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British Detective Fiction: A Comparison of the Detectives of Sir Arthur Conan
Doyle and Agatha Christie

Bakalářská práce

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Prohlašuji, že jsem bakalářskou práci na téma Britská detektivní fikce: Srovnání detektivů Sira Arthura Conana Doyle a Agathy Christie vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

V dne

Podpis

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INTRODUCTION

Crime has always been a part of people's lives. Once it started to appear in literature, many readers seemed to be captivated by it. Detective stories full of mystery and suspense, containing the punishment of evil and restoration of order became the favourite option when finding a book to relax and escape from everyday reality. Many authors have created stories with such endearing detective characters that people appear to enjoy all around the world. Because of that, detective fiction became the subject of research of many literary critics and academics.

The objective of this thesis is to introduce the detective genre and its authors, and then compare and analyze detective characters of the two most renowned authors of detective stories of all time: Sir Arthur Conan Doyle and Agatha Christie.

In the first chapter I focus on the introduction of the detective genre. I chronologically outline the history of the earliest stories that bear traces of the detective fiction. Then I discuss various definitions of the detective genre. The last part of the first chapter contains the illustration of how the detective genre has been established - I describe the founding of police forces, the first appearance of a literary character of a detective and how it influenced the development of the genre.

The second chapter concentrates on significant authors of British detective fiction. Wilkie Collins, Sir Arthur Conan Doyle, Gilbert Keith Chesterton, Agatha Christie and Dorothy L. Sayers – these are the writers that hugely contributed to the genre of detective fiction with their literary work. I discuss their biographies and the detective characters they created.

In the last and the most important chapter, my main intention is to analyze the work of Sir Arthur Conan Doyle and Agatha Christie. I concentrate on their three detective characters – Sherlock Holmes, Hercule Poirot and Miss Marple. I compare them according to three criteria. Firstly, I explain their way of crime solving – how they find out who is the criminal and the methods they use.

Secondly, I focus on their companions – whether the detectives have one, how they cooperate with the detectives and what are their roles in the stories. The last part of the third chapter occupies with the description of the detective characters – their character traits, manners and hobbies while not solving the cases.

1 DEFINING THE DETECTIVE GENRE

1.1 History of detective fiction

In the history, there can be seen many stories with some traces of detective genre. Although they are not considered as detective stories, they can be perceived as early ancestors. According to John Scaggs, Dorothy Sayers identifies four of them: “two Old Testament stories, dating from the fourth to the first century BC, from the book of Daniel, one story from Herodotus, dating from the fifth century BC, and one story drawn from the Hercules myths.”¹

In the story *The Thief Versus King Rhampsinitus* by Herodotus, the king wants to hide his treasure, so he asks the builder to make him a chamber for his riches. The builder installs a removable stone to the wall so he can get to the chamber easily. As he dies, he tells the secret to his two sons. They keep stealing the silver from the chamber. When the king finds out that the treasure is being stolen, he makes some traps. As the thieves come for another silver, one of them gets caught in the trap. He asks his brother to cut off his head which would make his identification impossible and the other brother would not be linked to the theft. The brother cuts off his head and takes it with him as he returns home.²

Herodotus’s story of King Rhampsinitus and the thief is often identified as the first locked-room mystery, in which a crime happens in a room which seems impossible for the criminal to enter or leave.³ Locked-room mystery is a form of detective fiction, so *The Thief versus King Rhampsinitus* can be regarded as an early example of detective story.

One of the first plays concerning aspects of detective genre is Athenian tragedy *Oedipus the King*.⁴ The story begins with king Oedipus who wants to save the city from plague and pollution. He has also a desire to find out who killed Laius, the king of Thebes. He asks the prophet Teiresias to help him, but he doesn’t provide

¹ John Scaggs, *Crime Fiction* (Abingdon: Routledge, 2005), 7-8.

² “King Rhampsinitus and the Robber,” Bartleby.com, accessed June 10, 2020, <https://www.bartleby.com/library/prose/2557.html>.

³ Scaggs, *Crime Fiction*, 8.

⁴ Scaggs, *Crime Fiction*, 9.

the information. Oedipus then reveals the prophecy that he was about to kill his father and marry his mother. As the story continues, he wants to know the details about his origin and in this matter, he calls for a messenger and a servant. They reveal that Oedipus was born in Laius' house and the truth about the fact that king Oedipus killed his father and married his mother is uncovered. His wife, as well as his mother Jocasta kills herself and Oedipus stabs out his eyes with her brooches. Eventually, he asks Thebans to exile him.⁵

Though *Oedipus the King* is not written in the classic form of a modern detective story, it is nonetheless centred on the revelation of the identity of a murderer, and the detective hero solves the mystery through the question-and-answer technique, which makes some critics consider him the ancestor of the detective hero. When Oedipus learns of a crime, he begins his investigations that lead to the shocking discovery that he is the criminal.⁶

As claimed by Scaggs, this story combines all elements of the detective story, such as "a mystery surrounding a murder, a closed circle of suspects, and the gradual uncovering of hidden past."⁷ According to these comments, king Oedipus can be perceived as the detective hero and this tragedy has some traces of detective narrative.

Another tragedy that needs to be mentioned is *Hamlet* by William Shakespeare. As the narrative begins, Prince Hamlet of Denmark sees a ghost that tells him about the murder of his father King Hamlet. The Ghost reveals that the father was killed by his uncle King Claudius, who also married Hamlet's mother Queen Gertrude. Hamlet starts to plan a revenge. When actors come to the kingdom, he asks them to play a part which reconstructs the murder of his father. When Hamlet sees Claudius's reaction as he flees, he has no doubts about his guilt because of this evidence. Claudius thinks that Hamlet is getting mad, so he transfers him to England but also regrets his sins. Meanwhile, Hamlet by accident kills Polonius,

⁵ Sophocles, *Oedipus the King*, trans. Gilbert Murray (Clayton: Prestwick House, 2006).

⁶ Kifah (Moh'd Khair) Al Umari et al., "The Classical Origins of Detective Fiction: Sophocles's *Oedipus the King* and Ross Macdonald's *The Goodbye Look*," *Cross-Cultural Communication* 7, no. 3 (2011): 71, DOI:10.3968/j.ccc.1923670020110703.430.

⁷ Scaggs, *Crime Fiction*, 9.

father of Laertes and Ophelia who is the girl that Hamlet loves. Claudius plans to kill Hamlet in England, so he makes his courtiers Rosencrantz and Guildenstern accompany him. He gives them a letter with the instructions for the Englishmen to kill Hamlet. When Hamlet returns, he explains to his friend Horatio how he swapped the letter for a different one which asks to kill Rosencrantz and Guildenstern. Eventually, Laertes wants to get revenge for his father's death, so he asks Hamlet to fight with him. Queen Gertrude drinks the poisoned wine, which Claudius wanted Hamlet to drink. Hamlet kills Laertes with poisoned sword and stabs Claudius who also drinks poisoned wine, so he dies too. Hamlet dies as well after drinking poison.⁸

This plot lacks the process of investigation, as Prince Hamlet already knows who the murderer is. He only wants to assure himself of the fact that Claudius is guilty and to see his reaction to the play, so he prepares the specific kind of trap. "The primary means by which Hamlet establishes Claudius's guilt is his staging of The Mousetrap, a re-enactment of King Hamlet's murder."⁹ Based on this statement, the story of *Hamlet* contains not only the act of murder, but also the act of revenge.

Because crime is an essential element in this play, Scaggs mentions that it can be perceived as an ancestor of detective narrative:

In fact, structurally *Hamlet* matches one of the oldest and most effective plot lines in literary history, which we now see most often in the form of the detective story, as W. H. Auden has argued. A crime has been committed and some more or less well-meaning figure feels obliged to identify the criminal, prove guilt, and secure punishment.¹⁰

Hamlet has a clue who is the murderer, so his task is to find the confirmation, which he gets during the performance as Claudius runs away. Eventually, the criminal is punished by being stabbed and by poisoning. All the four characteristics

⁸ William Shakespeare, *Hamlet*, ed. Sidney Lamb (New York: Cliffs Notes, 2000).

⁹ Scaggs, *Crime Fiction*, 12.

¹⁰ Hugh Macrae Richmond, "Hamlet as Detective story," Academia, accessed June 15, 2020. https://www.academia.edu/6910797/Hamlet_as_Detective_Story.

mentioned above can be found in *Hamlet*, except the identification of the criminal. *Hamlet* has no need to identify the person who killed his father, as the father's ghost comes and tells him the truth. Therefore, *Hamlet* can be perceived as an early form of a detective story.

The existence of detective fiction traces relates to another novel, in this case dealing with political injustice. As Michael Cook states: "William Godwin's propagandist novel *Caleb Williams* (1794) depicts a servant who is tracked by his villainous master after employing investigative methods worthy of a detective."¹¹

According to Scaggs, this story can be perceived as a precursor to the detective novel: "Caleb, in an early example of investigation and deductive reasoning, establishes the facts of the murder and identifies Falkland as the killer."¹²

On the other hand, LeRoy Panek states that *Caleb Williams* has little closeness to the detective novel.¹³ "As Godwin says, he build "three separate plots he joined not with a mystery or plot surprise but with continuing characters."¹⁴ Thus, there are different attitudes towards this novel and its detective character can be disputable.

1.2 Definition of detective fiction

In order to analyze detective stories, the classification of the detective genre is essential. There are certain forms of fiction which detective fiction developed from. "Detective fiction is a subgenre of crime fiction and mystery fiction in which an investigator or a detective—either professional, amateur or retired—investigates a crime, often murder."¹⁵ Specific definition of crime fiction is offered by M. H. Abrams and Geoffrey Harpham in their *Glossary of Literary terms*:

Crime fiction, detective story, murder mystery, mystery novel, and police novel: These terms all describe narratives that centre on criminal acts and

¹¹ Michael Cook, *Narratives of Enclosure in Detective Fiction: The Locked Room Mystery* (Hampshire: Palgrave Macmillan, 2011), 2.

¹² Scaggs, *Crime Fiction*, 14.

¹³ Leroy Lad Panek, *An Introduction to the Detective Story* (Wisconsin: Popular Press, 1987), 16.

¹⁴ Panek, *An Introduction*, 16.

¹⁵ Jacques Futrelle at al., *Big Book of Best Short Stories: Specials - Mystery and Detective II: Volume 13* (Tacet Books, 2020), 1.

especially on the investigation, either by an amateur or a professional detective, of a serious crime, generally a murder.¹⁶

In the first definition of the detective fiction above can be seen that detective fiction functions as a subgenre of crime fiction. As stated by Abrams and Harpham, crime fiction and detective fiction share some aspects, such as the criminal act and the process of investigation as well as the presence of the detective. It can be concluded that detective fiction can function as a subgenre of crime fiction as well as these two forms of fiction undoubtedly share some elements.

C. Hugh Holman in *A Handbook to Literature* describes the detective story as

A novel or short story in which a crime, usually a murder—the identity of the perpetrator unknown—is solved by a detective through a logical assembling and interpretation of palpable evidence, known as clues.¹⁷

This definition is considered for the true detective story, although some variations can occur. If the variations are too obvious, such as absence of the detective, or a knowledge from the beginning of the identity of the criminal, or the absence of a process of reasoning logically from clues—the story belongs to the category of mystery story.¹⁸ Mystery story is defined as a work of literature in which the element of mystery or terror plays a controlling part.¹⁹ These two kinds of fiction are therefore unquestionably related.

