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Title

Edinburgh Binary

Rebus, Sherlock Holmes: Separate Characters with Their Double Personalities in Dichotomous City and Doppelganger relationship with Antagonists.

A dissertation in British Literature submitted to the Department of Letters and Languages
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Dedication

In The Name Of Allah The Most Merciful The Most Gracious

This dissertation is dedicated to my small family, I would like to thank them, for their inexhaustible supply of kindness and encouragement.

This dissertation is dedicated to my lovely mother who has a big role in making always the appropriate mood for me, I really appreciate her sacrifices, she always encourages me, inspires me, motivates me to advance , thus I thank her by respecting her and giving her my hard work as a gift.

I will never forget my father who had a helpful hand for me. And of course I thank my brother Karim who participated with his ideas and his technological stuffs, thus I offer him my loyalty. As always I share my delight of a hard work with my brothers ILias , Yasser , and my sister lilia who always makes a proofreading of my work.

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Abstarct

This thesis examines the Sherlock Holmes stories written by Arthur Conan Doyle, and Rebus series written by Ian Rankin. After a long reading, I found that both of writers have the same way of writing, same thought and both of them are influenced by Louis Stevenson s' Dr. Jekyll and Mr. Hyde. Also, I care for crime fiction stories, what is the most interesting is that both of Rebus and Sherlock Holmes share same way of thinking and same relationship with their criminals, they are friend as they are enemies, I really loved their adventures and their stories, and what is attractive is their prudence, me as a reader I got influenced by their way of thinking and how they analyze the mysteries.

Due to the fact, I wanted to write my thesis about something new, I have therefore chosen the notion of binary by Edgar Allan Poe and its issue with the doppelganger relationship between the hero and anti-hero in Scottish crime fiction, where I ve' chosen tow Scottish writers whose detectives are the big examples of the double notion. This notion makes me live in tow worlds and identify tow personalities in one person, furthermore the endless relationships that are serious, mysterious, who is the devil, and who is the angel, no evidences, opened ends that makes the reader become eager to know what next.

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I. General Introduction

“We will always have her work to remind us that crime fiction at its best holds a mirror up to society, showing us that dark corners exist everywhere and within us all.”

Ian Rankin

Police in any given society have a difficult job to fulfill, and this is what is widely regarded by society. What is admirable calling is their Dealing with criminals and placing themselves in harm's way on a day to day basis. Although seen as difficult, there is an underlying sentiment in the general public that the job of law enforcement officers is relatively straight forward. Simply their job is to arrest the bad guys. This is true to such point, a large part of their job is to arrest these so called bad guys however it is not as forthright and simple as people would believe it to be.

Police are faced with hard moral decisions on a day to day basis. They decide when and how to act when presented with violations of the law. They are given the use of force as a means of crime prevention but often times the very usage of this force is questioned and sometimes, deemed needless or excessive. They are also faced with the possibility of conflict of interest cases. Moral dilemmas are also a large part of policing. How they are dealt with is ultimately up to the individual officers but the consequences of their decisions can be extremely damaging to both themselves and the community at large.

There are certain measures and procedures put into place that try to minimize the erraticism of officer s' choices, thus making the proper course of action more apparent. Police are equipped in many ways to apply there law. They are given weapons that enable them to effectively deal with those they find in violation, specific training as to how they are to carry out their enforcements and the laws themselves, which are strategies of how the members of any given society are expected to conduct themselves. Ultimately the burden rests upon the shoulders of the individual officer to use his or her discretion to recognize what constitutes a crack of law and the appropriate response that these actions licenses.

The police represent the coercive arm of the state. The separation of powers between the police and government is considered as an important principle of liberal democracy. The separation of powers helps in ensuring that the police are not used in a partisan political way to annoy and punish political opponents and dissidents. There is also a separation of roles and powers between the courts and the police. It is the police role to

bring suspected criminals before the courts and the courts role to decide on guilt or innocence and, in the case of conviction, decide on punishment.

The police and their job is existing in both, real life and in crime fiction, their aim is to arrest the offenders, but in crime fiction, police profession may be differs. Crime Fiction came to be recognized as a distinct literary genre, with specialist writers and a devoted readership, in the 19th century.

For crime thrillers are respected for their ability to reflect society. Authors are praised for unearthing truths about humanity. What is it about these tales of dark shadows, of the grubby underbelly, of desperate acts, of criminality, of death? In writing about crime, authors show the worst of society. As economies go into collapse, government cuts begin to bite, and life gets that little bit harder for the many, UK sales of crime fiction hold strong and steady.

Suit the action to the word, the word to the action, with this
Special observance, that you o'erstep not the modesty of nature:
For anything so o'erdone is from the purpose of playing, whose
End, both at the first and now, was and is, to hold as 'twere the
Mirror up to nature: to show virtue her feature, scorn her own
Image, and the very age and body of the time his form and
Pressure (Hamlet Act 3, scene 2, 17–24).

