

An Analysis of the Social Reality in Conan Doyle's Detective Fiction

Liubov Rasevych¹
Alina Syniuta²

¹Kamianets-Podilskyi Tax Institute, Kamianets-Podilskyi, Ukraine

²National Aviation University, Kyiv, Ukraine

Abstract. The peculiarities of construction of social reality by Conan Doyle in the Sherlock Holmes cycle are analyzed closely. The social role of Sherlock Holmes is partially compared to the images of Dupin and Legrand from Edgar Poe's detective short stories, which are devoid of imaginative connotations of saviors, though Dupin, for example, also acts within the framework of restoring the truth and establishing justice. Such a different interpretation of detective images suggests that the author constructs the social reality of the Sherlock Holmes cycle in such a way that Holmes, despite his outrageousness, strangeness, and partly even sociopathic inclination, still acts as a guarantor of societal security in the Victorian society of the fin de siècle.

Key words: artistic reality, social reality, archetype, myth, savior myth, Victorian myth, fin de siècle, turn of the century.

Introduction

The artistic reality, being derived from the natural and social semantic reality, obeys laws that are different from those by which nature functions and the social life of people exist. Separate role has reality in detective fiction as the detective short stories are the genre that definitely has the social background and is impossible outside social context. That's why the social reality takes special place in the structure of detectives' artistic reality. At the same time, every artistic reality is a special form of vital reality of society and man, generated by a concrete historical reality, fulfills a specific function in the system of society, satisfying a specific spiritual need (Smorg, 2009). Not breaking with the object-real, art is addressed, above all, to the feelings and social notions, life experience of people and concepts "real" – "wishful". The social artistic reality is constructing, as any other textual reality, totally by the means of language that interact actively with the implicit resources of humans' collective subconsciousness.

Since detective activity is impossible and meaningless outside society, creating an image of a detective requires explicit attachment to a particular socio-historical environment and, as a consequence, appropriate textual design of the artistic chronotope, which "... from the beginning is intended to create a special world" (Astrakhan, 2014: 112). The first detectives in the fiction quite consciously and largely supported a kind of "social order myth" (Hulley, 1976: 114). Dupeniada, followed by Holmes' cycle, "... leads the view that the instinct to kill is merely a mirror of artificially suppressed, socially forbidden desires" (Hulley, 1964: 114). K. Hulley notes that both classic heroes [Holmes and Dupin - L.R.] gravitate to Edge City as the face of the civilized world, the limit states of evil, the edges of their personal restrained tendency to chaos and self-destruction. This means the attraction to darkness, eccentricity in behavior, the desire for loneliness, the complexity and contradiction of the organization of the inner world of heroes, etc., which is formed into a kind of decadent complex of qualities.

The current study presents the results of investigations on the problem of artistic reality construction in the original short stories about Sherlock Holmes and Auguste Dupin / William Legrand. Since the first part of the complex study that dwells on the peculiarities

of objective reality representation in the Doyle's and Poe's detectives has already been presented (Rasevych and Syniuta, 2019), this article provides the second part of the study, i.e. the views on the problem of constructing and artistic implementation of the social reality within the space of the mentioned detective cycles.

Material and Methods

The material for the present research was taken from the close analysis of the textual models of the detective cycles about Auguste Dupin ("The Murders in the Rue Morgue", "The Mystery of Marie Rogêt", "The Purloined Letter") / William Legrand ("The Gold-Bug") and Sherlock Holmes (56 canonical short stories and 4 novels).

While conducting the research such methods were used:

- historical and genetic method (study of artistic of the Holmes' image and Dupin's/Legrand images separately and relatively to a wide range of artistic factors: from authors' intention to social demand on detective literature and the archetypal image of detective-Saviour);
- hermeneutical method (study of textual and semantic models of the detective short stories by E. Poe and A. Conan Doyle);
- structural and functional method (elucidation of the nature of the relationship and interdependence of structural elements of the text about Holmes and Dupin/ Legrand);
- comparable and evolutionary method (study of the evolution of the images of detectives, principles of artistic realities' construction, comparison of the components of objective reality);
- poetical method (study of the poetical structures, authors' methods of constructing characters, situations, narration, etc. with aim of stressing the peculiarities of social reality notion);
- close reading method (relates to thoughtful, critical analysis of a text that focuses on significant details or patterns in order to develop a deep, precise understanding of the Poe's and Doyle's textual form, craft, meanings, etc.).

Results

By accentuating in the image of Dupin subconscious, almost manic attraction to the night, the author thus gives the reader the key to a full understanding of his character, decoding the duality of the nature of the Paris detective: on the one hand, he gravitates to the establishment of justice and social order. In this way, the author affirms socially determined rationalism as the principle of the well-being of society, which is the bright, open side of Dupin's nature. On the other hand, Poe's detective tends to be dark, mystical, which embodies the implicit thirst for obscurity. Such polarity is generalized to the methodological binary of the intertwining of the decadent (which, in Poe's work, is ahead of its historical time) and more peculiar to the writer's epoche rationalism. In the image of Holmes, the decadence, being temporarily more relevant to Conan Doyle, finds another, less mystical expression. However, the associations with the night are traced to the zoomorphic metaphors, viz Holmes' persistent comparisons with the predator, for which night is hunting time.

From the next figure it is possible to estimate the cinematographic interpretations of Sherlock Holmes' character in diachronic order. It is obvious that modern interpretations become more excentric and emphasizes first of all the peculiarities of the inner world of Holmes rather than his intellectual skills (Fig. 1).



