

Early Short Stories by Arthur Conan Doyle as the Pre-History of Sherlock Holmes Canon

Liubov Rasevych

Kamianets-Podilskyi Department of Irpin State College of the Economy and Law
Kamianets-Podilskyi, Ukraine

Abstract. The article focuses on the deep analysis of two earliest Conan Doyle's short stories: their textual, image-bearing expression, poetics, etc. The aim of the analysis is to track the stages of formation of the author's creative identity and find out the premises of constructing the ever-lived character of Sherlock Holmes, so-called recipe of his growing and maturity in the consciousness of the author. By extracting relevant common and unique criteria in the proposed triad ("The Haunted Grange at Goresthorpe" (1877), "The Mystery of Sasassa Valley" (1879), Sherlock Holmes Canon (1887-1927)) it has become possible to rebuild initial scheme of composing characters and narration by Arthur Conan Doyle, his initial conception of the fiction model of world in the very first short story and its development and means of implementation in Sherlock Holmes Canon. The methods involved are also efficient while searching the mechanisms of construction of the Overman's myth and the individual Doyle's variant of the archetype of Savior. The results of the research demonstrate that Sherlock Holmes is the most advanced literary character since the earliest period of Doyle's creative work, the true top of his early and later creative laborious efforts. One more point might be concluded: despite the fact that all his life long Doyle has been escaping from the glory as an author of Sherlock Holmes, exactly the idea about this literary hero and this model of fiction was ever-presented internally, at least implicitly, in his creative subconsciousness. Thus, from the dilemma psychologist would extract almost Freud's example of inner conflict and struggle between the Id, Ego and Super-Ego of the author.

Key words: short story, Sherlock Holmes, detective literature, ghost story, adventure story, detective story.

Introduction

The history of A. Conan Doyle's relationship with his eternal "literary child", Sherlock Holmes, is rather complicated. Creating the first story of a genius detective, the author himself obviously did not intend to continue the number of works in the cycle to 60. As it is known, already in 1893, only 6 years after the debut, Holmes seems to die in the abyss of the Reichenbach waterfall ("The Final Problem"). In fact, a complex plot-shaped solution was caused by the persistent desire of the author to end with the hero, which in his opinion, brought him too cheap glory, overshadowing the serious creativity, to which A. Conan Doyle attributed his historical novels. The novels "Micah Clarke" and "The White Company" were published in 1889 and 1891 respectively, but did not have a tenth of the popularity that each piece of Backer Street detective used to have.

However, in the future the author had to break his head seriously over how plausibly, unexpectedly evidently, reasonable resurrect the favorite hero of the public and explain the long years of his absence. Under the pressure of the public (suffering from the death of the literary fetish) which demand new stories about Holmes and under the pressure of financial circumstances, A. Conan Doyle already in 1901 issued an "archival" story from Watson's memories – "The Hound of the Baskervilles", and in 1903 "The Adventure of the Empty House" was published. Further publications with different periodicity continue

until 1927, when the latest essay on Holmes – “The Adventure of Shoscombe Old Place” - was published. That is, Doyle managed to finish completely with Holmes only 3 years before his own death, this time without any epithets and eccentricity. Strangely enough, the fact that it really became a matter of life of the writer, has never been seen as something remarkable. Today, people at all parts of the planet know Sherlock Holmes, books about Holmes are published in circulation almost equal to the Bible, prominent scholars do not shy away to take part in the Sherlockian or Holmesian Game (when the image of Holmes is treated as real, not fictional). While A. Conan Doyle in a very symbolic caricature “The Old Horse” (1930) puts the cycle about Holmes in an extremely obscure position (Fig. 1) somewhere between his trip to USA for a lecture about his literary works (1914) and working as a doctor in Langman Field Hospital at Bloemfontein in South Africa during the Boer War (1900). It is notable that Sherlock Holmes, his main creation, was just one among other quite ordinary events and works from his point of view.

