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Gothic Elements in Doyle's *The Adventures of Sherlock Holmes*

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By

Ek Prasad Sapkota

Central Department of English

Tribhuvan University

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Tribhuvan University
Central Department of English

Letter of Recommendation

Mr. Ek Prasad Sapkota has completed his thesis entitled “Gothic Elements in Doyle’s *The Adventures of Sherlock Holmes*” under my supervision. He carried out his research from 25th April to 29th September 2013. I hereby recommend his thesis be submitted for Viva Voce.

Mr. Krishna Prasad Sapkota

Supervisor

Date:.....

Tribhuvan University
Central Department of English

Letter of Approval

This thesis entitled “Gothic Elements in Doyle’s *The Adventures of Sherlock Holmes*” by Mr. Ek Prasad Sapkota has been submitted to the Central Department of English, Tribhuvan University. It has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head/Coordinator

Central Department of English

Date: _____

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Ek Prasad Sapkota

Abstract

The present research on Doyle's *The Adventures of Sherlock Holmes* explores that gothic elements used in the novel become instrumental in subverting evil of society. The author uses sensationalism to show the Gothic feature. Doyle employs sensationalism, mystery, suspense, terror, horror, doubleness and fantasy in order to critique the follies of the society. In the novel, the Red-headed League is announced only to give priority upon uncommon man for the employment. Mr. Culverton, the planter, exposed physically a huge skull and sullen, menacing eyes man as a demon or ghost.

Table of Contents

	Page No.
Acknowledgements	
Abstract	
I. Reading Doyle's <i>The Adventures of Sherlock Holmes</i> in light of the Gothic	
<i>Literature</i>	1-14
II. Foregrounding Gothic Traits in <i>The Adventures of Sherlock Holmes</i>	13-33
III .Gothicism: Subversion of authoritative tradition and break form Monotony	34-35
Works Cited	

I. Reading Doyle's *The Adventures of Sherlock Holmes* in light of the Gothic

Literature

The present research the novel Doyle's *The Adventures of Sherlock Holmes* has been hailed as the detective novel. This research tries to focus on the gothic elements about the novel. In particular, this research explores the role of three characters in the novel; one Mr. Holmes, second Mr. Wilson and another Dr. Watson. Throughout the novel, the narrator Mr. Wilson often depicts other two characters; Mr. Holmes and Dr. Watson. A gothic analysis of the fiction has, however, been quite stance in comparison to a general detective of Doyle's representation of the detective enterprise.

Drawing upon Mary Shelly's *Frankenstein* and Oscar Wild's *The Picture of Dorian Gray*, this project claims that the gothic features in fiction are noteworthy and influential character's character as they offer gothic characteristics. Doyle's *The Adventures of Sherlock Holmes* claims gothic features in terms of unseen and strange event. The primary objective of the research is to pit the gothic discourse against the detective fiction in Doyle's *The Adventures of Sherlock Holmes*. Through a critical analysis of the characteristics of event, this research explores the gothic features in this novel. This research not only constructs the characterization but it also presumes that event and character sketch which symbolizes the features of gothic elements.

Generally, Doyle's *The Adventures of Sherlock Holmes* has features of detective novel. Though it is overlooked as a gothic novel, events and characteristics are nexus to gothic features. Therefore in this research all these events and characteristics are described as gothic novel. In order to prove the hypothesis several incidents can be cited from the text. There is the mysterious and tragic death of John Straker, trainer of horse. The characters as well as readers are quite struck regarding

the death of John Straker as evident from this remark: “His body was discovered in a pit not far from the stables. Straker’s head had been shattered by a savage blow from some heavy weapon and he had a long clean cut in the thigh”.

The above scene creates a kind of horror and fear in the mind of the reader. In this way we can also show other events which proves that the novel is about Gothicism. While analyzing this text, i have concentrated on gothic study as a basic tool. The present work has been divided in to three chapters. In first chapter, I have used hypothesis and statement of problem citing evidence from the text as well as critical review of literature and finally a brief discussion of gothic study: it includes origin, features and development of Gothic.

Similarly, the second chapter will analyze the text with reference to its gothic nature. Finally, the third chapter, concludes the explanation and arguments put forwarded in the preceding chapters. It establishes the idea as to how Doyle has used elements of gothic to show the evil of the society.

The Adventures of Sherlock Holmes by Sir Arthur Conan Doyle has caught the attention of different critics. They have interpreted the novel from various perspectives. It is impossible to include a large number of responses to the novel in this kind of small research.

However, an attempt is made to present some representative responses that have added the value of the book among its reader. Majority of critics have appreciated the book for its quality of being close to the interesting than Doyle's other books.

Thomas. J. Farrell comments the Doyle's '*The Adventures of Sherlock Holmes*' as a historical, ideological approach. Thomas .J. Farrell express this view in the following lines:

In *The Adventures of Sherlock Holmes* Doyle's attention to specific problems in the organization of his society, like the potential for political disruption posed by secret societies working within late nineteenth century (England (Fillingham 680-81), and to more abstract sources of social uncertainty like the "dialectic force of respectability... (t) he conflict between money and morality in the late Victorian age (knight 101). (1)

However, Farrell focuses on Doyle's ideological approach. He explains Doyle's intellectual capacity and facts Farrell says; "Doyle's perceptiveness, his rhetorical invention, was impaired by his increasingly comfortable position in society and the consequently less critical eye he cast on it". (8)

Knight and Fillingham's analysis depends on a perception that the text incorporates familiar scenes, familiar kinds of characters and familiar emotions. They criticize about characters and realism. They go on to say:

Such "realism" is a part of what makes the detective story a popular form; popular literature must demonstrate sympathy with the ideology of its readers to become popular (Cawelti 35), but leaves that ideology unexamined only at the risk of rapid un-popularity when the ideology shifts: the fate of nineteenth – century melodrama. (7)

For Richard Bleiler Doyle's *The Adventures of Sherlock Holmes* contains like Crime–Mystery, detective stories and says; "Stories follow the exploits of an amateur or professional detective as he or she solves a crime by interrogating suspects, investigating clues, and tracking down Criminals". (17)

Richard Bleiler expresses that Doyle is credited to American Author Edgar Allan Poe. Claiming these facts he says:

While Poe is generally considered to be the inventor of the modern crime–mystery–detective–stories, British author Arthur Conan Doyle is credited with creating the prototype of the detective–hero that was to remain dominant throughout the twentieth century. (18)

After all, many critics have analyzed *The Adventures of Sherlock Holmes* from various perspectives. However, this research is close to the reality. However, apart from all these, my issue is different because I have found this text replete with Gothic elements. So, I am going to analyze this text through Gothic perspectives.