The police are the officers of the state who have the task of the investigation of crime. Indeed, they see it as central to their job, even though, in reality, non-investigative work takes up most of their time. In carrying out this work, the police have a great deal of pleasure. The basic powers of a police officer arise from the status of the office constable, and this means that the police officer does not simply act as directed like a normal employee. In addition, the task in hand also lends itself to the exercise of discretion. Though the police are expected to investigate crime, not every crime which is detected is expected to result in formal action. In addition, a basic function of the police is to keep the peace, which again requires sensitivity and common sense rather than legalistic intervention at all times.

The main choice of strategies has been presented between reactive and proactive policing, when investigating crime. The reactive approach involves the police in responding

to public calls for help. It has the advantages that the police work openly and in response to real public demand and with the consent of the public. When not answering calls, the police are expected to be traversing openly to prevent offense. The police have traditionally approached policing in this way, and it is important to realize that most crime is reported by, and detected on the basis of information from, members of the public. The police are heavily dependent on public cooperation it is far more important than any legal powers to detect crime. But it has been pointed out that the strategy, especially patrolling, is very inefficient, the police rarely bump into criminals who are on their way home from a robbery.

The proactive approach is building up pictures of threats to the peace and potential criminality through the targeting of potential criminals and the surveillance of them. Intelligence is vital so that threats can be identified and appropriate counter measures taken. But this information may or may not come from the general public. Rather, this form of policing tends to involve specialist teams who are reliant on the analysis of crime patterns and information from informants. The dangers with this form of policings are that it is secretive and so less accountable and that the targets will be selected out of preconception.

In reality, both forms of policing are practiced at the same time and there is a compromise between them. On the one hand, patrolling and reactive policing is felt to have limited impact against serious or professional crime which must be the target of proactive policing. On the other hand, public tranquility and reassurance are important goals which can be addressed by strategies such as visible patrols. This duality of objectives is reflected in the key national objectives set for the police by the Home Office. The Home Secretary's key objectives for policing concentrate on the major issues which are of concern to the public.

Dealing with unsolved crimes, is hardest because if a crime was not observed in progress and was particularly serious or complicated, the police may assign the case to a detective. They will then manage a team of investigators to develop a list of suspects and find the actual criminal defendant. The detective may collect forensic evidence, like fingerprints, blood, or saliva found at the scene and send them to labs for analysis. They can also speak to witnesses to try to piece together what happened.

Experts have noted that because criminal prosecutions of officers are difficult, they frequently do not succeed in improving human rights practices. Police abuse experts warn, "When we try to use criminal law as a substitute for standards that should be applied

within a profession or occupation, we almost invariably are disappointed with the results."(174).

The traditionally close relationship between district or county lawyers and police officers who usually work together to prosecute other alleged criminals; difficulties in convincing grand juries and trial juries that a police officer did not merely make an understandable mistake, but committed a crime; special proceedings that, in some jurisdictions, provide additional protections for police officers accused of criminal behavior; and lack of information about cases that could be prosecuted or systems for reviewing possibly prosecutable cases.

All what is mentioned above is something logical, that is happening in real but what concerns crime fiction and the detective stories, relationship between criminals and inspectors in Scottish crime fiction, is totally different, and something urges minds to ask questions about that world, questions like running after criminals is it hobby or implementing law and what about criminals, are committing crimes and making troubles as a hobby? Or there is interest behind doing that? And what if a criminal and inspector become friends?

Scottish Crime Fiction has seen a phenomenal surge in popularity in recent years and names like Ian Rankin and Quintin Jardine are known worldwide. They are certainly not alone and Edinburgh currently seems to be a favourite backdrop for the activities of countless detectives. Glasgow isn't forgotten with Denise Mina amongst the writers working from there and recent entrant Stuart MacBride bases his stories in Aberdeen. And of course it mustn't forget that the greatest detective of them all is Sherlock Holmes who was the product of a Scottish writer Arthur Conan Doyle and inspired by an Edinburgh pathologist.

Few Scottish authors are held in such close association with place as is Ian Rankin with Edinburgh. Over seventeen novels and two books of short stories, Rankin has time and again guided his most famous creation, Detective John Rebus, through the streets of the nation's capital, only occasionally seconding him to other parts of the country and only once removing him from Scotland entirely (1). His own particular take on Edinburgh is so widely disseminated that it does not seem unreasonable to suggest that his writing has become one of the predominant means of experiencing the city for a significant percentage of British readers.

Rankin and Edinburgh have become almost inextricable from each other and, in reaching such a consistently large readership over an extended period of time whilst continuing to set his novels in real-time, his first novel in the series, *Knots & Crosses*, was published in 1987, and the cover of every Rebus novel since *Black & Blue* in 1997 it bears the legend 'The Number One Bestseller', Rankin is uniquely placed in his ability to document and pass comment on Edinburgh and its place in Scotland as the twentieth century becomes the twenty first.

Like Rankin, Scottish famous writer, Arthur Conan Doyle is another famous writer who has a famous detective within the crime fiction genre, allowed the genre to become widely popular. He is the continuation of the deductive nature of the sleuth with ever present intelligent friend; Watson whom acts as a medium in which to bounce his ideas off. And Holmes's presence is within today's society.