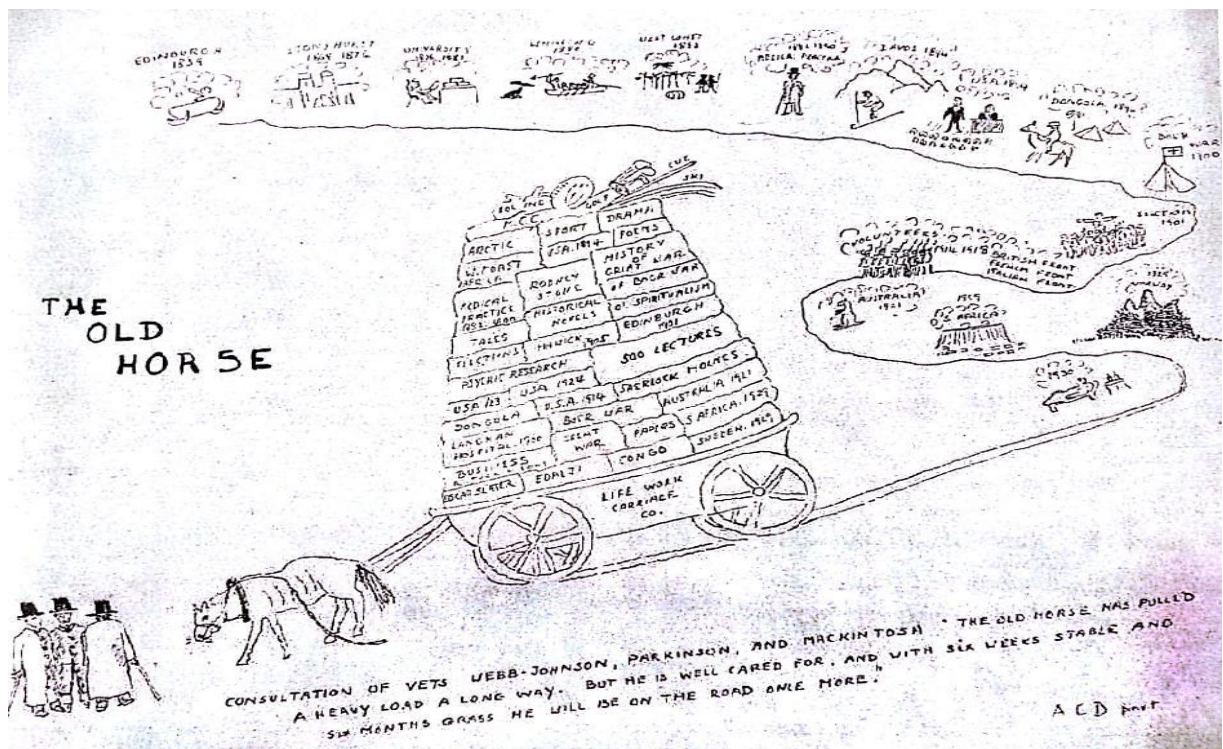


Fig. 1. The Old Horse (1930). Source: https://www.arthur-conan-doyle.com/index.php/The_Old_Horse

One can conclude that the author tried to escape all his life from the character that he himself created, to overcome it, to prove his inferiority. The only thing that suits a writer is the excessively high fees that he paid every time the “The Strand Magazine”. However, Holmes, who was actually mythologized from the first publications and began to live separately from the author's life, was somewhat stronger than the author himself and his personal literary priorities.

The history of Sherlock Holmes and Dr. Watson's tandem dates back to 1887 when “A Study in Scarlet” was first printed. While Doyle's literary work beginning dates back to 1877 (Lycett, 2011: 81), when the 18-year-old author wrote the Gothic story “The Haunted Grange at Goresthorpe” (Fig. 2).

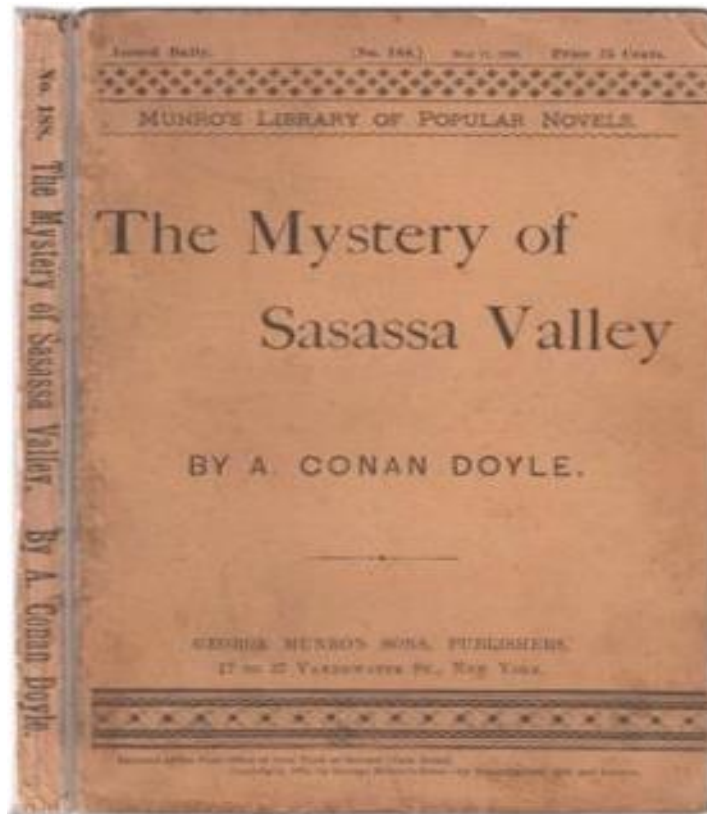


Fig. 2. "The Haunted Grange at Goresthorpe". The 1st page of author's manuscript.
Source: https://www.arthur-conan-doyle.com/index.php/The_Haunted_Grange_of_Goresthorpe

