

ДИСКУРСОЛОГІЯ. ЛІНГВІСТИКА ТЕКСТУ

УДК 1751

REBIRTH OF THE POSTMODERN DETECTIVE NOVEL

AHMADOVA A. KH.

Candidate of Philological Sciences,
Azerbaijan University of Languages, Baku
aliye.axmedova82@mail.ru

Introduction. This paper analyzes narrative changes in the detective genre, especially the influence of post-modern era on its reformation. From a metaphysical perspective, such writers as Borges, Eco, Auster, Grillet etc., contributed new narrative techniques to detective fiction. Though it traces back to ancient literature, the detective genre is a product of the XIX th century American literature.

Purpose. The paper aims at revealing the features of postmodern detective novel in the focus of fundamental theories of metaphysical detective story by interpreting the samples from the novels written in this genre. The main task of this study is to investigate the features of metaphysical detective fiction.

Methods. The research is based on the methods of comparative analysis, structural analysis and textual analysis.

Results. By researching metaphysical detective genre, the paper reveals that such significant components of postmodern theory as rhizomatic narrative structure, intertextuality, pastiche, and parody subverted classical form of the detective novel and established new literary genre as an anti-detective or metaphysical detective novel. The paper foregrounds that metaphysical detective story is used to raise a series of questions and suspicions; the author raises interest to a mystery and avoids resolving it by the reader.

Conclusions. My research findings indicate that the metaphysical detective is a sub-genre of classical detective, which comprises metaphysical elements depicting author's philosophical views to universal values in a framework of the rhizomatic structure. Metaphysical detective genre is characterized in cultural-historical aspects where the historical facts are reminded to the reader by literary devices as pastiche, parody, intertextuality and rhizomatic maze.

Keywords: detective, mystery, metaphysical, fiction, truth, genre, theory.

ВІПРОДЖЕННЯ ПОСТМОДЕРНІСТСЬКОГО ДЕТЕКТИВНОГО РОМАНУ

АХМАДОВА Алія Х.
кандидат філологічних наук
Азербайджанський університет мов, Баку
aliye.axmedova82@mail.ru

Вступ. У статті проаналізовано нарративні зміни в жанрі детективу, простежено вплив постмодерної доби на його реформування. Незважаючи на те, що цей жанр відомий ще зі стародавньої літератури, особливого розвитку він набув в американській літературі XIX століття. З метафізичного погляду, такі письменники, як Борхес, Еко, Остер, Гріє та ін., внесли нові техніки оповіді в детективну літературу. Видається актуальним з'ясувати засадничі принципи побудови метафізичного детективу на основі вивчення творів цього жанру.

Метою роботи є виявлення особливостей постмодерністського детективного роману в руслі фундаментальних теорій вивчення метафізичної детективної оповіді на основі аналізу текстів відповідного жанру. Одне з основних завдань – вивчення особливостей метафізичного детективного роману.

Методи. Дослідження ґрунтується на методах порівняльного, структурного та текстового аналізу.

Результати. Вивчення метафізичного детективного жанру виявило, що значні компоненти постмодерністської теорії, такі як ризоматична наративна структура, інтертекстуальність, пастиш, пародія перекидають класичну форму детективного роману і створюють новий літературний жанр – антидетективний, або метафізичний, детективний роман. Дослідження постмодерністського детективного роману в цьому аспекті показало, що автори цих творів завдяки наративним технікам і прийомам викликають інтерес читача до описуваних подій, активізують його когнітивну діяльність щодо розгадування певних таємниць і пошуку шляхів виходу з сюжетного лабіринту.

Висновки. Результати проведеного аналізу свідчать про те, що метафізичний детектив є піджанром класичного детективу, який містить метафізичні елементи, що зображують авторизовані філософські погляди на загальнолюдські цінності в рамках ризоматичної структури. Метафізичний детективний жанр відтворює культурно-історичні аспекти, причому автор оповіді залучає історичні факти завдяки таким наративним прийомам, як пастиш, пародія, інтертекстуальність і ризоматичний лабіринт.

Ключові слова: детектив, загадка, метафізичний, вигадка, істина, жанр, теорія.

Introduction. Last century is considered to be the period of cultural, economic and historical changes in the existence of humanity. Consequently, visible changes have happened in the field of literature, especially in its development. In contemporary literary culture new narrative techniques have become the subject of the debate. **The aim of my research** is to identify the origin of metaphysical detective and to analyze it from postmodernist perspectives. Investigating the development of detective fictions, Borges said: “We, reading the detective novel are an invention of Edgar Allan Poe” (1985).