Fig. 1. Cinematographic interpretations of Sherlock Holmes' character. Source: <https://betterlivingthroughbeowulf.com/sherlock-hard-boiled-or-soft-boiled/>

Similarly, for the world of the human night, this is the time of freeing the animal instincts instilled in the daytime, since the phenomenon of crime is often interpreted as a remnant of wildness, which has the inability or unwillingness to live in a civilized society. Because of this, Holmes does not chase the victims but the subjects of violence. Predation means for him a force not aggressively adjusted to the social order, but developed in an effort to emphasize the charisma of the superhuman. Predation in the image of the detective measures the inner height of the character and the power of spirit. Holmes and Dupin "...live in the dark to support a social myth that irrationality is false" (Hulley, 1976: 114). However, the aspect of the night in Holmes's figurative structure is much less accentuated: when it is required to do business he is equally active and feels equally well during the day and at night. This mean that only the pragmatic goal is able to force Holmes to spend the sleepless night rather than an intrinsic psychological need. equated to a source of pleasure, as we see in Dupin's image (about Holmes: *"Up to the small hours of the morning I could hear the clinking of his test-tubes, which told me that he was still engaged in his malodorous experiment"* ("The Sign of Four"); *"He was a man, however, who when he had an unsolved problem upon his mind would go for days, and even for a week, without rest, turning it over, rearranging his facts, looking at it from every point of view, until he had either fathomed it, or convinced himself that his data were insufficient"* ("The Man with the Twisted Lip"); about Dupin: *"It was a freak of fancy in my friend <...> to be enamored of the Night for her own sake; <...> At the first dawn of the morning we closed all the massy shutters of our old building <...> until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets, arm and arm, continuing the topics of the day, or roaming far and wide until a late hour"* ("The Murders in the Rue Morgue").

This conflict of light and darkness has also another implication. It is an internal struggle between good and evil, light and dark impulses, Apollonian and Dionysian complexes that are inherent in human nature in toto. For example, Holmes says in "The Sign of Four": *"Schade dass die Natur nur einen Mensch aus dir schuf, Denn zum würdigen Mann war und zum Schelmen der Stoff"* ("The Sign of Four"). According to K. Hulley, the detective literature "...produces a brilliant myth that underlies the history of

culture: its character parodies that culture, because in detective stories it lies between what society considers good or socially protected, and what is evil" (Hulley, 1976: 114). Thus, the social reality, modeled by Edgar Poe and Conan Doyle, is revealed in relation to the concept of crime, which broadly philosophically fits into the context of sin or evil in general, which Holmes and Dupin explicitly oppose, but in fact they both dialectically depend on.

In addition, the typical for literary critical sources is the assertion that Dupin's character has an active, fully fleshed out and reflected by the text association with society is rather a tribute to the genre characteristic of detective literature, a conflict of which is traditionally identified as socially topical. Nevertheless, Dupin is a complete image irrespective of the problems of society. In terms of art, he stands on a step higher than Legrand's image, whose logic is mathematically-naturalistic in its nature. Legrand is completely unattached to intention to correct the social structure and deprived of hinting at the philosophical outlook of the hero. Legrand's character is quite practical, with no abstraction of Dupin and Holmes, no reflections on life being, quotes of classics, artistic talents, etc. However, J. Thompson states (including Dupin's character) that when the conventions of detective literature provide a unique opportunity for exploring social and political connections, taking into account Poe's role in the genre's development, it seems paradoxical that in Dupin's trilogy essential for detective genre sociopolitical concepts are isolated (Thompson, 1993).

The social reality of Dupeniada and the Golden Bug exist separately from Dupin and Legrand's figures; they do not aim to transform it in the future and do not complain about the present. All that Dupin worries about is the inaction of the police force, but with the emphasis not even on the fact that because of this they are unable to provide social order, but rather purely on their mental maladaptation (though in "The Mystery of Marie Roget" Dupin insists on the release of the innocently arrested man but this is not the leitmotif of the work). Again, Poe's abstraction from the American society is emphasized here. Oppositely, Holmes not only fights against social injustice, but is also a great patriot of Victorianism, who, in fact, was Conan Doyle. Holmes is generously endowed with accentuated features of social, historical and national identity. In the image of Holmes, the social element is much more pronounced, but this is only a background, an important, but not the key touch in the system of character of the Doyle's detective. In the holistic spectrum of qualities of a superhuman of Nietzschean sample, the salvation of a society is only a positive consequence of the realization of his inner self, which is almost entirely organized around detective activity: that is, by investigating crimes and guessing detective riddles, Holmes satisfies his almost physiological need for giving him a vital power. In turn, the vital need to investigate a crime or some mystery has the positive accessory effect of establishing justice and restoring social order. Only from the outside this seems like a conscious and purposeful desire to help the wronged and the disadvantaged people.

Holmes is not an altruist, and his altruism only grows to the level that the rules of gentlemanly honor and a number of pragmatic factors require. It is no exaggeration to say that Holmes needs society as a generator of riddles equally as a modeled society needs Holmes as a source of justice. Perhaps even the former outweighs the latter, since society could still exist in some way and thanks to Scotland Yard, which poses its work as the truth, illusively satisfying the public's need for an effective law enforcement institution. Whereas in the detective cycle Holmes' extremely minor, painful conditions during the phases of inactivity are constantly emphasized. From this it follows that psychologically Holmes is not interested in the utopian harmony of society. The periods

of so-called Holmes' "social calm" are fine confirmation of this. During these periods Holmes, on the contrary, laments the lack of decent work opportunities, i.e. crimes of a non-ordinary nature.