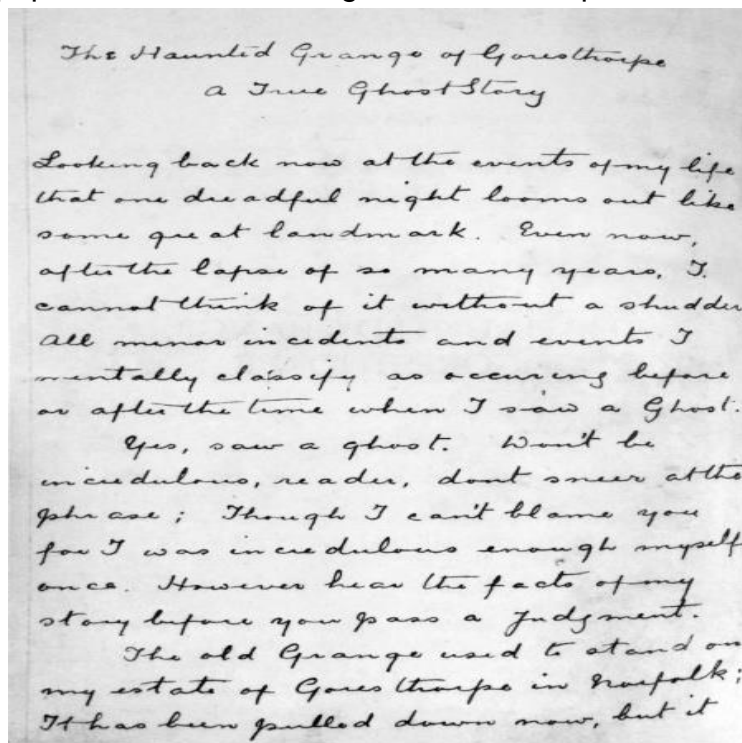


Fig. 3. The edition of "The Mystery of Sasassa Valley" by George Munro's Sons (1898).
Source: https://www.arthur-conan-doyle.com/index.php/The_Mystery_of_Sasassa_Valley

Then appeared Doyle's first published story (Fig. 3) – “The Mystery of Sasassa Valley” (1879). And although here neither the image of Holmes nor the image of Watson is mentioned, in the center of the plot there is not a detective mystery, but a mysterious case or an adventure circumstances, these two stories have structurally, compositionally and even ideologically many points of contact with the Holmes Canon. This gives a motivated possibility to make several key conclusions:

1) implicitly images of Holmes and Watson were present in the minds of the author at the dawn of his literary career, but for some time were in a state of formation, evolution, design, ideological constructing;

2) detective genre performed by Conan Doyle arises through the development of the basics of the adventure genre and literary genre of the horror;

3) finding the origins of the Holmes' image in the early work of the author dramatizes and perpetuates the conflict between the author and the hero, greatly deepens the psychological aspects of literary creation of A. Conan Doyle, who, on the one hand, spent the whole life planning to create a hero like Holmes, and, on the other hand, resisted and denied it the whole his life.

The History of the Question

C.G. Jung, exploring the creation phenomenon in the paradigm of the psychological methodology, made a conclusion that every creatively gifted person is a certain duality, or synthesis, of paradoxical properties (Jung, 2014: 120). According to Jung's theory, the author himself barely knows that his creation, being conceived inside him, then grows and matures. The psychologist even compares the act of creative activity and image-making with growing the creation out of the author like a child grows from a mother. Also concerning C.G. Jung, the creative process is defined as the unconscious activation of an archetypal image and the shaping of this image into a finished work (Jung, 1966: 70). Holmes' character is first of all an interpretation of archetype of the Savior, a variant of Nietzsche's Overman (Rasevych, 2016). Creator is always a personality individually-unique and socially deterministic at the same time. From the history of the complex and contradictory relationship between Conan Doyle and its main character, one can conclude that the image of the superdetective) ripened in the time of social expectations a hero of a similar pattern, the hero-and-savior, intellectually perfect and volitional Nietzsche-like, separate, higher than the crowd; b) fully corresponded to the internal conception of the author's worldview, the author's personality, at least to those subconscious strata, which, in part, seemed to be incomprehensible, uncontrollable, and even to author himself, who sought to gain fame, expressing and proposing to the public throughout his life something different than that which he was able to express and to convey in the best and most skillful manner.

