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TÍTULO: Tradición e innovación en la ficción criminal en la literatura del Lejano Oriente.

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RESUMEN: Tanto en los países orientales como occidentales, en los monumentos de la literatura antigua y medieval aparecen los elementos del detective. Los críticos literarios señalan que en las obras del famoso escritor E. Poe, se considera este género literario. La literatura de detectives de los países del Lejano Oriente se desarrolló, generalmente bajo la influencia de obras de autores occidentales. En este trabajo, se considerará la literatura de detectives de Corea, China y Japón. Al escribir este trabajo, los autores utilizaron los siguientes métodos de investigación: descriptivo, comparativo-histórico y comparativo.

PALABRAS CLAVES: literatura, crimen, contrarios del Lejano Oriente, historia del desarrollo.

TITLE: Tradition and innovation in crime fiction in the literature of Far East.

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ABSTRACT. Both in eastern and western countries, in monuments of ancient and medieval literature, the detective's elements appear. Literary critics note that in works of the famous writer E. Poe, it is considered this literary genre. Detective literature of the Far East countries developed, generally under the influence of works by the western authors. In this work, detective literature of Korea, China and Japan will be considered. When writing this work, the authors used the following methods of research: descriptive, comparative-historical and comparative.

KEY WORDS: literature, crime fiction, Far East contraries, history of development.

INTRODUCTION.

The detective genre in the Far East countries was based on loan of the ideas of the West and features of the American literature. However, it is known that detective literature of the countries of the Far East (Koreas, China and Japan) has the distinctive features developing for a long time.

Methods.

When writing this work, the authors used the following research methods: descriptive, comparative-historical and comparative. The use of the listed methods helped to give the characteristic of the literary genre studied in this research and also to reveal subgenres and to consider its features.

DEVELOPMENT.

Results.

History of a detective genre begins long before emergence of the first stories of Edgar Allan Poe published in the 40th of the 19th century. Elements of the detective can be found in monuments of ancient and medieval literature of both western, and eastern countries. However, in Poe's creativity, this genre received the finished theoretical and practical justification.

Throughout long time, the serious criticism did not attach significance to detectives while the general availability and popularity of such works raised doubts in their art value.

In spite of the fact, that genre sources in the Far East countries are in works of the 10-13th centuries, detective traditions of the Far East countries began formation under the influence of the western literature, in particular, of the translations.

Detective literature of the countries of the Far East opens for readers the world with which the few in the West are familiar. According to the Chinese writer Qiu Xiaolong, "during a globalization era, more and more western people will be interested in what occurs in Asia, and the detective genre will become a good way of knowledge" [W. Q. and A Edward, 2018].

It should be noted that researches of detective literature of the Far East countries, unlike the countries of the West, are not so widespread. Especially, it concerns the literature of Korea so far remaining "in the shadow" more developed literary traditions of neighboring countries (China and Japan) and which is completely not studied for a number of reasons.

Discussion.

The earliest detectives of China treat the 10-13th centuries and unite in literature of Gonk-an (a chi. 公案小说) [E.H. Robert, 1998], being early subgenre describing work of the state judges, such as Judge Bao (a chi. 包拯) or Judge Dee (chi. 狄公案) which solved criminal cases.

In Korea this subgenre was called Sonsasosol (cor. 송사소설) it was also used for designation of "works about lawsuits".

The genre of Gonk-an in translation from Chinese designating "literature on criminal incident" belongs to the new types of national literature developing from songs of the Ming dynasty (1368 - 1644). Written on colloquial, but not in literary Chinese, they almost always represented regional magistrates or judges of higher instances. The plot, as a rule, began with the description of crime (often including many realistic details of modern life) and came to the end with disclosure of

business and punishment of guilty persons. Sometimes two solutions of a riddle were the cornerstone of a plot, but as a rule, the right decision was found thanks to the outstanding judge.

The Judge Bao whose prototype originally was a real historic figure was the most famous hero of such fairy tales. Represented in one hundred stories, Bao became an archetype of the incorruptible official in society in which judicial "mistakes" in favor of the rich were widespread. Not all stories have the happy end, and some of them were, obviously, are written for the purpose of identification of cruel methods of the corrupted judges who, often after acceptance of a bribe, through tortures forced defendants to give false recognitions and condemned innocent people up to imposition of the death penalty.