This thesis is based on works written by Ian Rankin and Conan Doyle, examining their detective's mystery and it focuses on Rankin and Doyle's genre that has been combined from aspects of detective crime fiction novels and elements of mysterious and gothic novels, emphasizing the most important aspect of dualism. This aspect is intended in both of the detectives and in the city of Edinburgh itself, also it is a term that is examined as meaning, origin and influence of Edgar Allan Poe's notion of the Bi Part Soul, and the associated theme of duality, in selected texts of nineteenth-century detective fiction.

All the structural claims are provided against a background of the modern urban character of Edinburgh and could generally be described as "Scottish Mystery Crime Fiction Novels". The books that are chosen in this thesis due to the pattern of Rebus's life stages, his creation, life struggles and retirement, also of Sherlock Holmes life stages, his creation, life style and his unknown death.

Rankin and Doyle's books are compiled according to a specific writing strategy, which forms a modern version of the *Jekyll and Hyde* story. Although Stevenson's original novel is situated in London and based on the real historical figure of Deacon Brodie from Edinburgh, Rankin wanted to restore his fictional protagonist to Edinburgh, a city to which he is well suited. (Bruce-Gardyne, "Ian Rankin's Edinburgh" *The Daily Telegraph*), whereas, Sherlock Holmes stories took place around the United Kingdom.

Edinburgh is a unique town and a city of many faces. Since this capital is so diverse, it has been, and still is a great source of inspiration for many authors. Striking events, like for example the famous Burke and Hare Murders in 1828, have covered the city in a dark

veil which has become an interesting theme in novels from all kinds of Scottish writers ever since. This is perhaps the reason why Edinburgh has produced world-famous writers like, Ian Rankin, Robert Louis Stevenson, and Sir Arthur Conan Doyle, who have been the city's pride for the last two hundred years.

Edinburgh is the hometown of Inspector John Rebus who is the protagonist of the popular Inspector Rebus series, written by Ian Rankin, a Scotsman, born in Cardenden in Fife. The Inspector Rebus series consists of seventeen detective novels, spread over exactly twenty years. The first novel of the series, *Knots & Crosses*, followed by several books series and the last and final novel is *Exit Music*. Rankin used specific theme of divide personality to depict the divide personality of Edinburgh. He wanted to show his readers that the capital is not only that what people see on the surface, but that there is an underworld, dark sides, of which not many people know.

During the writing process it becomes clear that not only Edinburgh as a city, but also Detective Inspector Rebus as a person himself, is divide personality. This binary relationship is very similar to the one between Sir Arthur Conan Doyle's famous character Sherlock Holmes and Professor Moriarty, whose story admittedly takes place in London, However, Doyle is a Scottish writer from Edinburgh, which makes this resemblance all the more interesting. According as Rebus and Cafferty, Holmes and Moriarty's relationship is very indistinct; there are no distinct boundaries.

The question that can be built is how does the divided personality of the both inspectors Rebus and Sherlock Holmes reflect Edinburgh as a split city? To what extent does the notion of the duality is analyzed in both of inspectors series? And how was the relationship between them and their enemies?

In the field of crime fiction, there are many considerable authors, but the brightest authors are Ian Rankin and Arthur Conan Doyle. For many, as well as Rankin, crime fiction is still seen as genre fiction, and therefore inferior to the straight novel. It is still viewed with the sort of condescension that irritated Raymond Chandler seventy years ago when he complained of that snobbism which makes a fourth-rate serious novelist, without style or any real talent, superior by definition to a mystery writer who might have helped recreate a whole literature which is, of course, what Chandler knew he had done himself. Some of that snobbism has actually withered, partly because the straight or literary novel is generally less highly regarded. Nevertheless, there is still a foolish feeling that the crime novel is somehow an inferior genre.

As Rankin recognized early, the crime novelist has one advantage denied to authors of the straight or literary novel. Unlike them, he can range over all levels of society, for crime breaches the barriers of class. These barriers mean that the modern literary novel is too often confined to the horizontal, because, to be realistic, it will tend to deal only with one layer of society, with people all leading much the same sort of life. But crime permeates society. It runs through it from top to bottom, and may make connections between them.

Although Edgar Allan Poe was the apparent founder of crime fiction, it goes without saying that Sir Arthur Conan Doyle was the establisher of the conventions and expectations that became the crime fiction genre. In fact, most young people today recognize the name Sherlock Holmes from cartoon series and movies that they have seen, while honestly believing that Sir Arthur Conan Doyle was one of the knights of the round table (3). Sir Arthur Conan Doyle, the legendary author of the Sherlock Holmes novels, didn't just dwell in the imaginary world of fictional crimes. He also got involved with two real-life criminal cases-and wrote about them.

British detective fiction, meanwhile, was becoming increasingly archaic and stereotypical. The post First War period was increasingly an age of mass production, mass demonstrations, mass meetings, mass sporting occasions, mass communications, and mass armies, a time when things would be done in, and to, and for crowds. But while hard-boiled fiction took to the city streets the soft-boiled equivalent stayed comfortably rural, to its eventual damage. Even the exterior setting of the thing is in danger of becoming stereotyped, Ronald Knox complained: "If I walked into the detective-story house, I believe I should be able to find my way about it perfectly; it is always more or less the same in design."(Knox).

