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Fear in Detective Stories

The representation of crime as threatening or nonthreatening in *A Study in Scarlet* and *The Strange Case of Dr Jekyll and Mr Hyde*

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Abstract

This thesis explores the representation of crime and fear in detective stories. I will particularly look at this in Arthur Conan Doyle's *A Study in Scarlet* and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. Three main concepts will be used to analyze these texts: the detective novel as a genre, the presence of an unreliable police force, and the elements of a sensation novel. These two novels were released only one year apart, during a time when the police force and the detective department at Scotland Yard were only a few decades old and were still trying to gain the trust of the public. They were also released just a few years after the 'beginning' of the modern-day detective novel, and right after the peak of the sensation novel. These elements are therefore all relatively new concepts at the time of the novels' publishing. Through this analysis of the creation or reduction of fearful elements, I intend to show that although these authors use the same elements in their novels, they are able to create very different relationships to crime. The main aim of this thesis is then to show that where Doyle uses the detective genre, the unreliable police force, and the sensation novel, in order to draw the attention away from crime, Stevenson uses these same elements in order to achieve the opposite.

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Table of Contents

Introduction	1
1 Theoretical Background	4
1.1 The Detective Story	4
1.2 The Police Force	8
1.3 Contemporary Reading.....	10
1.4 Narration.....	11
1.5 The Age of Sensation	13
2 A Study in Scarlet	16
2.1 The Author and Novel	16
2.2 The Police Force	17
2.3 The Narration.....	18
2.4 The Detective Genre	20
2.5 The Sensation Novel.....	22
2.6 The Reduction of Fear	26
3 The Strange Case of Dr Jekyll and Mr Hyde	33
3.1 The Author and Novel	33
3.2 The Police Force	35
3.3 The Narration.....	35
3.4 The Detective Genre	35
3.5 The Sensation Novel.....	39
3.6 The Creation of Fear	41
4 Conclusion.....	47
Works cited	48

Introduction

“[f]or crime, especially murder, is very pleasant to think about in the abstract: it is like hearing blustery rain on the windowpane when sitting indoors. It reinforces a sense of safety, even pleasure, to know that murder is possible, just not here”
(Flanders 1).

With this statement, Judith Flanders manages to capture the essence of the detective story. For although people want to consume stories, real or fiction, of fear and horror, nobody wants it to happen *here*. In many detective stories, the author creates an atmosphere where the reader feels safe in their own home, yet some authors have the ability, even in fiction, to create such horrors that the feeling goes beyond the novel and into the real world. This thesis will focus on this capability that detective novels have to represent fear as either threatening or nonthreatening. In order to do this, I will analyze two different detective novels, released one year apart, which generate very different relationships to crime and fear. The first novel which will be analyzed is *A Study in Scarlet* written by Arthur Conan Doyle, whom I believe has been able to create a novel which shifts the focus away from fear. The second novel, which I argue fashions fear, is *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson.

This thesis looks at three different concepts, or elements, which I believe the authors utilize to portray crime as something that should or should not be feared by the contemporary reader. The first element introduced is each novels' respective genre, the detective genre. This will be the first part of chapter 1 which consists of the theoretical background of the thesis. The history of the genre will be presented first, paying most attention to the history given by Leroy Lad Panek in his book *Before Sherlock Holmes: How Magazines and Newspapers Invented the Detective Story*. After this I will address two different definitions of the genre, where most focus will be given to Tzvetan Todorov and his article “The Typology of Detective Fiction”.

The next part of chapter 1 is dedicated to the development of the police force in London. *The Invention of Murder* by Judith Flanders gives a good insight into the history of the police, which is why her book will be used in this section the most. This is included in the thesis because I believe it will be important later in my analysis when I argue that the presence of an unreliable police force in the novels helps create the feeling of fear in the reader. Flanders states that the police force was not fully developed until 1829 and the

detective department at Scotland Yard was established in 1842. These events occurring only a few decades before the two novels were released is an important note to make when addressing the issue of their presence in the stories.

Both contemporary reading and narration are given small sections in the first chapter, and although they will not be considered as ‘main concepts’ in this thesis, they both add elements that will be used in analyzing both texts. The section on contemporary reading will be focused on Todorov and his descriptions on the different ways of being interested in detective stories. While the part on narration will look at a study conducted by Blaine Mullins and Peter Dixon, where they aim to show how the narrator’s attitude and observations are vital to the reader, and that the reader relies on the narrator to present them with all the information that they need. I argue that this shows how important it is for the story who the narrator is.

The final section in chapter 1 will be on the sensation novel and the ‘age of sensation’. Richard D. Altick’s book *Deadly Encounters: Two Victorian Sensations* will be used first. Altick argues that there are two specific crimes that took place in the 1860s which started the ‘age of sensation’. Based on the way the newspapers covered the crimes at the time, he claims that the craving for the sensational started there. The beginning of the sensation novel will naturally be addressed here before a definition is given. Two different works will be used in order to find the best definition of the genre as possible; “What is ‘Sensational’ About the ‘Sensation Novel’?” by Patrick Brantlinger and the “Introduction” to *A Companion to Sensation Fiction* by Pamela K. Gilbert. While they both agree that the genre is a mixture of many different modes of literature, such as realism and romanticism, Brantlinger also gives three perspectives regarding the characteristics of the sensation novel in order to define it in more detail.

Chapter 2 and 3 will give a separate, yet similar, analysis of my two chosen novels. Previous critics have analyzed these novels, though not together. There is, however, little to no previous criticism in respect to the elements which will be discussed in chapter 1. Since this thesis aims to look at how the authors create or reduce the feeling or fear, especially concerning crime, it is worth mentioning that there are no other critics who look at these elements in order to do the same thing. I will therefore rely on previous criticism regarding aspects related, but not identical, to my individual concepts. These include Lauren Owen and her work on Sherlock Holmes as a narrator, Douglas Kerr with his book *Conan Doyle: Writing, Profession, and Practice*, and Stephen Arata who looks at Stevenson in respect to the gothic genre.

Chapter 2 is dedicated to *A Study in Scarlet*, and it aims at using the elements from the theoretical background in order to reduce the feeling or fear regarding crime. In this chapter I intend to use all the concepts from the theoretical background while analyzing the novel, trying to answer the question of how the author managed to portray crime as something that should not be feared by the contemporary reader. In respect to the police force, I argue that although they are unreliable in the story, the attention is brought away from that by the presence of Sherlock Holmes. This agrees with the rest of the analysis where I show how the attention is taken away from the danger of the crime. This is done by having a plot where the detective and the investigation is the focus and the crime is placed in the ‘distant’ past.

Finally, chapter 3 will, similarly to the previous chapter, be spent analyzing the novel on the basis of the concepts introduced in the theoretical background. The novel *The Strange Case of Dr Jekyll and Mr Hyde* is able to portray crime as something to be feared by the contemporary reader, and this chapter aims at answering how. Similarly to Doyle’s novel, the police force is unreliable, and with a narrator who refuses to give all the evidence to them, fear is created. Although this novel too is following someone, Mr. Utterson in this case, who aims at trying to solve a case, the focus is not on the ‘detective’. Stevenson points the attention to the settings and the situations which the narrator finds himself in. The dark and scary surroundings is what gets recognition, which consequently causes the feeling of fear to arise.

The main goal for this thesis is to show how these two novels manage to use the same concepts, yet still create completely different emotions and relationships to crime for the contemporary reader. Where Doyle brings the attention to the detective, and makes him the sensational part, Stevenson’s sensations lie in the settings and in the criminal himself. *A Study in Scarlet* is what can be described as a ‘whodunit’ detective novel, where the aim is to create a distance between the investigation and the crime, putting the crime in the isolated past. *The Strange Case of Dr Jekyll and Mr Hyde* is, I argue, a suspense novel, where although one crime has happened in the past, the danger is still present. The novels use these genres, as well as the other elements discussed in the theoretical background, in order to generate very different relationships to crime.

1 Theoretical Background

This chapter aims at giving an insight into the theories and elements which will be used in the analysis in chapter 2 and 3. The three main elements discussed in this chapter will be the detective genre, the police force, and the sensation novel. The reason why two separate genres are being introduced is because although both texts can be defined as detective novels, they also share certain properties with the sensation novel. When looking at the detective genre, the history of it will first be addressed before I give two different definitions. The definition which will be focused on will be the one given by Todorov since this definition and division goes well with both *A Study in Scarlet* and *The Strange Case of Dr Jekyll and Mr Hyde*. The section on the police force will give an overview of how the force was established as well as their reputation. When defining the sensation novel, two works will be used in order to create a more precise look into a genre which is well known for being hard to define. There will also be a short part regarding the notion of contemporary reading as well as a part on narration and the importance of the narrator.

1.1 The Detective Story

Leroy Lad Panek writes that the “traditional formula for the history of the detective story goes: Poe to Dickens to Collins to Gaboriau to Conan Doyle” (1) but continues to argue that there are many missed writers in this list. The history of detective fiction does not start with Poe, for although he might have invented the detective novel as we know it, he did not invent stories of crime or criminals, because even “by the beginning of the eighteenth century criminals provided much of the substance for cheap literature” (L. L. Panek 10). This would often be literature devoted to bringing the attention on the lack of a proper law system. In the early 1700s, most crimes were punished by death, which was a strategy made in order to try and control crimes more. This meant that even committing small ‘petty’ crimes could cost you your life. There was, however, no one to actually find and capture these criminals, and the job was given to the everyday civilians. Regular people were now given rewards for bringing in all kinds of criminals, but this backfired quickly. According to Panek (9) this led people to abuse the system in order to get money easily. People would, for instance, lure others into committing a crime, and then report them, in order to get the reward money. It is safe to say this was not an ideal system.

The death penalty being enforced on all crimes was also not a success. The law in this period would soon be named the “Bloody Code”, since almost any act of crime would get you

killed, and the English citizens were not pleased (L. L. Panek 10). Because of this, there was created an alternative to the death penalty; instead of having to die, convicts were now sent to America. This lasted until America's independence in 1776, forcing the English government to find yet another solution seeing as the number of convicts only went up. The new 'prisons' were now warships that were too old to go out at sea but were anchored in the River Thames. Panek (10) states that this lasted for eighty years, even though they started to transport prisoners to Australia already in 1787. Writers and journalists would now use the stories of these prisoners in order to write about the justice system.

One example of this is the Newgate Calendar. According to Panek (11) inmates of the Newgate prison would write about their lives there. This could include what they were punished for, their confessions, and sometimes even their last words. These stories were then released for the public to read, and it quickly gained popularity. After some time, there would be some Newgate calendars that would include stories of innocent people who had been wrongfully accused of committing a crime. This then helped shine a light on the fact that there were flaws in the justice system. Panek then states that in even later Newgate calendars there would be added comments on "the state of law and order in the kingdom" (14), showing how there was a desperate desire for improvement.

The reason these Newgate Calendars, which in later years turned into Newgate novels, are important to the development of the detective genre is not because of their portrayal of the 'detectives' but their portrayal of the criminals. Panek argues that "[e]ven though it did not contribute to the creation of either the detective story or the story about detectives, nonetheless the genre represented the culmination of a century's worth of thought about crime and criminals" (35). In the beginning, the Newgate Calendars would focus on how these criminals were dangerous monsters, but at the start of the 1800s, this changed. Now the criminals were portrayed as heroes who were victims of an unjust justice system. It is also important to note that when the criminals were portrayed, they were described as 'criminal looking', something that became even more prominent when writers would start to create stories in order to improve the status of the police. Because the Newgate Calendars focused on (rightfully or wrongfully) convicted criminals, there was no focus on the police force or detectives. The criminals were already caught, so there was no need to focus on trying to find out who committed the crimes. This explains then, as Panek states, "why there were no detective stories – and less than a handful of pieces about detectives – in Anglo-American literature before the 1840s" (37). The development of the detective then, came from newspapers and magazines.