Bao became famous not only as the official, not indifferent to bribery and lawlessness, but also as a model of strict respect for filial respect and strict morality. Still during lifetime, Bao got the nickname "The Judge with an Iron Face" (a chi. 鐵面判官), or "The impartial judge". Also in the people said that his smile could be seen "less than pure waters in the Huang He River" [S. Blader, 1998].

Thanks to glory, also get prettier reputations, the name of the Judge Bao became an ideal synonym of "the honest and just official" (a chi. 清官), and he is a character of literary works and the folk drama of a pkhansora in Korea (cor. 판소리). Moreover, Bao even corresponded to the Hole, Buddhist god of death and the Supreme judge of a next world [E.D. Ogneva, 1990], based on the assumption that abilities to fair refereeing will remain also after death.

Detective literature of China is presented also by such works in which the western images are borrowed. Creativity of Cheng Xiaoqing (chi. 程小青 1893 - 1976) is presented by the stories famous for similarity to stories about Sherlock Holmes of sir Arthur Conan Doyle and also a series

of the Chinese detective novels, which were simulated according to stories about Arsen Lupin - the main character of novels of the French writer Maurice Le Blanc.

Archetype, similar to the Judge Bao, in Korea is the image Pak Mun Su (cor. 박문수), the most famous royal secret auditor (cor. 암행어사) in the history of Korea. Works which hero he is, include some ancient legends; therefore, for the readers not familiar with historical implication, the understanding of value and perception of these legends is difficult.

Speaking about the historical period in which there lived Pak Mun Su, during the late period of board of a dynasty of Choson among public servants corruption and lawlessness was widespread: officials literally robbed the population and also could outrage upon objectionable. However, the situation for those who lived in at one time with Pak Mun Su - the royal secret auditor and the famous fighter against discretion of officials was more peace. Dressed in as well as the simple people, Pak Mun Su, remaining unnoticed, gathered information and evidence against unfair "servants of the people". Having all necessary evidence, he arrested swindlers, and returned illegally received money and property to lawful owners.

So Pak Mun Su turned into the hero of national folklore, became an example of the ruthless fighter against immorality of officials and for the rights of ordinary people, like heroes of allegories of the 12-14th centuries who acted as symbols of a certain appearance, behavior type. The work by Li He Joe is considered "pioneer" of the Korean detective literature (cor. 이해조; 1869 - 1927) Ssanokchzhok (cor. 쌍옥적), published in 1908 in several issues of the Dzheguksinmun magazine (cor. 제국신문). Li He Joe called the work "the espionage novel" (cor. 정탐소설) also proclaimed himself the supporter of a detective genre.

"Crime-investigation-permission" on such, the composition constructed the very first Korean detective story. It is known that such type of composition is characteristic of all subsequent works of this genre and so far.

In Japan, Edogava Rampo became the first writer who entirely devoted the creativity to the detective's genre (jap. 江戸川 乱歩). Rampo published in the Novaya Molodezh magazine (jap. 新青年) the first detective story - the short story "Copper Coin in Two Sena" (jap. 二銭銅貨, 1923).

The fact that it for the pseudonym Rampo picked up hieroglyphs, conformable with a name of Edgar Allan Poe that is proved once again by the authority and inevitable influence of detective literature of the West is interesting.

It should be noted, that against the background of the writers, perceiving this genre in a broader sense and ranking as science-fiction and adventure novels, Edogava Rampo was a supporter of "purity" of a detective genre, and carried to classic detective stories by Rampo, where a basis of a plot was disclosure of a mysterious event by means of logical conclusions.

After World War II (the deep contradictions of social and political life which were reflected in corruption, the escalated fight of monopolies, the general instability in all areas of life of the Japanese society) provided to writers rich food for thought and creativity. In the 1950th, in Japan, the so-called "social detective story" was widely adopted (jap. 社会派) which founder Seytyo of Matsumoto is considered (jap. 松本 清張).