The classic British detective story, according to P.D. James, it was concerned with bringing order out of disorder and was typically a genre of reconciliation and social healing.

Readers could be assured that whenever a story's mystery was resolved the countryside would be restored to its previous tranquility by an omnisciently perceptive gentleman detective (James, *Detective Fiction*).

These detectives were typically aristocratic and included doctors, solicitors, spinsters, and pastime sleuths. Stephen Knight noted that some societies in early crime fiction were so tightly knit that escape will not be possible if there has been a murder; some gentleman will come along and take the criminal to a magistrate. If the police themselves are ever hostile or condescending towards the private investigator then by the tale's resolution they are humbly amazed by his singular brilliance (Knight).

1. Ian Rankin, Arthur Conan Doyle: Scottish writers

Ian Rankin is a Scottish writer whose full name is Ian James Rankin and pseudonym Jack Harvey, he was born in 1960 in April, 28 in the village of Cardenden Fife in Scotland. Rankin grew up in a small coal-mining town, where at early age he started writing poetry , He went to school in Auchterderran and then Cowdenbeath where an English teacher revealed that he has writing ability and encouraged him to go into higher education, and his family did so. He was educated there, and then he progressed from the University of Edinburgh in 1982, where he spent three years writing novels in Scottish literature, after that he studied English Literature and Language, then he received a bachelor's degree in 1982, also he remained after graduation to work on a doctorate, which he did not complete (Rankin).

Between 1983 and 1986, Rankin returned to work on a PhD thesis on modern Scottish fiction, but became increasingly involved in his own writing. He has taught at the university and recollects a participation with the James Tait Black Memorial Prize, after that, He lived in Tottenham, London for four years and then rural France for six while he developed his career as a novelist; likewise, Arthur Ignatius Conan Doyle is a Scottish writer he was born on 22 May 1859 at 11 Picardy Place, Edinburgh, Scotland. Conan Doyle was middle name of Arthur. Shortly after he graduated from high school he began using Conan as a sort of surname. Doyle at age of nine was sent to the Jesuit preparatory school Hodder Place, Stonyhurst then he studied medicine at the University of Edinburgh Medical School, during that time, Doyle began writing short stories (Daniel 30-31).

2. Mrs. Doyle and Ian Rankin Career, Literary Styling and Development

Both of Ian Rankin and Conan Doyle had previous jobs before their success in writing. Ian Rankin After university and before his success with his Rebus novels, he had a number

of jobs, he worked as a grape-picker, a swineherd, a journalist for a hi-fi magazine, and as a taxman. Following his marriage in 1986, he lived permanently in London where he worked at the National Folktale Centre, and he lived a short period in France, before returning to Edinburgh (Albert). Doyle In 1882 joined prior classmate George Turnavine Budd as his partner at a medical practice in Plymouth, but their relationship proved difficult, after that Doyle soon left to set up an independent practice. He arrived to Portsmouth to set up a medical practice at first Bush Villas in Elm Grove, South Sea. The practice was initially not very effective. Doyle again began writing fiction while waiting for patients. Then he studied ophthalmology in Vienna, and moved to London, at first he lived in Montague Place and after in South Norwood (Barraud).

Rankin was not expected to be a crime novelist. While working on a never-finished Ph.D. in Scottish literature, he began writing the story that would become his first novel, *The Flood* in 1986, which was published by a student works for media in Edinburgh, it was set in a decaying mining village based on Rankin's own birthplace, the entrance was an examination of the prejudices and fantasies of a fading community , while the following year saw the publication of *Knots and Crosses*, the first of the 'Rebus' series, for which he is internationally renowned, also *Hide and Seek* were mainstream books, more in keeping with the Scottish traditions of Robert Louis Stevenson and even Muriel Spark. He was disconcerted by their classification as genre fiction (Vivien Schweitzer).

On the other hand Doyle's first novels were *The Mystery of Cloomber*, and it was published until 1888, and the unfinished *Narrative of John Smith*, published only in 2011. He collected a folder of short stories including "The Captain of the Pole-Star" and "J. Habakuk Jephson's Statement", both inspired by Doyle's time at sea. The later publishing was the mystery of the *Mary Celeste*, and added fictional details such as the perfect condition of the ship and its boats remaining on board that have come to dominate popular accounts of the incident. Doyle's spelling of the ship's name as *Marie Celeste* has become rank and filler in daily use than the original form ("the doctor and the detective").

Rankin's *Inspector Rebus* novels are set mainly in Edinburgh. They are considered major contributions to the Tartan Noir genre ("Tartan Noir"). Ten of the novels were adapted as a television series on ITV, starring John Hannah as Rebus in Series one and two then with Ken Stott taking on the role for Series three and five. Otherwise, Doyle struggled to find a publisher for his work. His first work featuring Sherlock Holmes and Dr. Watson, *A Study in Scarlet*, was taken by Ward Lock & Co on 20 November 1886. The piece was shown after one year in the Beeton's Christmas Annual and received good reviews in *The Scotsman* and the *Glasgow Herald* (Janet 139).