Since chronologically “The Haunted Grange at Goresthorpe” is the first, it is worthwhile to begin with an analysis of this particular work, especially considering that until recently the existence of it was unknown as the story had never been published during the author's lifetime (Miller, 2008: 37; Coyer, 2016: 158). In literary criticism, the essay is analyzed randomly, without details about the artistic side of the narrative, and even less without the dialectal establishment of the origins, the source of the author's idiosyncrasy. Hence, a certain circle of researchers still points to the parallels between the imaginary system “The Haunted Grange at Goresthorpe” and Holmesiana: “Arthur used the narrative ploy of playing off one character against another - something he had done since his earliest story, “The Haunted Grange at Goresthorpe”, in which it had helped him

examine the rival claims of rationalism and skepticism. <...> later Holmes and Watson still represent opposing poles of minds and heart, but their contrasts are subtler and better assimilated into the plot” (Lycett, 124). Indeed, Auslan Cramb states that the tale was immature but was finally appear in print next month after it was suggested it could have been a template for Sherlock Holmes (Cramb, 2011). Owen Dudley Edwards, president of the Arthur Conan Doyle Society, believes too that the manuscript "contains the premature precursors of Holmes and Watson".

Conan Doyle arises as a reformer within the typical “true ghost story” (Miranda, 2017: 76): he uses allusions on Freud's theory of dreams as the invariable result of past experiences or unconscious desires. This aspect has not been stressed in the fiction text, though doubtless it has the inning presence. A. Conan Doyle's “The Secret of Goresthorpe Grange is an amusing story of the relation of definite wishes and dreams of the ghostly” (Scarborough, 2014: 114). It is common for Doyle’s works of fiction that behind externally plain and understandable situations of plot every thinkable reader is able to find much deeper internal psychological, sociological, aesthetical, etc. meanings.

Methods

While conducting the research such methods of research were applied:

- historical and genetic method (study of artistic genesis of the Holmes image);
- hermeneutical method (study of textual and semantic models of the short stories);
- structural-functional method (elucidation of the nature of the relationship and interdependence of structural elements of the text about Holmes);
- comparable and evolutionary method (study of the evolution of the author’s individual consciousness, and principles of world construction);
- poetical method (study of the poetical structures, author’s cliché in constructing characters, situations, narration etc.);

Results

In order to systemize the common features of “The Haunted Grange of Goresthorpe” (1877), “The Mystery of the Sasassa Valley” (1879) and Sherlock Holmes Canon the table data will be useful. Also it is necessary to divide them into some sections:

- general similarities like genre, location, organizing of the narration, etc. (Table 1);
- comparison of the protagonists (Table 2);
- the characters and compositional role of the narrators, the phenomenon of supernatural (Table 3).

Table 1. General Similarities.

Criterion	The Haunted Grange of Goresthorpe	The Mystery of the Sasassa Valley	Sherlock Holmes Canon
1. Genre	short story	short story	60 short stories
2. Location for dwelling of the main characters	London (it was the place of his dwelling): “In the morning Tom, his mission ended, went down to London, and soon afterwards set sail for the coffee estates of his father in Ceylon	London (the protagonist plans to come back here in the case of the final failure): “...if we can't dispose of it with advantage there, it will be worth our	London (the city where Holmes' character rises and forms as a genius detective, scientists even tend to qualify it as a separate character of

		while to ship for London with it”	Doyle’s detective fiction): “The thief or the murderer could roam London on such a day as the tiger does the jungle, unseen until he pounces, and then evident only to his victim” (“Bruce-Partington Plans”)
3. Exotic place for deployment of the plot deployment.	The old Grange used to stand on my estate of Goresthorpe in Norfolk. <...> It was a dreary place by day and an eerie one by night.	South Africa, Cape Town “...we thought our best chance would be down at Cape Colony”	Most stories take place in England, hence a lot of them are connected with exotic places or accessories: ✓ A Study in Scarlet ✓ The Sign of Four ✓ The Boscombe Valley Mystery ✓ The Five Orange Pips ✓ The Adventure of the Speckled Band (from the first 2 separate short stories and the first collected volume “The Adventures of Sherlock Holmes”, result: 5/14).
4. Adventure character of the story	Adventure	Adventure	Adventure + detective puzzle + social aspect, etc.
5. Prevailing of the dialogues in the compositions of the text structure. Characters open mostly from communication with each other.			
6. A first-person narrative, the narrator often plays the role of the “author’s mask” and is not only the	Jack (studied medicine, “Tom <...> was one of my fellow-students”)	Jack Turnbull (a law-student, an old college chum of mine)	John H. Watson (were not acquainted with Holmes before the first depicted detective story)