In the year 1957, Seytyo of Matsumoto got an award of detective writers of Japan for the story "Person" (jap. 顔). "Person" and the subsequent works of Matsumoto began "social school" within a

genre in which the social realism, the description of crime in an usual situation is emphasized, and establishes motives in wider context of social injustice and political corruption.

In the 1980th, in Japan, there was a literary trend, so-called, "new orthodox school" (jap. 新本格派), or "new traditionalists" (jap. 新本格ミステリ作家), demanding recovery of classical rules of a detective genre. Treated the famous authors of this movement Sodzhi Shimada (jap. 島田 荘司; 1948), Yukito Ayatsudzi (jap. 綾辻 行人; 1960), Rintaro Noridzuki (jap. 法月 綸太郎; 1964), to Arys Arisugava (jap. 有栖川有栖; 1959), to Cahors to Kitamura (jap. 北村 薫; 1949) and to Takashi Inoue (jap. 芦辺 拓; 1958). One of the representatives of this movement Yukito Ayatsudzi words of the hero of the novel "Murders in the Decagonal Residence" (jap. 霧越邸殺人事件. 1990) explained the principles of the new movement: *"In my opinion, detective literature is some kind of intellectual game. A logical game which gives to readers of feeling about detectives or authors. Yes, I do not welcome once popular "social school" of realism. <...> Corruption scandals, tragedies of distortion of modern society - they became outdated. The most suitable materials for a detective genre are the famous detectives, grandiose mansions, suspicious inhabitants, bloody murders, a mysterious situation, the outstanding scheme. <...>. The purpose is in deriving pleasure in the world of reasoning. But intellectual prerequisites have to be completely executed"* [J. Scott, 2010].

In summary, if in China elements of a detective genre meet in the 10-13th centuries, then in Korea and Japan, emergence of detective literature was promoted by the translations of the western works.

When the Western detective literature extended in Japan, she created a new genre under the name a detective fantasy (jap. 探偵小説, Tantei to syoseets). After World War II, because of restrictions of Toyo of kanji (jap. 当用漢字), the genre was renamed into "literature of a deductive reasoning" (jap. 推理小説). Nevertheless, when translating kanji (jap. 漢字) "a deductive reasoning" (jap. 推理) into English, the term "riddle" it is used instead of "a detective genre".

The Korean detectives are distinguished from works of this genre of other countries with originality. Except a detective intrigue, they contain an unusual and therefore fascinating life story. Besides plots of the Korean detectives are intricate to such an extent that they are capable to maintain the interest of readers up to the end. The reasons of the above described phenomenon can be found in the history of traditional Korean literature.

Authors of the Korean detective stories, borrowing partly structure of the classical Korean novel which feature - an interlacing of subject lines, - rely on traditions of the past. The classical Korean novel arose in the late Middle Ages and throughout long time belonged to "low" genres owing to what the novel excluded the principle "khan" [G.N. Kim, 2018] also combined an intrigue and entertaining with high morals. In addition, ancient east philosophy, traditional vision of the world around by Koreans, inclination to knowledge of the smallest details of the nature brings new paints in the work, opening the unique world created by the writer.

CONCLUSIONS.

Throughout long time, the serious criticism did not attach significance to detectives while the general availability and popularity of such works raised doubts in their art value.

The English writer G.K. Chesterton who made the article "In Protection of Detective Literature" in 1902 became the first theorist of the detective as special genre. Later, the essay by Chesterton was

published many reflections on this subject which belonged, generally to practitioners of a detective genre.

In Russia, tendencies of theoretical understanding of detective literature appeared rather recently. Among the authors addressing this subject, it is necessary to allocate Ya.K. Markulan [1975], A .Z. Vulis [1978], A .G. Adamova [1980], G.A. Andzhaparidze [1990] in whose works genre history reveals is analyzed its morphology; similarities in works by different authors are investigated. Despite specificity of a detective genre, it "keeps up to date", kind of adapting to changes in society, touching on current problems. Detective literature of the Far East countries developed, generally under the influence of works by the western authors, borrowing the equipment, subjects, images, but at the same time always kept own characteristic signs and features.

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