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**THE EVOLUTION OF THE DETECTIVE GENRE IN CULTURAL
CONTEXTS: COMPARATIVE ANALYSIS OF KAZAKH, POLISH AND
WESTERN LITERATURE**

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ABSTRACT: The detective fiction, as one of the most engaging genres of literature, occupies a significant place in the literary traditions of various cultures. Since its emergence in the 19th century, the genre has evolved under the influence of diverse social, cultural, and historical contexts. This study examines the evolution of the detective genre through a comparative analysis of Kazakh, Polish, and Western literary traditions, highlighting the interplay of cultural uniqueness and universal trends. In Western literature, pioneers such as Edgar Allan Poe and Arthur Conan Doyle laid the foundations of the detective genre by introducing canonical elements such as the logical investigator and methodical crime-solving. Later, during the Golden Age of detective fiction, writers like Agatha Christie refined these conventions, emphasizing the intellectual puzzle. In contrast, the emergence of the hard-boiled tradition, represented by authors such as Dashiell Hammett and Raymond Chandler, shifted the genre toward psychological depth and more pronounced social critique. In Polish literature, the genre gained prominence in the 20th century and continues to evolve, reflecting socio-political themes through various historical lenses. Contemporary authors such as Marek Krajewski and Zygmunt Miłoszewski, who gained popularity in the 21st century, write historical detective fiction set in earlier periods, including socialist Poland, intertwining psychological and political narratives that showcase the genre's adaptability to complex socio-political landscapes. Kazakh literature, though a later entrant to the detective tradition, integrates national identity, ethical values, and oral storytelling traditions, as seen in the works of Kemel Tokayev and other contemporary writers. This comparative analysis demonstrates that while the core purpose of the detective genre – seeking justice and uncovering the truth – remains consistent across cultures, each national context inflects this aim differently, reflecting distinct social concerns, moral codes, and narrative strategies. However, its expression varies across cultures, reflecting distinct social, philosophical, and historical nuances. The study also highlights the influence of globalization and cultural dialogue, as Kazakh and Polish authors adapt Western methodologies while preserving national distinctiveness.

KEYWORDS: Kazakh literature, Polish literature, Western literature, detective genre

1. Introduction

The detective genre, which has become one of the most popular forms of fiction, holds a unique place in the literary canon of many cultures. Since its emergence in the 19th century, detective literature has undergone significant transformations influenced by the social, cultural, and historical contexts of various regions. Western, Polish, and Kazakh literature each demonstrate unique evolutionary paths for the detective genre. A comparative analysis of Kazakh and Polish national literary traditions alongside the broader Western cultural-literary tradition within the global literary framework is particularly compelling, as each has made distinct contributions to enriching the detective genre through themes, styles, and artistic approaches.

In Western literature, the detective genre was established in the mid-19th century. Edgar Allan Poe, the American author, is recognized as one of the pioneers of the genre. His works, including *The Murders in the Rue Morgue* (1841), *The Mystery of Marie Rogêt* (1843), and *The Purloined Letter* (1844), are considered foundational texts in the development of detective fiction (Нижнева/Nizhneva, 2011, p. 5). Additionally, renowned authors such as Arthur Conan Doyle and Wilkie Collins made significant contributions to the genre's rapid advancement in world literature.

The study of the detective genre has been predominantly shaped by Western literary criticism, as the genre experienced active development and theoretical foundation in Western Europe and the United States during the 20th century. For instance, Tzvetan Todorov's *The Typology of Detective Fiction* (1966), W.H. Auden's essay *The Guilty Vicarage* (Auden, 1948) and Julian Symons' *Bloody Murder: From the Detective Story to the Crime Novel* (Symons, 1972) provided essential frameworks for analyzing the structure, function, and cultural role of detective narratives (Zhunussova et al., 2023, p. 14).