speculator or retranslator of his points of view, but is an active figure within the plot composition and takes part himself in all the events.			
7. Constant interaction of the narrator and reading audience	“Don't be incredulous, reader, don't sneer at the phrase; though I can't blame you for I was incredulous enough myself once”.	“...it is a longish story and a very strange one; so fill up your glass again, and light another cigar while I try to reel it off”.	“The reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity...” (“A Study in Scarlet”)
8. Using the intrigue trick.	“All minor incidents and events I mentally classify as occurring before or after the time when I saw a Ghost. <...> hear the facts of my story before you pass a judgment”	“Do I know why Tom Donahue is called "Lucky Tom?" Yes; I do <...> Tell it? Oh, certainly”	All these I may sketch out at some future date, but none of them present such singular features as the strange train of circumstances which I have now taken up my pen to describe (“The Five Orange Pips”)
9. A short summary of the story at the beginning.	“Looking back now at the events of my life that one dreadful night looms out like some great landmark. Even now, after the lapse of so many years, I cannot think of it without a shudder”	“I have knocked about a deal in my time, and seen some strange sights, but none stranger than the way in which Tom gained <...> sobriquet and his fortune with it”.	“In glancing over my notes of the seventy odd cases in which I have during the last eight years studied the methods of my friend Sherlock Holmes, I find many tragic, some comic, a large number merely strange, but none commonplace <...> the facts should now come to light, for I have reasons to know there are widespread rumours as to the

			death of Dr. Grimesby Roylott..."
--	--	--	-----------------------------------

Table 2. Comparison of the Protagonists

Criterion	The Haunted Grange of Goresthorpe	The Mystery of the Sasassa Valley	Sherlock Holmes Canon
1. An eccentric character of the main hero, a catalyzer and ideological center of the short story.	Tom Hulton	Tom Donahue aka Lucky Tom	Sherlock Holmes
2. Highlighting the priority of the main character, honorable attitude to his mental abilities, curiosity, courage, etc.	Jack scared and prefer to avoid the horrific house. Hence Tom easily managed to convince Jack to go there at rainy night. "Come away, Tom, come away!" I cried at last, unable to bear it longer. "Come! God's curse is on the place."	Jack knows nothing about what caused the hesitation of Tom and what does Tom plan while sitting all the sleepless night thinking smth. over and contriving smth. strange with lathes. Nevertheless, Jack submitted to Tom and went with him at night to the dreadful place where the ghost might live (according to the local legend). "...the means which he had adopted to verify his supposition sprang from his own fertile Irish brain"	Watson tells: "You reasoned it out beautifully", I exclaimed in unfeigned admiration. "It is so long a chain, and yet every link rings true" ("The Sign of Four") "It was difficult to refuse any of Sherlock Holmes's requests, for they were always so exceedingly definite, and put forward with such an air of mastery" ("The Man with the Twisted Lip").
3. Inner necessity to have a companion, however in fact the protagonists don't need them and may act themselves alone full value.			
4. The protagonists as well as the narrators are bachelors. The theme of love, women etc., is deliberately omitted.			
5. Methaphorical comparison	"...his voice issued like the oracle of Delphi"	"unlucky dog" and "Lucky Tom"	"As I watched him I was irresistibly reminded of a pure-blooded, well-trained foxhound..." ("A Study in Scarlet")

			<p>“Holmes sprang like a tiger on to the marksman's back...” (“The Adventure of the Empty House”)</p> <p>there are also other comparative animalistic constructions of Holmes (see article: Rasevych, 2014: 45-52)</p>
6. Traditional accessories	A large briar root pipe, pistols	A pipe (Jack), a revolver	Pipes, hats, dressing gowns, revolver
7. Way of thinking of the protagonist	“His only fault was that he had acquired a strange speculative way of thinking from his German education”	“so many proofs of my friend's good sense and quickness of apprehension...”	Holmes, himself included: “There are fifty who can reason synthetically for one who can reason analytically” (“A Study in Scarlet”)
8. A strong desire of the protagonist to get at the roots of truth, check all the hypotheses	Tom tells, “Well, doesn't the same apply to you if you refuse to go to the Grange and settle the question for yourself once for all?”	Tom continues his seeking of the diamond even after the first fault when they brought to the expert a piece of salt. After the success Tom summarizes all with words: “Here you are, Jack! We've done it at last”.	“That hurts my pride, Watson”, he said at last. “It is a petty feeling, no doubt, but it hurts my pride. It becomes a personal matter with me now, and, if God sends me health, I shall set my hand upon this gang” (“The Five Orange Pips”).
9. Ardour of business (means smth. like a brain fever in the time of the highest activity). The common feature is	“Tom swore he had been awake all night planning and preparing everything for the evening”	“All night Tom Donahue was greatly excited...” “...when I awoke, Tom was still sitting working away in	“My friend had no breakfast himself, for it was one of his peculiarities that in his more intense moments he would permit himself no

a sleepless night before the deal execution.		almost the same position". "All day Tom was walking up and down the room, or working hard at the apparatus. His eyes were glistening, his cheek hectic, and he had all the symptoms of high fever".	food, and I have known him presume upon his iron strength until he has fainted from pure inanition" ("The Adventure of the Norwood Builder")
--	--	--	--

