The Representation of the Double in Arthur Conan Doyle's Three Sherlock Holmes Narratives

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The present paper examines the duality of human nature in late-nineteenth century Victorian society by exploring Sir Arthur Conan Doyle's famous character, Sherlock Holmes. The literary doubles of Sherlock and Watson, just as Sherlock and Moriarty, provide us with further insights into the unresolved tensions of Victorian society. These doubles also shed light on the troubles of human nature, the ongoing battle of right and wrong, light and dark, which does not pertain to just one era but remains relevant throughout the centuries.

Keywords: double; bi-part soul; Sherlock Holmes; degeneration; Victorian, detective, criminal

1 Introduction

In Sir Arthur Conan Doyle's "The Red-Headed League" (1891), Dr Watson, Sherlock Holmes's sidekick, claims that in Sherlock's "singular character the dual nature alternately asserted itself, and his extreme exactness and astuteness represented, as [he] ha[s] often thought, the reaction against the poetic and contemplative mood which occasionally predominated in him" (1994, 45). Dr John Watson's description of Sherlock Holmes' bi-part soul highlights the complexity of the detective's personality. Beyond representing order and rationality, the dual nature of the detective is an essential characteristic of detective fiction and Sherlock Holmes is not an exception. The genius figure of Holmes became one of the most famous and influential fictional detectives in the Victorian era. Christopher Pittard argues that the Victorian desire for reason and order, which glorified Holmes as a hero of both intelligence and meticulous investigation, was the key to Doyle's success. (2010, 110). As Catherine Wynne points out, the duality in the writings of Doyle comes both from the troubled society and Doyle's personal struggles. Wynne notes that "duality converges biographically in Doyle and replicates in his writing and in his public career" (2002, 3). She recalls that Doyle was born in Edinburgh into a Catholic family, but later, he abandoned Catholicism and converted to Spiritualism (2002, 3–4). According to Ian Ousby, the character of Sherlock Holmes changes

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as time passes on, and reflects "the different tastes of the various eras in which the stories first appeared" (1976, 151). *A Study in Scarlet* (1887) was the first story out of the four novels and fifty-six short stories that features the well-known detective, Sherlock Holmes, and Dr. John Watson. However, as Wynne remarks, "A Scandal in Bohemia" (1891) was the first Holmes story that appeared in a serialized form in *The Strand Magazine*, and the publication together with the eye-catching illustrations of Sidney Paget brought huge success for Doyle (2002, 7).

Moreover, people were curious about the monstrosity of human nature, and with the help of detective fiction, they could observe life without moral rules from a safe distance. Sherlock was a great candidate for that because he embodied the moral and the immoral sides of human nature. Sherlock Holmes represents order and rationality as a scientist and a detective with his loyal sidekick, Dr John Watson, who happens to be a doctor, and they contribute to the welfare of people. The two of them make a successful complementary duo; they find the missing halves of themselves with the help of their Platonic friendship so they can function effectively together as a whole. References to the origin of such relationships trace back to Greek mythology. According to Plato, love evolves from a desire for the individual to an appreciation of the universal and ideal. This type of relationship can also refer to a tight bond between two people where sexual desire is absent, restrained, or sublimated ("Platonic love" n.d.). In *Symposium* (385–370 BC), Plato writes that "the primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike…" (Plato 2019, 43). Plato notes that the gods feared the power of humans, and Zeus decided to cut them into two halves, condemning them to walk the Earth in search of each other (2019, 43–5). As Jonas Holst points out, through the medium of another soul one can develop the kind of friendship that enables the friends in question to genuinely understand themselves and each other (2021, 332). Describing the philosophical soul, who has gone on a passionate journey for wisdom, as being in love with someone else, Plato shows in *Symposium* how self-knowledge cannot be achieved alone (2019, 332). In this sense, Watson is the Platonic double of Sherlock; together they make a whole, and Watson is not just the narrator of Sherlock's stories or just a sidekick in the investigations, but also the moral compass of the detective. However, there is someone else in Sherlock's life, as well; his infamous *doppelgänger*, the notorious Professor Moriarty, who represents the threatening forces of Victorian society. As John Herdman points out, Jean-Paul Richter coined the word *doppelgänger* (1990, 13). Herdman says that "the *doppelgänger* is a second self, or alter ego, which appears as a distinct and separate being apprehensible by the physical senses (or at least, by some of them), but exists in a dependent relation to the original" (1990, 14). According to Ilana