Recent developments in the field of detective fiction have heightened the need for researching its origin and further increase. In the middle of the XIX century Edgar Allan Poe’s enriched literature with a new genre and enlarged its frameworks by writing “The Murders in the Rue Morgue” (1841), which carried out all the demands of detective fiction. As a matter of fact, the first traces of it were seen in three short stories (“The Murders in the Rue Morgue” (1841), “The Mystery of Marie Roget” (1842–43) and “The Purloined Letter” (1845)) of Edgar Allan Poe, that’s why he is considered the originator of the detective genre in literature. However, the founder of the detective genre was unaware of his contribution. Poe was never aware of the fact that he had opened a new path in literature. His character C. Auguste Dupin was the first detective in the whole history. The master of bizarre characters had created fascinating images of mad men, drunks, enigmatic women, mysterious murderers and by this way succeeded to thrill his readers. Edgar Allan Poe in his fiction mainly emphasizes horror and fright with nightmare or ghosts, supernatural events such as return from death and terrifying sounds coming from tombs or places where dead people were buried, unknown epidemical diseases, cannibalism etc. These are descriptions of realism with no reality which might be called gothic literature. Moreover, its rebirth is related to Edgar Allan Poe’s creative activity. Nowadays, in the field of the thrilling tales, the follower of Edgar Allan Poe is considered Stephen King, who is famous as a real king of the horror stories.

Before World War I the short story was detective fiction’s predominant literary form. With the time, detective story expanded to novel length. While Edgar Allan Poe is considered “The Father of Detective Story”, Anna Katherine Green (1846-1935) regarded as “The Mother of Detective Novel”. She was a favorite writer of Agatha Christie who confessed that she took a great influence from Anna K. Green’s writing. At the beginning of the 20th century, her well-constructed mystery fiction arose a great interest to detective stories with her unforgettable characters such as the detective Ebenezer Gryce and the spinster Amelia Butterworth. The talented writer’s first novel “The Leavenworth Case” (1878) succeeded to be sold over 150.000 copies in a year. Her literal diligence managed to shape the detective genre into its classical form. It is believed that with the series of detective stories Anna

Katharine Green at her time made the detective a pop genre in American literature. Being the daughter of a lawyer Anna K. Green often used real events in her novels and realistic atmosphere of her fiction made it more successful. The main contribution of Anna K. Green to modern detective literature is that, she was the first, who created a girl detective” by her character Violet Strange.

The next great step forward in the development of the detective novel in the English speaking world can be found in the creative activity of Wilkie Collins. A prolific writer introduced full-length novels “Woman in White” (1860) and “The Moonstone” (1868), the series of which were published in a daily magazine edited by Charles Dickens. A good number of literary critics recognized “The Moonstone” as the first modern detective novel. In the field of the detective genre, Edgar Allan Poe and Wilkie Collins were considered the predecessors of Anna K. Green. Nevertheless, the great author Charles Dickens’s efforts in the formation of Victorian detective novel is not underestimated. In a satirical manner, Dickens in his famous novel “Bleak House” (1853) describes a judicial system of England. His fictional hero inspector Bucket is considered to be the first ever police detective.

The Golden age of the detective fiction is considered between the 1920s–1930s. The genre reached the peak of its success with crime-related chain stories in the works of Agatha Christie and Conan Doyle who remains popular to these days. Both of them created a sublime example of quintessential detective stories, and their novels became the source of inspiration for their successors and for thousands of other amateur detective writers. At the same time, their achievements in the field of detective genre brought into existence the amateur detectives. It happened as a result of the popularity of Agatha Christie’s and Conan Doyle’s protagonist detectives, who became the role model for millions of others of that profession. Agatha Christie’s Hercule Poirot and Conan Doyle’s Sherlock Holmes are the best ever known literary characters and the famous fictional detectives of all times. By the way, Agatha Christie is honoured with the title of “The Queen of Detective Novel”. That way, we may better appreciate their contributions to the world literature.

Belgian writer George Simenon with his “Maigret series” follows Conan Doyle's classical detective tradition. The commissar Jules Maigret being the protagonist of more than 100 books of Simenon, won fame to his author, who somehow resembles Hercule Poirot. But Simenon's fictional detective solves criminal cases by intuition, simultaneously, through rationale and psychological deduction; therefore the metaphysical sense of his novels is obvious. Apparently, he was the most prolific writer whose books were translated into 53 languages.