During the early- and mid-nineteenth century, thousands of magazines were created and read. One of these was the *Burton's Gentleman's Magazine*, created by William Edwin Burton, an English actor who moved to America. In "March of 1838 Burton contributed another tale to his magazine, 'The Cork Leg,' a story that is, if not the first detective story, a narrative which surely influenced Poe's detective tales" (L. L. Panek 39). After six months he stopped writing made-up stories, and started writing stories about the real, French, detective Eugene Francois Vidocq. Not long after this, the American writer Edgar Allan Poe got a job at Burton's magazine but got fired a year later after he tried to create his own magazine. Poe, again, started working as an editor for the magazine only nine months later, when another man bought *Burton's Gentleman's Magazine*. In 1841 "The Murders in the Rue Morgue" was published in the same magazine (L. L. Panek 40).

According to Panek, Poe was against the way criminals would be described as looking like criminals, and he had this in "mind when he turned to write his Dupin stories" (4). This then makes his detective stories a form of reaction to the portrayal of the justice system, where the good-looking people were good, and the lower-class, bad looking people were criminals. His stories on Dupin have now rewarded him with the credit of developing the modern detective story that we know today, and has inspired both Robert Louis Stevenson and Arthur Conan Doyle in their writings.

When it comes to the detective genre it is impossible to describe it as *one* type of genre, because there exist more subgenres within it. Todorov (*The Typology of Detective Fiction*) describes three different kinds of detective fiction: the whodunit fiction, the thriller, and the suspense novel. The whodunit novel is what one would classify *A Study in Scarlet* to be. Todorov states that in a whodunit novel there are two stories, one of the crime and one of the actual investigation. He says that "[t]he first story, that of the crime, ends before the second begins. [...] The characters in the second story, the story of the investigation, do not act, they learn" (295). The narrator of the story is often a close friend of the detective and makes a point of writing the book. It is also important to note that the detective and the friend (also the narrator) are not going to get hurt in the story. Since there are two separate stories in a whodunit fiction, the crime does not take place in the present, and the main characters are in no danger throughout the investigation (Todorov 295).

There are others who also look at detective fiction and gives another insight into the genre. Charles J. Rzepka, for instance, refers to this as a 'mystery' novel. Rzepka (*Detective Fiction* 9), similarly to Todorov, makes a distinction between different types of detective fiction, but where Todorov (*The Typology of Detective Fiction*) used the whodunit, the

thriller, and the suspense novel, Rzepka argues that there are two main types: Mystery and Adventure. Mystery is the kind of detective fiction he has decided to focus on the most and is what most resembles the whodunit type. Here he describes the genre as a story where there is usually a detective, a crime that needs to be solved and an investigation. An element that is also present in a mystery is the ‘puzzle-element’, where the mystery is “an ongoing problem for the reader to solve, and its power to engage the reader’s own reasoning abilities” (Rzepka 10).

In the thriller on the other hand, anything can happen to the characters, and they are often put in dangerous situation. In regards to the two stories that are being told in a whodunit story, Todorov (297) argues that the thriller genre “fuses the two stories, or in other words, suppresses the first and vandalizes the second.” In whodunit stories the action that is being told, or the crime, has happened in the past whereas the action takes place in the present in a thriller. Since it is happening right now, the detective and/or the narrator can be in danger at any point, and it is even unsure if they will make it to the end of the story themselves.

The third kind of detective fiction is the suspense novel. This genre combines qualities from the two other genres. Todorov (299) says that “[i]t keeps the mystery of the whodunit and also the two stories, that of the past and that of the present; but it refuses to reduce the second to a simple detection of the truth”. In a suspense novel the reader does not only have to think about what has happened, like it is in a whodunit story, but also about what might happen in the future. When it comes to *The Strange Case of Dr. Jekyll and Mr. Hyde* it is popular to argue that it is a gothic novel, and though this is true, the novel also shows clear similarities to the suspense novel. The novel starts off by introducing a crime that has happened in the past, and while the lawyer Mr. Utterson spends the rest of the story trying to find out who this Mr. Hyde is, the danger is not over, and anything can happen. Because of this I will in this thesis argue that this novel also is a suspense novel.

There is also another type of suspense novel, where the suspect of the crime is also the detective. In such a story all the evidence that is found at a crime scene leads to one person, the main character, and he will now have to find out who the real criminal is so that he can prove that he is innocent. In doing so there is a real possibility that the detective puts himself in danger (Todorov 299). Although this is not entirely the case in *The Strange Case of Dr Jekyll and Mr Hyde*, there are some similar traits. In the novel, Dr. Jekyll is not accused of being Mr. Hyde, but he *is* Mr. Hyde. In order for people to not make the connection he has to make up excuses as to why him and this ‘stranger’ are so close. People struggle to understand

why the doctor is so adamant to protect this criminal, not knowing that the criminal *is* the doctor.

1.2 The Police Force

“Crime stories in Europe predate detective fiction by two or more centuries, appearing in England as early as the rouges’ tales of the high Renaissance” (Rzepka 51).

This quote by Rzepka shows that although detective fiction surfaced almost two centuries ago, these stories were not the first stories of crime, which is also discussed in the previous section. However, to see the history of the detective novel as a whole, it is important to look at another history as well: the history of the police force. Judith Flanders looks at this history, as well as the history of crime in her book *The Invention of Murder*. Flanders (1) describes London, or England as a whole, in the 1800s, and states that in the beginning it was easy to think of London as safe and the thought of murder was a cozy abstract: just like a rainy day when you are inside; murder can happen, but not here. She then goes on to describe the events that took place on the 7th of December 1811 when a family of three plus an apprentice were found murdered, stating that the cozy feeling went away quickly. The news of the murders spread rapidly via broadsides and pamphlets which were being sold everywhere, and very soon ‘tourists’ came to have a look at the crime scene, where nothing had been touched or removed, including the bodies.

Less than two weeks after this gruesome murder, another family suffered the same fate. This was also written about, but newspapers seemed to have a difficulty to accurately describe anything. Even with a witness, who had been talking to journalists face to face, they all seemed to describe the murderer as completely different men. It therefore seemed very unlikely that they would be able to accurately describe the person who the witness said they saw run from the crime scene. The police arrested numerous of people even if the evidence they had against them were weak to say the least. Eventually they arrested a man because a weapon found in the kitchen of the first murders had the initials ‘JP’ on them. These were not the initials of the suspect that was arrested, but they were the initials of a colleague of the suspect. They were able to find enough evidence to arrest him, and when new witnesses started to miraculously remember seeing the suspect in suspicious areas or wearing suspicious clothing, they were certain that they had found the right person (Flanders 6-9).

The government was not as convinced as the public that the suspect, who had at this

point committed suicide, was the real murderer, or at least not the only one. Flanders states that “[i]t was not the mystery [of the murders] that troubled the politicians; it was that policing throughout London was now seen to be completely inadequate” (13). It was now perfectly clear that there had to be an upgrade in the police system, but it was not until 1829 that a centralized police force was established (Flanders 13). On September the 29th 1829 the public could for the first time see the new police force, who were now dressed in blue uniforms and not just a red waistcoat like they did prior to this (Flanders 77).

The new police were, however, not entirely welcomed, and according to Flanders (78-79) this was not completely unjustified. She states that “of the initial intake of 2,800 men, 2,238 were swiftly dismissed, 1,790 for drunkenness” (79). They quickly got a reputation saying that they were too aggressive even though they had been instructed to be civil to everyone. One incident which Flanders (79) mentions is the Cold Bath Field riot of 1833. A group called the National Political Union arranged a rally which was deemed as illegal, and 450 police officers gathered at the set location before the event took place in order to be prepared. Right after the group arrived, the police moved in, and it quickly became violent. One person died in the riot and many were harmed. The majority of the public said that the police acted right away and that this was when all the violence began. The police on the other hand, defended themselves and argued that they only moved in *after* people began throwing bricks and people were injured. Even though this case ended up in court, nobody was charged but the public took the matters into their own hands and burnt a sculpture of the two police officers who were in charge, to send their message of disapproval (Flanders 83). Although many were unsatisfied with the police, they showed to be “much more satisfactory than calling out the army – truncheons got the same results, with far less damage, than mounted dragoons with sabres” (Flanders 140).

It did not take long, however, to realize that the criminal to police officer ratio was off. There were too many crimes that needed to be solved and too many criminals that needed to be caught. Flanders (147) argues that because of this, a new department was established in 1842. This department is what came to be the Detective Department of Scotland Yard, where “police work was now about both the prevention of future crimes and the detection of past ones” (Flanders 147). The department being shown to the public as a trustworthy force, Rzepka (90) states, was largely because of Charles Dickens. Dickens wrote about the detectives and the activities they took part in, gaining the trust from the public. Panek and Bendel-Simso (*The Essential elements of the Detective Story, 1820-1891* 171) verifies this, saying that Dickens wrote about the ‘detectives’ in his magazine *Household Words*. As will be

mentioned in section 1.5, bringing stories of crime into the media became a big sensation; newspapers would dedicate entire prints to a murderer, theaters would create plays about victims, turning their tragedies into dramas. This only strengthened the ever-growing feeling that murder was something that could happen to anyone, creating, as Flanders states, “[a] series of panics [which] swept the country” (182).

Poison was what spooked people the most, because of the intimacy that was needed in order to poison someone. This meant that it could be a member of your own family, a friend, or your servant. This, as will be mentioned later, is also the method the murderer used in *A Study in Scarlet*. Flanders (183-210) mentions three servants who were accused and found guilty in killing, or attempting to kill, their employers. Eliza Fenning was the only one mentioned who had apparently poisoned her employers. She was accused of making dumplings filled with poison enough to kill all of them. Everybody survived, including Eliza herself, who also ate the dumplings she had prepared. The main reason people believed that it was her was because when they were all feeling very ill from the food, herself included, she did not come to aid the father of the house, which was something she should have done (Flanders 183-188). She defends herself by saying that the reason she did not help any of them was because she herself was also very ill and struggled to move. It did not seem to matter what she said, however, as a newspaper apparently wrote that the fact that she was ‘proven’ guilty was enough proof to show that she was (Flanders 190).

1.3 Contemporary Reading

As will be discussed later on in this thesis, the craving for something sensational came to the surface at around the 1860s. This fascination would include wanting to read novels that would hit the nerves. This could include stories of romance and sex, adultery and betrayal, or horror and murder. It is interesting to look at the thrilling feeling one gets from reading about crime, for instance. The question is how the authors manage to write a piece of fiction that encourages the reader to feel these emotions.

First it is important to note the difference in reading a whodunit story and a thriller, which both imply very different relationships to murder. In a whodunit novel there is very little focus on the criminal or the victim, and the crime has already happened. In a thriller, on the other hand, the danger is still visibly present and the focus here is more on the criminal. Todorov (297) suggests that there are two different ways of being interested in a detective story: by getting the feeling of curiosity, or the feeling of suspense. Interest by curiosity is what you feel when reading a whodunit story. The story starts after something – in most cases

a murder – has happened and the reader, alongside the detective, must find out what has happened. Todorov (297) uses the words *cause* and *effect* to explain this; the whodunit story starts after an effect, and we find out the cause later. The interest here therefore lies in the desire to figure out what happened. The suspense is what interests a person when reading a thriller. Here, instead of going from effect to cause, like in a whodunit story, it starts with a cause. Maybe there are some bad guys in the book you are reading who are preparing to commit murder. The suspense comes from not knowing what the effect will be and how and when it will happen. This suspense is not present in a whodunit because as mentioned earlier, nothing will happen to the detective, whereas anything is possible in a thriller.

By either starting with the *cause* or starting with the *effect* Stevenson and Doyle are able to create very different emotions, and very different relationships to crime. Doyle's readers are motivated by the feeling of curiosity. *A Study in Scarlet* introduces the fact that there has been a crime, and the rest of the story is spent figuring out what happened. Stevenson's readers, on the other hand, get driven by the feeling of suspense and horror, where they have no idea what will happen next. Since the suspense novel is a combination of the 'whodunit' and the thriller, this story is also stimulating the reader's curiosity. Yes, the novel is driven by the suspense, but the reader also has no idea who Mr. Hyde is, whom they are introduced to from the beginning. Just like the lawyer, the reader (1) is curious to find out who Mr. Hyde is, and (2) feels the suspense of not knowing if anything bad might happen again.