In Kazakh literature, the detective genre began to take shape in the mid-20th century, whereas in Poland its significant development occurred somewhat later, during the communist era of the second half of the 20th century. In Poland, the so-called "militia novel" emerged as the dominant form of detective fiction in the postwar period, serving ideological functions and aligning with the state's narrative. Authors used this format to navigate political constraints while embedding elements of crime and investigation. Only later, from the late 20th to the early 21st century, did Polish detective fiction diversify, giving rise to more psychologically nuanced and historically reflective works by authors such as Chmielewska, Krajewski, and Miłoszewski. In both Kazakh and Polish traditions, early influences from European (particularly English and French) classical detective fiction remained evident, yet writers increasingly sought to reflect national identity and societal concerns through local narrative strategies. In Polish literature, Marek Krajewski is considered a benchmark of the Polish detective genre. His historical detective novel *Death in Breslau*, first published in 1999, is set in early 20th-century Poland and Germany. Joanna Chmielewska introduced comedic elements to Polish detective fiction, with her debut novel *Klin*, published

in 1964, establishing her light-hearted writing style that gained widespread popularity among readers. Joanna Chmielewska introduced comedic elements to Polish detective fiction, with her debut novel *Klin* (1964) marking the beginning of this trend. Later works, such as *Wszystko czerwone* (1974), further consolidated her light-hearted writing style, which gained widespread popularity among readers. Contemporary writer Zygmunt Miłoszewski, who began publishing in 2005 with his debut novel *Domofon*, delves into deep social issues in modern Polish society through his detective works.

In the 1930s, Kazakh literature began to feature numerous prose works incorporating elements of the detective genre. Notable examples include S. Seifullin's *Hamit Pursues the Bandit* (1922) and *Fruits* (1935), M. Auezov's *The Falconer, Tracks, and Arm in Arm* (1933), and B. Mailin's *Red Banner* (1930). During this century, Kazakh literature saw a proliferation of works reflecting themes of individual struggle for rights, self-assertion, the evolution of social consciousness, and the development of intellectual and innovative potential within dynamic historical, cultural, and political contexts (Zhanuzakova et al., 2016, p. 5199). As a whole, this genre in Kazakh literature functioned as a medium for addressing pressing social issues, fostering national identity, and articulating the tensions between tradition and modernity. It not only mirrored the everyday realities and aspirations of society but also contributed to shaping intellectual discourse, thereby becoming an integral part of the broader literary and cultural landscape (Мансурова/Mansurova et al., 2025, p. 84).

2. Methodology

The study employed comparative, synthesis, systematization, and analytical methods widely used in the philological sciences. In preparing this article, the author drew upon various comparative studies and scholarly conclusions from Western, Polish, and Kazakh literary research. In Western literature, many early contributors to the theoretical understanding of the detective genre were either practitioners of the genre or literary critics closely engaged with its narrative structures. One of the most influential was the Bulgarian-born French scholar Tzvetan Todorov, whose seminal essay «The Typology of Detective Fiction» (1966) laid the foundations for a structuralist analysis of the genre. Todorov distinguished between the “story of the crime” and the “story of the investigation”, highlighting the dual narrative structure as a defining feature of detective fiction. His work became a cornerstone for subsequent studies, shaping the academic discourse on crime and detective narratives. Notable examples include G.K. Chesterton's «*Defence of Detective Stories*» (Chesterton, 1902), Austin Freeman's «*The Art of the Detective Story*» (Freeman, 1924), T. Keszthelyi's «*The Anatomy of the Detective*» (Keszthelyi, 1989), Tzvetan Todorov's «*The Typology of Detective Fiction*» (Todorov, 1966), Dejan D. Milutinović's «*Grammar of the Detective Genre*» (Milutinović, 2020).

In 2023, under the supervision of literary scholar R.S. Turysbek, researcher A.K. Zhunussova defended her dissertation *The Detective Genre in Literature and*

the Works of Kemel Tokayev at the L.N. Gumilyov Eurasian National University. This study represents one of the most comprehensive academic contributions to the analysis of the detective genre in Kazakh literature, highlighting both its theoretical foundations and the specific role of Tokayev's works in shaping national traditions of crime fiction (Zhunusova et al., 2023, p. 236). Articles such as N. Akishev's *The Detective Without Evidence* (N. Akishev, 1991) and N. Akishev's *How Are You, Kazakh Detective?* (N. Akishev, 1991), B. Amirkhan's *Why Is the Detective Genre Lagging Behind?* (Amirkhan, 2002), Khoshayeva's *The Detective Genre is Rich with Facts* (Khoshayeva, 2005) discuss detective works in Kazakh literature. Meanwhile, U. Kalizhan, G. Orda, A. Kaliyeva, S. Kulman, and M. Shotaev have examined the artistic features of the genre in their articles.