‘Gothick’ could connote any of a wide range of overlapping senses: horrid, barbarous, superstitious, Tudor, Druid, English, and German and even oriental. One familiar meaning of ‘Gothick’ was originally implied to anything wild and barbarous and destructive of cynical civilization. The Gothic Novel then is a specialized form of historical romance, a form of fantasy about past history and alien cultures which has a meaning for its present audience through a variety of cultural and political reflexes. Its hallmark is a deliberate archaism. Though “Gothic” has now been perceived from its own areas, it is interesting to acknowledge that the real history of gothic began not in aesthetic but in political discussion. As a result, many curious scholars have attempted not only to search out its origin, but also its meaning.

The sixth century historian of Goths, Jordanes proposed the view that the entire German tribesmen were generally “Goths”, who had migrated from Scandinavia to Europe. His theory called “Scandia theory” was the first to relate Gothic with the Germanic tribes and their institution and other characteristics as Gothic. This theory opened the gate for the revival of the interests in Gothic antiquity. Elucidating this point, Samuel Kliger in “The ‘Goths’ in England” writes:

The Goths, consequently, are in Jordan's theory, the aboriginal folk, who spread over Europe and Asia and dividing into two large Branches the Visigoths and Ostrogoths were also known in later History by their various separate names, Huns, Vendals, Lombardsetc thus, the application of the term Gothic to denote all Germans seems entirely appropriate. (177-18)

Relating the starting point of speculation about Jordan's theory in England, the Gothic was traditionally dated in Bede-author of Historic Ecclesiastical- and the Anglo Saxon Chronicle in 499. This speculation also helps to relate "Gothic" with the Germanic barbarian invaders.

Similarly, the etymologizing process of the seventeen century writers, especially, John Speed Sir, Henry Spelman, William Somner, Aylet Sammes, and Lawrence Echard established the Gothic institutions were thought to be free of democratic. It also makes clear that the Gothic freedom which flourished in England assumed everything opposed to civilized Augustan classicism of contemporary England. Thus we can come to a point that "Gothic" originally referred to Germanic tribes, and had a complicated history with wide varieties of meaning of the term Gothic but there were not satisfactory of meaning of the Gothic. Because of its complicated history and origin some define it in eulogistic sense while others in dyslogistic. Describing the term, "Gothic", Devendra P Varma, in *The Gothic Flame*, says:

The term 'Gothic' is usually associated with the frost-cramped strength, the shaggy covering and the dusky plumage of the northern tribes; and the 'Gothic' ideal wrought in gloomy castles and Somber cathedrals appeared dark and barbarous to Renaissance mind. At the

close of the so-called Dark Ages, the word 'Gothic' had degenerated into a term of unmitigated contempt; it marked a sneer and was intended to imply reproach. (10)

The term 'Gothic' later on extended bearing the religious as well as political meaning. In this regard Victor Sage in *The Gothic Novel* assumes: "In religio-political terms, Luther's second rejection of the empire of Roman-Catholicon is assimilated to the first sack of Rome by the Goths. 'Gothic' in this tradition suggests not only darkness but also a rude from of 'democratic' enlightenment". (18) But Leslie fielder in his essay "The substitution of Terror for Love" views differently as he says: "Originally 'Gothic' was a thoroughly pejorative word, not only applied to whatever belonged in fact to rude 'medieval' times i.e. any period before the sixteenth century, but also to any surviving mode of speech or behavior considers unworthy of enlightened modernity" (136).

To sum up, the term, Gothic is an ambiguous one. Incorporating many shades and combination of association, it is an intersection of religious belief of authentic fast and political inclination.

Likewise, literary critic, Davis Morris, believes the Gothic novel addresses the horrific, hidden ideas and emotions within individuals and provides an outlet for them (Morris 1). The strong imagery of horror and abuse in Gothic novels reveals truths to us through realistic fear not transcendental revelation. Same view depicts Eve Kosofsky Sedgwick in her essay. "The structure of the Gothic convention", adds that the idea of "a protagonist having a struggle with a terrible surreal person or force is a metaphor for an individual's struggle with repressed emotions or thoughts".

Vijay Mishra in his essay, "The Gothic sublime" states the Gothic novel is a "presentation of the unpreventable" (28). It deals with understanding attained through

horror. Mishra also believes the Gothic novel, in the afore-mentioned sense, is a foil to the typical Romantic in which the sublime is found through temperance.

In this way, the term 'Gothic' incorporates different shades and intersection of religious belief of aesthetic taste and political inclination.

Here, the Gothic novel took shape mostly in England from 1790 to 1830 and falls within the category of Romantic Literature. It acts, however, as a reaction against the rigidity and formality of other forms of Romantic Literature. The gothic is far from limited to this set time period as it takes its roots from terrorizing writing that dates back to the Middle Ages and can still be found written today by writers such as Stephen King. But during this period many of the highly regarded Gothic novel's form is defined. Centuries passed before the word "Gothic" meant anything else again during the Renaissance. Europeans rediscovered Greco-Roman culture and began to regard a particular type of architecture, mainly those built during the middle Ages, as "Gothic" not because of any connection to the Goths but because the 'VomoUniversale' considered these buildings barbaric and definitely not in that clinical style.

As we know Gothic literature took its significance from gothic architecture and it denotes the medieval type of ecclesiastical architecture characterized by the use of pointed arch and vault that spread through Western Europe between 12th and 16th centuries. Throughout the long run it is acknowledged that the first appeal of the Gothic revival in literature was primarily architectural, Gothic churches and old castles had medieval literary influence on many authors, and thrill of mystery and owner came much more from Gothic architecture and buildings than from any others. However, Gothic is accumulation of its features as John Ruskin states that "pointed arches don't constitute Gothic not vaulted roofs nor flying buttresses nor grotesque

sculptures, but all or some to these things with them when they came together so as to have life” (qtd. In Verma 14). It is, therefore interesting to sketch out the characteristic of Gothic spirits whose characteristic revealed themselves in the novels of late 18th century, and makes the justification of Gothic fiction.

When the term “Gothic” was used in fiction, it lost all its connotations of medieval and became a synonym for the grotesque, ghastly and violently supernatural or superhuman. The savageness of Gothic stood for wildness and roughness which showed the image of race full of wolfish life and imagination full of vigor. The Gothicism of romance was, therefore, based on gloom, wildness, fear and horror. The Gothic architecture, its pinnacles and fretted surfaces stimulated and rebelled the minds of the mid-eighteenth century, which saw in the Gothic art the grandeur of wildness as well as the novelty. These features became the inspirations for Gothic novelists.

