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**The Influence of E. A. Poe on the Detective Stories of A. C. Doyle**

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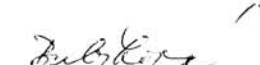
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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

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## **ABSTRACT**

The aim of this thesis is to trace possible influences of E.A.Poe on the detective stories by A.C.Doyle.

The first part focuses on characterizing detective fiction genre and its various approaches. It also gives brief description of the detective genre development from the beginning to the Golden Age in Europe and America. The second part of the paper examines works of both authors, Edgar Allan Poe and Arthur Conan Doyle. Poe is considered one of the founders of detective fiction who influenced many of the later authors. One of them might have been Arthur Conan Doyle who is most famous for his Sherlock Holmes stories. The last part of the thesis focuses on analysis of Poe's two detective stories: *The Murders in the Rue Morgue* and *The Purloined Letter* and compares them with the detective fiction written by Doyle, namely *A Study in Scarlet*, *A Scandal in Bohemia* and *The Speckled Band*.

The thesis will conclude by providing information about whether Doyle was influenced by Poe's works and in what way.

### **Key words:**

Edgar Allan Poe, Arthur Conan Doyle, detective fiction, nineteenth-century, literary influence, Auguste Dupin, Sherlock Holmes

## SOUHRN

Cílem této diplomové práce je nalezení možného vlivu E.A.Poea na detektivní povídky A.C.Doyla.

První část diplomové práce se zabývá charakteristikou detektivního žánru a jeho různých přístupů. Dále podává stručnou charakteristiku vývoje detektivního žánru v Evropě a Americe od svého prvopočátku až do doby největšího rozkvětu. Druhá část práce zkoumá díla obou autorů Edgara Allan Poea a Artura Conana Doylea. Poe je považován za jednoho ze zakladatelů detektivního žánru kdo ovlivnil svojí tvorbou pozdější autory detektivek. Jedním z takových spisovatelů mohl být Arthur Conan Doyle, který je známý především díky postavě Sherlocka Holmese. Třetí část diplomové práce se zabývá analýzou dvou Poeových povídek, *Vraždy v ulici Morque* a *Odcizený dopis*. Analýza porovnává tyto dvě povídky se 3 díly A.C.Doyla, *Studie v šarlatové*, *Skandál v Čechách* a *Strakatý pás*.

Na závěr se tato práce pokusí určit zda byl Doyle ovlivněn Poeovými díly a v jakém směru.

### **Klíčová slova:**

Edgar Allan Poe, Arthur Conan Doyle, detektivka, devatenácté století, literární vliv, Auguste Dupin, Sherlock Holmes

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## 1. INTRODUCTION

The nineteenth century saw the rise of the real detective fiction. The development of the genre was closely connected with the establishment of the police forces with their inspectors and detectives. The early Victorian Europe was not very secure continent. There was a lot of violence and crime. Some police forces already existed but mainly for protecting properties and belongings. Therefore, the professional crime – detection was established to keep order. It was first established in Paris, then in London and last in America.

The first writer influenced by the establishment of the police forces was Edgar Allan Poe. He is called the father of the detective fiction because he invented the first detective, Monsieur Dupin, in three of his detective stories. Poe set up the formula of detective stories and foretold the whole evolution of the development. Later on, many other writers started copying his approach and created detective stories and novels on the same basis. One of his followers was Arthur Conan Doyle who created the most famous detective Sherlock Holmes.

The aim of this thesis is to compare the works of E.A.Poe and A.C.Doyle and find possible influences. The first part focuses on the characteristic of the detective fiction genre. It also depicts the development of detective fiction in England and America, from its beginning to the Golden Age. This period is very important for the development of the genre because the most important investigators of crime and various approaches emerged.

The second part of the thesis is aimed at the characterization of both authors and their works. It shows significant features of each of the author's work and the importance of their detective stories and novels.

The third part of the paper focuses on the comparison of detective works of the two authors and on tracing some possible influence of Poe's works on Doyle's. It compares their stories in terms of the writing style, the depiction of the main characters and the view on the police. These features are examined with the use of secondary sources concerning the detective fiction and they are shown on the excerpts taken from the primary sources.

## 2. A CHARACTERISTIC OF DETECTIVE FICTION

“The detective story is the normal recreation of noble minds.”

Philip Guedalla

It is not an easy task to characterize detective fiction. There are many views and opinions concerning detective fiction. Škvorecký calls it “a game with quite precise rules and limited motives” (8).

The biggest issue connected with detective stories is the difficulty of defining them. Julian Symons says that, “the first problem facing anybody writing about crime fiction is to stake out the limits of his theme” (1972, 1). Historians of detective story claim that it is a unique literary form, distinct from the crime or mystery story, not to be confused with the police novel and even more clearly separate from the many varieties of thriller.

Puzzle stories, mystery stories, crime stories, and stories of deduction and analysis have existed since the earliest times – and the detective story is closely related to them all. Yet the detective story itself is purely a development of the modern age (Haycraft, 4).

On the contrary Symons says that “the detective story along with the police story, the spy story, and the thriller makes up part of the hybrid creature we call sensational literature” (1972, 4).

Because of the confusion about the genre, there were many attempts to state what is to be included in the detective fiction genre and certain rules were established.

For most critics, the detective story has been taken as the central theme on which other crime stories and thrillers play variations. They have tried to formulate strict rules, so that they can say of a particular work: yes, this is a detective story; or no, this may be excellent in its kind but it is not a detective story (Symons, 1972, 1).

The most famous attempt to state strict rules of how detective fiction should look like is from F. Knox, who created his 10 principles, which are regarded as one of the best ones and are followed by many writers.

Even though each of the critics has a slightly different view upon the division of detective fiction, they agreed on a basic characterization. The critics named two main features detective story should have. Symons summed up the theory and said that:

the two qualifications everybody has thought necessary are that it should present a problem, and that the problem should be solved by and amateur or professional detective through processes of deduction (Symons, 1972, 1-2).

W. H. Auden added that detective story should have a murder, many people who are suspected but only one suspect that is guilty. The murdered is later eliminated and is arrested or dies. These ideas lead to a point made by Haycraft who said that, “the crime is only a means to an end which is detection” (3).

The reason for defining detective stories and for division of the genres into categories is based on a fact, that if the divisions were not made almost any book which would have a slight connection to crime could be included in detective fiction. As Symons says even “*Little Red Riding Hood* with its attempted murder” (1972, 5) could be part of the detective fiction literature.

Detective genre is one of the most popular ones. It is a part of entertainment literature.

I consider it only for what it is – a frankly non-serious, entertainment form of literature, which, nevertheless, possesses its own rules and standards, its good and bad examples, and at its best has won the right to respectful consideration on its own merits (Haycraft, xii).

The detective genre is very popular because it provides excitement, which “removes readers from reality of their own lives” (Symons, 1972, 6).

Detective fiction is a genre in which the cause of mysterious happening is often a crime. The narrative information gap is centred around a question, Who has done it? The answer to this question is unity of interest for the detective and the readers.

The crime is closely connected with the main protagonist, the detective. He usually solves the crime because he is equipped with supernatural abilities.

The crime is gradually revealed by the hero or heroine; this is accomplished through a mixture of intelligence, ingenuity, the logical interpretation of evidence, and sometimes sheer luck

(<http://www.bartleby.com/65/my/mystery.html>).

The detective is a successful tracker of suspicious people and places. He same as the other characters is not too much defined and we know of him that he is a person who solves the crime with no emotional engagement. Furthermore, he has combinations skills but eccentric personality. The detective is very often characterized as a vulnerable outsider who is underestimated by the others. Therefore, the disbelief with his powers helps readers to identify with him. The detective does not solve the case on his own but has a friend and a helper in one person. This person is usually slightly dumb and stands in between the detective and the readers.

The previous characterization is typical for the real detective fiction. However, another approach concerning the detective was established in 20<sup>th</sup> century. “The romantic hero” (Mocná, 107) mentioned previously is turned into an ordinary detective who is personally affected by the crime. This approach is specific for American Hard-Boiled School of detective fiction. However, this thesis will not deal with Hard Boiled stories.

The personal narrator of the real detective stories was established right from the beginning of detective fiction. Firstly, it was in the role of a friend who is noting down the cases. Then the American Hard-Boiled School came with the detective itself, who is the one that deals with the crime and therefore narrates it from his own viewpoint.

The composition of detective fiction is very structured. The crime is investigated backwards and the conclusion and untangling of the story should be as surprising as possible. Detective fiction exercises hidden anticipation, which means that the circumstantial evidence is put into the story in a way that does not attract the attention of the readers. Therefore, the only person using the evidence is the detective. The narrative is usually a contrast of suspicion and resolution and the story ends with summarizing of the detective and his friend, the narrator.

Detective fiction is closely connected with many genres. It is believed that it has something in common with thrillers, mystery stories and gothic novels. The history and development started with the classic detective story and changed according to American Hard-boiled School in between the two World Wars.

### 3. ORIGINS AND DEVELOPMENT OF DETECTIVE FICTION

The exact beginning of detective fiction is unclear. Some say Voltaire's *Zadig* or *The Murder of Engine Maker Rolfsen* by Maurits Hansen are the first detective stories. The others claim that no detective stories could appear until organized police and detective force existed. The statement of English bibliophile George Bates supports the second view.

The cause of Chaucer's silence on the subject of airplanes was because he had never seen one. You cannot write about policemen before policemen exist to be written of (Engelhardt, 5).

The opinions of the second group are more accurate, a view supported by Julian Symons who claims that:

The decisive point is that we should be talking about crime literature, but that those who search for fragments of detection in the *Bible* and *Herodotus* are looking only for puzzles. The puzzle is vital to the detective story but is not a detective story in itself, and its place in crime literature generally is comparatively small (Symons, 1972, 17).

With establishing police forces over the world memoirs of real detectives started appearing. They were regarded as the ancestors of fictional detective stories. A professor of English, William Marling, as well as many other specialists identified the time of the beginning of detective fiction. They claim that:

the detective novel has always been related to public interest in the problems of modern, urban life, particularly in crime. But crime as a feature of Western social life was not generally recognized until the rise of large cities in the early 1800s, a period that corresponds to the creation of a mass reading public. Fascinated by and afraid of crime, new city-dwellers vilified and romanticized criminals, as well as those who fought them (<http://www.detnovel.com/>).

The most famous memoirs of a real detective are from Eugene Francois Vidocq, who was the first head of the French Surete in 1812.

A former convict Eugene Vidocq, who had been working for some time as a police spy, was given a job of forming a small Brigade de Surete. Most of his fellow detectives were former criminals like Vidocq himself (Symons, 1966, 16).

The Brigade had four people at first but increased to an eventual twenty-eight. The Surete became the French equivalent of the American F.B.I. After ten lucrative years Vidocq resigned and became a very successful private detective. Working for the Surete Nationale and as a private eye, gave him inspiration for publishing a four-volume set of memoirs between 1828 and 1829. The volumes themselves were “ghost-written and mostly fictional” (<http://www.crimeculture.com/Contents/VictorianCrime.html>).

Immediately after publication, Vidocq became very popular and was translated into English. Eugene Francois Vidocq inspired a few French writers. Honore De Balzac modelled the character of Vautrin on him in *Le Pere Goriot* (1833), and Victor Hugo got inspired for his Jean Valjean in *Les Misérables* (1862). Vidocq’s memoirs had their British parallel in the form of yellowbacks, so called because of their bright yellow covers. At that time, the genre reached the peak of its success. Yellowbacks were cheaply produced throwaway publications, which appealed because of the sensational story. The first famous title was *Recollections of a Detective Police Officer* by Waters. It first appeared in yellowback format in 1856 and was later on translated into French and published in the US as a dime novel. Even though yellowbacks were highly popular at the time, they were not considered part of a true detective fiction. Vidocq influence was not only on Honore De Balzac and Victor Hugo but also on Émile Gaboriau. It is said that Vidocq’s influence on Gaboriau was the biggest.

The Fullest and most direct fictional expression of the Vidocq influence, however, occurred in the works of his compatriot, Émile Gaboriau (Symons, 1972, 30).

Gaboriau was a son of a notary who wanted to escape becoming a lawyer. He was a secretary of Paul Féval, “a popular feuilletonist of the time” (Symons, 1972, 31). Gaboriau was haunting the police courts and the morgue in search of material for Féval. As Symons says his work can be called “ghosting for his hard-driven patron, whose specialty was the criminal romance” (1972, 31). Later on Gaboriau became a feuilletonist in his own right. He became a very busy writer, which works were published in yellowbacks. Gaboriau wrote seven “not very successful novels of military and fashionable life” (Symons, 1972, 32). He wrote *L’Affaire Lerouge* (1866) which is considered by some to be the first detective novel. On the other hand Symons disagrees on the simply calling it a pure detective novel: “because of the diverse elements in

Gaboriau, it is difficult to classify the ultimate result with any degree of exactitude” (1972, 35). After publishing the *L'affaire Lerouge* (1866), Gaboriau wrote another thirteen novels. Four of them included more or less detection figures: *Le Dossier 113* (1867), *Le Crime d'Orcival* (1868), *Monsieur Lecoq* (1869) and *Les Esclaves de Paris* (1869). Gaboriau's tales all belong to the group of tales, which uses detection as only one of the themes in the work. They are considered important for the development of the detective fiction though none of the novels can be included in the true detective fiction group.

Many agree that the real detective fiction as we know it today began in 1841 when Edgar Allan Poe pioneered the mystery genre in his short story *The Murders in the Rue Morgue*. “The history of the detective story begins with the publication of *The Murders in the Rue Morgue*” (Matthews, 83). Poe introduced the common motifs of detective fiction, the wrongly suspected man, a brilliant detective and a puzzling crime in the locked room, which requires superior intelligence to solve. He also originated in using ingenious plots, basic subplots and a character of a friend or a colleague who note down the case. By introducing the famous superior detective C. Auguste Dupin in three of his stories, *The Murders in the Rue Morgue* (1841), *The Mystery of Marie Roget* (1843) and *The Purloined Letter* (1844), Poe set up a formula that has stayed popular until nowadays. His stories are considered the prototype of detective stories.

The detective stories that he invented sharply differentiates itself from the earlier tales of mystery, and also from the later narratives in which actual detectives figure incidentally (Matthews, 83).

Each of the Poe's three stories is significant for study of the development of the detection genre. The first, *The Murders in the Rue Morgue*, (1841) pioneered the sub-genre of the locked room mystery by presenting a seemingly impossible crime with a surprising solution. The second story, *The Mystery of Marie Roget* (1843), is interesting 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 would be later copied by many authors. Third story, *The Purloined Letter* (1845), has become significant in terms of psychoanalytic theory. The stories are important for introducing us to the figure of the detective, Dupin. As Symons says, Dupin would be a classic example for many of the detectives to appear in the late nineteenth century, in particular Sherlock Holmes “who repays the favour by

dismissing Dupin as a very inferior fellow in *A Study in Scarlet*, by placing an emphasis on intellect and ratiocination”

(<http://www.crimeculture.com/Contents/VictorianCrime.html>)

At that time interest in crime stories blended with a strong, existing genre called the gothic novel. E.A.Poe is one of the writers who combined certain aspects of different genres in one story, detective story, mystery story and a horror story.

An early writer who transformed Gothic fiction was Edgar Allan Poe. He contributed a sophisticated analysis of the psychological processes, insight into the unconscious, a sense of structure, an insistence on unity of tone and mood. His work shows the close connection between Gothic fiction and detective fiction, which grows out of the Gothic, and the continuing overlap between Gothic fiction and science fiction.

(<http://academic.brooklyn.cuny.edu/english/melani/gothic/history.html>)

Most scholars attribute the genre of Gothic novel to Horace Walpole, whose *Castle of Otranto*, published in 1765, established the horror story, to which Mary Shelley added scientific aspects with *Frankenstein* (1818). The gothic influence is said to account for the dark settings, unfathomable motivations, and preoccupation with brilliant or unexpected solutions in the detective/mystery genre. Among English writers, Vidocq most influenced Charles Dickens, who used detail and character from Vidocq's *Memoirs* for his *Great Expectations* (1861) (<http://www.detnovel.com/>).