3. Results and Discussion

The detective genre delights readers with its intrigue, logic, and mysteries, primarily through memorable protagonists such as the detective and their sidekick, rather than through extensive character development. This genre is written in distinct styles by different nations (Султангалиева, Сагмалиева/Sultangalieva, Sagmaliyeva, 2024, p. 194). Since its emergence in the 19th century, the evolutionary development of the detective genre is, for the first time, examined through a comparative analysis of Kazakh, Polish, and Anglo-American literary traditions. The comparison between Kazakh and Polish traditions is grounded in their shared post-socialist contexts, transitional literary systems, and peripheral positions relative to the Western canon.

The analysis of detective works places particular emphasis on the culture of each literary tradition, as these works contain distinctive elements that reflect various eras and mentalities. Special attention was given to these elements during the analysis.

Detective fiction possesses fundamental elements, as noted by Dejan D. Milutinović in his article *Grammar of the Detective Genre*. He highlighted that these elements, introduced in Conan Doyle's stories, continue to be utilized in modern works (Milutinović, 2020, p. 37). Regarding the use of tension as a core element, Tzvetan Todorov emphasized that detective fiction incorporates intrigue and mystery to enhance reader engagement (Todorov, 1966, p. 121). Alongside these elements, the plot structure of detective fiction also demands significant attention. By examining plot development, we can better understand the unique characteristics of the detective genre.

Scholars have divided the structure of detective stories into several stages. For example, Čapek proposed a structural framework in 1967 (Čapek, 1967, p. 179), which was later expanded by George Dove (Dove, 1990) in the 1990s into a seven-stage model for detective fiction:

1. Notification of the crime;
2. Initiation of the investigation;

3. Encounter with a false suspect;
4. Collection of information;
5. Setting a trap to confirm the detective's theory;
6. Capturing the perpetrator;
7. Explanation of the case.

This seven-stage model continues to serve as a framework for analyzing the structure of detective works.

3.1 The Detective Genre in Kazakh Literature

Detective works of the mid-20th century and their historical features were analyzed using Dove's seven-stage model. This model served as a template to identify the unique characteristics of detective fiction in Kazakh literature. In total, three Kazakh stories were included in the analysis. They were selected because they represent the earliest attempts to introduce detective elements into Kazakh prose and are considered the most prominent examples in shaping the tradition of national crime fiction. For instance, the first work featuring detective elements is Seifullin's story «Hamit Pursues the Bandit» (1922), which laid the foundation for subsequent narratives in this genre. Although not all seven stages outlined by George Dove are fully represented in this story, several of them can be clearly identified. The initial situation is set against the backdrop of the October Revolution, where social and political upheaval frames the narrative. The crime stage is illustrated through Zilykha's betrayal for money and the mysterious death of Kyzembai, as well as the poisoning of Nasipbai's sheep by an unknown plant. The investigative stage emerges in the villagers' attempts to uncover the causes of these events and to identify those responsible. The confrontation stage is expressed in the struggle between ordinary people and the wealthy elites of the collective farms, revealing underlying tensions of class and power. Although the story does not fully reach the later stages of resolution and restoration, these partial correspondences demonstrate how early Kazakh prose incorporated structural elements of detective fiction into broader historical and social contexts. For example, phrases such as "I have come by order of the Soviet government..." (Әуезов/Auezov, 1967, p. 24) serve as narrative tools of intimidation and reinforce the atmosphere of suspicion characteristic of detective narratives.

One of the most notable detective works, *The Incident in Sargaban* by Kemel Tokayev, was written in 1975. This work can be analyzed using the seven-stage model:

1. Notification of the crime: The first stage is skillfully depicted in the scene where the surgeon Tsoy operates on Rakhym, and Rakhym's final words to his mother before surgery hint at mistrust towards Tsoy, serving as a warning about the crime (Тоқаев/Tokayev, 2018, p. 19).
2. Initiation of the investigation: This stage unfolds as Colonel Dayyrov and his assistant Talgat begin an investigation, traveling to the village and conducting special inquiries. The narrative incorporates elements of espionage,

showcasing the professionalism, responsibility, and determination of the investigators.

3. Encounter with a false suspect: In this stage, the author misleads readers by introducing unexpected characters, prompting readers to speculate about the identity of the criminal. As Bertolt Brecht noted, “A good detective novel resembles the schemes used by physicists: first, certain facts are recorded, and working hypotheses are proposed. Adding new facts or eliminating certain ones forces us to create new hypotheses, which are then tested by experiments. If the hypothesis is correct, the killer will eventually emerge” (Брехт/Brecht, 1988, p. 524).