Shiloh, "the notion of the double, or *doppelgänger*, refers to the existence of two individuals of such striking physical resemblance as to be each other's mirror images" (2011, 5). As Shiloh writes, literary doubles "are conspicuously symbolic, pointing to something beyond themselves, and what they point to are systems of ideas, of models of external or internal reality, constructed along a dualistic principle" (2011, 33). However, as Herdman points out, doubles can be complementary "as in the Platonic conception of twin souls which seek each other to make a whole out of their sundered halves" (1990, 1).

Literary doubles like Sherlock and Watson or Sherlock and Moriarty represent something else beyond themselves in a particular society in their respective era. The flexibility of detective fiction which adapts to the changes of society and time throughout the centuries is clearly explained by Stephen Arata who says that detective fiction can "effectively manage unruly anxieties by rearticulating them within the conventions of the genre, thereby draining or at least redirecting much of their troubling energy" (1996, 132). Since its first appearance in the middle of the nineteenth century, detective fiction has always fascinated readers. In England, the establishment of the New Metropolitan Police, and The Bow Street Runners (1749) brought the change in public policing. Martin A. Kayman writes that in 1750 London suffered from high rates of criminality. By establishing The Bow Street Runners, Henry and Jonathan Fielding regulated and reformed the legislation. In addition, they "made an important contribution to the creation and acceptance of an institution and a mythology of a professional and specialized anti-crime force" (1992, 66–67). Until 1829, there was no professional police force which could improve the image of the police or the detectives, so the next important element in forming the opinion about the detectives was the establishment of such professional policing forces. However, the first government founded, professional police force was established in Paris. As Ousby claims, Eugéne-Francois Vidocq, the leader of the *Sûreté*, had the most crucial role in forming the image of the character of detectives. Ousby says that the "set a thief to catch a thief" phrase was more widespread in France than in England (1976, 13), and this phenomenon was linked to Vidocq himself (1976, 45). Heather Worthington writes that even Vidocq started as a delinquent, but while he served his sentence, he offered his services and information to the police, and he worked for several years as a double agent. Also, he and his colleagues enjoyed the advantage of using their knowledge of their previous criminal lives to catch the evildoers. Nevertheless, Vidocq became well-known due to his *Memoirs*, and inspired great writers including Edgar Allan Poe and Sir Arthur Conan Doyle (2010, 18). The inauguration of a state-funded professional police force in England – which was highly influenced by the *Sûreté* – played an exceedingly decisive role in the subsequent detective figures' dual nature.

Furthermore, the rise of the Newgate novel was also crucial in the development of the genre. This title was given to some novels which were published in the 1830s and 1840s and the name indicates that there is a connection between the *Newgate Calendar* and the Newgate novels. These works were accused of creating celebrities of criminals and portraying their lives as attractive, adventurous, and entertaining. Also, the Newgate novel shows "an increasing interest in the construction and motivation of the criminal; they have an element of detection or feature a detective figure" (Worthington 2010, 19). The genre of the Newgate novel indirectly played an important role in establishing the New Metropolitan Police in 1829, because it enhanced 19th-century society's fears about real criminality. Moreover, in 1842 the existence of a public police force was accepted in London, and it led to "the creation of a small, plain-clothes detective police force and it is the activities of the detective police that finally bring crime and detection together in popular literature" (2010, 20). Charles Dickens was also criticized for glorifying criminality in some of his works, but his fascination with the detectives led to some of his fictions, like *Bleak House* (1853).