So, a curious mind can see the close and agglutinative relationship between Gothic romance and Gothic architecture because its spirits were the primary source for the Gothic novel. The Gothic spirits like the spiritual assurance, the unknown obscure breathing of mystery, the sources of splendor and completion were drawn by the inquisitive spirit of Gothic novelists. The Gothic architecture, with its spiritual power, makes beholder aware of his nullity suggesting that life maintains its greatness from there. That’s why; the Gothic attitudes relate the individual with the infinite universe. Therefore, from the tension between human and divine emerges the world of Gothic in the Gothic mystery (Neill 106).

In the same way, a Gothic Cathedral, with the pervading qualities of some great spiritual power, expresses subtle intersection of this attitude which by “its massiveness strikes terror into the beholders” (Hugo 90). So when the Gothic novelist

attempts the same, he remembers the grand design of cathedral and tries to blend into his novel the same ingredients of fear and sorrow, wonder and joy, the nothingness as well as infinitude of man. The reader then, is terror-stricken and lost, is carried away in the world of fantasy and morbidity. But he is found and made whole in the same manner. The Gothic novel, no doubt becomes “a conception as complex as a Gothic cathedral where one can find the same sinister overtones and the same solemn grandeur” (Verma 18). Moreover, Gothic architecture has a variety of characteristics: it has a gloom. These characteristics have a great effect upon the mind playing upon the ingrained primitive elements of natural and superstitious fear. The Gothic novel touches the imagination with impressiveness and solemnity which evokes the sensation of awe. Giving terror a close association with Gothic architecture, the ingredient of fear arises only with the union of Gothic spirit with gloom that becomes the dominant atmosphere of the gothic novel. This is only possible when it contains elements directly associated with Gothic architecture: castles, convents, subterranean vaults, grated dungeons and ruined piles. Later, Gothic machines have been developed out of the earlier varieties.

So, the whole possessions of Gothic novels are designed to quicken the imagination that chills the spine and curdles the blood. That’s why, the castle and convent are joined by the cavern, the Gothic tyrant by banditti, the vaults and galleries by dark forests at midnight and the love affairs scene becomes the haunt of howling specters. The castle into surrounding forests, lurking of the banditti, thunder, and lightening in addition with devils and black magic, evil monks, tribunal inquisition, secret societies, enchanted wands, magic mirrors with the phosphorescent glow, imposed sufferings on an innocent heroine by cruel and lustful villain as well as

magical curses are also used to quicken the imagination. As such, the above discussed characteristics, no doubt, are identified as the stock devices of the Gothic novel.

As Ann B. Tracy writes that “the Gothic novel could be seen as a description of a fallen world. We experience this fallen world through all aspects of the novel: plot, setting, characterization, and theme”.

The element of terror is associated with the Gothic castle; which is an image of power, darkness and isolation. The castle with dungeons, secret passages, winding stairs, oubliettes, sliding panels and torture chambers recalls the scene of ancient chivalry and tells us a moral of departed greatness. The castle is frequently displayed in the Gothic novel, because it is not only the symbol of mourning, but about the symbol of domestic misery. The ruined castle that contributes to the concept of the picturesque, frequently appears in the Gothic novel because the convention “of ‘ruin’ played a great part in creating a special atmosphere of awe and horror” (Neill 105). Unlike the Gothic castle the Gothic villain, who has been born as an adjunct to the ruinous castle and whose function is to frighten the heroine, is the active agent of terror. Besides the villain, the characters are either endowed with diabolical villainy or pure angelic virtue by which either hatred or pathos emerges.

The feature of the landscape is affected by the atmospheric condition. A supernatural effect, on the other hand, is built up of the accumulation of successive details: wild and desolate scenery, screeching owls, hovering bats, feudal halls tempest and so on. The Gothic scenes are set in sober twilight or under the soft radiance of the moon in some ruined abbey, or half demolished tomb, or a vaulted arch wreathed with ivy. The effectiveness of romantic settings the continuous spell of horror, the color of melancholy. Awe and superstitious are the Gothic spirits, which create the while world of the Gothic novels and are labeled as the conventional

Gothic traits. The conventional Gothic traits, in this way, are the distinct manifestation of Gothic spirits.

Even though, the Gothic novel deals with the sublime and the supernatural, the underlying theme of the fallen hero applies to the real world as well. Furthermore, the prevalent fears of murder, rape, sin, and the unknown are fears that we face in life. In the Gothic world they are merely multiplied.

Gothic fiction can be described as literature that is used to terrify people by portraying situations that border between reality and unreality. The purpose of Gothic literature is to terrify people. The definition of horror and terror and is often misunderstood; many people think they have the same meaning. However, Burke did not distinguish between the subtle gradations of terror and horror, the grotesque power of something ghastly.

The Horror Gothic opened a lot of possibilities to the coming age of Gothic. Nevertheless, it has an agglutinative relation with the Gothic of 1980s, which is labeled as the “decadent Gothic”. In the space of eleven years, four of the creative authors with their most potent work appeared: R. L. Stevenson and his *Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde and his *Picture of Dorian Gray* (1891). H.G. Wells and his *Island of Dr. Moreau* (1896), and Bram Stoker with his *Dracula* (1897). Including all the original Gothic trappings, these Gothic novels slightly tilt toward the modern theme when they are all concerned in the one way or the other with the problem of degeneration and essence of man.

The Gothic fiction is a literary form that deliberately seeks to evoke the sublime. The sublime brings the irrational, the unknown, and the terrible into aesthetic experience thereby transforming pain and danger into parts of beauty. Pain and terror are capable of producing delight. This delight was not pleasurable, but a sort of

delightful horror, a sort of tranquility tinged with terror. It was terror, and not horror, that was the source of her fictional sublime. Her fiction, which may seem to some readers relatively tame, is more closely related to Burke's notion of a "tranquility tinged with terror." Thompson writes in his *Gothic imagination* differentiating terror and horror:

The chief element of the Gothic fiction is to provide much terror as, more broadly, dread—whether physical, psychological, or metaphysical, whether of body, mind or spirit. The Gothic fiction seeks to create an atmosphere of dread by combining terror with horror and mystery. Terror suggests the frenzy of physical and mental fear of pain, dismemberment, and death. Horror suggests the perception of something incredibly evil or morally repellent. Mystery suggests something beyond this, the perception of a world that stretches a way beyond the range of human intelligence—often morally incomprehensible—and thereby productive of a nameless apprehension that may be called religious dread in the face of the wholly other. (3)

So, sublime, terror and horror excited by great passion, pain, death and destruction have great value in the Gothic fiction.