4. Collection of information: During this stage, Colonel Dayyrov and Talgat interview villagers to gather information and track the criminal.

5. Setting a trap: Talgat focuses suspicion on the surgeon Tsoy based on collected evidence. Upon further investigation, it is discovered that Tsoy had not performed complex surgeries for over a year, contrary to the hospital records (Тоқаев/Tokayev, 2007, p. 11).

6. Capturing the perpetrator: Several plotlines converge around Tsoy, a well-known district surgeon, who is accused of losing six kilograms of gold by Boris Natanovich Samsanov. Despite his attempts to evade investigators, Tsoy is eventually apprehended.

In contemporary Kazakh detective literature, Aimagambet’s novella *Half a Step to the Turn* (2023) was chosen for analysis because it is one of the few recent works that deliberately employs the full range of structural elements described in Dove’s seven-stage model. While other contemporary Kazakh detective texts exist, they often incorporate the genre’s conventions only partially, either blending them with adventure or social prose. Aimagambet’s novella, however, stands out for its systematic adherence to the detective structure, which makes it a particularly illustrative and representative example for this study.

For instance:

1. Notification of the crime: This stage is vividly depicted in the opening scene: «...The stillness of the night was shrouded in a gray mist. A man hid himself near the cars parked in the shadow of a multi-storey building and moved in a crouch until he reached the last vehicle...»¹ (Аймагамбет/Aimagambet, 2023, p. 7). The use of atmospheric description and suspenseful tone establishes the setting for the crime, aligning with Kesethain’s concept of initiating the narrative with a compelling inciting event.

2. Encounter with a false suspect: The misleading portrayal of Talgat, who is initially shown as connected to six crime folders, serves as a classic red herring. This aligns with Kesethain’s emphasis on narrative misdirection, which enhances reader engagement and complicates the path to the resolution.

¹«...Түннің тыныштығын сұр тұман торлады. Бір адам көпқабатты үйдің тасасында тұрған көліктердің қасына тығылып, соңғы машинаға келгенше еңкейіп барды...»
Unless otherwise specified, all translations are carried out by the author(s).

3. Collection of information: The investigator's process of revisiting cold cases (Nazym Bekzhanova in 2014 and Almagul Aitkulova in 2015) exemplifies methodical evidence gathering – a crucial stage in Kesethain's framework. The inclusion of real names, dates, and case-specific details lends authenticity to the investigation and reflects the genre's trend toward procedural realism.

4. Setting a trap / Proving the detective's theory: The narrative exemplifies Kesethain's "proof" stage, in which the detective assembles all clues into a coherent hypothesis and presents it logically. In Aimagambet's work, this occurs when the investigator synthesizes evidence from multiple cases, gradually revealing the actual perpetrator. The climactic confrontation not only validates the hypothesis but also emphasizes the genre's shift towards intellectual resolution over mere action. By clearly demarcating this stage – rather than blending it into the resolution – the author adheres to and deepens genre conventions, showcasing the maturing structure of Kazakh detective fiction.

3.2 The Detective Genre in Western Literature

The classic detective genre follows a set of established conventions and structural principles aimed at maintaining narrative coherence and fairness. While in real life witnesses may lie or make mistakes, detective fiction transforms such elements into deliberate narrative tools. In this regard, Van Dine's *Twenty Rules for Writing Detective Stories* (Van Dine, 1989, p. 10) emphasized fair play between author and reader, insisting that all clues must be clearly and logically presented, and that the solution should not rely on hidden or last-minute revelations. His rules focused not on excluding deception but on ensuring that the reader is given a fair chance to solve the mystery alongside the detective.

Kemel Tokayev's novella *Where Did the Moving House Settle?* (written in 1966 and republished in 2018) features a character named Stoletov, an elderly man who committed murder for career advancement. He is an accomplice of the main criminal, "Black Cat". Together, they murder the wife and daughter of a colonel who had arrived in Zhambyl. Although this is a work of Kazakh (Soviet) detective fiction, it shares structural similarities with Edgar Allan Poe's *The Murders in the Rue Morgue*: both depict the mysterious murder of a woman and a girl in a locked room. This parallel illustrates the genre's intertextual development and how Kazakh authors creatively adapted classic detective tropes within local contexts.