The traditional detective genre possesses a number of features that it acquired with the beginning of the postmodern era. Thus, 100 years on and the postmodern detective novel had passed a great process of development. Later, the genre is expanded, specialized, upgraded, improved, as far as, social, political, cultural and historical conditions have strongly influenced the establishment of the postmodern ideology. While the classical detective genre belonged to an age of reason, meaning and closure, the postmodern detective is characterized by lack of meaning, disclosure, feeling of loss, uncertainty. Accordingly, the detective genre in the postmodern era is characterized by continuous changes, so under the influence of postmodern literary tradition, the following subgenres as cozy, hard boiled, soft boiled, police procedural, spy novel, psychological thriller, caper story, forensic and locked room mystery appear within the detective genre. Nowadays, each of them as a different type of detective fiction is developing and all of these subgenres have one and the same goal – to describe transgressions in a society. A group of literary critics claim that the metaphysical detective fiction can also be called an anti-detective story. Theplot of metaphysical fiction comprises supernatural mystery where the solution does not have to be logical, and the criminal case creates chaos by perplexing reader in finding hidden clues about the crime. The genre, indeed, comes a long way since the traditional detective springs up. All said apart, the detective genre didn’t changed its fundamental structure with the passage of time. Crime and the crime-solving process remain the fundamental aspects in any kind of detective story. One of the most distinguishing features of metaphysical detective story is that it

dramatizes illusions as truth within fragmented and not related but highly interconnected texts with deep underlying meanings. The biggest fundamental idea in the postmodern detective fiction is that the detective hero is unable to solve the mystery, and inevitably casts doubt on the reader's similar attempt to make sense of the text and the world.

An Argentinean writer Jorge Luis Borges created the fascinating example of a postmodern detective with his tale "Death and the Compass" (1942) where the reader simultaneously faces the reality and unreality. Here, the mystical elements display the truths as illusions, reality as absurdity, meaning as meaninglessness.

Reading "Death and the Compass", one can easily find out that Borges is a great adorer of Edgar Allan Poe and the traces of his influence to Borges's fiction are seen from the first pages of the short story. Describing reasonable quality, intelligence and the logical manner of thinking of Lonnrot, he compares his character to Auguste Dupin: "Lonnrot thought of himself as a pure logician, a kind of Auguste Dupin" (Auster, 2006, ö. 65).

Borges' detective fiction is a vivid example of postmodern text, which mirrors supernatural existence and echoes the harmony of the universe. That's the way to show its endorsement of the metaphysical. English literary critic Emron Esplin states: "We know that Poe influences Borges, but Borges changes how we read Poe" (2016).

By creating postmodern detective story, Borges pays attention to every single sign and a word in his fiction. There are two main characters in the short story – the detective Lonnrot and the police officer Treviranus. His character Erik Lonnrot is a ratiocinate detective, who accurately tries to solve the puzzle of the mystery. Borges presents Lonnrot as Swedish by nationality and in Swedish, a word "lonn" means "secret", "confidential", "hidden" or "illegal" and the last syllable of Lonnrot, – "rot" in German stands for "red". The antagonist of the novel the criminal Red Scharlach's name also has a meaningful definition – in Swedish it means "Red Scarlet". We understand from the names of the characters that the hidden red is pursued by another "red" – Red Scarlet. Predominantly, from the very beginning the author moves his reader to solve the mystery and reveal the culprit together with the detective. It is a specific feature of classical detective fiction, but other nuances change the nature of the detective story. In this sense, Borgesian fiction with his clue-puzzle narratives reformed the classical genre, and his prose being a postmodern detective subverts all old traditions of traditional detective fiction. The author pretends as if he helped the reader to unfold the puzzle behind the crime. Borges raises suspicions on the crime motives; eventually, the narrator of the story expresses his hesitations, and complains about puzzling condition of the case. At the end of the story, the detective was able to solve the mystery, as he was murdered by the criminal and the story ends up with the open ending. The fragmentation reveals the motive of revenge at the end of the story. When Scharlach realizes that Lonnrot is the same detective who had arrested his brother 3 years ago, he kills him. According to its narrative structure, "The Death and the Compass" is a vivid example of the metaphysical mystery, which forces readers to decode thoughts of the author and reveal occult truths. In this sense, a labyrinth is a major element of Borgesian text. He uses the labyrinth to puzzle his reader over the context: "...I sensed that the world was a labyrinth, from which it was impossible to flee" (Borges, 1963, p. 7). In "Death and Compass" the crime was organized so accurately and in detail that it resembles the work of a clock which never makes mistakes even for a second. So, all four crimes happened in the evening of the third of each month. But, Hebrew calendar unfolds the secret of the number *four*: "...It manifested that the Hebrew calculate a day counting from dusk to dusk and therefore the deaths occurred on the fourth day of each month" (Borges, 1963, p. 8).

