

EXPLORING THE DOUBLE IN ARTHUR CONAN DOYLE'S SHERLOCK HOLMES STORIES

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Abstract

Kajian ini menelaah karakter Sherlock Holmes dan Profesor Moriarty yang merepresentasikan simbol double pada keragaman karakteristik dan atribut yang dikenakan. Dijelaskan pula bagaimana konstruksi double terkonstruksi pada cerita seorang detektif pada figur Sherlock Holmes. Melalui metode penelitian kualitatif yang menggunakan teori double pada bentuk doubling, doppelganger, dan divided self motifs, penelitian ini menemukan hasil bahwa Arthur Conan Doyle dalam perannya sebagai Profesor Moriarty sebagai antagonis dengan karakter double dalam Sherlock Holmes di The Final Problem berupaya mengakhiri cerita dengan membunuh sang detektif; sebaliknya dalam hal konstruktif, cerita Sherlock Holmes sebagai detektif berpola klasik, Doyle menerapkan double pada cerita ganda: karakter dinamis dan proses pemikiran seorang kriminal; dan Doyle merefleksikan kehidupan masyarakat Victorian melalui sosok Sherlock Holmes yang berwujud sebagai anggota masyarakat Victorian dan figur swasta.

Kata Kunci: Sherlock Holmes, Arthur Conan Doyle, Professor Moriarty, The Double, Duality

INTRODUCTION

Literature could be defined as the discourse of the uncanny that means literature is the kind of writing which most persistently and most provocatively engages with the uncanny aspects of experience, thought and feeling (Bennett & Royle, 2004: 35). There are two obvious examples of the uncanny: the experience of *déjà vu* (the sense that something has happened before) and the idea of the double (or Doppelganger).

The double was first introduced by Sigmund Freud in his book, *The Uncanny*. The idea of the double was first created based on the work of E. T. A. Hoffmann's story *Die Elixire des Teufels* (The Elixirs of the Devil). It is not easy to define what exactly the double is. The term of the double itself is largely explored as a theory with many motifs. So, it needs to be careful to define the double in different literary works even it emerges with same term. The double is a significant part of literature and evident in most genres of fiction including detective fiction.

This study aims to find out the double between Sherlock Holmes and Professor Moriarty character. This study also examines the double which are represented in *Sherlock Holmes* stories such as how Arthur Conan Doyle employs the double in his stories to help him in constructing the formula of detective narrative and represents Sherlock Holmes character as a symbol of dual nature of humanity that reflects the identity of Victorian society in Victorian time.

METHOD

This study analyzes the double motifs in the Arthur Conan Doyle's *Sherlock Holmes* stories. Therefore, this study applies qualitative research. The collected data of this study is taken from narrator's narrations, characters' utterances, and dialogues between characters in Arthur Conan Doyle's *Sherlock Holmes* stories which cover five stories: *A Study in Scarlet*, *The Sign of Four*, *The Adventures of Sherlock Holmes*, *The Memoirs of Sherlock Holmes: The Final Problem* and *The Valley of Fear*. Data are collected by close reading with some steps. First, the writer reads the data many times by using scanning, skimming technique and reading more detail to comprehend the data well. Second, the writer gathers the data and reduces some of the data that not being used in order to find specific information and organize the data based on the research problem.

DISCUSSION

The Double

Freud involves the idea of the double from the uncanny effect in a story. He is inspired from the work of E.T.A. Hoffman novel; *Die Elexire des Teufels* (The Elixirs of the Devil). In Freud's essay, he describes the idea of double:

“in all its nuance and manifestation - that is to say, the appearance of persons who have to be regarded as identical because they look alike. This relationship is intensified by the spontaneous transmission of mental process from one of these persons to the other – what we call telepathy – so that one becomes co-owner of other's knowledge, emotions and experience. Moreover, a person may identify himself with another and so become unsure of his true self; or he may substitute the other's self for his own. The self may thus be duplicated, divided and interchanged. Finally there is the constant recurrence of the same thing, the repetition of the same facial features, the same characters, the same destinies, the same misdeeds, even the same names, through successive generations” (Freud, 2003:141-142).

Viewed with these psychological explanations, the double as a recurring literary theme can appear in various relations to the character that is being doubled. The double can be latent (only seen in the protagonist's mind) or manifest (physically there in the real world) and can be either consciously or unconsciously created.