As researcher Morozova notes, the defining characteristic of an intellectual character in literature is their embodiment of the progressive ideals of their time (Морозова/Morozova, 1978, p. 519). Many literary critics believe that Poe's detective Dupin was inspired by real-life figures such as Andre-Marie-Jean-Jacques Dupin and François-Charles-Pierre Dupin, notable French jurists. One of them served as a judge and compiled his legal experiences into a book that was translated into several languages and published in Boston in 1839, during Poe's residency there – making it plausible that Poe was familiar with it. Since Poe is regarded as a founding figure of the Anglo-American detective tradition, it is

important to clarify that this tradition encompasses a wide variety of authors, subgenres, and micro-traditions. A more comprehensive study would also consider the influence of continental European traditions, such as French, Italian, Scandinavian, and Spanish detective literature, as part of the broader Western canon.

Modern Western detective fiction expands the boundaries of the genre, addressing various cultural and social issues. Agatha Christie's *The Witness for the Prosecution* follows several of Dove's stages, including the presentation of the crime, investigation, and resolution through a courtroom twist, showcasing the flexibility of the genre.

In the first stage, the narrative begins with Mrs. Carter, a seemingly ordinary woman of immense wealth, planning to install an elevator in her home, while her nephew Charles focuses on purchasing a radio. Although the second stage (initiation of the investigation) is not explicitly depicted, the third stage introduces intriguing and mysterious events as Mrs. Carter's life takes a cryptic turn. There are no suspects or apparent criminals; instead, an enigmatic force emerges. What seems like a ghostly warning manifest as the voice of Mrs. Carter's late husband speaking through the radio. This fantastical element immerses the reader in a surreal world. This detective story is distinct in its genre, blending traditional detective elements with fantasy. It does not depict a deliberate, premeditated murder but instead presents a mysterious death caused by a supernatural force. Despite not fully aligning with the sequential stages of Dove's model, the narrative undoubtedly belongs to the detective genre.

Christie's short story *The Adventure of the Cheap Flat* (1992) also aligns with the seven-stage model. The plot begins with a young couple finding an unusually inexpensive apartment in London, raising suspicions about its true nature. The stages unfold as follows:

1. Notification of the crime: The inexplicable availability of an apartment at an extremely low-price triggers suspicion.
2. Initiation of the investigation: Poirot shares his concerns with his friend and begins investigating the flat.
3. Encounter with a false suspect: Poirot and his assistant Hastings identify Japanese and Italian tenants as potential suspects.
4. Collection of information: Poirot discovers that the flat was offered to the young couple as part of a scheme for the true criminals to escape unnoticed.
5. Setting a trap: The investigation reveals that the criminals were a couple involved with the mafia, leading to their capture.

This story aligns with Dove's framework, highlighting Christie's skill in crafting a systematic, compelling narrative within the detective genre.

Modern Western detective fiction often blends traditional elements with new themes, creating works that resonate with contemporary cultural and social realities. For instance, Agatha Christie's *The Witness for the Prosecution* demonstrates classical structure with a surprising courtroom twist.

This evolution can also be observed in Raymond Chandler’s hard-boiled detective stories, which introduced morally ambiguous protagonists and gritty urban settings. Later, authors like P.D. James expanded the genre further by incorporating psychological depth and social critique, particularly in *An Unsuitable Job for a Woman*.

More recently, Scandinavian noir writers such as Stieg Larsson (*The Girl with the Dragon Tattoo*) have addressed issues of corruption, gender violence, and surveillance culture, while Italian author Andrea Camilleri’s *Inspector Montalbano* series reflects local politics and Mediterranean culture.

Together, these examples illustrate how modern Western detective fiction has developed into a rich and diverse tradition that balances genre conventions with contemporary concerns.

3.3 The Detective Genre in Polish Literature

The detective genre in Polish literature experienced significant growth, particularly during the socialist era in Poland, with approximately 2,000 crime novels being published. Renowned authors such as Leopold Tyrmand and Anna Kłodzińska explored themes of financial crimes, corruption, and social issues within the constraints of a repressive economic system (Skotarczak, 2016, p. 34). During the post-war period, crime fiction by Polish and international authors was widely disseminated. However, by the late 1940s, the genre faced criticism as a product of “decadent” bourgeois culture and capitalist society. Many books were removed from libraries, and some were destroyed. This situation began to change during the cultural “thaw” of the mid-1950s (Косовець/Kosovets, 2022, p. 91).