During the next 45 years, the detective fiction genre was largely neglected. The first important writers that used detective themes were English writers Charles Dickens and Wilkie Collins. Charles Dickens was deeply interested in the work of the recently established detective police force, and wrote several articles about it for the magazine he edited, *Household Words*. He created the first detective in English fiction, Inspector Bucket, who plays a minor but important role in *Bleak House* (1852-1853). Dickens created a prototype of the literary detective, and emphasised his uncertain status in society as the figure who stands halfway between respectable society and the criminals. The contribution of *Bleak House* was important for the development of the detective story. However the novel cannot be called a true detective fiction because only fourteen of the sixty-six chapters have “any bearing on the investigations” (Haycraft, 42) of Inspector Bucket. As Haycraft points out it is rather a work that includes an incidental detective tale in the manner of a “play within a play” (43). Dickens also attempted writing detective fiction with *The Mystery of Edwin Drood* (1870), but he died before



completing it. He managed to write only twenty-three chapters and for Dickens it is said to be only a beginning, leaving a lot of space or the later introduction of a supreme detective if he wanted one. Leaving the identity of his murderer unknown makes the novel to remain only a potential detective story, which has left many minds wondering what could happen if Dickens finished the novel.

Another English novelist, Wilkie Collins, changed the unsatisfactory situation of detective novel. He contributed *The Woman in White* (1860) and *The Moonstone* (1868) and created the detective Sergeant Cuff. Collins' novel *The Moonstone* (1868) was described by many authors, for example T. S. Eliot, as the first, the longest, and the best of detective novels. It can claim to have established the genre with several classic features of the twentieth-century detective story such as a country house robbery, a locked room murder, a celebrated investigator, a false suspect, a reconstruction of the crime and a final twist in the plot. Haycraft claims that Collins was inspired by real criminal cases as some of his predecessors.

Collins drew both inspirationally and directly from the English criminal cause of the decade, the controversial Constance Kent or "*Road Murder*" case of 1860. The episode in *The Moonstone* of the paint-stained nightgown and the washing-book is taken almost bodily from the Kent trial. So, too, Superintendent See-grave in the novel is the real-life Superintendent Foley, and Sergeant Cuff is no one but Inspector Whicher in slight disguise (Haycraft, 40).

Haycraft believes that *The Moonstone* belongs midway between the romance of incident and the novel of character. He also says that "the detective portion was an almost perfect example of the balanced type—a consummate blending of narrative and logical deduction" (Haycraft, 42). However, both Haycraft and Symons say that Wilkie Collins made one masterful contribution to detective fiction by writing his books.

By 1870, detective fiction was becoming highly popular with American audience. Allan Pinkerton published *The Expressman and the Detective* (1875), "the earliest American non-fiction account of a private detective" ([www.detnovel.com](http://www.detnovel.com)). This popular book established the importance of the hero, "an extra-legal agent who explores a lawless world. It also introduced us to understated style employing objective descriptions and short, clear sentences" ([www.detnovel.com](http://www.detnovel.com)). Nevertheless more

popular was *The Mollie Maguires and the Detectives* (1877). American detective fiction with the main protagonist was influenced by the dime novel.<sup>1</sup>

The development of detective story in Britain after 1870 was slightly different. It underwent a more analytic and stylized development. Collins and Dickens each contributed something toward fictional detection. “They kept the form alive and saved the theme” (Haycraft, 44). However as Haycraft says the creation of a really great detective character, “the writing of full-length detective stories concerned with detection and nothing else, was still two decades away” (44). 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. However, detective stories did not become truly popular until the appearance of famous Sherlock Holmes in *A Study in Scarlet*, which was published in the *Beeton's Christmas Annual* in 1887 and four years later *The Sign of Four*. “The saga begun in 1887 and was to continue for a round forty years” (Haycraft, 49). Sherlock Holmes is not only the greatest detective of all time but also the world’s most famous literary character. The success of *The Sign of the Four* (1891), Doyle’s second novel brought new attention. Doyle was asked to write another set of Holmes’ stories. These twelve stories were published together as the *Adventures of Sherlock Holmes* (1892). It brought success and eagerness of the readers. Therefore another set of stories was published in 1894, *The Memoirs of Sherlock Holmes*. The popularity of Sherlock Holmes rose to high extend. The insistence of the readers made Doyle to publish even third and fourth collection of Holmes stories, *The Return of Sherlock Holmes* (1904) and *The Case-Book of Sherlock Holmes* (1927). Furthermore, Doyle wrote three novels, *The Hound of the Baskervilles* (1902), *The Valley of Fear* (1915) and *His Last Bow* (1917). The Holmes stories were translated into many languages and made detective story a favourite genre amongst vast number of people. They were very important for the development of the detective fiction. As Haycraft points out: “they

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<sup>1</sup> American detective fiction, with its common man hero, was also influenced by the dime novel often drew on frontier settings and heroics that owed to the Leather-Stocking Tales of James Fennimore Cooper in the early 1800s. Beginning in 1860, the yellow-colored, paper-backed books of the firm Beadle and Adams promised readers “dollar books for a dime”. These “yellowbacks” fit in the pockets of Civil War soldiers and were printed on the cheapest newsprint, made from pure wood pulp without rag fiber, hence their nickname of “pulp”. Beadle and Adams had a standing order for 60,000 copies of each new book, and sometimes ordered a second printing within a week. Some of the yellowbacks went through ten or twelve printings, a phenomenal circulation for the day. President Lincoln, his vice-president and secretary of state, many, senators, and even the celebrated clergyman Henry Ward Beecher have been named as readers of the Beadle and Adams novels. (<http://www.detnovel.com/>)

undeniably gave new life-blood to the form and they established a pattern which was to endure for a generation” (54).

According to Symons, the next important English writer of detective fiction after Arthur Conan Doyle was Arthur Morrison. Aside from his detective stories, he is well known for his sketches and novels. Arthur Morrison began his series of stories relating the adventures of Martin Hewitt a barrister-turned-detective in 1894. Arthur Morrison was one of the authors who were inspired by Doyle’s work. Haycraft calls him “less dramatic than Doyle” (65). He also says that the tales in which he takes part are “good if conventional detection” (65). Morrison’s Martin Hewitt has his Watson, a journalist called Bret. Despite his similarity in many ways to Doyle’s hero, he represents the first reaction against the eccentric detective in fiction: “the author lays considerable stress on the investigator’s commonplaceness” (Haycraft, 65). Arthur Morrison wrote four Hewitt books, *Martin Hewitt: Investigator* (1894), *Chronicles of Martin Hewitt* (1895), *The Adventures of Martin Hewitt* (1896), and *The Red Triangle* (1903). The first three are collections of short stories; the fourth is an episodic novel. Morrison’s works did not bring new ideas but “helped the detective story to survive an era when too many of its practitioners were second-rate workmen, who imitated Doyle’s romances” (Haycraft, 65).

Another writer who contributed to detective fiction was Robert Barr (1850-1912). As Haycraft says: “Robert Barr, as a writer, was literally that dubious entity, a born story-teller, with little art in composition save an effortless narrative style” (66). Robert Barr was popular for his light and humorous tales. The public loved his tales but forgot them straight away.

He would be virtually unknown today except for the presence in historical anthologies of some of the episodes from his *Triumphs of Eugene Valmont* (1906), his lone excursion into the detective field. His only present-day significance is as the first humorous detective of any standing. Creation of such a type was inevitable, as a reaction against the "master-mind" school of sleuthing. Only one or two of the stories in which he figured are at all readable today, and it must be concluded that Robert Barr was more important for the style he founded than for his own success within that mode (Haycraft, 66-67).

“From the earliest days of the police novel there has been talk about the scientific detective” (Haycraft, 67). The classic example is R. Austin Freeman’s Dr. John Thorndyke. “No other literary criminologist has been paid the tribute of having his

fictional methods put into use by the real police” (Haycraft, 67). The reason for this lies in Freeman’s education. He took up the study of medicine and was inspired, like Arthur Conan Doyle, by one of his medical school instructors, Dr. Alfred Swayne Taylor, a specialist in medical jurisprudence. Freeman created the medico-legal detective story, for which he is remembered until nowadays. His debut was *The Red Thumb Mark* (1907), a book that “remains one of the undisputed milestones of the genre” (Haycraft, 68). The book introduced Dr. Thorndyke and his fellow associates, Jervis and Polton. “They serve the cause of abstract justice with insufflator and micrometer” (Haycraft, 69). Freeman’s other book, *The Singing Bone* (1912), is considered one of the books with special significance. It is because the author made the experiment of revealing to the reader the full stories of the crimes first, then describing the steps leading up to the solutions by the detective. “The Thorndyke stories are typical for the revelation of the criminal which is usually found to subordinate the means of detection” (Haycraft, 69). Haycraft calls Freeman “a true and undoubted parent of the scientific detective story in the highest meaning of the phrase” (70). He also says that Freeman is and remains today “the living dean of that form, if not, indeed, of all detective story writers of whatever style or persuasion” (70).

The development of detective fiction in America at the turn of twenty century is said to begin with Anna Katherine Green, who is called the mother, grandmother and godmother of the detective story. She wrote between thirty and forty works of fiction with most of them being detective stories. However, Mary Roberts Rinehart whose highly popular murder stories were considered to be on the borderline of the mystery story and detective story succeeded A.C. Green. Both Green and Rinehart brought new styles to detective stories. However, American detective story consistently lagged behind the English. As Haycraft points out, there were a few stories that were written well, but no important technical advance was made, until towards the end of the 1930’s. Even though there was one male author, who stands out as a milepost in the history of American detective literature. The author is Jacques Futrelle, the creator of *The Thinking Machine* (1907). Haycraft claims his stories to be “exemplifying detection-in-reverse, it is an unforgettable tour de force that no devotee should miss” (86). Another American writer worth mentioning is Melville Davisson Post. He wrote a volume of short stories called *The Strange Schemes of Randolph Mason* (1896). The stories were

about a lawyer who used his knowledge to defeat justice. “The book created something of a furor, moralists objecting that it gave too much advice to criminals” (Haycraft, 94). However, his biggest success was stories about *Uncle Abner* (1911). They were later published in a collection of tales, *Uncle Abner: Master of Mysteries* (1918).

Mason is probably the most creditable exponent of the formularized short story that America has developed. His skill brought to the detective story a new technical excellence. His clipped, economical style was admirably suited to the form, and his deft, selective plot manipulation was a strong and healthy contrast to the rambling diffuseness of most of his countrymen who were active in the field at the time (Haycraft, 95).

The 1920's were times when many of the later forms of detective novels started appearing. The time was the golden age of detective novel. Until this time, American detective novel lagged behind English one. The important writers of this era were Dorothy Sayers, Frederick Irving Anderson, Octavus Roy Cohen but mostly S.S.Van Dine (Willard Huntington Wright). “Overnight, American crime fiction came of age”. (Haycraft, 163) “The Van Dines’ Philo Vance novels raised the detective story to a new peak of excellence” (Haycraft, 169). Slowly the detective fiction changed and many new styles were established. The American detective stories were no longer copying the English ones. Their style was separate and distinct, though as Haycraft says many of the formalists refused to admit they were detective stories at all. There were crime stories, hard-boiled stories and many others.

The development of detective fiction in England after Doyle's Holmes was rather stagnant. In a whole generation after the Holmes era every fictional detective was either an outright amateur or a private consulting agent who tried to solve the case more precise than the representative of the law. Many authors in the post Doyle era tried to copy the form and manner of the Holmes' stories but only a few are read today. Authors such as Mc Donnell Bodkin who created the first lady detective, Dora Marl, Baroness Orczy's tales about *The Old Man in the Corner* used to be popular but they are not read anymore. Their stories are out of date and lack the period feeling that is so popular in the Holmes stories. The change became when Alfred Edward Woodley Mason introduced adventures of a notable police detective Hanaud. The first Hanaud adventure was *At the Villa Rose* (1910). The second, *The House of the Arrow*, appeared fourteen years later. Detective Hanaud and his companion, “the wine-loving Mr. Ricardo, have appeared in three other full-length novels and one short story, published at long

intervals” (Haycraft, 73). Even though Mason did not publish many Hanaud stories, he can easily stand out as one of the great detectives among fictional sleuths. As Haycraft says: “Mason was the first writer after Collins to make significant use of the psychological element in the detective story” (74).

Another novelist that is worth mentioning is Gilbert K. Chesterton, who created a fictional detective Father Brown. The sleuth appears in 52 short stories, which were later put together in five books. *The Innocence of Father Brown* (1911), *The Wisdom of Father Brown* (1914), *The Incredulity of Father Brown* (1926), *The Secret of Father Brown* (1927), and the last published book *The Scandal of Father Brown* (1935). Chesterton based the character on Father John O'Connor (1870 - 1952), a parish priest in Bradford who was involved in Chesterton's conversion to Catholicism in 1922.

Chesterton also created two lesser quasi-detectives: *Hornefisher of the Man Who Knew Too Much* (1922) and Mr. Pond of *The Paradoxes of Mr. Pond* (1936). Both imitated the Brown formula, but neither one equalled or amplified it in any significant way (Haycraft, 75).

Father Brown is famous for being concerned with the moral and religious aspects of crime. Many critics including Haycraft believe that he perfected the metaphysical detective story. Father Brown's methods tend to be intuitive rather than deductive. Haycraft points out that Chesterton created “an aura of prestige and respectability in which detective fiction at the time was beginning to require so that it would survive and progress” (77).

The next important writer in the post Doyle time is E.C. Bentley. He wrote a novel, *Trent's Last Case* (1913). The success of the work inspired him to write a sequel, *Trent's Own Case* (1936). With its mystifying plotting, Bentley's books are considered the first truly modern mystery. He is very often compared to the later detective fiction writers.

The last important English author of the period is Ernest Bramah. “His blind detective Max Carrados appeared in 1914, on the eve of the First World War” (Haycraft, 77). His stories appeared alongside Sherlock Holmes in the Strand Magazine. They were very popular and frequently outsold Sherlock Holmes stories though they did not outlive them. Bramah published four books of Carrados stories, *Max Carrados* (1914), *Eyes of Max Carrados* (1923), *Max Carrados Mysteries* (1927) and *The Bravo of London* (1934). “Bramah drew on the well-known fact that a disability of one of the

senses often enhances and sharpens the others” (Haycraft, 79). His blind detective Carrados was gifted with seeing in other words something like intuition, which gives him an advantage that compensates for his handicap.

The detective story in the 20’s England changed. “The new style-story was more natural, more closely related to real life and generally better written. The detectives are less eccentric and more human” (Haycraft, 123). Some examples of such authors are Freeman Wills Crofts who wrote *The Cask* (1920), “a masterpiece of practical crime detection” (Haycraft, 123) and *Inspector French’s Greatest Case* (1924). Furthermore, Henry Christopher Bailey who introduced his character, a doctor turned detective, Mr. Fortune in *Call Mr. Fortune* (1920). The last person worth mentioning is the famous Agatha Christie, creator of Hercule Poirot. She was one of the women who contributed to the detective fiction development. She became a very popular author and is still read nowadays.

The golden age of English and American detective fiction was the 20’s and 30’s, a period that spanned approximately twenty years between the two World Wars. During these years, there were many changes to the genre in both countries.

Both became more literate and more convincing. They attracted new and more intelligent classes of readers and they both stood on the edge of a quantitative and qualitative upsurge that has never been dreamed of (Haycraft, 180).

As Watson says, by the end of this period, detective fiction was accounting for one quarter of all new novels published in the English language. The Golden Age period was also a time of a shift from the detective story, which developed more towards the detective novel. “During 1920’s many of the writers created their stories according to certain rules. These rules were established in 1924 by Father Ronald A. Knox” (Engelhardt, 19). Of course, not all writers followed the rules. The style of the detective fiction in the Golden Age was not much different to what preceded. The idea of detective stories before wars was that “human affairs could be ruled by reason and that virtue and the established order of society must prevail in the end” (Engelhardt, 20). However, the post war style changed a lot mainly because of the writer’s views on the world and the classic detective fiction changed into the hard-boiled fiction, which shows the crime in the American cities ruled by various gangsters and corrupt police.

#### 4. WORKS OF EDGAR ALLAN POE

Edgar Allan Poe was an American writer who was born on 19 January 1809 and died on 7 October 1849. He was a poet, short story writer, playwright, editor, critic and essayist. He was one of the beginners of short story and the founder of detective and crime fiction. His works also contributed to many genres including even the science fiction.