Archenemy's Doubling

There are many arguments that refer Sherlock Holmes and Professor Moriarty as a pair, foil, duos and absolutely the double. In describing their relationship between them, it needs to make sure how their relationship creates a notion that Sherlock Holmes and Professor Moriarty are character who become figure of the double. In “*The Final Problem*”, Doyle intentionally shows us through Watson account that Holmes and Moriarty is a good match for character comparison in his story:

“An examination by experts leaves little doubt that a personal contest between the two men ended, as it could hardly fail to end in such a situation, in their reeling over, locked in each other's arms. Any attempt at recovering the bodies was absolutely hopeless, and there, deep down in that dreadful cauldron of swirling water and seething foam, will lie for all time the most dangerous criminal and the foremost champion of the law of their generation.” (Doyle, 1986: 412-413).

This narration implies that Professor Moriarty (the most dangerous criminal) is the only criminal who can be compared with Sherlock Holmes (the foremost champion of the law). Holmes can't be compared with other criminal except Moriarty. To give suitable adversary, Doyle characterizes both characters through their physical appearance, intelligence, profession, mental and opponent's thought process.

In dealing with criminal world, their mental capacity no needs to be doubted again. Both Holmes and Moriarty don't have any fear of criminal world. For Moriarty, it was ordinary experience for him to stand on his right way. No far different for Holmes, he also never show any fear when he deals with any crime. As he said in *The Final Problem*: "Danger is part of my trade" (Doyle, 1986: 405). It means that crime is also his world. In *The Final Problem*, Holmes told Watson that he has planned a strategy which if it succeed he will expose Moriarty's criminal organization and capture them all, but Moriarty anticipated Holmes' strategy and strove to break away (Doyle, 1986: 406). The master criminal apparently possesses power of deduction of his own and be able to deduce what Holmes is thinking too. It suggests that they represent a doubling opponent's thought process. This doubling also can be found in *The Final Problem*:

MORIARTY: "All that I have to say has readily crossed your mind,"
said he.

HOLMES: "Then possibly my answers has crossed yours," I
replied.

MORIARTY: "You stand fast?"

HOLMES: "Absolutely."

(Doyle, 1986: 405).

The double (through literary motif of doubling as a technique) between Holmes and Moriarty above are represented through their physical appearance, intelligence, profession, mental and opponent's thought process. These double above represents that Holmes and Moriarty share a common characteristics. In *The Final Problem*, the double mainly functions to contrast the moral differentiation between detective and criminal.

The Doubling of Detective Narrative

In constructing *Sherlock Holmes* detective narrative with the pattern of formula of the classical detective story, Doyle employs the double (doubling) which uses repetition, contrast and reversal techniques in the story and operates through plot structure and core relationships of characters. This double appears in dual narrative, character dynamics, and detective doubling criminal's thought processes which is mostly found in *A Study in Scarlet*. Therefore, it necessary to presents pattern of the formula of classical detective story to give a view of framework of detective narrative.

In Cawelti's *Adventure, Mystery, and Romance Formula Stories as Art and Popular Culture*, the formula of the classical detective story can be described as "a conventional way of defining and developing a particular kind of (1) situation or situations: the classical detective story begins with an unsolved crime and moves toward the elucidation of its mystery. The mystery may center upon the identity and motive of the criminal, (2) a pattern of action or development of this situation: the detective story formula centers upon the detective's investigation and solution of the crime. It exemplifies the six main phases of this pattern: (a) introduction of the detective; (b) crime and the clues; (c) investigation; (d) announcement of the solution;

(e) explanation of the solution; (f) dénouement, (3) a certain group of characters and the relations between them: the classical detective story required four main roles: (a) the victim (b) the criminal (c) the detective and (d) those threatened by the crime but incapable of solving it.), and (4) a setting or type of setting appropriate to characters and action: in defining setting of the classical detective story, it tends to involve the combination of the isolated location and the bursting world outside such as the locked room in the midst of the city, the isolated country house in the middle of the strange and frightening moors, the walled-in college quadrangle, or the lonely villa in the suburban town. Mystery after mystery takes us back and forth between the detective's apartment or office and the isolated room full of clues.)" (Cawelti, 1976: 80).

Sherlock Holmes Doppelganger

Moriarty is Holmes' doppelganger (double) that can be regarded as harbinger of illness, danger and death. In *The Final Problem* story, Holmes has gotten some of harbinger that leads to doppelganger phenomena. The first time Holmes meet with Moriarty is the beginning of doppelganger come face to face. It was happen when Moriarty conducts a personal visit to Holmes' apartment in 221B Baker Street. After the day Holmes met with Moriarty, Holmes is described with some bad condition and situation. Holmes tries to ask to Watson about Moriarty. Behind the unknown Watson, Holmes was very familiar with him.