Detective fiction and the great detectives, like Sherlock Holmes, have always enjoyed great popularity and their legacy can still be traced in today's society. Even though the genre considerably transformed during the twentieth century and saw the emergence of many subgenres, there is something common in almost all of these diverse categories: the constant battle of the dark and the bright side of human nature. In detective fiction, this battle is explicitly delineated in the characterization of the criminal and the detective, who are considered doubles. This paper intends to explore how the Platonic double of Sherlock and Watson embodies the different characteristics of their age, and how the unresolved tension between Sherlock Holmes and Professor Moriarty is also the symptom of a troubled society given the fact that detective fiction as a genre is truly contemporary, one that addresses the malaise of its own era.

2 Duality between Holmes and Watson

Sherlock and Watson as Platonic doubles are significant in the Sherlock Holmes canon because they represent different sides of Victorian society. This section will explore the doubling of the detective and his sidekick considering the Victorians' fear of degeneration.

Firstly, Sherlock Holmes is often considered to be the embodiment of order and reason in contrast with the always-changing Victorian society. Enes Kavak points out that Sherlock Holmes represents the "ideal gentility" (2017, 58). Furthermore,

Joseph A. Kestner says that Sherlock possesses every quality which was considered to be masculine in Victorian culture: "observation, rationalism, faculty, logic, comradeship, daring and puck" (qtd.in Kavak 2017, 58). The masculine qualities are further affirmed, as Ousby points out, when Sherlock is first depicted in the laboratory, he is "identified as a scientist" (1976, 151). The changing world and gender roles, the uncertainty, the crisis of masculine identity all contributed to the masculine traits of Sherlock's character. Moreover, Worthington notes that Doyle based Sherlock's methods on his own professor, Joseph Bell, whom he met during his medical studies (2010, 26). Sherlock's obsession with science is highlighted throughout the canon, which makes him a rationalist hero. Secondly, as Ousby notes, his obsession makes him a suspicious figure, because his approach to various crimes, especially in the earlier stories, is almost inhuman, since "to him, criminals and human problems are simply scientific puzzles" (1976, 156). Stamford's description of Sherlock in *A Study in Scarlet* is not the description of a typical hero: "Holmes is a little too scientific for my tastes—it approaches to cold-bloodedness" (2018b, 5). Also, Elizabeth Fisher claims that by establishing himself as the world's only consulting detective, Sherlock gives himself unparalleled freedom in Victorian society, because in this way he is able to work "outside the strict confines of the law", which is "an excellent example of both his dualistic nature as detective and criminal" (2018, 55). Moreover, Y.A. Bruinsma argues that Sherlock reinforces his misfit status by creating his own profession and becoming a consulting detective (2017, 21). In this way, Sherlock frees himself from the bonding moral rules of Victorians, and he can engage in different kinds of scientific methods, which would have been highly controversial in his era. One of the best examples in *A Study in Scarlet* for Sherlock's cold-bloodedness or controversial methods is the fact that he is "beating the subjects in the dissecting-rooms with a stick" in order "to verify how far bruises may be produced after death" (2018b, 4). Also, as Watson and Stamford are heading to meet with Sherlock, the description of the setting, their way to Holmes in the hospital, enhances the scientific character of Holmes. When they find him, Sherlock is astonished and thrilled by his own scientific discovery. As Watson puts it: "His eyes fairly glittered as he spoke, and he put his hand over his heart and bowed as if to some applauding crowd conjured up by his imagination" (2018b, 5).

On the one hand, Sherlock stands for reason and rationality, and his scientific discoveries foster the well-being of society. On the other hand, Holmes lives on the borderline of criminal life and ordinary life which is bounded by strict Victorian morals. At the beginning of the Sherlock Holmes canon, the amateur sleuth is an alienated outsider, more of a suspicious figure than a rational detective who could bring stability and order into a troubled society. Also, his sexuality is rather ambiguous, as he is not really involved with women and remains a bachelor.