Table 3. The Characters and Compositional Role of the Narrators, the Phenomenon of Supernatural

Criterion	The Haunted Grange of Goresthorpe	The Mystery of the Sasassa Valley	Sherlock Holmes Canon
1. Way of thinking of the story-teller	Jack: "I had been trained as a medical student and looked at things therefore from an eminently practical point of view" Tom tells, "Now just observe the thick headedness of the British public, yourself included, Jack".	Abstract thinking is weak. Being a witness of the events from the very beginning, Jack can't discover Tom's ideas/plans and from the story of Wharton took nothing accept direct apprehension of his words.	Watson: "I trust that I am not more dense than my neighbors, but I was always oppressed with a sense of my own stupidity in my dealings with Sherlock Holmes" ("The Red-Headed League").
2. All plot and characteristics of the events and characters we may exclude only from the manner of narration of the companions. They decide what and in what s manner to present for readers. They are common personalities with common way of world outlook. They present typical Victorian middle-class and the idea of gentleman behavior. The most obvious role of the narrators in the system of characters-building is to set off the protagonist, make a contrast in order to make the exceptiveness of the latter even more prominent.			
3. Believes of the protagonist in supernatural phenomena.	Tom believes in supernatural. "I forget how the question of ghosts arose; at any rate there we were, Tom Hulton and I, at midnight in the depths of a debate about spirits and spiritualism".	Tom don't believe in supernatural. "I suppose they [ghosts] didn't give such a matter-of-fact fellow as you a sight of their charms?" said Tom from the bunk.	While Watson, doubtlessly, believes, Holmes demonstrates uncertain impression: "There was, to my mind, something eerie and ghost-like in the endless procession of faces which flitted across

			these narrow bars of light - sad faces and glad, haggard and merry. <...>. Holmes alone could rise superior to petty influences" ("The Sign of Four").
4. Spiritualist believes.	"I tell you, Jack <...> that mankind may be divided into two classes, the men who profess not to believe in Ghosts and are mortally afraid of them, and the men who admit at least the possibility of their existence and would go out of their way to see one. Now I don't scruple to acknowledge that I am one of the latter school..."	Doesn't mention specifically about the spiritualism.	"Dirty-looking rascals, but I suppose everyone has some little immortal spark concealed about him. You would not think it, to look at them. There is no a priori probability about it. A strange enigma is man!" ("The Sign of Four"). !!! But there is no idea about metamorphosis of the human soul into ghost.

Summarizing the data from tables it has to be told that short stories about Holmes give much more information for analysis. If in the first short stories of Conan Doyle about two bachelor companions it may be seen only the birth of the idea about close friendship, adventure aspect of the action, priority of the protagonist and the shade role of the narrator, all this will be continued and developed in the Holmes' Canon. Moreover, the characters will acquire the features of difficultness, uncertainty, situationless. "The Haunted Grange of Goresthorpe" is very close to "The Mystery of the Sasassa Valley" while "The Mystery of the Sasassa Valley" is much closer to The Sherlock Holmes short stories. This might be depicted like Fig. 4.

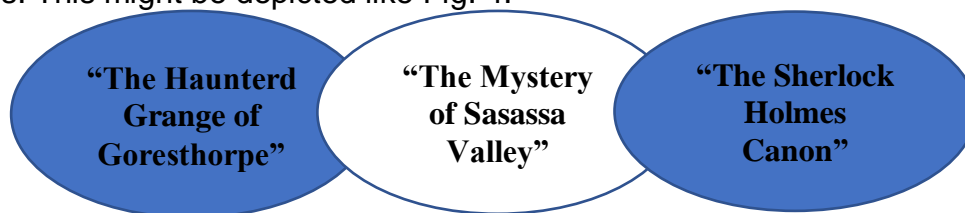


Fig. 4. The Correlation of the Common Features of the Sherlock Holmes Canon with the First Doyle's Short Stories. Source: developed by the author

The principal difference of the latter two is in the dominance of logical thinking and rationalism over anything supernatural. E.g., Tom from “The Mystery of the Sasassa Valley” turn ancient ghost legend in Kaffirs into natural reaction which may be explained by the phenomenon of lighting of the diamonds in darkness. No one before him could explain this in such a rational way. A hypothesis appeared that all supernatural could be explained in a plain scientific way. Such a way science is a way of deprivation from savage ignorance. Exactly this idea is implemented confidently in Sherlock Holmes Canon. E.g., Watson tells that “...working as he did rather for the love of his art than for the acquirement of wealth, he refused to associate himself with any investigation which did not tend towards the unusual, and even the fantastic”. But every time the fantastic and phantasmagoric elements become nothing more than well-constructed evidence that might be explained, observed, proved (e.g., mysterious dog from the “The Hound of the Baskervilles”, “The Adventure of the Devil’s Foot”, “The Adventure of the Sussex Vampire”, etc.).