1.4 Narration

In 2007 Mullins and Dixon (Narratorial implicatures: Readers look to the narrator to know what is important) conducted a study showing that the reader listens to the narrator, believing everything they say and thus experiences the story through the narrator's eyes. In their study they had forty university students read six different short crime narratives. The stories were all from Donald J. Sobol's book *Two-Minute Mysteries*, and they are all from the first-person point of view where the narrator was a detective who was able to solve the crime at the end, but the answer is not given to the reader. After reading the stories the participants were then told to try and solve the crimes for themselves. The six stories were divided into three categories (this was unknown to the students); cued, miscued, and uncued. In the cued version there would be added a comment by the narrator which would put emphasis on what was relevant for solving the crime. This could for instance be a comment saying "and I took note of that" (Mullins and Dixon 264). In the miscued version there was again added a comment

similar to the one above, but this time it would emphasize irrelevant information that would not help solve the crime. There would be no comment added to the uncued version. The participants got divided into three groups, where each group would read two stories from each category. They were divided into the groups in order for all the stories to be read from all the categories. This means that one story would be read as miscued in one group and as cued in the second, and uncued in the third group.

As they predicted, the participants were more likely to solve the crime when a story was cued, because they were ‘pushed’ into the right direction by one single comment. Since the narrator believes that this information is important, it must be important. It is also worth mentioning that in this study they also tested the participants ability to memorize the stories. They would be given the stories a few minutes after reading all of them, but this time some of the words would be blacked out and the participants would have to put in the correct word that was used in the story. Where there was a cued or miscued comment, the reader was more likely to remember the next word, compared to the uncued version. If the sentence was ‘I took notice of his chin’, the word chin would then be remembered, compared to just ‘his chin’.

This was also tested later using a third-person point of view, in order to prove that it does not matter what perspective it is told from. The results were the same as in the first experiment. This study shows that the reader trusts the narrator to give the correct and necessary information to them and focuses on the same thing that the narrator does. This means that if the narrator in *A Study in Scarlet* notices something interesting, the reader also notices this same thing, and notes it as being of some significance. It can also be reversed then, meaning that if the narrator does not pay any close attention to a significant detail, the reader will fail to notice it too.

It can therefore be important to have a specific narrator in a story in order for the reader to get the most out of the reading experience. In *A Study in Scarlet* Dr. Watson is the narrator, and if he does not notice something, neither will the reader. In *The Strange Case of Dr Jekyll and Mr Hyde* it is a bit more complicated, where there are more narratives written in the third-person perspective, including an absent narrator, but the main narrating perspective is from Mr. Utterson. As will be argued later on, both these characters are placed right in the middle of the action and have enough information about the mystery to keep the readers hooked, but not enough information to make the reader solve the case immediately. Mullins and Dixon argue that the “readers assume that the narrator will present just enough information to make his or her point – no more, no less” (263). This means that when either of the narrators point out a fact, the reader assumes that this piece of information will be of

importance for the story. If the narrator fails to see the importance in information, the reader will also fail to see it.

1.5 The Age of Sensation

A Genre that reached its peak in the 1860s and 1870s is the sensation novel, and even though both novels were published in the 1880s, they use elements from this genre. To fully understand what this genre of fiction actually is, looking at the genre's beginning might be a good start. Richard D. Altick speaks of the "age of sensation", a time when the craving for 'sensation' was "a craze that lasted an entire decade, evoking a spate of worried commentaries in the intellectual periodicals and leaving a lasting mark on English fiction and popular drama" (3). The age of sensation began in the 1860s and Altick (4) believes that there were two incidents which started it. The first one was the Murray case, where two men had badly beaten each other but only one of them was in a condition to tell their side of the story, leaving in question who the assaulter really was and who acted in self-defense. The second incident was the Vidil case, in which a son says his father (a foreign nobleman) tried to murder him, and his father saying that the son either fell off his horse or crashed into a wall (Altick 28-38).

It was not, however, the cases in themselves that sparked this craze for sensation, but the work done by the newspapers. Trial by newspaper was a popular phenomenon in the Victorian era, where the newspapers would write about cases, look at the evidence given, and try to solve the crime themselves or get the readers to engage with the story. This was not something that started in the late 1860s, like the age of sensation, but had been around for a while. Flanders (27-28), for instance, states that one particular newspaper (the *Gentleman's Magazine*) had "between 1731 and 1818, reported on 1,172 murders – over one a month for nearly a century." Why then would Altick (4) argue that the want for sensation, which kicked off in the 1860s, came from the newspaper covers of two crimes, when this had been a regular occurrence since at least the 1730s?

There seems to be a difference between the way Altick and Flanders discusses the newspaper coverage of crimes during the Victorian era. In her chapter "Trial by Newspaper" Flanders (20-98) looks at crimes that were covered in the newspapers in the early- to mid-19th century, but what is not mentioned is *how* the crimes were covered. Even though the age of sensation was not something Flanders explored, it might be fair to say that had the newspapers taken an almost fictional approach to the crimes, this would have been mentioned. When Altick then shines a light on two specific cases in the 1860s where the

newspaper coverages were close to theatrical, this might mean that this ‘flair for the dramatic’ approach started there. At one point Altick comments that “[t]he *Morning Chronicle*’s account began in a style worthy of a popular circulating-library novelist” (32). The newspaper in question would describe the accused criminal, Baron de Vidil, as “tall, graceful, elegant, and accomplished; of brown complexion, in ripened manhood” (Altick 32). This, like Altick suggests, reads more as a great novel rather than a newspaper laying out facts about a real crime that has taken place.

The sensation novel blossomed in the 1860s. They are often classified as novels with secrets. These are novels where “new narrative strategies were developed to tantalize the reader by withholding information rather than divulging it” (Brantlinger 1-2). Patrick Brantlinger (2-3) defines the sensation novel by three perspectives. The first one is the historical perspective where the novels now were set in present time, making the stories seem more real and plausible. There were even writers who based their stories on events that were covered by the newspapers, only dramatizing the facts (Brantlinger 10). This is what people were now more invested in. Altick (145) calls it the “shock of actuality”, where people would now recognize the scenes described to them as everyday life, instead of something that they could distance themselves from, such as another time or location. The second perspective is the realization that although this genre is its own genre with its own features and marks, these features and marks can also be used in other genres. Brantlinger argues that the sensation novel is a “midway between romanticism and realism, Gothic ‘mysteries’ and modern mysteries, and popular and high culture forms” (3). This means that although this is a genre of its own, it is also a mixture of many other genres. The third and final perspective is psychological.

Pamela K. Gilbert (2) says about the sensation novel that it was meant to hit the reader’s nerves directly because of its surprises and plot twists. She points out, like Brantlinger argues, that the sensation genre is a mixture of many other genres:

The Gothic, with its emphasis on the surprising, the supernatural, and the mysterious, is a direct influence, though sensation tends to avoid the supernatural as a primary plot element and domesticates the gothic’s exotic setting. The spasmodic poem, with its emphasis on the extreme, often pathological, mental states and dramatic situations, is an earlier craze that also parallels sensation fiction’s fascination with the extremes of human experience. And, perhaps most importantly, mid-Victorian realism, with its clinical descriptiveness and emphasis on psychology, is sensation’s twin and double, from which it is distinguished rather uncertainly

by sensation's (often) less probable and more complex plotlines and apparently more schematic moral tone. (Gilbert 4)

With this description of how the genre uses elements from many other literary genres, it is evident that the sensation novel uses the most 'extreme' aspects of each genre, in order to create a type of fiction that generates every emotion in a reader. This, along with the conventions of the detective fiction genre are important to understand to analyze both *A Study in Scarlet* and *The Strange Case of Dr Jekyll and Mr Hyde* because these seem to be the main features utilized by the authors in order to portray crime as something to fear or not.

2 A Study in Scarlet

“The reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity, and how often I endeavoured to break through the reticence which he showed on all that concerned himself” (Doyle, “Study” 13).

In 1887, the worldwide known detective, Sherlock Holmes, was first introduced, in the novel *A Study in Scarlet*. Although the story revolves around the terrible murders of two individuals and trying to find the killer, the novel itself is anything but frightening. The chapter argues that to ensure the feeling that crime should not be feared in the contemporary reader, the novel diminishes the feeling of fear by combining elements from the detective genre and the sensation novel as well as including an undependable and insignificant police force. This chapter consists of six sections, where the first section is a quick introduction to the author and the novel. The following four sections are devoted to each of the concepts discussed in the theoretical background, starting with the involvement of the police force, followed by the narration, the detective genre, and then the suspense novel. This will give a general overview of how each aspect is represented in the novel. The chapter will conclude by seeing how all these elements contribute to reduce fear, and support the chapters' argument.

2.1 The Author and Novel

Arthur Conan Doyle was born in 1859 in Edinburgh and was one of the seven children of Mary and Charles Doyle. He came from a poor family with a father battling with alcoholism. Because his father mostly distanced himself from the family, it was Doyle's mother who had the task of raising him. She would “spend innumerable hours with her son reading, explaining, and tutoring him in all the things that she felt he needed to know to be a cultured gentleman” (Jaffe 1-2). Doyle was able to get enough money to go to boarding school, and after graduating he quickly wanted to attain a medical degree. According to Stashower (Introduction xiii-xv) this is where he was introduced to the man who inspired the character Sherlock Holmes, Joseph Bell. Bell was a surgeon and soon asked Doyle to be his assistant. It was this man who showed Doyle the science of deduction, which later came to play a great part in the Holmes stories. In 1879 he decided to give writing a try in order to make some money, and he would acquire a great deal of books in order to get inspired. It was then that he found literature by Edgar Allan Poe, and he began to write stories which were greatly inspired by his stories. In 1886 he decided to combine the detective from Poe's *The Murders in the*

Rue Morgue and the deduction skills of Joseph Bell, in order to create his own detective character, Sherlock Holmes (Stashower xiv-xv).

As stated by Allan and Pittard “Sherlock Holmes has a fair claim to being the most immediately and widely recognizable fictional character in English literature” (1). Although the stories of the unofficial consulting detective were mostly ignored in the beginning, some years later the Sherlock Holmes chronicles developed into a literary sensation that would not die down even after a century. Doyle might have ‘only’ written four short novels and fifty-six short stories about the detective, but adventures of Sherlock Holmes have continued in movies, books, musicals and plays (Stashower xi-xvi). There is a worldwide obsession over this character that is unlike anything else, even after nearly a hundred and forty years. “The secret of this enduring fascination” believes Stashower, “rests with Conan Doyle, whose eventful life and storytelling gifts combined into a form of narrative alchemy seldom seen in the annals of literature” (xii).

A Study in Scarlet (Doyle, “Study”) was first published in 1887 and is the first novel exploring the life of consulting detective Sherlock Holmes. The story, told by Holmes’ new roommate Dr. Watson, follows the detective as he tries to find out what happened to a man named Enoch J. Drebbler, who was found dead in an empty house. Holmes is not an official detective and only ‘consults’ the official detectives at Scotland Yard, but as will be proven in the novel, he does more than just consult. Similarly to the reader, this is Dr. Watson’s first encounter with Holmes, and he is as eager as us to find out more about him and learn how he works. As new clues arrive, Holmes uses the science of deduction to find out that Mr. Drebbler had been poisoned, and to perfectly solve the crime that has taken place, astonishing both the reader and the narrator.

2.2 The Police Force

The story is set in London in the late 1800s and as we have seen in section 1.2 this was a period in time where the police force was relatively new, inexperienced and in need of improvement. Holmes explains it himself, saying that “in London we have lots of Government detectives and lots of private ones. When these fellows are at fault, they come to me, and I manage to put them on the right scent” (Doyle, “Study” 19). Dr. Watson also points out that although the detectives on the case “beg” for Holmes’ help, they will still take all the credit (Doyle, “Study” 25). It is evident that it was accepted by the public that the police force, and Scotland Yard, are lacking, considering the fact that Doyle could write that detectives need the help of an unofficial detective. Holmes shows his disapproval, or

disappointment rather, of the police force frequently, once telling a man “that you will never rise in the force. That head of yours should be for use as well as ornament” (Doyle, “Study” 41).