The prints of Ian Rankin that are passed in his entrance graphic of the novel *Dark Entries* in the Edinburgh Banned Planet International store .In the same period, the comic book *Hell blazer* took place as a work that Rankin has indicated on the radio *Five Live* which is five or six issues run on that book, although he may turn the story into a stand-alone graphic novel instead. *Dark Entries* was the novel from company's new *Vertigo Crime* imprint that the *vertigo comics* panel at wonder on inquired in the year 2009 as a graphic novel (“Oxfam's *Ox-Tales*”). Where Between 1888 and 1906, Doyle wrote seven historical novels which are considered as his best work according to some critics mentioned.

There are other Doyle s’ nine novels, and later in his career during 1912 to 1929 five stories, two of novella length, presenting the irritable scientist Professor Challenger. The Challenger stories include what is probably his best known work after the Holmes work, *The Lost World*. He was a creative author of short stories; including two collections set in Napoleonic times is the short story that is created by the artistic Conan Doyle which included the performing of the French character Brigadier Gerard (Doyle).

The year after, earliest crime novel written by Rankin was *Knots & Crosses*, and it introduced the character Inspector John Rebus who is a coarse bordered former military man serving in Scotland’s territorial police force. Rankin, who claimed to have had no intention of being a genre novelist, he strayed for several years afterward from depicting what would become his most popular character, and writing two unrelated novels in the interim (*Knots & Crosses*). In 1990 he released his second book featuring the inspector Rebus, likewise Doyle s’ Holmes was partially demonstrated on his former university teacher Joseph Bell where in 1892, in a letter to Bell, Doyle wrote:

It is most certainly to you that I owe Sherlock Holmes ... round the center of deduction and inference and observation which I have heard you inculcate I have tried to build up a man.” and, in his 1924 autobiography, he remarked, “It is no wonder that after the study of such a character I used and amplified his methods when in later life I tried to build up a scientific detective who solved cases on his own merits and not through the folly of the criminal (qtd. in *Sherlock Holmes* 67).

Though Rankin maintained at the time that it was to be the last novel in the series, Rebus’s career would continue to unfold over two decades, culminating with his retirement in *Exit Music* 2007 and the superannuated Rebus was on the case again in *Standing in Another Man’s Grave* in 2012 and *Saints of the Shadow Bible* in 2013. The series gave Rankin an opportunity to depict Scotland, in particular Edinburgh, in high and often bloody color which is the capital city that emerges as a vibrant, textured place and according to

Rankin, Edinburgh is a city of stories , filled with secretive corners and strange historical echoes Through the authority flouting inspector's investigations, which played out in classic police procedure style (Rankin).

The Beat Goes On which is The Complete Rebus Short Stories, collected his short fiction featuring the hard bitten inspector whereas Doyle wrote the first five Holmes short stories from his office at two Upper Wimpole Street , which is now marked by a memorial plaque and the short stories featuring Sherlock Holmes were published in the Strand Magazine. Doyle's attitude towards his most famous creation was ambivalent. In November 1891 he wrote to his mother: "I think of slaying Holmes, and winding him up for good and all. He takes my mind from better things." (20) In an attempt to deflect publishers' demands for more Holmes stories, he raised his price to a level intended to discourage them, but found they were willing to pay even the large sums he asked. As a result, he became one of the best-paid authors of his time (Doyle).

Ian Rankin has been elected as a Hawthornden Fellow, and he also won the Chandler-Fulbright Award. In 2004, Ian won America's celebrated Edgar Award for Resurrection Men and in 2005 He was the recipient of four Crime Writers' Association Dagger Awards including the prestigious Diamond Dagger and He has also been shortlisted for the Edgar and Anthony Awards in the USA, and won Denmark's Palle Rosenkrantz prize, the French Grand Prix du Roman Noir and Germany's Deutscher Krimipreis.

Author Ian Rankin shares his process with fans at Chapters in Vancouver where He says that he never knows what he is going to write about from one project to the next, He only collects ideas, stories, names and things that interest him in a big file called Ian's Ideas. When he feels the need to write, he dives into the file. The first draft is rough story that evolves on the page, then he makes research, after that his wife reads it. And the third or fourth draft is for the publisher .Now, though, that process is being pushed aside due to the book tour and then he travel to chill out, sit and reflect, get some ideas and stare into space a lot and visit a lot of bars, and ask himself if Rebus will return again (*Black & Blue*).

Likely, the reality is fans should savor whatever they get as time itself and what is against their old, rumpled, crime-solving pal. Rankin said that it was great fun to bring him back, adding that Rebus's time is limited and he made that mistake of having him live in real time. Fortunately for him, he has Malcolm Fox who is younger and Siobhan who is the youngest. They can carry a plot and they can carry a story. Maybe he'll come up with something completely different; there has never been a plan. He never knows from one year to the next what his next book is going to be about (Rankin).

in other side Conan Doyle may never be considered the best author with the most flawless literary elegance complete with the superfluous trimmings that one might see within a Dickens, Twain or Emerson saga (Dickens, twain, and saga). Despite this, his distinctive method will seek to stand as style unique to its own, as will the originality of the stories and characters. The original canon consists of only four full-length novels; however over fifty short stories provide a wide girth of background to the life and times of Holmes, as well as the literary edifice of Sir Arthur Conan Doyle. The first three Holmes novels clearly designate Conan Doyle's style of writing across all of his other works, demonstrating his use of literary devices and styles. Although the substance, locale and villains may change, the technique remains consistent (the adventures of Sherlock Holmes).

