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Prostor a krajina v příbězích Sherlocka Holmese

Landscape of Fiction in Sherlock Holmes Stories

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Abstract

In the introductory chapter the bachelor thesis focuses on the characteristics of the late Victorian period, defines the genre of detective story in the context of the 19th century literature, it further introduces the author and focuses on chosen stories (or novels) from famous series of stories of Sherlock Holmes. The core of the thesis will be the interpretation and analysis of landscape in chosen stories and novels (The Hound of the Baskervilles), which will focus on the movement of characters in the landscape in contrast with the description of interior of aristocratic residence and other buildings. The goal of the work is the description of the space and landscape in each chosen story by A. C. Doyle with the respect to Victorian poetics and literary tradition (influence of Romanticism and critical Realism).

Anotace

Práce v úvodu podá stručnou charakteristiku pozdně viktoriánského období, definuje žánr detektivní povídky v kontextu anglické literatury 19. století, představí životopis autora a soustředí se na vybrané povídky (případně romány) ze slavné série příběhů Sherlocka Holmese. Jádrem práce bude interpretační analýza popisu prostředí vybraných povídek a románů (The Hound of the Baskervilles), která bude sledovat pohyb postav v krajině v kontrastu s popisy interiérů šlechtických sídel a ostatních budov. Cílem práce je srovnání popisů prostředí v jednotlivých vybraných dílech Sira A. C. Doylea s ohledem na viktoriánskou poetiku a literární tradici (vliv romantismu a kritického realismu).

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1 Introduction

The Victorian period belongs to one of the most interesting periods in British history. Namely, in literature, it gave rise to the genre of the detective story, which became very popular in the Victorian period.

The main topic of my bachelor thesis is the landscape of Fiction in Sherlock Holmes Stories. Firstly my aim is to define the late Victorian period, to focus on the Victorian society and literature, and to mention a mysterious obsession with the crime, which was the common topic of fiction in that period. Moreover, I concentrate on the first detectives and detective story in Victorian literature.

Secondly, I focus on the structure of detective story in the third chapter. I aim to analyse the plot of the detective story and to show in more details the relationship between the reader and the writer. I also mention the first author of the Locked room, which is also important for understanding Sherlock Holmes.

Thirdly, I would like to focus on the description of nature in the Hound of Baskervilles. In the sixth chapter I fully concentrate on the central subject matter of this thesis, which is the analysis of story the Hound of Baskervilles. My goal is to introduce the story and focus on the setting of the murder, landscape in Devon and the moor, which is a dangerous and mysterious place. Moreover, I would like to pay attention to the movement of characters on the moor. Furthermore, I mention how the murder is investigated and the murderer is caught, which is also very interesting because of the atmosphere linked with the danger and thrill. At the same time, I also focus on the description of the Baskervilles Hall and to point out the difference between the behaviour of characters outside and inside.

Finally in the seventh chapter I concentrate on the Final Problem, which should have been the last story about Sherlock Holmes, however, readers wanted more stories so A. C. Doyle had to write more stories. A very interesting thing is in Reichenbach Falls, where Sherlock Holmes disappeared. I aim to show the meaning of

the Reichenbach Falls and I try to find out why A. C. Doyle chose this place. I also focus on connection between the meanings of the Reichenbach Falls and the Romanticism.

2 The late Victorian era

Firstly, I would like to introduce the Victorian era in general then I would like to focus on A. C. Doyle and the late Victorian era.

The Victorian Age was not only the longest but also the greatest in the history of English fiction. It was an age of the novel in the same sense that the Restoration was an age of drama and the Romantic period an age of poetry.¹ Queen Victoria reigned from 1837 to 1901 and even within the narrower limits of the present study a statement about the early Victorian period (1830-c. 1850) is likely to need modification for the mid-Victorians (c. 1850-c. 1870), and may not be true at all for the later Victorians (c. 1870-c. 1890).²

The late Victorian era lasted from 1880 to 1920. By the 1880s the virtues of old-fashioned earnestness—which entailed moral probity, religious and historical progress—were open to question or had been supplanted by a new and more probing seriousness. In retrospect, the mid-Victorians looked both wrong, and, when their influence could be escaped, funny.³ Due to this, I would characterise the Victorian era in one word – a change. Everything, which was in previous centuries, is not worthy in this period.

2.1 Victorian society

Although each phase of every age can be said to be „transitional“ in some sense, the last fifteen-year phase of the period 1830-90 is, like the first, clearly transitional in its cultural, social and political history. At each end of the Victorian period the new mixes uneasily with the old one. The 1880s, the decade of Empire and the Queen's

¹ WHEELER, Michael. *English fiction of the Victorian period 1830-1890*. 2nd ed. London: Longman, 1994. P.1

² GILMOUR, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*. New York: Longman, 1993., p. 1

³ SANDERS, Andrew. *The Short Oxford History of English Literature*. 3rd ed. Great Britain: Oxford University Press, c2004., p. 765

Diamond Jubilee, mark the zenith of Victorianism in terms of national identity at home and abroad.⁴

The Victorians also had more modern, or modernised, models. One of the most important of these was the idea of a gentleman (and) a lady. The gentleman was a respected tank in a traditional society – and carried the prestige of its historical landed origins. The gentleman model played a central part in the political and cultural assimilation of a new social group, and it also provided a focus for the moralisation of traditional society.⁵ Sherlock Holmes is a gentleman. He is decent, open, brave and generous. A. C. Doyle was naturally influenced by the Victorian period, because he lived in the Victorian age.

Science also played a role in the Victorian period. This is a well-off period for studying the interrelations of literature and science because the revolutionary sciences, geology and evolutionary biology, were comprehensible to the layperson in a way that modern physics is not. Their profound cosmological implications were soon grasped and debated, and absorbed into the imaginative bloodstream of the culture.⁶ Sherlock loves experiments, science and medicine.

“Let us have some more fresh blood, “ he said, digging a long bodkin into his finger, and drawing off the resulting drop of blood in a chemical pipette. “Now, I add this small quantity of blood to a litre of water. You perceive that the resulting mixture has the appearance of pure water. The proportion of blood cannot be more than one in a million. I have no doubt, however, that we shall be able to obtain the characteristic reaction.”(A. C. Doyle, A Study in Scarlet, p. 7,8)

I chose the extract from *A Study in Scarlet* to show that in Doyle’s stories the author used science. Sherlock Holmes performs experiments; moreover, his fridge is full of dead animals and parts of a human body.

⁴ WHEELER, Michael. *English fiction of the Victorian period 1830-1890*. 2nd ed. London: Longman, 1994. P. 171

⁵ GILMOUR, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*. New York: Longman, 1993., p. 20

⁶ GILMOUR, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*., p. 142

In addition to *A Study in Scarlet*, Sherlock Holmes unravels “the scarlet thread of murder running through the colourless skein of life”, Dr Watson, his polar opposite in character and habits, leans back in the cab meditating upon “the many-sidedness of the human mind”. Holmes’s indulgence in cocaine and obsessive “brain work” are means of escape from the tedium of the “dreary, dismal, unprofitable word” of fog-bound London in the late nineteenth century.⁷

2.2 Victorian literature

Defining Victorian literature in any satisfactory and comprehensive manner has proven troublesome for critics ever since the nineteenth century came to a close. The movement roughly comprises the years from 1830 to 1900, though there is ample disagreement regarding even this simple point. The name given to the period is borrowed from the royal matriarch of England, Queen Victoria, who sat on throne from 1837 to 1901. One has difficulty determining with any accuracy where the Romantic Movement of the early nineteenth century leaves off and the Victorian Period begins because these traditions have so many aspects in common. Likewise, identifying the point, where Victorianism gives way completely to Modernism is not an easy task. Victorian writers exhibited some well-established habits from previous eras, while at the same time pushing arts and letters in new and interesting directions. Indeed, some of the later Victorian novelists and poets are nearly indistinguishable from the Modernists who followed shortly thereafter. In spite of the uncertainty of terminology, there are some concrete statements that one can make regarding the nature of Victorian literature, and the intellectual world, which nurtured that literature.⁸

The literature of the last twenty years of the century engages in an extended and various discourses, which attempts to re-evaluate the assumptions of the 1850s and 1860s and to work out the implications of new concepts of liberation and evolutionary

⁷ WHEELER, Michael. *English fiction of the Victorian period 1830-1890*. 2nd ed. London: Longman, 1994. P. 180

⁸ Victorian Literature. online-literature [online]. [2016-08-15]. Retrieved from: <http://www.online-literature.com/periods/victorian.php>

development. If the writers of the first two-thirds of the century can be seen as struggling to come to terms with a multiplicity of impressions, convictions, facts, beliefs and unbelief, their immediate successors reworked ideas and sought parallels, analogues, or images in a contemporary scientific thought. They also agonized over disturbing new conclusions.⁹ Society itself was assumed to be developing according to certain law, but they were laws, which threatened the old ones, orderly assumptions by introducing notions of flux, chance and adaptation.¹⁰ I would like to mention movement for woman's rights, which spread over the United Kingdom.

