

PALACKY UNIVERSITY OLOMOUC
PHILOSOPHICAL FACULTY
DEPARTMENT OF ENGLISH AND AMERICAN STUDIES

Michaela Veselská

History, Development and Characteristics of British Detective Novel
and the Significant Representatives of the Genre

Bachelor Thesis

Thesis Supervisor: PhDr. Libor Práger, Ph.D.

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne.....

Podpis

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1. Introduction

The aim of this bachelor thesis is to define and describe the genre of the detective fiction and prove that detective fiction, especially its English branch, is a complex and fully-fledged genre with all the properties of a respectable literary genre. The detective fiction was for the long time considered as the lower style of literature. The works of this type were seen as not worth writing, neither worth reading but nevertheless, they were able to attract people's attention and later also great popularity. At the beginning of the nineteenth century this opinion was very wide-spread but in spite of these attitudes there are stories containing the detection of a crime as their main story line.

In the first chapter of this thesis we would like to prove that the history of the detective fiction is much more complicated and longer as it may seem. The thesis will try to trace the origin of the first detective stories throughout the literary history and point out the most significant works of this genre. To establish the milestones in the detective literature would not be possible without the proper definition of the detective fiction genre and, therefore, the definition of the genre and the subgenres will be provided. The first chapter will also try to distinguish the British detective genre from the American genre. The comparison of these two types of detective literature will be based on the most significant distinctive elements of both styles, focusing mainly on the English detective fiction.

The following chapter will describe in more detail the characteristic traces of the English detective fiction considering mostly the works written at the turn of the centuries, the works of Arthur Conan Doyle, and the period between the World War I and World War II. This era of the detective literature is known as the Golden Age of detective fiction. The analysis of the particular elements of the English detective genre will be based on the samples from the novels and short stories of the chosen authors, Sir Arthur Conan Doyle, Gilbert Keith Chesterton and Dame Agatha Christie. Beside the figure of the Great detective the thesis will focus on the description of the fearless woman detective in the dangerous male world of criminals, the figure of the detective's companion and his function in the story. Another examined element of English detective genre will be the position of the religion and the figure of the religious amateur detective and finally the setting of the stories that is very characteristic of the English detective genre.

The last chapter will outline the trends in the adaptations of the Golden age detective stories with respect to the changes made to the character's appearance and character traits. Further, the focus will be laid on the maintenance of time and place of the setting of the original stories. This chapter is will be accompanied by the pictures of the actors portraying the fictitious book characters on screen. The pictures will point out the differences between the earliest adaptations and the modern versions of the stories.

2. Historical Development of the Detective Genre

Despite of the fact that the boom of detective fiction started in the nineteenth century, the origins of the modern detective novel can be traced back to the centuries Before Christ. In this period appeared the first stories of solving the crime of unknown criminals. These stories are noticeable since the first Biblical stories, where all acts against the moral code of the society are finally revealed and offenders punished.

2.1 From the Ancient Detective Literature to the Modern Detective Genre

One of the first tales concerning the detection of the criminal act is written in The Old Testament, in the book of Prophet Daniel. The story “Susanna and the Elders” tells the story of a woman falsely accused of adultery and executed for committing this crime against God. “The story exposes the folly of assessing the truth of witnesses' testimony on the basis of their rank and reputation.”¹ Following the fact that the witnesses are at the same time her judges, young prophet Daniel intervenes into the process and reveals the inaccuracies in their testimonies. This tale contains the marks of a modern detective story represented by an individual interested in the destiny of innocent humans. By thorough investigation, analytic approach and final presentation of all collected facts in front of the audience, Daniel reveals the truth.

Proceeding in time, located approximately in the eight century After Christ, another collection of stories bearing marks of detective genre was written, the Arabic tales *One Thousand and One Nights*. From all the tales, “The Three Apples” is the best example. The tale begins with finding a chest containing a corpse of an unknown woman. Caliph Harun al-Rashid orders one of his viziers to find the killer within three days. The tangled story with unexpected plot twists is, at the beginning, unsuccessful, but with the shortening of time leading to the punishment of the vizier, he unexpectedly finds the final key to the crime. Again, there can be found the figure of a higher authority demanding the punishment of the murderer and the man ordered to collect the clues, to find the witnesses, and finally to untangle the mystery. These are undoubtedly the traces of the detective genre.

¹ Lasine, Solomon, *Daniel, and the Detective Story: The Social Functions of a Literary Genre*, 257.

Based on the publications of literary historians, there is another famous work from the sixteenth century, which bears the traces of detective investigation. The Tragedy of Hamlet by William Shakespeare, according to the literary theorists, has beside the revenge story also the detective story. Hamlet's revenge is postponed and the proper detective work comes to the forefront. "Hamlet accepts his filial obligation, but before killing Claudius he takes the precaution of first proving his uncle's guilt, and his investigations."² The detective in this play is young Prince Hamlet who tries to accuse his uncle Claudius of murder of Prince's father and King Hamlet. The aim of his investigation is to bring the real criminal to justice and relieve the soul of his dead father. Whether this story can be expressly denoted as a predecessor of modern detective fiction is disputable.

Other disputable works from the eighteenth century are the collections of the French barrister François Gayot de Pitaval (1675–1743). The collection named *Causes célèbres et intéressantes, avec les jugements qui les ont décidées recueillies par Mr. Gayot de Pitaval, avocat au Parlement de Paris* published in around 1740, is by some critics marked as one of the milestones in development of detective genre. There are, however, some discrepancies pointing against this statement. The *Causes celebres* do not represent stories of investigation of an individual and they are not fictional. These are records of real crime cases from France written down by Mr Pitaval. Despite the existence of the word *pitaval*, appearing in Central Europe used to describe a person solving crimes or a collection of criminal stories, the French collections cannot be unanimously described and specified as examples of detective fiction. Supporting the argument, one can say that the proper description of crime in the initial part and following description of investigation in the second part fulfils the criteria for the detective genre. The emphasis is put on the story of crime and not on the detective; this trend is visible in later detective works.

One of the first authors of detective genre, writing the stories with the detective as a main character and the investigation of crime as a plot is Edgar Allan Poe (1809-1849). In 1841, a century after François Gayot de Pitaval, Poe published his first true detective short story "The Murders in the Rue Morgue" where he introduces the figure of the genius male detective C. Auguste Dupin. The story begins with the double murder in an inaccessible locked room on the fourth floor, which enables the murderer to get in from neither outside

² Scaggs, *Crime Fiction*, 12.

of the building, nor from the insight. The murder of the mother and her daughter is without an apparent motif. An unprofessional eccentric detective Dupin decided to solve the crime not for the monetary reward, not because the police had ordered him; he investigates the murders for his amusement and desire to find the real murderer.

Poe established the conventions for writing detective literature. The first one is the figure of the great detective. He solves the mystery by thorough observation of the crime scene, collects all the relevant information about the victim and performs the profound analysis. This method is described as *ratiocination* and Poe himself, therefore, called his stories the *tales of ratiocination*. The second important aspect established by Poe's short story is the nameless narrator. In "The Murders in the Rue Morgue", the close friend of Dupin presents the story to the reader, describes the investigation and compares Dupin's deductive method to the game.

"Let us suppose a game of draughts where the pieces are reduced to four kings, and where, of course, no oversight is to be expected. It is obvious that here the victory can be decided (the players being at all equal) only by some *recherché* movement, the result of some strong exertion of the intellect. Deprived of ordinary resources, the analyst throws himself into the spirit of his opponent, identifies himself therewith, and not unfrequently sees thus, at a glance, the sole methods (sometime indeed absurdly simple ones) by which he may seduce into error or hurry into miscalculation."³

This extract from the story demonstrates the purely intellectual engagement without any divine insights. Dupin's investigation is based on intuition, observation and rationality. The last aspect creating a frame for later detective stories is the final revelation of the culprit followed by the presentation of collected facts and information leading to the real criminal. August Dupin appeared altogether in three detective short stories "The Murders in the Rue Morgue", "The Mystery of Marie Rogêt" and in the mystery of "The Purloined Letter". This eccentric man C. Auguste Dupin whose characteristic live style, unusual way of thinking and his omnipresent companion became a prototype for later great detective and his assistant. Poe's contribution to the genre of detective fiction is, therefore, the most

³ Poe, *The Complete Stories*, 474.

significant and can be marked by right as the first milestone in the development of the classic detective fiction.

While Poe called for the shorter form of fiction, French novelist Émile Gaboriau (1832-1873) wrote the first full-length detective novel. He prolonged the form of the detective story and twenty-five years after Poe's publication of "The Murders in the Rue Morgue" considered the detective story as a complex work, with its psychology and descriptions, not only of crime but also of characters and their thinking. This step towards nowadays-popular form of detective stories was not a very popular decision. Josef Škvorecký in his work described the elements of prose in short story as "elements distracting the attention from the real problem, tempting the author to mouthiness, longwindedness, emotionalism and the form of novel is considered almost a degeneration of the short story."⁴ On the contrary, the longer form enabled Gaboriau to pay attention to the development of characters but at the same writing a detective novel demanded more craftsmanship and persistence in preserving the tension in the story and attention of the reader.

Gaboriau created two memorable detectives. The first one was an amateur detective Mister Tabaret, whose nickname was Père Tireauclair. He represents the figure of the great detective who leaves all the manual work to the assistant. His method is therefore called an "armchair detection", in which the detective (normally an amateur detective, rather than a professional) solves a crime through a process of logical deduction, or ratiocination, from the evidence that is presented to him or her by others."⁵ The second amateur detective, whose character was more developed and who appeared in numerous Gaboriau's novels, was Monsieur Lecoq. Tabaret together with Lecoq appeared for the first time in the 1866 novel *L'Affaire Lerouge*. Lecoq represented an amateur detective and a prospective police officer of the French Sûreté. The figure of Lecoq was based on the historical police officer Eugène François Vidocq. As a former criminal who became the first director of La Sûreté Nationale and one of the first civil police forces in the field of criminal investigations in the world, Vidocq had the knowledge of the criminal forces and knew how to locate them.

⁴ Škvorecký, *Nápady čtenáře detektivek*, 35.

⁵ Scaggs, *Crime Fiction*, 20.

Like Dupin, Tabaret and Lecoq are more instinctive and rational in their pursuit of the truth rather than strict followers of the tangible evidence.