Gothic fiction opened a lot of possibilities to the coming age for the modern criticism of it with use of Gothic elements. Gothic is more in use now as a description of literary writing. It is also used in a far broader range of context. As we are talking about the element of Gothic, the setting and atmosphere are greatly influential in Gothic fiction. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world. At one time the abbey, castle or landscapes were

something treasures and appreciated. Now, all that least is the decaying shell of a once thriving dwelling.

Characterization becomes as sort of archetype to reveal the inner nature and outward reality of the character representation as a Gothic hero. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil, either by his (usually a man) own fall from grace, or by some implicit malevolence. The wanderer, found in many Gothic tales, is the epitome of isolation as he wanders the earth in perpetual exile, usually a form of divine punishment. Insane characters are also present to the isolated decadence of moral, social, and cultural personality.

The idea of fantasy is relevant to Gothic because it also helps to reveal the dark side of psyche. It is generally accepted that a happy person never fantasizes, but only unsatisfied one. The motive forces of fantasies are unsatisfied one. Therefore, every single fantasy is the fulfillment of a wish. So the value of fantasy fiction is to provide the denied hopes and aspirations of a culture. If this is true, there is a more specific to Gothic because it actually demonstrates within itself the mechanism which enforce non fulfillment. Elucidating these points, David Punter, in *The Literature of Terror: The Modern Gothic notes*:

Rather than jumping straight from an existence situations to a projection of its opposite, Gothic takes us on a tour through the labyrinthine corridors of repression, gives us glimpses of the skeletons of dead desires and makes them move again . . . and the phantoms, vampires and monsters of Gothic are for the most part recognizable embodiment of psychological feature. (118)

So the writers of the Gothic novel give their full attention to the world of dream and nightmare, that's why the real world for characters in a Gothic novel is one of nightmare. Because of this reason, the Gothic images like mountains, forest, ghosts, desert, cavern, lake, the bleeding lovers, corpse, invisible voices, are not the illusions which results from momentary weakness but they constitute objects and facts in the real other world. Gothic fiction seems to have been particularly fascinated by the schizophrenic group of illness, marked by a disintegration of thought processes, hallucination, and unrealistic and wholly subjective relationship with the outside world, and based on fantasy. The various kinds of schizophrenia are difficult to define, but they all involve disturbances of thought, emotions, and contacts with reality.

Gothic, therefore, reveals that man is inherently evil, whatever outwardly civilized he may be, inwardly deeply rooted violence, cruelty and evil come out when they find chances even though man tries his best to suppress them. The modern Gothic refuses the placement of events within a distant time and unfamiliar and mysterious settings but insists on the modernity of setting and the concerns. On the other hand, it draws on science, not superstition, on what is frighteningly possible and familiar rather than entirely absurd and alien. Modern Gothic also makes an inescapable link between the word of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical entities as monsters, ghosts or vampires. But real terror and horror and lurking at the inner depths of civilized beings at the very moment. Thus the concept of the Gothic romance covers the broader range of meaning and context. So the term has become more prevalent.

II. Foregrounding Gothic Traits in *The Adventures of Sherlock Holmes*

The present research analyses the novel *The Adventures of Sherlock Holmes* from the perspective of Gothicism. While analyzing the elements of Gothic conventions, plays very important role. These conventions can be located on these perspectives: Wild landscapes, remote or exotic locales, gloomy settings ruins or isolated crumbling castles, underground room, tombs, secret corridors, family secrets, mysterious creatures, spirits of strangers, enigmatic figures, specific reference to noon, midnight, twilight, and unnatural acts of nature like sudden fierce wind etc. The motif can be revealed through murders, suicide, madness, ghosts, demons, Vampires, exorcism, and witch craft etc. *The Adventures of Sherlock Holmes* holds many dark, deadly secret despite their social prominence. Here, Doyle shows his characters as a representative of moral decay, corruption, greed and evil in the modern world. He not only focuses upon the conventional traits but also concentrates on the psychology of a character. He attempts to trace the Gothic influences on his work through the use of setting, atmosphere, mysteries, deaths, horror and terror.

The Adventures of Sherlock Holmes exposes that many of the evils that were existing in the society of that period. Moreover, the novel makes an inescapable link between the world of reader emphasizing that terror and horror not only result from outside events. To support the moral “The wrong doing in the society cannot hide from the truth”, Doyle explores sensationalism, mystery, suspense, terror, horror, doubleness, gothic setting and character in this novel.

1.1 Mystery and Suspense

The Adventures of Sherlock Holmes has many more mysteries and suspense. The title ‘The Adventures of Sherlock Holmes’ itself is mysterious and suspicious. From the beginning to the end, this novel contains a lot of mystery and suspense. The

first chapter opens with the mysterious vacancy announcement of the post and the characters as well as readers are quite struck regarding the vacancy announcements:

A vacancy is open which entitles a member of the league to a salary of four pounds in a week all red-headed men, sound in body and mind and above the age of twenty-one years are eligible. Apply in person on Monday, at eleven o'clock, to Duncan Ross, at the offices of the League, 7, pope's Court, Fleet Street. "What on earth does this mean?" I exclaimed, after I had read this extraordinary announcement twice over. (10)

These lines show that mystery has been shown in vacancy announcement. The vacancy announcement demands with measured eligibility. The demand is that candidate should be red hair with sound body and mind. Only red hair candidate can apply for the announced post. But why only red headed man is needed has not been disclosed which creates suspense and mystery among the reader.

Another suspense is created when Red-headed league has dissolved without information even to its staff. This suspense makes people shocking. Dr. Wilson gets surprise because he does not know why the event has been occurred, where lines refer:

I called at the offices around but none knew anything about it. The landlord too had never heard of the Red-headed League or Mr. Ross. He said that he had rented the office to a red-haired solicitor named William Morris, who moved out the day before. It all appeared very odd, so I came right to you". Tell me a little about this assistant of yours. Mr. Wilson. (12)

These statements show the repetition of suspense and mystery. First the Red-headed League is open, now the Red-headed League is dissolved without information. The information is not given to its staff. It gives mystery to reader.