There is mentioned one fundamental rule of the detective story (and the rule which distinguishes it from the mystery story):

The clues out of which a logical solution to the problem can be made be fairly presented to the reader at the same time that the detective receives them and that the detective deduce the answer to the riddle from a logical reading of these clues.²⁰

¹⁶ M. H. Abrams and Geoffrey Harpham, *A Glossary of Literary Terms* (Boston: Cengage Learning, 2014), 69.

¹⁷ Hugh C. Holman, *A Handbook to Literature* (New York: The Odyssey press, 1936), 148.

¹⁸ Holman, *A Handbook*, 148.

¹⁹ Holman, *A Handbook*, 317.

²⁰ Holman, *A Handbook*, 149.

The detective pays attention to the clues and with careful observation of the facts tries to find the solution to the crime. The reader can analyze the clues simultaneously with the detective and he can make his own explanation of the problem.

Another definition of detective fiction is offered by Encyclopædia Britannica: "Detective story, type of popular literature in which a crime is introduced and investigated, and the culprit is revealed."²¹ There are provided essential elements of detective story: "the seemingly perfect crime; the wrongly accused suspect at whom circumstantial evidence points; the bungling of dim-witted police; the greater powers of observation and superior mind of the detective; and the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained."²²

All these definitions are very similar, although they are phrased differently. In conclusion, detective story usually consists of several elements—criminal act, the investigator or the detective, the process of investigation by logical analysis of the clues, accusation of the suspects and the final disclosure of the criminal.

1.3 Establishment of the detective genre

Another important fact considering the detective fiction is the existence of police force. The amateur detective often helps police officers with solving crimes. As Dorothy Sayers says, "the detective story had to wait for its full development for the establishment of an effective police organisation in the Anglo-Saxon countries."²³ This statement is supported by the publication of Eugène François Vidocq's *Mémoires* in 1828. He became the first chief of Sûreté, the detective bureau of the Parisian police force and later found Le Bureau des Renseignements, which is considered as the first modern private detective agency. These newly established organizations were an evident response to rising crime rates in the late eighteenth and early nineteenth century and this

²¹ Encyclopaedia Britannica, s.v. "Detective story," accessed June 9, 2020, <https://www.britannica.com/art/detective-story-narrative-genre>.

²² Encyclopaedia Britannica, s.v. "Detective story," accessed June 9, 2020, <https://www.britannica.com/art/detective-story-narrative-genre>.

²³ Scaggs, *Crime Fiction*, 17.

rise in crime clearly coincided with the social and cultural upheavals that were a consequence of the Industrial Revolution.²⁴

Eugène François Vidocq, before he joined the police forces, was a criminal himself. His memoirs depict his life from being a criminal mastermind to becoming a police detective. The French detective forces he founded and publishing his memoirs has played a significant role in the detective fiction development. The founding of the police force had an undeniable influence on detective genre: "Once detective police existed; they became available as detective figures."²⁵

In 1841, the foundation has been laid for detective genre by Edgar Allan Poe when he published the first detective story *The Murders in the Rue Morgue*. In this one and in the two stories that followed (*The Mystery of Marie Rogêt* published in 1842 and *The Purloined Letter* published two years later) Poe set the template for the detective fiction of the next century.²⁶ He read Vidocq's *Memoirs* and is thought to be influenced by them when establishing the setting for his stories: "Poe's choice of setting emphasises Sayers's claim that the development of detective fiction depended on the establishment of effective police forces (Sayers 1992: 75)."²⁷

In *The Murders in the Rue Morgue*, the story is narrated by an unnamed narrator who meets young C. Auguste Dupin. They become friends and start living together. One evening they walk together in Paris, and the narrator is astonished by Dupin's skills:

In particular, the narrator remarks on a peculiar analytic ability in his friend (Poe 2002: 8) and provides an example that illustrates this ability in which Dupin seems to read the narrator's thoughts while they are walking through the city.²⁸

²⁴ Scaggs, *Crime Fiction*, 17.

²⁵ Panek, *An Introduction*, 8.

²⁶ Scaggs, *Crime Fiction*, 19

²⁷ Scaggs, *Crime Fiction*, 19.

²⁸ Scaggs, *Crime Fiction*, 20.

After some time, they see the newspaper article about the murder of Madame L’Espanaye and her daughter Mademoiselle Camille L’Espanaye. These murders were remarkably atrocious. Dupin gets the permission from the police to examine the crime scene. After the examination, he concludes:²⁹

If now, in addition to all these things, you have properly reflected upon the odd disorder of the chamber, we have gone so far as to combine the ideas of an agility astounding, a strength superhuman, a ferocity brutal, a butchery without motive, a grotesquerie in horror absolutely alien from humanity, and a voice foreign in tone to the ears of men of many nations, and devoid of all distinct or intelligible syllabification. What result, then, has ensued? What impression have I made upon your fancy?³⁰

When finding the inhuman hair in the hand of Madame L’Espanaye, Dupin finds the solution of the mystery—the women were brutally killed by an ape which randomly entered their room. The ape saw its keeper shaving himself and then tried to imitate his moves on Madame L’Espanaye which resulted in killing her. Her daughter was then strangled to death.³¹

In this story, Poe introduces the figure of the first fictional detective, Chevalier C. Auguste Dupin. He shows several characteristics that are worth mentioning. According to Scaggs, the narrator of the story emphasises Dupin’s eccentricity and his reclusiveness.³² Dupin and the narrator live together in a mansion. They spend time reading books, talking and walking during the night. There are no indices of Dupin having other friends except the narrator or having any social life, therefore he can be characterized as introverted and secluded. Living in such a reclusive way can have an influence on his mental ability, as Helena Marković and Biljana Oklopčić state: “Dupin’s remoteness from the mainstream society seems to assure the reader that he is an unbiased, objective observer whose mind is not clouded

²⁹ Edgar A. Poe, *The Murders in the Rue Morgue: The Dupin Tales* (New York: Modern Library, 2006), 27.

³⁰ Poe, *The Murders*, 27.

³¹ Poe, *The Murders*, 33-34.

³² Scaggs, *Crime Fiction*, 20.

by earthly pleasures or social trappings.”³³ His analytical mind works differently than mind of other people and he can detect clues and analyze them in a way that other people cannot.

Some of Dupin’s traits can be traced in detective works which followed. The greatest fictional detective, Sherlock Holmes, shows some of them: being an analytical genius with an eccentric and reclusive nature, standing outside of the mainstream society, having poor regards for social norms and refusing to admit visitors.³⁴ There is no doubt that when creating this character, Poe made a huge contribution to the future form of a fictional detective. This formula he created inspired and influenced other authors and changed the development of the detective fiction.

Poe also created the term *tales of racionation*. As stated by Marković and Oklopčić, racionation is

A combined method of inferences, hypotheses, and experience bound together by logic and based on Dupin’s observation of the criminal mind, i.e. a deductive sequence of facts and guesswork arrived at only by the power of one’s intellect.³⁵

Another definition is provided by Mandeep and Dr. Anshu Raina: racionation is “a process that involves the essential elements of logic, reasoning and rationality.”³⁶ This method is used by Dupin when investigating the crimes in Poe’s three tales. In *The murders in the Rue Morgue*, Dupin firstly examines the neighbourhood, then the house from the outside and finally the chamber with the dead body. There he analyzes the clues and collects all the facts. He proceeds from the careful observation to the interpretation, and eventually makes the conclusion.

³³Helena Marković and Biljana Oklopčić, “Edgar Allan Poe’s Chevalier Auguste Dupin: The Use of Ratiocination in Fictional Crime Solving”, *HUM* 15, no. 11 (2016): 100.

³⁴ Marković, and Oklopčić, “Edgar Allan Poe’s Chevalier,” 100.

³⁵ Marković, and Oklopčić, “Edgar Allan Poe’s Chevalier,” 101.

³⁶ Mandeep and Dr. Anshu Raina, “Dynamics of Ratiocination in Edgar Allan Poe’s Three Dupin Stories: the Murders in the Rue Morgue, the Mystery of Marie Roget and the Purloined Letter,” *The International Journal Of Humanities & Social Studies* 3, no. 8 (2015): 162.

His method of ratiocination looks at the big picture, fills it with the clues and signs (they do not have to be significant or extraordinary) and makes an assumption.³⁷ It may look like anyone can adopt this way of thinking as it is based on logic, but it can not be generalized this way. Average people often fail at these attempts and there is one reason: they are bound by the usual, day-to-day way of thoughts: "This is why Dupin's seclusion from society becomes so pronounced almost as if Poe suggested that to think clearly, you have to think outside the box."³⁸ It can be perceived that in order to master the method of ratiocination, it is advantageous to live in a seclusive way.

Besides the terms like detective figure and tales of ratiocination, Poe introduced a few elements that were incorporated into a form of detective story. *The murders in the Rue Morgue* functions as an example of the locked-room mystery—the corpse is found in a chamber which is locked from the inside and impossible to enter.³⁹ There is also introduced the character of the detective's "ordinary" helper.⁴⁰ The appearance of the detective companion, who does not display the same exceptional ability as the detective is an important element and was included in many following detective novels.

According to Sarah Höchst, Poe uses in this story another motif that is still common in detective stories: the solution of the least likely person.⁴¹ At first, Dupin does not suppose that the perpetrator is not human. After examining all evidence and finding the animal hair in the hand of the victim, he makes the conclusion about the criminal - the murderer is an Orang-Outang that escaped from its keeper.⁴²

In *The Mystery of Marie Rogêt*, Dupin deals with the case just by sitting in his room and reading newspapers. The story therefore became one of the first examples of so-called armchair detection.⁴³ Since there is no investigation of the crime scene

³⁷ Marković, and Oklopčić, "Edgar Allan Poe's Chevalier," 103.

³⁸ Marković, and Oklopčić, "Edgar Allan Poe's Chevalier," 103.

³⁹ Scaggs, *Crime Fiction*, 21.

⁴⁰ Marković, and Oklopčić, "Edgar Allan Poe's Chevalier," 108-109.

⁴¹ Sara Höchs, *Detection, Insanity and Mood. The Main Aspects of Edgar Allan Poe's Short Stories and their Influence on the Movie "The Raven"*, (Duisburg: Grin Verlag, 2015).

⁴² Poe, *The Murders*, 34.

⁴³ Marković, and Oklopčić, "Edgar Allan Poe's Chevalier," 105.

or interrogation of the suspects—Dupin comes with the solution when analyzing the facts that are provided to him in the written form.

Poe's last tale with C. Auguste Dupin *The Purloined Letter* also contains several important elements. Scaggs mentions a concept which identifies "the dull and lacklustre mental faculties of the police force as a whole and the brilliance of the private detective as an individual."⁴⁴ The police searches the Minister D—'s house and despite of their scrupulousness, they are not successful in finding the letter. Dupin then solves the case by identifying with the perpetrator.⁴⁵ The contrast between the brilliant detective Dupin and the unsuccessful and ineffective police force became a substantial element that has been put into many detective stories. It can be further seen in the work of Arthur Conan Doyle and Agatha Christie.