One interesting fact in the world of detective fiction is that the boom of detective literature started in the nineteenth century. “The paradox that there is nevertheless no detective fiction before the 19th century [...] adducing the obvious reason that you cannot have detective fiction before you have detectives. It is a curious fact that the institution of the modern metropolitan police force as we now know it did not exist before the nineteenth century.”⁶ This statement corresponds with the year of establishment of French Sûreté in 1812 by Eugène François Vidocq and soon followed by The Metropolitan Police in London formed by Robert Peel in 1829.

Returning to English writers, one of the first English detective novel writers is William Wilkie Collins with his 1868 novel *The Moonstone*. The role of the great detective is in this novel given to a professional police officer, which makes this detective novel different from those previously mentioned. Sergeant Cuff was as a detective, charged with finding the stolen valuable diamond called the Moonstone. By questioning the witnesses from the party where the Moonstone was last seen in possession of young heiress, and thorough investigation, Cuff finally reveals the theft's identity and returns the precious stone to its real and legal owners. “Cuff has the typical characteristics of a great detective: eccentric passion for roses, which interest him the most during the most dramatic moments; his contempt for representative of the local police force, Superintendent Seegrave and an appearance of a pater or a blackcoat rather that of a detective.”⁷ His unordinary characteristics hide the fact that Cuff himself is a police Sergeant.

According to Josef Škvorecký, there is another author, Collins's contemporary and close friend, who wrote detective novels. This statement corresponds with the theory of Zdeněk Stříbrný who similarly proclaimed Charles Dickens to be a detective fiction writer. While Stříbrný wrote that Dickens's *Bleak House* (1852-53) is the pioneering work in the field of British detective fiction, Škvorecký writes: “Collins and Dickens did not even know they are writing detective novels, so they wrote them like they wrote their other novels; they wanted to capture what they were capturing elsewhere, and moreover, one

⁶ Holquist, *Whodunit and Other Questions: Metaphysical Detective Stories in Post-War Fiction*, 139.

⁷ Škvorecký, *Nápady čtenáře detektivek*, 36.

novelty of their era: the detective and his struggle with crime.” These contradictory statements say on one hand that Dickens wrote his *Bleak House* intentionally as a detective story, while on the other hand Škvorecký proposes Dickens to write only a novel containing an element of detective stories.

2.2 Definition of the Detective Genre and its Subgenres

The analysis of the history of detective genre demands the proper definition of this genre. To define the detective novel is from many aspects difficult. Tzvetan Todorov in his study “The Typology of Detective Fiction” described three main sub-categories of this genre. For the first type, Todorov establishes the novel containing a mystery called *whodunit*. The second subgenre is the genre of a thriller and the final type is so-called suspense novel combining elements of the first and the second type. This classification does not describe the development of completely distinct forms. They are all types of detective fiction coexisting together but following different rules. Their development is therefore not diachronic but each of the subgenres bears similar signs with one distinctive trace.

The completely distinct forms of the detective genre, placing the emphasis on the criminal part of the story, are *hard-boiled* mode and *police procedural*. These styles were spread and popular in the United States. In Britain, the emphasis was placed on the pure detective investigation and tension arising from uncertainty of revealing the real criminal. Numerous authors represent the American hard-boiled mode. From the American authors for illustration Dashiell Hammett, Raymond Chandler or John Dickson Carr. John Scaggs defines the police procedural as the most popular style in the United States after the World War II. “The police procedural is a sub-genre of detective fiction that examines how a team of professional policemen (and women) work together.”⁸ The distinction from British traditions is visible in the dominant work of a police team, not an individual detective. The police procedural is a typical writing style of authors like Ed McBain⁹ or Chester Himes.

⁸ Scaggs, *Crime Fiction*, 30.

⁹ Ed McBain is one of the many pseudonyms of Evan Hunter who was born with the name Salvatore Albert Lombino. At the age of 26 Lombino legally adopted the name Evan Hunter but many of his novels were still written under the pseudonyms.

As mentioned before, the British writing style is different from the American in many aspects, which will be described in detail in the following chapters. The definition of detective genre is represented in the rules created to guide authors writing in this style. The strictest defendants of rules forming good detective stories were Gilbert K. Chesterton and Ronald A. Knox. According to Škvorecký, the rules were formulated for the first time from the knowledge of detection like a game and then as a logical consequence the rules were compiled. An American literary critic Williard Huntington Wright, better known as S.S. Van Dine, published “The Twenty Rules For Writing Detective Stories” in 1928. Year later, Knox revised the twenty rules into ten new ones, which are called the Knox’s Decalogue.

Chesterton believed in Decalogue as the guide that must be obeyed and his enthusiasm led to his appointment to the President post of Detection Club, which associated the authors of detective mystery fiction of the twentieth century. As a president, Chesterton controlled the oath, that every member must took and helped other writers to compose their works. The rules consisted of advice and instructions for the writers what they can and what they should not do with their novels. There was a rule prohibiting the supernatural intervention, rules prohibiting a detective or his companion to be the murderers and the rule obliging the detective to present all the clues he finds to the reader. All these rules created a fair play environment for the writer and his reader.

2.3 Specifics of the British Detective Fiction

The most productive era of the British detective fiction started at the end of the nineteenth century. The most prolific author of this period is considered Sir Arthur Conan Doyle with his Sherlock Holmes series. Authors who started their writing career after the Doyle became known as the authors of The Golden Age of Detective Fiction. The Golden Age started shortly before the World War I and continued until the World War II. The typical form used during the Golden Age was the classical whodunit novel, containing mystery as the introductory part and investigation as the second part of the novel. The whodunit style is characteristic by the mysterious death violating the natural order of law-

abiding citizens when “for a time all must live in its shadow, till the fallen one is identified. With his arrest, innocence is restored, and the law retires forever”¹⁰.

Another significant trace of English whodunit is the duality in stories. The first part of a novel is written as one action in the past that tells the reader who was killed, but when and how it was done is kept in secret. The presence of the unknown indicates the importance of a detective to investigate it. This story represents the predominant part of the whodunit. It is the first story that makes it different from the American hard-boiled genre, where the crime as the introductory part can be omitted, or the whole story leads to the crime that is story-final. The exact investigation of the initial crime consists of systematic assembling of clues, motives and interrogations. The second part of the novel consists of revealing the identity of the murderer. This part of the novel is written in form of introspections that explain to the reader the motives of the murderer that led him to crime. Revealing the identity of the criminal, excluding all the innocent suspects and the final punishment, form the very last part of the whodunit.

The English detective novel is characterised by incorporating the new scientific advance. In the nineteenth century there was a massive scientific development in the field of photography, dactyloscopy and biology. This development influenced also the police investigation, which was reflected similarly in the novels. Since the ordinary people did not have the opportunity to explore the new trends, the detective novel explaining and describing the technique of dactyloscopy or chemical blood testing processes to the readers became quite popular.

One of the significant traces of English whodunit is its main character, the figure of a detective. This figure is usually an eccentric man, a drug addict like Sherlock Holmes, a chronic detailer like Hercule Poirot or an elderly lady observing the world from behind the knitting needles. The British whodunit developed Poe’s omnipresent companion narrating the story. Every great detective has his partner who alleviates his extremity and represents detective’s counterpart. This man explains, records and narrates the story. He adds additional information that the detective does not consider as important mentioning and “embodies the social and ideological norms of the period.”¹¹ Like the detective, also his

¹⁰ Auden, *The Guilty Vicarage*, 409.

¹¹ Scaggs, *Crime Fiction*, 21.

companion remains apolitical, they do not represent any strong political way of thinking neither are they members of political parts.

Unlike the American norm, an amateur detective performs the investigation of the crime. This distinguishes the American crime fiction, where the investigator is mostly a professional detective, private eye or a police officer. The American tradition is characterised by “a tough, insensitive, overtly masculine, and sexist detective who solves crimes with a pistol and his fists, rather than through any deductive reasoning or application of logic.”¹² His investigation consists more of pursuing the suspect rather than revealing the story lying behind the crime.

Another distinctive trace of American fiction is “in their characteristic settings. The modern city is generally recognised as the normal setting for hard-boiled fiction, while Golden Age fiction, at least in its English version, often features a rural or semi-rural setting.”¹³ The typical setting in an English whodunit is in the countryside, noble mansions or in the smaller Victorian villages. In the British traditional whodunit are almost none of the detective novels are the murders committed in the alley behind a factory or in the middle of big cities.

The British writing style is nevertheless distinctive in itself. There are authors from Ireland, Wales and Scotland. Every part of Britain is specific in its culture, mentality and traditions. The literature of these countries reflects the national specifics and differences. Beside the fact that the boom of detective fiction written in Ireland, Wales or Scotland is prominent in the second part of the twentieth century, there are authors who made their name in the literary world of detective fiction in the early twentieth century.

From the Irish literature there should be mentioned Cathal Ó Sándair (1922–1996) author of the famous Irish language detective Réics Carló. Purely Scottish background represents Alfred Walter Stewart (1880-1947) a chemist and part-time novelist, author of seventeen detective novels writing mostly under the pseudonym J.J. Connington. Stewart brought to life several detectives, the Superintendent Ross and the Chief Constable Sir Clinton Driffield.

¹² Scaggs, *Crime Fiction*, 29.

¹³ Scaggs, *Crime Fiction*, 50.

The most prolific era of Welsh detective and criminal fiction started in the second part of the twentieth century. Author Meirion James Trow, a contemporary author, revived a character from Sherlock Holmes stories and made an interesting collection of novels. All novels are set between the years 1879 and 1923 and feature Inspector Lestrade from Scotland Yard as the main character. In Doyle's stories about Sherlock Holmes Inspector Lestrade was in a supporting role, representing the official police branch. Beside this allusion to Sherlock Holmes stories, other Welsh authors of detective novels were Frank Showell Styles (1908-2005) whose detective fiction was written under the pseudonym Glyn Carr and Ethel Lina White (1876- 1944).

All these authors represent a part in British detective fiction history but it is the English fiction, which is undoubtedly distinctive from Irish Welsh or Scottish by its characteristic setting, characters, plots and structure. The ideal combination of all nations in Britain is Sir Arthur Conan Doyle. Doyle was born in Scotland, both his parents were Irish and Doyle himself spent his whole life in England.