However, in the context of artistic modeling we are most interested in the external image, since it corresponds to the interpretative models of the typical reader and works in the direction of the development of the immanent mythological potential inherent by the author. At this level occurs what T. Wirkus describe as: "Mysterious crimes undermine the orderliness of the cosmos, and for restoring the order, detectives must organize the work in such a way as to explain this violation" (Wirkus, 2011: 12). This is how the myth of the social order is realized, which, however, does not have the character of utopia, since the detective, even Holmes, does not act as a panacea for social contradictions, and since the text permanently emphasizes the uniqueness of Holmes's character, the exceptional nature of his talent, it should be understood that contradictions and conflicts are a common state of life for the social organism. Case in point: Holmes produces the myth that man, by virtue of own perseverance and will, is able, if not to change the order of things, then at least reduce the manifestations of social evil, protect the wronged, and restore justice. This is what, according to E. Kondratyev and R. Abramov, fall into the category of "necessary myths": "If you look in more detail, you can distinguish myths that border on ordinary deception, and myths that are defined as some objectively predetermined ideas in the consumer society" (Kondratyev and Abramov, 2009: 161). Thus, the social reality of the Sherlock Holmes Canon responds to the demands of the mass audience on the orderliness, triumph over the evil, even the local and episodic, victory by the efforts of one individual. This significantly influences the mythogenicity of Holmes's image, supporting his missionary pathos, which Dupin has been deprived: his image didn't transform to myth, and mythological notions aren't the integral symbolic and semantic markers of his character.

However, it is worth agreeing with L. Černý, who, along with other researchers notes the lack of mythogenicity of Dupin's image, but still identifies at least two factors that can confirm the mythologization of Dupin's character. And they all have a social implication. First, despite the binary contradictions of nature, as discussed above, Dupin defacto stands on the side of good, presenting a position of truth that opposes the position of ignoring. The idea of this originates from the Platonic parable of the cave (Černý, 1995: 132). The second factor is that Dupin affirms the moral and ethical values that are being questioned as a result of the destructive force of the crime. The factors identified above for mythologizing of Dupin's image are socially deterministic and realized through the context of society, since the very nature of the crime is deeply social. On the other hand, these factors have a psychological context as well, since the detective's character is aesthetized, and his effective investigation into the crime equates to the satisfaction that players receive after a successful game. This is the gambling and entertaining potential of detective works that realizes the primary need for one of the three main activities of the individual, namely the game. So detective literature combines serious and playful that L. Černý correlates with the "dialectical concept of serio ludere" (Černý, 1995: 132) – turning serious business into fun. In addition, as the central element of the detective myth L. Černý poses the social primes that lie in the archetypal struggle of society with the destructive dark forces.

The social context in the story "The Gold-Bug" is less pronounced. Legrand is depicted in its own spatial-mental microcosm, which is a place of solitude, self-isolation. The society is portrayed as hostile, and just as hostile to the society is Legrand. Legrand and society are very distant, even oppositional, resulting in the loss of Legrand's wealth.

However, the treasures he found open the way to re-association with society. Legrand is positioned by the narrator as being "infected with misanthropy", during his seclusion on the island the world broke with him equally as he broke with the world. For example, this contrasts with the Canon's situation, as Holmes is not left alone even after his formal termination of the career and resettlement outside London. Society does not need impoverished Legrand. Legrand's relations with society money and formal status, not labor and talent, are key as in the case of Holmes. Against this background, arises the prospect of considering Legrand as an image that is clearly losing in the will dimension compared to Holmes: while Legrand escapes, Holmes wins. Legrand had a name and money from birth ("He was of an ancient Huguenot family, and had once been wealthy" ("The Gold-Bug")), while both Holmes and Mycroft gained a foothold in society independently, realizing their own ambition by their own efforts. Viewing to the Legrand's situation, the image of Holmes can be treated as much more persistent. With great likelihood it might be presumed that Holmes in the similar situation would not run away from problems, and impoverishment would not exactly cause him psychological discomfort, but, on the contrary, would be an incentive to act even more actively.

The social orientation of the detective's activities is emphasized in the Holmes cycle by character of Mycroft. Although the detective himself says that his brother is superior in mental strength, Mycroft's accentuated social passivity actually devalues his skills. Possessing such extraordinary inclinations, he has no desire to use them for the good of detective affairs. However, the author portrays it as useful to the community, since Mycroft does a responsible job in the ministry that refers to Doyle conception of a patriot gentleman.

Concerning the Holmians, we are faced with a double layer of mythogenic factors. Not only the Holmes image is mythologized, but also the image of an entire Victorian era, which in the context of time became a variant of the myth of the lost "golden age" of civilization and is stereotyped as the era of stability. At the implicit level, this is appealing to the reader both of a "break of the ages" and of the tumultuous twentieth century and modernity, marked by transience, volatility, contradictory value system. A number of researchers, including O. Tolstykh, use as a synergistic concept "Victorian text" as a supertextual formation that incorporates the text of the Victorian era as a whole and is based on "Victorian myth" as an idealized by its remoteness from the nineteenth century notion marked by the prosperity and well-being of the English nation (Tolstykh, 2008). Although on the simulated by the author of Sherlock Canon reality a significant impact has already had a crisis of religious consciousness in the late nineteenth century, the mood of decadence, crisis phenomena of social order, which resulted in the increase of crime, the collapse of moral values – these generally negative phenomena remain a kind of back-ground for the full realization of Holmes's image.