In addition, in Doyle's work Watson's description of Sherlock with such remarks as "hawk-like nose" or "sharp and piercing" eyes also evokes suspicion (2018b, 7). As Bruinsma puts it, Holmes, based on his facial characteristics, could be easily classified – in Cesare Lombroso's terms[1] – as a murderer, even though the readership knows that Holmes is the detective (2017, 23). Kavak argues that Sherlock represents two kinds of characters: "the masculine hero and the Decadent of Fin-de-Siècle" due to the fact that he is a rational man, but he is also a depressed figure in the always-changing Victorian era, which was characterized by crucial changes in society (2017, 59). In other words, Sherlock is like Victorian society, but he is also the scapegoat of this period; he frankly reflects the malaise of his era, the duality, which spread like wildfire. Consequently, Sherlock needs something or, more exactly, someone who will strengthen his rational, reasonable, and moral side to play the role of the saviour of society.

However, Watson, the narrator of Sherlock's stories and the moral compass of the detective, is also different at the very beginning of *A Study in Scarlet*. He is disillusioned and depressed after the horrors of the second Afghan War and does not stand for the typical Victorian man. Kavak says that Watson struggles with a masculinity crisis, which stands for a very general phenomenon; at the end of the nineteenth century male members of the middle-class faced an identity crisis because of the changing roles in both "domestic and social spheres" (2017, 60). Besides, while Watson is staying at a hotel at the beginning of *A Study in Scarlet* and suffering from alienation and loneliness due to the lack of human relationships, he does not contribute to the welfare of humanity, he is not an active member of society. Eventually, when Sherlock and Watson meet and move in together, they find their missing half, so they complement each other. After establishing a life together, Sherlock becomes a stable and more humane man who can always be the dispenser of law, and Watson regains vitality through promoting the welfare of society by assisting in Sherlock's cases. Watson's experience as an army doctor as well as his medical knowledge are both very useful in solving cases. Also, he helps Sherlock, among others, with the pills in the case of Jefferson Hope in *A Study in Scarlet*: "'Now, Doctor , […] 'are those ordinary pills?' 'They certainly were not. They were of a pearly grey colour, small, round, and almost transparent against the light. 'From their lightness and transparency, I should imagine that they are soluble

[1] In *Criminal Man*, Cesare Lombroso claimed that "habitual murderers have a cold, glassy stare and eyes that are sometimes bloodshot and filmy; the nose is often hawk-like and always large; the jaw is strong, the cheekbones broad; and their hair is dark, abundant, and crisply textured. Their beards are scanty, their canine teeth very developed, and their lips thine and, above all, prehistoric man much more than the white races" (2006, 51).

in water,' I remarked" (2018b, 60). By finding each other, they fulfil their Platonic relationship, and they are no longer condemned to be lonely or in search of their missing halves.