The symmetry in organization of crimes confuses both, the main detective hero Lonnrot and the reader. Every crime happens at a predicted definite time, while the final crime – the murder of Lonnrot – deconstructs the stream of the plot. While, Borges and Scharlach put Lonnrot into the labyrinth from the beginning of the story, Lonnrot (including the readers) understands it at the last moment, just before his death.

The first victim was a rabbi and at the place of the crime a piece of paper was found with the following words: "*The first letter of the Name has been said*" (Borges, 1963, p. 2).

Investigating every detail of the crime by means of deductive reasoning, a logician Lonnrot dedicated himself to reading volumes about Jewish religion in the hope of solving the mystery: "A large octavo volume revealed to him the teaching of Israel Baal Shem-Tov, founder of the sect of the Pious; another volume, the virtues and terrors of the Tetragrammaton, which is the ineffable name of God..." (Borges, 1963, p. 2).

Tetragrammaton is written as YHVH in Latin and indicates the four-letter biblical name of the God of Israel. Borges metaphysically associates these four crimes with the four letters of the name of God and philosophically gives explanations about religion and the name of God. Borges demonstrates his knowledge of religion. There is a compelling similarity between Christianity, Islam and Judaism. Therefore, Borges's allusive commentaries about the 99 names of God can be referred to Islamic philosophy: "Tradition numbers ninety-nine names of God" (Borges, 1963, p. 2). Chesterton writes: "What a man really afraid of is a maze without a centre" (Borges, 1998, p. 86). In the centre of the meaning is meaninglessness, a reader tries to associate all informative materials, every philosophical commentary, each logical conclusion of the detective hero with the crimes, but Borges perplexes his reader. It's a simple revenge case; there are no philosophical explanations, and no needs to read so much for solving the mystery. Borges's writing style serves to educate the reader, not to help him (or her) to unfold the crime case. He tries to construct new literary mechanism, which functions to involve reader to take part in the story, and from my standpoint, appropriately, we can call this process just "reader as a researcher".

Michael Holquist, who calls metafictional detective story "metaphysical", explains that the detective should uncover the truth about crime even if there is no complicated reason for it or it is an avenger (Marcus, 2013). I would like to clear it out that in postmodern detective fiction each event has a deep metaphysical meaning. For example, in "Death and the Compass" three crimes are planned, however, four happened as the fourth one was Lonnrot himself. Literary critics claim that those crimes are the interpretation of an ancient Roman history of Tresviri. At the reign of Caesar, Tresviri or Triumviri in Roman antiquities was a board of three – extraordinary commissioners. According to Roman history, Caesar increased their number to four, but Augustus reverted to three. In this sense, Borges narrative reflects a perfect etymological-historical association between Poe and himself. No doubt, the inspector Treviranus's name is taken from ancient Tresviri while emperor Augustus' name resembles the name of Poe's sophisticated detective Augustus Dupin.

Researches on metaphysical detective fiction show that within the story there are multiple texts and all fragmented texts are harmonically interconnected. In literary theory, it is called intertextuality. Scientific studies of Julia Kristeva and Roland Barthes helped us to understand the inner structures of the intertextuality. Theoretically, it is a shaping of the text's meaning by another text. As a matter of fact intertextuality as a literary device comprises in itself such figures as allusion, quotation, calque, plagiarism, translation, pastiche and parody. Borges in his work "Death and the Compass" uses intertextuality; moreover, analyzing his fiction we understood that there is a perfect example of pastiche inside it. The name Treviranus and the hidden story behind it is the best example of pastiche. Pastiche is often used literary technique in a postmodern text, which shows imitation of another text. Pastiche has an informative character, and constantly reminds other art works, enriching reader's knowledge by imitating them within modern context.

In the novel "The Name of Rose" (1980) Umberto Eco named his protagonist William of Baskerville which from the first sight reminds the master of classical detective novels Conan Doyle and his famous crime novel "The Hound of Baskervilles". The crucial point of both novels is solving the mystery, at this point, we remember Sherlock Holmes and his companion Watson. Eco creates a perfect pattern of pastiche by his protagonist William of Baskerville and Adso (name of Dr. Watson

changed to Adso by reducing some letters of it). William's detective abilities and his wisdom obviously carry the resemblance to that of Sherlock Holmes. Sometimes, he parodies conversation between Sherlock Holmes and Dr. Watson.