In such circumstances, he becomes the guarantor of security and order, a kind of label of the world in which the positively directed human will, with its reliance on the omnipotence of a rational principle, remains a pledge of confidence in the strength of the individual, who is not lost under the pressure of destructive "evil will" and also does not undergo processes of consciousness massification (which with the proliferation of the press and mass production has become serious). Holmes' image, becoming a "trademark of Victorianism", through mythologizing tendencies, causes the recipient a subconscious impulse to imitate, whereby "... man is transmitted into the mythological world", the time of the creation of the standard image, which is Victorian England (Eliade, 1996: 226).

This is how the dualistic myth of Holmes-Victorianism is created. With Victorianism as a real-historical period, the traditional process of "erasing" the negative, when the

“corrosive influence of mythologization” negates the historical certainty, “a historical event, no matter how important it is, is not held in national memory and memory it ignites the poetic imagination only to the extent that this event has brought it closer to the mythological model” (Eliade, 1996: 226). Late Victorian society with all the ontological processes inherent in it becomes a favorable environment for the formation of the myth of Holmes-Savior, Holmes-national hero, messiah hero (according to L. Zubrytska, myths of this kind become especially relevant under the conditions of transitional period (Zubrytska, 2005: 24), which, in fact, characterizes this historical era, whose worldview is marked by the trends of fin de siècle). Yu. Yurasova speaks of the neo-romantic transformation by Conan Doyle a characteristic for romanticism “setting on a trip” (“motive for escape”): in the Sherlock Holmes Canon, it is more pragmatic, close to life, because the author, “master of household exotics”, sends a detective not to exotic countries, but to “... a journey through the underworld”. Accordingly, an archetypal for heroic literature (the traits of which together with the traits of the adventure genre form a kind of detective literature) program of “remediation of the situation” is being implemented. Yu. Yurasova notes that since the archaic times, “remedying” has been a universal law of life that characterizes the cosmogonic myth with its essential movement from chaos to space (order) (Yurasova, 2009: 104-108).

Holmes, in defending public order, thus contradicts the position of the superhuman of F. Nietzsche, for whom public order and the enslaved myths of religion and morality generated by it are a world of soothing illusions and the sphere of rationalizing the absurd. Internally, Holmes does not stand against the absurd, though he cannot be called an apologist for social morality and religion. These concepts are so important to Victorians, but he most likely ignores them or performs as far as his own intentions go. S. Arata comments on the imperial principles expressed by Doyle in Sherlock Canon as “ambivalent” (Arata, 1996). It is pertinent to note that, in Holmes's political views, Conan Doyle expressed his own civic position: for example, the author of the Holmes, as M. Chertanov notes, wanted to see Canada, the United States and the United Kingdom as one state (“I see no glory in this discord, and no wisdom in the men who caused it. Together, they split the nation from the top to the bottom” (quote from M. Chertanov's book “Conan Doyle” (Chertanov, 2008: 248). Reflecting the author's words are the words of Sherlock Holmes: *«I am one of those who believe that the folly of a monarch and the blundering of a Minister in far gone years will not prevent our children from being some day citizens of the same world-wide country under a flag which shall be a quartering of the Union Jack with the Stars and Stripes»* (“The Adventure of the Noble Bachelor”).

The central factors of Victorian discourse that formed the heart of this worldview were rationality and belief in progress. In general, the worldview of Victorianism is perceived as positivist-optimistic, with a characteristic belief in the qualitative transformation of society and man by the means and technologies of science. The above discourse-forming concepts formed the basis of the “Victorian myth” as “... a peculiar way of thinking, structure of understanding and interpretation” (Pavlyuk, 2008: 5). E. Amineva calls Victorianism not just a specific historical epoch, but a “precedent text” the very concept of “mythologizing” (Amineva, 2011: 4). O. Tolstykh, as already mentioned, pays attention on the tendency to perceive as archetype and integrity, the totality of everything that was written about Victorianism and to formulate it by the concept of “Victorian novel” (Tolstykh, 2008: 3). Consequently, a certain percentage of the mythogenicity of Conan Doyle's simulated reality belongs to the mythology of the era that became the subject of the image. The close association of Holmes images with the Victorian era allows D. Stashauer to refer to the image of the Doyle detective as a “cultural archetype”

(Stashower, 1999: 43) and M. Chertanov to call Holmes “an archetype of Victorian civilization” (Chertanov, 2008: 64). However, although the reality of the Holmians is utterly Victorian, it is not possible to fully equate the mythogenicity of artistic reality with reality in its historical dimension. The mythogenicity of Holmes' works is conditioned by many other factors and is primarily the result of the creative efforts of the author and the reader, who correctly decoded the author's intention.

Provocative in this sense is the very figure of the detective, which “...like carries with itself the rudiments of such consciousness, the memories of mankind of those times when everything was “in the hands of God”, when the belief in the triumph of justice was unshakable” (Antsiferova, 1994, 27) (the parallel with O. Zabuzhko's metaphorical designation of the Victorian as “... inviolable and fastened to all buttons” (Zabuzhko, 2014: 5). According to A. Antsiferova, by this detective with his “submissiveness to the canon impresses the modern man with his desire for stability”, as, in fact, the epoch of Queen Victoria's reign, in line with the same concepts. J. Thompson formulates the Holmes myth as “...the myth of knowledge and, finally, of society”, whose recipe for success defines “...the powerful combination of formal innovation and ideological permanence” (Thompson, 1993: 63).