As can be seen, Doyle drew inspiration from the scientific and medical world of the nineteenth century. He based the characters of Sherlock Holmes and Dr John Watson on his real-life professor, Dr Joseph Bell. As Helen Lavën writes, beyond the fact that many of Sherlock's enemies are physicians, as in "The Adventure of the Speckled Band" (1892), "the archetype of the depraved doctor" is significant in the Sherlock Holmes canon because "the image can, to some extent, offer an interpretative framework for Holmes himself" (Lavën 2013, 2). *A Study in Scarlet* was published in 1887, a year before the brutish Whitechapel murders, which were committed by the infamous Jack the Ripper. As Lavën points it out, the investigation focused on the medical world, after the coroner testified that specific organs from the body of Annie Chapman "had been surgically removed". Jack the Ripper was said to have a certain amount of medical knowledge and, eventually, the idea that the infamous serial killer was a doctor and a member of either the middle or the upper class became highly popular (Läven 2013, 6). Basically, instead of healing the body, the degenerate doctor represents a threat to society by harming the body and causing injuries (2013, 7). What could be the remedy for society in such a threatening atmosphere? Precisely the almost superhuman detective, whose deduction method was inspired by a real doctor: "Holmes prides himself, as did his real-life model Bell, on his ability to read symptoms as keys to an underlying truth, only in Holmes's case this truth is a secret of a criminal rather than a medical puzzle" (2013, 9). However, Sherlock Holmes lives on the borderline of rationality and irrationality, he has the mind of both a detective and a criminal, and this could suggest "the darker potentialities of his role as a doctor of crime" (2013, 10). By catching all the criminals, Holmes heals the city of London and the nation's wounds which were caused by degeneration. He is involved in the whole process; he must think like a criminal to be such a successful detective, consequently, he cannot remain immune, he is a homoeopathic character who suffers from the same symptoms as other Late-Victorians. He leads a quiet decadent lifestyle, by using questionable methods in his work, and by being sexually ambiguous. Furthermore, he uses cocaine to soothe his nerves in the shortage of thrill which is caused by the absence of criminal activity. Sherlock feels a constant urge to keep his mind busy either by solving cases or by abusing different kinds of substances. The first mention of such drug abuse can be found in *A Study in Scarlet* when Watson observes that "on these occasions I have noticed such a dreamy, vacant expression in his eyes, that I might have suspected him of being addicted to the use of some narcotic" (2018b, 7). As he creates his own occupation, he can use his own methods, but having

the ability to identify himself as the criminal, as Lavën argues, he "obliges him to contaminate himself morally by identifying with the criminals he pursues" (2013, 14). If Sherlock represents the idea of the evil Victorian doctor, then Watson stands for the good one (2013, 11).

The doubling between Sherlock and Watson shows the different characteristics and struggles of Victorian society. Moreover, it also shows how the dynamic duo complement each other in many ways; Watson is Holmes's moral compass and becomes a useful member of society by helping the investigations with his medical background. Doyle's Sherlock stories tend to portray the unresolved tension between the dark and bright side of human nature, which is a recurring theme in the Gothic fiction of the fin-de-siècle. It can be traced in the duality between Sherlock and Watson, as well as between Holmes and his archenemy, Professor Moriarty.

3 Holmes and Moriarty

In Conan Doyle's Sherlock canon, the fears of the divided Victorian society are well-represented by Sherlock Holmes and his archenemy, Professor Moriarty. Fisher says that Sherlock Holmes "vividly reflects the spreading degeneracy of the society during the late Victorian era in which Sir Arthur Conan Doyle lived" (2018, 62). Furthermore, as Stephanie Craighill points out, the claim that Moriarty is the *doppelgänger* of Sherlock is supported by the dual nature of the detective, and his predecessors' dual personality as well, for instance, the protagonists of the *Newgate Calendar* or the duality represented by a real detective (2017, 93).

First, Doyle clearly acknowledges Émile Gaboriau's influence with the fictional detective Monsieur Lecoq and Poe's Dupin in his *A Study in Scarlet*. By establishing a connection between Lecoq, Dupin, and Sherlock, Watson makes a direct reference to the duality of Sherlock's nature. This is justified by the following line from *A Study in Scarlet*, when Watson exclaims: "you remind me of Edgar Allan Poe's Dupin. I had no idea that such individuals did exist outside of stories" (2018b, 18). This is Watson's remark after Sherlock proves that his science of deduction is real; he explains how he arrives at the conclusion that Watson was an army doctor in Afghanistan. By comparing Sherlock's extraordinary ability of observation and deduction to Dupin's science of ratiocination, Watson establishes a connection between the two detectives.