As Höchs claims, at the end of the story is presented the theme of the most likely place.⁴⁶ Dupin comes with an idea where the Minister D— would hide the letter. He suggests that it is a place where anyone can see it. Then he goes to see the minister, and after finding out where the letter is, he distracts him for a moment and eventually exchanges the purloined letter with the one he brought with him.⁴⁷

All these motifs can be regarded as innovative in detective fiction. They were incorporated into detective novels and many authors were influenced by them or reproduced them when creating their characters and stories. Edgar Allan Poe unquestionably made a huge contribution to the detective genre and his work became the source for its upcoming development.

⁴⁴ Scaggs, *Crime Fiction*, 19.

⁴⁵ Marković, and Oklopčić, "Edgar Allan Poe's Chevalier," 107.

⁴⁶ Höchs, *Detection, Insanity and Mood*.

⁴⁷ Poe, *The Murders*, 99.

2 BRITISH AUTORS OF DETECTIVE FICTION

2.1 Wilkie Collins and The Moonstone

Wilkie Collins can be considered as the author of the first English detective story. Although he was aware of Poe's work, he did not purposely want to participate in the development of the detective genre. As LeRoy Panek states: "*The Woman in White* established the subject matter, the form, and the fashion for the sensation novel."⁴⁸ There are some episodes that display interest in detection, and it provided Collins with the ideas and the techniques which he would later implement into his detective work.⁴⁹

Collins's novel *The Moonstone* (published in 1868) is generally classified as the the first detective novel written in English.⁵⁰ T. S. Eliot described it as "the first, the longest and the best of modern English detective novels."⁵¹ According to Robert McCrum, there are some rules of detective fiction that Collins adheres to:

A mysterious and compelling crime takes place in an English country house; a large cast of potential suspects is assembled, each with plenty of motive, means and opportunity; an incompetent constabulary is replaced by a celebrated sleuth/investigator who, after a 'reconstruction' of key elements in the crime, comes up with a satisfying explanation of the puzzle, based on a brilliant analysis of the clues.⁵²

All these elements were later embedded into the detective fiction and similarly as Edgar Allan Poe, Collins set the template that was replicated by other authors.

The Moonstone tells a story that centers around the diamond that John Herncastle brought back from India to England. As he dies, he leaves it to his niece Rachel Verinder as she turns eighteen. On her birthday party, the diamond disappears

⁴⁸ Panek, *An Introduction*, 48.

⁴⁹ Panek, *An Introduction*, 49.

⁵⁰ Scaggs, *Crime Fiction*, 23.

⁵¹ Robert McCrum, "An introduction to *The Moonstone*," The British Library, last modified May 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-the-moonstone>.

⁵² McCrum, "An Introduction."

from her bedroom. The loss of a diamond initiates the investigation and the series of events that change the relationships and lives of the characters.⁵³

The case of the stolen diamond is investigated by two police officers - Superintendent Seegrave and Sergeant Cuff. Seegrave is the one who comes to the crime scene first. He searches the rooms of the servants and assumes that the diamond was stolen by some staff from the house. He does not consider the possibility of anyone from the Verinder family to be guilty. This attitude shows the upper-class misconceptions and distrust of lower classes, although he, an agent of local order is a product of the lower class too.⁵⁴ After all, he is not successful in solving the case.

Sergeant Cuff is critical towards Seegrave who spreads confusion among servants when he bases his suspicions on them. He is more thoughtful towards the lower-class people – he insists on examining all members of the household, regardless of their social status.⁵⁵ He also notices the mark in the coloured door and attach importance to it. Although he is more successful in his methods and provides the reader and the characters in the story his explanations, he fails in solving the case too.⁵⁶

The novel engages Franklin Blake, who has the function of an amateur detective. He tries to solve the mystery along the police and engages in the investigation. However, Collins used a surprising element when he employed Franklin not only as a person who tries to find the solution to the mystery, but also as the thief himself—he is the culprit who stole the diamond, as Rachel Verinder saw him in the act of stealing it.⁵⁷ Unfortunately, he does not remember doing it at all.

⁵³ Wilkie Collins, *The Moonstone* (United Kingdom: Pearson Readers, 2008).

⁵⁴ Arpine Mizikyan, "Crime, Detection, And The Restoration Of Order: A Study In Wilkie Collins's *The Moonstone*," *Litera: Journal of Language, Literature and Culture Studies* 0, no. 16 (2014): 114.

⁵⁵ Mizikyan, "Crime, Detection," 115.

⁵⁶ Mizikyan, "Crime, Detection," 115.

⁵⁷ Robert P. Ashley, "Wilkie Collins and the Detective Story," *Nineteenth-Century Fiction* 6, no. 1 (1951): 52.

Considering his detective role, Franklin and the police officers do not find themselves able to solve the mystery.⁵⁸

Eventually, the solution is offered by Ezra Jennings, who is the assistant of the doctor Candy. He tries to reconstruct the same circumstances that surrounded the people present on the evening when the diamond was stolen. His knowledge of drugs helps him recreate Franklin's state of mind on the night the jewel disappeared. The result of his experiment showed that Franklin was under the influence of opium slipped to him by Dr. Candy (who is also not guilty because of his illness) and therefore he is unguilty of the crime.⁵⁹ The real criminal is Godfrey Ablewhite, who took the diamond from Franklin while he was under influence of opium.

According to McCrum, *the Moonstone* continues to earn its reputation as the founding text of the classic English detective story.⁶⁰ Collins is praised especially for his "scrupulous adherence to the fair-play rule, by which the reader is placed on an equal footing with the detective in solving a case, [...] and for his skilful handling of the least-likely-person motif."⁶¹ Also, there are several notable elements that Collins employed. Firstly, *The Moonstone* does not end with the revealing of the identity of the criminal but is prolonged until the revelation of how the crime was committed. Even then the novel continues until the reader is told where the diamond lies, and Godfrey Ablewhite is found guilty.⁶²

Secondly, the detective character of Sergeant Cuff shows some remarkable traits. He is endowed with the touch of eccentricity when Collins portrayed him as a man who loves roses.⁶³ The display of being eccentric can be observed not only in preceding Poe's Dupin character, but also in following Doyle's Sherlock Holmes.

⁵⁸ Mizikyan, "Crime, Detection," 118.

⁵⁹ Mizikyan, "Crime, Detection," 119.

⁶⁰ McCrum, "An Introduction."

⁶¹ Ashley, "Wilkie Collins," 52.

⁶² Ashley, "Wilkie Collins," 52.

⁶³ Ashley, "Wilkie Collins," 52.

Cuff also fails to achieve “the full-fledged status of a modern detective: he fails to solve the crime, and he plays a relatively minor role in the story.”⁶⁴ The fact that the detective character does not solve the crime can be perceived as a little bit unusual, but Cuff’s function is replaced by the doctor’s assistant Ezra Jennings and his contribution to the case solution.

2.2 Sir Arthur Conan Doyle and Sherlock Holmes

Sir Arthur Conan Doyle is probably the most well-known author not only of the detective stories of 19th century, but of detective stories of all time. The character of Sherlock Holmes that he created became undoubtedly the most famous detective figure in detective genre. His stories and novels with the consulting detective Sherlock Holmes became immensely popular and are perceived as one of the greatest milestones in crime fiction.

Conan Doyle was born in Edinburgh, in Scotland, as the second child of Charles Altamont and Mary Foley Doyle. He attended Stonyhurst, jesuit school in Lancashire for seven years and then he entered the University of Edinburgh’s Medical School where he received Bachelor of Medicine, Master of Surgery qualifications in 1881 and M.D. in 1885. During his medical studies, he was amazed by the skills of his professor, Dr. Joseph Bell. He could observe the details regarding a patient’s condition with the greatest precision. This man is said to be the model for the character of Sherlock Holmes because of his great ability of diagnostic deduction.⁶⁵

By his twenties, he started publishing short stories and for some time he managed to balance an averagely successful medical practice with part-time authorship. In 1887 came out the first novel with Sherlock Holmes—*A Study in Scarlet* and the second novel, *The Sign of Four* appeared in 1889. But it was the publishing of Sherlock Holmes short stories in 1891 in the Strand Magazine when Doyle’s consulting detective achieved recognition. The stories were later republished as *The Adventures of Sherlock Holmes*. At that time Doyle considered himself a full-

⁶⁴ Ashley, “Wilkie Collins,” 52.

⁶⁵ Encyclopaedia Britannica, s.v. “Arthur Conan Doyle”, accessed June 9, 2020, <https://www.britannica.com/art/detective-story-narrative-genre>.

time writer. In 1893, Doyle brought out the *The Final Problem*, which appeared in *The Memoirs of Sherlock Holmes* and was supposed to be the last case of Sherlock Holmes. In this story, Holmes meets for the first and for the last time with his ultimate rival professor James Moriarty. They eventually fall into their deaths from the Reichenbach Falls in Switzerland.⁶⁶

In the following decade, Doyle published non-fiction and some other short stories. However, the public was very sad about Holmes's death and there were many upset reactions about the death of a favourite consulting detective. Therefore, in 1902 Doyle revived Holmes in a successful novel *Hound of the Baskervilles*, claiming that the story took place before the Reichenbach Fall death. At that time, Doyle was one of the most successful authors in the world.⁶⁷

In 1903, new stories of Holmes started to be published in *The Strand Magazine*. They were collected as *The Return of Sherlock Holmes* in 1905. During the couple of next years, final cases of Holmes appeared—the fourth and the last novel *The Valley of Fear* (1915) as well as the final collections of stories: *His Last Bow* (1917) and *The Case-Book of Sherlock Holmes* (1927).⁶⁸

Sherlock Holmes detective stories were not the only piece of literary work that Doyle created. He is an author of semiautobiographical novels *The Firm of Girdlestone* (1890) and *The Stark Munro Letters* (1895), and in the collection of medical short stories *Round the Red Lamp* (1894) containing some aspects of his medical knowledge. He also contributed to the genre of historical fiction: a very popular 14th century tale *The White Company* published in 1891 followed by historical novel *Sir Nigel* published in 1906. Doyle is also known as an author of some military writings and science fiction novels with Professor Challenger: *The Lost Word* published in 1912 and *The Poison Belt* published one year later.⁶⁹

⁶⁶ Michael Dirda, *On Conan Doyle: Or, The Whole Art of Storytelling* (Oxford: Princeton University Press, 2011): 12.

⁶⁷ Dirda, *On Conan*, 13.

⁶⁸ Dirda, *On Conan*, 15.

⁶⁹ Encyclopaedia Britannica, s.v. "Arthur Conan Doyle", accessed June 9, 2020, <https://www.britannica.com/art/detective-story-narrative-genre>.

Doyle was an advocate of Spiritualism and he began to proclaim that “through séances one could contact loved ones on the Other Side.”⁷⁰ He travelled around the world to disseminate the movement and chronicled his travels in *The Wanderings of a Spiritualist* (1921), *Our American Adventure* (1923), *Our Second American Adventure* (1924), and *Our African Winter* (1929).⁷¹ His spiritualistic philosophy was clearly in contrast to the rational way of thinking that he displayed in the depiction of Sherlock Holmes.