3. Analysis of the Characteristic Traces of English Detective Fiction

The most important era for the English detective fiction was during the Golden Age when the pure form of a detective story represented a puzzle or a game. For this type of mystery fiction was established the term whodunit in nineteen thirties. Many excellent authors representing whodunit writing style during the Golden Age interwar period continued in this style after the World War II. Margery Allingham and her amateur sleuth Albert Campion, E.C. Bentley, G.K. Chesterton and his Father Brown stories, Agatha Christie and her most popular Belgian detective Hercule Poirot or amateur spinster detective Miss Marple are an examples of the whodunit detective fiction. Other authors like Father Ronald Knox and Dorothy L. Sayers and her snobbish amateur detective Lord Peter Wimsey also illustrate this genre.

To analyse entire works of all English authors would not be possible in the extent of a bachelor thesis, therefore only the most significant and influential authors will be discussed. The characteristics of the genre will be exemplified with the samples from the novels and short stories of Agatha Christie, Gilbert Keith Chesterton and Arthur Conan Doyle.

3.1 The Great and Eccentric Detectives

The most important part of every story is the main character. In the case of a detective fiction it is the detective. Every main protagonist of any type of fiction must be interesting for the reader; he or she must be in some aspect memorable and worth of following. In the case of Sherlock Holmes, it is his character. Sometimes his almost egoistic and arrogant behaviour alternates with the moments of happiness and elation, his unusual habits and interests. Poirot is memorable for his pedantry and moustache to which he pays more attention than to his friends and his indulgence of gastronomy. Miss Marple is undoubtedly memorable simply for being an elderly woman who covers her love for mysteries by knitting and gardening. The earliest example of this type of unordinary detective is from Edgar Allan Poe's "The Murders in the Rue Morgue". Chevalier Dupin is

not an ordinary man in any aspect and who most probably served as the model in creating Sherlock Holmes and other Great detectives, therefore the character of detective Dupin should be briefly analysed as the prototypical detective.

Poe created Dupin as a man living his life in a seclusion of the world. He did not feel the need of spending his free time in social clubs, discussing the novelties, politics or weather. Dupin, coming from the illustrious family was described as living almost at the edge of poverty but enriched by his intelligence and wit. Beside the unknown narrator there is no evidence of any friendships of Dupin neither does he mention his family. Dupin is an unordinary man in his style of thinking. He has a great ability of observation of the smallest details that no one else is able to realise. Dupin's observation skills are described as analytical and deductive. In the first chapter of "The Murders in the Rue Morgue" Dupin is described by the narrator as one of the first analysts.

"The mental features discoursed of as the analytical, are in themselves, but little susceptible of analysis. We appreciate them only in their effects. We know of them, among other things, that they are always to their possessor, when inordinately possessed, a source of the liveliest enjoyment. As the strong man exults his physical ability, delighting in such exercises as call his muscles into action, so glories the analyst in that moral activity which *disentangles*. He derives pleasure from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, hieroglyphics exhibiting in his – solutions of each a degree of *acumen* which appears to the ordinary apprehension preternatural. His result, brought about by the very soul and essence of method, have in truth, the whole air of intuition."¹⁴

Edgar Allan Poe created a man with excellent observation skills who likes displaying them, showing his abilities to others but the narrator himself admits that many times this process of deducting is only a matter of intuition. For Dupin, the deductive analyses represent a form of game occupying his mind. "The emphasis on method is evident as early as Poe,

¹⁴ Poe, *The Complete Stories*, 473.

who is largely responsible for creating the template of the 'Genius Detective' borrowed by Doyle in the creation of Sherlock Holmes."¹⁵

Probably the most famous fictional detective known for his deductive method applied to solving crimes and used as a form of an enchantment for his bored mind is Sherlock Holmes, a fictitious amateur sleuth created by Sir Arthur Conan Doyle (1859-1930). There is a visible parallel between the fictitious character and his creator. Doyle started to write the Holmes stories not for the boredom of his mind but for the abundance of free time and the scarcity of money.

Doyle was not the first author to write about detective world but it was he who had established the basic principles of this genre.¹⁶ Doyle combined the great unordinary detective, his more ordinary companion with the specific style of investigation and a great nemesis. "In creating Holmes, Doyle had been influenced by earlier writers, such as Edgar Allan Poe and Jules Verne, whose tales linked the processes of ratiocination with an imaginative sense of wonder."¹⁷ Beside the influence of his predecessors, Arthur Conan Doyle was strongly influenced by his professor, an eccentric surgeon Joseph Bell. During his study at the medical school in Edinburgh Doyle was amazed by the deductive ability of Dr Bell who could analyse his patients after one minute of thorough observation of their behaviour and appearance. The model for the tempered behaviour of Holmes was another of Doyle's close friends. His colleague George Budd who was an excellent student, "brilliant but mercurial, Budd could talk expansively on subject after subject, than lapsed into moody silence. The life of the party at one moment, he could turn violent the next."¹⁸ Holmes, like Budd, is a very tempered man, changing his mind every minute but can be calm and responsible at the same time. The only thing that could turn, the otherwise calm man, into desperate lunacy, or the exactly opposite, a state of lethargy, was the lack of the mental work.

"My mind," he said, "rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram or the most intricate analysis, and I am in my own proper atmosphere. I can dispense then with artificial stimulants.

¹⁵ Scaggs, *Crime Fiction*, 39.

¹⁶ Sýkora et al., *Britské detektivky: od románu k televizní serii.*, 29.

¹⁷ Saler, *Clap If You Believe in Sherlock Holmes: Mass Culture and the Re-Enchantment of Modernity c.1890 - c.1940*, 605.

¹⁸ Freeman, *General Introduction*. In *The Complete Sherlock Holmes, Vol. I*, xv-xvi.

But I abhor the dull routine of existence. I crave for mental exaltation. That is why I have chosen my own particular profession, or rather created it, for I am the only one in the world.”¹⁹

This excerpt from “The Sign of Four” shows his obsessive desire for the occupation of his mind. Doyle described Holmes as a drug user, taking cocaine and morphine. When he lacked the stimulating case to untangle, Holmes, against Watson’s disapproval, stimulated his brain with drugs that were not illegal during the nineteenth century. Another vice, both of Holmes and Watson is tobacco, on which Holmes wrote a monograph discussing one hundred and forty different types of tobacco ashes.

Like Dupin, Sherlock Holmes is not very sociable. “Holmes represented the values of modernity, [...] he yearned for enchantment with his love for bizarre, stood outside the conventions and every routine imaginations, creativity, unordinary techniques.”²⁰ In no aspect is Holmes a representative of late Victorian gentleman. Holmes always acts and speaks straightforwardly; he does not think of the consequences his words might have and, therefore, does not have many friends. His only real and close friend is Doctor John H. Watson whose function in the story is to alleviate Holmes’s arrogance and eccentricity. His arrogance seems omnipresent in every action. Dr Watson inadvertently suggests his human face by descriptions of Holmes’s attitudes, hidden sights of his personality and finally by Watson’s friendship, loyalty and admiration. The reader is acquainted with the good and sincere part of Holmes through the narration of Watson.

Unlike his relationship with Dr Watson, Sherlock Holmes is not able to understand the relationship with woman. “In this famous story [*A Scandal in Bohemia*] Irene Adler outwits Sherlock Holmes and escapes the country with the very photograph he was hired to procure. Watson tells us that Holmes is lucky to be rid of her destructive feminine influence, the cause of so much grit in the well-oiled wheels of male intelligence.”²¹ Holmes does not consider women as equal to men; he sees them as a distracting element in his concentration. Likewise, he is not able to understand the nature, needs and sensibility

¹⁹ Doyle, *The Complete Sherlock Holmes*, 100.

²⁰ Saler, *Clap If You Believe in Sherlock Holmes: Mass Culture and the Re-Enchantment of Modernity c.1890 - c.1940*, 603.

²¹ Favor, *The Foreign and the Female in Arthur Conan Doyle: Beneath the Candy Coating*, 402.

of women. Holmes without any moral remorse proposes marriage to the housemaid of his suspect.

“You’ll be interested to hear that I am engaged.”

“My dear fellow! I congrat—”

“To Milverton’s housemaid.”

“Good heavens, Holmes!”

“I wanted information, Watson.”

“Surely you have gone too far?”

“It was a most necessary step. I am a plumber with a rising business, Escott by name. I have walked out with her each evening, and I have talked with her. Good heavens, those talks! However, I have got all I wanted. I know Milverton’s house as I know the palm of my hand.”

“But the girl, Holmes?”

He shrugged his shoulders.²²

Holmes, without expressing any kind of shame or understanding, proposes to young Agatha only to be acquainted with her employer’s routine. Another specific aspect added to the character of Sherlock Holmes is his strong moral principle.

Despite the expected ending demanding the punishment of the criminal and restoring the social balance, Doyle in his stories does not urge his fictional detective to this scenario. There are stories in which the moral principles of Sherlock Holmes prevail over the social orders. In “The Boscomb Valley Mystery” the culprit is an old man whom Holmes had not revealed to the police and who took his guilty secret to the grave. A similar ending appeared in “The Five Orange Pips” where a divine justice intervened and sank the ship with the killer.

Holmes let many criminals run away or intentionally hid their identity, for example in “The Blue Carbuncle”, a story where Holmes claims the thief so scared of the crime itself that he will never repeat it. In “A Scandal of Bohemia” Holmes unravels the mystery of the picture but ensures his client, the King of Bohemia, about the safety of his picture that is in the possession of *the woman*, Irene Adler. Often Holmes has a concern in the punishment of the murderer not by legal police means. In “The Speckled Band” Holmes

²² Doyle, *The Return of Sherlock Holmes*, 128.

intentionally reverses the murder attempt of a young woman so the poisonous swamp adder kills his owner and the murderer Dr Roylott. Holmes is, therefore, indirectly responsible for his death but according to his moral sense, he is not guilty of murder because he prevented Roylott from committing his second murder. In the last example, “A Case of Identity”, the mundane justice is not fulfilled but Sherlock Holmes is assured that once the culprit will be punished. “That fellow will rise from crime to crime until he does something very bad, and ends on a gallows.”²³

Beside Holmes’s caprice, straightforwardness, addictions, human treatment and vanity gained Sherlock Holmes worldwide popularity. His popularity changed the view of the readers to the extent that they believed Sherlock Holmes to be a real person. Many people interchanged the name of the fictitious character for the name of his author. Therefore, many enthusiastic readers were disappointed when met Sir Arthur Conan Doyle and he did not fulfilled their idealised image of a tall, athletic man with signs of addiction, deerstalker hat and a tobacco pipe. Instead, they saw rather plump, not very tall man with a moustache.