For years, Holmes was worked so much hard in following the track of Moriarty. Watson says that Holmes was looking even paler and thinner than usual (Doyle, 1986: 405). Holmes was very careful and afraid when he came to Watson's consulting room and told to Watson that he is afraid by a danger which follows him. It is shown in their dialogue:

WATSON: "You are afraid of something?" I asked.

HOLMES: "Well, I am."

WATSON: "Of what?"

HOLMES: "Of air-guns."

WATSON: "My dear Holmes, what do you mean?"

HOLMES: "I think that you know me well enough, Watson, to understand that I am by no means a nervous man. At the same time, it is stupidity rather than courage to refuse to recognize danger when it is close upon you."

(Doyle, 1986: 405).

Watson asks again about what has happened and what Holmes meant. Holmes then held out his hand and Watson saw in the light of the lamp that two of Holmes' knuckles were burst and bleeding. After his conversation with Moriarty when Holmes told that he would like to stop Moriarty crimes at the first time they met, Holmes has been assaulted few times by people who ordered by Moriarty.

In the end of the story (*The Final Problem*), Sherlock Holmes fights Professor Moriarty to the death which makes both of them ended in Reichenbach Falls. Holmes knew that he was in danger. He knew that when he deals with Moriarty he will get some pain and possibility of death. From the beginning Holmes already recognized that Moriarty is his doppelganger. Moriarty was primarily introduced by Arthur Conan Doyle as a literary device to kill Sherlock Holmes. Doyle also gives the antithetical representation of opposing paradigms of good and evil through Sherlock Holmes and Professor Moriarty character.

Victorian Divided Self: Sherlock Holmes Detective Self

The time of *Sherlock Holmes* stories early set was in Victorian era. The majority of *Sherlock Holmes* stories were written in a time which spans the reign of Queen Victoria. According to Saposnik:

“Victorian man was haunted constantly by an inescapable sense of division. A rational and sensual being, as a public and private man, as civilized and bestial creature, he found himself necessarily an actor, playing only that part of himself suitable to the occasion...and what was initially an occasional practice became away of life.” (Saposnik, 1971: 716-717).

Divided self motif of public and private self in main character represents the double and reflects Victorian society in Victorian time. Through Sherlock Holmes, Doyle characterizes him as public man in figure of detective who energetic and fit when dealing with crime case (Doyle, 1986: 168) and pro-social man who intends to help others with no expectation of reward because he said that his profession is its own reward and it's pleasure for Holmes (Doyle, 1986: 214). On other hand, Doyle characterizes Holmes as private man in figure of Sherlock Holmes himself; who is dreamy, has tendency of being addicted in using morphine and cocaine for stimulation of his brain and when he faces boredom (Doyle, 1986: 10 & 67). Holmes is also antisocial man who doesn't have friend except Watson and care much about other people business (Doyle, 1986: 317) except it relates to his interest being detective to solve the case he wants. Before his friendship with Watson, he has been lived in depression and loneliness.

CONCLUSION

The study about in what ways the double is represented in Arthur Conan Doyle's *Sherlock Holmes* and Why Doyle employs the double in his stories concludes that Arthur Conan Doyle created Moriarty as the double of Holmes because he intended to end the story of *Sherlock Holmes* since he has planned *The Final Problem* to be the last story by killing his detective” (Doyle & Crowder, 2010: 130). To give suitable adversary for Holmes, Doyle characterizes Moriarty by using literary motif of doubling that employs repetition, contrast and duplication technique to represents the similarities and contrasts through their physical appearance, intelligence, profession, mental and opponent's thought process as they share a common characteristics. Doyle also parallels doubling with doppelganger motif as literary device in order to kill off Sherlock Holmes character that is represented in bad condition and situation of Holmes which leads to harbinger of illness, danger and death of him.

In constructing his *Sherlock Holmes* detective narrative with the pattern of formula of the classical detective story, Doyle uses the double (literary motif of doubling which uses repetition, contrast and reversal techniques) in his story through plot structure and core relationships of characters. This double appears in dual narrative, character dynamics, and detective doubling criminal's thought processes which are mostly found in *A Study in Scarlet*.

Arthur Conan Doyle gives a reflection of Victorian society through figure of Sherlock Holmes. He is a Victorian man who embodies the figure of Victorian society that represents the image of public and private man. These evidences enough to prove that Doyle intentionally uses double through Sherlock Holmes as the figure of man of

Victorian society who was haunted constantly by an inescapable sense of division as a public and private man and very hypocritical in their behavior by acting one way in public and another way in private (Saposnik, 1971: 716-717; Himmelfarb, 1998: 224).

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