Although Arthur Conan Doyle was an author of dozens of books of various genres, there is no doubt that his biggest contribution to the literary world is the creation of Sherlock Holmes. There are several devices he implemented into the detective stories that had an impact on the formation of the genre.

According to John Sutherland, Doyle introduced some innovations to the detective stories. First of them is “the British cult of amateurism.”⁷² Holmes not only has no stable job, but he also does not have any education of a police officer. He works on his own and applies his own methods and his classification as an amateur detective contrasts to the official Scotland Yard police forces.

The second one is the so-called “idiot friend.”⁷³ The character of Holmes’ friend Dr. John Watson plays a huge role in the stories as he narrates them and he also serves as the character the reader can identify with because of his mental abilities that can be perceived as ordinary in comparison with Holmes’ geniality.

Another innovation is the introduction of the “arch criminal.”⁷⁴ Although Professor James Moriarty appears only in one story, the importance of this character is indisputable. His level of geniality is the same as Holmes’ and he serves to Holmes as an equal opponent. The last novelty that Sutherland mentions is “forensic

⁷⁰ Dirda, *On Conan*, 15.

⁷¹ Encyclopaedia Britannica, s.v. "Arthur Conan Doyle", accessed June 9, 2020, <https://www.britannica.com/art/detective-story-narrative-genre>.

⁷² John Sutherland, “Sherlock Holmes, the world’s most famous literary detective”, The British Library, last modified March 15, 2014, <https://www.bl.uk/romantics-and-victorians/articles/arthur-conan-doyle-the-creator-of-sherlock-holmes-the-worlds-most-famous-literary-detective>.

⁷³ Sutherland, “Sherlock Holmes.”

⁷⁴ Sutherland, “Sherlock Holmes.”

science as a means of cracking cases.”⁷⁵ Holmes uses not only his art of deduction, but he is also a great chemist and uses various chemical analyses while solving the cases.

2.3 Gilbert Keith Chesterton and Father Brown

Gilbert Keith Chesterton was an English author of novels, short stories, essays and poetry. His major concerns were social criticism, literary criticism and theology (in 1922, he converted from Anglicanism to Roman Catholicism). Many readers enjoy the most his fiction, especially his stories of the catholic priest-sleuth Father Brown. There has been published 5 collections of father Brown stories: *The Innocence of Father Brown* (1911) followed by *The Wisdom of Father Brown* (1914), *The Incredulity of Father Brown* (1926), *The Secret of Father Brown* (1927) and *The Scandal of Father Brown* (1935).⁷⁶ The stories gained a lot of popularity among the readers and were adapted into successful TV series.

According to Dale Ahlquist, there were only two kinds of detective stories until G. K. Chesterton appeared with Father Brown: firstly, the original Sherlock Holmes stories. Those, which followed, were their imitations. The sleuth in them was portrayed as a super-sleuth, whose deduction skills were not natural. Chesterton tried something completely different—he introduced the underdog detective, considering the fact that there was not attached importance to catholic priests in the 20th century England.⁷⁷ This kind of detective is “someone, who is not merely on the same playing field as the rest of us, but who seems outmatched by his opponent.”⁷⁸

In the story *The Absence of Mr. Glass*, Father Brown solves the case of a murdered man tied with ropes. The man eventually turns out to be alive and Brown reveals the conclusion—that the man is a magician who was just practicing his tricks.

⁷⁵ Sutherland, “Sherlock Holmes.”

⁷⁶ Encyclopaedia Britannica, s.v. “G.K. Chesterton”, accessed June 9, 2020, <https://www.britannica.com/biography/G-K-Chesterton>.

⁷⁷ Dale Ahlquist, “The Art of Murder: G.K. Chesterton and the Detective Story” in *Christianity and the Detective Story*, ed. Anya Morlan and Walter Raubicheck (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), 11.

⁷⁸ Ahlquist, “The Art,” 11.

Brown meets here with a criminologist, Dr. Orion Hood.⁷⁹ As claimed by Timothy Burns, these two characters are complete opposites: “Because Hood is rather unmistakably a stand-in for that most famous of detectives, Sherlock Holmes, we may say that Brown is the antithesis of Sherlock Holmes.”⁸⁰ While Holmes uses methods of science (e.g. the analysis of the dirt or of blood stains) that help him with solving the puzzles, Father Brown does not use them at all.

To put the pieces together, he uses different methods. His way of solving the crime that appears in every one of his stories is moral reasoning (which is the reflection of Chesterton’s reasoning).⁸¹ Brown explains his method of detecting the criminal in the story *The Secret of Father Brown*:

You see, it was I who killed all those people. I had planned out 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.⁸²

This can be observed in the story *The Hammer of God*, where Wilfred Bohun murders his brother. While he is standing on the balcony, he throws the hammer and it hits his brother’s head. The first thing that catches Brown’s attention is why the killer used such a small hammer. He thinks about the laws of nature—about the fact that the gravitation increases the speed of a falling object.⁸³ Then he solves the case by putting himself in the situation of the murder and imagines himself doing it. When he sees himself in the circumstances of the crime, he finds out who really committed it. In this story he pictures himself standing on the balcony, contemplating the options what he could do, while he is standing above all the people. He says to Wilfred Bohun:

⁷⁹ G. K. Chesterton, *The Penguin Complete Father Brown* (Harmondsworth: Penguin Books, 1929), 172.

⁸⁰ Timothy Burns, “The Rationalism of Father Brown,” *Perspectives on Political Science* 34, no. 1 (2005): 38, DOI: 10.3200/PPSC.34.1.37-45.

⁸¹ Dale Ahlquist, *G.K. Chesterton: The Apostle of Common Sense* (San Francisco: Ignatius Press, 2003), 166.

⁸² Chesterton, *The Penguin Complete Father Brown*, 464.

⁸³ Chesterton, *The Penguin Complete Father Brown*, 130.

So that, though he was a good man, he committed a great crime. [...] But he saw all men walking about like insects. He saw one especially strutting just below him, insolent and evident by a bright green hat—a poisonous insect.⁸⁴

His common sense is the key to finding the solution. According to Kevin Belmonte, his methods are “a mixture of common sense, observation and his knowledge of the human heart.”⁸⁵ Therefore, he undeniably attaches importance to some psychological aspects. As stated by Burns, Father Brown gets inside human beings: “It is this awareness of our moral concerns and the freedom on which they depend that enables Brown to solve crimes.”⁸⁶ He is aware of the fact that people are not always innocent and that anyone can behave sinfully.

There are several elements that Chesterton brought into awareness in detective fiction: motive and character back into prominence, stories of domestic crimes with human motives, limited list of suspects, obvious clues, and an unlikely detective who solves his puzzles without relying on superhuman knowledge or intelligence.⁸⁷ The character of Father Brown therefore carries certain significance and his author became an important member of the detective fiction classics.

2.4 Agatha Christie – Hercule Poirot and Jane Marple

Agatha Christie, often titled the queen of crime, was one of the most significant authors of the classic murder mystery novels of the Golden Age of detective fiction. Her detective novels and stories proved her enormous popularity not only in her active years, but in a world of literature in general and secured her position as an acclaimed female detective writer.

Dame Agatha Mary Clarissa Christie was born in at Ashfield, Torquay in Devon as a third child of Frederick Alvah Miller and Clarissa Margaret Boehmer. While her brother and sister went away for education, she was educated at home and at

⁸⁴ Chesterton, *The Penguin Complete Father Brown*, 130.

⁸⁵ Kevin Belmonte, *Defiant Joy: The Remarkable Life and Impact of G.K. Chesterton* (Nashville: Thomas Nelson Publishers, 2011), 158.

⁸⁶ Burns, “The Rationalism”, 40.

⁸⁷ Ahlquist, *G.K. Chesterton: The Apostle*, 168.

finishing schools in Paris. She was an avid reader and tried to teach herself from the library of her father. Her dream was to pursue a career in singing, but because of her shyness and nervousness she had to try something different. The alternative she chose was writing—she wrote novels, stories about séances and sentimental verse. When the First World War started, she worked first in a local hospital as a nurse and then in dispensary.⁸⁸

She decided to start writing a detective story. Her first Hercule Poirot novel, *The Mysterious Affair at Styles*, was published in 1920 and introduced her first fictional detective, Hercule Poirot, who appeared in many of her novels.⁸⁹ In 1922, she had written two more books and a series of Poirot stories and he accompanied her husband on a mission.⁹⁰

Then came a breaking point in her life—after the death of her mother and finding out that her husband fell in love with Nancy Neele, his golf partner, she broke down and disappeared. Nobody could find her. After ten days she was found in a hotel, registered as Nancy Neele, the lover of her husband. This episode of her life became one huge mystery, because she could not recover her memory of that period. After she got divorced, in 1930 she married Max Mallowan, whom she accompanied on his travels and with whom she had a loving relationship. During this time and later she continued writing.⁹¹

After publishing the stories and novels with the small Belgian detective Hercule Poirot, in 1930 Christie published her first play *Black Coffee*, the first novel *Giant's Bread* under her pseudonym Mary Westmacott and also the first novel with her female detective character miss Jane Marple, *The Murder at the Vicarage*. She was very prolific writer, because she published at least one novel in a year from 1930s to 1950s.⁹² According to Merja Makinen, during her 57 years of writing she

⁸⁸ Janet Morgan, "Christie [née Miller; other married name Mallowan], Dame Agatha Mary Clarissa," Oxford Dictionary of National Biography, last modified September 23, 2004, <https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-30926>.

⁸⁹ Encyclopaedia Britannica, s.v. "Agatha Christie", accessed June 9, 2020, <https://www.britannica.com/biography/Agatha-Christie>.

⁹⁰ Morgan, "Christie."

⁹¹ Morgan, "Christie."

⁹² Morgan, "Christie."

published “68 crime or mystery novels and over 100 short stories (not to mention the 6 romances, 19 plays and 3 volumes of poems).”⁹³ Except her two most famous detective characters Hercule Poirot and Miss Jane Marple, she also published books with other detectives, named Tommy and Tupence Beresford and Parker Pyne.

Agatha Christie’s detective stories and novels are a huge contribution to the detective genre. She has been praised as an “ingenious puzzle plotter”⁹⁴ and in these puzzles, she “deployed her characters like chessmen.”⁹⁵ Every detail has its own place and has a certain role in the story. Her characters are displayed as archetypes: how they act and speak is predictable.⁹⁶ They perform as a small group of suspects of which one is undoubtedly the killer.

What is also notable is the unmistakable atmosphere of the stories. Immediately as the reader starts reading, there is a feeling that something bad is about to happen. It is the omnipresence of the “intimate danger”⁹⁷ that sets the ominous mood of the story. No one is safe, no one can be trusted, and the murder can be committed by anyone.

2.5 Dorothy L. Sayers and Lord Peter Wimsey

Detective fiction between 1920 and 1930 in Britain was on a rise and the credit for this undoubtedly belongs to women. Besides Agatha Christie and her two detectives that enriched the world of detective fiction, Dorothy L. Sayers was another influential author of an equal importance. The novels and collections of short stories featuring fictional detective Lord Peter Wimsey became very popular and served as a model for many imitations.