2.3 The Narration

As in most stories, there is a reason why a narrator is written in a particular way. In the case of Sherlock Holmes, Doyle created Dr. Watson. Throughout the novel we encounter numerous reasons supporting Doyle’s decision to design the character. One of the most obvious reasons is the fact that Dr. Watson is so close to Holmes. Even though they have only just met, Dr. Watson is asked to join Holmes as he unravels the mystery of Mr. Drebbler, and thus bringing the reader along with him. This always puts the reader right in the middle of the action. The fact that they are new acquaintances can also be considered beneficial to the reader, because (as stated above), Dr. Watson wants to find out as much as possible about Holmes, saying that his “interest in him and my curiosity as to his aims in life gradually deepened and increased” (Doyle, “Study” 13). This allows the reader to get a deep insight into his findings.

Dr. Watson is also very fond of Holmes and his talents which is rare in Holmes’ life. Mullins and Dixon (263) argue that “the narrator’s attitude towards events in the story world determines how they are represented and processed by the reader.” Most people seem to find Holmes both annoying and odd, and although Dr. Watson views him at first as a strange man, he soon begins to admire him. One example of this is when Dr. Watson is talking to Stamford – an old friend who introduces the idea of living with Holmes – who answers Dr. Watson’s enthusiasm of getting a roommate by saying “[y]ou don’t know Sherlock Holmes yet, [...] perhaps you would not care for him as a constant companion” (Doyle, “Study” 5). Even before we meet Holmes, the impression given of him is not positive. By following the theory of Mullins and Dixon (263) then, had this story been told by anyone other than Dr. Watson, the portrayal of Holmes might not have been as intriguing or positive. Dr. Watson is fascinated by Holmes and continuously shines a light on his brilliance, inevitably forcing the reader to appreciate his genius. When describing Holmes, Dr. Watson says, for instance, that his “respect for [Sherlock’s] powers of analysis increased wondrously” (Doyle, “Study” 23), “[h]is eyes fairly glittered as he spoke” (9), “[y]ou amaze me, Holmes” (35), “[h]is quiet, self-confident manner convinced me that he had already formed a theory” (43), “my companion said, confidently” (64), and “[i]t [Sherlock’s deduction] is wonderful” (134). These all point to Dr. Watson admiring Holmes, his passion and his work as a detective.

Because of the choice of narrator, the reader is often left in the dark when it comes to the knowledge of the investigation. This is because Dr. Watson also lacks that knowledge. Holmes frequently shares his understanding of the case and the clues he has found with Dr. Watson, he does not, however, tell him everything. From the experiment conducted by Mullins and Dixon (269) they found that “when the narrator flagged the critical information in the story world as being important, readers were more likely to use that information to solve the crimes.” Since Dr. Watson does not see everything Holmes sees, he can only “flag” what he believes is important, and not what is important for Holmes to solve the crime. In other words: What Dr. Watson does not know, the reader does not know. When they are at the crime scene, trying to find out what happened to the murdered man, the narrator admits his lack of understanding when describing the actions of Holmes, describing that “[f]or twenty minutes or more he continued his researches, measuring with the most exact care the distance between marks which were entirely invisible to me” (Doyle, “Study” 33). Because Dr. Watson does not share the same deduction skills as Holmes, he fails to see what he is doing, and therefore leaves the reader questioning the action as well. Had this story been narrated by Holmes himself the reader might have gotten the correct and vital information significantly sooner than Dr. Watson and therefore been able to solve the mystery as quickly as Holmes. Since Holmes does not consider his talents anything special the reader might attain the same attitude and describe him and the mystery as very ordinary, as he himself admits when he describes details of the case to Dr. Watson: “a conjurer gets no credit once he has explained his tricks; and if I show you too much of my method of working, you will come to the conclusion that I am a very ordinary individual after all” (Doyle, “Study” 37).

As will be discussed later on in this chapter, the novel shares some traits with the sensation novel, but Doyle pushes away from some of the elements, including the element of narration. Brantlinger states that “the narrator of a sensation novel seems to acquire authority by withholding the solution to the mystery, he or she also loses authority or at least innocence, becoming a figure no longer to be trusted” (15). Although information is withheld from the reader, this is not by the choice of the narrator. As stated previously, Dr. Watson leaves the reader in the dark, not because he does not want to share certain information, but because he himself does not have the answer. Dr. Watson as a narrator is therefore not a character of distrust, and he ‘gives away’ his authority by being completely honest with the reader, admitting that he does not know the answers, simultaneously gaining the reader’s trust in the process.

Lauren Owen (Holmes the narrator: 'Here it is that I miss my Watson') also looks at

the narration in the Sherlock Holmes stories but focuses more on the few stories narrated by the detective himself, and how this was not as successful as using the doctor's voice. Holmes himself argues that Dr. Watson's narrative in *A Study in Scarlet* is not ideal in the *The Sign of Four* (the second novel of the detective), stating that "[y]ou have attempted to tinge it with romanticism, which produces much the same effect as if you worked a love-story or an elopement into the fifth proposition of Euclid" (Doyle, "Sign" 88). Owen argues however that the stories are not the same when Holmes is the narrator, stating that "sharing the detective's thoughts would prevent the reader from remaining in the dark about the solution to the case, effectively killing the suspense" (29).

2.4 The Detective Genre

As stated in section 1.1 *A Study in Scarlet* is classified as a whodunit detective novel. This means that, as Todorov (295) argues, that there is a duality in the story: one story of the crime and one story of the investigation. Holmes utters, supporting Todorov's (297) statement of how a whodunit story starts with an effect and the cause is to be found, that "this was a case in which you were given the result and had to find everything else for yourself" (Doyle, "Study" 131). The first story – that of the crime – takes place early in the novel and already in the beginning of chapter three the crime is brought to Holmes' attention. Before this, there are no signs of the crime taking place. This then marks the beginning of the second story, the investigative one. This takes up much more of the novel and the murderer's identity is only discovered in chapter seven of the first part of the book. The second part of the novel is where the reader hears the story that the murderer gives and his reasons for killing the two victims. It is only in the very last chapter of the novel that the reader gets to know how Holmes managed to find the murderer, and therefore solving the crime.

To see the relationship between these two stories, one can look at how much of the novel is devoted to each. It is worth mentioning that around 44 pages (Doyle, "Study" 73-117) of the novel is dedicated to the backstory of the criminal, where the murders are not mentioned, only *why* they were eventually killed. Since this section is neither one of the crime nor the investigation, these pages will not be included here. The crime scene is described by Tobias Gregson, one of the lead detectives on the case, on one page (24) in the novel, and although this is not exactly a story of the crime, it is the first introduction to the fact that a crime has taken place, and will therefore be a part of the story of the crime. The crime is described in detail by the murderer (Jefferson Hope) between page 120 and 129. This then give a total of ten pages devoted to the story of the crime. Pages 3 to 70 (omitting page 24),

and pages 130 to 135 are all of the investigation; a total of 71 pages. It is clear to see that in comparison to the investigation, the story of the crime is insignificant. This is important, since the focus is not meant to be on the horrible murders that took place, but on the detective and his investigation.

Since the story of the crime is also not at the beginning or at the end of the novel, it shows that it is not of much importance. The crime is not the first impression you get as you start to read the book, and it is also not the last. Instead, you start by a safe story of how Dr. Watson is introduced to Sherlock Holmes and how they end up living together, and end with Holmes explaining to Dr. Watson how he was able to solve the case. The structure of this novel can also reassure the reader that there is control over the situation, since the story of the crime is surrounded by the story of the investigation, as if to say that the criminal is surrounded by detectives or police officers with no way out. There is no longer any danger in this crime, and there is nothing for the reader to fear.

In a whodunit novel the narrator, who is usually a very close friend of the detective, “explicitly acknowledges that he is writing a book” (Todorov 295). It is clear from the start that Dr. Watson does not hide the fact that he is writing this book, and even the title of the first part gives it away: “being a reprint from the reminiscences of John H. Watson MD, late of the Army Medical Department” (Doyle, “Study” 1). At the end of the novel too, Dr. Watson recounts how he told Holmes about writing about the case, saying that “[i]t is wonderful! [...] Your merit should be publicly recognized. You should publish an account of the case. If you won’t, I will for you” (Doyle, “Study” 134). By having Dr. Watson narrate the story just as he remembers it, Doyle makes the novel feel more conversational. This can also be tied to Altick’s discussion on how the newspapers would sensationalize crime in order to get the reader’s attention. As mentioned earlier, Holmes believes that Dr. Watson romanticizes the events, and considering that this novel is meant to be portrayed as Dr. Watson’s reminiscence of the case, it might not be that different from a newspaper covering a crime story.

Maybe the most important part regarding a whodunit novel is the fact that the main characters cannot get hurt. The reader never feels scared for the detective or the narrator, because they are never in any type of danger. The descriptions of the surroundings are never meant to frighten anyone, even if there is talk of a murderer. When Dr. Watson and Holmes first hear of the crime it is through a letter sent by the Scotland Yard detective Tobias Gregson. The letter describes the crime scene in an unemotional matter, simply explaining how they found a body of a well-dressed man in a room with blood marks all over (Doyle,

“Study” 24). The reader is left feeling the same way the narrator is: confused, but not afraid. One of the only accounts of something being scary is when Dr. Watson described the scene of the crime by saying that death has never seemed so fearful as it did at the scene (Doyle, “Study” 29). This is not, however, giving the reader the impression that anything bad will happen. Apart from at the scene of the crime, the settings they are in are rarely expressed as dark or scary. No. 221B Baker Street – the apartment Holmes and Dr. Watson live and spend a lot of time in – is described as “comfortable”, “cheerful” and “illuminated” (Doyle, “Study” 12). This is important as it gives the general setting of the novel a very calming a safe feeling. By reading this novel, the reader does not feel as if this environment is scary or unsafe, even if it is about two murders that has happened.

2.5 The Sensation Novel

When it comes to *A Study in Scarlet* being a sensation novel, it can be hard to see exactly what elements of this genre the novel uses, seeing as there is arguably no violence or any sexual topics, which are two main elements the sensation novel focuses on. There is crime in the novel, which is another element important to the sensation genre, but as this thesis argues, the crime is not considered to be of ‘importance’ in the novel. It would therefore be contradicting to claim that this is what makes the novel sensational. The sensational part in this novel is then, not the crime, not violence or sex (it is worth mentioning that there are critics, including Christopher Redmond (In Bed with Sherlock Holmes: Sexual Elements in Arthur Conan Doyle's Stories of the Great Detective), who argue that there is a heavy element of sex in the novel. This thesis does not make this same claim), but the main character. Sherlock Holmes himself is what makes this novel sensational. Through the eyes of the conceivably neutral Dr. Watson, the reader is introduced to a character who is anything but ordinary.

The first encounter with Mr. Holmes is in a chemical laboratory, where he often spends his time. Like the reader, Dr. Watson has never met Holmes before, but that does not stop Holmes from enthusiastically talking about his new discovery. Dr. Watson describes this by saying that “[a]t the sound of our steps he glanced round and sprang to his feet with a cry of pleasure” (Doyle, “Study” 7). Just a couple seconds later he “seized [Dr. Watson] by the coat-sleeve in his eagerness, and drew me over to the table at which he has been working” (Doyle, “Study” 8). From the very first meeting it becomes clear that this man is an incredibly energetic character.

In addition to him being energetic, it can also seem throughout the novel that the

detective is quite 'cold'. Douglas Kerr points out in his book on Doyle that "[Holmes] sounds patronizing, if not cynical, about the people who come to him for help, but Holmes is not conspicuously generous about anyone" (69). He also argues that the detective is more 'satirized' in this novel than he is in the next one. It can be intriguing to have a character that seems to have no emotional attachments to anyone or anything. Even though he has known detectives Lestrade and Gregson for a while, and has helped them in a few cases, he still does not seem to show much respect for them, saying that "[they] are the pick of a bad lot" (Doyle, "Study" 24), hinting at the fact that even though they might be better than the rest, they are still not great. This also goes hand in hand with the argument made above regarding Dr. Watson as the perfect narrator, considering, as Kerr states, that "Holmes will often take what looks like a sadistic pleasure in leaving others, principally Watson and of course the reader, floundering in his wake" (70), since he refuses to share everything that he knows of a case right away. Not only does this claim strengthen the argument that Dr. Watson is the best narrator (in terms of drawing out the curiosity in the reader), but it also reinforces the idea of Holmes being a 'cold' character.