His early writing career switched its focus from writing poetry to prose. His stories brought attention and Poe became a regular writer for newspapers. Later on in his life, he returned to writing poems and started writing book reviews and critiques. At the course of time, he enhanced his reputation as a critic and was thinking about pursuing his career by starting his own journal. However, his plans did not work out and until his death; he remained to be an employed writer.

During his life, he wrote many collections of tales and poems. Koster claims that, “many of his works are generally considered part of the dark romanticism genre, a literary reaction to transcendentalism” (84). Even though Poe always protested and claimed that he dislikes that genre some similarities to the works of transcendentalist are visible. Other times he was criticised by Whalen who says that Poe used themes of dark genre because he “catered for mass market tastes” (67). Poe was a writer criticised in many ways. However, the criticism is not properly valuable because the tendency in America at that time was to criticise everything that was somehow new.

The great fault of American and British authors is imitation of the peculiarities of thought and diction of those who have gone before them. They tread on a beaten track because it is well trodden. They follow as disciples, instead of being teachers. Hence, it is that they denounce all novelty as culpable variation from standard rules, and think all originality to be incomprehensible. To produce something, which has not been produced before, in their estimation, is equal to six, at least, of seven deadly sins – perhaps, the unpardonable sin itself – and for this crime, they think the author should atone here in the purgatory of false criticism, and hereafter by the hell of oblivion. The odor of originality in a new book is a savour of death unto death to their productions, unless it can be destroyed. So they cry aloud – “Strange! incomprehensible! what is it about?” even though its idea may be plainly developed as the sun at noon-day (Reviews of American Authors, 868).



Feeling insecure about new things in literature made Poe's writing career exhausting. However, his stubborn attitude led him to continue writing and producing works of the most notable character, which are appraised nowadays.

Poe's famous poems are *The Raven* (1845), *Ulalume* (1847) and *Annabel Lee* (1849).

He wrote very few poems, and of those few only half a dozen had a great success: but those few are as well known to as large a number of people, are as well remembered by everybody, as any poems ever written (T.S.Eliot, 110).

His most famous stories are of horror and mystery *The Black Cat* (1843), *The Pit and the Pendulum* (1842) or *The Fall of the House of Usher* (1839).

#### **4.1 Detective Genre in His Works**

Edgar Allan Poe wrote a large number of short stories. Some believe that only three are true detective stories. They are *The Murders in the Rue Morgue* (1841), *The Mystery of Marie Roget* (1843) and *The Purloined Letter* (1844). These stories are considered "inductive tales of ratiocination of profound and searching analysis" (Essays and Reviews, 872). All three are written in first person. Matthews claims that Poe tells these stories as if he was himself only the recorder:

of the marvellous deeds of another, Dupin is projection of his own personality; he is character created by him to be endowed with certain of his own qualifications and peculiarities. Dupin was called into being to be possessed of the inventive and analytical powers of Poe himself (91).

It is true that when Poe was a student, he excelled in mathematics. Therefore, it is highly probable that he displays his power of logical constructions in the detective stories.

Concerning the question of Poe, writing only three detective stories there are opinions of other critics who disagree with this view. There has been a quarrel about another two of Poe's stories. Some critics claim that even *The Gold Bug* and a story called *Thou Art the Man* have some resemblance to detective genre. However, Howard Haycraft who is thought to be the greatest specialist in the field disagrees:

A fourth tale of Poe's, *The Gold Bug*, is often carelessly miscalled a detective story. It is a fine story, a masterpiece of mystery and even of analysis – but it is not a detective story for the simple reason that every shred of the evidence on

which Legrand's brilliant deductions are based is withheld from the reader until after the solution is disclosed! The same objection excludes still another Poe's tale. *Thou Art the Man*, which, in point of fact, comes much closer structurally to qualifying than *The Gold Bug* (Haycraft, 9-10).

Julian Symons agrees with Haycraft but says that even though the two stories are not considered real detective stories they are "the forerunners of much in later fiction and they should not be ignored" (1972, 30).

It has been said that when writing and creating Dupin in the three true detectives stories Poe was influenced by Eugene Vidocq, the chief of the French police organization, the Surete. Engelhardt supports this opinion and says, "There is even an explicit hint at Vidocq in *The Murders in the Rue Morgue*. It is when the narrator says: Vidocq, for example, was a good guesser and a persevering man" (Engelhardt, 53). On the other hand, Škvorecký claims that comparing Vidocq to Dupin shows authors lack of knowledge of Poe's personality and of his writing. Vidocq was a son of a poor baker not aristocrat as Dupin. He was of a different nature. Vidocq was a former criminal who turned half a policeman but Dupin was a chevalier fighting against the wrong.

Because Poe was the first one to publish such a kind of stories, he is called "the father of the detective story" (Symons, 1972, 27). He was a magnificent writer who managed to foretell the whole evolution of the detective story as a literary form. He set up a characteristic of detective fiction that would stay popular until nowadays. An eccentric detective, admiring and slightly dumb companion, unimaginativeness of the police, locked room mystery, the solution by surprise, deduction by putting one's self in another's position and many other things. Haycraft claims that nothing really primary has been added either to the framework of the detective story or to its internals since Poe completed his trilogy. "The types may be and of course constantly are, varied and combined, but the essential outline remains unchanged to-day" (Haycraft, 11-12). Philip Van Doren Stern adds:

Like printing, the detective story has been improved upon only in a mechanical way since it was first invented; as artistic products, Gutenberg's *Bible* and Poe's *The Murders in the Rue Morgue* have never been surpassed (Haycraft, 13).

All three Poe's detective stories are highly respected in many ways. They influenced all the later works of detective fiction. For each of the three Poe found "a fit theme wholly different from that employed in either of the others. He adroitly adjusted

the proper accessories, and he created an appropriate atmosphere” (Matthews, 91). His ultimate “craftsmanship” (Matthews, 91) and his mastery were most evident in these stories. However, he spoke of them lightly and even said that they were over praised and he believed that they were unworthy of the comparison with his more imaginative tales.

#### **4.1.1. The Murders in the Rue Morgue**

The first story introduced the eccentric detective, Chevalier Dupin, and his anonymous companion and chronicler who Haycraft calls “the first of a thousand wondering Watsons” (15).

The story is the first locked room detective story which is set in Paris in the 19<sup>th</sup> century. It is about mysterious and brutal murder of two women, Madame L'Espanaye and her daughter. The murder occurs in an inaccessible room on the fourth floor locked from the inside. The police is on the wrong track and unable to solve the crime. They arrest and imprison an innocent man, Monsieur Adolpe Le Bon. Then Dupin and his unknown companion come and offer his services. Dupin is a detective who wants to solve the crime for not only his own pleasure but also because he wants to return a favour to Le Bon. With his reasoning powers, Dupin manages to prove that Le Bon is innocent and he finds out who is responsible for the crime, an orang-outang.

Right in *The Murders in the Rue Morgue* (1841) Poe laid down basic principles of detective fiction.<sup>2</sup> Haycraft claims that the two principles are:

(1) The solvability of a case varies in proportion to its outré character.(2) The famous dictum-by-inference (as best phrased by Dorothy Sayers) that “when you have eliminated all the impossibilities, then, whatever remains, however improbable, must be the truth” which has been relied on and often re-stated by all the better sleuths in the decades that have followed (Haycraft, 2).

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<sup>2</sup> *The Murders in the Rue Morgue*, was called in the original draft “*The Murders in the Rue Trianon Bas.*” It made three principal appearances in type in its author’s lifetime. First, in *Graham’s* for April, 1841. Second, as the only number of a stillborn cheap-leaflet series of *The Prose Romances of Edgar A. Poe* (1843) which has become one of the greatest rarities of Americana-collecting: published at twelve and one-half cents, copies have sold in recent years for as much as twenty-five thousand dollars. And third, in the 1845 *Tales*, edited by Evert A. Duyckinck (Haycraft, 13).

Matthews calls this story “a masterpiece of its kind, which even its author was unable to surpass; and Poe, unlike most other originators, rang the bell the very first time he took aim” (83).

The character of detective Dupin plays an important role in the story. He is called the analyst because he is rather interested in the processes of the investigation than in the actual solving of the crime. Engelhardt adds: “The plot of the story is designed to display Dupin’s powers of observation and deduction” (Engelhardt, 58). Dupin shows his reasoning powers, his superiority over the police and many other things.

In terms of type of this detective story, Haycraft claims the story to belong to the physical school of detective story. “The story is really dominated by sensational physical event - not by detection, excellently as Poe conceived it” (Haycraft, 15).

#### **4.1.2. The Mystery of Marie Roget**

The second detective story was inspired by a real murder of a twenty one year old girl called Mary Cecilia Rogers. She was a cigar shop employee whose body was found in the river Hudson. The murder happened in July 1841 in New York. Haycraft points out that the inspiration of the murder made Poe wrote a story, which is “a roman á clef” (16). The importance of the story lies in the fact that the characters neither move nor speak. They are present only through newspaper articles.

Even though Poe set the story in Paris there are evident hints that he followed the real investigation of the murder. “The newspaper cuttings which, although attributed to French papers are almost word for word similar to those in the New York press” (Symons, 1972, 30). The evidence of following the case lies in the similarity of the story itself and in its names. Mary Rogers was named Mary Roget, the river Hudson was changed into river Seine etc.

Most of *The Mystery of Marie Roget* story is occupied with Dupin’s reasoning from the evidence, which is the press information. The detective solves the crime simply by analysis from materials, which he is presented with. Symons calls it an “armchair detection” (30). Haycraft adds the story to be “a mental detective story” (11).

The murder of the real Mary Cecilia Rogers remained mystery at the time Poe wrote about it. However, as Symons says a revelation of the case came few years later.

Poe wrote on June 4, 1842, I believe not only that I have demonstrated the fallacy of the general idea – that the girl was the victim of a gang of ruffians – but have indicated the assassin in a manner which will give renewed impetus to investigators (Symons, 1972, 34).

Three years after publishing the story Poe claimed that two persons confessed to the murder and that he solved it. However, Symons claims that the mystery remained unsolved with probability that Mary Rogers died accidentally following an abortion. Symons claims that Poe wrote a letter where he admitted that the murder was rather an accidental death from an attempt at abortion but because he felt sympathy for Mary's family, he did not want to say it aloud and therefore it remained a mystery.

#### **4.1.3. The Purloined Letter**

The last and sometimes considered to be the best and most interesting of the three detective stories is *The Purloined Letter*.<sup>3</sup>

Dupin is asked by a perfect G. to help him find a stolen letter, which is being used for political blackmail. The Minister stole an important letter from the Queen. The police launch a series of scientific and precise, but misguided, investigations by using logical methods that are based purely on past experience and established systems of thought. However, they do not manage to find the letter. Therefore, Dupin is called for help. With his logic thinking, he manages to untangle the mystery where the Minister hides the letter and for a small sum of money returns it to its owner.

In the *Purloined Letter* Poe combined previous two approaches and created a balanced type of detective story.

This third detective story of Poe's is far and away the most satisfying, structurally and aesthetically, of the trio. It is simpler, shorter, more compact, more certain of itself than the earlier two. Its quiet superiority appears from the moment it begins. A few lines suffice to set the stage, and more plausibly, more naturally than before (Haycraft, 1984, 20).

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<sup>3</sup> *The Purloined Letter* first appeared in the American annual *The Gift*. It was dated, 1845, but probably published in September, 1844. Poe earned \$12 for its first printing. The story was soon reprinted in numerous journals and newspapers (Haycraft, 18-20).

As Symons says this detective story is important because “it is a prototype of the detective short stories, which take as their theme the ideas that the most apparently unlikely solution is the correct one” (1972, 30). Furthermore, it is Dupin’s innovative method that makes the story special. Dupin aims to solve the mystery by trying to identify with the criminal. He uses his combining skills of mathematician and poet and manages to outsmart his opponent, the Minister.

#### **4.2. C. Auguste Dupin**

Dupin is the main character, which was invented for first series of detective stories ever.

Poe invented the first detective of fiction, the Chevalier C. Auguste Dupin, and established the convention by which the brilliant intelligence of the detective is made to shine even more brightly through the comparative obtuseness of his friend who tells the story (Symons, 1972, 32).

Many critics and specialist on Poe’s literature were interested in Dupin. They tried to characterize him. Cawelti calls him “a man of the sharpest reasoning powers with the imagination of the poet and the reasoning power of the mathematician” (Engelhardt, 54). Grealla gives detailed description of Dupin’s character:

C. Auguste Dupin, possesses a dual temperament, “both creative and ...resolvent,” combining the intuition of the poet with the analytical ability of the mathematician; the fusion gives him extraordinary deductive powers, enabling him, for example to reconstruct his companion’s chain of thoughts from a few penetrating physical observations. [...] Dupin exhibits the striking characteristics of intellectual brilliance and personal eccentricity which undeniably mark all later detective heroes (89).

Haycraft defines him as:

the perfect reasoner, the embodiment of logic, the champion of mind over matter. He hunts down the crime. Dupin demonstrates his superiority over ordinary men by scornfully beating them at their own game, by solving with ease the problems which seem to them so baffling (9).

There were many descriptions and analyses, which clearly defines the character of Dupin. When dealing with Dupin a question emerges. Who did influence Poe to create such a detective as Dupin. The question was partly answered in the earlier

analysis of the Poe's detective works. However, there are more obscurities about the subject. Symons claims that Poe made Dupin in his own image, or rather "in the image of what he desired to be" (1972, 32).<sup>4</sup>

Aristocratic, arrogant, and apparently omniscient, Dupin is what Poe often wished he could have been himself, and emotionless reasoning machine (Symons, 1972, 33).

Poe same as Dupin believed in the supreme importance of the intellect, "yet he had a strain of wild romantic feeling that led him to close the shutters of the apartment in which he lived at dawn" (Symons, 1972, 33), and to go out into the streets only when he was sure that it was dark. The author same as his detective are similar in having eccentric personalities and therefore Poe is believed to be the real influence.

### **4.3. Setting in His Short Stories**

All three of his detective stories are set in Paris, France. The reason for setting it there is probably because Poe lived in a country where police force did not exist so he set the story in France, which already had the Surete.<sup>5</sup> Therefore, a partial influence of French detective Eugene Vidocq, the former criminal who founded the Paris Surete, the world's first police detective bureau, is evident. All of the three detective stories "display a remarkable knowledge of the city and its police system" (Haycraft, 7). The police did not play important role in Poe's stories but "they opposed to the heroic investigator who solves the crime while the detectives of the police are unable to do so" (Engelhardt, 54).

In his stories, Poe rarely uses specific time. "In *The Murders in the Rue Morgue* he cites the year of the events as 18 – only, so he does not exactly tell the reader when the story takes place"(Engelhardt, 54). Another interesting point is using either full

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<sup>4</sup> The name Dupin is said to come from French History. There are twelve prominent real-life Dupins dating from the fourteenth century to Poe's own years. (Haycraft, 22-23) However there are two Dupins in particular who are thought to be "the ones." "André Marie Jean Jacques Dupin, a writer about french jurisdiction and his younger brother who was successful mathematician and economist" (Škvorecký, 24).

<sup>5</sup> The Surete was at first a group of people wanting to fight against crime, it started with four people at first but eventually increased into twenty-eight people. The Surete became the French equivalent of the American F.B.I. It was the first police system in Paris.

names or abbreviations of names. Engelhardt believes that in both situations it is probably to stress their importance. If full names are used it signals importance, on the contrary, if abbreviations are used it signals that the time or person is not important for the story.

Poe is believed to establish the genre and what Haycraft says: “Manners, styles, specific devices may change – but the great principles remain where Poe laid them down and left them” (Haycraft, 13).



## 5. WORKS OF ARTHUR CONAN DOYLE

Arthur Conan Doyle was born on May 22, 1859 and died on the July 7, 1930. He is the most well known writer of detective stories, which depict the famous Sherlock Holmes and his companion Dr. Watson. Doyle was not only writer of detective stories but also writer of science fiction stories, historical novels, plays and romances, poetry and non-fiction.

