

## CHAPTER I

### INTRODUCTION

This chapter presents five sub-outlines of the introduction. It covers background of the study, statement of the problems, objectives of the study, significances of the study, scope and limitation of the study. Those are important to be explained because they will describe this study generally.

#### **1.1. Background of the Study**

According to Bennett and Royle, 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. The uncanny has to do with making things uncertain. It has to do with the sense that things are not as they have come to appear through habit and familiarity, that they may challenge all rationality and logic (Bennett & Royle, 2004: 35). They add that there are few forms which the uncanny takes. One of them is repetition. For example: strange repetition of a feeling, situation, event or character. 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) (Bennett & Royle, 2004: 35).

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 Elexire 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 when try 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.

Detective fiction is a subgenre of crime fiction and mystery fiction in which an investigator or a detective (either professional or amateur) investigates a crime, often murder. Traditionally, the theme of detective fiction revolves around the paired opposites of good and evil and the conflict between these opposites is played out by detective and criminal. Detective story is a game between detective and criminal and also the author and the reader (Cawelti, 1980: 126 & 124). As John T. Irwin hypothesizes that the analytic detective story represents a battle of wits between writer and reader and a contest to see if the reader can solve the mystery before the detective does (Irwin, 1986: 191).

Furthermore, the detective story as a distinct genre is a nineteenth century literature product. In nineteenth century, many writers contributed to the literary double by integrating classic themes with archetypal Gothic elements, Gothic doppelganger. It was specifically created to provide novels with both character development and literary devices. Most importantly, the nineteenth-century Gothic doppelganger is part of a tradition of double narratives which has existed as far back as the fall of Satan in *Genesis* (Dryden, 2003: 23).

This evidence suggests writers who were influenced by storytelling of all kinds in which themes of duality (double) were prominent. “One need only think of Holmes and Moriarty, Van Helsing and Dracula, Marlow and Kurtz, Heyst and Jones” for examples of doppelgangers and doubles in fiction (Greenslade, 1994:

73). Holmes and Moriarty are prominent character in detective fiction. This evidence also proves that even the double is more popular in the gothic literature (refers to a mode of fiction dealing with supernatural or horrifying events), detective fiction is closely related with the double.

In *Introduction to Volume I: The Complete Sherlock Holmes*, Freeman comments about the character of Sherlock Holmes and Professor Moriarty in *The Final Problem* which is related with the double. He asserts that “Europe’s greatest detective and its greatest criminal locked arm in arm, tumbling together into eternity over a vast abyss, form a powerful an image of the mysterious duality of good and evil as the framework of these stories allows” (Freeman, 2004: 31). Duality between Holmes and Moriarty in detective fiction is regarded as theme of double. Alani Shiloh said that “Both the narrow and the comprehensive view of the double are relevant for detective fiction, in which the principle of duality is not confined to the psychological kinship between the detective and the criminal” (Shiloh, 2007: 28). When the reader thinks about Holmes and Moriarty, of course it can’t be separated with the *Sherlock Holmes* story itself which has been created by Arthur Conan Doyle.

Arthur Conan Doyle, a well known as Scottish author who had published many literary works over his entire life. Among his works, he is most recognized for his *Sherlock Holmes* stories. Sherlock Holmes character as well as the title of the work is the most famous character creation of Doyle. Although Sherlock Holmes is not the first private detective who entered the world of fiction, the fame he reached after his literary birth dwarfed his fictional predecessors and started his way to eternity. Sherlock Holmes was first introduced to the public in *A Study in*

*Scarlet* (1888) and appeared in a total of 60 stories. *Sherlock Holmes* stories were published in The Strand magazine which cover 4 novels and 56 volumes of short stories. With Doyle's creation of *Sherlock Holmes* stories, detective fiction became for the first time an indubitably popular and repeatable genre format. In 1891, Sherlock Holmes was a character who appealed to British readers directly by confronting the messy and changeable world they lived in. Sherlock Holmes was grounded squarely in Victorian London. *Sherlock Holmes* stories are written over a forty year span from 1887 to 1927 (Late-Victorian era).

The writer reason in selecting this problem for the study because the writer would like to examines the double in *Sherlock Holmes* that has found in a book. The writer found that Sherlock Holmes and Professor Moriarty character are double. In a book entitled *Sherlock Holmes for Dummies*, the author assert about the character of Professor Moriarty and his relationship with Sherlock Holmes. Steven Doyle and David A. Crowder as the author of the book mentions this character's relationship with a term of 'Sherlockian Doppelganger' that means Moriarty is doppelganger (double) of Holmes and Holmes is Moriarty's doppelganger as well. They define doppelganger as "a harbinger of bad luck, illness, danger, or even death especially when a person and his doppelganger come face to face" (Doyle & Crowder, 2010: 129). They adds in the last with statement "Doyle built up the character of Moriarty as the opposite of Holmes in *"The Final Problem"* because he wanted to kill off his detective and concentrate on other books he was more interested in writing" (Doyle & Crowder, 2010: 130). These statements are provided with some examples of those character's similarities and contrasts but the authors provide it without the strong evidences.

Moreover, the authors not give the explanation about how the process doppelganger (double) is occurred and related to definition itself. Therefore, 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.

### **1.2. Statement of Research Problems**

Based on the background of the study above, this study examines about the double in Arthur Conan Doyle's *Sherlock Holmes* stories. Furthermore, the problems are formulated as following question:

1. In what ways the double are represented in Arthur Conan Doyle's *Sherlock Holmes* stories?
2. Why Arthur Conan Doyle employs the double in his *Sherlock Holmes* stories?

### **1.3. Objectives of the Study**

Based on the statement of problems above, this study is intended:

1. To elaborate in what ways the double are represented in Arthur Conan Doyle's *Sherlock Holmes* stories.
2. To elaborate why Arthur Conan Doyle employs the double in his *Sherlock Holmes* stories.

#### **1.4. Significances of the Research**

Theoretically, this study is expected to enrich knowledge, information and better understanding to the double in detective story as theory which analyzes the problems in this study, especially for the students of English Study Program who take literature as their concentration of study. Practically, this study hopefully will give a view to the reader that “a man is not truly one but truly two” (Stevenson, 1886: 108), it leads that everyone has a double life in which they live as if one is two persons, usually one good and one bad.

#### **1.5. Scope and Limitation of the Research**

Since this study elaborates the double in Arthur Conan Doyle’s *Sherlock Holmes* stories, the double theory will be the scope of this study. Furthermore, the limitation of this study covers 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* that are analyzed through the plot of each story by looking into the descriptions, utterances, dialogues and narrator’s narrations.