Espionage themes were also prevalent in Polish detective literature, as seen in works such as Nikolay Kozakevich’s *The Mystery of the Lens* (1958), Kazimierz Karkozowicz’s *I Will Be Murdered*, and Jerzy Sdigej’s *The Sudden Death of a Spectator*. Despite receiving criticism for being considered of low literary quality (Skotarczak, 2012, p. 176), the genre remained a historically significant source of cultural insight, with opposing views defending its literary merit (Skotarczak, 2016, p.28).

Prominent contemporary Polish authors such as Zygmunt Miłoszewski have incorporated elements from various subgenres, including psychological and historical detective fiction, to address pressing socio-political issues. His works offer a diverse and realistic depiction of modern Polish society. Post-1989 Polish crime fiction reflects a blend of contemporary and historical contexts, exploring themes of crime and punishment, literary introspection, and the complexities of the criminal underworld (Косовець/Kosovets, 2022, p. 93).

One of the most notable figures in Polish detective literature is Marek Krajewski, whose works are considered the benchmark of the genre. Krajewski is renowned for his historical detective novels, set in early 20th-century Poland and Germany. His popular novels, including *Death in Breslau* (2005), *The End of the World in Breslau* (2020), *The Phantom of Breslau* (2007), *The Fortress in Breslau* (2021), and *The Plague in Breslau* (2007), have been translated into 14 languages.

His protagonist, Eberhard Mock, appears across multiple works, much like Talgat Maylybayev in Kazakh author Kemel Tokayev's novellas.

Krajewski's *The Phantom of Breslau* (2007) was analyzed using George Dove's seven-stage model for detective fiction, revealing stylistic parallels with Arthur Conan Doyle. Doyle's precision in depicting the time and place of events heightened suspense and mirrored the grandeur of Britain during its imperial peak. Similar to Doyle, Krajewski's narratives often unfold in urban settings, with intricate mysteries woven into the fabric of narrow streets and bustling cities.

Using Dove's model, Krajewski's *The End of the World in Breslau* can be structured as follows:

1. Notification of the crime: The novel begins with reports of mysterious deaths and brutal crimes in the city. Each crime is linked to specific symbols and markings, reflecting the unique modus operandi of the murderer, which draws the attention of Eberhard Mock.

2. Initiation of the investigation: Mock begins his investigation, analyzing crime scenes, interviewing witnesses, and attempting to decode the killer's behavior. He senses underlying motives and cryptic symbolism.

3. Encounter with a false suspect: Mock encounters several red herrings, including suspects who ultimately serve as distractions from the true culprit.

4. Collection of information: Mock delves deeper into the city's criminal underworld and secret organizations, uncovering political and social implications behind the crimes.

5. Setting a trap: Mock devises a plan to confirm his theory and predict the murderer's next move. This stage involves personal risk to his safety.

6. Capturing the perpetrator: In a climactic confrontation, Mock apprehends the murderer. The revelation is filled with tension and unexpected twists, uncovering the criminal's motives and actions.

7. Explanation of the case: The novel concludes with Mock reconstructing the full narrative of the crimes, reflecting on societal and human nature themes.

Similarly, Zygmunt Miłoszewski's *A Grain of Truth* aligns with Dove's seven-stage framework. The plot revolves around a mysterious death at an archaeological camp, leading to an investigation by prosecutor Teodor Szacki. The novel explores themes of historical and societal reflection while maintaining the structure of a classic detective story.

The analysis reveals that the detective genre in Polish literature, like its Kazakh and Western counterparts, evolves through cultural contexts. By applying George Dove's seven-stage model to these works, distinctive features and commonalities emerge, showcasing the genre's adaptability and depth in various literary traditions. Figures 1, 2, and 3 illustrate the comparative evolution of the detective genre across Kazakh, Polish, and Western literature.