2.2.1 Mystery and history

An obsession with crime, with anarchy, with decadence, with reversion, with animal, or simply with the paraphernalia of horror can be seen running through the work of many of the key writers of the end of the century.¹¹

Sanders in his book *The Short Oxford History of English literature* mention A. C. Doyle, because we can find mystery and horror in his books. Sanders writes: "*Conan Doyle (1859-1930) resented being thought of solely as the creator of Holmes, but it was in these stories that he captured an impression of foggy, disordered London, a city of mayhem, mystery, and murder, which will always continue to overshadow any large view of his work.*"¹² Sander characterises Holmes as: "*the super-perceptive scientific amateur who runs rings around plodding police detectives. Holmes reads sings and interpreters them according to a process which combines logical deduction with leaps of the imagination.*"¹³

Sherlock Holmes cannot only do things, which I mentioned above, he is good at biology as well. Doyle was a doctor, so he uses his knowledge throughout his work. Herbert F. Tucker writes: "*Victorian medicine spawned one last great cultural work: Conan Doyle's detective fiction. Trained as a doctor at the very moment when the new*

⁹ SANDERS, Andrew. *The Short Oxford History of English Literature*. 3rd ed. Great Britain: Oxford University Press, c2004., p. 765

¹⁰ SANDERS, Andrew. *The Short Oxford History of English Literature*. p. 766

¹¹ SANDERS, Andrew. *The Short Oxford History of English Literature*. p. 766

¹² SANDERS, Andrew. *The Short Oxford History of English Literature*. p. 767

¹³ SANDERS, Andrew. *The Short Oxford History of English Literature*. p. 767

science was displacing significant features of Victorian medicine – its affiliation with social policing; its unevenness as a science and as a procedure; its uneven application across gender; and its capacity to define cases in a way that at once reduces persons to diagnosed, detected individuals and makes them interesting as cases.”¹⁴

¹⁴ TUCKER, Herbert F. *A Companion to Victorian Literature and Culture*. Malden, Mass: Blackwell Publishers, 1999., p. 181

3 Detective story

Before I focus on the history of a detective story, I want to mention the definition of a detective story, which can be found in Encyclopaedia Britannica. "Detective story is a type of popular literature in which a crime is introduced and investigated and the culprit is revealed." Detective story has its own elements. In Encyclopaedia Britannica we can find these five elements:

- 1 The seemingly perfect crime
- 2 The wrongly accused suspect at whom circumstantial evidence points
- 3 The bungling of dim-witted police;
- 4 The greater powers of observation and superior mind of the detective; and
- 5 The startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.

Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.¹⁵

3.1 The first detectives

Victorian detective fiction was influenced by previous traditions. I would like to focus on the First Detectives.

The most notable of these was, of course, Edgar Allan Poe and his trio of stories featuring the Parisian detective Dupin. Each of the stories is significant for a study of the development of the detection genre. The first one is, '*The Murders in the Rue Morgue*,' (1841) which pioneered the sub-genre of the 'locked room' mystery by

¹⁵ Detective Story Narrative Genre. In: Encyclopædia Britannica [online]. 2007 [cit. 2016-09-22]. Retrieved from: <https://www.britannica.com/art/detective-story-narrative-genre>

presenting a seemingly impossible crime with a surprising solution, and Susan Sweeney has discussed the theoretical significance of the locked room for narratological theory. The second story, *'The Mystery of Marie Roget'* (1843) is interesting both historically and structurally; historically, because the story is based upon the real New York murder case of Mary Rogers; structurally, because the narrative's use of newspaper reports and textual sources anticipates the kind of fragmentary structure that would be used by Willkie Collins in *The Woman in White* (1860). *'The Purloined Letter'* (1845) has become significant in terms of psychoanalytic theory.¹⁶

Poe's tales often occur in closed coffins, and rooms that are circular, windowless, locked, or enclosed within other structures. They are characterized by architecture that is "frankly and provably allegorical" (Wilbur, "House of Poe" 56), and by a sense of enclosure, claustrophobia, and "premature burial" that parallels their narrators' narcissism and alienation. In fact, Poe wrote other locked room mysteries before "The Murders in the Rue Morgue": "Shadow" (1835), "Bon-Bon" (1835), and especially "William Wilson" (1839), in which the narrator murders his own image—within a small ante-chamber that is prefigured throughout the story.¹⁷

3.2 The definition of detective story

Edgar Allan Poe combined the detective with the process of detection for the first time in literary history. He also introduced several distinguishing characteristics of the detective fiction: the narrative structure, with its streamlined movement from crime to solution; the special relationship between admiring narrator and all-knowing detective, which enables the reader to arch wits with the detective; the rivalry between the amateur and the police; the misleading clue; the falsely accused suspect.¹⁸

¹⁶ PITTARD, Christopher. *crimeculture.com*[online].2003.[cit 2016-09-22]. Retrieved from: <http://www.crimeculture.com/Contents/VictorianCrime.html>

¹⁷ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.' In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 1

¹⁸ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 1

Every detective story is profoundly concerned with story-telling itself. Those properties of detective fiction that make it an archetypal narrative form—its structure (the story of a crime, which is gradually recovered by the story of an investigation); its dramatization of the relationship between reader and writer—all indicate its inherent self-reflexivity. And the detective story's reflexion of its own textuality leads, in turns to a reflection of its intertextuality, of its relationship to other texts.¹⁹ Most detective stories are not so explicitly self-conscious. Rogers Caillois describes detective fiction as "the most naive and the most primitively novelistic of all forms of the novel." ("Detective" 12). Detective fiction—with its streamlined structure, its emphasis on interpretation at all levels of the plot narration, and its peculiar focus on the relationship between the writer and the reader—represents narratively in its purest form.²⁰

Detective fiction concerned with the gap between a crime and its solution. "Purely geometric architecture" enables detective fiction to function as a paradigm for all narrative. A detective story not only exaggerates the three formal elements—sequence, suspense, and closure—which shape all narrative, but also eliminates everything that is unrelated to the structure.²¹

Detective fiction emphasizes a chronological, linear, sequential plot. It also emphasizes narrative suspense. By treating narrative elements as exactly what they are—clues to the eventual resolution of the plot. Thus the form of the detective story—a streamlined structure, consisting of true and false clues to the solution, and dominated by a sense of closure—heightens the essential properties of narrative almost to the point of parody.²²

Every detective story consists of two narratives: the story of investigation, and the story that the investigation produces. Raymond Chandler describes the

¹⁹ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov.*“ *Russian Literature Triquarterly*. 1991., p. 213

²⁰ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.' In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 3

²¹ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 4

²² SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 6

relationship between them: “One is known only to the criminal and the author himself. The other story is the story which is told.” These interdependent stories correspond to the complementary modes of *récit* and *histoire* (discourse and story), which are an integral part of any narrative. Detective fiction reflects its own narrative not only in a series of narrative levels.²³

3.2.1 The relationship between reader and writer

Just as a locked room necessarily contains, at some point, both murderer and victim, so the detective story reflects the presence of two necessary narrative figures: the writer and reader. The genre dramatizes the interdependent relationship between the writer and the reader at each of the narrative levels described above: the diegetic (the story of an investigation) and the metadiegetic (a hidden story of the crime.) At the same time, the relationship between the criminal and the detective, mediated by the crime which one commits and the other resolves, suggests that the relationship in any fiction between the writer and the reader, mediated by the text. The detective thus plays two different roles—which should not be surprising because criminals and detectives, like writers and readers, are doubles. At the metadiegetic level, in other words, the criminal is the author of a crime that the detective must interpret.²⁴

Yet a detective novel also qualifies as the most “writable” of texts, in Barthes’ terms, because of the degree of the reader participation that demands and reflects. Caillois explain, in fact, that detective fiction combines the attractions of the story one follows passively and those of the search in which one takes an active part.²⁵

Every character must construct the facts and the characters around him; thus, he parallels exactly the reader who is constructing the imaginary universe from his own information.²⁶

²³ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.’ In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 5

²⁴ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 7-8

²⁵ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 8

²⁶ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity. p. 9

3.2.2 The plot of detective story

The first is a detective story, Sir Arthur Conan Doyle's "The Musgrave Ritual", the history of one of Sherlock Holmes's early cases—prior to Watson's arrival on the scene— which Holmes will recount to Watson to satisfy his curiosity concerning the contents of a small wooden box, to wit: "a crumpled piece of paper, an old-fashioned brass key, a peg of wood with a ball of string attached to it, and three rusty old discs of metal." Now all these separate enigmas must—as, is ever the case in Holmes's working hypothesis—be related as a part of the same "chain of events". Holmes needs, he says, "to device some common thread upon which they might all hang": precisely the interpretive thread of plot.²⁷