Beyond their extraordinary characteristics, Dupin and Sherlock resemble each other in their ability to stand for the societal problems of their era by possessing the mind of both a criminal and a detective. Both Sherlock and Dupin give a kind of order and reason to the always changing and transforming society of the nineteenth

century. On the one hand, as Fisher notes, detective fiction and Doyle's work acquired national success since it offered a release for individuals experiencing an emotional upheaval due to the changing societal structures (2018, 5). On the other hand, it seems that Sherlock Holmes, as Edgar Allan Poe's Dupin, has two sides, the creative and the logical (2016, 177). Furthermore, Ousby points out that both the unnamed narrator in "The Murders in the Rue Morgue" (1841) and Watson in "The Red-Headed League" describe the detectives in a very similar way (1976, 143). Poe's narrator mentions in "The Murders in the Rue Morgue" "the old philosophy of the Bi-Part soul" and amuses himself with the idea of a "double Dupin" (2016, 177). Furthermore, Sherlock, like Dupin, is a mathematician and a poet. He has a creative side: he plays the violin and, according to Ousby, Sherlock improvises on his violin in a melancholy and unmelodious way (1976, 143). Moreover, as Dupin has his archenemy, Minister D___ in "The Purloined Letter" (1844), who is his *doppelgänger*, Sherlock finds his double in the figure of Professor Moriarty. Craighill says that Dupin and Minister D___ are akin to Robert Louis Stevenson's split self of Dr. Jekyll and Mr. Hyde, and just as Minister D___ represents the evil side of Dupin, Moriarty personifies Sherlock's (2010, 93).

Professor Moriarty appears only in "The Final Problem" (1893). At first, Moriarty was just a narrative device, he was created by Doyle in an attempt to kill Sherlock Holmes. He wanted many times to kill off his famous detective, but as Fisher writes, he was convinced otherwise either by his own mother, or his wives, or the editors at *The Strand Magazine* (2018, 9). As Thomas Goetz writes, in 1891 Doyle complained to his mother that he was unable to concentrate on other things because of Sherlock Holmes and he referred to his fictional character as if he was alive: "I think of slaying Holmes […] and winding him up for good and all. He takes my mind from better things" (2014, 149). However, Professor Moriarty, as the arch-nemesis of Sherlock Holmes, is more than a simple narrative device. He is the *doppelgänger* of the famous detective, the harbinger of illness and death. In Doyle's "The Final Problem", Sherlock describes Moriarty as an "extremely tall and thin" figure, also Sherlock claims that "his appearance was quite familiar" to him (2018a, 224). As Watson notes, in *A Study in Scarlet*: "in height he was rather over six feet, and so excessively lean that he seemed to be considerably taller" (2018b, 11). Beyond the external similarities, their thought processes are also analogous: they know precisely what the next step of the other will be, they seem to be able to read the other's thoughts. There is a striking example of the almost thought-reading process in "The Final Problem": "All that I have to say has already crossed your mind,' said he.[Professor Moriarty] 'Then possibly my answer has crossed yours,' I replied" (2018a, 225). Besides, Holmes says, "there is no one who knows the higher criminal world of London so well as I do", except the "Napoleon of crime" himself (2018a, 223). Furthermore, Watson writes that the Platonic duo