Above mentioned suspense and mystery is shown as it is advertised to get unintelligent and non-useful person, who has not any value only they could use as pawnbroker, where the Mr. Wilson mentions:

You see, Watson," he explained as we sat together in the early hours of the morning, "it was perfectly clear that the only purpose of this remarkable advertisement of the League was to get this somewhat unintelligent pawnbroker out of the way, for a few hours, every day. When he mentioning that his vanishing into the cellar. The cellar! That was the clue. Then my inquiries showed I had to deal with one of the most daring and cool criminals in London. (16)

These lines show that the advertisement 'The Red-headed League' is opened for unintelligent and pawnbroker. It has not any objective to get honorable workman. It shows that it opens only for cheating and humorous sense which is the perfect example of gothic mystery and suspense. No one can know why the advertisement advertised or opened. So, these lines are equal to the line of mystery and suspense.

There is evidently a mystery about the picture that perplexes Mr. Holmes, Dr. Watson and the clean shaved man. He wants to ask for direction because for him, something is going to happen wrong. Where Holmes remarks:

He is the fourth man in London today, Watson. Said Sherlock Holmes, "As we walked away", and very daring too. I wanted to see the knee of his trousers. "I don't understand it or why you beat the pavement".

“My dear Watson, this is a time for observation, not walk. Come let us explore the street behind this. (14)

These statements show that the lines give the meaning of full of mystery and suspense. Mr. Holmes does not like to discuss and go further ahead because he suspects about serious crime which is going to happen and wants to stop it. Where he says; “I am afraid a very serious crime is being plotted. I hope we are in time to stop it. Please come to my room by ten o’clock tonight and bring your army revolver, if you please” (14).

The above mentioned lines remarks mystery and suspense. Mr. Holmes wants some direction because he suspect about upcoming crime which is being plotted. This creates mystery and suspense upon readers because how and by whom crime is going to be happened is not declared.

Another mystery and suspense is found in Holmes sickness but anybody could not find out any cause behind his sickness which creates suspense among them.

Where the line refers:

I was greatly surprised when Mrs. Hudson, Holmes’s landlady, called on me one day with the news of his sickness. “He is dying, Dr. Watson. He has been sinking for three days, but would not allow me to fetch a doctor. This morning when I saw his feverish and wasted face, I told him that nothing could prevent me from going to you”. I rushed for my hat and coat. As we drove back, she told me, all she knew about his illness was that he probably caught it at the river docks. He had been working there on a case. For three days now, he had had nothing to eat or drink. (18)

These statements show that mystery and suspense is given on Holmes sickness. Holmes has been sinking for days before and he is dying. They could not find what the cause of Holmes sickness is? They thought Holmes has been suffering from river docks. River dock, the name of ill, has been given name which is out of the familiar. Mystery is created not only from the causes of sickness but from the Holmes's rejection to fetch a doctor to cure him.

Holmes makes suspense and gives mystery to readers. He has been suffering from sickness for days before but he is unwilling to meet and get help from them. The person, who tries to approach him, feels guilty from Holmes behavior. It gives the mystery and suspense to his friends and characters. Where the lines refers:

It was a dim, foggy November day. Holmes eyes with fever and his thin hands on the coverlet twitched all the time. His voice was just a croak. A gleam of recognition came into his eyes when he saw me. I made to approach his bed but he cried out, sand back! Stand back! If you came near me, I shall order you out of the house. "His voice softened as he added, "it is for your own sake, Watson, I know this disease. It is the coolie disease from Sumatra. It is extremely deadly and horribly contagious. (18-21)

These statements show that Mr. Holmes' health and the environment is equal to each other. The environment is sad and gloomy with dim and foggy and Mr. Holmes' health is feverish and wasted face. Holmes' eyes are bright with fever and his thin hands on the coverlet twitched all the time. Another mystery and suspense is found when Watson goes near to Holmes, he instantly cries to Watson saying; "stand back! Stand back! If you come near me, I shall order you to go out from the house". And he adds that it is not for his sake but for Watson's sake because he knows this

disease which creates mystery among everyone because neither he allows going near to him nor accepts the medical treatment. Holmes does not want help though he is getting sickness from many days. Not only that, he does not want to take medicine though he knows the disease which has made him ill. It creates mystery and suspense among reader. The same mystery is given here where Holmes himself is a sick man though he cares others. He requested others not to do help him.

Another mystery is taken in the novel, when Mr. Holmes is going to king's Pyland and where he both expected and hoped for. The extraordinary case is on discussion through the length and breadth of England. It concerns the disappearance of the favorite horse for the West Sex Cup and the tragic murder of its trainer, where Holmes refers lines:

Silver Blaze has been a prime favourite with the racing public and has never disappointed them. So that, enormous sum of money have been bet on him. Clearly then, many people had strong interest in preventing him for running for the West Sex Cup. All precautions were taken to guard the horse. Its trainer, John Straker had been with the Colonel these twelve years. One of the three lands, hired for the horse, sat up each night in the stable and all three bore excellent characters. Straker and his wife lived two hundred yards from the stables. The country road is lonely and about two miles distant at Capleton are the larger training stables of Lord Backwater, managed by Silas Brown. In every other direction, there is complete wilderness, inhabited by only a few roaming gypsies. (25-27)

These statements show that mystery is taken in the king's Pyland, where Mr. Holmes is going to get both expected and hoped for. There is the extra ordinary case

is the topic of conversation through the length and breadth of England. Its topic of conversation concerned the disappearance of the favourite horse for the West Sex Cup. Here this mystery and suspense has on the name of horse solver Blaze. Silver Blaze has been a prime favourite horse with the racing public and never disappoints to public. So that, enormous sum of money has been bet on him. Many people have strong interest in preventing Silver Blaze for running for the West Sex Cup. All precautions were taken by guard, trainer and three lads, where its trainer John Staker and his wife have lived two hundred yards from the stables and the country road. In every direction there is complete wilderness, inhabited by only a few roaming gypsies. In spite of security and lonely location, Silver Blaze is disappeared and trainer Staker's body is discovered in a pit, not far from the stables. This situation creates mystery and suspense among all over the country and society. How Silver Blaze is disappeared and who is responsible for Staker's murder has become the subject of mystery

The same mystery is expressed here. The above mentioned lines make clear that people have bet upon the game in the side of Silver Blaze where they never care to feed up him. These lines also show the mystery in the novel. Another mystery and suspense is taken in the novel. This event has taken place on an occasional evening. This event seems trivial, but queer. This suspense and mystery is related to the case of burglary, which is found four days ago in the shop in the Kennington Road. When the mystery occurred, the shop left unattended by the assistant for a second, where he heard a crash and hurried back to find a plaster bust of Napoleon lying in fragments, where line refers:

Dr. Barnicot is a medical practitioner who lives close to Hudson's shop. He is a great admirer of Napoleon and his house is full of books,

pictures and relics of the French Emperor. Some time ago, he bought two busts of Napoleon from Morse Hudson's shop. These were exact duplicates of the one found broken in the shop. He placed one of them in his house at Kennington Road and the other on the mantelpiece of his surgery at lower Brixton. Dr. Barnicot came down this morning to find his house burgled during the night. But nothing was missing except the head of Napoleon. It was found smashed to pieces, in the garden. (41-42)

These statements show that mystery and suspense occurred in the different events. According to these lines Dr. Barnicot is a medical practitioner, who is a great admirer of Napoleon and his house is full of books, pictures and relics of the French Emperor. Sometimes ago, Barnicot has bought two busts of Napoleon from shop and both of them are duplicate. He placed one of them in his house and one of them in his shop. Dr. Barnicot finds books in the shop and he comes down to find his house burgled during the night. When he comes down, finds that nothing was missing except the head of Napoleon. It gives mystery and suspense to the Dr. Barnicot because he surprisingly thinks that how only the head of Napoleon has missed? When Dr. Barnicot tells to other, this event makes everyone shock. In this way whole story moves around this mysterious picture. This chapter employs suspense to build up what will prove to be the mystery and suspense of the novel, although Dr. Barnicot could not find the cause of event. When he visits his shop he finds broken bust in the shop and when he visits his burgled house he found that nothing was missing except the head of Napoleon head. It gives him mystery and suspense upon event.

1.2 Terror and Horror as the gothic element in the novel

Doyle uses terror and horror in *The Adventures of Sherlock Holmes* giving a gothic tone to it. However he handles them in different way. In the novel, events contain lots of terror and horror in itself.

In the novel, Dr. Percy Trevelyan of 403 feels terror himself from diseases though he is a writer of a book on obscure diseases. By horror and terror, he has been changing his physical body, which is pointed by these lines:

One rainy afternoon in October, Holmes and I returned to Baker Street after a walk, to find a visitor waiting for us inside. He introduced himself as Dr. Percy Trevelyan of 403, Brook Street. I recognized him as the author of a book on obscure nervous diseases. He looked very pale and agitated and told us that he was in desperate need of advice and assistance. 'You are very welcome to both; Holmes told him, please let me have a detailed account of the circumstances that have disturbed you'. Dr. Trevelyan revealed that he had been a very promising student and won much acclaim for his work on nervous diseases. But lack of funds had proved to be a big stumbling-block in setting up a practice. (49)

These statements show that Dr. Trevelyan has an author of a book on obscure nervous diseases, though he was suffering from anxious diseases. By terrifying, he needs of advice and assistance. He looked very pale. By terrifying he feels lack of funds has proved to be a big stumbling-block in setting up a practice.

Doyle uses scene as a setting in the novel which creates horror and terror to the readers. It is also the Gothic feature in a novel, which is pointed out in these lines:

We drove down to Brook Street with Dr. Trevelyan. As we began to climb the stairs to his apartment, the lights were suddenly switched off. A thin, quavering voice came out of the darkness; 'I have a pistol, I will fire if you come any closer'. 'Mr. Blessington, sir,' cried Dr. Trevelyan. 'This is too much', 'Oh, is that you, Doctor?' said the voice, and you can come up. I am sorry if I annoyed you". He relit the lamp and we saw a very fat, sickly man, whose appearance as well as voice, showed great agitation. 'Good evening', Mr. Holmes, he said "I suppose Dr. Trevelyan has told you of this intrusion into my rooms. 'Quite so, said Holmes, 'who are these two men, Mr. Blessington and why do they wish to harm you? (51-53)

The above mentioned lines talk about the physical features of man as a demon, whose agitation and appearance creates the terror to others. These statements show that horror and terror in a novel. When Mr. Holmes and his company drove down to Brook Street to Dr. Trevelyan apartment the lights were suddenly off and a thin, quavering voice comes out of the darkness, which makes them horror. The voice warned them they have a pistol and will fire if they come any closer. This voice in the form of order from the dark place creates horror and terror upon them as well as readers. It makes them horrifying. This scene is equal to the Gothic elements in a novel in a picture (52), Holmes tries to climb up the stairs, one man who wears black coat, with a pistol, he threatened by pointing them. This scene is also remarkable in a novel.

In the novel, when Mr. Holmes and Dr. Watson shared a room for night. They met lady dressed in black and heavily veiled rose as they entered. Holmes greeted her

and introduced to madam and offered coffee but she refused to take. She replied that she was suffering from horror and points out:

It is not cold that makes me shiver', said the woman in a low voice, "it is terror, Mr. Holmes', she raised her veil as she spoke and we could see that she was indeed in a pitiable state of agitation. Her features and figure were of a woman of thirty but her hair was streaked with premature grey. (57)

These lines show that horror and terror changes the girl's appearance. The girl, in a novel, is shivering from horror though Holmes orders coffee as he observes that she is shivering from cold. The woman said, 'it is not cold that makes me shiver', in a low voice, it is terror. Her dress and low voice with rejection of Holmes request presents the gimps of ghost or demon, which creates horror and terror among readers.

Another scene of terror and horror is found in a novel. Mr. Holmes and Dr. Watson met terrible and horrible scene in a novel. They met and tried their best to solve the terror and horrible moment. We can trace here terrible and horrible moment when the deadliest snake caught in the noose, where these lines refers:

And then a horrible scream of pain and fear and anger came from the next room. We stood gazing at each other until the last echoes died away. "Take your pistol, Watson. We shall enter the Doctor's room, said Holmes. He lit a lamp and carried it out with him. It was a dreadful sight that met our eyes. The iron safe was open. The Doctor sat in the wooden chair with the dog leash in his lap and his eyes fixed in a stare. A yellow speckled band seemed to be bound tightly around his head. I took a step forward and the band began to move. The head of a loath some snake reared up at us! Stand back! It is the adder, the

deadliest snake in India,' cried Holmes. He caught the snake in the noose of the dog leash and swiftly threw it into the iron safe. (64)

These statements show that feeling of terror and horror faced by Mr. Holmes and Dr. Watson by horrible scream voice of pain. The horrible scream of pain, fear and anger came from the next room, is listened by Mr. Holmes and Watson which is really giving the feeling of horror and terror. When Mr. Holmes and Dr. Watson were going to enter the Doctor's room, Holmes requested Watson to take pistol. It also gives the feeling of horror and terror. This uncanny effect gives rise to dread and creeping horror in a reader. When Mr. Holmes cries by telling stand back! It is the adder, the deadliest snake in India, gives the feeling of terror and horror.