The solution of a case consists in taking the apparently meaningless metaphor of the ritual— seen by the Musgraves simply to stand for the antiquity of their house and the continuity of their life—and unpacking is as metonymy. The central part of the tale displays a problem in trigonometry in action, as Holmes interprets the indications of the ritual as directions for laying out a path on the ground, follow the shadow of the elm when the sun is over the oak, pacing off measurements, and so forth: he literally plots out on the lawn the points to which the ritual, read as directions for plotting points, refers him, thus realizing the geometrical sense of plotting and the archaic sense of plot as a bounded area of ground. The work of detection in this story makes particularly clear a condition of all classic detective fiction, that the detective repeats, goes over again, the ground that has been covered by this predecessor, the criminal.²⁸

Furthermore, in repeating the steps of the criminal-predecessor, Holmes is literalizing an act that all narrative claims to perform, since narrative ever, and inevitably—if only because of its use of the preterite— presents itself as a repetition and rehearsal of what has already happened. The story is after all a construction made by the reader, and the detective, from the implications of the narrative discourse, which is all he ever knows. What is important, whatever our decision about priority here, is

²⁷ BROOKS, Peter. *Reading for the plot: design and intention in narrative*. New York: A.A. Knopf, 1984., p. 23

²⁸ BROOKS, Peter. *Reading for the plot: design and intention in narrative*. p. 24

the constructive, semiotic role of repetition: the function of the plot as the active repetition and reworking of story in and by discourse.²⁹

What I most wish to stress, in this reading of “The Musgrave Ritual” as an allegory of plot, is how incomprehensible metaphor of transmission must be unpacked as a metonymy, literally by plotting its cryptic indications out on the lawn. Narrative is this acting out of the implications of metaphor. In its unpacking, the original metaphor is enacted both spatially (the ground plan established by Holmes) and temporally (as we follow Holmes in his paces and measurements).³⁰

3.2.3 Locked rooms

Poe’s story also introduced the most imitated and influential strategy in the genre, and the device that embodies the very essence of detective fiction: the locked room. The locked room—with its imagery of enclosure and entrapment, and its reference only to elements within its own finite space—provides a perfect metaphor for the inherent self-reflexivity of the genre.³¹

The locked room of the detective story provides an excellent laboratory for narrative theory. I would be more accurate and appropriate, perhaps to say that detective fiction serves as a *camera obscura* (a darkened enclosure with an opening and a lens, through which light enters to form an image of external objects on the opposite surface), in which narrative theorists view a representation of all narrative. For example Peter Brooks reads a Sherlock Holmes story, for example, as “an allegory plot.”³²

Locked rooms are often enclosed within a series of architectural enclosures. That apartment in the Rue Morgue, for example consists of two adjoining rooms with their outer doors locked, but not their connecting door; it is contained within a maze of the

²⁹ BROOKS, Peter. *Reading for the plot: design and intention in narrative*. New York: A.A. Knopf, 1984., p. 24

³⁰ BROOKS, Peter. *Reading for the plot: design and intention in narrative*. p. 24-25

³¹ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.’ In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 1

³² SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.’ p. 3

other rooms, on the fourth floor of a locked building; and it ironically contains in turn, a small iron safe which “was open, with the key still in the door.”³³

I would like to add Yates’s statement about the locked room in his book *The Locked Room: An Essay on Locked Rooms*: “The problem that makes the purest appeal to logic for its solution. It highlights the „closed“ nature of the detective tale and is, unquestionably, its most traditional expression. I am speaking of what has come to be referred to as „ the locked room. “”³⁴

3.3 Poe and Arthur Conan Doyle

One of the earliest and best detective-story models, Edgar Allan Poe’s “The Purloined Letter,” demonstrates the detective story’s self-reflexive awareness of intertextuality, and of the anxieties about influence and interpretation that it evokes. Poe’s story not only alludes to its own absent text, in the form of a letter, but it is largely about the relationships between texts. It illustrates intertextuality most clearly, however, in the subsequent “borrowings” and “knowing departures” from its own text: “The Purloined Letter” was itself purloined by Arthur Conan Doyle. In 1891, Sir Arthur Conan Doyle used “The Purloined Letter” as a model for his story “A Scandal in Bohemia”.³⁵

We know that Arthur Conan Doyle read Poe’s detective stories, for example, because of the considerable scorn with which Sherlock Holmes describes them in *A Study in Scarlet*, Doyle’s first venture into the genre invented by Poe. Although it may be difficult to say whether Auguste Dupin or Sherlock Holmes is the more remarkable phenomenon, Poe’s influence on Doyle is undeniable.³⁶

Arthur Conan Doyle naturally turned to Poe’s best detective story as a model. Indeed, that first Sherlock Holmes story “A Scandal in Bohemia,” clearly repeats the

³³ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.’ In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 5

³⁴ SWEENEY, S. ‘Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.’ p. 3

³⁵ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov*. “ *Russian Literature Triquarterly*. 1991., p. 217

³⁶ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov*. “ p. 217-218

plot and the structure of "The Purloined Letter": a royal marriage is endangered by the threat of blackmail; the compromising document has been ingeniously hidden; the detective, by means of his uncanny insight into the criminal's mind, discovers the secret hiding place; and the hidden document—without ever being seen by the readers—is secretly replaced by another. Doyle clearly reveals what he has stolen from Poe even as he disparages him.³⁷

In particular, by changing the gender of the detective's "criminal" double, Doyle makes literal in "A Scandal in Bohemia" what was only implied in "The Purloined Letter". Whereas D—, according to Lacan's reading, becomes feminized by his possession of the letter, Doyle's criminal is actually a woman. Moreover, this change in gender is consistent with the criminal's implicit androgyny in "The Purloined Letter," which Doyle also repeats and clarifies. One reason why both D— and Irene Adler are criminals, in fact, is that they are dangerously adept at transsexual disguise; they are able to conceal their true gender in the same way that the purloined letter's appearance conceals its actual content.³⁸

The fact that the criminal in "A Scandal in Bohemia" is a woman not only exposes the latent Oedipal drama in Poe's story; it also emphasizes the erotic nature of detective fiction itself. Holmes' sexual frustration throughout the story parallels those peripeteias which create narrative suspense in detective fiction, and which are essentially erotic.³⁹

The irony is that despite Doyle's changes—and even, perhaps, because of them—"A Scandal in Bohemia" is still indebted to "The Purloined Letter." By borrowing Poe's story, in fact, Doyle himself enacts the theft of the purloined letter; and by making changes in the story which only allude more clearly to its original source, he parallels D—'s unsuccessful "hide in plain sight" stratagem. Not only are then, but so is the very act of revising. Moreover, the failure of "A Scandal in Bohemia" to disguise its source

³⁷ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov.*” *Russian Literature Triquarterly*. 1991., p. 217-218

³⁸ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov.*” p. 217-218

³⁹ SWEENEY, S. „*Purloined Letters: Poe, Doyle, Nabokov.*” p. 217-18

illustrates one of the primary lessons of Poe's story: that the purloined text cannot be completely effaced, appropriated, or contained, no matter how hard one tries.⁴⁰

3.4 Detective story in Victorian literature

Now, I would like to focus on a detective story in the Victorian period, in which A. C. Doyle lived. By the last fifteen years of Victoria's reign, detective fiction had become established as a genre in its own right, and one with a huge readership.

A new kind of anxiety about the nature of crime was brought about by the changing nature of society in the late eighteenth century. The industrial revolution brought about not only the growth of the city (by 1851, over half of the population of Britain was located in urban areas), but also an economy which was beginning to set more value by its portable property than land. The theft of property thus became a real threat, especially in an environment where thousands of people were living in close proximity. The establishment of the Metropolitan Police in 1828 answered some of these anxieties - it also created the figure of the official police detective.⁴¹

There are two points to consider when talking about Victorian detective fiction: firstly, that the detective story as a distinct genre is a product of the nineteenth century; and secondly, that only a small amount of the detective fiction produced at the time is still read and studied. Although the publication of detective novels did not dwindle in the final decade of the nineteenth century, modern studies of the genre tend to identify this period as the 'golden age' of the short story of detection, reflected in such anthologies as Marie B Smith's *Golden Age Detective Stories*, and Hugh Greene's trio of collections under the title of *The Rivals of Sherlock Holmes*.⁴²

The greatest of all fictional detectives, Sherlock Holmes, along with his loyal, somewhat obtuse companion Dr. Watson, made his first appearance in Arthur (later Sir Arthur) Conan Doyle's novel *A Study in Scarlet* (1887) and continued into the 20th

⁴⁰ SWEENEY, S. „Purloined Letters: Poe, Doyle, Nabokov. “*Russian Literature Triquarterly*. 1991., p. 222

⁴¹ PITTARD, Christopher. [crimeculture.com\[online\].2003.\[cit 2017-01-22\]. Retrieved from: http://www.crimeculture.com/Contents/VictorianCrime.html](http://www.crimeculture.com/Contents/VictorianCrime.html)