All Sherlock Holmes stories have similar structure. This repetitiveness probably originates from the fact that Doyle lacked the interest in developing the Holmes stories because of his desire to write historical novels rather than popular fiction. Therefore, the typical story can be described in six steps.

1. a scene in the room at 221B Baker Street with the outlining of the unusual situation by a letter or a client or a police officer introduces a case
2. investigation at crime scene where Sherlock collects the first clues and information
3. Holmes proposes his first deductions
4. further investigation and interrogation
5. Sherlock plans the entrapping of the culprit or tries to avoid the crime, which was announced or is inevitable
6. the final part of the story includes punishment and the dramatic revelation; entrapping the culprit provides the reader with explanations of motives leading to the crime and culprits confession

²³ Doyle, *The Complete Sherlock Holmes*, 237.

The method leading to the successful ending is not based only on the deduction but also on Holmes's application of new scientific methods and the knowledge of old criminal cases, because "There are no crimes and no criminals in these days," he said, querulously."²⁴ According to Holmes there are no crimes that would not copy the old crimes. He says that there are patterns that are being repeated and Holmes has an extensive database of these famous old cases.

Another representative of eccentric detective is Hercule Poirot. An elderly bold Belgian refugee who settled in England and was sometimes unintentionally drawn into a mysterious murder investigation. "Poirot didn't even have to arrive to provoke a murder. Whether traveling by train (*Murder on the Orient Express*, 1934), plane (*Death in the Clouds*, 1935), or ship (*Death on the Nile*, 1937), Poirot meant certain death to at least one of his fellow passengers."²⁵

Hercule Poirot is a sincere man with funny French accent, typical walk, hypochondriac signs and sometimes almost womanlike behaviour. According to Michal Sýkora Poirot is "small in appearance, of chubby stature, with egg-like head, always dressed in perfectly fitting suit with a brooch on a lapel, waxed leather shoes and a hat."²⁶ Unlike Holmes and Dupin, Poirot has many friends. Hercule Poirot appeared for the first time in the novel *The Mysterious Affair at Styles*. This is the crucial novel that provides the readers with the first information about the future famous detective. To picture this unusual man, several citations from this novel will be used. A narrator of the story, Arthur Hastings, makes the very first picture about Poirot at the beginning of the story when talking to a company at Styles.

"I came across a man in Belgium once, a very famous detective, and he quite inflamed me. He was a marvellous little fellow. He used to say that all good detective work was a mere matter of method. [...] He was a funny little man, a great dandy, but wonderfully clever."²⁷

²⁴ Doyle, *The Complete Sherlock Holmes*, 19.

²⁵ Davis, *If it's Tuesday, There Must Be a Murderer at the Belgium*, 9.

²⁶ Sýkora et al., *Britské detektivky: od románu k televizní serii*, 67.

²⁷ Christie, *The Mysterious Affair at Styles*, 10.

From the very beginning the reader has knowledge about Poirot's cleverness, intellect and first notion about his appearance. Following the story, the reader finds another description of Poirot, made again by his old friend Hastings.

“Poirot was an extraordinary looking little man. He was hardly more than five feet, four inches, but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military. The neatness of his attire was almost incredible. I believe a speck of dust would have caused him more pain than a bullet wound. Yet this quaint dandified little man who, I was sorry to see, now limped badly, had been in his time one of the most celebrated members of the Belgian police. As a detective, his flair had been extraordinary, and he had achieved triumphs by unravelling some of the most baffling cases of the day.”²⁸

What makes this man so extraordinary in the field of crime solving is, as he himself explains in many novels, his usage of those little grey cells of brain. Poirot's method is based on patient listening to people, he let them talk about the most ordinary things from their lives and is even able to detect when somebody is lying to him or pretends about their feeling. He keeps his suspicions and finally, in front of all the people connected to the case, explains what has really happened and how it was done. Poirot in this style of investigation is a little bit different from Holmes.

Holmes himself many times followed the criminal and hurried to visit the murder scene. Poirot is more the type of an “armchair detective”. Another difference between these two detectives is their approach to scientific novelties. While Holmes is well acquainted with chemistry, anatomy and physics, and can recognise one hundred and forty different types of tobacco ashes, Poirot does not express any unordinary knowledge or interest in these disciplines. His investigation is based on psychological analysis of suspect's behaviour and thorough observation of the crime scene revealing the smallest relationship between facts. The police officer who investigates the same crime with Poirot, provides the information about the time of death and other forensic information.

²⁸ Christie, *The Mysterious Affair at Styles*, 21.

Following the example of Dupin and Holmes, Agatha Christie created her most famous character as a man who not always thinks of the feelings of others. Hercule Poirot often makes a comment about the cleverness of others and is not afraid to tell what he really thinks of them. In *The Murder of Roger Ackroyd*, Poirot reminisces about his friend Hastings who after his marriage left for Argentina: “Also, I had a friend - a friend who for many years never left my side. Occasionally of an imbecility to make one afraid, nevertheless he was very dear to me. Figure to yourself that I miss even his stupidity. His naiveté, his honest outlook, the pleasure of delighting and surprising him by my superior gifts – all these I miss more than I can tell you.”²⁹ This excerpt proves the statement of his straightforwardness. Probably the best example is his superiority of his intellect to the intelligence and functions of the police. The representatives of the Scotland Yard are according to Poirot, incapable of any logical deductions and proper investigation. Agatha Christie created Detective Chief Inspector James Harold Japp from Scotland Yard, who is in Poirot’s eyes a gastronomical amateur with not very brilliant intellect, to be a counterpart to Poirot. Inspector Japp provides legal frame for Poirot’s investigations, recommends Poirot to the victim’s family, asks him for advice and after all is one of Poirot’s closest friends.

Hercule Poirot, unlike Holmes has strong moral principles. Poirot believes in justice and urges to fulfil it. The typical Poirot story ends with the revelation of murderer’s identity and bringing the culprit to the justice, represented by the official police force of Scotland Yard. Before the justice is achieved, Poirot explains the motives of the criminal act. The revelation of the murderer’s identity is always done in front of all people connected with the crime. This is a typical trace of Agatha Christie’s detective fiction. Poirot gather friends and family of the victim and together with his companion and the police officer submit the clues collected during the case investigation. Poirot gradually connects motives and clues with the present guests. He explains all the unclear relations and information and finally, dramatically reveals the identity of the real murderer. The only novel, which did not fulfil the otherwise typical scenario is *The Murder of Roger Ackroyd*. The most possible suspect is accused but to be absolved from the terrible crime, the real murderer must confess. When Poirot receives the wireless message, his suspicions

²⁹ Christie, *Murder of Roger Ackroyd*, 22.

are confirmed and he dismisses the session for he could talk to the real murderer that happens to be his friend. Poirot urges him to confess and so the final revelation is presented between Poirot and the criminal and not as usually done during the session.

3.2 The Figure of the Woman Detective

There is no rule of being a man in the world of detective fiction, nevertheless, to have a woman detective is very unusual. This atypical feature probably originates from the notion of detective, and of police work as well, to be a dangerous profession. In the nineteenth century, the conventionalized idea of a woman was to be kept in safety without being exposed to danger, which a criminal world of murderers represents.

Agatha Christie (1890 - 1976) was as a very prolific writer not only by the numerous books she wrote but also with the number of detectives she had created. Beside the famous Belgian detective, she created a detective duo Tommy and Tuppence, a married couple solving mysteries as their hobby. Christie's love for *Commedia dell' arte* inspired her to create Harley Quin, a curious man helping Mr Satterthwaite solving mysteries. Another remarkable detective is Parker Pyne, solving not the exact mysteries but unhappiness in the lives of unhappy people. Agatha Christie's most famous woman detective was a lady with no exact profession but with infallible intuition and a great sense of observation and listening, Miss Jane Marple.

To describe this unordinary female sleuth, the official web site of Agatha Christie provides original description: "Her powers of deduction occasionally hide behind her three chief joys in life: knitting, gardening and gossip. Criminals and murderers fail to realise that with every stitch she is not only making a cardigan, but solving a crime. From her small house in the village of St Mary Mead she observes every aspect of human nature."³⁰ This description of Jane Marple corresponds with another characteristic, written by John Scaggs. In his work about Crime fiction, Scaggs describes the usefulness of surveillance, in form of cameras and databases or surveillance by an authority of police officers in solving and untangling the difficult cases. Scaggs proposes that Miss Marple's surveillance, in

³⁰ "Miss Marple," The Agatha Christie Archive Trust, accessed March 4, 2014.
<http://www.agathachristie.com/christies-work/detectives/miss-marple/3>.

many ways, fulfils the same function. “In St Mary Mead everyone knows your most intimate affairs. There is no detective in England equal to a spinster lady of uncertain age with plenty of time on her hands.”³¹ The proper description of Jane Marple is in the first novel featuring this detective, *Murder at the Vicarage* from 1930, where Christie wrote, “Miss Marple always sees everything. Gardening is as good as a smoke screen, and the habit of observing birds through powerful glasses can always be turned to account.”³² Inhabitants of this fictional village of St Mary Mead represent a diverse variety of characters that are all connected to each other, through the family relations and friendships or the most importantly, neighbourhood unity. “Collecting moral and financial support for all these worthy causes was an important social activity in itself. Appropriate small black book in hand, one could knock at any door, distributing gossip with the annual Armistice Day poppies and receiving back what often proved to be valuable piece of information. Miss Marple found this a particularly helpful method of investigation in some of her more difficult cases.”³³ Jane Marple is not a typical example of an amateur sleuth; firstly, she is a woman and, secondly, she does not have her own Watson and is not in close contact with any professional detective or a police officer.