His writing career started while he was studying to become a doctor at University of Edinburgh. Doyle published a few short stories but with no big success. After establishing his own medical practise, Doyle started writing detective fiction, which was highly popular.

However, his biggest desire was to write historical novels. He believed that they were more important works than the detective stories.

A.C. Doyle was one of those all-rounders whose lives blended literature and action in a way that is now very rare. He took himself most seriously as a historical novelist and when, shortly after publication of *The Sign of Four*, he finished a book and threw the pen across the room with a cry of: That's done it, he was not referring to a Holmes story but to the completion of *The White Company*, the historical novel which ranks with *Micah Clarke* as his best work in this field (Symons, 1972, 68).

His best historical novels are *Micah Clarke* (1888), *The White Company* (1891), *The Refugees* (1893) and *Sir Nigel* (1906). However, they were never highly valued. Doyle considered his novel *The White Company* (1891) to be his best one, however it was not taken seriously by critics because as Symons states: "with all his virtues of lucidity and descriptive power in dealing with action, Doyle did not care to look far into character" (Symons, 1972, 69).

Doyle also wrote non-fiction works. There are a few worth to mention.

During the South African war (1899-1902) Doyle served for a few months as senior physician at a field hospital, and wrote *The War in South Africa: Its Cause and Conduct* (<http://sirconandoyle.com/html/index.php>).

Furthermore, he wrote *The Great Boer War*, which was first published in 1900. Both works deal with a recollection of his experience in the war. However even these works did not made a huge impact on the readers.

Doyle was eager to write various genres. However, he never truly made a huge success in other works than his detective stories and novels.

The supremacy of the Holmes stories in his work lies in the fact that only in these tales of the Superman who was also the Great Outsider did this intelligent bourgeois find his imagination truly set free (Symons, 1972, 69).

### **5.1. Detective Genre in His Works**

Doyle's detective novels and stories are considered his best achievements. The depiction of eccentric detective, Sherlock Holmes, and his slightly dumb companion Dr. Watson are important for the development of the detective story.

Sherlock Holmes first appeared in a novel, *A Study in Scarlet* (1887). However, the book was not a big success. A few years later Doyle tried his luck again with a second novel, *The Sign of the Four* (1891). This novel had a huge success with the readers. The success of *The Sign of the Four* "brought the editor of the young Strand Magazine to Doyle's house with an assignment for a dozen Holmes short stories. They began to be published in July, 1891" (Haycraft, 50). In America, the first series appeared simultaneously in a large number of daily newspapers. Then they were published as a collection of twelve stories, named *The Adventures of Sherlock Holmes* (1892). They immediately became successful same as the previous novel. A second twelve tales published under the name *The Memoirs of Sherlock Holmes* followed in the same publication two years later. At the end of *The Memoirs of Sherlock Holmes* (1894), Doyle made an attempt to kill off Sherlock.

He felt that there was enough of writing Sherlock Holmes stories but the insistence of readers, and Doyle's need for money brought Holmes back in three more collections of short stories and two more novels (Symons, 1969, 13).

The outcry after killing Holmes was instant. Soon Holmes showed first sign of weakening his decision of killing his hero. With the appearance of the full-length Holmes novel, *The Hound of the Baskervilles* (1902) Doyle indicated that there will be more Holmes and Watson stories. Even though Watson explained carefully that the events in *The Hound of the Baskervilles* preceded the affair of the Reichenbach by some years and that the work was by way of being a posthumous memoir, as Symons says the

doubt was already planted into the minds of readers. The following year, 1903, was the year of bringing back Sherlock Holmes in a story *The Adventure of the Empty House*.

It was the first story of a new series of thirteen tales about the resurrected investigator. In America the stories appeared in *Collier's Weekly*, with the famous Frederic Dorr Steele illustrations (Haycraft, 51).

The collected book version, named *The Return of Sherlock Holmes*, was available on both sides of the Atlantic in 1905. A few years later Doyle produced three more Holmes books: *The Valley of Fear* (1915), *His Last Bow* (1917), and *The Case-Book of Sherlock Holmes* (1927). The first of these was a full-length novel; the last two were groupings of short stories that had previously appeared in a number of English and American journals over a period of years.

Holmes appeared in total of 56 short stories and four novels. “Books featuring Sherlock Holmes were a great success or even a sensational triumph” (Engelhardt, 67).

Even though Doyle’s detective stories were successful, they are according to Haycraft considered rather “better fiction than detection” (54). The criticism on Doyle’s sense of style is huge. Many critics claim that he did not invent new principles but used the ones of Poe or Gaboriau.

The role of Doyle and Holmes is in resuscitating and rejuvenating the Poe-Gaboriau formula was enormous and far-reaching. It is something of a paradox, therefore – but one which can not be ignored (Haycraft, 53-54).

Doyle no doubt took the ideas for some of these disguises from Vidocq, as he took Holmes’s style of interpreting thoughts from Poe and the form of some deductions from Gaboriau (Symons, 1972, 68).

Furthermore, Doyle is said to be “frequently quite loose, obvious, imitative, trite and repetitious in his device and theme” (Haycraft, 54). The plot resemblance is seen in a number of pairs of short stories, *A Scandal in Bohemia* with *The Norwood Builder*, *The Blue Carbuncle* and *The Six Napoleons* or *The Greek Interpreter* and *The Solitary Cyclist*. “Repetition of characters, implements of crime are even more numerous throughout the long saga” (Haycraft, 55).

Even if criticized a lot yet he still remains the greatest writer of the detective fiction. And his stories as Haycraft says:

undeniably gave new life-blood to the form; they established a pattern which was to endure for a generation; yet it is certainly no disparagement to point out

that they live to-day for the two immortal characters who move through their pages rather than for any particular excellence of plot or deduction (Haycraft, 54).

Doyle developed the basic principles and motives that have been used ever since. He created a prototype of the classic detective story. However, his biggest contribution is creating the Sherlock Holmes, a talented detective, who is very arrogant yet unmistakable.

### **5.1.1. A Study in Scarlet**

This was the first book, originally titled *A Tangled Skein*, depicting the famous Sherlock Holmes. Even though it was not successful right after publishing in 1887 it is important as a take-off of “the Great Detective” (Symons, 1969, 15).

The novel introduces us to Sherlock Holmes and his companion Dr. Watson, retired army doctor. *A Study in Scarlet* is divided into two parts. First part is called *Being a reprint from the reminiscences of John H. Watson, MD, late of the Army Medical Department* and the second one is named *The Country of the Saints*.

First part is told in first person by Dr. Watson. He describes the introduction to Holmes and describes his character, habits and his powers. It deals with first mystery in which Holmes participates. The mystery is about a corpse, which is found in an empty house in London. The police are on the wrong track so they ask Holmes for help. Soon after setting himself on the case, another murder occurs. This time it is a companion of the first murdered man. The police try to put themselves on the right track but they do not succeed. Holmes is the only one who successfully solves the mystery by using his talents. His action is centred about a wedding ring, which is found near the first body. Holmes puts up advertisement in newspapers to return the ring. A woman visits to claim back the ring. However, it turns out, that the woman is in fact a man. It is Jefferson Hope, who is the murderer.

The second part of the novel takes place in United States of America and Mormon community. It is told in a third person narrative with an omniscient narrator. Jefferson Hope tells a story of his life and his reasons for killing both men, the motive

for the crime is a lost love and revenge. Then Sherlock Holmes reasoning and explanation of his solution follows and it connects the two parts of the novel.

According to Symons *A Study in Scarlet* cannot be considered a very original or well-devised novel. “It has been suggested that he took the basic plot from an episode in *The Dynamiter*” (Symons, 1972, 64). Symons also claims that the first novel is “an embarrassment to Doyle because it involves passages in which detection is suspended and Holmes does not appear” (Symons, 1972, 64). Haycraft supports Symons’s opinion and says that Doyle

violates two of the most sacred tenets of the detective story: the culprit is revealed to be one who has not, properly speaking appeared previously in the story; and the solution is in large part based on information acquired secretly by the detective and not revealed to the reader until after the dénouement (Haycraft, 52).

Symons summed up the criticism and claims that the biggest problem of the novel is that “it could have been condensed to a short story” (Symons, 1972, 64). However, Symons does not deny the importance of the novel, especially in terms of the appearance of the Great Detective, who “triumphs as a character from the moment we meet him” (Symons, 1972, 64).

### **5.1.2. A Scandal in Bohemia**

*A Scandal in Bohemia* is the first short story featuring Sherlock Holmes. It was published in the Strand Magazine in 1891 and is called by some a classic logic and deduction detective story.

The plot of the story is centred about a photograph of the King of Bohemia and a singer, Irene Adler. The King of Bohemia asks Holmes for help because his former lover, Irene Adler is threatening to blackmail him. The King does not want to be exposed as he is about to marry a young aristocrat and is afraid that if the affair would leak out he would lose his future bride. Holmes takes the case and follows Adler. With his wit, he manages to find out where the photograph is hidden. Next day when he comes to Irene Adler’s house to take it, the photograph same as Irene Adler is gone. Irene Adler manages to outsmart Holmes. When Holmes tried to observe the situation in her house Adler managed to recognize Holmes in a mask of a clergymen and she

followed him home. Then she was sure, he would come for the photograph and therefore packed her things and fled to Europe. She left Holmes an explanation and a proclamation that she will never use the photograph so the king should not have to be worried.

*A Scandal in Bohemia* is a story that follows a few guidelines apparent in the most detective fiction. Holmes uses observation and deduction to keep a narrative and reveal the solution of the case. Furthermore, it is important because it shows completely new twist in the story. A person is able to outsmart the Great Sherlock Holmes.

*A Scandal in Bohemia* is a short story that received more attention than any other one written by Sir Arthur Conan Doyle. It got a lot of attention because for the first time Sherlock Holmes was outwitted

([www.echeat.com/essay.php?t=28302](http://www.echeat.com/essay.php?t=28302)).

What a surprise when the person who managed to outwit the detective is a woman. That was something new and unexpected in the detective fiction genre because so far the role of women in detective fiction was strictly limited.

### **5.1.3. The Speckled Band**

This short story was first published in the Strand magazine in 1892. Later in the year it was put together with several other short stories in *The Adventures of Sherlock Holmes*.

This story takes place in early April of the year 83, when Holmes and Watson are sharing their rooms at Baker Street. "It has been some time since Holmes and Watson experienced the case" (Engelhardt, 74). Watson reminds the story and he retells it to the readers.

A young woman, Miss Helen Stoner, comes to see Holmes and enquire help with a case. She is suspicious that she might be in a danger of death. She explains that her twin sister died two years ago and her death was connected with curious occurrences. Before her sister died, she heard strange noises such as a whistle and a metallic sound. What makes the death even more strange is that it happened in a locked room. Two years later Helen Stoner is occupying her sister's chamber and she hears the same noises her sister heard before she died. Helen Stoner has a suspicion her stepfather

might have something to do with it. Even though the case seems “unsolvable” (Engelhardt, 76) Holmes agrees to solve the case. He visits Helen in her home and meets her stepfather, Mr. Roylott. “Mr. Roylott remains suspect number right from the first time he is mentioned” (Engelhardt, 78). With his reasoning powers and deduction, Holmes manages to solve the crime. He finds out that an exotic snake did the murder. The snake is in possession of Mr. Roylott who used it to get rid of his stepdaughter so that his money allowance would not be split between them. In addition, when his second stepdaughter, Helen, was about to get married the same case occurred so he decided to kill her as well. However, Helen, who sought help from a professional, outsmarted him.

Doyle commented on this story and claimed that he thinks it was his best Holmes short story.<sup>6</sup> It depicted a few characteristic motives of detective story like murder performed in a locked room. However, it depicts also a controversial theme of murder performed by an animal. *The Speckled Band* is a typical representative of a real detective story and furthermore a prototypical Holmes’ story. Therefore, “it is most often included in anthologies and textbooks. The teachers believe that it is a good example of Doyle’s style and skill in plotting” (<http://www.enotes.com/adventure-speckled-qn/related-titles>).

## **5.2. Sherlock Holmes**

Sherlock Holmes is the most famous character of detective fiction that appeared in 56 short stories and 4 novels. He is considered “the Great Detective” (Symons, 1972, 15) and the best of all times.

His character was set in the Victorian times. However, his characteristics differ from “those of the fascinated Victorian and Edwardian readers – maybe this is even one of the reasons why these readers were so fascinated” (Engelhardt, 70). Sherlock Holmes was a drug user, he often had depressions and he spent his days and nights lying on the sofa. He has a vast knowledge in chemistry, anatomy and sensational literature.

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<sup>6</sup> Doyle wrote and produced a play based on the story. It premiered at the Adelphi Theatre, London on 4 June 1910, with H. A. Saintsbury as Sherlock Holmes and Lyn Harding as Dr. Grimesby Roylott. The play, originally called *The Stonor Case*, differs from the story in several details, such as the names of some of the characters (Green, 1998, [www.wikipedia.org](http://www.wikipedia.org)).

However, he ignored other fields. “In an age that admired above all things the acquisition of knowledge, he is egotistically proud of the vast field of his ignorance” (Symons, 1972, 65).

Even though he has many interests outside his professional activities he is a great philologist, he is interested in the study of ancient manuscripts and the music of the Middle Ages. Holmes is an excellent player of a violin, Stradivarius. “But when he is left to himself and his thoughts he might merely scrape at the instrument” (Engelhardt, 70). In conclusion he is “an eccentric genius” (Engelhardt, 70), who is only interested in things that can be somehow useful for his investigations.

Holmes can be characterized as an eccentric. Furthermore, he is “a man immune from ordinary human weaknesses and passions” (Symons, 1972, 66). He attracts the readers because “he loathed every form of society with his whole Bohemian soul, and upon occasions disregards the law” (Symons, 1972, 66).

The disregarding the law shows that Holmes is acting like he was a law himself. “When the law cannot dispense justice, Holmes does so himself. He is a final court of appeal” (Symons, 1972, 66).

Many critics and readers wondered where Doyle got inspiration for his detective. More than one writer pointed out that Doyle’s former teacher, Joseph Bell, may have been the model from whom Holmes was drawn. Joseph Bell was “a consulting surgeon of the Infirmary and idol of the students, though they fear his caustic tongue” (Haycraft, 45). He was gifted with powers of observation and analysis, which were the reasons for wondering of his pupils and “fellow-medicos” (Haycraft, 45). “In five minutes time, it is said, he can deduce the occupation and past history of any person brought before him” (Haycraft, 45). Symons claims that Holmes was in appearance, manner and in the style of his deduction similar to Bell.

But although Bell was the model, Holmes was the product of Doyle’s own invention and the real detective was Doyle himself. Joseph Bell suggested plots for Holmes stories, but the author was forced to confess his old teacher’s ideas not very practical (Haycraft, 53).

Doyle was the one who had the abilities. He is the person responsible for the detective’s character. “Doyle showed his own skill in the analysis of more than one real-life murder case” (Symons, 1972, 64).

The character or Sherlock Holmes is said to be the most written about.



Some one has accurately said that more has been written about Holmes (exclusive of the stories themselves) than any other character in fiction. A good half-dozen full-size published volumes are already given to his career and personality, and the number grows constantly, while the essays and magazines articles amount literally to hundreds. As Harry Hansen has pointed out, there is no other instance in literary annals where the character rather than the author is the subject of such fervid admiration (Haycraft, 59).

Holmes created such a sensation among the readers that was not seen before. Organizations and groups centred about the Great Detective were established and he became a legend. The most famous organisations are Sherlock Holmes Societies or Baker Street Irregulars. “He is more than a book. He is the spirit of a town and a time” William Bolitho (Haycraft, 57). People started believing that Sherlock Holmes is an actual, living human being.

Within a very short time Sherlock Holmes became a legend so vivid that criminal or emotional problems were addressed to him for solution, and pilgrimages made in search of his consulting rooms at 221b Baker Street. (Symons, 1969, 15)

Even today problems are still addressed to Sherlock Holmes’s rooms at 221b in Baker Street. His rooms were turned into a museum. Mementos of his cases are preserved in the bar and his sitting room and both bedrooms are fully furnished with all his and Dr. Watson’s belongings.