The first Sherlock Holmes novels, *A Study in Scarlet*, *The Sign of Four* and *The Hound of the Baskervilles* are three completely different novels from a plot viewpoint although clearly exhibit very distinctive stylistic similarities. One of Conan Doyle's most apparent styles is the extensive use of adjectives to provide great detail for the reader. Within each of the novels, as different as they are, the readers can similarly expose themselves to the surroundings as they are portrayed, placing themselves in the scene (Doyle).

Each of the novels is told in a linear style, from the first-person point of view of Holmes' partner Dr. John Watson. Watson spares no detail as he recounts the tale, typically in a mysterious manner extracting every bit of foreshadowing that can be transferred to the reader. Each of the novels is told in the first person past tense of Watson, however it is told as if the intention of the message is to create suspense and anticipation. Watson divulges only those details that he is ready to, waiting for the "big reveal" later in the tale. Watson controls the story firmly by amassing great detail for the reader, seemingly placing them directly in the scene. For example, a descriptor from *The Hound of the Baskervilles* reads:

The journey was a swift and pleasant one, and I spent it making the more intimate acquaintance of my two companions, and in playing with Dr. Mortimer's spaniel. In a very few hours the brown earth had become ruddy, the brick had changed to granite, and red cows gazed in well-hedged fields where the lush grasses and more luxuriant vegetation spoke of a richer, if a damper, climate (Conan Doyle, 53).

Rankin certainly merits his Gold Dagger for the sheer cunning of his intrigue and the morose, but oddly moving, realism of his hero's dysfunctional existence. One further twist lifts *Black & Blue* above the ruck, a vivid grasp of the oil boom and its transforming impact on so much Scottish and, indirectly, British life. Rankin depicts the Wild North with a

fascinated relish that has precious few rivals in the literary novel. Rebus, with his lonely talent for spilling out secret motives and hidden bodies, strives to light up the connections (Rankin 60).

Black & Blue outsmarted a strong shortlist that included widely praised novels by Stephen Dobyns and Sarah Dunant. Rankin has rapidly pushed the archetypally solitary and messed up Rebus into the premier league of fictional sleuths. Rooted in the gritty, and casually brutal ground of Scottish urban low life, where Rebus stories share much more with the moral tangles of American noir than with the gentlemanly enquiries of the classic English whodunit (Rankin).

3. The Roots of Detective Fiction

Crime Fiction came to be recognized as a distinct literary genre, with specialist writers and a devoted readership, in the 19th century. Earlier novels and stories were typically devoid of systematic attempts at detection: There was no detective, whether amateur or professional, trying to figure out how and by whom a particular crime was committed; there were no police trying to solve a case; neither was there any discussion of motives, alibis, the modus operandi, or any of the other elements which make up the modern crime writing (“crime fiction”).

every important development that is followed in the genre, it had been anticipated virtually by Poe, which means to move from the idea of a lesser side kick to the detective as narrator as it is epitomized in the Dr. Watson of the Sherlock Holmes stories to the concept of an armchair_detective to the sample of the secret service story Sherlock Holmes and Dr. Watson mysteries (Poe).

In 1887, Scotsman Sir Arthur Conan Doyle created detective story Sherlock Holmes that gave fresh motivation to this emerging form. Holmes's art of detection contains logical deduction that is based on minute details which escape everyone else's notice, where his investigation that turn out to lead nowhere used to includes the course of the careful and systematic elimination of all clues. Conan Doyle also introduced Dr. John H. Watson, a physician who acts as an assistant of Holmes and who also shares Holmes's flat in Baker Street with him. It is mentioned by William De Andrea that Watson also serves the significant function of catalyst for Holmes's mental processes (Doyle).

Among the points of view of the writers, there is someone to whom the detective can make mysterious remarks and it was also Conan Doyle s’ important issue , a consciousness that is sharing in to the proofs in the case without being in on the conclusions that is drawn

from them until the proper time. So any character that performs these functions in a mystery story has come to be known as a Watson.

Scotland and the United States are two countries of creation of detective novel, with the occasional helping hand from France, Edgar Allan Poe who Arthur Conan Doyle and Robert Louis Stevenson were his greatest followers, they were having three names clearly help in crime fiction. Where Conan Doyle used Duping as the model for Sherlock Holmes which described Poe's stories as the root from which the whole literature has developed and where the detective story was until Poe breathed the breath of life into it (Poe).