Most of the murders she investigates happened at St Mary Mead. “Fortunately for St Mary Mead, Miss Jane Marple emerged from the ranks of the ruling spinsters as a first-class detective, her wits and ingenuity well cultivated on the village grapevine. The mystery of Miss Wetherby’s missing gill of shrimps, the case of Miss Hartnell’s stolen opal pin, the affair of the Churchwarden’s separate establishment all prepared Miss Marple well for the wave of murders, attempted murders, robberies, and embezzlements that were to engulf St Mary Mead for the next forty years.”³⁴ Miss Marple always somehow gets herself involved in the investigation or is connected with the victim or his friends and family.

Emeritus professor of English literature, Zdeněk Stříbrný, wrote in his work *A History of English Literature* that Miss Marple bases her investigation on the detailed knowledge of inhabitants of St Mary Mead and her strong female intuition. Firstly, she offers a hypothesis that she changes and verifies throughout the story by listening to people,

³¹ Christie, *The Murder at the Vicarage*, 47.

³² Christie, *The Murder at the Vicarage*, 26.

³³ Hart, *Agatha Christie’s Marple: The Life and Times of Miss Jane Marple*, 7.

³⁴ Hart, *Agatha Christie’s Marple: The Life and Times of Miss Jane Marple*, 9.

collecting information and finally proposes the reader her final solution. This type of ending, description of the crime and clarifying the motives standing behind the murder, is typical for Golden age whodunits.

3.3 Religion and Detective Fiction in the Figure of the Priest Detective

Gilbert Keith Chesterton (1874-1936) is, as a representative of the Golden Age of British detective fiction, responsible for one quite unordinary amateur sleuth. In 1910 the story “The Blue Cross” was published describing the adventure of a priest detective Father Brown. This great detective was, however, not a random creation. Chesterton’s first detectives were described a few stories earlier. The first fictional detective was Basil Grant who appeared in Chesterton’s book *The Club of Queer Trades* and his later invention, detective Gabriel Syme who is solving mysteries in his fantastic dream about anarchistic future. They were predecessors of a great small detective Brown. Characteristics of Syme and Grant evolved into the unique character of Brown, the “omnipresent solver of tangled mysteries.”³⁵ Personality of Father Brown is original, as states Mr Stříbrný in his publication, for its similarity with Chesterton’s spiritual father and close friend Father O’Connor.³⁶ Brown is not a typical detective; his appearance covers perfectly his genius mind. Chief of the Paris Police Aristide Valentin describes his appearance in the story “The Blue Cross” as follows:

“The little priest was so much the essence of those Eastern flats: he had a face as round and dull as a Norfolk dumpling; he had eyes as empty as the North sea. [...] He had a large, shabby umbrella, which constantly fell on the floor. He did not seem to know which was the right end of his return ticket. [...] His quaint blending of Essex flatness with saintly simplicity continuously amused the Frenchman.”³⁷

³⁵ Přidal, “Jak postavit detektivku na hlavu aneb Experimenty začínajícího Chestertona.” In *Klub podivných živností Anarchista Čtvrtek*, 291.

³⁶ Stříbrný, *Dějiny anglické literatury* 2, 616.

³⁷ Chesterton, *Father Brown Stories*, 5-6.

Chesterton exemplifies in his works that the genial mind does not have to rest upon a handsome tall body and the bright intellect can be hidden behind the small, mild eyes. Another Brown's characteristic trace is his faith in good and evil.

Very typical for a detective story is the final punishment of the criminal, but Brown cares more about the damaged soul of the criminal than bringing the murderer to justice. W.H. Auden wrote in his critical essay that Brown's strongest motive of solving the crime is his own compassion. "Brown investigates murders, not for his own sake, nor even for the sake of the innocent, but for the sake of the murderer who can save his soul if he will confess and repent."³⁸ Auden stated that that the guilty deserves more attention than the innocent does. From another point of view there is visible his faith in installing the moral order and restoring the goodness in the society. While Holmes uses his moral principles for making the decision whether to punish the murderer by arresting him or not punishing him at all, Brown calls for the punishment of every violation of the Ten Commandments. Committing murder, stealing or blackmailing is an inexcusable crime against God and society and must be therefore punished.

Sherlock Holmes has his bright intellect and a science of deduction, Brown has his own method. Like other fictional detectives, Dupin, Holmes, Poirot or Miss Marple, Brown solves the crime like a puzzle putting together pieces of information gathered by thorough listening and observation, into one final picture. His method, however, has a distinctive trace, which differentiates him from others. Brown not only listens and observes he is imagining himself in the position of the murderer. "Brown puts himself imaginatively in the minds of the killers, identifying himself with their desires, their way of seeing, their wants, their limitations, their falling for crime. But in doing so, he discovers simultaneously his own capacity for murder; distinct from them, he shares their humanity and, in potential at least, their sin."³⁹ This aspect of Brown's attitude towards criminals shows the reader that Father Brown was an ordinary human with his flaws but has a strong will and faith that help him to resist.

"“You see, I had murdered them all myself,” explained Father Brown patiently. “So, of course, I knew how it was done.” [...] “I had planned out

³⁸ Auden, *The Guilty Vicarage*, 411.

³⁹ Newton, *Father Brown: the empathetic detective*, 20.

each of the crimes very carefully,” went on Father Brown. “I had thought out exactly how a thing like that could be done, and in what style or state of mind a man could really do it. And when I was quite sure that I felt exactly like the murderer myself, of course I knew who he was.”⁴⁰

It portrays him like a human being not a thinking machine. He is able to detect the humanity even in the mind of the murderer.

According to the theory of Brown, the crime does not arise from the depraved behaviour or a vengeful act. Chesterton proposed through his fictional character of Father Brown that the crime comes from a chance given to an individual. This chance is in his Brown stories represented by a materialistic society. This is clearly visible in his story “The Paradise of Thieves” a story of the false richness and capitalism, of the importance, and at the same time the foolishness, of being rich. As said Ezza Montano, a character from this story:

“I am going to Manchester, Liverpool, Leeds, Hull, Huddersfield, Glasgow, Chicago – in short, to enlightened, energetic, civilized society!”

“In short,” said Muscardi, “to the real Paradise of Thieves.”⁴¹

In this illustration, one can see the criticism of the society, which values more the material wealth and technical progress than the richness of culture and soul. The traditional values of the old era were no longer prevailing but Father Brown with his sincere character and the vision of the good in everyone was fighting against crime and injustice and always hoped for the higher justice whenever the mundane justice could not be fulfilled.

Like every good detective story following the rules, the suspect must be mentioned during the story of investigation. Many times, it happens that the reader has a suspicion about the right murderer somehow from the beginning. Chesterton mastered another technique, by the words of Mr Škvorecký, the murderer must be accused during the first chapters of the story, later acquitted from all accuses to be finally convicted of manslaughter after all. This led to the phenomenon that the man with the strongest alibi or, the other possibility, with no motive for murder, is the killer.

⁴⁰ Chesterton, *The Secret of Father Brown*, 6.

⁴¹ Chesterton, *Father Brown Stories*, 156-157.

3.4 The Figure of the Omnipresent Companion and the Narrator

Every hero needs a companion. The fictional world of detectives is not an exception. In any type of the story, there is a hero and someone who represents hero's opposite. It is someone who emphasises the positive features of hero's character and alleviates the negative ones. Usually is this companion the narrator of the story providing the reader with the information, clues and explanations. When one thinks of Sherlock Holmes he will find Dr Watson or similarly Hercule Poirot and his Captain Hastings. This tradition of a narrator – companion started as early as Edgar Allan Poe publishing of "The Murders in the Rue Morgue". This detective story is narrated by an unknown character about whom is known only that he is male and lives with Dupin because living in Paris is expensive and he needs to share the costs.

"Seeking in Paris the object I then sought, I felt that the society of such a man would be to me a treasure beyond price. [...] It was at length arranged that we should live together during my stay in the city."⁴²

This nameless man describes Dupin and the adventurous live they share. According to Josef Škvorecký, Poe inspired Arthur Conan Doyle in creating Dr Watson. "He borrowed Poe's nameless narrator and, other inadvertently genial act, enriched him with a name. He gave him the name of his neighbour and a friend from medical practice, James H. Watson. After a short consideration he left him with the profession of his friend and his own."⁴³

Doyle's Watson became popular and the name became a designation to a narrator or a companion of a detective. Therefore, there are numerous Watsons helping their more clever friends, the detectives. "Doyle then teamed the character of the remote intellectual genius with the loyal, honest, admiring, but less than brilliant narrator Dr Watson, who is the embodiment of middle-class morality in the stories."⁴⁴ When describing Dr John H. Watson from Sherlock Holmes stories, there should be mentioned the similarity between Holmes and Watson and Dupin and his unknown friend. Like Dupin and his friend, also Holmes met Watson under the similar circumstances. In *A Study in Scarlet* John Watson is

⁴² Poe, *The Complete Stories*, 476.

⁴³ Škvorecký, *Nápady čtenáře detektivek*, 43.

⁴⁴ Scaggs, *Crime Fiction*, 25.

troubling with his expenses after returning from Afghanistan, when he met an old friend who will introduce him to his future close friend Sherlock Holmes.

“Looking for some lodging,” I answered. “Trying to solve the problem as to whether it is possible to get comfortable rooms at a reasonable price.”

“That’s a strange thing,” remarked my companion; “you are the second man today that has used the same expression to me.”

“And who was the first?” I asked.

“A fellow who is working at the chemical laboratory up at the hospital. He was bemoaning himself this morning because he could not get someone to go halves with him in some nice rooms which he had found, and which were too much for his purse.”

“By Jove!” I cried; “if he really wants somebody to share the rooms and the expense, I am the very man for him.”⁴⁵

Other similarity between the unknown companion of Dupin and Dr Watson is their function in the story. They both record the cases they solve with their partners. Watson writes about their adventures and because he is writing about the cases already solved, he anticipates the events, which increase the tension in the reader. From the fifty-six short stories and four novels about Sherlock Holmes’s adventures written by Arthur Conan Doyle, John H. Watson does not narrate only four of them. Beside Watson’s personal narration, there are three other narrating styles.