⁴² PITTARD. Retrieved from: <http://www.crimeculture.com/Contents/VictorianCrime.html>

century in such collections of stories as *The Memoirs of Sherlock Holmes* (1894) and the longer *Hound of the Baskervilles* (1902). So great was the appeal of Sherlock Holmes's detecting style that the death of Conan Doyle did little to end Holmes's career; several writers, often expanding upon circumstances mentioned in the original works, have attempted to carry on the Holmesian tradition.⁴³

I would like to mention more Victorian authors. With *Bucket*, Dickens at once created the prototype of the literary detective, and emphasised his uncertain status in society, as the figure who stands halfway between respectable society and the criminals. Dickens' fascination with the practice of detection continued in more articles for *Household Words* on the detective force, and in his later novels. "*Both Great Expectations*" (1860-1) and the unfinished "*The Mystery of Edwin Drood*" (1870) were informed by the sensation novel of the 1860s, and the latter in particular represented a move towards the detective fiction of the late nineteenth century. Mary Elizabeth Braddon and Willkie Collins dominated the genre of sensation fiction. Braddon's earlier novels, in particular "*Three Times Dead*" (1860) and "*Lady Audley's Secret*" (1862) presented narratives of a crime and detection, but it was Collins who not only inaugurated the sensation sub-genre but also delineated a closer relationship between that and the detective fiction.⁴⁴

⁴³ Detective Story Narrative Genre. In: *Encyclopædia Britannica* [online]. 2007 [cit. 2016-09-22]. Retrieved from: <https://www.britannica.com/art/detective-story-narrative-genre>

⁴⁴ PITTARD, Christopher. *crimeculture.com* [online]. 2003. [cit 2017-01-22]. Retrieved from: <http://www.crimeculture.com/Contents/VictorianCrime.html>

4 Arthur Conan Doyle

The main focus of the thesis is about Sherlock Holmes but before that I would like to introduce a brief biography of the author.

4.1 Personal life

On May 22, 1859, Arthur Conan Doyle was born to an affluent, strict Irish-Catholic family in Edinburgh, Scotland. Although Doyle's family was well respected in the art world, his father, Charles, who was a life-long alcoholic, had few accomplishments to speak of. Doyle's mother, Mary, was a lively and well-educated woman who loved to read.⁴⁵

At the age of seven Arthur began his education at Newington Academy in Edinburgh. Then thanks to his mother and the financial help of his uncles, particularly, Michael Conan, a Paris correspondent for the Art Journal, Arthur received good education.⁴⁶ Although he was expected to study art, Doyle himself decided to study medicine at University of Edinburgh instead, which that surprised all his family. At school Doyle met Professor Dr. Joseph Bell, who later inspire Doyle to create his detective character, Sherlock Holmes. (biography.com) Herbert F. Tucker also describe connection between Sherlock Holmes and Dr. Bell: *"Holmes's 'deductions' are modelled on the diagnostic technique displayed by Conan Doyle's medical school professor, Dr Joseph Bell, but he uses this technique to help identify socially dangerous individuals rather than 'those minute organisms that disseminate cholera and fever, tubercle and anthrax' as Bell does."*⁴⁷

Doyle's first job as a doctor was abroad, he was travelling from Liverpool to Africa. After this work Doyle settled in England, where Sherlock Holmes comes from.

⁴⁵ Arthur Conan Doyle. The Biography.com website [online]. [cit. 2016-08-17]. Retrieved from: <http://www.biography.com/people/arthur-conan-doyle-9278600#early-life>

⁴⁶ DINIEJKO, A. Sir Arthur Conan Doyle. A Biographical Introduction. In: victorianweb.org [online]. 2016 [cit 2016-11-2]. Retrieved from: <http://www.victorianweb.org/victorian/authors/doyle/bio.html>

⁴⁷ TUCKER, Herbert F. *A companion to Victorian literature and culture*. Malden, Mass: Blackwell Publishers, 1999., p.181

He was struggling to balance his medical career with his burning ambition to become an author. Fortunately, Doyle gave up medical career, in order to focus on writing as a main job. (biography.com)

During his life, he was twice married. From his first marriage to Louisa Hawkins came two children a son and a daughter. After thirteen year living together, 1893, Louisa was diagnosed with tuberculosis. Louisa died in 1906, but Doyle did not stay alone for a long time, and the following year he got married again to Jean Leckie, with whom he had three children. (biography.com)

Conan Doyle himself viewed his most important efforts to be his campaign in support of spiritualism, the religion and psychic research subject based upon the belief that spirits of the departed continued to exist in the hereafter and can be contacted by those still living. He donated the majority of his literary efforts and profits later in his life to this campaign, beginning with *The New Revelation* (1918) and *The Vital Message* (1919).⁴⁸

4.2 Writing career

During a medical study, Doyle wrote his first story called *The Mystery of Sasassa Valley*. Conan Doyle's medical education and experiences appear in his semiautobiographical novels, *The Firm of Girdlestone* (1890) and *The Stark Munro Letters* (1895), and in the collection of medical short stories *Round the Red Lamp* (1894).⁴⁹

In 1886, Doyle started writing the mystery novel *A Tangled Skein*, which was later, renamed *A study in Scarlet*. In this book is for the first time introduced the wildly popular characters Detective Sherlock Holmes and his assistant, the doctor John Watson. (bibliography.com)

⁴⁸ WILSON, Philip K.. Sir Arthur Conan Doyle. In: Encyclopædia Britannica [online]. 2014 [cit. 2016-08-17]. Retrieved from: <https://www.britannica.com/biography/Arthur-Conan-Doyle>

⁴⁹ WILSON. Retrieved from: <https://www.britannica.com/biography/Arthur-Conan-Doyle>

The prolific author also composed four of his most popular Sherlock Holmes books during the 1890s and early 1900s: *The Sign of Four* (1890), *The Adventures of Sherlock Holmes* (1892), *The Memoirs of Sherlock Holmes* (1894) and *The Hound of Baskervilles*, published in 1901. In 1893, to Doyle's readers' disdain, he had attempted to kill off his Sherlock Holmes character in order to focus more on writing about Spiritualism. In 1901, however, Doyle reintroduced Sherlock Holmes in *The Hound of Baskervilles* and later brought him back to life in *The Adventure of the Empty House* so the lucrative character could earn Doyle the money to fund his missionary work. Doyle also strove to spread his faith through a series of written works, consisting of *The New Revolution* (1918), *The Vital Message* (1919), *The Wanderings of a Spiritualist* (1921) and *History of Spiritualism* (1926). In 1928, Doyle's final twelve stories about Sherlock Holmes were published in a compilation entitled *The Casebook of Sherlock Holmes*.⁵⁰

⁵⁰ Arthur Conan Doyle. The Biography.com website [online]. [cit. 2016-08-17] Retrieved from: <http://www.biography.com/people/arthur-conan-doyle-9278600#early-life>

5 The figure of Sherlock Holmes

As I mentioned before Sherlock Holmes was firstly introduced in *Study in Scarlet*, 1887. I also said that Conan Doyle modelled Sherlock Holmes's methods and mannerisms on those of Dr Joseph Bell, who had been his professor at the University of Edinburgh Medical School. Sherlock mainly works with this theory "When you have excluded the impossible, whatever remains, however improbable, must be the truth." This sentence is seen in lots of stories.

Sherlock Holmes has his partner, Dr John H. Watson, who is the narrator. Watson was a doctor, so he helps Sherlock with biological sciences. All what we know about Sherlock Holmes, we know through Watson's point of view.

John Watson's narrations describe Sherlock Holmes as a very complex and moody character who, although of strict habit, is considerably untidy. His housekeeper, Mrs Hudson, tends his London abode at 221B, Baker Street. Sherlock Holmes appears to undergo bouts of mania and depression, the latter of which are accompanied by pipe smoking, violin playing, and cocaine use. Throughout the four novels and 56 short stories featuring Sherlock Holmes, a number of characters recur, including the bumbling Scotland Yard inspector Lestrade; the group of "street Arabs" known as the Baker Street Irregulars, who are routinely employed by Holmes as informers; his even wiser but less ambitious brother, Mycroft Holmes; and, most notably, his formidable opponent, Professor James Moriarty, whom Sherlock Holmes considers the "Napoleon of crime."⁵¹

5.1 Emblems of Sherlock Holmes

Ironically two of Holmes's emblems, which were his meerschaum pipe and deerstalker hat, are not original to Conan Doyle's writings. Gillette introduced the curved meerschaum pipe. It is thought to have been easier on the actor's jaw during a

⁵¹ WILSON, Philip K., Sherlock Holmes Fictional Character. In: Encyclopædia Britannica [online]. 2014 [cit. 2016-09-27]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes>

long performance. Gillette is the earliest actor who has essayed the role. He is also a founding member of the New York Holmes society. Sidney Paget introduced the deerstalker (or “fore-and-aft”) cap—it was de rigueur for country living—in more than one illustration for The Strand of Holmes at work on his investigations in the country.⁵² Sidney Paget is famous for his Sherlock Holmes drawings for the stories by Sir Arthur Conan Doyle. Sidney Paget created more than 350 drawings for Sir Arthur Conan Doyle's Sherlock Holmes stories and established the iconic image of the great detective. Most of these have been lost or destroyed, and only 30 are known to exist.⁵³

It came as a surprise to me that the meerschaum pipe and the deerstalker are not original to Conan Doyle's writings. I think that everybody considers them as emblems of Sherlock Holmes.