Dorothy Leigh Sayers was born at Oxford as an only child of an Anglo-Irish descent. She was educated at the Godolphin School in Salisbury. There she received a scholarship to a Somerville College in Oxford where she studied languages.

⁹³ Mejna Makinen, “Agatha Christie (1890-1876)” in *A Companion to Crime Fiction*, ed. Charles J. Rzepka and Lee Horsley (New Jersey: John Wiley & Sons, 2010), 415.

⁹⁴ Makinen, “Christie (1890-1876),” 417.

⁹⁵ Morgan, “Christie,” 4.

⁹⁶ Morgan, “Christie,” 4.

⁹⁷ Makinen, “Christie (1890-1876),” 417.

Because she was not an advocate of an academic life, she started working at Blackwell's, the publishing house. Between the 1922 and 1929 she worked as a copywriter. Her first Peter Wimsey novel *Whose Body* was published in 1923 and he became the protagonist for fourteen volumes of novels and short stories. She also engaged in translations from various languages and in writing religiously oriented books. While she was a full-time writer, she became the president of the Detection club.⁹⁸

According to Chris Willis, Lord Peter Wimsey meets the criteria of the archetypal British gentleman detective.⁹⁹ He is always well-dressed, according to his aristocratic status and to the occasion and he wears a monocle. This perfectly matches his image as an intellectual: Lord Peter is very well-educated. He can speak many languages and is interested in literature: "He is a literary expert who can quote from material ranging from the Psalms and Hymns Ancient and Modern to Catullus, Shakespeare, Donne, Dickens, Lewis Carroll, and a host of others."¹⁰⁰ In the story *The Undignified Melodrama of the Bone of Contention*, Lord Peter finds the lost will of Simon Burdock while he shows interest in the books. As they spend some time in the Haviland's Burdock library, Wimsey as an avid book connoisseur immediately notices *Nuremberg Chronicle*. The will was hidden next to the *Chronicle*, and because there was a huge stain on a the book and no stain on the will, Lord Peter proves that Burdock's younger son Haviland manipulated with the will.¹⁰¹ Wimsey's education and interest in literature therefore can be very useful for him as a detective.

In the story *The Abominable History of the Man with Copper Fingers*, Bayes says that Lord Peter Wimsey "comes of having deductive powers and all that sort of thing, and always sticking one's nose into things that are better not investigated."¹⁰² His inquisitive mind can be very helpful in solving the crimes and

⁹⁸ "About Dorothy L Sayers," The Dorothy L Sayers Society, accessed June 15, 2020, The Dorothy L. Sayers Society webpage, accessed June 10, 2020, <https://www.sayers.org.uk/biography>.

⁹⁹ Chris Willis, "The Great Detectives: Lord Peter Wimsey," The Strand Magazine's 17th Issue, accessed June 10, 2020, <https://strandmag.com/the-magazine/articles/the-great-detectives-lord-peter-wimsey/>.

¹⁰⁰ Willis, "The Great Detectives."

¹⁰¹ Dorothy L. Sayers, *Lord Peter Views the Body* (London: Hodder and Stoughton, 2003), 122.

¹⁰² Sayers, *Lord Peter*, 18.

observation abilities always help him with solving the case. As pointed out by Willis, he resolves the puzzles by thought, deduction and intuition, and the remarkable physical abilities need to be mentioned as well: he is characterized by exceptional agility and physical strength.¹⁰³

As an aristocrat, he presents himself as a well-mannered man. He is polite and knows how to behave in various social occasions. His status allows him to talk to policemen in high positions: “He is able to consult directly with the Commissioner of the Metropolitan Police and several Chief Constables, whom he knows personally.”¹⁰⁴ Such connections can be really helpful for him as an amateur detective. However, he deserves them not only for his privileged position among wealthy people, but also for proving himself an exceptional sleuth.

As his closest person and a man Friday performs his servant Bunter, who is really devoted to Wimsey. They have a great relationship and Bunter often helps him in various situations. In *The Abominable History of the Man with Copper Fingers*, Bunter takes Varden away from Loder’s house and then helps Wimsey clear traces of their presence in the house.¹⁰⁵ With his loyalty and devotion, Bunter is an invaluable companion and has an important role in Wimsey’s life.

¹⁰³ Willis, “The Great Detectives.”

¹⁰⁴ Willis, “The Great Detectives.”

¹⁰⁵ Sayers, *Lord Peter*, 25.

3 ANALYSIS OF THREE FICTIONAL DETECTIVES: SHERLOCK HOLMES, HERCULE POIROT, MISS MARPLE

3.1 Sherlock Holmes

3.1.1 What are Sherlock Holmes' methods of crime solving?

When in *A Study in Scarlet* Dr. John Watson meets his friend Stamford, he describes Sherlock Holmes to John as a science enthusiast knowledgeable in anatomy and chemistry.¹⁰⁶ Watson then meets Holmes in the laboratory where he tries to do some experiments:

I've found it! I've found it, he shouted to my companion, running towards us with a test-tube in his hand. I have found a re-agent which is precipitated by haemoglobin, and by nothing else. Why, my man, it is the most practical medico-legal discovery for years. Don't you see that it gives us an infallible test for blood stains?¹⁰⁷

Scientific methods have a great importance when considering Sherlock Holmes's process of solving cases. By the time Doyle created him, there had already been published some studies related to crime investigation: Matthieu Orfila's 1813 *Traité des poisons*, in 1806 was developed a test that was able to detect arsenic in human organs and at the beginning of the nineteenth century, Vidocq had studied the shape of bloodstains as they fell (later studied by Alexandre Lacassagne).¹⁰⁸ Therefore, Laura J. Snyder concludes that Sherlock Holmes "did not invent forensic science, but he probably did more than any other person, fictional or not, to portray it as a valuable tool in criminal detection."¹⁰⁹ Whether it is the art of tracing footsteps, toxicology, graphology or ability to perform various chemical analyses, Sherlock Holmes has no difficulties with any of it. His knowledge of numerous branches of science can be very helpful and provide him a great deal of data for crime solving.

¹⁰⁶ Arthur Conan Doyle, *Sherlock Holmes: The Complete Novels and Stories, Volume I* (New York: Bantam Classics, 2003), 5.

¹⁰⁷ Conan Doyle, *The Complete Novels*, 7.

¹⁰⁸ Laura J. Snyder, "Sherlock Holmes: scientific detective," *Endeavour* 28, no.3 (2004): 107, DOI: 10.1016/j.endeavour.2004.07.007.

¹⁰⁹ Snyder, "Sherlock Holmes: scientific detective," 108.

Another method that is greatly associated with Sherlock Holmes is the method of deduction. In *The Sign of Four*, Holmes tells Watson that he is the only consulting detective, because he created this profession. Then he continues with characterizing the deduction as an exact science: “The only point in the case which deserved mention was the curious analytical reasoning from effects to causes, by which I succeeded in unravelling it.”¹¹⁰ Holmes applies this method in all of his cases. The first demonstration of this method is in *The Study in Scarlet*, when Holmes says that Watson was in Afghanistan. This kind of “reasoning backwards”¹¹¹ is then explained to Watson: “Here is a gentleman of a medical type, but with the air of a military man. [...] Where in the tropics could an English army doctor have seen much hardship and got his arm wounded? Clearly in Afghanistan.”¹¹²

Holmes gets the information because of his observant nature. He can notice things that can be seen by any other person, but only he can come with a logical conclusion. The facts he observes are nothing special. The example of his ability of observation can be seen in the story *The Adventure of The Speckled Band*. Holmes tells Helen Stoner that she arrived by train and then explains the surprised woman that he knows that because she has a piece of the train ticket in her hand.¹¹³ From this small detail, that anyone can see (Watson is present in the room as well), Holmes can tell what happened in the past.

Another illustration of observation can be seen in *The Sign of Four* – Holmes says that Watson has been to the Post-Office in the morning because of his red mould on his shoe. Then he distinguishes the observation from the deduction – which tells him that Watson sent there a telegram:

Why, of course I knew that you had not written a letter, since I sat opposite to you all morning. [...] What could you go into the post-office for, then,

¹¹⁰ Conan Doyle, *The Complete Novels*, 125.

¹¹¹ Snyder, “Sherlock Holmes: scientific detective,” 108.

¹¹² Conan Doyle, *The Complete Novels*, 18.

¹¹³ Conan Doyle, *The Complete Novels*, 398.

but to send a wire? Eliminate all other factors, and the one which remains must be the truth.¹¹⁴

Another similar examples of deduction can be seen in many other Holmes' cases. His deductive reasoning based primarily on logic became an important part of the stories and an essential element in the detective fiction.

To solve the cases, Sherlock Holmes uses also many of his own various methods and techniques. For his profession of a consulting detective, he has an advantage of having an immense mental capacity for storing of various information that can be later helpful. In *The adventure of The Speckled Band*, when Holmes and Watson catch the snake that killed Dr. Roylott, Holmes recognizes that it is a swamp adder, which he describes then as "the deadliest snake in India."¹¹⁵ He also has a great knowledge of poisons, types of tobacco and remembers very detailed history of various crimes that ever happened. This knowledge of various fields can be useful and often can help with finding the right answer.

When necessary, he also has an ability to present himself in numerous costumes, in order to obtain necessary information. But not only he can use very convincing clothes, he can perform the intended role as well. In *A Scandal in Bohemia*, Watson describes Holmes's transformation in the following way:

His expression, his manner, his very soul seemed to vary with every fresh part that he assumed. The stage lost a fine actor, even as science lost an acute reasoner, when he became a specialist in crime.¹¹⁶

Sherlock Holmes lives in a flat with an address 221B, Baker Street in London. Sometimes his clients come to his flat to tell him about their problems. Holmes prefers meeting face to face, so he can get a sense of what the client is like. However, very often he must leave the flat and examine the crime scene. When he does so, he is fully focused and works with unprecedented thoroughness. The whole place with the dead body must be scrutinized: "So engrossed was he with

¹¹⁴ Conan Doyle, *The Complete Novels*, 127.

¹¹⁵ Conan Doyle, *The Complete Novels*, 420-421.

¹¹⁶ Conan Doyle, *The Complete Novels*, 254-255.

his occupation that he appeared to have forgotten our presence, [...] keeping up a running fire of exclamations, groans, whistles, and little cries suggestive of encouragement and of hope.”¹¹⁷ Watson is amazed by his precision and excitement.

Considering the revelation of the solution, Holmes always outlines it at the end of the story. The audience that listens to him consists of Watson, the characters that figure in the case and sometimes the policemen that come for his advice: inspector Lestrade, inspector Tobias Gregson and some others.

Sherlock Holmes’ methods proved to be undoubtedly successful, since he solved dozens of different crimes. His use of various scientific methods, the use of deductive method, as well as application of his own personal methods proved to be invaluablely helpful with solving the strangest riddles.

3.1.2 Who does Sherlock Holmes work with?

Sherlock Holmes stories would not be the same without Holmes’ faithful companion, Dr. John Watson. He proved to be an indispensable man in Holmes’ life while living with him and accompanying him during various case solving. Without him, records of Holmes adventures would have never come into being.