- Holmes himself is a narrator: “The Blanched Soldier”, “The Lion’s Mane”
- third-person narration: “The Mazarin Stone” and “His Last Bow”
- double narrating style: Watson sets the frame story and Holmes completes it with his memories: “The Gloria Scott” and “The Musgrave Ritual”

The combination of the intelligent and the more ordinary mind is not represented only in the Sherlock Holmes stories. Agatha Christie created Hercule Poirot as the man with the unordinary intelligence, which is accentuated by his side-kick. The best-known companion in Poirot stories is Captain Arthur Hastings. A soldier retired from front but

⁴⁵ Doyle, *The Complete Sherlock Holmes*, 8.

with ambitions to become a detective. Following the pattern of the assistants, Arthur Hastings is the exact opposite of Hercule Poirot.

Arthur Hastings is the narrator of twenty-six Poirot short stories and of eight novels. Hastings provides readers with the first person narration. In two cases is the narration split between the proper narration of Hercule Poirot and of Arthur Hastings. This style of narration is used in “The Lost Mine” and “The Chocolate Box” short stories.

All together Christie wrote thirty-three novels and fifty-four short stories featuring the Belgian detective, therefore, the position of the narrator is given to a wide variety of people. From the number of stories and its narrators is chosen for an example the marine biologist Colin Lamb in *The Clocks* or a nurse Amy Leatheran who assists Poirot during the murder investigation in *Murder in Mesopotamia*.

Probably the most disputable narrator and an assistant to Poirot is Dr James Sheppard who investigates the mysterious murder case with Poirot in *The Murder of Roger Ackroyd* novel written 1926. Agatha Christie is known and famous for “experiments with genre rules and dogmas.”⁴⁶ This novel is one of the most significant mystery novels of twentieth century due to its innovative approach, originality and finally the break with the rules. The breaking with rules does not mean to hide information from the reader or solving the mystery based on non-existent evidence or sudden inspiration. The only rule being disobeyed is the trustworthiness of the narrator. This manoeuvre is according to some critics and other detective writers viewed not as “breaking the rules but fulfilling them.”⁴⁷ There emerges a question, how it is even possible that the reader is not able to find out that Dr Shepard is the villain during the story? One of the reasons can be the style in which Christie submits the facts, which can be seen ambiguously or they are intentionally disguised. They can point at exactly opposite explanation and therefore the reader does not connect them initially with Sheppard. Another possible explanation is in the style the narrator tells the story. Other Poirot’s assistants acquaint us, readers, with their feelings, thoughts and suspicions. In the case of Dr Sheppard, the ideas are deeply hidden in his mind and he tells us only the visible facts concerning the case.

⁴⁶ Sýkora et al., *Britské detektivky: od románu k televizní serii*, 65.

⁴⁷ Škvorecký, *Nápady čtenáře detektivek*, 118.

In other Christies books is, beside other narrative styles, used the multiple narration when Arthur Hastings shares the narrative parts with third person omniscient narrator. The last example of Christie's writing style is from *Five Little Pigs* where Poirot tries to solve the sixteen-year-old murder of painter Amyas Crale. This investigation is based on the narratives of the witnesses of the mystery.

Agatha Christie's Poirot stories depict one more detective, Poirot's assistant and close friend in one person, Ariadne Oliver. Mrs Oliver is a detective storywriter, creator of her fictional Finnish detective Sven Hjerson with whom she is completely disappointed and irritated. She discusses Poirot's cases, helps him with her female intuition to unravel the murder, and complains to Poirot about Sven. "And they say how much they love my awful detective Sven Hjerson. If they knew how I hated him! But my publisher always says I'm not to say so."⁴⁸ Similarly, like Christie, Oliver cannot let him die because her readers already love him. Ariadne Oliver is an alter ego to Agatha Christie. Through the character of Mrs Oliver, Christie explains her attitude towards Poirot, her readers and publishers.

As Sherlock Holmes has his Dr Watson and the great Hercule Poirot has his Captain Arthur Hastings, Father Brown has his Gascon assistant Flambeau. It has to be said that Father Brown does not have only one companion, but beside the Flambeau, the others are only episodic characters. Brown's real counterpart and the most mentioned fellow is converted Gaskon thief, described for the first time in the first Brown's short story "The Blue Cross". Flambeau was not only his intellectual counterpart but the most visible difference was in their appearance.

While Brown is small, rather chubby intellectual, Flambeau is "of gigantic stature and bodily daring; [...] he (Flambeau) was known to be a startling acrobat; despite his huge figure, he could leap like a grasshopper and melt into the tree-tops like a monkey."⁴⁹ Every detective of English whodunit has beside his faithful helper also a professional police officer or a professional detective, who is most often, solving the same crime like the amateur one, and not unusually asks for help the amateur or is unintentionally led by the amateur sleuth in his investigation. This is also the case of Father Brown; his counter-detective is energetic tall Chief of the Paris Police Aristide Valentin.

⁴⁸ Christie, *Third Girl*, 12.

⁴⁹ Chesterton, *Father Brown Stories*, 4.

Jane Marple is in this aspect not a typical example of whodunit detective because she does not have her own Watson and is not in close and regular contact with any professional detective or a police officer. Probably the only regular character appearing in several stories is Sir Henry Clithering, a retired officer of the Metropolitan Police. Only once directly present in the story but regularly mentioned is Marple's nephew Raymond West, a reputable author, and his wife. In all of the twelve novels and twenty short stories Miss Marple is the narrator of her adventurous cases or there is a nameless third person narrator. This trace of the stories together with her solitary life underlines her independency and uniqueness. The fact she never had any companion or a very close friend can originate from her inborn incredulity.

“Goodness,” said Giles, “I never thought of that.”

“No,” said Miss Marple. “You believed what he said. It really is very dangerous to believe people. I never have for years.”⁵⁰

This citation from *Sleeping Murder* explains the theory of incredulity, which alienated Jane Marple from the inhabitants of St Mary Mead.

3.5 Typical Setting of the Story

The setting of the story is equally important as the characters of a story. Arthur Conan Doyle as the predecessor of the Golden Age fiction chose more urban setting for his novels than the Golden Age representatives. Written and published in the period of growing working class population and industrial cities and coming of the fin-de-siècle which was marked by pessimism and disenchantment called for a literature the people can identify with, describing and capturing the cities they knew and ordinary people as they were.

Conan Doyle mastered the realistic and geographically accurate capturing of London. The reader could easily imagine the streets, buildings and hidden life of the capital city. “Doyle is one of those authors who wrote the widely popular suburban tales which formed the bulk of the literature of the suburbs and which were intended for a largely

⁵⁰ Christie, *Sleeping Murder, The Murder at the Vicarage*, 169.

suburban audience. In their novels they portrayed apparently uncomplicated domestic and moral utopias. [...] a representative of the suburban fiction produced to satisfy the growing market for accessible contemporary writing among a new readership, [...] many of whom were themselves moving out to the suburbs as their finances improved and their leisure time increased.”⁵¹ Although the majority of Doyle’s stories are set in London, there are stories where Holmes and Watson have to travel all over the Britain and even one story set in Switzerland where Holmes is believed to die after the fall into the Reichenbach falls.

Agatha Christie and Gilbert Keith Chesterton opted for rural or semi-rural settings for her books. This decision can be related to the end of World War I, after which people sought for more peaceful, rural setting, which they found in Christie and Chesterton’s works. The small village community serves as an eliminating device for a detective fiction. “Christie’s upper middle-class semi-rural village communities, while they provide the formal device of offering a closed society and a correspondingly closed circle of suspects, also reflect Christie’s conservative social vision.”⁵² The village life is different from the life of the big cities; here everyone knows everything about everyone, which creates cultivating soil for all types of gossips and a useful help for the detective.

The more specific type of setting is called a country house mystery where the crime is committed within the close community of a solitary house. “It provides a restricted setting from which the various suspects cannot leave, and into which new suspects cannot enter, providing a microcosm of the larger society which supports it and furthermore creating the social equivalent of the hermetically sealed environment.”⁵³ Together with the limiting effect of the rural environment, villages that are considered to be in closer contact with nature, unlike the urban cities, provides more visible contrast for the murder, which seems inadequate in the middle of the nature. “Nature should reflect its human inhabitants, i.e., it should be the Great Good Place; for the more Eden-like it is, the greater the contradiction of murder. The country is preferable to the town, a well-to-do neighbourhood (but not too well-to-do or there will be a suspicion of ill-gotten gains) better than a slum. The corpse must shock not only because it is a corpse but also because, even for a corpse, it

⁵¹ Hapgood, *The Literature of the Suburbs: Versions of Repression in the Novels of George Gissing, Arthur Conan Doyle and William Pett Ridge, 1890-1899*, 288-289.

⁵² Scaggs, *Crime Fiction*, 48.

⁵³ Scaggs, *Crime Fiction*, 52.

is shockingly out of place.”⁵⁴ This statement from W. H. Auden, who was a fan of detective fiction, proves the inadequacy of the murder in the idyllic village. The murder, of course, is not natural for any type of environment for it violates the social order.

From the Golden Age writers using the variations of the rural and country-house settings, Agatha Christie mastered another unusual setting. The murder-afloat depicts the mysterious murder in hermetically sealed place, the ship or boat where the possibility of leaving or entering the board is nil. The example of this type of the novel is *Death on the Nile*. The small alternation of this style of novel is the murder in the train, *Murder on the Orient Express* or the murder on an aeroplane, *Death in the Clouds*.

All these novels are similar in terms of limited number of suspects, which excludes the possibility of the murderer from outside the close community. In these cases, all passengers are possible suspects and in the case of one very untraditional solving, twelve out of thirteen passengers are murderers. This scenario was used only once in the history of detective genre, in the novel *Murder on the Orient Express*. Agatha Christie’s decision to write such a story was a reaction to Chesterton’s statement that “one cannot bring six random people at the crime scene for to every one of them contributes with his bit into one small murder.” (Chesterton In: Škvorecký 1967, 118) This example as one from many proves that Christie exhibits an innovative approach to writing a detective fiction.

Christie travelled a lot with her second husband and an archaeologist Max Mallowan, which was not very typical for a woman of her time and influenced Christie to the extent she set four novels in the unordinary, Middle East setting. These novels are *Murder on the Orient Express*, *Murder in Mesopotamia*, *Death on the Nile* and *Appointment with Death*.

⁵⁴ Auden, *The Guilty Vicarage*, 409.