5.2 Sherlock Holmes's and John Watson's first meeting

They first met in *a Study in Scarlet*. Sherlock Holmes needs a flatmate and John Watson needs a flat to live in. In this case Sherlock Holmes uses his deduction as well. I rewrite the first conversation between Sherlock Holmes and John Watson to show Sherlock's character and his deduction ability.

“Dr Watson, Mr Sherlock Holmes,” said Stamford, introducing us. “How are you?” said cordially, gripping my hand with a strength for which I should hardly have given him credit. “You have been in Afghanistan, I perceive.” (A. C. Doyle, A Study in Scalet, p. 7)

“I have my eye on a suit in Baker Street,” he said, “which would suit us down to the ground. You don't mind the smell of strong tobacco, I hope?” [...] “Let me see—what are my other shortcomings? I get in the dumps at times, and don't open my mouth for days on end. You must not think I am sulky when I do that. Just let me alone, and I

⁵² WILSON, Philip K., Sherlock Holmes Fictional Character. In: Encyclopædia Britannica [online]. 2014 [cit. 2016-09-27]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes>

⁵³ STOCK, Randall, Sidney Original Drawings and Artwork: A Census Checklist. In: best of sherlock [online]. 2014 [cit. 2016-01-24]. Retrieved from: <http://www.bestofsherlock.com/sidney-paget-original-art.htm>

will soon be right. What have you to confess now? It's just as well for two fellows to know the worst of one another before they begin to live together." (SH, A Study in Scalet p. 9)

It is clearly seen that Sherlock is a complicated person. He needs time for himself; he loves reading books and mysterious cases, listening to music and smoking. However, it is hard for Watson to be with Sherlock, however, they become best friends.

5.3 The death of Sherlock Holmes

Conan Doyle famously in 1893 (The Final Problem) attempted to kill Sherlock Holmes; during a violent struggle on Switzerland's Reichenbach Falls, both Sherlock Holmes and his nemesis, Professor Moriarty, are plunged over the edge of the precipice. Popular outcry against the demise of Sherlock Holmes was great; men wore black mourning bands, the British royal family was distraught, and more than 20,000 readers cancelled their subscriptions to the popular Strand Magazine, in which Sherlock Holmes regularly appeared. By popular demand, Conan Doyle resurrected his detective in the story *The Adventure of the Empty House* (1903).⁵⁴ He planned to write an opera, a book of medical short stories and a Napoleonic saga. He believed that historical romances, and not his detective stories, were his most important work.⁵⁵

I would like to mention Reichenbach Falls, which is very interesting moment of Sherlock Holmes. Arthur Conan Doyle visited the Reichenbach Falls on the outskirts of Meiringen in Switzerland in August 1892. It is a breathtaking place so he decided to kill Sherlock there. "It is, indeed, a fearful place," as Dr Watson, recalls in "The Final Problem". Even though Sherlock Holmes was resurrected later in "The Empty House" of 1903, the falls have become a place for the fans on which this adventure, with its dramatic outcome, has made such an impression. Later I will explain the meaning of falls.

⁵⁴ WILSON, Philip K., Sherlock Holmes fictional character. In: Encyclopædia Britannica [online]. 2014 [cit. 2016-09-27]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes>

⁵⁵ DINIEJKO, A. Sir Arthur Conan Doyle. A Biographical Introduction. In: [victorianweb.org](http://www.victorianweb.org) [online]. 2016 [cit 2016-11-2]. Retrieved from: <http://www.victorianweb.org/victorian/authors/doyle/bio.html>

5.4 Sherlock Homes in the 21st century

Sherlock Holmes remained a popular figure into the 21st century. Among the most popular stories in which he is featured are *The Adventure of the Blue Carbuncle* (1892), *The Adventure of the Speckled Band* (1892), *The Adventure of the Six Napoleons* (1904), and the novel *The Hound of the Baskervilles* (1902). Sherlock Holmes's character has been translated to other media as well, and he is widely known on both stage and screen. The earliest actor to have essayed the role is William Gillette (a founding member of the New York Holmes society still known as the Baker Street Irregulars), who gave several popular theatrical portrayals at the turn of the 20th century. Those who have appeared as Holmes on-screen include Basil Rathbone, Peter Cushing, Jeremy Brett, Robert Downey, Jr., and Benedict Cumberbatch.⁵⁶

In addition to myriad translations of the Holmes adventures throughout the world, a genre of parodies and pastiches has developed based upon the Sherlock Holmes character. An entire collection of more scholarly "higher criticism" of Conan Doyle's writings was initiated by Ronald Knox's "Studies in the Literature of Sherlock Holmes" (1912). More recent higher criticism is epitomized by the work appearing in *The Baker Street Journal* (begun 1946), a quarterly publication of the Baker Street Irregulars. Holmes devotees, known as Sherlockians or Holmesians, frequently gather in societies around the world to pay tribute to the master detective with cultist fervour. The most established of these societies are the Baker Street Irregulars, founded in 1934, and the Sherlock Holmes Society of London, founded in 1951. The latter traces its origins to the Sherlock Holmes Society that was formed in London in 1934 and counted among its members the scholar and writer Dorothy L. Sayers; it had ceased its activities by the 1940s.⁵⁷

⁵⁶ WILSON, Philip K., Sherlock Holmes Fictional Character. In: *Encyclopædia Britannica* [online]. 2014 [cit. 2016-09-27]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes>

⁵⁷ WILSON. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes>

5.5 Sherlock Holmes the pioneer in forensic science

Conan Doyle made Holmes a man of science and an innovator of forensic methods. Holmes is so much at the forefront of detection that he has authored several monographs on crime-solving techniques. In several instances the extremely well-read Conan Doyle depicted Holmes using methods years before they were adopted by official police forces in both Britain and America.⁵⁸

Sherlock Holmes was quick to realize the value of fingerprint evidence. The first case in which fingerprints are mentioned is *The Sign of the Four* (1890); Scotland Yard did not begin to use fingerprints until 1901. It is interesting to note that Conan Doyle chose to have Holmes use fingerprints but not Bertillonage (also called anthropometry), the system of identification invented by Alphonse Bertillon in Paris that pivoted on measuring 12 characteristics of the body. The two methods competed for forensic ascendancy for many years. By having Holmes use fingerprints rather than Bertillonage, the astute Conan Doyle picked the method with the soundest scientific future.⁵⁹

Sherlock Holmes was also an innovator in the analysis of typewritten documents. In the one case involving a typewriter, “*A Case of Identity*” (1891), only Holmes concentrates on the fact that all the letters received by Mary Sutherland from Hosmer Angel are typewritten. He points out to Dr Watson that absolutely nothing is handwritten in Angel’s letters; even his name is typed and no signature is applied. This observation leads Holmes to the culprit. In the United States the Federal Bureau of Investigation (FBI) started its document analysis section in 1932.⁶⁰

Another forensic tool used by Holmes is footprint analysis. His first use of footprints occurs in the first story (1887), and he is still using such prints as late as the

⁵⁸ O'BRIEN, James. Sherlock Holmes: Pioneer in Forensic Science. In: Britannica.com [online]. 2014 [cit. 2017-01-24]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes-Pioneer-in-Forensic-Science-1976713>

⁵⁹ O'BRIEN, James. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes-Pioneer-in-Forensic-Science-1976713>

⁶⁰ O'BRIEN, James. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes-Pioneer-in-Forensic-Science-1976713>

57th story. Holmes can analyse footprints on a wide variety of surfaces: clay soil, snow, carpet, dust, mud, blood, ashes, and even a curtain.⁶¹

Footprint analysis, the analysis of typewritten documents and fingerprint evidence are in the Hound of the Baskervilles. I will analyse them in the practical part of my thesis.

Sherlock Holmes was also an early user of dogs to solve crimes. In fact, Conan Doyle provides us with an interesting array of dog stories. The most famous line in all 60 stories, spoken by Inspector Gregory in “The Adventure of Silver Blaze” (1892)—“The dog did nothing in the night-time”—was directly in response to Sherlock’s reference to “the curious incident of the dog.” Gregory is puzzled by this enigmatic clue. Only Holmes seems to realize that the dog’s inaction is the clue; the dog should have done something. In two other cases Holmes employs dogs to follow the movements of people. Sherlock Holmes also solves a variety of ciphers.⁶²

To sum it up, Sherlock Holmes is the symbol for detective genre. He is famous for his cleverness, sense of humour and deductions. Nowadays we can see Sherlock Holmes in many films, series, theatre and books about Sherlock are also read all over the world. There are many aspects, which makes Sherlock Holmes so interesting. In my opinion, people like the way he thinks and the way he solves cases.