Not knowing what Holmes' occupation is in the beginning creates a curiosity and a desire to know more about him. After meeting him for the first time we know that he sometimes works in a laboratory, he has just found a precise way to test for blood stains, and he "dabble[s] with poison a good deal" (Doyle, "Study" 9). The desire to find out what he works with grows in both the reader and the narrator. Even after living with Holmes for weeks, Dr. Watson has no idea what he does for a living, and says that his interest to find out who Holmes is and what he does only deepens over time (Doyle, "Study" 13). Even though Holmes' occupation is not necessarily a secret, it is an intriguing question the reader is desperate to find the answer to.

As stated above, Sherlock Holmes is an enthusiastic and passionate character and "[n]othing could exceed his energy when the working fit was upon him" (Doyle, "Study" 12). On the other side of his persona, we find the polar opposite emotions, where "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, "Study" 12). Holmes then has these incredible 'highs' where nothing can stop him or his excitement, but also some extreme 'lows' and he cannot move. This brings the reader on a roller-coaster of emotions because of just one character. It is evident then, that the reader does not need the crime in the story to feel the sensational aspect of the novel, they only need Sherlock Holmes, because he himself is the sensation.

One aspect of Sherlock Holmes, which is only briefly mentioned in *A Study in Scarlet* and further developed in Doyle's other stories, is his drug abuse. Although it is not a heavy theme in this first novel, it serves as another reason why the detective himself is the sensation. Douglas Small explores this, especially in Doyle's novel *The Sign of Four*, saying that "Conan Doyle's depiction of cocaine in the Holmes stories is predicated upon the use of the drug as a symbol for Holmes's character and his work as a private detective" (341). One of the reasons why Holmes has his extreme highs and lows is because of cocaine, and although this is not explicitly stated in *A Study in Scarlet*, there are clear signs for it. The first time this is mentioned in the novel is when Dr. Watson is describing what it is like to live with Holmes, and how sometimes he would not speak for days. Dr. Watson describes that "[o]n these occasions I have noticed such a dreamy, vacant expression in his eyes, that I might have suspected him of being addicted to the use of some narcotic, had not the temperance and cleanliness of his whole life forbidden such a notion" (Doyle, "Study" 12-13). Although he states that it is impossible, this puts the attention on it to the reader's mind.

Right after this statement, Dr. Watson again mentions Holmes' eyes saying that "[h]is eyes were sharp and piercing, save during those intervals of torpor to which I have alluded" (Doyle, "Study" 13). Again, the attention is on how his eyes go from being sharp to 'dreamy'. Before the reveal of Holmes' drug use in *The Sign of Four*, the only real indication in *A Study in Scarlet* is Dr. Watson's description of Holmes' eyes, and he comments on them quite often; "When I looked at him, he had finished reading the note, and his eyes had assumed the vacant, lack-lustre expression which showed mental abstraction" (23), and "[a]s he spoke, his nimble fingers were flying here, there, and everywhere, feeling, pressing, unbuttoning, examining, while his eyes wore the same faraway expression which I have already remarked upon" (29). This does not necessarily prove to the reader that Holmes uses drugs, but it highlights a 'hidden' and 'mysterious' part of the detective, making the reader wanting to learn more about him.

Andréas Pichler (Deduction and Geography in Conan Doyle's *A Study in Scarlet*) looks at the novel's science of deduction and geography, and how Holmes uses geography in order to solve the mystery. He argues that the narrator, Dr. Watson, reinforces the authority of Holmes and uses the example from the novel where Dr. Watson observes Holmes' work:

There were many marks of footsteps upon the wet clayey soil; but since the police had been coming and going over it, I was unable to see how my companion could hope to learn anything from it. Still, I had such extraordinary evidence of the quickness of his perceptive

faculties, that I had no doubt that he could see a great deal which was hidden from me. (Doyle, “study” 27)

Pichler focuses on this excerpt because it shows the narrator’s lack of knowledge on the subject as well as it shows the detectives expert-level knowledge. He states that the “[n]egative representation of Watson serves Doyle in constructing Holmes’s monumental status” (Pichler 7). Although the narrator has medical knowledge and is rather talented in his field, by not putting any real focus on this (apart from at the end of the novel when he is able to tell that Jefferson Hope suffers from an ‘aortic aneurism’), he is portrayed as a very average man, again strengthening the feeling of Sherlock Holmes being sensational.

Martin Rosenstock mentions in his article that “Holmes’ ignorance verges on the unbelievable” (49), referring here to Holmes’ lack of knowledge when it comes to certain aspects of life, and states that the mind of the detective is hard to comprehend. Watson seems to share this thought and has even made a list regarding his companion’s knowledge, or lack thereof:

Sherlock Holmes – his limits

- 1 Knowledge of Literature: Nil.
- 2 Knowledge of Philosophy: Nil.
- 3 Knowledge of Astronomy: Nil.
- 4 Knowledge of Politics: Feeble.
- 5 Knowledge of Botany: Variable. Well up in belladonna, opium, and poison generally. Knows nothing of practical gardening.
- 6 Knowledge of Geology: Practical, but limited. Tells at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.
- 7 Knowledge of Chemistry: Profound.
- 8 Knowledge of Anatomy: Accurate, but unsystematic.
- 9 Knowledge of Sensational Literature: Immense. He appears to know every detail of every horror perpetrated in the century.
- 10 Plays the violin well.
- 11 Is an expert singlestick player, boxer, and swordsman.
- 12 Has a good practical knowledge of British law.

(Doyle, “Study” 15-16)

Holmes has an expert-level knowledge in some areas, and in other areas he is completely lost. This first, or rather second, impression the reader gets of the detective is therefore quite remarkable. It leaves the reader wanting to know more about this strange character who knows everything there is to know about chemistry but knows nothing of philosophy or literature, apart from sensational literature. Holmes' mind is extraordinarily built up, and his range of intellect, just like his 'highs' and 'lows', brings the reader on a rollercoaster.

2.6 The Reduction of Fear

What this consequently does then, is draw the attention of the reader onto the character of Sherlock Holmes, and away from the crime itself. In the novel there have been two murders, and the killer is still on the loose, a narrative which has the potential to be incredibly frightening, yet the fear is somehow absent, just like the crime. Two victims murdered, but the attention of the reader is not on that, it is on the detective. Why be scared when you have Sherlock Holmes there. The crime is subdued by the thrilling and exciting emotions Holmes creates, and the reader has no time fearing crime because all their attention is used on following Holmes as he eagerly tries to solve the case.

The crime itself is not meant to be an 'important' part of the novel, which is shown by the way the crime is described. The first time the reader hears of the crime, it has already happened and is described in the novel as follows:

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 as the house was an empty one, suspected that something was amiss. He found the door open, and in the front room, which is bare of furniture, discovered the body of a gentleman, well dressed, and having cards in his pocket bearing the name of Enoch J. Drebber, Cleveland, Ohio, U.S.A. There had been no robbery, nor is there any evidence as to how the man met his death. There are marks of blood in the room, but there is no wound upon his person. (Doyle, "Study" 24)

The crime scene is described matter-of-factly where the only real description of the scene is the room which has no furniture and the gentleman who is 'well dressed'. The incident is evidently not meant to stir up any emotions, fear or other. In contrast, a real newspaper that existed in London (the Morning Chronicle) published in 1861 the story of a real crime that took place in London:

The following extraordinary narrative has been made public: -

The public mind has hardly recovered from the excitement occasioned by the great fire in the metropolis when it is likely to be agitated by the promulgation of one of the most fearful incidents that has occurred in this country for many years past – an attempt not merely at murder, but the murder of a son by a father, a man of rank, of distinguished manners and position, moving in the best society. Nor is this crime one of darkness or of secrecy. It was perpetrated – if the accounts be true, and, unfortunately, there is no reason to doubt them – in broad daylight, within a few paces of a frequented high-road, in a populous neighbourhood, and not many yards away from a palace which the perpetrator of the crime was apparently on his way to visit, after calling and being received as a welcome guest at another residence of the same royal family. (“Extraordinary” 3)

This could arguably read more as a fictional novel than the extract from *A Study in Scarlet*. Here the reader is supposed to fear the crime. Even though it happened in broad daylight the crime is described as ‘the most fearful’. This internalizes in the contemporary reader that you should not only be afraid when you find yourself walking in a dark, empty alley, but during the day and in public spaces too. This would then be the opposite of what *A Study in Scarlet* tries to do. Here the focus is as far away from the crime as possible in a novel concerning two murders.

The novel being a whodunit detective fiction is also an element which is used in order to diminish the fear of crime in the contemporary reader. As Todorov (295) argues, there are two stories in a whodunit novel, one of the crime and one of the investigation. The main focus of the novel is on the story that is set in the present, the story of the investigation. The crime is absent and has already ended before the main story starts. Because of this the attention is immediately taken away from the crime, and not ‘prioritized’ or categorized as something scary. The structure of the novel is therefore an element used in order to point the attention away from the crime.

The second story, that of the investigation, is also an essential part of shifting the focus. Because the reader is following Dr. Watson, who in turn is following Sherlock Holmes, the biggest issue is ‘how to solve the crime’. Holmes uses the science of deduction to solve the cases which are presented to him, and in a quick glance this can seem very difficult and impressive. However, as stated previously, Holmes tells Dr. Watson that when the method is explained, there is nothing spectacular about it, and that he is in fact a very ordinary person. It could seem farfetched to think that what Holmes is doing is ‘ordinary’ or ‘easy’, but as the novel goes on, it is evident that it is in fact rather simple. Holmes explains his thoughts and methods throughout the investigation (although he does withhold some information until he

knows for sure it is correct), and everything he explains makes sense, and can even seem easy.

One example of this is at the end of the novel when Holmes talks to Dr. Watson about how he solved the case, saying that:

I saw the heavy footmarks of the constable, but I saw also the track of the two men who had first passed through the garden. It was easy to tell that they had been before the others, because in places their marks had been entirely obliterated by the others coming upon the top of them. In this way my second link was formed, which told me that the nocturnal visitors were two in number, one remarkable for his height (as I calculated from the length of his stride) and the other fashionably dressed, to judge from the small and elegant impression left by his boots. (Doyle, "Study" 132)

Now that the reader gets to hear how Holmes managed to come to the conclusion he did, the signs seem to be rather obvious. If you see a footprint on the ground which is half-covered by another footprint, it is easy to understand that the latter was the last to walk there. The reason that the reader, as well as Dr. Watson, was unable to solve the case then is because they did not pay attention to the right elements right away, and not because the case was difficult.

There is a safety in knowing that you can solve a crime, or at least feeling like you can solve a crime, and this is exactly what *A Study in Scarlet* does. Yes, Holmes' methods seem difficult and even impossible to understand in the beginning, but as the story continues and more explanation is given, it feels as if you too can solve this crime. The reader gets pulled into the investigation from the very beginning and therefore is a part of it. The reader feels like a part of the group, giving them a sense of security by allowing them to understand how this crime is solved. Again, the fearful feeling regarding crime is absent, because the story makes the contemporary reader understand the science of deduction, therefore letting them know that this is something they could do themselves.

The contemporary reader is interested in this story because they want to know what happened in the past. As Todorov (297) says, this is the *curious* way of being interested in a detective genre. There is nothing in the novel which makes the reader feel as if something more will happen in the future, because the characters "were, by definition, immunized: nothing could happen to them" (Todorov 297). The reader does not need to feel any suspense when reading this story, even if it includes two murders and a murderer who is still running loose. Wanting to know what happened to Drebber, and how Holmes finds it out, are then the only things the reader really wants to know. As Todorov states, this is the way the whodunit

novel is built up. It is meant to stir up curiosity in the reader, not suspense (297).

One aspect of the novel which could potentially create fear in the contemporary reader is the representation of the police force, or the detective at Scotland Yard. Several times in the novel you find hints to the fact that the detectives are incapable of solving crime. One of the first evidence of this is when the reader learns of Holmes' occupation and states that there are plenty of detective in London, and whenever they fail to do the task, they ask him to help them solve the case. Since this is his job, it can be argued that there are enough cases where the 'real' detectives fail for Holmes to make a living out of it. Not long after, he again throws a punch at the detectives by saying that "[t]here is no crime to detect, or at most, some bungling villainy with a motive so transparent that even a Scotland Yard official can see through it" (Doyle, "Study" 21). In his opinion the detectives are incapable of solving actual crimes, which is why they come to him with those cases.