In the following period, English activity encouraged the new Yorker essay of who Cares who killed Roger Acroyd by Edmund Wilson, and it was a French critic by Nino Frank, who identified film adaptations of Dashiell Hammett and James Cain as examples of "noir", That word brought back across the Atlantic when some disagree with this, and James Elroy came up with the phrase "tartan noir" to characterize the work of Ian Rankin, the Edinburgh based crime writer. Many tributes include a prize given by the Mystery Writers of America in honor of Poe, the Edgar, to Rankin who won it with *Resurrection Men*, his thirteenth book about Detective Inspector John Rebus (Rankin, Poe 162).

A near century, Scottish heritage of crime fiction has been put in a scale of ambiguity by the American ubiquity, and the phrase tartan noir carries a hint of irony that was altogether absent from practitioners of this phrase include Rankin, Val MacDiarmid and Denise Mina. The implication seems to be that Edinburgh and Glasgow by contrast, Los Angeles, are gritty but not seedy which is threatening in the wrong way. Actually the tartan noir is less an oxymoron than a tautology. When David Peace rearranged Elroy's tone to Yorkshire in the time of Arthur Scargill and Peter Sutcliffe, it was a conscious exercise in juxtaposition and When Rankin invented Rebus, he was merely following on from where others had left off ("Scotsman").

Although Rankin admits that Hogg and Stevenson Doyle's stories are mostly set in London, he also says that when he started writing there was no tradition of the crime novel in Scotland. That's where the American influence comes in, and it is an influence not a model, particularly the one of Raymond Chandler (Russell 211-217). The Scottish formula was enriched by Rankin's hardboiled ingredients and he does not enslave himself to a foreign tradition. In one story, Rebus tosses a copy of Hammett's *The Dain Curse* into the air, He can't stand the coincidences. He tries to feel like Sam Spade, the detective of Hammett, by putting his feet up on the desk, but he failed. so here it is measured that Los

Angeles may have the edge in fluency, but it can't touch Edinburgh for realism and that Beautiful city has a dark side in the novels of Ian Rankin (Doyle 222).

Today, as Rankin documented early, the crime novelist has one advantage denied to authors of the straight or literary novel. Unlike them, he can range over all levels of society, for crime breaches the barriers of class. These barriers mean that the modern literary novel is too often confined to the horizontal, because, to be realistic, it will tend to deal only with one layer of society, with people all leading much the same sort of life. But crime permeates society. It runs through it from top to bottom, and may make connections between them (Robert "A Hidden Memories" 234).

The members of the Scottish Parliament and the Scottish financial establishment have been investigated by Rebus, detective of Ian Rankin, and he found links between them and organized crime. He has disentangled relations between wretched immigrants, professional criminals and respectable members of the bourgeoisie. Moreover, recently, Rankin has had Rebus and his other, very different, policeman, like Malcolm Fox delving into past crimes that cast dark shadows on the present ("Scotsman").

Rankin's Edinburgh is considered as place of such shadows and secrets. The city has always had a dual character, classical and romantic, elegant and sordid, rational and passionate. Robert Louis Stevenson was alert to its split personality. The only surprise is that he set his typically Edinburgh novella, but the Strange Case of Dr. Jekyll and Mr. Hyde, in London, is not his native Edinburgh. There is nobody doesn't knows that Edinburgh has ever believed that Jekyll and Hyde didn't walk its airy Georgian streets ,the dark, foul passages and closes of the city's Old Town. Rankin's Rebus knows both of them; he has investigated modern versions of the respectable physician and his sinister alter ego. But there has always been a tension between Rankin and Rebus. Apart from their taste in music they have little in common. And yet Rankin has sometimes spoken of seeing Rebus as a brother of whom he might have been somewhat in awe and even afraid, as a brother he never had (Massie 9).

Rankin has tried to retire Rebus, because there is violence in him, he is on the side of the law, but is uncomfortable not only with his superiors, but all the pillars of the community, however that ,he can't get away from him. Rebus sits on his shoulders like the Old Man of the Sea on Sinbad's. More recently, with Fox working in skeptical collusion with Rebus, Rankin has introduced a new source of tension. If Rebus represents excessive Scotland, Fox, a recovered alcoholic, is the epitome of buttoned up, self-regarding Scotland. It is likely ever to be elected a Fellow of the Royal Society of Edinburgh (Rankin 26).

Scotland's Ian Rankin considers himself as an accidental crime novelist, having fallen into the genre that made him a star. His latest, *Even Dogs in the Wild*, marks the 20th time out for everyone's favorite spoilsport, Detective Inspector Rebus. Here Rankin who starts the Canadian leg of his book tour in Vancouver next week shares some of the secrets to his success, including why writing sex is a not very sexy endeavor, all what is mentioned was a contemporary update of *Jekyll and Hyde*. And then it was reviewed as crime fiction and categorized that way in stores. For a long time there was a lot of snobbery but that is changing. The crime novel allows the reader to look at human nature and contemporary social and political culture. and can tackle some big issues (Stevenson 8).

Rankin's books begin with a theme that he wants to explore or a question he wants to find an answer to. It can be something like racism, xenophobia, human trafficking, and immigration. It usually comes from a story in a newspaper or an anecdote has been told. When he starts writing, he often knows as little about where the story is going to go as his detective does. He may not know who the killer is, why the crime happened, He just feels that his way is toward the ending by looking over the shoulder of his detectives as they ask questions, and finds connections between different incidents and characters.

