witch” is usually called a fairytale, but it seems to us that it was written according to the rules of the detective genre, so it can be described as an adventure detective story with elements of a fairytale or a detective story.

In Kazakh literature, there are signs of an intellectual detective story in the fairytale “Er Tostik”, the classic fairy tale “Tyyesi zhogalgan zhigit” (The guy who lost his camel), and “Ayaz bi” (Judge Ayaz).

Let’s give an example. In the collection of “Amazing Stories”, there is a story by the medieval writer Al-Isfahani (2005). The content is the following. The scholar-encyclopediaist Abu Ali ibn Sina survived the persecution of the local ruler and left for Syria. Walking through the streets of Damascus (Damshik), he came across a doctor in charge. The doctor who held a woman’s vein and diagnosed her illness probably engaged her in conversation from time to time.

- Is your master a Jew?

Wife:

- Yes, she answered.

- You live next door on the south side of town, don’t you?

-That’s also true.

- Did your owner drink kefir yesterday morning?

You are right this time too.

The doctor gives the medicine to the woman and sends it back. Abu Ali ibn Sina, who did not see his ingenuity, was surprised. At the doctor’s:

- How exactly did you know that the woman is Jewish, that she lives in the southern part of the city, and that her owner drank kefir yesterday morning? – he asked.

- Oh, it’s easy. The young wife was Jewish. And Jews do not serve people of other nations if they are not people of their own nation. Therefore, the owner is also a Jew.

And the quarter where Jews live is located on the south side of the city. And the fact that I knew that the owner drank kefir yesterday from the kefir stain on the woman’s dress. It seems like a day to him. I assumed that it was yesterday morning. As you yourself notice, there is nothing to be surprised about. And don’t be surprised if I tell you that you are Abu Ali ibn Sina. Because showing interest in such things is probably only unique to Abu Ali ibn Sina. That’s the point. The story of a Kazakh about an observant passenger who almost became a crook by telling about the blindness of one eye and the myopia of a lost camel’s tail is one of the best examples of the detective genre in folk art. Also, one of the main requirements for the detective genre cannot be understood from these stories (Balkybek, 2012).

However, although folklore works contain elements of a detective story, they only have something in common with adventure works. Detective fiction means solving adventure crime cases with the help of logical judgments. And in adventure works, adventure events take place between several characters. There is a difference between these two.

In the history of Kazakh literature, the detective genre was introduced back in Soviet times in the works of Seifullin (1932), “Bizdin turmys” (Our Life), and “Bandy ny quğan Hamit” (Hamit in pursuit of a gang) where there are signs of a detective. This work is a detective-adventure work. A little later in the same period, the writer K. Tokayev (2018) wrote works in the detective genre, unified and normalized it. His works “Tünde atylğan oq” (A Shot in the Night), “Soldat soğysqa ketti” (The



Soldier Went to War), and “Qastandyq” (Conspiracy) are written in the real detective genre. According to the scholars in the results section, there are several reasons why the detective genre has become less popular. Looking at this, one of the biggest reasons has been identified. Under the Soviet regime, there was such a thing as censorship. Akish (2018) says that censorship is when a work written between the party and the government that does not fit, the whole work is removed from the list. Jumabayev is a great Kazakh poet whose work has been banned for many years. He was under Soviet government surveillance from the early 1920s because of his participation in the Alash national movement, which is named after the socio-political party that operated in the 19th century. In his poems, both nationalist and lyric themes, symbols, and imagery are combined (Alpysbayeva & Ashymkhanova, 2022).

Censorship was one of the inalienable attributes of the former Soviet era. However, this was not an invention of the Soviet Union but a means of restricting freedom of speech that had existed since tsarist times. Also, if information about organized criminal activity and interethnic conflicts was published in newspapers and magazines and television and radio news, their authors and editors were even prosecuted. The censor, who did not notice him, also flew away. Soviet censorship limited such actions to the maximum human rights and freedom of speech. Therefore, Kazakh writers did not write detective works. There were obstacles to the development of the detective genre. The release of the works of the writer K. Tokayev was strictly prohibited. Because nationalism prevailed in his works. In his work entitled “Soldat soǵysqa ketti” (The Soldier Went to War), the Russian guy Vlasov falsely reports to his commanders that he shot down a plane shot down by a Kazakh guy named Meyirmanov. Mukhamed sees the same story. Vlasov saw that he did not shoot and informed his superiors. Since interethnic conflicts are reflected in his work, his works could not be published. However, K. Tokayev found a way out of this impasse and contributed to the development of the detective genre in Kazakh literature. And today, there are a lot of people who want to write a detective genre, but there is no one to direct them. The reason is that there are almost no detective genre theorists in Kazakh literature. Although it is known that the

detective genre existed in the history of Kazakh literature, the genre has not been studied scientifically, and theoretical analyzes have not been carried out.

In this article, according to the purpose of the study, literary critics were interviewed about the history and development of the detective genre, and a thematic analysis was conducted. As the results show, it was believed that the detective genre has always existed; that is, the symbols of the detective are present in folklore-type works in Kazakh literature. However, despite the existence of the detective genre, those folklore works are often full of adventures. It was also determined that the main reason for the backwardness of the detective genre was the rigid ideology of the Soviet government, as well as obstacles to censorship.

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