The Character Dr. John Watson has a great importance in Sherlock Holmes’ life. According to Adiba Qonita Zahroh, Watson embodies a few significant roles: the biographer, colleague and a best friend.¹¹⁸ As a biographer, he manages to write down all the cases in which he accompanies Holmes. Firstly, Holmes criticizes him for being too emotional: “You have attempted it to tinge it with romanticism, which produces much the same effect as if you worked a love-story or an elopement into the fifth proposition of Euclid.”¹¹⁹ Holmes wants the record to be systematic and precise, deprived of emotions. However, he also proves to be grateful for Watson’s presence and his biographical activity, when he utters: “Stay

¹¹⁷ Conan Doyle, *The Complete Novels*, 29.

¹¹⁸ Adiba Qonita Zahroh, “The Case of the Sidekick: The Roles of Dr. John Watson in Sherlock Holmes Canon by Sir Arthur Conan Doyle,” *Lexicon* 4, no. 1 (2015): 42.

¹¹⁹ Conan Doyle, *The Complete Novels*, 125.

where you are. I am lost without my Boswell.”¹²⁰ Holmes also gained a great advantage from Watson’s records, as more people got to know about his private detective service.

Although Sherlock Holmes knows that Watson cannot be a match for him considering his reasoning abilities, he treats Watson as an equal. He perceives him as a colleague.¹²¹ Holmes often asks him to arrange something. In *The Sign of Four*, Holmes wants Watson to get Mary Morstan to her aunt safely and to bring Holmes a dog Toby that is supposed to help them with the case.¹²²

When the client is about to tell Holmes his story and gets wary about Watson hearing it, Holmes assures him that Watson works with him and has the same right as him to know all the information: “My friend here knows nothing of the details. Mr. Garrideb surveyed me with not too friendly a gaze. Need he know? he asked. We usually work together.”¹²³ There is no doubt that Holmes appreciates Watson’s loyalty and enjoys his company.

This relates to another role mentioned by Zahroh. Most importantly, Dr. John Watson is perceived as Holmes’ bestfriend.¹²⁴ He deeply admires Holmes:

I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions, as swift as intuitive, and yet always founded on a logical basis, with which he unravelled the problems which were submitted to him.¹²⁵

Although sometimes Holmes makes fun of Watson and enjoys his surprise as he becomes the subject of Holmes’ deduction, he is grateful and deeply appreciates the friendship and bond they have. The demonstration of his feelings appears in the story *The Adventure of Three Garridebs*. When Watson is shot by Evans, Holmes appears to be horrified and really seems to fear the vision that Watson

¹²⁰ Conan Doyle, *The Complete Novels*, 243.

¹²¹ Zahroh, “The Case of the Sidekick,” 47.

¹²² Conan Doyle, *The Complete Novels*, 166.

¹²³ “The Adventure of the Three Garridebs,” pages.drexel.edu, accessed June 10, 2020, <http://www.pages.drexel.edu/~ina22/200/SH-Texts-9-Casebook-6-Three-Garridebs.htm>.

¹²⁴ Zahroh, “The Case of the Sidekick,” 43.

¹²⁵ Conan Doyle, *The Complete Novels*, 397-398.

would die. This is a really important moment for their relationship: “The clear, hard eyes were dimmed for a moment, and the firm lips were shaking. [...] All my years of humble but single-minded service culminated in that moment of revelation.”¹²⁶ This proves that even though Holmes does not have a need to express his feelings towards Watson, he undoubtedly has them.

Although Watson and Holmes get along well, they differ in some respects. While in *The Sign of Four* Watson falls in love with Mary Morstan in and eventually gets married and lives with her, Holmes does not have the understanding for this act of love.¹²⁷ He never gets into any relationship – he only expresses admiration towards Irene Adler, a woman who defeated him in *A Scandal in Bohemia*, as he keeps her photograph and when he speaks of her, he titles her “the woman.”¹²⁸

Holmes also seems to be locked in his own world of crime while he is in the middle of the case solving. Although Watson is invested and cares about the investigation as well, he tends to have a perspective of an average person and perceives things that Holmes ignores. In *The Speckled Band*, as they are on their way to Stoke Moran, the house of Dr. Grimesby Roylott, Watson remarks: “To me at least there was a strange contrast between the sweet promise of the spring and this sinister quest upon which we were engaged.”¹²⁹ Because of the fact that Watson lacks the exceptional ability possessed by his friend and his mind is not busy with analyzing clues, he performs as an ordinary man which enables him to narrate Holmes’ stories in a natural way.

Character of John Watson proved to be a biographer, colleague and an irreplaceable friend. His loyalty and devotion enriched Holmes’ life and his role in the stories is of a great importance.

¹²⁶ “*The Adventure of the Three Garridebs*”, pages.drexel.edu, accessed June 10, 2020, <http://www.pages.drexel.edu/~ina22/200/SH-Texts-9-Casebook-6-Three-Garridebs.htm>.

¹²⁷ Conan Doyle, *The Complete Novels*, 235.

¹²⁸ Conan Doyle, *The Complete Novels*, 263.

¹²⁹ Conan Doyle, *The Complete Novels*, 410.

3.1.3 Who is Sherlock Holmes?

Sherlock Holmes appears to be a fascinating man. Although it seems that the only thing he lives for is the crime solving, he has many other interests that constitute his character. When he meets Watson for the first time, he tells him several facts: he does not talk for days, enjoys smoking strong tobacco, playing violin and doing chemical experiments.¹³⁰ These are the things that he does in his free time and it also helps him with crime solving, as Watson notes:

I left Holmes seated in front of the smouldering fire, and long into watches of the night I heard the low melancholy wailings of his violin, and knew that he was still pondering over the strange problem which he had set himself to unravel.¹³¹

Holmes is a huge lover of music, so he sometimes goes to concerts. Playing a violin and smoking tobacco are his habits to either help him to solve a problem or to relax: “But we shall have horrors enough before the night is over; for goodness’ sake let us have a quiet pipe and turn our minds for a few hours to something more cheerful.”¹³²

To Watson’s amazement, he says that he does not know anything about Copernican Theory, the composition of the Solar System and appears not to know nothing about philosophy, astronomy and literature.¹³³ He considers these branches useless and does not attach importance to them. On the other hand, his knowledge in some areas is immense, so, as he says, he has been “guilty of several monographs.”¹³⁴

Another of Holmes’ habits is injecting himself with cocaine.¹³⁵ As he notes, it is his way of stimulation, when there is not any problem that would employ his brilliant mind: “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

¹³⁰ Conan Doyle, *The Complete Novels*, 9-10.

¹³¹ Conan Doyle, *The Complete Novels*, 44.

¹³² Conan Doyle, *The Complete Novels*, 416.

¹³³ Conan Doyle, *The Complete Novels*, 12.

¹³⁴ Conan Doyle, *The Complete Novels*, 126.

¹³⁵ Conan Doyle, *The Complete Novels*, 123.

dispense then with artificial stimulants.”¹³⁶ He hates the state of not using his analyzing abilities. He wants his mind to be constantly stimulated and to be engaged in a working process, regardless of what problem or puzzle it is.

The way Sir Arthur Conan Doyle builded Holmes’ character proved to be very well-received. Sherlock Holmes still appears to be very popular and has many enthusiastic fans among readers of detective fiction.

3.2 Hercule Poirot

3.2.1 What are Hercule Poirot’s methods of crime solving?

The term that is highly associated with Poirot’s crime solving is “little grey cells” – the expression he uses when his brain is working.¹³⁷ Usually when some problem occurs or he gets to know about something that does not seem right, Poirot wants to solve it.

According to Lydia Navajas Martín, Poirot’s method, like Holmes’, is based on deduction as well.¹³⁸ He is also exceedingly observant and can notice things and then deduce what possibly happened: “First, I must seek a proof where I have deduced the proof may be.”¹³⁹ This method helps him with solving cases as well.

As Xiang Xu claims, he can participate in activities of Holmesian kind, such as examining the crime scene, looking for small things left on the ground or trying to find the murder weapon.¹⁴⁰ However, Poirot “seldom goes down on all fours to examine footprints and neither shares Holmes’ knowledge of 140 different varieties of tobacco ash.”¹⁴¹ He does not possess the detailed knowledge of criminology and of various branches of science that are so crucial for Holmes’ crime solving.

¹³⁶ Conan Doyle, *The Complete Novels*, 124.

¹³⁷ Lydia N. Martín, “The Detective’s Method: Holmes, Poirot, Father Brown and the Influence of C. Auguste Dupin,” *JACLR: Journal of Artistic Creation and Literary Research* 7, no. 1 (2019): 33.

¹³⁸ Martín, “The Detective’s Method,” 33.

¹³⁹ Agatha Christie, *After the Funeral* (New York: Harper Collins, 2014), 133.

¹⁴⁰ Xiang Xu, “The Detectives in Agatha Christie’s Novels,” *Asian Social Science* 5, no. 4 (2009): 97, DOI:10.5539/ass.v5n4p96.

¹⁴¹ Wieland Schwanebeck, “Deconstructing the Detective: Agatha Christie’s Poirot Novels and the Role of the Reader” in *Hercule Poirot trifft Miss Marple: Agatha Christie intermedia*, ed. Judith Kretzschmar, Sebastian Stoppe and Susanne Vollberg (Marburg: Büchner-Verlag, 2016), 52.

What Poirot does is that he investigates many suspects.¹⁴² His method consists of interacting with people – he talks with them. When the crime is committed, Poirot comes to the crime scene and immediately starts to converse with people that are present in the same place:

There were to be no short cuts to the truth, instead he would have to adopt a longer, but a reasonably sure method. There would have to be conversation. Much conversation. For in the long run, either through a lie, or through truth, people were bound to give themselves away...¹⁴³

People also tend to confide to him. When they need to talk to someone, they often come to see him: “There was still half an hour to go. Half an hour for someone to make up their minds and come to him. Perhaps more than one person...”¹⁴⁴ There can be cases when people are suspicious about him because of his noticeable appearance of a foreigner, but usually his character inspires trust and therefore he can get the information he wants.

His interviewing suspects is closely related to his principal method – his research has its base in psychology.¹⁴⁵ According to Wieland Schwanebeck, Poirot “rather trusts in his ability to seek out contradictions in his suspects’ accounts and to scrutinise their psychological disposition.”¹⁴⁶ He knows how to treat people in order to make them feel relaxed. When they feel so, they stop being wary and might tell him something important that is related to the case. In *After the Funeral*, Poirot speaks to the cook Marjorie and he knows what to say to make her talk:¹⁴⁷ “Poirot had visited her in the kitchen, praised certain dishes with discernment, and Marjorie, realising that here was someone who knew what he was talking about, hailed him immediately as a fellow spirit.”¹⁴⁸ Poirot can distinguish certain types

¹⁴² Xu, “The Detectives,” 98.

¹⁴³ Christie, *After*, 113.

¹⁴⁴ Christie, *After*, 137.

¹⁴⁵ Martín, “The Detective’s Method,” 33.