### **5.3. Setting in Holmes’ stories**

The setting in Doyle’s works is realistic. “It resembles to a degree how life was like during Doyle’s times” (Engelhardt, 69). It depicts the life and shows the change of the society in Victorian Britain. The industrial revolution brought the growth of the city (by 1851, over half of the population of Britain was located in urban areas) and therefore more and more crimes appeared. That brought the need for police department who would establish order. By the time Doyle wrote his detective fiction, the police was already established. However, Doyle still depicted them as ineffective force unable to solve crimes that are more complex.

Furthermore, all of Doyle’s stories are set either in London or in the nearby countryside. This might be due to a fact that the investigation of the crimes is associated

with the prominent people of Victorian period, who lived either in London or in the surrounding countryside. The characters asking Holmes for help are usually people who are from higher classes, mostly people from lower upper class. Their names are usually given in terms of importance. If the person is not important, only abbreviations appear. However if it is core for the story, the character has a full name.

Lastly, Doyle's setting is typical for using specific time in his stories. It is done to stress the importance of time. The readers can easily create an index of his stories and it is easily known what happened to Holmes and Doyle in each year.

A.C.Doyle concentrated on the higher-class society and depicted crimes, which were connected with them. This was his characteristic feature that was copied by most of the later writers of detective fiction.

## 6. INFLUENCE OF E.A.POE ON A.C.DOYLE - ANALYSIS

The influence of E.A.Poe, the father of the detective story, on his many followers is beyond doubt. It is even said by some, that Poe established detective story and that nothing revolutionary could be added to the genre.

Edgar Allan Poe, who, was in his carelessly prodigal fashion, threw out the seeds from which so many of our present forms of literature have sprung, was the father of the detective tale, and covered its limits so completely that I fail to see how his followers can find any fresh ground which they can confidently call their own (Matthews, 90).

When doing analyses and researches various writers found traces of similarities between Poe and Doyle. It is said that A.C.Doyle, the most famous author of detective fiction, was influenced by E.A.Poe as much as any other author.

Conan Doyle owes much to Poe, and not merely to Monsieur Dupin of *The Murders in the Rue Morgue*. Sherlock Holmes was deceiving Watson when he told him that he had bought his Stradivarius violin for a few shillings as a second-hand shop in the Tottenham Court Road. He found that violin in the ruins of the house of Usher. There is a close similarity between the musical exercises of Holmes and those of Roderick Usher: those wild and irregular improvisations which, although on one occasion they sent Watson off to sleep, must be excruciating to any ear trained to music (T.S.Eliot, 112).

Engelhardt supports this view and claims that:

From Dupin springs Sherlock Holmes, [...] whose creator took the Poe character and formula, condensed the pompous essays on the ratiocinative faculties, added a more concrete sense of life, dispelled the romantic gloom and substituted a lovingly detailed Picture of late Victorian England. Like Dupin, Holmes display extraordinary deductive powers, inferring and entire life history from the most trivial items. [...] Though endowed with the Dupinesque dual temperament [...] Holmes is less morbid and more endearing than his prototype; his foibles are the understandable eccentricities of a man of genius (69).

Furthermore, there is one more opinions on the influence of Edgar Allan Poe on the detective stories of Arthur Conan Doyle.

Poe created the Parisian detective C Auguste Dupin. The French detective Dupin is little remembered today, but his spirit lives on in the most famous and successful of consulting detectives, Sherlock Holmes. As Watson was to remark 'You remind me of Edgar Allan Poe's Dupin.' Dupin and Edgar Allan Poe were to strongly influence Sir Arthur Conan Doyle in the creation of Sherlock

Holmes. The opening pages of the second Dupin story 'The Purloined Letter' is pure Holmes, Watson and Lestrade (<http://home.clara.net/heureka/art/poe.htm>).

Poe and Doyle share similarities concerning their sense of the writing style, using similar motives, similar detection techniques, look alike of the fictional sleuth, the slight dumbness of the narrator and the depiction of police. “They both incorporate intelligence, logic, suspense, and interesting characterization into their detective fiction” (Taylor, 1).

### **6.1. Writing Style**

Considering their writing style both authors seems to use the same methods and principles, the way of depicting crime, people who are involved, motives that are used and many other things.

The influence of Poe on Doyle’s works is visible in the way of how Doyle copied the fixed scheme principle. When writing their detective stories both authors use fixed scheme with three main factors such as the corpse or the subject of the inquiry, the detective and the suspects. The plot of Doyle’s stories begins same as Poe’s stories with the discovery of the crime, the detective is brought into the case, and he then begins to investigate by “means of perception, discourse and logically self-consistent interpretation of the material he thereby acquires” (Most, 346). The criminal confesses and the innocent suspect is “redeemed; the police enter and the detective exits; justice is done” (Most, 347).

The stories of both authors often begin with the arrival of a client in trouble, “and frequently the description of it is marked by a teasingly obscure but not necessarily criminal problem” (Symons, 1972, 69). The cause that sets the story in motion is the victim who is murdered or an object that is stolen. That happens to be either before the beginning of the story or on its first pages. The corpse or the article is the first impulse to the story. Two particular examples can be found in *The Purloined Letter* by Poe and *The Speckled Band* by Doyle. Both excerpts show the appearance of a visitor who enquires help with a case and therefore begins the story.

At Paris, just after dark one gusty evening in the autumn of 18-, I was enjoying the twofold luxury of meditation and meerschaum in company with my friend, C. Auguste Dupin [...] when the door of our apartment was thrown open and

admitted our old acquaintance, Monsieur G, the Prefect of the Parisian police. He had called to consult us, or rather to ask the opinion of my friend about some official business which had occasioned a great deal of trouble [...] (Poe, 1982, 208).

It was and early in April, in the year '83, that I woke one morning to find Sherlock Holmes standing, fully dressed by the side of my bed. 'Very sorry to know you up, Watson,' said Holmes. 'It seems that a young lady has arrived in a considerable state of excitement, who insists upon seeing me.' The visitor says: 'The very horror of my situation lies in the facts that [...] my sister died (Doyle, 1984, 242).

After setting the detectives on the case the authors develop a sequence of observation, hypothesis generation, and hypothesis testing in their works. This process is called a reconstruction of the crime. The reconstruction gradually places the figures of the suspects into a more and more orderly pattern. Mengel says that "the similarity is most striking when the underlying cause of the evil is mysterious and when the diagnostician demonstrates both brilliance and detachment" (Mengel, 109). Mengel also claims that this process is also recognisable as the basic formula for medical diagnosis.

There are many examples of the whole process found in Poe's and Doyle's stories. Take the example from the first Poe's detective story, *The Murders in the Rue Morgue*. First, there is an observation of the place where the murder happened:

We proceeded at once to the Rue Morgue. [...] It was late in the afternoon when we reached it. [...] It was an ordinary Parisian house, with a gateway, on one side of which was a glazed watch-box, with a sliding panel in the window, indication a *loge de concierge*. Before going in we walked up the street, turned down an alley, and then, again turning, passed in the rear of the building – Dupin meanwhile, examining the whole neighbourhood, as well as the house, with a minuteness of attention (Poe, 1982, 153).

Then a hypothesis generation follows:

'I speak of this point chiefly for the sake of method, for the strength of Madame L'Esplanade would have been utterly unequal to the task of thrusting her daughter's corpse up the chimney as it was found, and the nature of the wounds upon her own person entirely precludes the idea of self-destruction. Murder, then, has been committed by some third party (Poe, 1982, 155).

While doing his reasoning the author leaves the protagonist to find out that it was not a suicide or a brutal act of one of the women. So therefore there must have been

somebody third who committed the crime. That leads to another question: How did the murderer escape from the locked room? Here comes the explanation of Dupin.

‘You will say that I was puzzled; but, if you think so, you must have misunderstood the nature of the inductions. [...] I had traced the secret to its ultimate result, - and that result was the nail’ (Poe, 1982, 158).

And nearing the end comes the testing of the hypothesis:

This paper will bring him to our residence [...]. If I am in error, he will merely suppose that I have been misled by some circumstance into which he will not take the trouble to inquire. But if I am right, a great point is gained (Poe, 1982, 163).

In Doyle’s works, we can see Poe’s direct influence. Doyle performs the same principle. First, there is observation followed by a hypothesis and at the end the testing. The example in *A Study in Scarlet* is most apparent.

Observation:

Number 3, Lauriston Gardens, wore an ill-omened and minatory look. It was one of four which stood back some little way from the street, two being occupied and two empty. [...] the whole place was very sloppy from the rain which had fallen through the night. [...] I had imagined that Sherlock Holmes would at once have hurried into the house. Nothing appeared to be further from his intention. He lounged up and down the pavement, and gazed vacantly at the ground, the sky, the opposite houses and the line of railings (Doyle, 1984, 21).

Hypothesis generation performed by Holmes:

How about the other man’s height? Why, the height of a man, in nine cases out of ten, can be told from the length of his stride. It is a simple calculation enough, [...] I had this fellow’s stride both on the clay outside and on the dust within. Then I had a way of checking my calculation. [...] Well, if a man can stride four and half feet without the smallest effort, he can’t be quite in the sere and yellow (Doyle, 1984, 26).

Testing of the hypothesis:

‘Look at this advertisement,’ Holmes answered. ‘I had one sent to every paper this morning immediately after the affair.’ [...] ‘And who do you expect will answer this advertisement?’ ‘Why, the man in the brown coat – our florid friend with the square toes. If he does not come himself, he will send an accomplice. Would he not consider it as too dangerous? Not at all. If my view of the case is correct, and I have every reason to believe that it is, this man would rather risk anything than lose the ring (Doyle, 1984, 30-31).

The attention of the readers of detective story is centred on the unravelling of the case. Poe was a master of “keeping a secret from his readers and of leaving them guessing as long as he pleased” (Matthews, 86). Doyle was inspired by Poe and as many critics say, perfected the ability. The exceptionality of both authors lies in the ability of accentuating the method of reasoning. Poe’s influence is seen when dealing with recounting the crime. Doyle same as Poe define it precisely. All the small things are treated very carefully, nothing escapes the attention. Here follows two examples, one from *The Murders in the Rue Morgue* and the other from *A Study in Scarlet*.

Here is a small piece of ribbon, which from its form, and from its greasy appearance has evidently been used in tying the hair in one of those long *queues* of which sailors are so fond. Moreover, this knot is one which few besides sailors can tie, and is peculiar to the Maltese. I picked the ribbon up at the foot of the lightning-rod. It could not have belonged to either of the deceased (Poe, 1982, 163).

‘There’s no room for mistake,’ he answered. ‘The very first thing which I observed on arriving there was that a cab had made two ruts with its wheels close to the kerb. Now, up to last night, we have had no rain for a week, so that those wheels which left such a deep impression must have been there during the night. There were the marks of the horse’s hoofs, too, the outline of one of which was far more clearly cut than that of the other three, showing that that was a new shoe. Since the cab was there after the rain began, and was not there at any time during the morning [...] it brought those two individuals to the house’ (Doyle, 1984, 25-26).

The similarities in their writing style are also apparent when considering the use of first narrative in the stories. The depiction of a slightly dumb companion who retells the story is a straight influence of Poe on Doyle. Thus, this issue will be dealt with in the later section of the analysis.

Another very interesting point about Doyle’s work is the use of extraordinary motives. Doyle is believed to get the inspiration from the extraordinary stories written by Poe. There is even an explicit hint on the subject. When comparing *The Murders in the Rue Morgue* with *The Speckled Band* we can see many similarities. It is about a mysterious and monstrous crime, which is performed by an animal in a locked room.

Murder done by an animal was an innovative idea at the time and we can say made Poe’s story highly interesting. The murder in *The Murders in the Rue Morgue* was committed by an orang-outang in particular:

An Orang-Outang entered the room. As the sailor looked in, the gigantic animal had seized Madame L'Esplanaye by the hair and was flourishing the razor about her face, in imitation of the motions of a barber. The screams and struggles of the old lady had the effect of changing the probably pacific purposes of the Orang-Outang into those of wrath. With one determined sweep of its muscular arm it nearly severed her head from her body [...] (Poe, 1982, 167).

Similarly, Doyle used animal as a murderer as well. This time it was a very poisonous snake from India who killed in the story *The Speckled Band*. An animal was brought to the owner of the house. He then put into his stepdaughter's room in order to kill her. Later on the girl was bitten by the snake, died, and the purpose of its function was completed. Even though the use of animal as the murdered is similar, it also differs. In Poe's case, the animal decides to kill. On the other hand Doyle depicts the animal as object that is made to kill and in fact it is a human being who decides to kill not the animal.

The use of similar motives leads to a question whether Poe influenced Doyle in his horror themes and its depictions. Poe is a great writer who specialized in such motives. Therefore, there is no wonder he uses traces of it in his detective stories as well, in particular in *The Murders in the Rue Morgue*.

Upon arriving at a large back chamber in the fourth story (the door of which, being found locked, with the key inside, was forced open), a spectacle presented itself which struck every one present not less with horror than with astonishment (Poe, 1982, 148).

The horror is presented here by a vicious murder of two women. One is found nearly headless and badly bruised and the second one is stuck in a chimney with marks of suffocation. In comparison to some of Doyle's works, we can trace a few hints on using the horror motives as well. The most prominent is in *The Speckled Band*. A girl with an expression of horror awaiting what is going to happen, her sister with an expression of terror muttering strange words about a speckled band, words that nobody understand.

As I opened my door I seemed to hear a low whistle, such as my sister described, and a few moments later a clanging sound, as if a mass of metal had fallen. As I ran down the passage my sister's door was unlocked, and revolved slowly upon its hinges. I stared at it horror-stricken, not knowing what was about to issue from it. By the light of the corridor lamp I saw my sister appear at the opening, her face blanched with terror, her hands groping for help, her whole



[...] She writhed as one who is in terrible pain, and her limbs were dreadfully convulsed (Doyle, 1984, 246).

The last similarity and possible influence of Poe on Doyle concerning the writing style is the depiction of the all characters presented in their stories. There are either the corpses, sleuths, their assistants, the police or suspects. There is no unnecessary information depicted. Victims in Poe's and Doyle's stories are almost never a sympathetic personality. In *The Murders in the Rue Morgue* the two women found murdered are depicted as persons not desirable to befriend. They do not see other people much and live in seclusion.

Never met any person in the house [...]. The old lady was childish. The two lived exceedingly retired life (Poe, 1982, 148).

*A Study in Scarlet* portrays the two victims to belong to a community of Mormons. They are characterized as people of very bad character, especially Mr. Drebber.

Stangerson was a quiet, reserved man, but his employer, I am sorry to say, was far otherwise. He was coarse in his habits and brutish in his ways. The very night of his arrival he became very much the worse for drink, and, indeed, after twelve o'clock in the day he could hardly ever be said to be sober. His manners towards the maidservants were disgustingly free and familiar (Doyle, 1984, 37).

Poe same as Doyle show the victim for a short period of time. The victim is an important subject to the story; however it does not remained in a centre for long. "The victim makes a brief and dramatic appearance as a corpse and holds the centre of the stage all too briefly before he is removed" (Krag, 15). Furthermore, Most claims, "On the level of society, the characters tend to be isolated during the investigation from forces that would otherwise interfere with it" (347).

Concerning the issue of characters it is important to mention the depiction of women in both of the authors works and the issue of what kind of position women have in Poe's and Doyle's detective stories. Women are usually depicted same as men, with no sexual undertone. "On the level of individual characters, relation of sex between the detective and the other figures tend to be prohibited" (Most, 347). *The Purloined Letter* and *A Scandal in Bohemia* are extremely important stories that share some similarities in the depiction of women. Both stories have similar plot lines. The women are the ones who are affected by the outcome in both stories. The striking similarity lies in the

fact that “Women ultimately emerge triumphant, through justice (the Queen in *The Purloined letter*) or tenacity and intelligence (Irene Adler in *A Scandal in Bohemia*)” (Taylor, 5). In *The Purloined Letter* a Queen, whose letter one of her Ministers has stolen, loses power and is afraid of the person who stole it. Once the letter has been returned by Dupin, she gains her power back and “the power of knowledge is on her side” (Taylor, 5). *A Scandal in Bohemia* is slightly different. It is a woman who possesses the subject, a compromising photograph of her and the King of Bohemia. She is the one that Holmes must try defeat. However, Adler shows great intelligence and manages to outwit Holmes and same as the Queen is triumphant in the story.