“My good Adso, my master said, “during our whole journey I have been teaching you to recognize the evidence through which the world speaks to us like a great book” (Eco, 1983, p. 17).

Nevertheless, it doesn't mean that, Eco mocks at Conan Doyle's detective novel, but quite contrary, Eco attempts to demonstrate his respect to him, meanwhile letting the reader to know that he got an impetus from Doyle's fiction.

In its turn, the narrative strategy of the novel “The Name of Rose” makes it clear that the main detective is Eco – his character speaks on behalf of him. Eco's novel structurally is underpinned by global, historical and moral motives, which gives mystical atmosphere to a narrated story. He took some interesting facts from historical events and interpreted them in a postmodern way. Eco constantly tries to convey deep philosophical meanings about history of mankind to his reader. In the novel, Aristotle's book of Comedy's placing out of reach reveals history, as well as, deciphers the philosophy of laugh in the field of science (according to book of Aristotle it is an art) and religion (which consider it a sin):

“Laughter kills fear, without fear there can be no faith, because without fear of the Devil there is no more need of God” (Eco, 1983, p. 51).

Church's blind librarian (the library was constructed as a labyrinth) Jorge, reminds us of Jorge Luis Borges, and it is another fine example of pastiche created by Eco. With postmodern narrative technique Umberto Eco lets his reader simultaneously read both the classical and postmodern detective novel, but as a semiotician, he succeeded to use every sign as a symbol of every notion that makes his novel an absolutely pure example of postmodern detective fiction. In my opinion, the metaphysical detective appears to be an informative source for inner spheres of history, the author presents the information in such a way that a reader is perplexed in distinguishing whether it is a fact or fiction. Let us look at the example from the novel: “Aristotle says in the book of secrets that communicating too many arcana of nature and art breaks a celestial seal and many evils can ensue:

Which does not mean that secrets must not be revealed, but that the learned must decide when and how” (Eco, 1983, p. 57).

Writing this novel Eco depicts 14th-century Italian life, especially, the religious atmosphere of the country which has a great impact on the psychological development of the people. Eco begins the novel with an interesting metaphor: “In the beginning was the Word and the Word was with God and the Word was God” (1983). Literally, again he acts as a detective, who tries to unfold philosophical mysteries beyond the history and attempts to break barriers between the past and modernity. But his postmodernity exaggerates the reality by the metaphysical way: “...because the Devil is knowledge and God is by definition knowledge!” (Eco, 1983, p. 37).

The mysterious death of 7 monks in 1327 in a Benedictine church in Italy became an inspiring idea for Eco to write a novel and decipher all confrontations of the church life of Italy. The author represents the events of Middle Ages Italian history so professionally and accurately that a reader doubts its unreality. William of Baskerville and Melk of Adso are invited to the church to uncover the mystery behind the death. Eco parodies Sherlock Holmes wisdom:

“O Lord God, what a terrible mystery my imprudent superiors were broaching at that moment, the one driven by anxiety and the other by curiosity.....Perhaps for this reason he was begging Brother William to uncover a secret he himself suspected, though he was unable to reveal to anyone – and he hoped my master, with the power of his intellect, would cast light on – what he, the abbot, had to shroud in shadows because of the sublime law of charity” (Eco, 1983, p. 24).

One of the essential features of the postmodern detective is that the author gives a mission to his reader and moves him (her) to search, analyze and solve the mystery. There is one mystery, but

plenty of solution variants for revealing it. Even the title or the name of the novel helps readers to unfold hidden underlying message of the author. Hence, many critics of the novel "The Name of Rose" tried to analyze the name of it; at this point, a question arises – why Eco gave such a kind of unrelated name to his novel? The question still hasn't an exact answer. A reader attempts to find out which underlying message the author conveys by using this name. Naturally, it is impossible. At the first glance, we remember Shakespeare's Romeo and Juliet, where the name of rose is spoken. Then we encounter other argumentations. Eco didn't agree with those considerations indicating the example from Bernardo de Cluny's (Archbishop of Toledo, died 1124) poem: "Stat rosa pristina nomine; nomina nuda tenemus" – Yesterday's rose endures in its name. Greek mythology says the rose was created by the Goddess of Love Aphrodite, which symbolizes love. The legend narrates that the roses grew from her tears and the blood of her lover Adonis. So, ancient mythological texts describe her with hundreds of multicolored flowers, especially with roses (on her head and under her feet) surrounded her. But according to another version, the rose symbolizes Christ's blood or the blood of Christian martyrs (it coincides with the death of monks in the church).