The textual analysis of the Sherlock Holmes Canon makes it possible to identify several key features in the general structure of the Victorian worldview:

1) *external guidance on the idealization of the social and political system of the British Empire* (criticism of the empire is read only between the lines): patriotism, a support for state values are accentuated in the images of Holmians heroes with a positive image. Alexander Golder of the “The Adventure of the Beryl Coronet” sacrifices the reputation of the family and threatens the fate of his son in order to establish the truth «I answered that it had ceased to be a private matter, but had become a public one, since the ruined coronet was national property»;

2) *the concept of true ladies and gentlemen*: attention to the refined manners, the requirement of an ideal “picture” as an image that a person with claims to respect and position in society should have (“*The point is, have you or have you not the bearing and deportment of a lady? There it is in a nutshell. If you have not, you are not fitted for the rearing of a child who may some day play a considerable part in the history of the country*” (“The Adventure of the Copper Beeches”); Mrs. Lyons' appeal to Sir Charles's gentlemanly conduct: “*Please, please, as you are a gentleman, burn this letter, and be at the gate by ten o'clock*” (“The Hound of the Baskervilles”);

3) *attention to all true English, even in the details* that creates an authentically British flavor that not only paints Holmes's image but the entire reality of the Sherlock Holmes Canon (“*You are aware that I have some proficiency in the good old British sport of boxing*”) (“The Adventure of the Solitary Cyclist”);

4) *Not only a passion for the present but also the future generation* as such a state idea-fix, again in the light of the fading English patriotism, what is seen in the special world mission of the English people (Watson, “*The Board schools*”; Holmes: “*Lighthouses, my boy! Beacons of the future! Capsules, with hundreds of bright little seeds in each, out of which will spring the wiser, better England of the future*” (“The Adventure of the Naval Treaty”). Such attention to patriotism and decency clearly traces the civic position of Doyle himself, known primarily as an apologist for Victorianism.

However, in the works of Sherlockians it can be traced masked criticism of the empire as well, which is indicated only indirectly, to dissipate the reader's attention and not emphasize that it can destroy the hardened image of a decent Victorian, provoking a situation of communicative failure. S. Arata concludes that “...even the strongest line of

defense of Doyle's imperial interests could not keep his artistic creation from motives of doubt" (Arata, 1996: 139). The criticism of the good old England is in its infancy, but systematically reflects a situation of gradual insight and disappointment in the reign of Queen Victoria, during which the picture of general harmony was actively planted and in the peak of the ideology of that era was already almost real. Conan Doyle himself wrote that the works about Holmes appeared in the heart of the late Victorian era.

The heyday of Victorian morality as a refined code of law-abiding citizenry came from 1840-1870, so the 80s were already a time of revising values that were perceived as absolute, coinciding with the fin de siècle sentiment, also clearly traced back to 70s. The main areas of Victorian life that call into question by the reality of the Sherlock Holmes Canon are: first – the condemnation of the imperial wars, the victim of which becomes a "little man" and wars in general as a destructive force. The leader of this idea is the image of Dr. Watson, who, after participating in the Anglo-Afghan War of 1878-1880, is a morally broken, torn-off by the outworld in which he is left alone with untreated physical and mental wounds. The following quotations are eloquent: *"The campaign brought honours and promotion to many, but for me it had nothing but misfortune and disaster"* ("A Study in Scarlet"); *"Worn with pain, and weak from the prolonged hardships which I had undergone, I was removed, with a great train of wounded sufferers, to the base hospital at Peshawur"* ("A Study in Scarlet"); *"I was dispatched, accordingly, in the troopship Orontes, and landed a month later on Portsmouth jetty, with my health irretrievably ruined, but with permission from a paternal government to spend the next nine months in attempting to improve it"* ("A Study in Scarlet"); *"I had enough of both in Afghanistan to last me for the remainder of my natural existence"* ("A Study in Scarlet"); *"ought to be more casehardened after my Afghan experiences. I saw my own comrades hacked to pieces at Maiwand without losing my nerve"* ("A Study in Scarlet"). The leitmotif of the needlessness and detrimental effects of this war on Watson's life example is found in other works of the cycle, such as "The Sign of Four", "The Boscombe Valley Mystery", "The Adventure of the Cardboard Box". The pessimistic conclusions about the nature and consequences of war as a cataclysm of not only the state scale, but even more acute in the scale of one person, Sherlock Holmes Canon contains quite a lot. This affirms the idea of pacifism and the value of the spiritual war, the competition not of a person with another person, but of a person with himself within the inner microworld as a factor of self-growth.

The shade of criticism is also found in the satirically played situations with Scotland Yard, and means a bet on the outer tinsel instead of the truth. This line reveals itself, first and foremost, in emphasizing by the press at the state level the feats of the "valiant Scotland Yard" as a guarantor of social security and justice and the cunning concealment of any blunders made by official police (*"I wonder what the fresh clue may be, though it seems to be a stereotyped form whenever the police have made a blunder"* ("The Sign of Four"). The panegyrics in honor of Lestrade and other detectives are always viewed by Holmes with condescending skepticism. It should be noted that Holmes does not seek to destroy this illusion in order to avoid sowing unnecessary panic, which would inevitably be caused by mass disregard in the state law enforcement system: *"We are glad to learn that Mr Lestrade and Mr Gregson, of Scotland Yard, are both engaged upon the case, and it is confidently anticipated that these well-known officers will speedily throw light upon the matter"* ("A Study in Scarlet"); *"...great step had been gained by the discovery of the address of the house at which he had boarded - a result which was entirely due to the acuteness and energy of Mr Gregson of Scotland Yard"* ("A Study in Scarlet"). The mechanism of investigation is also criticized: *"...On reaching Scotland Yard, however, it*

was more than an hour before we could get Inspector Gregson and comply with the legal formalities which would enable us to enter the house" ("The Adventure of the Greek Interpreter"). During this time the interpreter was brutally beaten, the captured Greek died, and the captors fled with the captive Greek.