Yet another account of this is given when the detectives on the case ask Holmes of his opinion and he answers sarcastically that they "are doing so well now that it would be a pity for anyone to interfere" (Doyle, "Study" 33). Holmes' view of the detectives is arguably not a very great one, and one could argue that this could create a sense of fear in the contemporary reader. If this is how the detectives work, how can they trust them to solve any crimes. There is, however, still a sense of security surrounding the case, and that is Sherlock Holmes. Holmes makes the case seem easy to solve and where the detectives of Scotland Yard are lacking, Holmes picks up the slack and figures it out. As stated above, there is also a satisfaction in feeling like you can solve the crime yourself. This internalizes a safety which pushes the fear of crime to the side. It does not matter if the police force is lacking, because I can solve these cases myself.

Although I argue that the feeling of fear is meant to be absent in this novel, based on the techniques Doyle uses, there are a few moments where fear is described to be present. When Dr. Watson first arrives at the crime scene he expresses his fear by saying that "I have seen death in many forms, but never has it appeared to me in a more fearsome aspect than in that dark, grimy apartment, which looked out upon one of the main arteries of suburban London" (Doyle, "Study" 29). It is clear that he is afraid, this feeling however, does not translate to the reader. The reason for this is because the attention is quickly taken away from this statement and focused in on the investigative part of the story. The reader gets no time to feel fear here, because right after this description, the story continues on with Holmes examining the body and asking about clues. Holmes does this in an emotionless manner as described by Dr. Watson: "his nimble fingers were flying here, there, and everywhere,

feeling, pressing, unbuttoning, examining, while his eyes wore the same faraway expression which I have already remarked upon. So swiftly was the examination made, that one would hardly have guessed the minuteness with which it was conducted. Finally, he sniffed the dead man's lips, and then glanced at the soles of his leather boots" (Doyle, "Study" 29). Because of this, it is clear that Holmes feels no fear regarding these events, transferring this sense of security to the reader. The focus, again, is taken swiftly away from fear.

Another reason why the fear described in the novel seems to not be of importance is the way Sherlock Holmes himself acts in the same situation where someone else might be frightened. When Holmes creates a reason for the criminal to come to their apartment, he asks Dr. Watson if he has a weapon, and says that "[y]ou better clean it and load it. He [the criminal] will be a desperate man; and though I shall take him unawares, it is as well to be ready for anything" (Doyle, "Study" 46). The way in which Holmes says this, in such a 'matter-of-factly' manner, the actual feeling of fear in this potentially dangerous situation is reduced. The feeling of fear gets lessened even more when Dr. Watson returns with his gun in hand to find Holmes passing time by playing on the violin, as if a murderer is not about to walk into the room. Holmes' lack of fear reassures the contemporary reader that there is nothing to be afraid of.

Elaine Showalter writes that "[t]he best sensation novels get their plots from the kind of family secrets which are more frequently encountered in middle-class life: sibling rivalry, alcoholism, drug addiction, adultery, abortion, illegitimacy, and insanity" (2). Although this thesis argues that Sherlock Holmes' drug use is an aspect that makes this novel sensational, this 'secret' is not the plot for the novel, and Doyle pushes back from this storyline, by not centralizing the novel around any of these scenarios. The author also pushes back when it comes to descriptions in the novel. The sensation novel is all about making the 'real' seem sensational, but in the case of *A Study in Scarlet*, Doyle uses the 'real' but adds no extra 'theatrical' detail to the setting.

Something that helped form the sensation novel was the theatre, or melodrama. Rohan McWilliam (54-66) looks into this in his essay on melodrama. He states that the melodrama's performers "are often associated with ham acting and over-the-top gestures" (54), and this is something the sensation novel has used as inspiration. There are often over-the-top descriptions in order to stir the correct emotions from the reader. Locations in sensation novels can often be described as dark and scary, but most importantly they will be described in full detail, which can be seen in *The Strange Case of Dr Jekyll and Mr Hyde*:

A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed in the lawyer's eyes, like a district of some city in a nightmare. (Stevenson 23)

Here the author takes his time in order to fully describe this place to guarantee that the reader pays attention to the setting. The vocabulary used in order to describe this place include the words 'dark', 'embattled vapours', 'strange conflagration', 'swirling wreaths', 'muddy ways', and 'slatternly passengers', which strengthens the feeling of discomfort. Because of this description, the reader might join Mr. Utterson in the emotions he feels when he is walking in this district, something which would not have happened had the author neglected to include this illustration.

Doyle pushes away from this element of the suspense novel. When Dr. Watson and Holmes arrive at the street of the house where the crime took place, the narrator describes the place as:

Number 3, Lauriston Garden, 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 latter looked out with three tiers of vacant melancholy windows, which were blank and dreary, save that here and there a 'To Let' card had developed like a cataract upon the bleared panes. A small garden sprinkled over a scattered eruption of sickly plants separated each of these houses from the street, and was traversed by a narrow pathway, yellowish in colour, and consisting apparently of a mixture of clay and gravel. The whole place was very sloppy from the rain which had fallen through the night. The garden was bounded by a three-foot brick wall with a fringe of wood rails upon the top. (Doyle, "Study" 26)

Even though the description in this novel is just as long as the one above, there is hardly any 'emotion' connected to the illustration. Doyle uses a more rational language in order to describe places here. Instead of focusing on using emotional words to describe the feeling the place gives, the author mainly points out physical features such as 'a small garden', 'a narrow pathway', 'a mixture of clay and gravel' and 'yellowish in colour'. The focus on numbers also

takes the attention away from any emotion. ‘One of four’, ‘two being occupied and two empty’, and ‘a three-foot brick wall’, are all description that pays attention to the more rational aspects of the setting. There are a couple examples of ‘emotion’ attached to some of the words, for instance, ‘melancholy windows’, but even with this description, and the fact that the place is introduced as being ‘an ill-omened and minatory’ looking place, the reader does not get the same feeling of discomfort as they would get from the previous passage.

Although *A Study in Scarlet* was not initially a success, the novel is now an extremely popular piece of fiction, and it is mostly thanks to Doyle’s ability to create such a sensational detective. It is clear that the novel does not intend to present crime as something that should be feared, even though the lack of ability in the police force could potentially be scary. With every aspect that has the capability to be frightening, Sherlock Holmes is there to take the attention away from it. The reader is then interested in the story, not by suspense, but by curiosity. There is an undependable police force, but that does not matter because Holmes can solve the crime. Two men have been murdered, yet, because of the structure of *whodunit* novel, there is no focus on this, but instead on the detective and the investigation. Even when the characters are in a scary and dark place, like the crime scene, the attention is again drawn to the real sensation of the novel, Sherlock Holmes. This is again strengthened by the narrator who portrays the detective as a genius and shines a light on his brilliance. It becomes rather obvious then that by using the elements of a sensation novel, a whodunit detective novel and the representation of the police force, *A Study in Scarlet* manages to draw the attention away from crime completely, presenting it as a nonthreatening aspect of the contemporary reader’s life.

3 The Strange Case of Dr Jekyll and Mr Hyde

“There is a mystery about this which stimulates the imagination; where there is no imagination there is no horror” (Doyle, “Study” 44).

The Strange Case of Dr Jekyll and Mr Hyde was released in 1886, and quickly became very popular. Though the novel is universally categorized to be a gothic novel, it carries more than enough elements of a detective story and should therefore also be considered in this genre as well. The scary plot of horror, and twisted reality is part of what makes this story so spectacular. This chapter argues that as a way to portray crime as something the contemporary reader should fear, the novel generates angst by integrating elements both from the detective genre and the suspense novel, as well as the presence of an unreliable police force. The chapter is divided into six sections. The first section is a brief introduction to the life of the author and the respective novel, including a short summary of the plot. The next four sections will each be dedicated to show how the elements introduced in the theoretical background is represented in the novel, starting with the presence of a police force in the novel, before continuing on to narration, the detective genre, and finally the sensation novel. The chapter will end by bringing these concepts together, showing how they help create fear, in order to support the chapter’s initial argument.

3.1 The Author and Novel

Robert Louis Stevenson was the only child of Thomas and Margaret Stevenson and was born in November 1850. Following in his father’s footsteps he decided to study to become an engineer. This, however, did not satisfy Stevenson, and when he was twenty-one years old, he told his father that he wanted to become a writer. Not very pleased with this, his father told him to get an education first so that if his writing career did not go the way he wanted, he would have something to fall back on, which Stevenson agreed to. He met his wife, Fanny Vandegrift Osbourne, in 1876. She was an American woman with two kids from her previous marriage. Only two years later, when Stevenson was twenty-eight, he published his first book, called *An Inland Voyage*, and after publishing several essays and short stories, he quickly got the attention of other authors such as Henry James and Andrew Lang (Hammond).

Ever since Stevenson was little, he suffered from bad health and because of this, there was a period of time where he would be bedridden, but he would still work on his writing. It was during this time he published the novel *The Strange Case of Dr Jekyll and Mr Hyde*,

gaining a lot of attention and selling 40 000 copies in only six months. Because of his health issues, him and his family travelled a lot, and when his father died in 1887, Stevenson felt able to move away from Britain. For more than a year, Stevenson, his wife, and his mother travelled in the Pacific, where he noticed that his health significantly improved. When they then, in December 1889, arrived in Samoa, Stevenson felt like he had found his home, and his health had never been better. Here he lived with his family until his death in 1894 (Hammond).

Stevenson and Arthur Conan Doyle knew each other, and even went to the same school. Stevenson was himself inspired by Doyle, writing in a letter to him that “if you found anything to entertain you in my *Treasure Island* article, it may amuse you to know that you own it entirely to yourself” (Colvin 421). It seems Stevenson meant that he was inspired by Doyle when he wrote *Treasure Island*, especially since he proceeded to write how he had read Doyle’s “first book”, then fell in love with it and read it out loud to his whole family. Unlike Doyle, however, Stevenson did not get as much ‘fame’ from his novel. As Penny Fielding (1) states, Robert Louis Stevenson “remains one of the most famous, yet, paradoxically, one of the least well-known writers of the second half of the nineteenth century.” There seems to be a separation between the author and his works, where his best-known stories, *A Strange Case of Dr Jekyll and Mr Hyde* and *Treasure Island*, are recognized by most people, and having a ‘Jekyll and Hyde’ personality is a well-known phenomenon, but the author himself is an unfamiliar name for many.

The Strange Case of Dr Jekyll and Mr Hyde is a novel revolving around Dr. Jekyll, a respected character who has tried to create a way in which he can split his personalities into two different people, one good and one bad and alternate between the two. This does not however go quite to plan when he realizes that his ‘good’ personality is the exact same person he always was, but the ‘bad’ persona is one of pure evil. Unable to control this character, Mr Hyde (his evil side) goes on to commit horrifying crimes, unbothered by who might see him. One of Dr. Jekyll’s close friends, Mr. Utterson, whose perspective the story mainly follows, is unaware of the experiment Dr. Jekyll has been doing. Just like everyone else, including the reader, he has no idea that his friend sometimes turns into a stone-cold killer. When he hears of a crime that is committed by a person who seems to be connected to Dr. Jekyll in some way, Mr. Utterson is determined to find out who this Mr. Hyde is, and why Dr. Jekyll is protecting him.

3.2 The Police Force

The police force is rarely touched upon in this novel. The first time they are mentioned is when they ask for Mr. Utterson's help in locating Mr. Hyde. The reason why they are not presented more is due to Mr. Utterson's position in the case. From the very beginning it is evident that Mr. Hyde has a connection to Dr. Jekyll of some sort, and since Dr. Jekyll is a friend of Mr. Utterson, he does not want to do anything that can harm him. When Dr. Jekyll and Mr. Hyde both disappear, Dr. Jekyll leaves a note for Mr. Utterson to read. He tells Poole (Dr. Jekyll's butler) that "I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police" (Stevenson 47). Because they are friends, Mr. Utterson does not want to give all the evidence to the police, since this could incriminate him. Since Mr. Utterson does not want to involve the police in everything, it is natural that the police force is not mentioned much in the novel.