Investigators of Eco's creative activity think differently, nevertheless they claim that "the rose" indicates a lover of abbot, whose name never mentioned within the novel, for others the name of the book is closely connected with the central meaning of the novel. The plot has a labyrinthine structure and literary scholars argue that the petals of rose which hide the black spot inside might be the symbol of the labyrinth. There are a great number of versions about symbolization of the rose. In my opinion, among them the most appropriate version is taken from Roman mythology, which I suppose, coincides with the underlying meaning of Eco's book. According to it, if a rose is placed on the door of a room, it symbolizes the discussion of secret or confidential matters inside. The phrase sub rose (under the rose), means to keep a secret and derives from this ancient Roman practice. However, for Eco, "the rose" has a multiple meaning, everybody should interpret it individually: "I having said this, I leave the reader to arrive at his own conclusions" (<https://www.umbertoeco.com/name-of-the-rose> Title and the last line).

The Last quarter of the XX th century was a prolific period in the formation of metaphysical detective fictions. Similarly, Paul Auster also emphasized metaphysical aspects in his narrative and like Borges and Eco he also attempted to renew this genre. From postmodernist perspectives, we can call his novel "City of Glass" (1983) as a vivid example of anti-novel. Paul Auster skillfully composed a metaphysical detective fiction, in which not only culprit or mystery, but also cosmogony is investigated according to philosophical views of thinkers. The example will underpin our position: "According to Stillman, the discovery of the New World was the quickening impulse of utopian thought, the spark that gave hope to perfectibility of human life from prophecy, some years later, that America would become an ideal state, a veritable City of God" (2006, p. 42).

Paul Auster's postmodernity reflects itself in his scientific commentaries. In the novel "City of Glass" there is a text inside the text, the book inside the book; there is a rhizomatic interconnection of books within one book. For example, on behalf of his character Stillman's investigation of the language system and his inferences, Paul Auster gives compelling information about John Milton's creative work and continues detecting the formation of language: "In *Paradise Lost*, for example, each keyword has two meanings – one before the fall and one after the fall. Names became detached from things; words devolved into a collection of arbitrary signs; language had been severed from God. The story of the Garden, therefore, records not only the fall of man but the fall of language" (2006, p. 57).

In the trajectory of my own research, I arrived at this point that, the roles of the writer and detective are interchangeable. Readers observe events through the detective's eyes, at this very moment the author's philosophical commentaries lead readers to interpret each detail and find mystical hidden truths. Environmental details play a great role in daily human life, it seems to Quinn that they are able

to speak to him, and they carry the meaning that prevail a simple fact of their existence: "Private eye.At the same time, it was also the physical eye of the writer, the eye of the man that the world reveals itself to him" (Auster, 2006, p. 8).

All of the famed figures of postmodern detective novel intended to write ratiocinative tale (or novel) with a subverted plot. The king of detective stories Edgar Poe contributed multiple aspects to detective genre. He used to make his readers search for meaning and deciphering uncovered symbols, which implicitly indicates the lost reality. I agree with claims of other critics that Poe's fiction has metaphysical elements. Like Borges, Paul Auster also admits that he took the impetus from the creative activity of Poe, and that was he who inspired him to create a series of detective novels. The deep admiration of Poe's creative world was reflected in "City of Glass" as he reminds his reader the words of Auguste Dupin with a high respect: "And yet, what it that Dupin says in Poe? 'An identification of reasoner's intellect with that of his opponent'" (2006, p. 40).

Commonly, postmodern ideology calls for questions as it overturns expectations of a reader, therefore, mystery ends without ending. Because, a postmodernist text is characterizes by a narrative open ending, in which actions and dialogues continue, though the novel finishes. Like Borges's detective hero, Auster's protagonist also wasn't able to solve the mystery. During more than 2 months, the detective observed the apartment, where his client lived, not leaving that place, he stayed there even for nights, and waited for Stillman senior's coming. He observed all comings and goings in order to catch the suspicious man, and prevent him to cause harm. An unexpected conclusion puts the effect of shock on a reader and the detective character Quinn. The most wanted man has already committed suicide two and a half months ago, and the detective became aware of this fact later. The novel finalizes with an open ending as what happens with the detective remains unknown.