## **6.2. Superior Detective and the Narrator**

When studying the most famous detectives, a question appears: Where did they all come from? There is no doubt that Poe’s Dupin influenced many of his later followers. In particular, A.C.Doyle and his fictional sleuth Sherlock Holmes.

Dupin – with his aristocratic detachment, his brilliance and eccentricity, his synthesis of the poet’s intuitive insight with the scientist’s power of inductive reasoning, and his capacity for psychological analysis [...]. This was essentially the same combination of qualities that Doyle built into Sherlock Holmes. With minor differences of emphasis, they have remained the distinguishing characteristics of twentieth-century classical detectives [...] (Engelhardt, 55).

Conrad who claims direct influence of Poe on Doyle supports this view.

In fact, the Holmes character and the Dupin character are very much alike. So much so in fact, some have said that the character of Holmes is more or less a copie outright from Dupin (Conrad, 75).

Furthermore, another opinion claiming Poe’s influence is from Kaemel. He states that it was not only the great detective that was similar but also his companion and the assistant in one person, who we can call “the great big simpleton” (Kaemel, 60).

Poe influenced Doyle in making his detective and narrator similar in their abilities. While the detective is considered a man of the sharpest reasoning powers, his companion is in a possession of unimaginative mind.

### 6.2.1. Dupin and Holmes

The whole process of finding the influence begins right in the first story written by Poe and Doyle. The depiction of meeting between the detective and his assistant in *The Murders in the Rue Morgue* and *A Study in Scarlet* is highly similar in both cases. Dupin meets his companion in an obscure library; Holmes meets Dr. Watson in a laboratory. Even though there is a contrast of the reason of their meeting, something in the way is similar. Dupin same as his companion is interested in books while Holmes is interested in performing science and surprisingly his assistant to be is also a partial scientist, a doctor in particular. The share of hobbies between the sleuth and his companion makes the two cases very similar.

In *The Murders in the Rue Morgue* Dupin and his assistant meet because of searching for same book.

Residing in Paris during the spring and part of the summer of 18- I there became acquainted with a Monsieur C. Auguste Dupin. [...] Our first meeting was at an obscure library in the Rue Montmartre, where the accident of our both being in search of the same very rare and very remarkable volume, brought us into closer communication (Poe, 1982, 143).

In *A Study in Scarlet*, Sherlock Holmes meets Dr. Watson because he wants to share an apartment, although the share of interest is visible as well. It is clear that Doyle used Poe's invention but slightly adjusted it to prevent pure copying.

What are you up to now? Looking for lodgings, I answered. Trying to solve the problem as to whether it is possible to get comfortable rooms at a reasonable price. That's a strange thing, remarked my companion, you are the second man today that used that expression to me. And who was the first? I asked. A fellow who is working at the chemical laboratory up at the hospital. [...] Sherlock Holmes [...]. If he really wants someone to share the rooms and the expense, I am the very man for him (Doyle, 1984, 10).

Many critics point out that the reminiscence between the two sleuths is inevitable. The influence of Dupin on Holmes' character is apparent. Dupin is an eccentric with "dual nature" (Engelhardt, 71) who lives alone with his friend and prefers it that way. An example from *The Murders in the Rue Morgue* illustrates it:

Our seclusion was perfect. [...] We admitted no visitors. [...] We existed within ourselves alone (Poe, 1982, 144).

Dupin also likes to live in a dark, which makes him even more different:

At the first dawn of the morning, we closed all the massy shutters of our old building; lighted a couple of tapers, which threw out only the ghastliest and feeblest of rays. [...] until warned by the clock of the advent of the true Darkness (Poe, 1982, 144).

Holmes, too, is an eccentric who lives with Dr. Watson in isolation from the real world and has strange habits. Holmes is a drug-user and often has depressions. His whole personality is different from the ordinary people. He behaves as two persons in one. Typical example of his behaviour is defined in *A Study in Scarlet*.

Sometimes he spent his day at the chemical laboratory, sometimes in the dissecting-rooms, and occasionally in long walks, which appeared to take him into the lowest portions of the city. Nothing could exceed his energy when the working fit was upon him; but now and again a reaction would seize him, and for days on end he would lie upon the sofa in the sitting-room, hardly uttering a word or moving a muscle from morning to night (Doyle, 1984, 14).

Dupin was the first detective who is a “Bi-Part Soul” (Engelhardt, 62) because his two characteristics are strongly contrasting with each other. Dupin is “creative but also resolvent” (Poe, 1982, 144) “Dupin is able to think in a clear and impressing analytical way, on the other hand he often falls back into his complementary habit of moody seclusion” (Engelhardt, 62). Holmes is a pure copy of Dupin in this way. Holmes can be very active but on the other hand very moody. He loves being on the case but when he is not he is moody and want to be left in peace with no disturbance even from his companion, Dr. Watson.

Another characteristic of Holmes that is similar to Dupin’s is that he often works during the night: “if the investigation affords it, he might stay awake during the nights to keep on with his work” (Engelhardt, 70).

Dupin same as Holmes is very different from the outside world. Both detectives are characterized as outsiders, socially, and eccentrics, psychologically.

They have no wife, they have no children, they have no profession, they live in messy rooms, they lead an irregular life, they turn the night into day, they smoke opium, indeed, they have unconcealed artistic inclinations (Alewyn, 68).

Dupin and Holmes are called “artists” (Alewyn, 77). Their life excludes them from society and makes them useless for everyday life.

Without family and without profession, without residence and without possessions, they are at war with society and state. Citizens and civil servants they consider a nuisance or ridiculous. But these émigrés or exiles are the ones who know how to read the clues and to interpret the signs which remain invisible or incomprehensible to normal men (Alewyn, 77).

The similarities are so striking that even Dr. Watson compares Holmes to Dupin in *A Study in Scarlet*.

‘You remind me of Edgar Allan Poe’s Dupin. I had no idea that such individuals did exist outside of stories.’

Sherlock Holmes rose and lit his pipe. ‘No doubt you think that you are complimenting me in comparing me to Dupin,’ he observed. ‘Now, in my opinion, Dupin was a very inferior fellow’ (Doyle, 1984, 18).

Even though Holmes denies the reminiscence, the similarities are apparent. Engelhardt claims that Holmes is a sort of successor to Monsieur Dupin. She claims that: “even Doyle himself stressed the fact that he derived his creature Sherlock Holmes from Dupin as a model to some extent. In the preface of the Author’s Edition (1903) he wrote that:

it was my own good fortune to have found the qualities of my hero in actual life, although it was towards the detection of disease rather than of crime that his remarkable talents were directed. Yet, as in my young student’s days, I saw and heard the ease with which my teacher reasoned from points which were hardly visible to me, and arrived at just conclusions from the most trivial details, there grew upon me the conviction that the resources of the human brain in this direction had never been appreciated, and that a scientific system might give results more remarkable than any of the arbitrary in fiction. Monsieur Dupin had, of course, already demonstrated this, and I can only claim the very limited credit of doing it from a fresh model and from a new point of view (Engelhardt, 69-70).

Heissenbüttel claims that there are two types of detective. “the one who proceeds by ratiocination and the one who uses violence” (79). Dupin and Holmes are in the first group. Dupin is a detective who is capable of solving the case through logical deduction and Holmes is the most celebrated follower of Dupin. Heissenbüttel says that: “Holmes possesses this confidence in the solubility of problems” (80). Dupin and Holmes bring out the solution by a mixture of investigation of facts and combinatory puzzle solving. “They both use empiricism and logic, the methods of scientific thought. They must combine many scattered and hidden traces with one another in such a way that a

consistent correlation results” (Alewyn, 68). The things that seemed confusing at first are made transparent at the end.

Both detectives use ratiocination. They are asked to solve the puzzling crime and in order to do so

they both supplement the so far insufficient information, they look into a few things that have not been checked up on yet. They enlarge on them by using a little provocation, asking hypothetical questions whose answers bring the available facts into a new relation (Heissenbüttel, 84).

When Dupin is dealing with the mysterious murders in *The Murders in the Rue Morgue* he asks hypothetical questions, searches places that police though unimportant and he is able to reconstruct what happened.

This riddle, so far, was now unriddled. The assassin had escaped through the window which looked upon the bed. Dropping of its own accord upon his exit (or perhaps purposely closed), it had become fastened by the spring, (158) [...] A Frenchman was cognizant of the murder. It is possible – indeed it is far more than probable – that he was innocent of all participation in the bloody transactions which took place. The Orang-Outang may have escaped from him [...] (Poe, 1982, 162).

Holmes too is able to reconstruct the crime very precisely and explain what happened. It is illustrated in an example from *The Speckled Band*.

It became clear to me that whatever danger threatened an occupant of the room could not come either from the window or the door. My attention was speedily drawn, as I have already remarked to you, to this ventilator, and to the bell-rope which hung down to the bed. The discovery that this was a dummy, and that the bed was clamped to the floor, instantly gave rise to the suspicion that the rope was there as a bridge for something passing through the hole, and coming to the bed. The idea of a snake instantly occurred to me, and when I coupled it with my knowledge that the Doctor was furnished with a supply of creatures from India, I felt that I was on the right track (Doyle, 1984, 256).

Dupin and Holmes can both reconstruct the crime because they are equipped with capabilities that make them to appear as superhuman beings. They are both defined as people with extraordinary abilities. The unnamed narrator in *The Murders in the Rue Morgue* claims:

At such times I could not help remarking and admiring (although from his rich ideality I had been prepared to expect it) a peculiar analytic ability in Dupin. [...] let it not be supposed, from what I have just said, that I am detailing any mystery, or penning any romance. What I have described in the Frenchman was

merely the result of an excited, or perhaps of a diseased, intelligence (Poe, 1982, 144-145).

And Dr. Watson's opinion about the Great Detective is the same. He considers Holmes to be a specialist in the field. The excerpt from *A Scandal in Bohemia* follows.

He was I take it, the most perfect reasoning and observing machine that the world has seen (Doyle, 1984, 148).

Dupin is endowed with great reasoning powers. He is believed to solve the crime for his own pleasure and not for a financial reward. The excerpt from *The Murders in the Rue Morgue* shows it very clearly.

As for these murders, let us enter into some examinations for ourselves, before we make up an opinion respecting them. An inquiry will afford us amusement (Poe, 1982, 153).

Sherlock Holmes' ability is copied from Dupin. Holmes also set himself on the case rather for the love of his art than for anything else.

During the last eight years I studied the methods of my friend Sherlock Holmes, I find many tragic, some comic, a large number merely strange, but none commonplace, for working as he did rather for the love of his art than for the acquirement of wealth (Doyle, 1984, 242).

The investigation is for both detectives an amusement, a pleasure because it drives away the boredom. Not all detectives display such devotion to searching the real occurrences of their cases as Dupin and his follower Holmes. Dupin is interested in mysterious murders in the Rue Morgue and Holmes as Watson states: "refuses to associate with any investigation which does not tend towards the unusual and even the fantastic" like in the story *The Speckled Band*. Even though Dupin and Holmes are interested in the case, they are not further interested "what happens to the perpetrator once they found the solution of the crime. They are only interested in the investigation and nothing else" (Engelhardt, 74).

The last explicit influence is in the depiction of Dupin's and Holmes' lives. When Dupin and Holmes are not on the case they practically do not exist. Their stories usually begin with a knock on their door and announcement of a new case.

At Paris, just after dark one gusty evening in the autumn of 18-, I was enjoying the twofold luxury of meditation and meerschaum in company with my friend, C. Auguste Dupin [...] when the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G, the Prefect of the Parisian police.

He had called to consult us, or rather to ask the opinion of my friend about some official business which had occasioned a great deal of trouble [...] (Poe, 1982, 208).

It was and early in April, in the year '83, that I woke one morning to find Sherlock Holmes standing, fully dressed by the side of my bed. 'Very sorry to know you up, Watson,' said Holmes. 'It seems that a young lady has arrived in a considerable state of excitement, who insists upon seeing me.' The visitor says: 'The very horror of my situation lies in the facts that [...] my sister died (Doyle, 1984, 242).

Their stories are centred about solving mysterious cases. The readers do not learn about Dupin's or Holmes' life or family. They both remain in a distance from the readers.

In conclusion the influence of Dupin on Holmes is great. It is not only in his abilities but also in his habits and hobbies.

### **6.2.2. Narrator and Dr. Watson**

The influence of Poe on Doyle is also apparent in the depiction of the detectives' one and only friend and a narrator in one person. Dupin has got only one friend, his unnamed narrator. Interestingly Holmes has also only one friend, Dr. Watson, who is narrating the story. In both cases, the narrators are very close people to the detective. They are considered true and trustworthy friends. Dupin and his narrator refer to each other as friends and they share same interests, books. Holmes closeness to Dr. Watson is more deeply demonstrated than Dupin's. The friendship between Holmes and Dr. Watson is expressed by Holmes when telling Miss Stoner in *The Speckled Band* "my intimate friend and associate, Dr. Watson, before whom you can speak as freely as before myself" (Doyle, 1984, 242).

Both Dupin and Holmes share rooms with their companions who fulfil a certain role. Matthews claims that the invention of a narrator is considered simple device, which doubled the effectiveness of the work, because:

unobservant and unimaginative narrator of the unravelling of a tangled skein by and observant and imaginative analyst naturally recorded his own admiration and astonishment as the wonder was wrought before his eyes, so that the admiration and astonishment were transmitted directly and suggestively to the readers of the narrative (Matthew, 89).



Poe came with the idea first and Doyle copied his approach because he wanted to achieve the same effect Poe had with Dupin. The narrators in both cases are the one who reports to the reader what he and the detective are doing. The narrator in both cases is not as intelligent as his companion and he does not think in the way the detective does. Both narrators are classified as being slightly dumb with limited knowledge. They always wonder how the detectives managed to know the facts, ask the right questions and perform such acts. The examples are displayed in *The Murders in the Rue Morgue* and *A Study in Scarlet*.

Dupin, meanwhile examining the whole neighbourhood, as well as the house, with a minuteness of attention for which I could see no possible object (Poe, 1982, 153).

You amaze me Holmes, said I. Surely you are not as sure as you pretend to be of all those particulars which you gave. There is no room for mistake, he answered (Doyle, 1984, 25). [...] I passed my hand over my brow. My head is in a whirl, I remarked; the more one thinks of it the more mysterious it grows. How came these two men – if there were two men – into an empty house? What has become of the cabman who drove them? How could one man compel another to take poison? [...] I confess I cannot see any possible way of reconciling all these facts. My companion smiled approvingly. You sum up the difficulties of the situation succinctly and well, he said. There is much that is still obscure, though I have made up my mind on the main facts (Doyle, 1984, 26).

Because both narrators are so limited, the detectives, Dupin and Holmes, have to help them by telling them everything important so the narrators gets on the right track of the investigation. Both Dupin and Holmes do so but only a bit by bit. “They never tell everything at once” (Engelhardt, 71). Dupin and Holmes slowly reveal how they managed to find the solution. In *A Study in Scarlet* Holmes even explains to Dr. Watson why he is not going to reveal everything at once.

I’m not going to tell you much more of the case, Doctor. You know a conjurer gets no credit once he has explained his trick; and if I show you much of my method of working, you will come to the conclusion that I am very ordinary individual after all (Doyle, 1984, 27).

Both narrators function in the stories as a “Greek chorus, to hint to the spectators the emotions they ought to feel” (Matthews, 89). The narrators are the one with whom readers identify themselves. The readers become the companion itself, they try to solve the mystery but are able to do so only with the help of the detective.

In case of Dupin, the unnamed narrator also describes the “personality and peculiarities of his companion, who is thus individualized, humanized and related to the real world” (Mathews, 89). The point is illustrated in an excerpt from *The Murders in the Rue Morgue*.

This young gentleman was of an excellent, indeed of an illustrious family, but, by a variety of untoward events, had been reduced to such poverty that the energy of his character succumbed beneath it, and he ceased to bestir himself in the world, or to care for the retrieval of his fortunes. [...] books were his sole luxuries. [...] It was a freak fancy of my friend to be enamoured of the night for her own sake (Poe, 1982, 143-144).