4. Traditional Tendencies in Modern Adaptations

In this chapter the tendencies in the adaptations of the classical detective stories of the Golden Age detective fiction writers will be outlined. The focus will be laid on the adaptations of Arthur Conan Doyle's Sherlock Holmes stories and Agatha Christie's Poirot and Miss Marple stories together with Gilbert Keith Chesterton and his Father Brown.

The popularity of Sherlock Holmes was undisputable since the first short stories. During the publication history at the end of the nineteenth century when Doyle published his novels and short stories in Strand Magazine, he increased the sale with regular publishing of his short stories. When the first novel featuring the future famous Sherlock Holmes was published in 1887 in the Christmas issue of *Beeton's Christmas Annual*, no one supposed the popularity that this novel would bring. *A Study in Scarlet* "which introduced us to the immortal Sherlock Holmes and Dr Watson"⁵⁵ started the immense popularity of the amateur sleuth and his companion and enforced readers to wait for buying the next issue of *The Strand Magazine*.

"Fifty-six Holmes stories appeared in the magazine from 1891 to 1927, many of them illustrated by Sidney Paget's now famous drawings."⁵⁶ The man responsible for the familiar and popular image of Sherlock Holmes as a tall man with the deerstalker hat and a calabash pipe is Sidney Paget, while in novels and short stories Doyle described Holmes wearing only the unspecific travelling cap and with several pipes that he changed according to his mood.

The popularity of the series could have been caused by the tension arising from the expectations of the next story to be published and the new adventure to be told. After the publishing of "The Final Problem" in 1893 where Sherlock Holmes died at The Reichenbach Falls, "twenty thousand readers cancelled their subscriptions to *The Strand Magazine*."⁵⁷ The popularity of the printed versions of the stories inspired people for their

⁵⁵ "Biography of Sir Arthur Conan Doyle," The Official web site of the Sir Arthur Conan Doyle Literary Estate, accessed February 14, 2014. <http://www.sherlockholmesonline.org/Biography/biography4.htm>

⁵⁶ "The Story of The Strand," Strand Magazine, accessed March 29, 2014. http://www.strandmag.com/htm/strandmag_history.htm

⁵⁷ "Biography of Sir Arthur Conan Doyle," The Official web site of the Sir Arthur Conan Doyle Literary Estate, accessed February 14, 2014. <http://www.sherlockholmesonline.org/biography/biography7.htm>

radio and stage adaptations, even musicals and ballets were created featuring the great detective.

One of the earliest stage actors portraying Holmes was William Gillete, who played Holmes and wrote some plays featuring Sherlock Holmes. With the boom of the filming industry almost all of Doyle's novels and short stories were made into films. One of the most memorable actors known for playing Sherlock Holmes was Basil Rathbone (see Pic. 1 in Appendix); however, the first actor to represent Sherlock Holmes in the movie was Viggo Larsen. Holmes was, and still is, very popular theme for directors. Between the first silent film from 1900⁵⁸ *Sherlock Holmes Baffled* until 1968 "there were 106 Holmes films and 17 versions of *The Hound of the Baskervilles*."⁵⁹ Up to now there are more than two hundred film adaptations played by more than seventy-five different actors world wide.⁶⁰ All these television versions and movies adhered to the original stories concerning plots, characters, time, setting and the overall appearance.

In 2009 director Guy Ritchie created completely different type of the Sherlock Holmes movies, starring Robert Downey Jr. as the legendary detective and Jude Law as Dr Watson (see Pic. 2), followed by the sequel in 2011. This dynamic version from the American production depicts Sherlock Holmes and Dr Watson fighting against a black magic follower and a serial killer Lord Blackwood who has risen from the dead and is threatening London. Beside the dramatic approach to the plot, another discrepancy is the character of Sherlock. He is not as tall as his book model, more than acknowledged with martial arts and almost constantly covered with bruises and blood. The film is not based on any exact book of Arthur Conan Doyle but even though the resemblance is visible. Besides the obvious match of the names, one can identify Doyle's stories according to eccentric behaviour, inclination to scientific experiments, drug addictions and the most significantly from the cape and a pipe, violin and the omnipresent companion. Although this adaptation does not follow any concrete story and changes the characters, it respects the time arrangement of the original stories.

⁵⁸ The exact release date is not uniformly established due to various approaches to define it. The film was shot in 1900 and allowed for the Mutoscope machines the same year but registered in 1903.

⁵⁹ Shaheen, *The Detective Film In Transition*, 36.

⁶⁰ Fox, *Sherlock Holmes: pipe dreams* In *The Telegraph*, accessed March 28, 2014.
<http://www.telegraph.co.uk/culture/film/6789921/Sherlock-Holmes-pipe-dreams.html>

Another significantly different adaptation of Doyle's Holmes is the British TV series *Sherlock*. "A modern update finds the famous sleuth and his doctor partner solving crime in 21st century London."⁶¹ Released for the first time in 2010, it soon attracted popularity due to its contemporary character. Sherlock Holmes, played by Benedict Cumberbatch, and Dr John Watson, played by Martin Freeman, solve crimes with the newest technical equipment and technology, travelling by black cabs instead of coaches and Dr Watson writes an internet blog about their adventures. Cumberbatch and Freeman (see Pic. 3) perfectly identify with the literary characters in characteristics and appearance of literary Holmes and Watson. Every story bears the changed title of the original Doyle's story and the plot comprises plots from several stories.

One more example of the modern adaptation of Sherlock Holmes series is the American TV series *Elementary*, where Lucy Liu plays Dr Joan Watson and Jonny Lee Miller plays rehabilitating Sherlock Holmes (see Pic. 4). This TV adaptation does not follow the original place setting, because this version is set New York and time when set in the twenty-first century.

One interesting fact about the film adaptations of Doyle's books is the ability to distinguish the original in it. Holmes can be a modern man using the newest iPhone or his companion can be a woman but the viewer can recognize the pattern of Arthur Conan Doyle's stories. The careful viewer can recognize one more TV character with the resemblance to Sherlock Holmes. The fictional character Dr Gregory House, M.D. is partially based on the novels of Arthur Conan Doyle. Beside the identical addresses and an addiction to illegal substances, both characters has their less intelligent assistant, both play the musical instrument and both share similar traces in their appearance and behaviour. The most significant resemblance to the book is the technique House uses to diagnose his patients.⁶²

Agatha Christie's books were also adapted for all types of media, radio, theatre and film industry. For the first man to portray Hercule Poirot is considered Charles Laughton in 1928 play *Alibi*. Three years later Austin Trevor played Poirot for the first time on film (see

⁶¹ "Sherlock," Internation Movie Database, accessed March 1, 2014. <http://www.imdb.com/title/tt1475582/>

⁶² "Hugh Laurie," Academy Of Television Arts & Sciences, accessed March 13, 2014. <http://www.emmys.com/news/events/hugh-laurie-and-cast-make-house-call>

Pic. 5). Another reputable actor in the role of Hercule Poirot was Peter Ustinov starring in six film adaptations of Agatha Christie's stories (see Pic. 6). The most credited actor portraying Hercule Poirot on screen is British actor David Suchet (see Pic. 7). Suchet's first contact with Poirot series was in 1985 when he played Inspector Japp in *Thirteen at Dinner* with Peter Ustinov playing Poirot.

In 1989 the British TV company ITV started the production of Agatha Christie's short stories and novels starring David Suchet as Hercule Poirot and Hugh Frasier as Captain Hastings. During the first two year of the production, ITV produced thirty films in the fifty-minute length. After the one-year production break in 1992, the filming continued until 2013 with the same cast. All together Suchet portrayed Poirot in seventy films covering almost all stories by Agatha Christie about the Great Belgian Detective. Suchet is considered the best actor in the role of Hercule Poirot and one of the few people in history to remain with the role for almost quarter century and to portray almost every original story. "Although it is common in music for a pianist to play, for example, a complete Beethoven cycle [...] such completism is almost impossible in television because of the level of commitment required from both performers – who understandably fear typecasting – and network executives, who are prone to changes of mind and fashion: ITV is unrecognisable in personnel and structure from when the first Poirot was shown almost quarter of a century ago."⁶³ David Suchet is, therefore, an unique actor who was able to remain with his fictional character and still be faithful to the original character and setting.

Agatha Christie's Miss Marple is another successful literary model for many films. Miss Jane Marple was portrayed altogether by seven actresses. The first lady to take the role of this unordinary spinster sleuth was Gracie Fields in the 1956 adaptation of *Murder is Announced* (see Pic. 8). Other significant actress was Margaret Rutherford, who was Christie's good friend (see Pic. 9). "While Agatha Christie disliked Rutherford's presentation of Miss Marple, they were friends, and Christie even dedicated her novel *The*

⁶³ Lawson, *David Suchet's final Poirot episodes: the end of one of TV's great castings* In *The Guardian* , accessed April 1, 2014. <http://www.theguardian.com/tv-and-radio/tvandradioblog/2013/oct/23/david-suchet-poirot-tv-great-casting>

Mirror Crack'd from Side to Side "To Margaret Rutherford in admiration".⁶⁴ One of the last actresses portraying the spinster sleuth is Geraldine McEwan (see Pic. 10).

Very problematic element in the newer Miss Marple TV films is the fact that the producers set Miss Marple to the stories that either were not written by Agatha Christie or the stories originally did not feature Miss Marple as the character.⁶⁵

Beside the discrepancies made by the producers, films and movies about the mysterious adventures of Hercule Poirot and Miss Jane Marple follow the traditional patterns established in the books the films were based on. There are no switches into modern England of the twenty-first century or the gender changes of main characters like the Holmes adaptations. All stories are set in post-Victorian England with its villages and typical society.

A series of films made for TV, troubling to depict the original stories authentically, is the TV adaptation of G. K. Chesterton's Father Brown stories. The first adaptations based on the short stories started in 1934, called *Father Brown, Detective* with Walter Connolly as the amateur sleuth Father Brown (see Pic. 11). During the year 1974, Sir Lew Grade produced thirteen episodes of *Father Brown* with Kenneth More in the main role (see Pic. 12). This TV series adapted original Chesterton's stories maintaining the setting and story lines.