⁶¹ O'BRIEN, James. Sherlock Holmes: Pioneer in Forensic Science. In: Britannica.com [online]. 2014 [cit. 2017-01-24]. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes-Pioneer-in-Forensic-Science-1976713>

⁶² O'BRIEN, James. Retrieved from: <https://www.britannica.com/topic/Sherlock-Holmes-Pioneer-in-Forensic-Science-1976713>

6 The Hound of the Baskervilles

The book was written in 1901. This is one of the stories, which are not set in London. However, the plot takes place in Devon in England's West Country. In this chapter my aim is to analyse landscape, how characters move in nature and the environment of the Baskervilles Hall.

At the beginning I would like to start with giving an example of Sherlock Holmes as an innovator in the analysis of typewritten documents. Someone sent a letter to Henry Baskervilles. I would like to show what Sherlock Holmes is able to analyse from one paper.

“This is my special hobby, and the differences are equally obvious. There is as much difference to my eyes between the leaded bourgeois type of a Times article and the slovenly print of an evening half-penny paper as there could be between your negro and your Esquimaux. The detection of types is one of the most elementary branches of knowledge to the special expert in crime, though I confess that once when I was very young I confused the Leeds Mercury with Western Morning News. But a Times leader is entirely distinctive, and these words could have been taken from nothing else. As it was done yesterday the strong probability was that we should find the words in yesterday’s issue. [...] Someone cut out this message with a scissors. Nail-scissors, said Holmes. You can see that it was a very short-bladed scissors since the cutter had to take two snips over “keep away”. [...] Again, you will observe that the words are not gummed on in an accurate line, but that that some are much higher than others. That may point to carelessness or it may point to agitation and hurry upon part of the cutter.” (A. C. Doyle, The Hound of the Baskervilles, p. 30-31)

In this extract we clearly see how Sherlock works with information. He looks at the paper and it tells him so many facts, which are unknown to John Watson or Sir Henry Baskerville. He is able to establish kind of newspaper, scissors; moreover he could establish that the letter was written in a hurry and someone disturbed the

author of the letter. As I write above Sherlock Holmes is an innovator of this kind of investigation. After publishing A. C. Doyle's stories police inspired by his methods.

6.1 The setting of the murder

Main part in this story is solving Charley's murder. I would like to point out the setting of the murder. The murder was made in mysterious place in Devon. Susan Sweeney claims in her work that: *"Every narrative begins with a disruption in the established social order; its plot consists of subsequent attempts to restore that order; and when this resolution occurs, the story is over. Narrative structure thus manipulates the reader's desire for closure, and usually satisfies that desire with recognition scene, epiphanies, denouements, and an accompanying catharsis. Every narrative exploits a constant tension between meaning (the anticipated revelation of a coherent narrative pattern) and meaninglessness (the fear that no such pattern exists)"*⁶³ The same as every story begin with a disruption in the established social order; I decided to start my analyses with the murder.

"The day had been wet, and Sir Charles's footmarks were easily traced down the alley. Halfway down this walk there is a gate, which leads out on to the moor. There were indications that Sir Charles had stood for some little time here." (A. C. Doyle, The Hound of the Baskervilles, p. 15)

"One fact which has not been explained is the statement of Barrymore that his master's footprints altered their character from the time that he passed the Moorgate, and that he appeared from thence onward to have been walking upon his toes." (A. C. Doyle, The Hound of the Baskervilles, p. 15)

In the extract below Sherlock Holmes tries to find out more details about the place, where the murder happened. Every small detail is very important for him.

"What sort of night was it?"

⁶³ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.' In Ronald G Walker and June M Frazer, eds. The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory. Illinois: Western Illinois University, 1990., p. 4

"Damp and raw."

"But not actually raining? "

"No"

"What is the alley like?"

"There are two lines of old yew hedge, twelve feet high and impenetrable. The walk in the centre is about eight feet across."

"Is there anything between the hedges and the walk?"

"Yes, there is a strip of grass about six feet broad on either side." (A. C. Doyle, The Hound of the Baskervilles, p. 19-20)

Romanticism influenced Doyle. Sometimes we wrongly think that Romanticism is only connected to beautiful things, however, Romanticism also include things, which are mysterious, danger, terrifying and spine-chilling. The murder of Charles Baskervilles is an example of Romanticism. The place is mysterious; there are many mysterious facts. Why he was walking upon his toes? What he was doing there? The time when it happened is also something what encourages reader to think about it. On the one hand the murder happened at night, when the night was damp and raw. But on the other hand, place of the murder is beautiful near the alley. These facts make contract between mysterious and beautiful. Doyle combined these aspects to create perfect atmosphere and setting for the murder.

6.2 The Baskervilles Hall

I would like to focus on describing the Baskervilles Hall. I chose extract when John Watson and Sir Henry Baskervilles firstly come to the Baskervilles Hall.

"We had left the fertile country behind and beneath us. We looked back on it now, the slanting rays of a low sun turning the streams to threads of gold and glowing on the red earth new turned by the plough and the broad tangle of the woodlands. The road in front of us grew bleaker and wilder over huge russet and olive slopes, sprinkled

with giant boulders. Now and then we passed a moorland cottage, walled and roofed with stone, with no creeper to break its harsh outline. Suddenly we looked down into a cuplike depression, patched with stunted oaks and first which had been twisted and bent by the fury of years of storm. Two high, narrow towers rose over the trees. The driver pointed with his whip "Baskerville Hall," said he." (A. C. Doyle, *The Hound of the Baskervilles*, p. 53-54)

"The avenue opened into a broad expanse of turf, and the house lay before us. In the fading light I could see that the centre was a heavy block of building from which a porch projected. The whole front was draped in ivy; with a patch clipped bare here and there where a window or a coat of arms broke through the dark veil. From this central block rose the twin towers, ancient, crenelated, and pierced with many loopholes. To right and left of the turrets were more modern wings of black granite. A dull light shone through heavy mullioned windows, and from the high chimneys which rose from the steep, high-angled roof there sprang a single black column of smoke." (A. C. Doyle, *The Hound of the Baskervilles*, p. 55)

"It was a fine apartment in which we found ourselves, large, lofty, and heavily raftered with huge baulks of age-blackened oak. In the great old-fashioned fireplace behind the high iron dogs a log fire crackled and snapped. [...] Then we gazed round us at the high, thin window of old stained glass, the oak panelling, the stags' heads, the coats of arms upon the walls, all dim and sombre in the subdued light of the central lamp." (A. C. Doyle, *The Hound of the Baskervilles*, p. 55)

"A square balustrade gallery ran round the top of the old hall, approached by a double stair. From this central point two long corridors extended the whole length of the building, from which all the bedrooms opened. My own was in the same wing as Baskerville's and almost next door to it. These rooms appeared to be much more modern than the central part of the house, and the bright paper and numerous candles did something to remove the sombre impression which our arrival had left upon my mind. [...] But the dining room, which opened out of the hall, was a place of shadow and gloom. It was a long chamber with a step separating the dais where the family sat

from the lower portion reserved for their dependants. At one end a minstrel's gallery overlooked it. Black beams shot across above our heads, with a smoke-darken ceiling beyond them. With rows of flaring torches to light it up, and the colour and rude hilarity of an old-time banquet, it might have softened; but now, when two black clothed gentlemen sat in the little circle of light thrown by a shaded lamp, one's voice became hushed and one's spirit subdued. A dim line of ancestors, in every variety of dress, from the Elizabethan knight to the buck of the Regency, stared down upon us and daunted us by their silent company." (A. C. Doyle, *The Hound of the Baskervilles*, p. 57)

Doyle was influenced by critical Realism. The building is described in realistic way, there is no attempt to make the building nicer, and Watson describes it as it is. There is contrast between describing nature and the building. It is clear that when Doyle writes about nature he uses more adjectives and verbs to make the atmosphere more mysterious, catchy and moving. On the other hand, as we see in extract above he doesn't want to make atmosphere mysterious even catchy, he just wants to describe the Hall.

6.2.1 Watson's first night in the Baskervilles Hall

"I drew aside my curtains before I went to bed and looked out from my window. It opened upon the grassy space, which lay in front of the hall door. Beyond, two copses of trees moaned and swung in a rising wind. A half moon broke through the rifts of racing clouds. In its cold light I saw beyond the trees a broken fringe of rocks, and the long, low curve of the melancholy moor." (A. C. Doyle, *The Hound of the Baskervilles*, p. 57)

However Watson felt depressed in the evening, in the morning his mood changed. It is typical for Romanticisms that mood is connected with the weather. In the extract below we can clearly see how his mood and also weather changed.