This same approach reappears in the works of A.C. Doyle. The fascinating record of the investigations of Sherlock Holmes is the work of Dr. Watson, “a human being but little more clearly characterized than the anonymous narrator who has preserved for us the memory of Dupin (Mathews, 89). Dr. Watson gives a very detailed description of Holmes’ life, his habits and his abilities in *A Study in Scarlet*.

He was quiet in his ways, and his habits were regular. It was rare for him to be up after ten at night, and he had invariably breakfasted and gone out before I rose in the morning. [...] His very person and appearance were such as to strike the attention of the most casual observer. In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing [...]. His knowledge was so extraordinarily ample and minute that his observations have fairly astounded me (Doyle, 1984, 14).

As mentioned earlier Dupin’s and Holmes’ companions are similar in many ways. They are both the only friends and close people to the detectives. They narrate the story and behave like Chorus. Dupin’s narrator is unknown because his name is never mentioned. “This might be due to the fact that he is only considered as being of minor importance” (Engelhardt, 59). Even though Doyle copies the approach he manages to develop the narrator’s character. Dr. Watson is endowed with a name and even a wife and his own life.

### 6.3. Police

The depiction of police in Poe's stories is closely connected with the police establishment. "It was for some time until people started believing into police as forces for good" (Holquist, 155). At the time when Poe wrote his detective stories police forces existed only in France. The national organization was called The Surete and was created by a former criminal Vidocq. The police at the time was not thought of too highly. Therefore this might have been some influence that made Poe come with the idea of depicting police as unimaginative and limited. Poe's approach influenced Doyle because he copied it and depicted police in the same way. London had their Bow Street Runners who were later followed by Scotland Yard. The police was not praised by ordinary people much. They were thought to be corrupt and ineffective.

As mentioned in the previous paragraph the police is depicted as unimaginative in both Dupin's and Holmes' stories. Dupin clearly displays it right in his first story, *The Murders in the Rue Morgue*.

The Police are confounded by the seeming absence of motive – not for the murder itself – but for the atrocity of the murder. They are puzzled, too, by the seeming impossibility of reconciling the voices heard in contention, with the facts that no one was discovered upstairs but the assassinated Mademoiselle L'Esplanaye, and that there were no means of egress without the notice of the party ascending. The wild disorder of the room, the corpse thrust [...] have sufficed to paralyze the powers, by putting completely at fault the boasted acumen, of the government agents. They have fallen into the gross but common error of confounding the unusual with the abstruse (Poe, 1982, 154).

Dupin criticizes the police to be narrow minded. Their inability to think in more imaginative way causes them to be unable to solve the crime. In Holmes's case the police, which is depicted as unimaginative shows their defect in *A Study in Scarlet*. They are limited and also narrow minded. When Holmes asks the police about the process of their investigation he learns that the police are not using their imagination.

Have you sent to Cleveland?

We telegraphed this morning.

How did you word your inquiries?

We simply detailed the circumstances, and said that we should be glad of any information which could help us.

You did not ask for particular or any point which appeared to you to be crucial?

I asked about Stangerson.

Nothing else? Is there no circumstance on which this whole case appears to hinge? Will you not telegraph again?  
I have said all I have to say. Said Gregson, in an offended voice (Doyle, 1984, 23).

If they were using their imagination they would find clues important for the revelation of the two murders same as Holmes did.

I proceeded to do what Gregson had neglected. I telegraphed to the head of the police at Cleveland, limiting my inquiry to the circumstances connected with the marriage of Enoch Drebber. The answer was conclusive. It told me that Drebber had already applied for the protection of the law against an old rival in love, named Jefferson Hope, and that this same Hope was at present in Europe. I knew now that I held the clue to the mystery in my hand, and all that remained was to secure the murderer (Doyle, 1984, 76).

Furthermore, the police are not only unimaginative but it is rather characterized as ineffective. Dupin mentions in *The Purloined Letter* that it is not because the police are completely unintelligent but because they are not using their methods effectively.

The Parisian police, he said are exceedingly able in their way. They are persevering, ingenious, cunning, and thoroughly versed in the knowledge which their duties seem chiefly to demand. Thus when G- detailed to us his mode of searching the premises at the Hotel D - , I felt entire confidence in his having made a satisfactory investigation – so far as his labors extended. [...] The measures then, he continued, were good in their kind, and well executed; their defect lay in their being inapplicable to the case and to the man (Poe, 1982, 214-215).

The same happens in Doyle's stories. The police are equipped with knowledge and with some powers. However they use them inefficiently and therefore completely lose the track of the real solution. Even though Holmes does not comment on it precisely it emerges from the narration of the story. Example of such happening is found in *A Study in Scarlet* when the police detective Lestrade states that nothing important was found near the murdered victim.

Did you find nothing in the room which could furnish a clue to the murdered? Holmes asked. Nothing. Stangerson had Drebber's purse in his pocket, but it seems that this was usual [...]. Whatever the motives of these extraordinary crimes, robbery is certainly not one of them. There were no papers or memoranda in the murdered man's pocket, except a single telegraph, dated from Cleveland about a month ago, and containing the words, J.H. is in Europe. And there was nothing else? Holmes asked?

Nothing of any importance. [...]. There was a glass of water on the table, and on the window-sill a small chip ointment box containing a couple of pills.[...] The last link, Holmes cried, exultantly. My case is complete (Doyle, 1984, 40-41).

This example shows that what is overlooked by police as something unimportant is actually vital for the resolution of the crime. The telegram bears the name of the murdered and the pills found near the body are poisonous.

Even though Poe's detective Dupin and Doyle's Holmes do not think too highly of the police they sustain some kind of relationship and cooperate during investigation of a crime. "They cooperate cordially; but neither is the one side free from fits of jealousy nor the other from feelings of superiority, and both sentiments are not unjustified" (Alewyn, 67). The relationship between the police and Dupin is apparent in the following example found in *The Purloined Letter*. It shows Monsieur G who comes to ask Dupin for help with a case.

Admitted our old acquaintance, Monsieur G -, the Prefect of the Parisian Police. We gave him hearty welcome; for there was nearly half as much of the entertaining as of the contemptible about the man (Poe, 1982, 208).

By giving the hearty welcome Dupin shows that he cares for the Prefect and that he thinks highly of him. However, the second excerpt from *The Murders in the Rue Morgue* shows Dupin's delight and pride in conquering Prefect in his own field, investigation of a crime.

Let him talk, said Dupin, who had not thought it necessary to reply. Let him discourse; it will ease his conscience. I am satisfied with having defeated him in his own castle. Nevertheless, that he failed in the solution of the mystery, is by no means that matter for wonder which he supposes it; for, in truth, our friend the Prefect is somewhat too cunning to be profound. In his wisdom is no stamen (Poe, 1982, 167-168).

This same approach is visible in Holmes' case. Holmes behaves to the police representatives same as Dupin does. He sustains a close relationship with the police but pride himself in being better than them. The excerpt from *A Study in Scarlet* when Holmes is asked to help the government detective Gregson with a case clearly displays it. Holmes expresses that he is glad to help with the investigation though claims that the police representative is jealous of him.

He knows that I am his superior, and acknowledges it to me; but he would cut his tongue out before he would own it to any third person (Doyle, 1984, 20).

On the other hand the police are also jealous and want to impress Holmes and be equal with him. Holmes praises the police but does not mean it. He is using irony, because he would be upset if the police was better than him. However the police does not recognize the true meaning and appears simple minded, because they think Holmes means every word he says.

Holmes glanced at me and raised his eyebrows sardonically. With two such men as yourself and Lestrade upon the ground, there will not be much for a third party to find out, he said. Gregson rubbed his hands in a self-satisfied way. I think we have done all that can be done (Doyle, 1984, 21).

Both detectives feel superior towards police “and confront them with a negative and sometimes ironic attitude” (Engelhardt, 73). They both show disbelief with the police’s work. The excerpt from *The Murders in the Rue Morque* shows Dupin’s disbelief with the police’s solution of the case which is presented in newspapers. Therefore, he decides to look into the case himself.

We will go and see the premises with our own eyes (Poe, 1982, 153).

Same Holmes expresses the disbelief and furthermore ironic attitude towards the police.

‘We may as well go and have a look. I shall work it out on my own hook. I may have a laugh at them (police), if I have nothing else. Come on!’ (Doyle, 1984, 20).

The feeling of superiority over the police originates in the detectives’ ability to solve the crime that police is not able to unravel. This fact becomes clear in *The Purloined Letter*, when the police come to ask Dupin for help because they admit to be on a wrong track and unable to solve the task where the purloined letter is hidden.

When the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G-, the Prefect of the Parisian police. [...] He had called to consult us, or rather to ask the opinion of my friend, about some official business which had occasioned a great deal of trouble (Poe, 1982, 208). [...] The fact is, we have all been a good deal puzzled because the affair is so simple, yet baffles us altogether. [...] And now Dupin, what would you advise me to do? (Poe, 1982, 213).

In Holmes' story, *A Study in Scarlet*, the same situation appears. The representative of the police, Government detective Tobias Gregson, calls for help with a mysterious crime. In this case, he does not visit Holmes but send him a letter, which reads:

My dear Sherlock Holmes, There has been a bad business during the night at 3, Lauriston Gardens, off the Brixton Road. Our man on the beat saw a light there about two in the morning [...] and he discovered body of a gentleman. [...] there are marks of the blood in the room, but there is no wound upon his person. We are at loss as to how he came into the empty house; indeed the whole affair is a puzzler (Doyle, 1984, 19-20).

In Dupin's stories, the police always come up with possible solutions that are wrong. Therefore, they carry out actions, which are useless for the investigation, such as imprisoning innocent people and later releasing them or forming hypothetical solutions that are incorrect. When the police is performing their acts so badly Dupin comes with correct solution and explanation. *The Murders in the Rue Morgue* shows some examples. When an innocent person, Adolf Le Bon is imprisoned Dupin starts his investigation. He manages to solve the crime and comes with the solution to the police.

Le Bon was instantly released, upon our narration of the circumstances (with some comments from Dupin) at the *bureau* of the Prefect of Police. This functionary, however well disposed to my friend, could not altogether conceal his chagrin at the turn which affairs had taken, and was fain to indulge in a sarcasm or two about the propriety of every person minding his own business (Poe, 1982, 167).

The situation is very similar in Holmes' stories. Example can be found in *A Study in Scarlet* when the police find a ring in the room where the murder happened. They assume that there must have been a woman. Moreover, when a word Rache is found inscribed on the wall their theory is complete and they are convinced that that is the only truth.

There's been a woman here, he cried. It's a woman's wedding-ring. [...] I have just made a discovery of the highest importance [...] (Doyle, 1984, 23) Across this bare space there was scrawled in blood-red letters a single word: Rache The writer was going to put the female name Rachel, but was disturbed [...] When this case comes to be cleared up you will find a woman named Rachel has something to do with it (Doyle, 1984, 24).

Even though Holmes is presented with exactly same information, he surprises the police with completely different resolution. Thanks to his powers and observation skills, he manages to solve the case correctly.

There has been a murder done, and the murderer was a man. He was more than six feet height, was in the prime of life, had small feet for his height, wore coarse, square-toed boots and smoked a Trichinopoly cigar. He came with his victim in four-wheel cab, which was drawn by a horse with three old shoes [...] If this man was murdered, how was it done? Asked the former. Poison, said Sherlock Holmes curtly, and strode off. One other thing, Lestrade, he added, turning around at the door. Rache is the German for revenge, so don't loose your time by looking for Miss Rachel (Doyle, 1984, 25).

Poe and Doyle depict the police in the stories in very similar way. They both agree on the superiority of their detectives over the police and they equip their detectives with specific behaviour towards them.



## 7. CONCLUSION

The nineteenth century was certainly the most interesting time period concerning the development of new genres. The police was established and therefore there were many attempts to set up detective fiction genre. The one writer who succeeded was Edgar Allan Poe. He established the genre in its own right and foretold the development.

With establishing the genre, many puzzling questions appeared. Some critics argued that the genre is a part of sensational literature. On the other hand, some considered it separate from the other variations like puzzle stories, mystery stories or varieties of thriller. Both groups then agreed on certain characterization of detective story. They named features that were significant and that determined detective fiction. The most important feature was that the story has to depict a problem, which is solved by either amateur or professional by means of deduction.

The development of detective fiction in Europe and America was closely connected. Even though it was Poe, an American writer, who established the genre the evolution in the early period was performed mainly in Europe. British writers established most of the new tendencies and new approaches that were based on Poe's foundation. Arthur Conan Doyle created his worldwide famous Sherlock Holmes, R. Austin Freeman created the medico-legal detective story and Edward Woodley Mason made significant use of the psychological elements in the story. However, the American detective genre caught up with the British in 1920's. They introduced a completely new approach. The detective fiction changed and new styles were established. The detective fiction evolved into crime stories, hard boiled stories and many others.

Both authors Poe and Doyle are typical representatives of real detective fiction. Poe is the one who established the genre and Doyle is his most famous follower. Poe in his detective stories depicted various genres such as a locked room mystery, deducting a case from the newspaper reports or using psychoanalytic theory. Doyle used much of the Poe's invented techniques and added his personal touch.

The analysis that is provided in previous chapters has shown through examples how Poe influenced the development and in particular Doyle, writer of detective fiction. The impact of Poe is highly visible in many of Doyle's detective stories. Even Doyle himself admitted Poe's influence on his works. The influence is recognizable mainly in

three fields such as the writing style, depiction of the detective, his companion and narrator in one person and the depiction of police.

Poe and Doyle use the same fixed scheme in their works. Their stories begin with arrival of a client, which sets stories in motion. Then they both let the detective to lead observation that is followed by hypothesis generation and hypothesis testing. The case is solved and the mystery untangled. The impact of Poe's writing style is also apparent in the use of unusual motives. In his horror stories, Poe uses motives, which are extraordinary. Therefore, there is no wonder he uses some aspects in his detective stories as well. Even though the use of extraordinary motives is exceptional for Doyle, he uses them in a few of his stories as well.

The biggest influence of Poe on Doyle is noticeable in the depiction of characters and especially the detectives. Both Dupin and Holmes share so many similarities that many critics have pointed out the direct influence of Poe on Doyle. The detective's habits, hobbies and their abilities are very much alike. It is not only having an eccentric personality with dual nature but it is also sharing their interest in deducing mysterious happening. The eccentricity of Dupin and Holmes is shown in their living seclusion, having their vital or resolute times of the days and the share of strange hobbies. They are both exceptional detectives because they are equipped with supernatural abilities that make them appear superior to other human beings. They are able to deduce things that no ordinary people can. Furthermore, what makes them different from the others is the love for mystery. They are both very keen on untangling crimes, it is their hobby which offer them amusement and pleasure.

The influence of Poe on Doyle is also apparent in the creation of second main character who is narrating the story. In Poe's case it is unnamed narrator and in Holmes stories it is Dr. Watson. They are both depicted as the only friend of the detective who shares the same interest as their friends. The unnamed narrator and Dr. Watson are very loyal companions who admire their clever friends. Both of them are narrating the story from their own perspective and function as chorus. They are very important for the stories because they link the readers to the detective. They help to identify the readers with the characters and therefore make the readers feel, as if they are a part of the story.

The last very prominent influence, which needs to be mentioned, is the depiction of police. Both Dupin and Holmes behave superior to the representatives of police.

They criticise them of being unimaginative and ineffective. The police are always depicted to be on a wrong track because they do not pay attention to details like Dupin and Holmes do. Therefore, both detectives ridicule them. Even though the police are thought to be unequal with the detectives, the detectives sustain some kind of relationship with them. Both Dupin and Holmes refer to the representatives as to a sort of friend who they like to see once in a while and who they want to conquer in the investigation and therefore prove that they have their extraordinary abilities.

In conclusion, the influence of Poe on Doyle's stories is undeniable. The results of the analysis are shown in previous chapter. It is apparent that Poe established the detective genre, he showed the basic outline, themes and motives and Doyle mainly copied his approach. However, Doyle also completed it in a way by extending the role of the main character. Both Poe and Doyle set standards for the pure detective story that is used worldwide and which many of the late authors copied and therefore kept the detective story alive.