The poverty of even the authentically British population, the class inequality that was hidden by the common myth of prosperity is the next critical line. It was precisely because of poverty that Madame Charpentier had to endure the abject behavior of Dreber and Stangerson from "A Study in Scarlet": *"Would to God that I had given him notice on the very day that he came <...> But it was a sore temptation. They were paying a pound a day each - fourteen pounds a week, and this is the slack season. I am a widow, and my boy in the Navy has cost me much. I grudged to lose the money"*. The inability to improve the financial situation, the neglect of the state in the lower classes of the population often provokes a tendency for asocial behavior, such as drunkenness, as observed in the Mordecai Smith family of the "The Sign of Four": *"At that moment who should come down but Mordecai Smith, the missing owner? He was rather the worse for liquor"*.

Instead, the world of refugees is opposed to the supported by official propaganda supposedly secured and cloudless lives of the British. It seems impossible for them to take a worthy place in British society because of the striking contrast between the world of the empire and the world of countries that have been forcibly influenced by it: *(from a newspaper) «The despotism and hatred of Liberalism which animated the Continental Governments had had the effect of driving to our shores a number of men who might have made excellent citizens were they not soured by the recollection of all that they had undergone»* ("A Study in Scarlet"). However, a country that flaunts its police force as an exemplary mechanism for protecting the population does not care enough for its inventive equipment at a time when "...scientific discoveries provided new avenues for investigation" (Wiener, 1994: 56). This is evidenced by the situation with the new handcuffs used by Holmes (as a hero in general fond of scientific inventions as an indicator of the progress and evolution of the human mind). Holmes: *"Why don't you introduce this pattern at Scotland Yard?" he continued, taking a pair of steel handcuffs from a drawer. "See how beautifully the spring works. They fasten in an instant!"* Lestrade: *"The old pattern is good enough", remarked Lestrade, "if we can only find the man to put them on"* ("A Study in Scarlet").

The object of condemnation in the Sherlock Canon is also the aggressive-expansionist element in British colonialist policy, where by outwardly noble intentions the thirst for profit and, as a consequence, the ruin of the colonized lands, not only the use of their material potential, but also the exploitation of human beings, is hidden. This did not correspond to the morals of Conan Doyle, who valued man first of all, so, according to the recollections of his son Adrian, he could stay at night by the sick servant's bed, reading aloud and thus alleviating seack's suffering.: *"He had prospered in India, and brought back with him a considerable sum of money, a large collection of valuable curiosities, and a staff of native servants"* ("The Sign of Four"). Colonization in general is represented on the same side as war, brings to the fore the brokenness of man, which the state uses for its own purposes, and then throws the least possible, thereby mutilating the fates and forcing the darker sides of the human personality, as, for example, the fate of the doctor Roylott demonstrates. It is narrated by Helen Stoner: *"...he suffered a long term of imprisonment, and afterwards returned to England a morose and disappointed man"* ("The Adventure of the Speckled Band"). In his story-telling confession, Jonathan Small from "The Sign of Four" says, что *"...could only get out of it again by taking the Queen's shilling and joining the 3rd Buffs, which was just starting for India",* and after wounding

“...was five months in hospital over it, and when at last I was able to limp out of it with this timber toe strapped to my stump I found myself invalidated out of the army and unfitted for any active occupation”. The rash of Sepoys is portrayed with particular cruelty as the unit of people in power, for which millions of innocent victims are paid: *“It was a fight of the millions against the hundreds; and the cruellest part of it was that these men that we fought against, foot, horse, and gunners, were our own picked troops, whom we had taught and trained, handling our own weapons and blowing our own bugle-calls”* (“The Sign of Four”).

Relations in the European civilized world were still well defined by Plautus «Homo homini lupus est». At the end of the nineteenth century it experienced a crisis of morality and religion. European civilized world is confronted the world of the Indian colonies *“...white folk out there feel their hearts warm to each other as they never do here at home”* (“The Sign of Four”). In general, none of the heroes portrayed in the Sherlock Holmes Canon who tried their fortune in India or the other British colonies brought happiness for themselves, and on the contrary, became a shameful plume, the sword of Damocles not only over themselves but also over thier family, and often this had fatal consequences. (in addition to those already mentioned, McCarthy and John Turner from “The Boscombe Valley Mystery”, Mr. Trevor from “The Adventure of the Gloria Scott”, Henry Wood from the short story “The Adventure of the Crooked Man”). Uncontrolled by the authorities, arbitrarily organized smoking rooms as centers of fornication, human abuse and manipulation due to the spread of drug addiction among gullible populations are criticized and condemned. This has become a problematic field of story “The Man with the Twisted Lip”: *“Aye, bodies, Watson. We should be rich men if we had a thousand pounds for every poor devil who has been done to death in that den. It is the vilest murder-trap on the whole riverside, and I fear Neville St Clair has entered it never to leave it more”* (Fig. 2).