"As Sir Henry and I sat at breakfast the sunlight flooded in through the high mullioned windows, throwing watery patches of colour from the coats of arms which

covered them. The dark panelling glowed like bronze in the golden rays, and it was hard to realise that this was indeed the chamber which had struck such a gloom into our souls upon the evening before.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 58)

In this extract we can see how the weather and mood are closely connected. I found one more example. The extract is one day after the adventurous night when John Watson and Henry Baskerville went to find a prisoner.

“A dull and foggy day with a drizzle of rain. The house is banked in with rolling clouds, which rise now and then to show the dreary curves of the moor, with thin, silver veins upon the sides of the hills, and the distant boulders gleaming where the light strikes upon their wet faces. It is melancholy outside and in. The baronet is in a black reaction after the excitements of the night. I am conscious myself of a weight at my heart and a feeling of impending danger – ever present danger, which is the more terrible because I am unable to define it. And have I not cause for such a feeling?” (A. C. Doyle, *The Hound of the Baskervilles*, p. 95)

6.3 Landscape in Devon

“In a very few hours the brown earth had become ruddy, the brick had changed to granite, and red cows grazed in well-hedged fields where the lush grasses and more luxuriant vegetation spoke of a richer, if a damper, climate. Young Baskerville stared eagerly out of the window and cried aloud with delight as he recognised the familiar features of the Devon scenery.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 51)

“Over the green squares of the fields and the low curve of a wood there rose in the distance a grey, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream.

Rolling pasture lands curved upward on either side of us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful and sunlit countryside there rose ever, dark again the evening sky, the long gloomy curve of the moor, broken by the jagged and sinister hills.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 52-53)

The connection between beautiful and romantic plot is clear. In spite of its own wildness is scenery colourful, peaceful and calm. Picturesque effect makes us feel that we are in a dream. Watson also compares landscape to a dream. One thing, which breaks this dream, is the sinister moor. Picturesque scenery with a gloomy moor makes the atmosphere scary, dark, unpredictable and beautiful at the same time. The author might have wanted to point out that the danger is waiting somewhere in the moor.

The wagonette swung round into a side road, and we curved upward through deep lanes worn by centuries of wheels, high banks on either side, heavy with dripping moss and fleshy hart's-tongue ferns. Bronzing bracken and mottled bramble gleamed in the light of the sinking sun. Still steadily rising, we passed over a narrow granite bridge and skirted a noisy stream, which gushed swiftly down, foaming and roaring amid the grey boulders. Both road and stream wound up through a valley dense with scrub oak and fir." (A. C. Doyle, The Hound of the Baskervilles, p. 52-53)

To sum up, the nature in Devon is described as fantastic, melancholy and strange as well. I would say that the nature is mysterious, scary and breathtaking at the same time. These contrasts make all description more attractive and give a perfect setting for a murder, which is perfect contrast to picturesque landscape.

6.4 The moor and moving on it

6.4.1 The moor

At the beginning I would like to show how John Watson describes the moor. *"The moor is very sparsely inhabited, and those who live near each other are thrown very much together."* (A. C. Doyle, The Hound of the Baskervilles, p. 17)

"Our wagonette had topped a rise and in front of us rose the huge expanse of the moor, mottled with gnarled and craggy cairns and tors. A cold wind swept down from it and set us shivering. Somewhere there, on that desolate plain, was lurking this fiendish man, hiding in a burrow like a wild beast, his heart full of malignancy against the whole race, which had cast him out. It needed but this to complete the grim suggestiveness of

the barren waste, the chilling wind, and the coat more closely around him.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 53-54)

In this extract is the moor again connected with something wild, perilous and unpredictable. In the moor is hiding the evil, which can have many forms. It can be a hound or the running prisoner. Again it can be seen that all wrong things are connected with the moor. The wickedness chooses the moor as a place where to be. When Watson talks about the moor the weather is not lovely. It is cold wind or it is raining very often. It is a sign that Romanticism influenced A. C. Doyle.

“We had come to a point where a narrow grassy path struck off from the road and wound away across the moor. A steep, boulder-sprinkled hill lay upon the right, which had in bygone days been cut, into a granite quarry. The face, which was turned towards us, formed a dark cliff, with ferns and brambles growing in its niches. From over a distant rise there floated a grey plume of smoke.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 63)

“It was an excursion of some miles across the moor to a place which is so dismal that it might have suggested the story. We found a short valley between rugged tors, which led to an open, grassy flecked over with the white cotton grass. In the middle of it rose two great stones, worn and sharpened at the upper end until they looked like the huge corroding fangs of some monstrous beast. In every way it corresponded with the scene of the old tragedy.” (A. C. Doyle, *The Hound of the Baskervilles*, p. 73)

This is the place where died Hugo Baskervilles. I chose this extract because Hugo Baskervilles is very important for the story. All family blame him for the curse. The place as John Watson describes seems to be spine-chilling and horrifying. Furthermore, the landscape near the moor is inhabited so the place gives the impression of emptiness. Due to it, is the atmosphere so inscrutable. There are no people nearby; moreover, the landscape is breathtaking and mysterious.

“We hurried through the dark shrubbery, amid the dull moaning of the autumn wind and the rustle of the falling leaves. The night air was heavy with the smell of

damp and decay. Now and again the moon peeped out for an instant, but clouds were driving over the face of the sky, and just as we came out on the moor a thin rain began to fall. The light still burned steadily in front. [...]

"I say, Watson," said the baronet, "what would Holmes say to this? How about that hour of darkness in which the power of evil is exalted?"

As if in answer to his words there rose suddenly out of the vast gloom of the moor that strange cry which I had already heard upon the borders of the great Grimpen Mire. It came with the wind through the silence of the night, a long, deep mutter, then a rising howl, and then the sad moan in which it died away. Again and again it sounded, the whole air throbbing with it, strident, wild, and menacing. The baronet caught my sleeve and his face glimmered white through the darkness." (A. C. Doyle, The Hound of the Baskervilles, p. 90)

We again come across the act of cruelty in the moor. All wicked things happened in the moor. Although the moor is surrounded by beautiful nature it seems as if the moor is a birthplace for every sin. I would like to sum up the chapter which concentrate on the moor. In the heath died Hugo Baskervilles, the hound and the criminal are hiding there. The heath is connected with something what is wicked and dangerous. Moreover, the weather is always bad when the moor is mention in the text. Frequent is cold wind, heavy fog, heavy rain and whole atmosphere is not pleasant. One reason why the atmosphere is unpleasant is the emptiness, which can cause the feeling of jeopardy.

6.4.2 Moving of characters on the moors

In the chapter above I write in more detail about the moor. The aim of this chapter is focus on moving of characters in the moor. I would like to start with the extract. *"I walked far upon the sodden moor, full of dark imaginings, the rain beating upon face and the wind whistling about my ears. God help those who wander into the great mire now, for even the firm uplands are becoming a morass. I found the black tor upon which I had seen the solitary watcher, and from its craggy summit I looked out*

myself across the melancholy downs. Rain squalls drifted across their russet face, and the heavy, slate-coloured clouds hung low over the landscape, trailing in gray wreaths down the sides of the fantastic hills. In the distant hollow on the left, half hidden by the mist, the two thin towers of Baskerville Hall rose above the threes.” (A. C. Doyle, The Hound of the Baskervilles, p. 100)

“The sun was already sinking when I reached the summit of the hill, and the long slopes beneath me were all golden-green on one side and gray shadow on the other. A haze lay low upon the farthest sky-line, out of which jutted the fantastic shapes of Belliver and Vixen Tor. Over the wide expanse there was no sound and no movement. One great gray bird, a gull or curlew, soared aloft in the blue heaven. He and I seemed to be the only living things between the huge arch of the sky and the desert beneath it. The barren scene, the sense of loneliness, and the mystery and urgency of my task all struck a chill into my heart.” (A. C. Doyle, The Hound of the Baskervilles, p. 113-114)

As I mentioned before the bad weather is connected with the moor. John Watson has the feeling of emptiness, loneliness and danger. The place is so scary and dark that John Watson prays for everybody who wanders there. The sodden moor is full of darkness, gray shadows and mystery, which struck a chill into John Watson’s heart.

“Blindly we ran through the gloom, blundering against boulders, forcing our way through gorse bushes, painting up hills and rushing down slopes, heading always in the direction whence those dreadful sounds had come. At every rise Holmes looked eagerly round him, but the shadows were thick upon the moor, and nothing moved upon its dreary face.

A low moan had fallen upon our ears. There it was again upon our left! On that side a ridge of rocks ended in a sheer cliff, which overlooked a stone-strewn slope. On its jagged face was spread-eagled some dark, irregular object. As we ran towards it the vague outline hardened into a definite shape.” (A. C. Doyle, The Hound of the Baskervilles, p. 122)

This is an example how hard is to move in the moor. Sherlock Homes with John Watson hear someone calling for help so they run to the place where the noise comes from. They need to run through the gloom, blunder against boulders, force through gorse bushes, paint up hills, rush down slopes. The act of cruelty is again connected with the sinister moor. Moreover, the atmosphere is very serious and another murder is coming. I would like to add the extract when they found the body.