Another terror and horror scene is found in a novel which creates shock to readers; which points out by the following lines:

This morning, on his usual walk, he met Dr. Richards on his way to Tredannick Wartha, in answer to an urgent call. Mr. Tregennis naturally went with him. He was aghast to find that his two brothers and sisters were seated round the table exactly as he had left them, the cards spread on the table and the candles burnt down to their sockets. Brenda lay dead in her chair, while the two brothers sat on either side of her, laughing, shouting, and singing and totally out of their minds. All three wore expressions of the utmost horror on their faces. The cook and housekeeper, Mrs. Porter has heard no sound during the night. Nothing had been stolen. There was no way to explain what had frightened a woman to death and two strong men out of their senses. (76-77)

These statements show that feelings of horror and terror. In these lines the event Brenda's lay dead in her chair, while the two brothers sat on either side of her

laughing, shouting, singing and totally out of their minds gives the mystery, suspense, horror and terror. All three wore expressions of the utmost horror on their faces. In these lines incident of terror occurs when the Brenda lay dead in her chair.

Next terror and horror is presented in a novel which creates shock to character as well as readers which is pointed out by the following lines:

On our way home from the meeting, we saw, by the light of the lamp post, a man coming towards us. He looked deformed and bent and carried a box on his shoulders. When he saw my friend, he screamed out in a dreadful voice: "My god, it is Nancy!" Mrs. Barclay turned white and would have fallen, if he had not caught hold of her. (86)

These statements show that feeling of horror and terror among characters and readers. In these lines, a deformed and bent man comes carrying a box on his shoulder towards Mrs. Colonel and Mr. Holmes and screamed out in a dreadful voice which makes reader as well as characters shock.

1.3 Symbolism as the gothic features in the novel

The symbols in *The Adventures of Sherlock Holmes* show the trace of gothicness. There are various symbols in the novel which help to reveal the gothic traits. There are number of incidents, characters and objects which provide us symbolic interpretation. These symbols and its richness interpretation give broader meaning in the novel. The character Sherlock Holmes itself is symbol in the atmosphere of the book, *The Adventures of Sherlock Holmes* which carries symbolic significance. The character Mr. Sherlock Holmes and his adventures are symbolic in itself. Many difficulties faced by Holmes with horror and terror in adventures are symbolic. He met many gothic people and gothic incident as well as many mysteries and suspense where he has gone. For instance, when Mr. Watson and Sherlock

Holmes are going somewhere, Holmes asks for new direction because something is going wrong which is referred by these lines; “I am afraid, a very serious crime is being plotted” (14). Here, Holmes tries to find out what is going to happen. He tried to quarry what is real in mystery and suspense. Therefore, by this nature, Mr. Sherlock Holmes and his adventurous activities are symbolic in itself.

The atmosphere of the book is symbolic in itself where Mr. Holmes wanders in the story. The whole story of the novel presents the theme of Gothicness. What the novel presents and what the novel hides in its surface part is equal to the gothic theme. So, the atmosphere of *The Adventures of Sherlock Holmes* is called gothic novel. The novel’s title of the chapters also show the gothic features. The title ‘Red-headed League’, ‘the Dying Detective’, ‘Silver Blaze’, ‘The Devil’s Foot’, ‘The Crooked Man’, show the symbol of gothic.

The Red-headed League can be taken as the symbol of extra event, which only can exist out of real. Where these lines refer:

A vacancy is open which entitles a member of the league to a salary of four pounds a week. All red-headed men, sound in body and mind and above the age of twenty-one years are eligible. Apply in person on Monday, at eleven o’clock, to Duncan Ross, at the offices of the League, 7, pope’s court, Fleet Street. (10)

These statements show that this announces is equal to folk tale. The vacancy is only open to red-headed man. The red-headed man is symbolic to the gothic man. Exactly, the red-headed man is exists in a uncommon man. Therefore, the red-headed League is taken as a symbolic to Gothic.

Another symbol discussed here is the Mr. Culverton Smith. The Mr. Culverton symbolizes ghost where these lines point out:

Through a half opened door heard a high and bad tempered voice saying; 'who is this person? I won't see him. Tell him I am not at home'. I thought of Holmes, close to death, and counting the minutes perhaps until I should bring to him. This was not a time to stand on ceremony. I pushed my way past the butler in to smith's room. 'What is this? How dare you come in?', 'Cried the inside. He was a most strange looking figure. A huge skull and sullen, menacing eyes matched ill with an almost dwarfish twisted body. (21)

The above lines show that the character name Mr. Culverton symbolizes the ghost whose strange figure similar to the ghost. Mr. Culverton's physical figure is described as a huge skull and sullen, menacing eyes matched ill with an almost dwarfish twisted body. Doyle by using ghost character Mr. Culverton in *The Adventures of Sherlock Holmes* makes ghost novel. By exposing the manner of speaking Mr. Culverton it tries to symbolize the manner of speaking of ghost.

Another symbol discussed here is the eastern diseases. Eastern diseases symbolize as the evil past and tell the future of the Mr. Holmes. Where lines refer:

Holmes, I said to him. 'Do you think I would let this stand in my way for an instant? Whether you like it or not, I will examine your symptoms and treat you for them'. 'You mean well, my friend', he answered with something between a sob and a groan, 'but you know nothing about these eastern diseases. How can you help me?' 'Then I will fetch Dr. Ainstree, the greatest living authority on tropical diseases', said I and marched towards the door. (20)

The mentioned statements show that eastern diseases symbolize as the evil past and the future of the Mr. Holmes. It symbolizes the ghost era. In lines, statements

tell that 'You know nothing about these eastern diseases. It means that this disease is beyond the human civilization. Dr. Ainstree is another symbolic character which symbolizes the evil future, where Holmes does not have chance to get for his curing.

Another symbol discussed here is Napoleon. The Napoleon symbolizes the warmonger, who wants war. War is the symbol of bloodshed, murder and so on. Doyle by using the Napoleon presents the novel as gothic novel which is pointed by these lines:

Dr. Barnicot is a great admirer of Napoleon and his house is full of books, pictures and relics of the French Emperor. Sometimes ago, he bought two busts of Napoleon from Morse Hudson's shop. These were exact duplicates of the one found broken in the shop. He placed one of them in his house at Kennington Road, and the other on the mantelpiece of his surgery at Lower Brixton. Dr. Barnicot came down this morning to find his house missing except the head of Napoleon. It was found, smashed to pieces, in the garden. (41-42)

In the mentioned statements, the name Napoleon is taken as the symbol of destruction. By talking about the bust of statute it shows the disgust of Napoleon in modern era. Similarly, characters in this novel are also symbolic. A symbolic character we can present here is Mr. Sherlock Holmes whose ghost like adventure tried his best to find out truth. Mr. Culverton, whose ghost like physical feature frightened all. Dr. Ainstree, whose ghost like activities makes people care. Mr. Culverton Smith physical figure was described as a ghost. Where these lines expresses:

Through a half opened door heard I high and bad tempered voice saying; 'Who is this person? I won't see him. Tell him I am not at

home'. 'What is this? How dare you come in?' cried the man inside.
He was a most strange looking figure. A huge skull and sullen,
menacing eyes matched ill with an almost dwarfish twisted body. (21)

These lines show that the character Mr. Culverton Smith who cure ill person by taking the system like wizard, is figured like typical ghost. His manner of behave and manner of speaking is equal to ghost. His physical figure is described as a ghost physical body.