at the time of "The Final Problem" is separated because Watson lives with his wife, and their relationship goes through some changes: "after my marriage […] the very intimate relations which had existed between Holmes and myself became to some extent modified" (2018a, 220). After Watson's marriage, Holmes, in a way, loses his bright side, and becomes more involved with his *doppelgänger*, the evil Moriarty. The change is recognizable even in Sherlock's appearance: as Watson notes, "he was looking even paler and thinner than usual (2018a, 221). Being a homeopathic detective, Holmes starts to resemble Moriarty as he is about to release his oppressed and dark side. Sherlock is a divided man in the Victorian era. Furthermore, Sherlock as a public man is characterized as a respectable member of society who helps to solve crimes and contributes to the social welfare by providing the illusion of safety. However, as a private person, he leads a decadent lifestyle: he solves cases to entertain himself, and when there is nothing to do, he injects cocaine to ease his boredom. Lavën points out that Sherlock embodies a soothing image for Late-Victorian fears of crime, as well as certain fears about the professional classes and the possibly corrupt character of the genius (2013, 1). Throughout the canon, Sherlock shows the tendencies of degeneracy, and the symptoms of this disease become fatal in "The Final Problem", since Sherlock slowly becomes Moriarty, who represents one of the most dreadful things in Victorian society, degeneracy. Lavën says that "Professor Moriarty in Conan Doyle's stories became part of a Late-Victorian Gothic code that explored the monstrous potential of the post-Darwinian human being" (2013, 3). Even Sherlock says in "The Final Problem" that Moriarty "had hereditary tendencies of the most diabolical kind. A criminal strain ran in his blood, which, instead of being modified, was increased, and rendered infinitely more dangerous by his extraordinary mental powers" (2018a, 222–23). Moriarty, as an aristocrat, represents the phenomenon that degeneracy could threaten the upper-class as well as the lower classes. As Wynne writes, Sherlock endures his struggles caused by the duality inside him and the constant battle between the detective and the criminal makes Sherlock and Moriarty's doubling relevant to the Late Victorian unease raised by degeneration (2002, 8). Sherlock knows it and he is aware that he is the one who can "free society of him" (Doyle 2018a, 222). However, Sherlock realizes after his conversation with Moriarty that he is unable to triumph over his *doppelgänger* without ending his own life, but he eventually jumps into his death in a very heroic and selfless way to save society. Sherlock explains it to Watson at the end of "The Final Problem" in a letter: "I am pleased to think that I shall be able to free society from any further effects of his presence, though I fear that it is at a cost which will give pain to my friends, and especially, my dear Watson, to you" (2018a, 237). Wynne points out that the end of "The Final Problem" provides the readership with a Gothic closure (2002, 55). Indeed, the landscape at the Reichenbach Falls has Gothic tendencies, as it is a "fearful place" with "the long sweep of green water roaring

forever down" and with the "half-human shout which came booming up with the spray out of the abyss" (Doyle 2018a, 234).

Although Sherlock protects society by jumping to his death, its reception was not joyful. By killing his famous detective, Doyle caused national hysteria, as Fisher writes, he killed the scapegoat of society. Literature, especially crime literature, enabled society to project their fears and emotions onto fictional characters and see the consequences without any responsibility for what happens when people are not bound by morals. Fisher points out that in the Victorian era "the degenerate, criminal tendencies that seemed to be infiltrating the upper classes needed an outlet, and detective fiction provided that outlet, particularly through the dualistic nature of the stories' protagonist" (2018, 9). Consequently, people longed for someone to experience the horrors of the world from the comfort of their home, and the dual-natured consulting detective proved to be perfect for the role.

4 Conclusion

In the always-changing Late Victorian society, there was a great need for a hero who could restore rationality. The chaotic atmosphere of the era, which was a consequence of several factors, like urbanisation, industrialisation, poverty, and scientific discoveries, provided an ideal environment for the birth of the classical detective figure. The alterations of gender roles, the crisis of masculine identity, and the rise of the middle-class all contributed to the development of the genre. Victorians needed someone onto whom they could project their worst selves and fears or even desires while this person was able to cope with the immense immorality of that particular era.

Eventually, the earliest writers of detective fiction such as Edgar Allan Poe and Sir Arthur Conan Doyle were influenced by these changes and gave society what they desired through their famous and rational detective figures. Also, the analyses of the texts has shown that the literary doubles can be interpreted as the symptoms of a troubled society. At first, Watson embodied the masculinity crisis by being unable to function in a utilitarian society. With his dominating darker side, Sherlock was an almost inhuman outsider, resembling a degenerate doctor. However, by accompanying each other, they became a Platonic duo capable of saving Victorian society from itself. Being the scapegoat of his own time, Sherlock could not escape from the horrors of the era or his dark side, all embodied in Professor Moriarty, Sherlock's *doppelgänger*. The fears of Victorian society were projected onto the scapegoat who was strong enough to recognize the evil parts in himself (Moriarty) and to kill himself to save Victorian society.

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