"We stood with bitter hearts on either side of the mangled body, overwhelmed by this sudden and irrevocable disaster which had brought all our long and weary labours to so piteous an end. Then as the moon rose we climbed to the top of the rocks over which our poor friend had fallen, and from the summit we gazed out over the shadowy moor, half silver and half gloom. Far away, miles off, in the direction of Grimpen, a single steady yellow light was shining." (A. C. Doyle, The Hound of the Baskervilles, p. 123-124)

Fortunately, the body is not Henry Baskervilles but the prisoner's who was wanted. The moon plays important role. During the entire story the moon is very often there, especially when something dangerous and mysterious happened. To sum up this chapter about moving characters in the moor, the moor is link to the wickedness, mystery and to the act of cruelty. The atmosphere in the heath is lonely, empty and these feelings struck a chill into their heart. Moving in the moor is not easy, because of hills, slopes, bushes and gloom. All these symbols are connected to Romanticism. Picturesque landscape, which is beautiful, however, a wild beast is hiding inside. It can be a perfect setting for a detective story, where a drastic and bloody murder can happen. The same as Romanticism shows history to show different cultures, the same A. C. Doyle put in to the plot Hugo Baskervilles to show a long history of family line.

6.5 Catching a murderer

"I had said that over the great Grimpen Mire there hung a dense, white fog. It was drigting slowly in our direction and banked itself up like a wall on that side of us, low but tick and well defined. The mood shone in it, and it looked like a great shimmering

ice-field, with the heads of the distant tors as rocks borne upon its surface. Holmes's face was turned towards it, and he muttered impatiently as he watched its sluggish drift.

The night was clear and fine above us. The stars shone cold and bright, while a half-moon bathed the whole scene in a soft, uncertain light. Before us lay the dark bulk of the house, its serrated roof and bristling chimneys hard outlined against the silver-spangled sky. Broad bars of golden light from the lower windows stretched across the orchard and the moor. One of them was suddenly shut off.” (A. C. Doyle, The Hound of the Baskervilles, p. 141)

The symbol of moon tells us that something danger can happen. The weather is also not good, white fog makes views impossible, which give the impression of mystery. This part of the plot is very catchy and moving.

“So as the fog-bank flowed onward we fell back before it until we were half a mile from the house, and still that dense white sea, with the moon silvering its upper edge, swept slowly and inexorable on.

A sound of quick steps broke the silent of the moor. Crouching among the stones we stared intently at the silver-tipped bank in front of us. The steps grew louder, and through the fog, as through a curtain, there stepped the man whom we were awaiting. He looked round him in surprise as he emerged into the clear, starling night. Then we came swiftly along path, passed close to where we lay, and went on up the long slope behind us.” (A. C. Doyle, The Hound of the Baskervilles, p. 142)

If a plot is a series of related incidents culminating in a climax, then the stages in the detective's investigation—the discovery and analysis of each successive clue, which ultimately leads to the solution of the crime—provide the plot of a detective story. The

detective accomplishes this by deconstructing the mystery—that is, by revealing it to by a logical, chronologically ordered sequence of causes and effects.⁶⁴

By thus heightening narrative suspense, detective fiction also reveals the importance of narrative closure. Nothing is more definitive, complete, and single-minded than the ending of a detective story. One of the most important things is the full explanation of everything that happened in the preceding narrative.⁶⁵

In the end is the murder caught and every clue is explained. Very interesting is the weather and part of the day when the murder was caught. It was a foggy night, which make terrified atmosphere. The moor is the place where they caught Stapleton. It might seem that the place and the time are the best for catching the murder.

7 The Final Problem

I would like to also mention the Final Problem, the story written by A. C. Doyle. In this story the author wanted to finish Sherlock Holmes stories. He wasn't interested in writing Sherlock Holmes anymore; he wanted focus on something spiritual. However, readers made him to write Sherlock Holmes stories again. In the Final Problem Sherlock Holmes and Moriarty disappeared in Reichenbach Falls and nobody found their bodies. Due to this, it is easy for A. C. Doyle the return of Sherlock Holmes.

I aim to analyse the description of Reichenbach Falls and I would like to find out the meaning of Reichenbach Falls. I am also interested in the choice of the place where Sherlock died.

“We had strict injunctions, however, on no account to pass the falls of Reichenbach, which are about halfway up the hills, without making a small detour to see them. It is, indeed, a tearful place. The torrent, swollen by the melting snow,

⁶⁴ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.' In Ronald G Walker and June M Frazer, eds. *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory*. Illinois: Western Illinois University, 1990., p. 4

⁶⁵ SWEENEY, S. 'Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity.' p. 5

plunges into a tremendous abyss, from which the spray rolls up like the smoke from a burning house. The shaft into which the river hurls itself is an immense chasm, lined by glistening coal-black rock, and narrowing into a creaming, boiling pit of incalculable depth, which brims over and shoots the stream onward over its jagged lip. The long sweep of green water roaring forever upward, turn a man giddy with their constant whirl and clamour. We stood near the edge peering down at the gleam of the breaking water far below us against the black rocks, and listening to the half-human shout which came booming up with spray out of the abyss.” (A. C. Doyle, *The Final Problem*, p. 751)

Doyle often describes London as a foggy place, due to this he decided to kill Sherlock Holmes somewhere else. In my opinion, the best place for it is place, which is sublime and beautiful. As Martin Procházka and Zdeněk Hrbata write in his book *“Romantismus a romantismy”*: “In general, the beautiful is small, organised, and peaceful and encourage pleasant feelings. The sublime is spacious, wild, chaotic, strange, stormy (mountains, a sea) and encourage feeling of the horror and the adulation. In this forms we can see the God’s kindness, power, infiniteness and anger.”⁶⁶ I might seem that A. C. Doyle chose Reichenbach Falls because he wanted to point out the difference between a town and nature. The author’s inspiration came from Swiss, where the author spent some time. Falls represents the danger, the wildness and the amazement; all of these are metonymy for God. In my opinion, A. C. Doyle wants to demonstrate a respect for God. The same as we have the respect for beautiful nature, the same we should have a respect for God. In that point is clear that A. C. Doyle was influenced by Romanticism.

⁶⁶ HRBATA, Zdeněk a Martin PROCHÁZKA. *Romantismus a romantismy: pojmy, proudy, kontexty*. Praha: Karolinum, 2005., p. 28

8 Conclusion

My bachelor thesis concentrated its main focus on the description of space and landscape in A. C. Doyle stories. For this purpose, I chose the story the Hound of Baskervilles Hall and the Final Problem. I mainly worked in the practical part of my bachelor thesis with both of these stories.

Primarily, as for the theoretical part of my thesis, I focused on defining the Victorian era, the society and the literature. Moreover, I focused on detective story in the Victorian literature. For the next part, I tried to analyse a detective story and its main features I commented the importance of plot in a detective story, which has specific parts that are essential as for instance the misleading clues and the full explanation of everything that happened. I also focus on the locked room, which provides an excellent laboratory for narrative theory. The detective stories of Edgar Allan Poe introduced the locked room. I tried to find out the connection between Poe's and A. C. Doyle's stories. I also made a comment on the relationship between the writer and reader.

In the last chapter of the theoretical part of my thesis I focused on A. C. Doyle's writing career and personal life, which is also important for the understanding of his stories. I end up my theoretical part with the forensic science, in which A. C. Doyle was an inspiration for the official police forces in both Britain and America.

In the sixth chapter there is the aim of my bachelor thesis. I tried to analyse the nature in both chosen books. Summing up my results, A. C Doyle was influenced by Romanticism. Sometimes we wrongly think that Romanticism is only connected with beautiful things, however, Romanticism also includes things, which are mysterious, dangerous, terrifying and spine chilling. The influence of the previous Gothic tradition can be found in the murder of Charles Baskervilles is an example of violent motifs and themes of Gothic fiction. Example of Romanticism can be found in the description of landscape, which is described as wilderness on the one hand and a colourful, peaceful

and calm scenery on the other. Picturesque effect makes the landscape more dreamlike. What destroys the picturesque scenery is the sinister aspect of the moor. I would like to mention the connection between the mood and the weather. It is raining or windy when the atmosphere is not good or the characters are in a bad mood. Not only Romanticism is used in A. C. Doyle's stories, we can also find critical Realism in description of the Baskervilles Hall. Critical Realism is used for its simplicity; it describes the reality as it is.

My task in the last chapter was an attempt to find the meaning of Reichenbach Falls. I came to a conclusion that Reichenbach Falls could represent the notion of the sublime. The sublime is wild, chaotic, spacious, strange and stormy. It perfectly contrasts with London, where most of the stories are set. There is also a sign of Romanticism.

To sum it up, A. C. Doyle was strongly influenced by Romanticism. It can be found in the description of nature, moving characters and the landscape. On the other hand, A. C. Doyle also uses critical Realism for simple description of buildings, such as the Baskervilles Hall, which creates contrast between describing nature and the building.

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