In the novel, the character Brenda symbolizes the symbol of ghost who lay dead in her chair, while two brothers sat on either side of her, laughing, shouting, and singing and totally out of their minds. Brenda lay dead on the table and enjoy on the table and she can take enjoy on that same table. This dual characteristic makes Brenda ghost character. In this way, the whole novel is symbolic novel which is similar to Gothic symbol.

1.4 Setting as the gothic features in the novel

Doyle uses setting in *The Adventures of Sherlock Holmes* giving a gothic tone to it. The setting and atmosphere are greatly influential in Gothic fiction. It not only evokes the atmosphere of horror and dread but also portrays the deterioration of its world. On the Gothic setting Jerold E. Hogle writes:

A Gothic tale usually takes place in an antiquated or seemingly antiquated space – be it a castle, a foreign place, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, decaying storehouse. (2)

Similarly, Doyle's *The Adventures of Sherlock Holmes* is equal to the Gothic novel. Its setting is equal to the gothic setting. Most of the gothic novel is setting in

the lake, jungle, hilly, night and lonely place. The same setting is repeated in the novel. It has the scene of dead which makes the novel ghost. Where the lines refers:

Let us hurry, before things get disarranged”, he urged. We arrived at the vicar’s cottage before the doctor or the police so that everything was undisturbed. The room was must stuffy. It would have been ever more unbearable if the servant had not thrown open the window already. A lamp burnt on the table and beside it sat the dead man. (80)

These statements show that by lighting the lamp on the table, a man has died. Here, this event shows the dead scene. The character’s name Brenda died in the chair, while the two brothers sat on either side of her, laughing, shouting, and singing and totally out of their minds.

In the novel pit and bush are used to show the gothic scene in the novel where the lines refer:

When Mr. Straker went after him next morning, the stable room was open. Hunter was huddled in a chair in a stupor and there was no sign of either Silver Blaze or its trainer. They searched the area roundabout the stables and found Straker’s raincoat flapping about on a bush. His body was discovered in a pit not far from the stables. (27)

The above lines present the novel as a gothic novel where Doyle uses the gothic setting by using bush and pit. According to the mentioned lines Strakeer’s raincoat flapping about on a bush and his dead body was discovered in a pit not far from the stables that means the setting is used near hillside, jungle and hilly area where one can estimate near to the gothic setting.

The writer has created the dark situation with quavering voice from the darkness which is similar to gothic setting, where the lines refers; “As we began to

climb the stairs to his apartment, the lights were suddenly switched off. A thin, quavering voice came out of the darkness: "I have a pistol. I will fire if you come any closer" (51).

The above mentioned statements show that environment of the apartment is dark with thin and quavering voice from the dark. When Dr. Watson and Holmes begin to climb the stairs of the apartment with Dr. Trevelyan, suddenly lights are switched off and a frightening voice comes out of the darkness which creates fear to them. This scene is equal to gothic scene or setting.

Similarly, another scene as a gothic setting is dead scene of Colonel Barclay which is supposed the murder where the line refers; "The cut on the Colonel's head has been caused by a violent blow from a blunt weapon, Close to the body, y found a wooden club with a bone handle" (85). These statements show that Colonel Barclay is murdered and his head is cut and full of blood with blunt weapon. This scene is equal to gothic scene. Therefore, the novel is called gothic novel.

Thus the reference to eerie atmosphere, symbolic nature of characters and vary scene, lust for money, doubleness and the characters evoke horror and terror in the mind and the heart of the reader. To conclude, these above features symbolize the presentation of gothic elements in Doyle's novel *The Adventures of Sherlock Holmes*.

III. Gothicism: Subversion of authoritative tradition and break form Monotony

It is concluded that the novel Doyle's *The Adventures of Sherlock Holmes* has incorporated gothic elements which help us to make the point of departure from the detective novel. My research brings few limes light the politics of the deployment of gothic elements in the novel. Basically it has twin goals: first to subvert the regressive and repressive social mechanism, and the second to give new test to the readers by giving something new reality.

Doyle concentrated on the gothic and his works seem closer to the British Gothic Movement of the late eighteenth and early nineteenth century. The Gothic genre preoccupied itself primarily with dark brooding themes of romance, panic and human fallibility. Here in the novel, Doyle frequently explores human flaws like hypocrisy, cheating and deception. For example, in the opening part of the novel, Red-headed League is dissolved without information even to the house renter as well as its own staffs. The novel holds many dark, deadly secrets despite their social prominence. Doyle attempted to trace the gothic mystery and suspense, horror and terror, gothic symbol and setting to make Gothic novel.

The novel makes an inescapable link between the world of reader emphasizing that terror and horror not only result from outside events. *The Adventures of Sherlock Holmes* seems like a detective story with a series of mystery and suspense. In the beginning of the novel the opened vacancy gave mystery which only suit for red-headed hair, not to other common people. It shows the mystery and suspense. Another mystery and suspense is found in the Holmes' sickness. Holmes was seriously sick but he neither give permission to take medical doctor not want help from others. He never consents to call a medical doctor. Here this event gives mystery and suspense in the novel.

The horror and terror can be found as follow the events; Dr. Percy Trevelyan was the author of a book on obscure nervous disease though he looked very pale and agitated and told that he was in desperate need of advice and assistance. This event gives the terror and horror to the reader. In the novel Mr. Blessington is described his physical features as a demon, whose agitation and appearance creates the terror to other.

The symbol of the subtitle of the novel also symbolizes the gothic. In the novel the vacancy in Red-headed League symbolizes the demon world. The man or planter Mr. Culverton Smith symbolizes the represents of demon or ghost. The novel makes gothic by its setting where the setting uses jungle, pit, hills, lovely place, right time are used in the novel. By the above features the detective novel of Doyle's *The Adventures of Sherlock Holmes* can be claimed as a Gothic novel.

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