3.3 The Narration

The novel is written in third person perspective, where the narrator is following, for the most part, the lawyer Mr. Utterson. The last two chapters show the perspectives of Doctor Lanyon who is another one of Dr. Jekyll's friends, and then finally Dr. Jekyll's full statement. These last two chapters are the first chapters which fully reveal what has happened. By using Mr. Utterson's perspective for most of the story, the reader gets a natural insight into the investigation. Because this involves a friend of his, he is eager to figure out what is actually going on, and the reader is brought along with him. This also clouds the judgement of the reader, and prevents them from seeing signs that might be clear had it been from the perspective of an objective character. On one account Mr. Utterson suspects that Dr. Jekyll is involved with the murder when he notices that a note written by Mr. Hyde has the same handwriting as Dr. Jekyll. It does not, however, take long before Mr. Utterson "began to recover from the hotness of his alarm" and his idea that Dr. Jekyll had "forge[d] for a murderer" disappears (Stevenson 31).

3.4 The Detective Genre

When it comes to this novel being a detective novel, it seems to fit most accurately into the 'suspense' novel category as it is described by Todorov (299). The suspense novel, like the whodunit, has a story of the past as well as the main focus which is the story of the present. Here the reader is intrigued by the curiosity of what has happened as well as the suspense of

what will happen in the future. In *The Strange Case of Dr Jekyll and Mr Hyde* the reader is early on introduced to a crime that has taken place and even the name of the criminal is given. The investigation in this story is therefore not on finding out who committed the crime or how the crime was committed, but who Mr. Hyde actually is. Since there are eyewitnesses at almost every crime scene, there is no mystery in *what* happened. Every witness also described the same criminal: a short, somehow deformed character who has a face you can never forget, however much you want to. This then also leaves no question as to whom committed the crimes, since the description clearly represents that of Mr. Hyde. Mr. Utterson knows all of this, so the only thing left to investigate is who this character is. Since Dr. Jekyll is also evidently involved in this somehow, Mr. Utterson also tries to find out the connection between the two and eventually, after Dr. Jekyll's disappearance, what happened to his friend.

Unlike a 'whodunit' detective fiction, the safety of the main characters in a suspense novel is not guaranteed. Mr. Utterson is put in danger on several occasions in order to try and solve the case, even stating to Dr. Jekyll's butler that "you and I are about to place ourselves in a position of some peril" (Stevenson 42). The suspense is built up because the reader, like Mr. Utterson, has no idea what will happen to him in these situations. The only reassurance of his safety is the fact that Mr. Utterson is a close personal friend of Dr. Jekyll, and it seems that Mr. Hyde will do no harm to them. Dr. Jekyll does however tell Mr. Utterson that "we must never meet" in order to keep him safe, indicating that he cannot control who Mr. Hyde harms (Stevenson 33).

John G. Cawelti has his own definition of the detective story. Adding this to the already described definitions above by Todorov and Rzepka, will help when it comes to classifying the novel by Stevenson as a detective story, as it goes deeper into the genre. Cawelti (80) highlights four aspects when it comes to the formula of a detective story: (1) the situation; (2) the pattern of action; (3) the characters and relationships; (4) the setting. The *situation* refers to what is happening in the story, which usually starts with a crime that has to be solved and focuses on the identity and motive of the culprit. This is the case for *The Strange Case of Dr Jekyll and Mr Hyde*, where the reader is first introduced to a crime that has not been solved (a man named Mr. Hyde has trampled a person, but nobody knows who this Mr. Hyde is), and the story centers on finding out the mystery that is Mr. Hyde. Cawelti (81) does also argue that the detective usually does not have any personal interest in the case, and serves an objective man, which is not the case in this novel, where Mr. Utterson is a close personal friend of Dr. Jekyll who is somehow involved in the case.

The next aspect, the pattern of action, defines six phases: "(a) introduction of the

detective; (b) crime and clues; (c) investigation; (d) announcement of the solution; (e) explanation of the solution; (f) denouement” (Cawelti 82). These phases do not necessarily happen in this order and can sometimes arrive together, but a detective story has most of these patterns. In this novel the narrative follows the detective, Mr. Utterson, throughout almost the entire story, and we are therefore introduced to him very early. The reader is then introduced to the crime that has taken place, and Mr. Enfield, Mr. Utterson’s relative, explains what he saw and also (unknowingly) gives clues to who this Mr. Hyde character is. The main focus is then on the investigation of the crime and who the criminal is, before the reader gets the solution via Doctor Lanyon’s narrative. Now it is clear that Mr. Hyde and Dr. Jekyll are the same person, which only leaves the question of the *how* and the *why* this happened (phase *e* and *f*). Phase *e* and *f* both happen in the last chapter when the narrative is that of Henry Jekyll himself, where he gives his statement.

This novel also fits into the third aspect, *character and relationship*, where Cawelti (91) explains that there are four main roles to be filled in a detective story: the victim, the criminal, the detective, and the people who are affected by the crime but cannot solve it. There is more than just one victim in this story, but this does not take away their importance as characters. The criminal in the novel is Mr. Hyde, whom the detective is trying to find the ‘identity’ of. The detective is, naturally, Mr. Utterson, who from the beginning is desperate to find a solution to this problem. There are quite a few people who are affected by the crime but cannot seem to solve it by themselves. The most important ones might be Dr. Jekyll’s staff, who are terrified by the person who is in the house. They are risking their lives by being there and are all relieved when the detective is there to find out what is going on.

This fear is shown by Poole when him and Mr. Utterson stand outside of the Dr. Jekyll’s house, after Poole has asked Mr. Utterson to come have a look at what he believes is foul play. The ‘foul play’ Poole is referring to is the fact that he believes that the man in Dr. Jekyll’s house is not Dr. Jekyll at all. They have not even entered the house, yet Poole is showing clear signs of distress:

Poole, who had kept all the way a pace or two ahead, now pulled up in the middle of the pavement, and in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white and his voice, when he spoke, harsh and broken. (Stevenson 38)

The language used in this passage helps portray the stress in the situation and in Poole. The weather is 'biting', and although this is not the main focus in this situation, it puts the setting in an already 'negative' location. The sweat on Poole's face is that of 'strangling anguish', clearly showing how extremely troubled he feels about the situation. The moisture being of 'anguish' would have been enough to make the reader understand that Poole was suffering. Adding then that the anguish was 'strangling', stresses the severeness of the situation. It is evident that there are more people than just the main characters that are affected by this horror. It might be worth mentioning that even though Poole has no idea that Dr. Jekyll is also Mr. Hyde, he believes that Mr. Hyde is behind this and has murdered Dr. Jekyll in order to take his life. Although this is not the case, it is also not entirely wrong, as the story does end with Dr. Jekyll using his last strength in order to kill himself, and therefore killing Mr. Hyde, because he realizes that Mr. Hyde has taken too much control over his life.

The final aspect, as explained by Cawelti (96), is that of the setting. He claims that in a detective fiction, the setting is often an 'isolated' place, distant from the rest of the world. He gives the examples of "the locked room in the midst of the city, the isolated country house in the middle of the strange and frightening moors, the walled-in college quadrangle, or the lonely villa in the suburban town." In this story the locations are not necessarily isolated in 'placement', but rather isolated in 'atmosphere'. The street where Dr. Jekyll resides is described as a street which "like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger" (Stevenson 6). In contrast, "the line was broken by the entry of a court" (Stevenson 6), Mr. Hyde's place is described as dark, unpleasant, deteriorating, and scary, "a certain sinister block of building thrust forward its gable on the street" (Stevenson 6). A place where even on the sunniest day, the light did not shine. The setting stands out because it is isolated from the warm and cozy feeling of the rest of the street.

The relationship between these two places is important too. I have referred to them as two places, but they are descriptions of the same house. The house is placed in a corner and from one street Dr. Jekyll's exterior is visible, the beautiful and calm surface where there is no hint of any danger. From the other street, Mr. Hyde's exterior shows, with its scary and dangerous looking features. The fact that the house is divided like this gives the reader an insight into what will happen in the story going forward; One person, one house, two personalities, two exteriors. It can also give the reader the impression that danger is never far away, even if something can seem like a beautiful and safe space, just around the corner might reveal something fearful.

3.5 The Sensation Novel

This novel, similarly to *A Study in Scarlet* uses element of the sensation novel in order to direct the reader's attention and fascination. It is not however the detective which holds the sensation in this case. It is the story, the crime, and the case that are sensational. The novel is set in the late 1800s London and is described frequently as dark and scary. Even when the sun is out, the descriptions of London seem ominous, as seen when Mr. Utterson and Mr. Enfield are on their way to Dr. Jekyll's house where the setting is described as "very cold and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset" (Stevenson 35). This can bring out the feeling of fear not only during the night, but also during the day.

The setting in this novel is evidently not meant to give the reader a warm and cozy feeling, instead it is designed to build up fear in the reader's mind, where even the 'safe' spaces feel like anything but that. Mr. Utterson is described as walking back to his home and bringing with him some information as he goes to sleep. A home, like in *A Study in Scarlet* would be a safe space for the character, where they can relax. In this novel however, Mr. Utterson is described as "carr[ying] back with him to the great, dark bed on which he tossed to and fro, until the small hours of the morning began to grow larger" (Stevenson 13). Even 'outside' of the investigation, the reader is left a little on the edge.

Comparing then the newspaper's description, mentioned in section 1.5 and chapter 2 this novel shares a lot more similarities with that extract than *A Study in Scarlet* does. Already at the very beginning of the story we are introduced to a more 'sensational' writing style, in order to create interest:

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages. (Stevenson 6)

By writing the description of a building with such detail, the reader's focus is naturally drawn towards it and how "sinister" it looks. Hammond (119) notes that this "passage has the effect

of arousing the reader's curiosity: the building has no windows, it is apparently untenanted, and it is clear from its context that it is to play an important role in the story about to unfold". Not only does this let the reader know that the building has some significance to the story, but it also reveals *what* makes this novel sensational. The focus here is on the settings, the curiosity of the case, and the sinister theme, and not on the detective or the investigation itself, which is evident throughout the book.

It might be worth mentioning that from the passage it seems as if Stevenson is describing Hyde's residence as a face; "showed no windows, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper" (Stevenson 6). By describing the building as a face, or a person, it immediately makes it feel more intimidating, as if someone is looking over you at all times. He brings life to an object in order to bring the feeling of discomfort to another level. In contrast, the houses on the street with Dr. Jekyll's exterior is described "like rows of smiling saleswomen" (Stevenson 6), which brings a cozy feeling to the exterior, by again, giving human features to the buildings.

Adding to this, as mentioned in chapter 1, the sensation novel was inspired heavily on melodrama, and the novels would usually add theatrical descriptions in order to stir emotions in the reader. Although Stevenson does use very descriptive details in this novel, the 'flair for the dramatic' is not necessarily there. Stephen Arata states that "Stevenson was fascinated by the psychic mechanism by which we come to attach feelings of deep discomfort, even terror, to ordinary objects or occurrences" (Arata 53). He continues on to argue that "[h]e uses the tension between content and style to open up a space for the uncanny" (Arata 56). This seems to fit the description of the house fronts, quoted above, very well. By also looking at another passage from the novel, where Mr. Utterson is determined to find Mr. Hyde and stands on the same 'spot' day and night in order to meet him, it is evident that Arata's statement is true:

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the bystreet was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumours of the approach of any passenger preceded him by a long time. (Stevenson 14)

In this description, there is nothing very extreme, just a detailed illustration of a place, yet the feeling of fear slowly begins to form as the description goes on. The words 'solitary' and 'silent' are not typically words used when the feeling of terror is wanted, and there is no

evidence of any ‘scary’ words in this example, so why does it bring discomfort to the reader? Just like Arata explains, the author creates this feeling based on how people attach feelings to situations. Here, even without any extravagant words, the suspense builds up in the reader, and the question of ‘what is going to happen’ creeps in.

Since the story is set during the same time it was released, the contemporary reader is able to make it feel real. As Altick states “the sensation drama sought to authenticate the unlikely plot and the extraordinary incidents of which it was composed. And this is what sensation fiction also sought to accomplish, on the printed page” (145). Since the novel was set in the present, and not some distant past, the contemporary reader was able to place the setting into their own lives. The novel uses this element of the present in order to create a sense of fear that might be possible to create in a novel that is set in the past or the future.