¹⁴⁶ Schwanebeck, “Deconstructing,” 52.

¹⁴⁷ Christie, *After*, 96.

¹⁴⁸ Christie, *After*, 96.

of people, their moods and states of mind. He knows what they want or do not want to hear, and he treats them according to that.

When he gets the information from the people, he can start making the final image of how it all happened. His knowledge of psychology enables him to analyze their desires, worries, motives and temperaments and therefore find the murderer: “As I have told you, it is people in whom I interest myself.”¹⁴⁹

Another important element of Poirot’s investigation is the revelation of the murderer. He has an extraordinary way of announcing it. He prefers to bring people together, usually in one room and then he describes his whole process of reasoning – what caught his attention, what made him focus his investigation in a certain way and what was the moment when he realized who committed the murder. In *The Mysterious Affair at Styles*, Poirot asks Mary Cavendish whether he can organize one of these sessions:¹⁵⁰ “Madame, I have your permission to hold a little réunion in the salon? It is necessary for everyone to attend.”¹⁵¹ Poirot undoubtedly enjoys this moment as he can show everyone his amazing abilities of a renowned detective. He does this with a little bit of theatricality – he is like a melodramatic actor.¹⁵²

Poirot’s investigative method is based mainly on psychological analysis. He can empathise with people and analyze their motifs with respect to his knowledge of psychology. This clearly contrasts with Holmes’ approach deprived of emotions and feelings.

3.2.2 Who does Hercule Poirot work with?

As Sherlock Holmes has his faithful friend, Hercule Poirot also has one. Captain Arthur Hastings took this role in some of Poirot’s cases and became his companion: the faithful friend, assistant, associate and occasionally a chronicler.¹⁵³

¹⁴⁹ Christie, *After*, 93.

¹⁵⁰ Agatha Christie, *The Mysterious Affair at Styles* (New York: HarperCollins, 2007), 130.

¹⁵¹ Christie, *The Mysterious Affair*, 130.

¹⁵² Schwanebeck, “Deconstructing,” 50.

¹⁵³ Matthew Bunson, *The Complete Christie: An Agatha Christie Encyclopedia* (New York: Simon & Schuster, 2001), 247.

At the beginning of Poirot's career, he lives with Hastings in London and as he starts working as a private detective, Hastings helps him as a chief assistant.¹⁵⁴ However, as Schwanebeck claims, he does not possess the same analyzing ability as Poirot: "Hastings repeatedly begs Poirot to go on and asks for additional explanations, yet he seldom questions his friend's method or the validity of his arguments."¹⁵⁵ He works as a transparent, ordinary man in contrast to brilliant Poirot in the same ways as Dr. John Watson to Sherlock Holmes. Poirot comments on Hastings: "You see, my friend, you have a nature so honest, and a countenance so transparent, that—enfin, to conceal your feelings is impossible!"¹⁵⁶

Even though their reasoning abilities are undoubtedly not on the same level, despite that they are good friends. When they meet in the Poirot's first novel, *The Mysterious Affair at Styles*, Poirot is genuinely excited to see Hastings:

I drew aside and apologised, when suddenly, with a loud exclamation, he clasped me in his arms and kissed me warmly. Mon ami Hastings! He cried. It is indeed mon ami Hastings!¹⁵⁷

Captain Hastings functions in the Poirot's adventures in the similar ways Dr. Watson in Sherlock Holmes' stories. They share many similarities: they figure as the detective's best friends, colleagues or assistants and narrate their stories. They also have similar way of thinking – their reasoning is ordinary in comparison to the brilliant analytical abilities of their detective companions.

3.2.3 Who is Hercule Poirot?

The character of Hercule Poirot bears some remarkable traits. Conceivably the most well-known one is his obsession with tidiness and precision. He hates any kind of mess and everything in his life must be elegant, clean and organized. This behaviour is many times pointed out by Hastings: "John flung the match into an adjacent flower bed, a proceeding which was too much for Poirot's feelings. He

¹⁵⁴ Bunson, *The Complete Christie*, 248.

¹⁵⁵ Schwanebeck, "Deconstructing," 51.

¹⁵⁶ Christie, *The Mysterious Affair*, 139.

¹⁵⁷ Christie, *The Mysterious Affair*, 18.

retrieved it and buried it neatly.”¹⁵⁸ In *The Mysterious Affair at Styles*, Poirot excites about flower beds. “Admirable! What symmetry! Observe that crescent; and those diamonds—their neatness rejoices the eye. The spacing of the plants, also, is perfect.”¹⁵⁹ The emphasis on cleanness can be also observed in Poirot’s detection: “His methodical and organized personality is reflected in the way he solves cases.”¹⁶⁰ He collects and treats the evidence with unique precision. The same can be said about Holmes and his case solving – they are both very organized. However, Holmes, in his personal habits, is not tidy at all.¹⁶¹

To precision relates Poirot’s remarkable habit – building card houses. Poirot does this ritual to calm down: “No, mon ami, I am not in my second childhood! I steady my nerves, that is all. This employment requires precision of the fingers. With precision of the fingers goes precision of the brain.”¹⁶² In the same way as Sherlock Holmes and his violin playing, building card houses is Poirot’s way to relax and possibly a way to come up with the right idea or solution to the problem.

Poirot is also very particular about his appearance. He attaches a great importance to looks – his clothes and shoes must always be clean: “The neatness of his attire was almost incredible. I believe a speck of dust would have caused him more pain than a bullet wound.”¹⁶³ He also really takes pride in caring of his hair and moustache.

Apart from that, he is a lover of good food: “At my age the chief pleasure, almost the only pleasure that still remains, is the pleasure of the table. Mercifully I have an excellent stomach.”¹⁶⁴ Poirot enjoys various dishes and is choosy about food and drinks he consumes: “They had dined off Sole Veronique, followed by Escalope de Veau Milanaise, proceeding to Poire Flambée with ice-cream. [...] Poirot, who

¹⁵⁸ Christie, *The Mysterious Affair*, 31.

¹⁵⁹ Christie, *The Mysterious Affair*, 35.

¹⁶⁰ Martín, “The Detective’s Method,” 33.

¹⁶¹ Conan Doyle, *The Complete Novels*, 604.

¹⁶² Christie, *The Mysterious Affair*, 128.

¹⁶³ Christie, *The Mysterious Affair*, 18.

¹⁶⁴ Christie, *After*, 46.

did not care for port, was sipping Crème de Cacao.”¹⁶⁵ Having a good meal is his way of making a good time while not dealing with any puzzling murder.

Poirot, similarly, as Holmes, feels a huge pleasure in solving crimes.¹⁶⁶ It is a way to engage his brain and to test his exceptional abilities. Moreover, both Poirot and Holmes feel good about themselves when they can present the results of their investigation to someone (Holmes usually to Watson, as he does not want any public merit and Poirot to a larger audience). They both have various eccentric manners that build their personalities.

3.3 Miss Marple

3.3.1 What are Miss Marple’s methods of crime solving?

At first glance, Miss Marple can be perceived as normal, innocent, ordinary life living woman. She perfectly fulfils the stereotypical image of an elderly spinster. People often underestimate her as a curious old woman, because of her plain appearances, gossiping and ever-lasting knitting needles.¹⁶⁷ Miss Marple partly fulfils this image – but with her intelligence, wit and a keen eye for significant details she can also perform as an accomplished crime solver.

Her ways of doing so are completely different from other detectives – she never examines the ground, or the substances left on the crime scene. According to Xu, her game “has its focus on mystification rather than detection”¹⁶⁸ and she solves cases “less by clues and reasoning than by intuition and comparison.”¹⁶⁹

Miss Marple’s method of crime solving is analyzing human nature:

There is, of course, woolwork, and Guides, and Welfare, and sketching, but my hobby is and always has been Human Nature. So varied and so very fascinating.¹⁷⁰

¹⁶⁵ Christie, *After*, 46.

¹⁶⁶ Martín, “The Detective’s Method,” 33.

¹⁶⁷ Xu, “The Detectives,” 97.

¹⁶⁸ Xu, “The Detectives,” 99.

¹⁶⁹ Xu, “The Detectives,” 98.

¹⁷⁰ Agatha Christie, *The Murder at the Vicarage* (New York: Black Dog & Leventhal Publishers, 2006), 200-201.

Susan M. Hardesty describes the process in a following way:

Through her study of human nature and by noting parallels between the sudden death of a country constable and the parson's wife's cousin's recent illness caused by inhaling too much sulfur chlorobenzene while cleaning her windows, Miss Marple made quite a reputation for herself.¹⁷¹

She finds parallels between people present at the place where crime has been committed and people from the village where she lives - St. Mary Mead. When a person acts in a certain way, Miss Marple immediately remembers someone that did something similar in the past and therefore she can find out if the person could commit the crime. "Like Johnnie Backhouse, thought Miss Marple who always had a good storehouse of parallels to draw upon, selected from inhabitants of St. Mary Mead."¹⁷² In *They Do It with Mirrors*, Miss Marple's friend Ruth Van Rydock wants her to go Stonygates, a family mansion to watch her sister Carrie-Louisa, because Ruth has a feeling that there is something off and Carrie-Louisa might be in danger. But she has no proof, and she is confused about her hunch. Miss Marple then says that she believes her, because she once had similar feeling about one girl when she was sitting next to her in the church – and then the girl was nearly killed by her father, so there could be something true about her suspicion. Therefore, Miss Marple goes to the mansion and indeed, soon someone is murdered.¹⁷³

Her approach to investigation can be perceived as philosophical:¹⁷⁴ "Was there some significance, perhaps, in the various names that were found for Caroline Louise Serrocold? Was she to all of them a symbol and not quite a real person?"¹⁷⁵ She also attaches great importance to her feelings and intuition – even if she has no real clues or evidence: "Something that she could not quite put her

¹⁷¹ Susan M. Hardesty, "Using the Little Grey Cells," *The English Journal* 72, no. 5 (1983): 38.

¹⁷² Agatha Christie, *They Do It with Mirrors* (New York: William Morrow Paperbacks, 2011), 135.

¹⁷³ Christie, *They Do It*, 12.

¹⁷⁴ Hardesty, "Using the Little Grey Cells," 38.

¹⁷⁵ Christie, *They Do It*, 46.

finger on was wrong about Edgar Lawson—something that went beyond the observed and admitted facts.”¹⁷⁶

Miss Marple, in the similar way as Poirot and Holmes, has an excellent ability of observation. In *The Murder at the Vicarage*, Colonel Melchett asks her whether she saw two suspects go around her house:

Now, since you seem very good at observing, did you happen to notice, Miss Marple, what sort of expression Mrs. Protheroe and Mr. Redding had as they passed along the lane? [...] They seemed very happy to be together, if you know what I mean.¹⁷⁷

Miss Marple also raised Colonel’s astonishment when she said she noticed that Mrs. Protheroe wasn’t carrying any handbag – he supposed that she was carrying a pistol in it, but Miss Marple insisted that if she carried it, she would have seen it.¹⁷⁸ Vicar also comments upon her observant nature: “I paid a grudging tribute to Miss Marple. She had not been deceived but had evidently suspected the true state of things with a fair amount of accuracy.”¹⁷⁹

Her experience with observing people has also made her cautious about what people claim. She knows that she cannot trust anybody. Whatever people tell her can be a lie and must be questioned: “One should never go by what people say.”¹⁸⁰ She always pays attention to the dark side of human nature. She knows that anyone can be a murderer when he has the right motive and evil person can be anywhere: “But I'm afraid there's a lot of wickedness in the world.”¹⁸¹

Although she does not actively participate in the hunt for criminals as Sherlock Holmes with Dr. Watson do, she can appear at the right moment to confront the criminal. In her last case, *Sleeping Murder*, at the end of the novel she saves Gwenda Reed from the murderer Dr. Kennedy: “So fortunate, said Miss Marple's

¹⁷⁶ Christie, *They Do It*, 46.