Some literary critics assert that the detective story has a very ancient history and it goes back to ancient Greek literature. Western literature considers that the classical origin of detective fiction comes from Sophocles "The King Oedipus", where the murder of Laius is searched. Dramatizing psychological confrontations of characters, the search for true identity (as postmodern character's Oedipus also searches his real identity) is a more universal issue which combines ancient and contemporary literature today. However, in Eastern literature, "One Thousand and One Nights" is regarded as an initial detective fiction. The story of "The Three Apples" from that book has an interesting plot with sufficient elements of detective. Accidentally, a corpse of a woman sliced into parts was found. The caliph of the country becomes very upset from this event and gives a task to his vizier to solve this case and punish the murder. Moral degradation is hidden behind the crime, and a quietly innocent woman was murdered mistakenly for the suspicion of a betrayal. Deleuze's anti-Oedipal theory rejects Freud's traditional conception: "... we must not be too surprised that the crime novel so faithfully reproduces Greek tragedy, since Oedipus is always called on to indicate any such coincidence. While it is the only Greek tragedy that already has this detective structure, we should marvel that Sophocles' Oedipus is a detective, not that the detective novel has remained Oedipal" (Deleuze, 2004). This fact draws our attention to Allan Robbe Grillet, who subverted the myth of Oedipus in his postmodern detective novel "The Erasers".

In conclusion, I want to say that postmodern ideology obtaining transformations in basic theories of art, especially in literature, requires new tendencies. The postmodern text having a meta-narrative system expands the framework of abstraction of postmodern ideology. In this sense, the meta-narrative system arranges multiple narratives simultaneously. In the field of detective fiction, postmodern ideology experiments with metaphysical approaches, placing center transcendental and spiritual truth. The metaphysical detective is a sub-genre of classical detective which comprises metaphysical elements, which depict author's philosophical views of universal values in the framework of the rhizomatic structure. The metaphysical detective genre is characterized by cultural-historical aspects, where the historical facts are reminded to readers by literary devices as pastiche, parody, intertextuality,

metafiction and rhizomatic maze. A reader of metaphysical detective turns back to the history and understands the future metaphysically. The past and the future face each other in the present; the historical and the cultural experience of human beings is achieved in it. The most influential representatives of postmodern detective, subverted inner theories of the classical detective genre, and reconstructed metaphysically established a new genre. Being the product of postmodern philosophy the metaphysical detective plays the role of a cultural bridge between traditional and contemporary detective genres. One book opens the window to a number of other books and makes the reader be a reasoner. I personally think that, a postmodern detective differs from other literary genres because of its intellectually based structure, because the writer, the protagonist (the detective) and the reader might be highly qualified specialists of semiotics in order to interpret each sign and hypothesize over the cause that leads to a deduction. The nature of a crime, its mysterious character and the solution process define the genre of the work. In the detective story of metaphysical kind, if a crime is more enigmatic, it means that the author is more intelligent. In an organization of the crime, the more difficult the puzzle constructed by the author is, the smarter the reader is needed to solve it. For Deleuze, in the detective fiction deductive and inductive reasoning plays an important role. He explains his thoughts in the following way: "The idea of truth in classic detective novel was totally philosophical, that is, it was the product of the mind. So, it is that police investigation modeled itself on philosophical inquiry, and conversely, gave to philosophy an unusual object to elucidate: crime" (Deleuze, 2014). In metaphysical detective fiction of E.A. Poe, J.L. Borges, U. Eco, P. Auster, G. Perec and S. King – the novel ends with a question rather than an answer. Literally, metaphysical detective story is used to raise a series of questions and suspicions; an author raises interest to a mystery and excludes the reader's ability to resolve it. Because the writer introduces multiple clue-puzzle narratives, so, uncertainty about nature of the crime dominates in reader's mind. Michael Holquist writes: "Metafictional detective story ... is not concerned to have a neat ending in which all questions are answered, and can be forgotten" (Holquist, 1972).

Analyzing metaphysical detective genre we arrived at this point that, metaphysical detective genre being subgenre of classic detective follows the literary traditions of postmodernism, in which puzzle plot raises plenty of questions and every reader solves the mystery logically. Speaking from the postmodernist perspectives, we observe that contemporary detective authors introduce mystery in fragmented way. Fragmentation as a literary form constructs inner structures of the story, which is mainly characterizes by contradictions and paradoxes. Investigations over the mystery divide each part of evidence into chaotic pieces; reader firstly deconstructs then constructs the clues. Multiple versions of a crime solution hide under a unique event. In the traditional detective story, the main point is to reveal the murder, but in postmodern or in another word, in metaphysical fiction, the life is rather important than the death. In truth, detective genre always has entertaining features, on the ground of this, it is considered non serious literature. The research shows that metaphysical detective fiction is beyond the unserious literature and it can be referred as ultimately serious and sophisticated literature. A Classic detective story simply entertains, while metaphysical detective educates its reader. Reading metaphysical detective story a reader turns into a virtual detective and tries to unfold the crime case before the detective character. Meantime, the author's writing style enables readers to gain experience from metaphysical fiction. Here, not the crime, but its narration style plays a significant role. Universal values and cosmogonic ideas semiotically decode reality and philosophically reflect life within chaos.