Fig. 2. He is a professional beggar. Illustration by Sidney Paget. Source: <https://www.arthur-conan-doyle.com/index.php?title=File:Illus-twist-paget-05.jpg>

The single incantations of criticism we find in Sherlock Canon were not unprecedented, a new phenomenon for later Victorianism, when weaknesses in imperial ideology began to emerge, and the press began to systematically mimic these topics, especially as to the reasons for its delineation and detours: "...the press also reflected the bewilderment and opacity of a society that defined itself as "modern" and "far-sighted" (Rowbotham and Stevenson, 2005: 137). The criminalization of society has come to the fore in the range of social problems, and among other factors that have provoked it, there are also those where its defects are the state regulation of social issues, poverty of the population, abandonment of the state by lower sections of the population. Instruction to follow the prescriptions of integrity and obey the law began to give holes, because it dissonated with another factor, which by that time was already actively manifesting itself, namely the "self-help principle" dominant within market economy relations (Rowbotham and Stevenson, 2005: 124). However, the critique of the empire in the Holmes cycle is more episodic, and for the average reader is lost against the background of the fascinating plot and Holmes's vivid figure, which, by its neo-romantic optimistic rationalism, smooths out the darker sides of the world. The critique of empire in this context, along with the inherent for humanity craving for crime, becomes the problematic field in which Holmes' unique character is formed. Elements of criticism destroy the imperial myth of the cloudlessness and invincibility of Victorianism, but as a result work in favor of mythologizing the artistic reality of the Sherlock Holmes Canon, since Holmes' activity affirms a society that overcomes the crisis dimensions of being. In a utopian depicted society, Holmes' image would look absurd.

In Doyle's works, the process of forming the middle class and the destruction of class foundations are also reflected. The end of the nineteenth century is no longer the time of the formal power of the social state. For Holmes, a personality weighs, not "social marking". In addition, there is a tendency for the sarcastic-ironic image of the aristocracy, which failed to adapt to the requirements of the new age, when the ability to compete with the means of individual qualities, achievements and talents became more important, rather than simply the ability to bear the titular name behind which often the poor human essence lies. With such pathos are depicted Lord St. Simon from the story "The Adventure of the Noble Bachelor". About his bride he says that "*I would not have given her the name which I have the honour to bear*" (he gave a little stately cough) "*had I not thought her to be at bottom a noble woman*", and about the man at the wedding, Francis Hay Moulton, who helped raise the bouquet of Alice and who turned out to be her legal husband, says like "*I call him a gentleman by courtesy, but he was quite a common-looking person*".

The interaction of various factors, well arranged in the image of Holmes, helped him become the epitome of the highest level of personal growth in the socio-historical conditions of late Victorianism: a native of a family of impoverished squires, he managed to achieve everything himself. The recipe for his success lies not even in a flawless university education (Holmes is known to have attended college, but it is not said which one exactly; but it is possible to assume that the college is clearly not one of the best of Britain of that times, besides, the author does not emphasize that university knowledge were extremely helpful for his hero's career; his years of study were more noticeable in the fact that at this time there was developed the talent of Holmes) but in his own purposefulness and willpower.

From the Moriarty duel, after which Holmes was considered dead, to his "wonderful resurrection", as the beloved hero's return in the press was welcomed, it took only a few years for Holmes to count. However, the actual break between Holmes' "The Adventure

of the Final Problem" and "The Adventure of the Empty House" (since "The Hound of the Baskervilles" was mystified by the author as a case in the detective's former affairs, because it did not require any explanation about its appearance) was 10 years. The nineteenth century, relatively calm and optimistic in its forecasts has passed, and the time of the "turning point", which in the future did not carry any guarantees of stability began. The twentieth century was a time of great redistribution of the world and of the two greatest wars in human history, as well as the further depreciation of the moral and religious foundations so deeply appreciated by the Victorians.

Thus, the image of the Doyle detective as a result of the preservation of primary visual attributes has acquired a retrospective trait that always produces mythologizing potential. As D. Stashower stated, Sherlock Holmes "...became a person of the world of gas lanterns, foggy haze and kensom kebs" (Stashower, 1999: 117). According to the researcher, "...by leaving the hero in this era, the author provided him with a long life" (Stashower, 1999: 117). Thus, the Holmes cycle revealed the property of an artistic text different from any other object of time: "moving in the direction of increasing information and reducing entropy". It is the ability of the artistic text "...to overcome the laws of real time, to create a special dimension of being in which it is possible overcoming death..." (Astrakhan, 2014: 152).

Conclusion

Thus, the social reality of the Sherlock Holmes Canon responds to the requests of the mass audience for orderliness, triumph of the individual over evil and criminal. This corresponds to the image of Holmes-Saviour and significantly influences the mythogenicity of Holmes' image, supporting his missionary pathos. No other detective in the history of world literature has experienced such mythology as Holmes's image. The secret of this consists partially in peculiarities of social reality construction.

Conan Doyle's social reality is revealed in relation to the concept of crime, which in a broader philosophical sense fits into the context of sin or evil in general, which Holmes explicitly opposes, but on which it actually dialectically depends. Holmes produces the "necessary myth" that man, by his own free will, is able, if not to change the order of things, but at least reduce the manifestation of social evil in its current manifestation, to protect the offended and to restore justice. Concerning the Holmes Canon, we are faced with a double layer of mythogenic factors. Not only the Holmes image is mythologized, but also the image of the whole Victorian era, which in the context of time became a variant of the myth of the lost "golden age" of civilization.