In 2013 BBC started the production of new adaptations of popular Chesterton's short stories. Films are set in the village of Kempleford during the nineteen-fifties. Father Brown, played by Mark Williams, serves at St Mary's Catholic Church and during his free time solves mysterious murder crimes (see Pic. 13). Several stories follow the original plot, setting and characters while others, like "The Hammer of God", lacks one of the prime suspects, who in the original story tangles the story line and makes the solution more difficult. The article from The Guardian describes this series as follows: "His most conspicuous feature is his inconspicuousness. Neither film nor TV is a medium built for the celebration of humility. Its great actors like, naturally enough, to be at the centre, for film favours the show-off, the celebrity. To base a show on a man who quietly observes others is

⁶⁴ "Miss Marple," The Agatha Christie Archive Trust, accessed March 4, 2014.

<http://www.agathachristie.com/christies-work/detectives/miss-marple/3.orn>

⁶⁵ "Film a TV," Společnost Agathy Christie, accessed March 29, 2014. <http://www.agatha.cz/content/film-tv>

a challenge the new BBC series perhaps rightly does not attempt to solve.”⁶⁶ From one point of view is this statement true, but there are still people who want to relax during the Sunday afternoon with a good film, which reveals that the goodness still exist in the world and someone there is someone to defend it.

⁶⁶ Newton, *Father Brown: the empathetic detective* In *The Guardian*, 20.

5. Conclusion

This thesis was written with the intention to capture the important literary works of the detective genre. The thesis described tales, stories, novels and a play progressing from the very first texts of the Old Testament through the Shakespearian period up to the nineteenth century. The most significant works written in Britain and bearing the traces of the detective stories were found in the period around the turn of the century, represented by Sir Arthur Conan Doyle and his undoubtedly most famous amateur sleuth Sherlock Holmes and his little bit less intelligent friend Dr John Watson. Beside Sir Conan Doyle, the thesis focused on two more chosen authors to be the representatives of the detective fiction of the twentieth century. This choice is based on the fact that the Golden Age of detective fiction, representing the period before and between the two World Wars, is marked with the boom of the writers of the detective genre. The first chosen writer is Dame Agatha Mary Clarissa Christie and her two best known detectives, the Belgian detective Hercule Poirot and the nosy lady Miss Jane Marple. The last author that was analysed in details was Gilbert Keith Chesterton and his empathetic priest Father Brown.

The thesis tried to point out the most significant traces of the English detective fiction genre. One of these traces is the unordinary figure of the detective. This detective can be represented as an eccentric detective like Sherlock Holmes with all his addictions, vices and with extraordinary intellect or Hercule Poirot, the pedant little Belgian refugee solving the most tangled cases with his little grey cells of brain. The innovative approach in forming the detective is visible in Christie's amateur sleuth Miss Marple, an elderly lady with love for mysteries, solving the crimes that any gentle lady should not come in touch. The last example of a detective described in this thesis was Father Brown who represents the morally strongest detective. He does not solve the crimes with the help of a bright intellect or a science but with the help of imagination. The priest detective is able to imagine himself in the mind of the criminal and admit that a part of his mind can be also sinful, as the mind of the criminal is, but with the strong will and faith he is able to resist.

Beside the figure of the detective, this thesis tried to describe the omnipresent companion of the detective. His function in the story was in most cases the function of the narrator of the detective story, while in some stories, like Miss Marple, there is not only one exact companion present in the stories. The last discussed trace of the English detective

fiction is the setting. During the turn of the centuries, the stories were more concentrated on the cities and rural areas; Sherlock Holmes solved his mysteries in London, but after the World War I, the setting moved more to the urban areas, peaceful villages and lovely English gardens.

The last chapter of the thesis focused on the adaptations of the detective stories of the analysed authors. The thesis tried to aim at the preservation of the traditional elements of English detective genre of the nineteenth and twentieth century, mostly in the setting of the stories, the characteristic traits of each detective and their overall appearance. To illustrate the changes of the actors and actresses portraying the literary characters we decided to attach the appendix containing the pictures from the films and movies. This part of the thesis was only outlined because to analyse the smallest details of the film adaptations would take another thesis.

We hope that the thesis fulfilled all the aspects that were determined in the introduction and maybe will be useful for the possible readers interested in the field of detective literature.

6. Resumé

Cílem této bakalářské práce je zachycení historického vývoje detektivního žánru od prvních zmínek, které se objevují již v Biblickém Písmu, až po moderní detektivní román devatenáctého a dvacátého století, jeho nejdůležitějších představitelů a nejznámějších děl. Dále se zaměřuje na analýzu anglického detektivního žánru s jeho specifiky a zvláštnostmi.

V první kapitole se práce snaží definovat zařazení detektivního žánru mezi jednotlivými druhy románu s napětím a kriminálním příběhem. Bližší specifikace byla nutná i při definici a rozlišení anglického detektivního žánru od amerického stylu psaní, kde se rozšířil takzvaný *hard-boiled* styl, na rozdíl od anglického stylu preferujícího typ nazývaný *whodunit*. Americký styl se vyznačuje rychlejším a akčnějším spádem příběhu a postavami, které jsou obvykle profesionální detektivové nebo jsou členy policejního sboru. Anglický detektivní román naopak klade důraz na logiku, dedukci a detektiva, který není svým povoláním profesionální detektiv nebo policista a často je svým fyzickým zjevem nenápadný.

Druhá kapitola této bakalářské práce se zabývá hlubší analýzou vybraných aspektů anglického detektivního žánru, které jej odlišují zejména od detektivního románu amerického a které jej činí zajímavým a netypickým v oblasti světové detektivní tvorby. Zaměřuje se na postavu netradičního detektiva a jeho charakteristiky a metody vyšetřování. Dále se soustředí na funkci a pozici vypravěče těchto příběhů, kde se prokázalo, že ve většině zkoumaných příběhů byl vypravěčem detektivův společník a přítel. V příbězích Sherlocka Holmese je tímto vypravěčem jeho přítel doktor Watson, nebo v příbězích Gilberta Keitha Chestertona je často společníkem a vypravěčem příběhů o Otcí Brownovi vysoký Gaskoněc Flambeau. Práce se také zabývá specifickým zasazením příběhu do anglického prostředí a jeho vlivem na samotný příběh.

V poslední kapitole této bakalářské práce je nastíněn vývoj adaptací analyzovaných románů a povídek v médiích. Zaměřuje se zejména na vizuální adaptace pro film a televizi. Snaží se zachytit různé podoby jednotlivých představitelů ve vztahu k literární předloze, zejména změny ve vzhledu, povaze a časově-prostorovém zasazení dané adaptace. Pro názornou ukázkou je proto na konci práce zařazená obrazová příloha zachycující herce a herečky v rolích fiktivních detektivů v průběhu let.

7. Appendix

The following pictures represent the illustrations of various actors in the adaptations of famous fictional detectives. Though the detective stories are a good source for the film industry every above mentioned detective has his on-screen counterpart. The chosen pictures show the differences between the single representatives of fictitious detectives throughout the years.

Sherlock Holmes



Pic. 1 Basil Rathbone as Sherlock Holmes in 1943



Pic. 2 Robert Downey Jr. and Jude Law , 2009



Pic. 3 Benedict Cumberbatch and Martin Freeman in the BBC series from 2010



Pic. 4 Lucy Liu as Dr Joan Watson and Jonny Lee Miller as Sherlock Holmes, 2012

Hercule Poirot



Pic. 5 The first TV adaptation of Hercule Poirot with Austin Trevor (on the left) from 1931



Pic. 6 Peter Ustinov in *Thirteen at Dinner* from 1985



Pic. 7 David Suchet – the most credited actor in the role of Hercule Poirot , 2006

Miss Jane Marple



Pic. 8 Gracie Fields - the first actress in the role of Jane Marple, 1956



Pic. 9 Margaret Rutherford in 1963 as Miss Marple



Pic. 10 Geraldine McEwan in the typical pose of Miss Marple – observing the world from behind the knitting needles, 2007

Father Brown



Pic. 11 Walter Connolly - the first actor to portray Father Brown on screen, 1934



Pic. 12 Kenneth More in the 1974 adaptation of Father Brown stories



Pic. 13 The latest adaptation with Mark Williams as the priest detective, 2013

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9. Annotation

Author: Michaela Veselská

Faculty - department: Philosophical faculty - Department of English and American studies

Title: History, Development and Characteristics of British Detective Novel and the Significant Representatives of the Genre

Supervisor: PhDr. Libor Práger, Ph.D.

Number of pages: 60 (89 471 characters)

Key Words: detective genre, novel, short story, whodunit, Edgar Allan Poe, Chevalier Dupin, English detective fiction, deduction, Golden Age, detective, companion, Agatha Christie, Hercule Poirot, Miss Marple, nineteenth century, Gilbert Keith Chesterton, Father Brown, Sir Arthur Conan Doyle, Sherlock Holmes, Dr Watson, TV and film adaptations

Description:

The thesis depicts the historical development of the detective literary genre from the first manuscripts to the nineteenth century. The focus of this thesis lies on the description of the English detective story and on the analyses of the most significant authors of the genre and their works, namely Arthur Conan Doyle, Gilbert Keith Chesterton and Agatha Christie. The last chapter of this thesis briefly depicts the tendencies in on screen adaptations, mainly the contrast between the original stories and their modern adaptations.

Anotace

Autor: Michaela Veselská

Fakulta - katedra: Filozofická fakulta - Katedra anglistiky a amerikanistiky

Název práce: Historie, vývoj a charakteristika britského detektivního románu a významných představitelů tohoto žánru

Vedoucí práce: PhDr. Libor Práger, Ph.D.

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Klíčová slova: detektivní žánr, román, povídka, whodunit, Edgar Allan Poe, Chevalier Dupin, anglická detektivka, dedukce, Zlatý věk detektivky, detektiv, společník, Agatha Christie, Hercule Poirot, Slečna Marplová, devatenácté století, Gilbert Keith Chesterton, Otec Brown, Sir Arthur Conan Doyle, Sherlock Holmes, Dr Watson, televizní a filmové adaptace

Popis práce:

Bakalářská práce zachycuje historický vývoj detektivního žánru od počátků písemnictví až do devatenáctého století. Hlavním cílem této práce je popis anglické detektivky a významných představitelů tohoto žánru a jejich tvorby, zejména děl Arthura Conana Doylea, Gilberta Keitha Chestertona a Agathy Christie. V poslední kapitole se práce zabývá nastíněním problematiky filmových a televizních adaptací klasických děl detektivního žánru, především kontrastem mezi předlohou a adaptací.