Conclusion. Finally, I would like to underline the fact that metaphysical detective fiction has been derived from the classic detective, and depicts different cultural stereotypes in linear narrative structure within a renewed detective story, which puts the detective theme in the central position of the novel, but avoids making it a quintessential detective. Literatures of different nations have their own Edgar Allan Poes (Borges in Latino-American, Boris Akunin in Russian, Conan Doyle in English,

Emile Gaboriau in French, George Simenon in Belgian, Chingiz Abdullayev in Azerbaijani literature, etc). Speaking about Edgar Poe's influence on detective literature, it would be sensible to recall the father of Japanese detective novel Edogawa Rumpo, who used the pseudonym RumPO throughout his career and by this way demonstrated his admiration to great master of detective stories. One of the most important findings of the research is that metaphysical detective is the first step to establish seriousness of detective genre in the literary canon. There is a triangle of smartness between an author, a reader and a detective character. All the three, have to be smart in order to construct mystery, which dissolves the barriers between reality and unreality.

REFERENCES

- Auster, Paul. (2006). *The New York Trilogy*. New York: Penguin Classics.
- Bennet, Maurice J. (2012). *The Detective Fiction of Poe and Borges*. Comparative Literature.
- Borges, J.L. (1963). Death and Compass. ("La Muerte y la brujula", 1942). Translated by Anthony Kerrigan. In *Ficciones*, 129-41. New York: Grove.
- Borges, J.L. (1954). *Collected Ficciones*, Translated by Andrew Hurley. New York: The Penguin Press.
- Borges, J.L. (1998). *Jorge Luise Borges: Conversations*. Oxford: University of Mississippi Press.
- Bresler, Fenton. (1983). *The Mystery of Georges Simenon, A Biography*. Beaufort Books Print.
- Deleuze, G. (2004). *Desert Islands and Other Texts 1953-1974*. Translated by Michael Taormina. New York: Edited by David Lapoujade.
- Deleuze: *The Philosophy of Crime Novels*. Retrieved from <https://www.socialecologies.wordpress.com>
- Eco, U. (1983). *The Name of Rose. (Il Nome della rosa, 1980)*. Translated by William Weaver, San Diego.
- Esplin, Emron. (2016). *Borges's Poe: The Influence and Reinvention of Edgar Allan Poe in Spanish America*, Madrid.
- Holquist, Michael. (2015). *Whodunit and Other Questions: Metaphysical Detective Stories in Post War Fiction*. Maryland: John Hopkins's University Press.
- Johnson, Christopher. (2015). *Intertextuality and Translation: Borges, Browne, and Quevedo*. London: Oxford Press.
- Marcus, L. (2003). *Detection and Literary Fiction*. In the Cambridge Companion to Crime Fiction., Martin Priestman (Ed.). Cambridge: Cambridge University Press, London.
- Merivale, Patricia & Sweeney S.E. (Eds.). (2011). *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*. Philadelphia: U of Pennsylvania P, Pennsylvania.
- Poe, E. A. (1984). "Murder in the Rue Morgue". In *Poetry and Tales, edited by Patrick F. Quinn*, New York.
- Poe, E. A. (2015). *Fantasy and Horror Classics. "William Wilson"*. New York: Bibliography Press.
- The blooming and Fragrant History of Roses*. Retrieved from <https://www.ancient-origins.net/history>
- The connection between Borges and Poe*. Retrieved from <https://blogs.ias.gatech.edu/2016/01/29>
- The Detective Fiction of Poe and Borges*. Retrieved from <https://www.borges.pitt.edu>
- The Mythological Rose*. Retrieved from <https://www.charentonmacerations.com>
- Title and the last line*. Retrieved from <https://www.umbertoeco.com/name-of-the-rose>
- "Truth detectives": *the philosophy of metaphysical detective fiction*. Retrieved from <https://www.researchonline.mq.edu.au>
- Woscoboinik, Julio. (1998). *The Secret of Borges*. New York: University Press of Amerika.
- Min bir gecə. (2007). 8 cilddə. (VII cild 757-894-cü gecələr) Rus dilində tərcümə edən İ.Yaqubov; red. M.Qasımlı, Şərq-Qərb, Bakı.

Дата надходження до редакції 25.02.2019 р.
Ухвалено до друку 19.04.2019 р.