References

Amineva, E.S. (2011). The Tradition of Victorian Literature in the Works of John Fowles: An Author's Ref. philol. Sciences: 10.01.03. Ekaterinburg: Ural Federal University named after the First President of Russia B. N. Yeltsin.

Antsiferova, O. (1994). Detective genre and romantic art system. National specifics of works of foreign literature of the XIX-XX centuries: Mszhvuz. Sat-to Nauch. works. Ivanovo: IvSU, pp. 21-36.

Arata, St. (1996). Fictions of Loss in the Victorian Fin de Siècle: Identity and Empire. Cambridge: Cambridge University Press.

Astrakhan, N. (2014). Being of a Literary Work: Analytical and Interpretative Modeling. Kyiv: Akademvidav.

Bates, R. (2019). Sherlock: Hard-Boiled or Soft-Boiled? Available at: <https://betterlivingthroughbeowulf.com/sherlock-hard-boiled-or-soft-boiled/>

- Černý, L. (1995). Mythical Aspects of Poe's Detective. *Connotations: A Journal for Critical Debate*, 5, 131-146.
- Chertanov, M. (2008). *Conan Doyle*. Moscow: Young Guard.
- Doyle, A. C. (1887-1927). The 62 Sherlock Holmes stories written by Arthur Conan Doyle. Available at: [https://www.arthur-conan-doyle.com/index.php?title=The 62 Sherlock Holmes stories written by Arthur Conan Doyle](https://www.arthur-conan-doyle.com/index.php?title=The_62_Sherlock_Holmes_stories_written_by_Arthur_Conan_Doyle)
- Eliade, M. (1996). *The Myth of Eternal Return: Archetypes and Repeatability*. Saint Petersburg: Aletheya.
- Fidinillah, M.M. (2016). *The Masculinity Concept in Victorian Era as Portrayed in Sir Arthur Conan Doyle's "A Case of Identity"*. A final project submitted in partial of the requirements for the degree of Sarjana Sastra in English. English Department, Faculty of Languages and Arts, State University of Semarang.
- Hulley, K. (1976). From the Crystal Sphere to Edge City ideology in the novels of Dasiell Hammett. *Myth and Ideology in American Culture*. Ed. by. L. Blary, R. Durand. Villeneuve-d'Ascq: Presses Univ. Septentrion, pp. 111-146.
- Kondratyev, E., Abramov, R. (2009). *Public Relations: Textbook. manual for high school*. Moscow: Academic Project.
- Morrison, K. *Operating Outside the Law: Detectives and Spies, 1880-1920*. A thesis in partial fulfillment of the requirements of Anglia Ruskin University for the degree of Doctor of Philosophy in English Literature. Anglia Ruskin University, Faculty of Arts, Law And Social Sciences, 2017.
- Pavlyuk, L. (2008). *Mythopoetics and Mythopolitics: Myth, Counter-Myth and Antimyth*. *Media Criticism*, 2, 4-12.
- Poe, E.A. (1841). *The Murders in the Rue Morgue*. Available at: <https://www.poemuseum.org/the-murders-in-the-rue-morgue>
- Poe, E.A. (1843). *The Gold-Bug*. Available at: <https://poestories.com/read/goldbug>
- Poe, E.A. (1845). *The Purloined Letter*. Available at: <http://xroads.virginia.edu/~hyper/poe/purloine.html>
- Poe, E.A. (1850). *The Mystery of Marie Roget*. Available at: http://xroads.virginia.edu/~hyper/poe/m_roget.html
- Prosser, A. (2012). *Prosser: Poe and Doyle*. Available at: https://www.crimeculture.com/?page_id=3357
- Rasevych, L., Syniuta, A. (2019). Comparative Analysis of the Objective Reality in Conan Doyle's and Edgar Poe's Detectives: Mythological Play with Consciousness of Reader and Antimyth. *European Exploratory Scientific Journal*, 3(1), 1-12.
- Rowbotham, J., Stevenson, K. (2005). *Criminal Conversations: Victorian Crimes, Social Panic, and Moral Outrage*. Columbus: Ohio State University Press.
- Smorg, L.O. (2009). *Aesthetics: Tutorial*. Kiev: Condor.
- Stashower, D. (1999). *Teller of Tales: The Life of Arthur Conan Doyle*. New York: Henry Holt and Co.
- Thompson, J. (1993). *Fiction, Crime and Empire: Clues to Modernity and Postmodernism*. Champaign: University of Illinois Press.
- Tolstykh, O.A. (2008). *English Postmodern Novel of the End of the 20th Century and Victorian Literature: Intertextual Dialogue*. PhD dissertation. Ekaterinburg.
- Wiener, M. J. (1994). *Reconstructing the Criminal: Culture, Law, and Policy in England, 1830-1914*. Cambridge: Cambridge University Press.
- Wirkus, T. (2011). *The Ingenious Narrator of Poe's Dupin Mysteries*. Brigham Young University. Department of English. Electronic dissertations.

Yurasova, Yu. (2009). Functional role of the author's mask in the cycle of A. Conan-Doyle's stories about Sherlock Holmes. Southern Archive. Series: Philological Sciences, 47, pp. 104-108.

Zabuzhko, O. (2014). "Read Me ..." In: Lewis Carroll. Alice in Wonderland. Kyiv: Ivan Malkovich Publishing House "A-BA-BA-HA-LA-MA-GA", pp. 5-9.

Zubrytska, L. (2005). Myth as a Phenomenon of Contemporary Politics: Abstract. Of PhD dissertation. Kyiv: Shevchenko National University.