The characters of Tom from “The Mystery of the Sasassa Valley” is much deeper and wider. It is depicted with evidently higher, advanced power of artistic talent, comparing with “The Haunted Grange of Goresthorpe” where the attention is concentrated over the story about ghost, or simple plot at all, than on the characters and their inner content.

So, the peculiarities which unite “The Mystery of the Sasassa Valley” and Sherlock Holmes Canon and directly allow seeking genealogy of Holmes character from the character of Tom Donahue are all follow:

- frequently pessimistic outlook: Tom at the beginning of the story tell about himself like: “I always was an unlucky dog. Here have I been three years in this abominable country; and I see lads fresh from England jingling the money in their pockets, while I am as poor as when I landed” (“The Mystery of the Sasassa Valley”). While there are a lot of characteristics of Holmes in such a mood: “Was ever such a dreary, dismal, unprofitable world? <...> Crime is commonplace, existence is commonplace, and no qualities save those which are commonplace have any function upon earth” (“The Sign of Four”). A. Conan Doyle demonstrate the evolution of the characters during the story/stories: Tom evolves from “unlucky dog” to “Lucky Tom”; Holmes doesn’t evolve in any definite way, his evolution is similar to the swing of the pendulum when he is happy while acting and is top unhappy without brain work.
- author begins active phase of story-telling when someone comes to the house of the main characters with some information which become a starting point for the plot. Likewise, Dick Wharton comes to Tom and Jack and retells the story about ghost of the Sasassa Valley: it is “true”, because he just saw it, as a strange lurid glare, flickering and oscillating in the darkness. In a similar way the story takes an active start in “The Sign of four”, “A Case of Identity”, “The Five Orange Pips”, “The Adventure of the Speckled Band”, “The Adventure of the Noble Bachelor”, “The Adventure of the Copper Beeches”, etc. Sometimes Holmes and Watson get letters from clients and this cause impulse for the deal. But anyway they listen to the client together. And at once this become a means of author manner: to demonstrate the reader a sharp contrast in the ways of thinking and perceiving the information by perfectly clever Holmes and middle-minded Watson.
- strange behavior, affection while being excited by the deal. Tom: “Tom was now sitting with his legs over the side of the bunk, and his whole face betraying excitement so intense as to be almost painful. <...> Whereupon he kicked the blankets into the middle of the room, and began pacing up and down with long feverish strides”;

Holmes: "After you was gone he walked and he walked, up and down, and up and down, until I was weary of the sound of his footstep. <...> And now he has slammed off to his room, but I can hear him walking away the same as ever" ("The Sign of Four");

- a habit to gather/collect knowledge: Watson often tell about Holmes as an exclusively educated person in some spheres of knowledge and absolute ignoramus in others. This caused by specificity of his specialty. E.g., "I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose <...>. Now the skillful workman is very careful indeed as to what he takes into his brain-attic" ("A Study in Scarlet"). Similar situation is present in ""The Mystery of the Sasassa Valley": "Tom told me how, while a law-student in the Middle Temple, he had come upon a dusty pamphlet in the library, by one Jans van Hounym, which told of an experience very similar to ours, which had befallen that worthy Duchman in the latter part of the seventeenth century, and which resulted in the discovery of a luminous diamond". Thus, an accidental reading, collecting of the facts led to solving the difficult mystery. In such a way Tom implemented common principle of Holmes about "a little brain attic stocked with all the furniture that he is likely to use, and the rest he can put away in the lumber-room of his library, where he can get it if he wants it" ("The Five Orange Pips");
- knack to abstract away from reality when it is nothing more might be done and the only thing left is to wait / rest. Tom Donahue: "And now, my boy", said Tom, "let's have some supper, and a sleep. There's nothing more to be done to-night; but we'll need all our wits and strength tomorrow". Holmes: "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" ("The Adventure of the Speckled Band"); "Sherlock Holmes had, in a very remarkable degree, the power of detaching his mind at will. For two hours the strange business in which we had been involved appeared to be forgotten, and he was entirely absorbed in the pictures of the modern Belgian masters" ("The Hound of Baskervilles");
- inner nobleness, generosity. Tom shared the treasure with Jack, however Jack himself would never come to conclusion that the ghost is a diamond, this was completely Tom's desert. Holmes frequently works without usual fix rate if the client can't pay for his services;
- Tom Donahue as well as Holmes are strong not only mentally, but also physically. Jack about Tom: "Tom was always a good mountaineer". Holmes: As he spoke he picked up the steel poker, and with a sudden effort straightened it out again ("The Adventure of the Speckled Band"). Holmes went in for sports (fencing and boxing);
- highlighting of the masculinity of the characters. Holmes and Watson are composed like etalons of Victorian gentlemen, although Holmes often transgress the bounds of exemplary behavior. At the end of the story about the Sasassa Valley Tom also tells: "Here you are, Jack! We've done it at last! We're made men!". So, getting to the root of every deal, achieving wishful gains become a feature of the real man in the psychology of Conan Doyle;
- like Holmes always do, Tom Donahue gives a detailed explanation of how he come to conclusion about the diamond, he demonstrates the chains of conclusions to Jack and reader.