3.6 The Creation of Fear

Unlike *A Study in Scarlet*, *The Strange Case of Dr Jekyll and Mr Hyde* is filled with evidence of fear throughout the story. The first time we see it is when Mr. Enfield is retelling the story of a crime that he witnessed to Mr. Utterson, saying that “I got into that state of mind when a man listens and listens and begin to long for the sight of a policeman” (Stevenson 7). Mr. Enfield is clearly scared and wants the safety of a policeman nearby. This emotion presents itself to Mr. Enfield before he witnesses the crime at all, meaning that even before an actual scare incident takes place, the setting is chilling. When he then later sees the crime, and then the criminal, the terror continues when he describes the culprit, saying that “[t]here is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn’t specify the point” (Stevenson 11). The fact that Mr. Enfield is unable to pinpoint exactly what is wrong with this man, makes it even scarier.

Anyone who has encountered Mr. Hyde is left terrified, which can be observed when Mr. Utterson comes to visit Dr. Jekyll after Poole has informed him that there is something wrong with his master, believing that it is not in fact Dr. Jekyll that is in his room. When Mr. Utterson enters, the rest of the housemaids “broke into hysterical whimpering; and the cook, crying out ‘Bless God! It’s Mr Utterson,’ ran forward as if to take him in her arms” (Stevenson 38). By showing that not only the main characters are scared, but everyone else as well, the fear heightens.

The element of the detective in this story shares the same features as a sensation novel.

In a sensation novel, Brantlinger argues, “[t]he structures are consequently less reassuring [than in detective fiction]; the detective in them, for example, are usually not Auden’s ‘genius from outside’ but a character or characters directly involved in the story” (21-22). Mr. Utterson serves as the detective in the novel, and this is not because he is a genius detective, because unlike Sherlock Holmes, he is ‘just’ a lawyer. When Mr. Utterson hears of a scary looking individual who committed a crime, what he pays attention to is not necessarily the crime itself. He asks if the person used a key when he entered the house, saying that “I know it must seem strange. The fact is, if I do not ask you the name of the other party, it is because I know it already” (Stevenson 10). He recognizes the house and realizes that this belongs to his friend Dr. Jekyll. His close friend being somehow involved is then the lawyer’s motivation into solving the crime and figuring out who Mr. Hyde is.

This is further confirmed when Mr. Utterson looks at Dr. Jekyll’s will. This was a document which was given to the lawyer a while back, stating that if something ever happened to Dr. Jekyll, his entire life would be given to a Mr. Hyde. And although the lawyer was curious as to who this person was, he did nothing of it:

This document had long been the lawyer’s eyesore. It offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was the immodest. And hitherto it was his ignorance of Mr Hyde that has swelled his indignation; now, by a sudden turn, it was his knowledge. It was already bad enough when the name was but a name of which he could learn no more. It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had long baffled his eye, there leaped the sudden, definite presentment of a fiend. (Stevenson 11)

Mr. Utterson used to be annoyed or angry at the fact that he had no idea who this Mr. Hyde was, so one could think that this ‘swelling indignation’ would disappear when he then learnt who he was. The opposite happens when what he learns about him is ‘detestable’. His anger seems to have been aimed more towards himself in the beginning, because he was unable to figure out who this person was. Now that Mr. Utterson ‘knows’ who he is, the anger shifts from himself to Mr. Hyde, whom is now his ‘fiend’. It is clear that Mr. Hyde’s identity has been on the lawyer’s mind, but it is not until he discovers that this man is a criminal who lives in Dr. Jekyll’s house, that he wants to take action.

It is also interesting to look at the three different perspectives in the novel, and their different representation of fearful situations. The three perspectives are that of Mr. Utterson, which takes up most of the story, Doctor Lanyon, and Doctor Jekyll himself. Although all

three of them sometimes explain the same incidents, they all do so in their own distinctive manner. In order to show this, the easiest example to use is the description given by each respective perspectives when they first get a look at Mr. Hyde. Robbie Goh mentions in his article about the novel that “Utterson’s perspective lacks the playfulness of the Stevensonian narrator, and is the ‘sober and fearful’ victim of the text’s ironies rather than their master” (Goh 168). This ‘fearful’ perspective can be observed in his description of Mr. Hyde:

Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation. He had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. (Stevenson 16)

It is clear that Mr. Utterson is focusing mainly on the ‘scary’ features of Mr. Hyde, explaining just how terrifying he actually looks. Dr. Lanyon, on the other hand, has a more medicinal approach, similar to that of *A Study in Scarlet*:

He was small, as I have said; I was struck besides with the shocking expression of his face, with his remarkable combination of great muscular activity and great apparent debility of constitution, and – last but not least – with the odd, subjective disturbance caused by his neighbourhood. (Stevenson 51)

The doctor does not focus on the fear that Mr. Hyde has the ability to create, but rather the physical structure of his face, and unlike Mr. Utterson, he does not mention how these features make him look terrifying. It is a plain, matter-of-factly description of a person. Dr. Jekyll also describes seeing himself as Mr. Hyde for the first time, but unlike Mr. Utterson, the feeling he gets is more in the lines of comfort, rather than fear:

The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint

of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. (Stevenson 58)

Here, although the description is not so medicinal, the feeling of fear is also absent. Only the description presented by Mr. Utterson resembles fear. This might be because Mr. Utterson is the only one of the three who sees Mr. Hyde without knowing that it is the same person as Dr. Jekyll. Dr. Jekyll, of course, knows that he is Mr. Hyde and is therefore not afraid of him. Similarly, Dr. Lanyon sees Dr. Jekyll transform into Mr. Hyde, and even though they look completely different, there might be a feeling of comfort in knowing that you are close with the person 'behind the mask'. Since Mr. Utterson has no idea who this man is, there is no feeling of comfort, and he cannot use his friendship with Dr. Jekyll as a safety blanket. This goes hand in hand with the reader's emotions as well. When the reader first hears the description of Mr. Hyde, there is a sense of terror because they have no idea who it is. When Dr. Lanyon describes Mr. Hyde, the reader, much like the doctor, discovered that behind the 'evil' face, is the very friendly Dr. Jekyll. Again then, when Dr. Jekyll describes Mr. Hyde, the reader feels no fear.

There is also much more focus on the crime and the violence in this novel than in *A Study in Scarlet*. Just like in a 'whodunit' novel, there is a crime that has taken place before the story of the investigation starts. The difference here is that the culprit continues to commit crime throughout the novel, automatically drawing more attention to the crimes. Instead of just mentioning in a matter-of-factly manner that there has been a murder, it is described with horrifying details. One example of this is when a woman describes seeing the murderer in action, saying that "with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway" (Stevenson 22). This bone-chilling narrative automatically draws the reader's attention onto the crime and the violence of the situation.

Because this is a suspense novel and not a 'whodunit', there is naturally more focus on the crime. Instead of there being only one crime that happens in the beginning of the novel, the criminal commits several more crimes throughout, preventing the crime to be presented as something that only happened in the past. The reader cannot take their attention away from the crime or the violence, or any scary part for that matter, because wherever they look, it is present. If Mr. Utterson is not putting himself in danger, the danger is described, or the fear and worry is evident. On a sunny day the streets are still dark and foggy, refusing to let the reader feel any sense of security while reading.

As Cawelti writes regarding the victim in a detective story, “[d]oing the victim right is a delicate problem for the creator of classical detective tales. If the reader is given too much information about the victim or if he seems a character of great importance, the story’s focus around the process of investigation will be blurred” (91). Because the victims in this novel are described in some detail, even mentioning that one of them is of high importance, the reader’s focus is automatically drawn towards the importance of the crime. Cawelti (91) does also state that giving too much detail of the victim will disrupt the reader’s ability to detach themselves from the tragedy, which is not what the classic detective formula indicates. This could function as an argument against *The Strange Case of Dr Jekyll and Mr Hyde* being a detective novel, but by combining the elements described by Cawelti with the elements described by Todorov on the suspense novel, the novel seems to fit most, if not all, of the descriptions.

Since the suspense novel is a combination of a whodunit and a thriller detective story, the reader’s interest will also be a combination. Todorov (297) says that in a whodunit novel the reader is interested by curiosity. They want to know what happened in the past. In a thriller, Todorov (297) argues that the interest is no on the past, but on the suspense of the future. Here, the reader feels suspense because they have no idea of what will happen to the characters later in the story. In a suspense novel then, the reader is interested both by curiosity and suspense. They want to figure out what took place in the past, but also what will happen in the future. The crime did not only happen before the story took place, but it continues to occur throughout the entire story.

The absence of the police force in this novel can also be used in order to point the attention towards fear and crime. As previously stated, Mr. Utterson is hesitant to go to the police with the information that he gets because he wants to protect Dr. Jekyll. This can then be used as an argument for why the police are not very present, instead of it being an argument for the police being incompetent. It does however not excuse the fact that they are unable to solve this case on their own. Mr. Utterson goes to the police station when a man has been murdered, and the police officer asks him if “perhaps you can help us to the man” (Stevenson 22). It can be hard to trust the police when they have to ask someone else to help them find the criminal. This distrust is further strengthened when time goes by “but Mr Hyde had disappeared out of the ken of the police as though he had never existed” (Stevenson 31). There has been offered a reward for information on the killer and yet nothing. This meant that the public knew there was a killer on the loose, which the police were unable to find.

The Strange Case of Dr Jekyll and Mr Hyde quickly became popular after its release

due to the terrifying plotline which was most likely able to shake the nerves of any reader. In a time where crime rates were increasing in London, and the police force was brand new, reading this novel could only present crime as something that the contemporary reader should fear. The reader is interested in this story both because of the curiosity of Mr. Hyde's identity, but also the suspense of what will happen next. By including an unreliable police force, who needs help from a civilian to find the criminal, the trust in the police can quickly decrease. Adding the narrative perspective of a man who neglects to provide every evidence to the police only strengthens the fear. This feeling of terror aimed at crime is also created by the novel's genre, or genres. It being a suspense detective novel automatically directs the reader's attention onto the dark crimes and the horrifying criminal. In order to put even more emphasis on the feeling of fear, the novel uses elements from the suspense novel, where the focus is on the setting and scenery. Reading a novel set in London, as a contemporary reader *in* London, can be terrifying when the author focuses on the sinister settings. It is clear then, that by utilizing the elements of the sensation novel, the suspense novel and the distrust in the police, the novel is able to present crime as something that should be feared in the contemporary reader.

4 Conclusion

This thesis has attempted to show how two novels can utilize the same elements and concepts, but create extremely different emotions and relationships to fear and crime. By looking at these two novels in particular and analyzing them together, it was made clear that the point of focus in a novel makes all the difference when it comes to fear. In *A Study in Scarlet* the author focuses the attention on the detective, Sherlock Holmes, placing every other aspect of the novel in the background, including the crime. In a novel where the sensational part is a character, a seemingly scary plot can feel safe and cozy. This novel is then portraying crime as something the contemporary reader should not be worried about. *The Strange Case of Dr Jekyll and Mr Hyde* shows the complete opposite, where the focus is not on any detective, but rather on the criminal and the surroundings. By shifting the focus onto what is actually scary, the author manages to create an atmosphere of horror, presenting crime as something to be feared by the contemporary reader.

Thus, we see that although, like Flanders claimed, we are comforted by the thought of reading about crime as long as it does not happen *here*, authors can in fact use elements of genre and history to make the fear of crime surface. In order for both novels to represent crime as either threatening or nonthreatening, they utilize different aspects of the same concepts. They both have the presence of an unreliable police force, but where safety is secured by Holmes' ability to solve crime in *A Study in Scarlet*, the fear strengthens in *The Strange Case of Dr Jekyll and Mr Hyde* by the fact that Mr. Utterson is hesitant to give them the evidence they need. They both use their respective 'subgenres' within the detective novel to draw the attention either towards (suspense novel) or away (whodunit novel) from the dangerous aspects of the plot. Doyle takes the attention away from the crime, while Stevenson points the focus directly at it. Though crime can be presented equally as something to be worried about and to not be worried about by the contemporary reader, the desperate desire to consume novels regarding crime and crime solving still stands, and in the words of Judith Flanders:

[O]ceans of blood could cheerfully be poured across the stage, across the page, in song and sermon. Murder was, finally, a fine art. (Flanders 466)

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