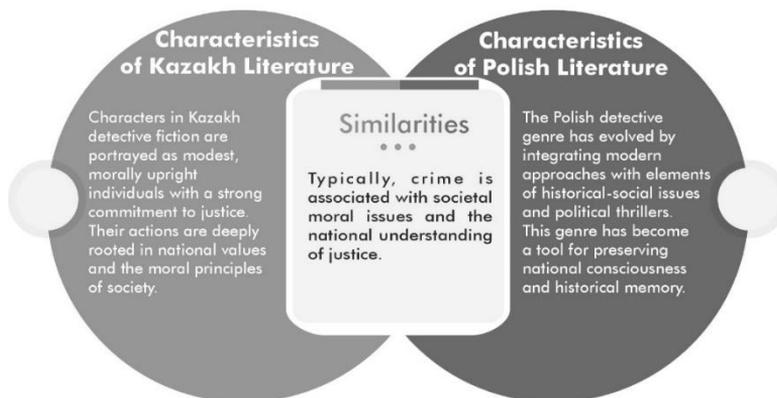


Figure 1: “Western Literature and Polish Literature”

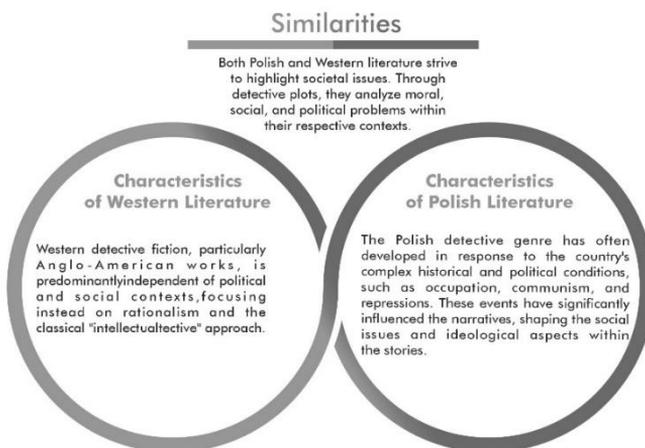


Figure 2: “Western Literature and Kazakh Literature”

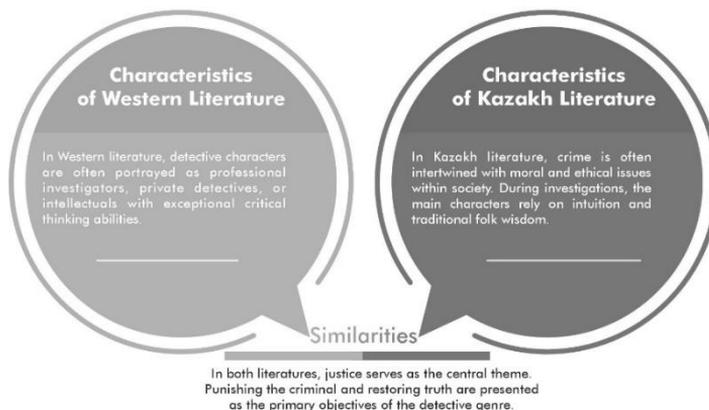


Figure 3: “Kazakh Literature and Polish Literature”

4. Conclusion

This study has sought to demonstrate that the detective genre, while rooted in shared narrative functions – namely the pursuit of truth and justice – reveals significant variation when considered across Kazakh, Polish, and Western literary traditions. In order to illustrate these differences, the analysis has deliberately focused on three representative cases: Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie and Raymond Chandler for the Western canon; Marek Krajewski and Zygmunt Miłoszewski for Polish literature; and Kemel Tokayev for Kazakh prose. These authors were chosen because their works exemplify central stages in the historical and cultural evolution of the genre within their respective traditions.

In the Western tradition, the movement from Poe and Doyle’s logical structures to Christie’s intellectual puzzle and Chandler’s psychologically driven noir illustrates how detective fiction adapts to shifting philosophical debates and social realities. Polish detective fiction, represented by Krajewski and Miłoszewski, demonstrates the genre’s ability to negotiate political transformations, embedding historical and psychological elements to reinterpret national identity. In the Kazakh context, Tokayev’s works localize the genre by integrating oral storytelling techniques and ethical values, showing how detective fiction can be reshaped to reflect cultural heritage.

Taken together, these strands confirm the study’s initial claim: although the structural skeleton of the genre is universally recognizable, its cultural expression is deeply shaped by national histories, narrative forms, and evolving moral codes. Furthermore, the role of globalization – particularly the adaptation of Western genre techniques – underscores the dynamic interplay between global literary models and local identities. By grounding each observation in both theoretical frameworks and concrete literary examples, the study maintains analytical consistency and demonstrates how cultural specificity continually reshapes detective fiction across contexts.

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