¹⁷⁷ Christie, *The Murder*, 67.

¹⁷⁸ Christie, *The Murder*, 67.

¹⁷⁹ Christie, *The Murder*, 23.

¹⁸⁰ Christie, *The Murder*, 223.

¹⁸¹ Christie, *The Murder*, 68.

voice, rather breathless, for she had run violently up the back stairs, that I was just syringing the greenfly off your roses.”¹⁸²

Miss Marple differs immensely from both mentioned detectives. She neither engages herself in any kind of crime scene scrutiny nor uses any scientific methods. She analyzes human nature and finds parallels between people gathered in the centre of crime scene and people from St. Mary Mead. Her investigation is based on intuition, her feelings and comparison of people.

3.3.2 Who does Miss Marple work with?

Unlike Sherlock Holmes and Hercule Poirot, Miss Marple does not have any companion character by her side. When solving cases, she works on her own and has no companion. She often consults the details of the cases with the people in charge of investigation and then offers her solution to them. In *The Murder at the Vicarage*, Colonel Melchett and Mr. Clement are not very enthusiastic about her outline of events:

Miss Marple arranged her lace fichu, pushed back the fleecy shawl that draped her shoulders, and began to deliver a gentle old-maidish lecture comprising the most astounding statements in the most natural way in the world.¹⁸³

Even though the cases are seldom brought to her¹⁸⁴ and she has no supportive helper, she proves herself to be an amateur sleuth with an extraordinary qualities of a detective.

3.3.3 Who is Miss Marple?

In comparison to Sherlock Holmes and Hercule Poirot, Miss Marple can be perceived as an “extremely homely and easy-going old lady”¹⁸⁵ and as rather “tender and ordinary character.”¹⁸⁶ She does not fulfil the image of the eccentric

¹⁸² Agatha Christie, *Sleeping Murder: Miss Marple's Last Case* (New York: William Morrow & Company, 2011), 182.

¹⁸³ Christie, *The Murder*, 221.

¹⁸⁴ Xu, “The Detectives,” 98.

¹⁸⁵ Xu, “The Detectives,” 98.

¹⁸⁶ Xu, “The Detectives,” 99.

detective as they both do. Hardesty lists her major interests: “snooping about her neighbours’ affairs, gardening and knitting.”¹⁸⁷ She also enjoys spending time with her friends and gossiping.

It is also mentioned that she likes to observe birds. This habit and her gardening can serve as a useful way to notice things: “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.”¹⁸⁸

Although she does not seem unconventional in any way, it is her personality what readers find appealing. The way she solves crimes, her vitality and innocence are what makes her one of the most charming and favoured Agatha Christie’s characters.

¹⁸⁷ Hardesty, “Using the Little Grey Cells,” 37-38.

¹⁸⁸ Christie, *The Murder*, 17.

CONCLUSION

The aim of the thesis was a comparison of fictional detectives by Sir Arthur Conan Doyle and Agatha Christie, two most renowned authors of detective fiction. I attempted to find similarities and differences between them according to three criteria: the way they solve crimes, the role of their companion and their manners and habits. The comparison was made by examination of the stories and novels by Doyle and Christie, and by analysis of numerous secondary sources.

In the first chapter I discussed the history of the detective genre, various definition of detective fiction, the establishment of the genre by Edgar Allan Poe and his creation of the first fictional detective character, C. Auguste Dupin. The second chapter is concerned with the most significant authors of British detective fiction – I outlined their biographies and discussed their detective characters.

The last chapter consists of the comparison of the detective characters. I demonstrated that all the three discussed characters differ in some aspects. They use different methods of crime solving and have various approaches to their detective work. I also attached importance to the detective's companions. While Sherlock Holmes and Hercule Poirot have a faithful helper that plays a huge role in the stories, Miss Maple does not have such a character by her side. All three detectives also have different and remarkable personalities, habits and manners.

The comparison illustrated that Sherlock Holmes, Hercule Poirot and Miss Marple differ in many aspects. However, figuring as detective characters, the intention of all of them is the revelation of the criminal and the punishment of evil. They all can be perceived as accomplished crime solvers and interesting characters. The way Christie and Doyle build these characters proved to be enormously successful and made people enchanted by their presence in the books.

The legacy of these characters is indisputable, because even nowadays they are still immensely popular. The stories with them are being published again and again and many contemporary authors even come with new stories with these renowned detectives. They were also portrayed in many television adaptations,

including movies and TV series, which attempted to employ the detective's traits and characteristics that can be observed in the stories and novels.

RESUMÉ

Ve své bakalářské práci jsem se zabývala žánrem detektivní fikce. Nejprve jsem se zaměřila na historii žánru a rozebrala jednotlivá díla, která mohou být považována za předchůdce detektivních příběhů. Tato díla většinou obsahují prvek napětí, zločin a odhalení viníka. Dále jsem se pokusila poskytnout definice detektivního žánru a popsala proces ustanovení žánru, ve kterém hrály významnou roli policejní síly. Pionýrským představitelem je mnohými literárními akademiky považován Edgar Allan Poe a jeho amatérský detektiv C. Auguste Dupin. V jeho třech detektivních povídkách se vyskytuje několik významných elementů, které se staly součástí dalších detektivních děl.

V další kapitole jsem zaměřila pozornost na významné představitele britské detektivní fikce. Věnovala jsem se Wilkiemu Collinsovi a jeho první britské detektivní novele *Měsíční kámen*. Zaobírala jsem se postavami tamějších policejních vyšetřovatelů a postavou amatérského detektiva, který se později ukázal býti zároveň i pachatelem. Postavu detektivů jsem analyzovala i u Gilberta Keitha Chestertona. Jeho Father Brown s uměním řešit případy pomocí víry a morálky zaujímá důležitou pozici mezi fiktivními detektivy. Lord Peter Wimsey od autorky Dorothy L. Sayers si díky své povaze získal srdce mnoha čtenářů.

Na Sira Arthura Conana Doylea a Agathu Christie jsem se detailněji zaměřila v poslední kapitole, kde mým záměrem bylo analýzou primární a sekundární literatury srovnat jejich nejslavnější detektivní postavy. Sherlocka Holmese, Hercula Poirota a slečnu Marplovou jsem se pokusila rozebrat s ohledem na tři kritéria. Prvním kritériem byl jejich způsob a metody vyšetřování. Sherlock Holmes se nejčastěji uchyluje k nejrůznějším vědeckým postupům, jako jsou chemické analýzy, měření stop, analýza dokumentů atd. Za jeho úspěchem stojí deduktivní metoda a pozorování založené na logice. Velkou pozornost věnuje také zkoumání místa činu a často využívá své vlastní metody, jako je využití různých převleků a jeho nezměrné znalosti z různých oborů. Hercule Poirot také využívá umění dedukce, avšak jeho způsob vyšetřování je založen na něčem diametrálně odlišném v porovnání s Holmesem – na psychologii. Poirot ví, jak mluvit a jednat s lidmi, a proto jsou jeho metody v kontrastu s asociálním a lidskými city nezaujatým

Holmesem. Slečna Marplová své vyšetřování staví na znalosti lidské povahy. Umí rozlišit jednotlivé typy lidí a na základě toho si vytváří paralely možných pachatelů a lidí, kteří se zachovali podobně nebo stejně v jejím domově St. Mary Mead. Své závěry vyvozuje na základě pocitů a intuice. Všichni tři detektivové mají také výbornou schopnost všimnout si důležitých detailů.

Druhé kritérium byla postava pomocníka. Jak Sherlock Holmes, tak Hercule Poirot mají po svém boku člověka, který plní roli pomocníka. Doktor John Watson a kapitán Arthur Hastings plní současně roli nejlepšího přítele, životopisce a spolubydlícího. Oba se svými nijak výjimečnými rozumovými schopnostmi stojí v protikladu k neobyčejným analytickým schopnostem svých společníků. V příbězích se slečnou Marplovou se však žádná taková postava nevyskytuje - slečna Marplová řeší případy sama.

Posledním kritériem byl popis detektivní postavy, skládající se z jejích povahových rysů, zvyků a koníčků. Každý z detektivů se oddává nějakým zálibám. Sherlock Holmes holduje kouření tabáku a užívání kokainu. Pokud se snaží nalézt řešení k zapeklitému případu, hraje na housle. Hercule Poirot si dá rád dobré jídlo či pití a pozornost věnuje péči o svůj vzhled. Jakmile se i mu nedaří najít poslední kousek skládky k případu, staví si domečky z karet. Co se týče povahy, Sherlock Holmes je spíše asociální, zatímco Poirot se nevyhýbá setkání s lidmi a konverzacím. Poirot je posedlý pořádkem, Holmes se nejeví jako příliš pořádný. Oba jsou však velmi pečliví a důkladní v postupech své detektivní práce a zároveň si užívají obdiv udivených posluchačů v momentu, kdy popisují své úvahy následované odhalením viníka.

Slečna Marplová se v porovnání s Holmesem a Poirotem může jevit jako obyčejná postarší dáma, ale i její charakter je konstituovaný způsobem, který ji ve výsledku činí pozoruhodnou osobou. Ačkoliv na jejích zálibách – pletení, zahradničení, klevetění a pozorování ptáčků – není nic výstředního, její povaha, důvtip a inteligence z ní dělají nejen skvělého detektiva, ale i populární a oblíbenou knižní postavu.

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ANOTACE

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Klíčová slova: detektivní fikce, Agatha Christie, Sir Arthur Conan Doyle, detektiv, metody vyšetřování, pomocník, Hercule Poirot, Sherlock Holmes, slečna Marplová

Tato bakalářská práce se zabývá analýzou tří detektivních postav od autorů Sira Arthura Conana Doyle a Agathy Christie: Sherlocka Holmese, Hercule Poirota a slečny Marplové. Postavy jsou srovnány ve třech kategoriích: způsob a metody řešení případů, role postavy pomocníka a popis detektivní postavy. Práce obsahuje také kapitulu věnující se historii, definicím, ustanovení detektivního žánru a kapitulu zaměřenou na britské autory detektivní fikce.

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This bachelor thesis focuses on an analysis of three detective characters from Sir Arthur Conan Doyle and Agatha Christie: Sherlock Holmes, Hercule Poirot and Miss Marple. The characters are compared with respect to three categories: the ways and methods of crime solving, the role of the character of their companion and the description of the detective character. The thesis also contains a chapter concerned with history, definitions and the establishment of the detective genre and a chapter focused on authors of British detective fiction.