In spite of wide range of common features between the characters of "The Mystery of the Sasassa Valley" and Sherlock Holmes Canon, the character of Holmes is more complicated. This is common as the proportion between them in the living time is 1:60.

Hence, the main advanced feature of Sherlock Holmes character is that he acts like a Rescuer / Savior of the whole society from evil of crime and uncertainty. And this feature arises from the very first short story ("A Study in Scarlet"). In many cases Holmes is implemented as an idealized character, sometimes schematized, fitted to the author's idea and the society's inquiry on such a hero. If Tom Donahue is only a source, roots for Sherlock Holmes, Jack – for Watson and "The Mystery of the Sasassa Valley" – for 60 canonized short stories about genius detective, Sherlock Holmes itself is a superhero, Doyle's variant of Nietzsche's Overman and Jung's archetype of a Protector/Savior. If unique skills brought well-being for only Tom and his closest people, Holmes is able to act on the all-social arena and make a confident trial to overcome evil in a wide sense.

Conclusion

Deep and multiple comparative analysis of the poetics of Doyle's first short stories ("The Mystery of the Sasassa Valley" and "The Haunted Grange of Goresthorpe") was done for the first time. It gives an exclusive chance to find out the way to creation of ever-living and ever-topical images of Sherlock Holmes and doctor John Watson. Also it becomes possible to trace the way and dynamics of formation and maturing of Conan Doyle's author identity, problem of his discordant attitude to Sherlock Holmes.

References

- Coyer, M. (2016). *Literature and Medicine in the Nineteenth-Century Periodical Press: Blackwood's Edinburgh Magazine, 1817-1869*. Edinburgh University Press, pp. 156-179.
- Cramb, A. (2001). *Conan Doyle story to be published after 120 years*. Available at: <https://www.telegraph.co.uk/news/uknews/1322949/Conan-Doyle-story-to-be-published-after-120-years.html>
- Doyle, A. (1877). *The Haunted Grange of Goresthorpe*. Available at: https://www.arthur-conan-doyle.com/index.php/The_Haunted_Grange_of_Goresthorpe
- Doyle, A. (1879). *The Mystery of Sasassa Valley*. Available at: https://www.arthur-conan-doyle.com/index.php/The_Mystery_of_Sasassa_Valley
- Doyle, A. (1887-1927). *Sherlock Holmes Short Stories*. Available at: https://www.arthur-conan-doyle.com/index.php?title=The_62_Sherlock_Holmes_stories_written_by_Arthur_Conan_Doyle
- Doyle, A.C. (1930). *The Old Horse*. In: *The Arthur Conan Doyle Encyclopedia*. Available at: https://www.arthur-conan-doyle.com/index.php/The_Old_Horse
- Jung, C. (1966). *On the relation of analytical psychology to poetry*. In: *Collected Works of C. G. Jung, Vol. 15*. Princeton University Press, pp. 65-83.
- Jung, C.G. (2014). *The Spirit of Man in Art and Literature*. Routledge, pp. 120-164.
- Lycett, A. (2011). *Conan Doyle: The Man Who Created Sherlock Holmes*. London: Hachette UK, 2011. pp. 76-104.
- Miller, R. (2008). *The Adventures of Arthur Conan Doyle: A Biography*. Macmillan, pp. 25-58.
- Miranda, M. (2017). Reasoning through madness: the detective in Gothic crime fiction. *Palgrave Communications*, 3 (#17045).
- Rasevych, L. (2014). Zoomorphic comparisons as a means of individualization in the Sherlock Holmes cycle (metaphor of the comparison of the Holmes image with the predator's image). *Scientific works of Kamianets-Podilskyi Ivan Ohienko National*

University: a collection based on the report conference of lecturers, doctoral students and post-graduate students. In 3 volumes, 14 (3), 45-52.

Rasevych, L. (2016). *The character of Sherlock Holmes by A. Conan Doyle as the interpretation of "the Myth of the Overman" in the format of middle-literature.* Manuscript of PhD dissertation. Kamianets-Podilskyi.

Scarborough, D. (2014). *The Supernatural in Modern English Fiction.* G. P. Putnam's Sons New York and London, pp. 74-183.