## 8. RESUMÉ

Devatenácté století bylo jedním z nejzajímavějších období v oblasti literatury. Vyznačuje se především rozvojem nových literárních žánrů a stylů. Jedním z nově vzniklých žánrů byla i detektivní povídka. Její vývoj byl úzce spjat se založením policejních sborů v sedmnáctém století, avšak úplný rozvoj detektivní povídky v anglicky mluvících zemích nastal teprve na počátku devatenáctého století. Mnoho autorů té doby se tématem policie inspirovalo. Pokoušeli se o podrobné líčení kriminálního vyšetřování s postupným odhalováním záhady. Avšak byl to právě Poe kterému se povedlo stanovit přesné zákony žánru. Proto je také nazýván zakladatelem a otcem detektivní povídky.

Cílem této diplomové práce je prozkoumání vývoje detektivní povídky a nalezení možného vlivu amerického autora Edgara Allan Poea na detektivní povídky britského spisovatele Arthura Conana Doylea. Oba autoři jsou typičtí představitelé klasické detektivní prózy. Poe je zakladatelem tohoto žánru a Doyle je jeho nejslavnějším pokračovatelem.

Úvodní kapitola se zabývá definicí žánru a přibližuje jeho založení. Vznik detektivního žánru způsobil rozruch mezi literárními znalci. Vznikaly teorie o tom, co může být považováno za detektivku, a co nikoliv. Názory se rozdělily do dvou skupin. Jedni poukazovali na to, že detektivka je součástí senzační literatury a druzí oponovali a tvrdili, že je to samostatný žánr, který je odlišný od povídek záhadných nebo policejních a od různých variací thrilleru. I když se v mnoha směrech názory obou skupin rozdělovaly, shodly se na několika charakteristických rysech, které by detektivka měla mít, a to především zobrazení záhady, která je vyřešena amatérem nebo profesionálním detektivem za pomoci dedukce.

Druhá kapitola diplomové práce se zaměřuje na vývoj detektivního žánru v Evropě a Americe a na zobrazení různých přístupů v rámci detektivního žánru od svého prvopočátku až do doby největšího rozkvětu. Vývoj detektivní prózy v Evropě a Americe byl velmi silně propojený. I když to byl Edgar Allan Poe, Američan, kterému se podařilo shrnout a dovršit zákony detektivní povídky, byli to Evropané, kteří zpočátku přispěli k vývoji největší měrou. V převážné většině to byli Britové, kteří se inspirovali Poeovými povídkami a kteří vytvořili většinu nových směrů. Arthur Conan

Doyle vytvořil nejznámějšího detektiva všech dob, Sherlocka Holmese. R. Austin Freeman vymyslel postavu soudního lékaře, který řeší případy, a Edward Woodley Mason využíval psychologických prvků ve svých detektivních dílech. Ačkoliv zpočátku přispívali k vývoji detektivního žánru především Britové, Američané se jim ve dvacátých letech dvacátého století vyrovnali. Přišli s naprosto odlišným směrem, který změnil detektivní povídku. Vytvořili směr, který se od klasické detektivky přesouval k žánru kriminálnímu. S rostoucí populací a větším obydlováním měst rostla také kriminalita. Američané přišli se svojí drsnou školou a kompletně pozměnili charakteristiku tehdejší detektivní literatury. Detektivka se od dob Poea změnila v mnoha směrech. Postupem času se z ní stal žánr, který je považován za spíše zábavný, než poučný. V průběhu dvacátého století se stal jedním z nejoblíbenějších a přitáhl nejenom čtenáře z nižších vrstev, ale postupem času se zaměřil i na čtenáře inteligentnější.

Následující dvě kapitoly, třetí a čtvrtá, jsou zaměřeny na charakteristiku stylu psaní a techniky obou autorů, Poea a Doylea, které je tvoří specifickými autory. Třetí kapitola rozebírá tři detektivní povídky Poea, *Vraždy v ulici Morque*, *Záhada Marie Rogetové* a *Odcizený dopis*. Čtvrtá kapitola rozebírá první Doyleův detektivní román *Studie v Šarlatové*, jeho první detektivní povídku *Skandál v Čechách* a pozdější povídku *Strakatý pás*.

Poe a Doyle jsou typičtí představitelé klasické detektivní prózy. Poe je zakladatelem tohoto žánru a Doyle je jeho nejslavnějším pokračovatelem. Poe ve svých třech detektivních povídkách předpověděl vývoj celého žánru. I přesto, že jich nenapsal mnoho, tak dokázal zobrazit různé přístupy, které ovlivnily většinu pozdějších autorů detektivek. Vyobrazil záhadu zavřeného pokoje, vyřešení případu pouze díky výstřižkům z novinových článků a také jako první využíval psychologicko-analytických teorií. Mnoho kritiků poukazuje na to, že Poe vymyslel a založil žánr tak dokonale, že se žádnému z pozdějších spisovatelů nepodařilo přidat cokoliv tak základního jako vymyslel Poe. Jeho nejslavnějším pokračovatelem byl A.C. Doyle, který se inspiroval jeho povídkami a použil podobné motivy ve své vlastní tvorbě. Využíval motivů jako je záhada zavřeného pokoje, vyřešení případu díky druhotným informacím a také využitím psychologicko-analytických teorií. I když se ve svých povídkách inspiroval předchozími autory, ať už to Poe nebo Gaboriauem, i on sám přispěl k vývoji velkou

měrou. Nebylo to pro jeho zobrazení zápletky nebo dedukční schopnosti, ale pro vytvoření výjimečné postavy excentrického detektiva Sherlocka Holmese a jeho trochu natvrdlého pomocníka Dr. Watsona. Doyle bývá dost často kritizován pro svoji nedokonalost v psaní detektivních povídek. Na druhou stranu ale vyvažuje svoji nepřesnost právě hlavním hrdinou. Jeho dvě hlavní postavy, Sherlock Holmes a Dr. Watson přispěly k Doylově velké oblíbenosti a k jeho slávě, která přetrvává dodnes.

Poslední, pátá kapitola se zabývá analýzou jednotlivých povídek E.A.Poea a A.C.Doylea. Srovnává přístupy obou autorů a ukazuje na ukázkách z jednotlivých povídek obou autorů vliv Poea na tvůrce Sherlocka Holmese, Doylea. Z mnoha Doylových povídek je zřejmý vliv E.A. Poea a i samotný Doyle tuto domněnku potvrdil v předmluvě Author's Edition, kde přiznal, že se inspiroval Poeovým detektivem Dupinem. V průběhu porovnávání jednotlivých autorů je vliv Poea na Doylovy povídky nejvíce zřetelný ve třech oblastech, které jsou způsob psaní, zobrazení hlavního hrdiny, jeho pomocníka a zobrazení policie. I když jsou jejich povídky podobné, zároveň si ponechávají určitou specifičnost.

Poe a Doyle ve svých povídkách používají podobný styl psaní. Hlavním a podobným rysem je jejich přesné a neměnné schéma, které při psaní využívají. Jejich povídky většinou začínají příchodem klienta, který uvede povídku v pohyb. Oba detektivové, Dupin a Holmes na základě návštěvy klienta začínají své vyšetřování, které provádí podrobným pozorováním a zkoumáním scény, vytvářením hypotéz a na závěr testováním, zda jsou jejich hypotézy správné. Na konci povídky je případ vyřešen a záhada rozuzlena. Vliv Poea je zřejmý také v používání neobyčejných motivů. Poe je známý především svými hororovými povídkami a hororovými motivy. Není divu, že se pro svoje detektivní povídky inspiroval a využil zlomek svých hororových motivů, které pro svoje detektivní povídky upravil. Záhadná vražda dvou žen ve *Vraždách v Ulici Morque* je popsána jako hrůzná a děsivá. Stejně tak Doyle využil neobyčejné motivy a hrůzné případy ve svých detektivních povídkách. I když pro Doylea to byla spíše výjimka a tím pádem jsou tyto motivy použity pouze okrajově. Ve *Strakatém pásu* se o výrazech hororu a děsu zmiňuje a stejně jako Poe používá zvíře, které spáchá vraždu.

Jakkoliv velký vliv měl Poe na Doylea vzhledem k jeho stylu psaní, největší podobnost je zřejmá v podobnosti postav a to zejména podobnost detektivů a jejich společníků. Poeův Dupin a Doyleův Holmes sdílí tolik stejných vlastností, že se nelze

divit, že mnozí autoři poukazují na přímý vliv Poea. Co je činí tolik podobnými jsou jejich zvyky, záliby a hlavně stejné vlastnosti. Není to pouze jejich výstřední povaha typická dvojitou osobností, která je dělá podobnými, ale také jejich společné zájmy týkající se deduktivního řešení záhadných případů. Excentričnost detektivů je ukázána na jejich způsobu života. Rádi žijí odděleně od zbytku světa kdy prochází svými životními fázemi. Občas jsou aktivní a jsou zabráněni do řešení případů, ale na druhou stranu, když se projeví druhá osobnost jejich charakteru, tak často celé dny prosedí s nepřítomným výrazem na tváři uzavřeni ve své vlastní osobě. Oba dva, Dupin i Holmes jsou výjimečnými detektivy a jsou obdařeni schopnostmi, kterých se běžným lidem nedostává. Dupin i Holmes jsou schopni vyvodit správné závěry, které obecnstvu zůstanou utajeny až do konce příběhu. Co je odlišuje od běžných lidí je také láska k záhadám. Řešení případů, které jsou podivné a vyžadují jejich inteligenci, pro ně představuje výzvu ale zároveň zábavu a potěšení.

Dalším společným rysem obou autorů je vyobrazení jediného detektivova společníka a přítele v jedné osobě. Dupinovým společníkem je nejmenovaný vypravěč jeho dobrodružství a v Holmesově případě je to Dr. Watson. Oba přátelé sdílejí podobné zájmy jako jejich společníci. Vyznačují se ale především značnou hloupostí, která je příznačná pro tento typ postavy. Obě tyto postavy, jak nejmenovaný vypravěč, tak Dr. Watson, jsou věrnými společníky, kteří obdivují chytrost svých detektivů. Jsou obdařeni schopnostmi, které nikdy nedosáhnou chytrosti a inteligence jejich společníků, detektivů, ale i tak stále hledají možnosti jak je překvapit a ukázat jim, že oni sami jsou také schopni přispět na vyřešení záhady. Obě tyto postavy vyprávějí příběhy ze své vlastní perspektivy, a tak umožňují čtenářům bližšího vztahu ke každému detektivovi. Čtenáři sami se ztotožňují s postavou vypravěče a snaží se vyřešit případ a předběhnout tím samotného detektiva. Avšak toho se nikdy nedočkají, protože jak Dupin tak Holmes jsou obdařeni nadpřirozenými schopnostmi.

Poslední neméně důležitý vliv Poea na Doylea je viditelný v zobrazení policie. Dupin i Holmes se vůči policejním představitelům chovají nadřazeně. Často je kritizují za svojí nedostatečnou vynalézavost a neschopnost. Policie se díky své omezenosti nedokáže důkladně soustředit na správná fakta a díky tomu je pátrání zavede na špatnou stopu a naprosto odlišným směrem než Dupina a Holmese. Nekladou důraz na jednotlivosti a tím se v řešení případu ztrácejí. Jejich schopnosti jsou daleko od

Dupinových nebo Holmesových a proto se jim detektivové vysmívají. Ale i přesto s nimi oba detektivové udržují zvláštní vztah, který je směsicí přátelství a soupeřivosti. Čas od času jsou rádi, že je policejní představitelé navštíví, ale pokud se tak stane, tak je jejich největší radostí, když je můžou pokořit v rozluštění záhadných případů.

Na závěr je důležité poznamenat, že vliv Edgara Allan Poea na Artura Conana Doylea je nezvratný. Podobnosti mezi jejich povídkami jsou ukázány na určitých příkladech a dokazují, že Poe, který byl zakladatelem detektivní povídky, vymyslel přístupy a způsoby, které Doyle později okopíroval a přidal jim svůj osobitý charakter, a to především v rozvinutí postavy detektiva Sherlocka Holmese, který se stal nejznámějším detektivem všech dob. Oba dva autoři společně zavedli klasickou detektivní povídku jako žánr. Určili základní charakteristiky, které pozdější autoři detektivek kopírovali a pomohli vytvořit žánr, který se stal jedním z nejúspěšnějších po celém světě.



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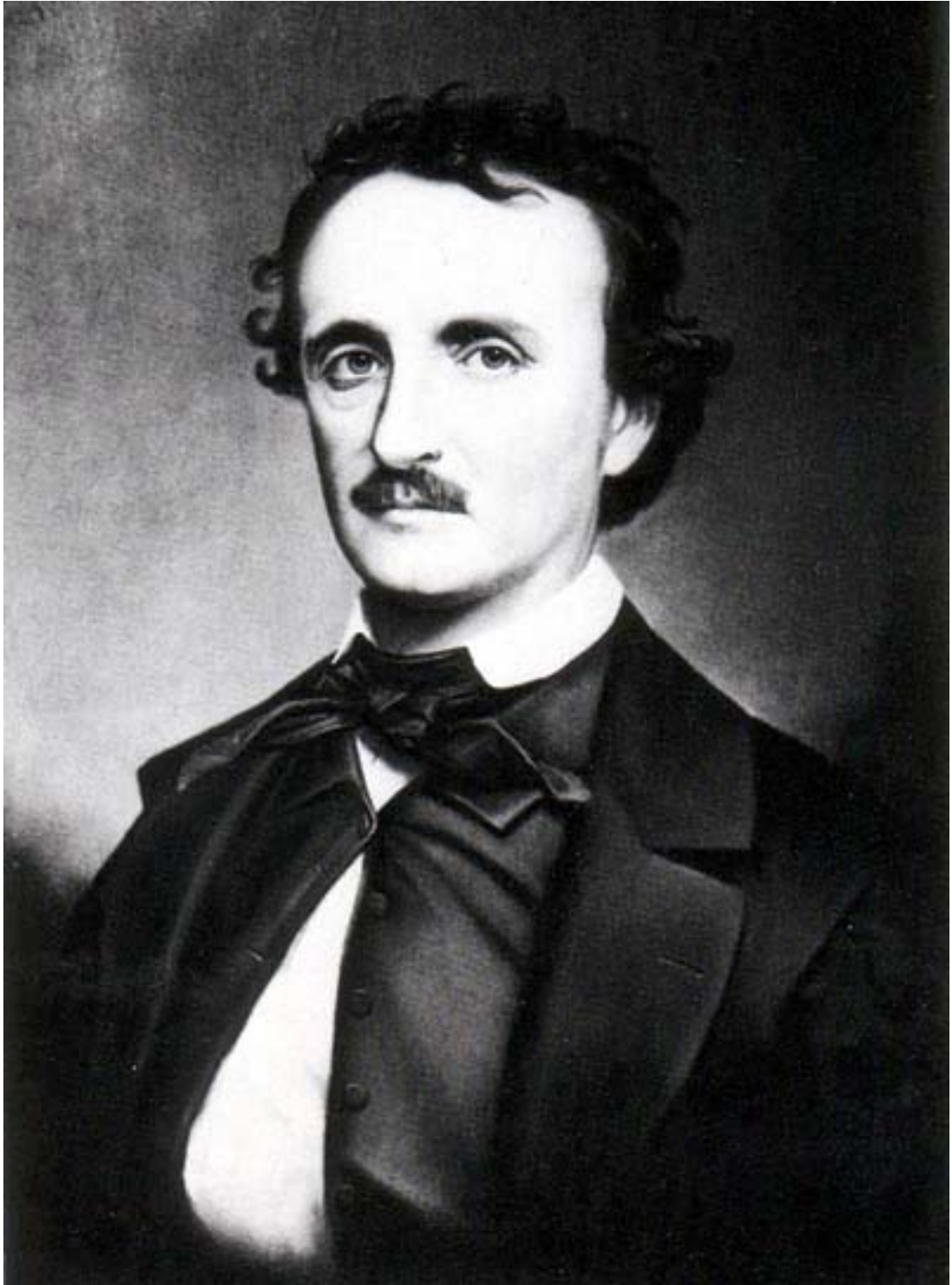
## **10. APPENDICES**

APPENDIX 1 – Photograph of Edgar Allan Poe

APPENDIX 2 – Photograph of Arthur Conan Doyle

APPENDIX 1

**EDGAR ALLAN POE**



APPENDIX 2

**ARTHUR CONAN DOYLE**