He thinks that people have a misguided idea of the crime novel, Because it looks very well structured, there is something that should be known before starting which is a crime, an investigation and a resolution, but Rankin has interviewed lots of crime writers and many of the readers don't know where the story is going to take them, even if he has got this very fixed idea of where the story is going to go but the story will often tell him, no, that's not what's going to happen (26).

If Rankin is working on a novel, he tries to write every single day. It may not be much, but its seven days a week. He thinks that by writing quickly the reader insert leap. If a book is written quickly, it tends to be a quick read as well. Rankin remembered when he met the writer, he couldn't start chapter two until he got chapter one just right, where his rule is just to get the thing down on paper. Even if there are mistakes, misjudgments, he'll ignore that and knows that he can go back later. Also He remembers when he was talking with an agent one time, He asked how things were going and he reveals that research can be a rabbit hole and no one can come out for weeks. Once someone has a first draft, he knows what he needs and that saves a lot of time (Massie 10).

The most popular genres of fiction are Detective and crime related stories. In literary form, detective novels are so numerous which are publishing companies devote entire labels to the genre and discharge hundreds of entries each year. Detective crime related narratives

have become a major part of television programs, with networks basing their entire primetime schedule around crime related series. Detective fiction is such an essential part of the current literary scene that many people have difficulty in remembering all its subgenres, notable authors, and popular works (William 108). This series explores the history of detective fiction, however the authors who were a major influence on its development, and books and films in its major subgenres, the continuing widespread popularity of Arthur Conan Doyle's Sherlock Holmes, Doyle did not create the detective story. This credit must be given to another author of the 19th century like Edgar Allan Poe (108).

In addition to be a major provider to the literary traditions of Gothic horror and romanticism, Poe also invented the detective story with his character Auguste Dupin. When the character first appeared in *The Murders in The Rue Morgue*, the word detective did not even exist, where the character's name Dupin suggests the English word dupe, or deception, which Dupin utilizes in order to gain the information he requires solving a case (Poe 7).

Many characteristics of Dupin heavily influenced character portrayals of detectives throughout the 19th and early 20th centuries. His cold, logical method or problem solving in upper class background and prominence on intense reading for clues, would remain reliable in his portrayals throughout two other Poe stories, "The Mystery of Marie Roget" and "The Purloined Letter", Poe only published three Dupin stories during his lifetime before his death in 1849, although other authors have used the character who is now considered public domain subsequently in novels such as *The Murder of Edgar Allan Poe* and *The League of Extraordinary Gentlemen*, Cinematic versions of the Dupin stories are rare in comparison to films featuring Sherlock Holmes, although Universal released adaptations of *Murders in the Rue Morgue* and *The Mystery of Marie Roget* (209).

It was Arthur Conan Doyle who truly cemented Poe as a popular literary genre if he was the inventor of the detective novel. In the sheer volume of output there is the first obvious difference between the two authors. As opposed to Poe, who only created three stories featuring Dupin, Doyle created fifty six short stories and four novels performing Sherlock Holmes. The four Holmes novels Doyle wrote are: *A Study in Scarlet*, *The Sign of the Four*, *The Hound of the Baskervilles* and *The Valley of Fear*. In the Strand Magazine in 1891, appeared the first series of short stories, and was responsible for the dramatic increase in the popularity of the character. They were also published the collections *The Adventures of Sherlock Holmes*, *The Case Book of Sherlock Holmes*, *The Memoirs of Sherlock Holmes*, and *The Return of Sherlock Holmes*, *His Last Bow* (Roy 15).

One major difference between Doyle's detective tales and Poe's is the Doyle's inclusion of a sidekick character to help Holmes. However Dr. Watson is steadfastly loyal to Holmes, stands in sharp contrast to him. His approaches to solve problems are populist and simplistic while those of Holmes are complex and sophisticated. Watson sees the surface of the crime while Holmes tries to drop into the psychological depths of the criminal (15). He is relying on emotions while Holmes is scientific. Yet it is tremendously Watson who gives the Holmes stories their point of view, supplying narration for fifty three of the short stories and all four of the novels. The interaction between Holmes and Watson and their differing methods of problem solving is just as pleasurable for the reader as the actual mystery to solve. This relationship is perhaps even more important in the different film adaptations of the Holmes stories (Redmond 97).

The stories of Holmes were one of the earliest mystery series to have film adaptations produced, beginning with the 1914 version of *A Study in Scarlet*, all prints of which are now completely lost. Although individual editions of other Holmes stories starring different actors would continue to be made, the definitive Holmes film series began with 1939's adaptation of *The Hound of the Baskervilles*, starring Basil Rathbone as Holmes, and Nigel Bruce as Watson. In spite of the fact that 20th Century Fox did not create the film with the intent of starting a series, Rathbone and Bruce proved so popular with audiences as Holmes and Watson that a consequence (97).

The Adventures of Sherlock Holmes was produced with incorporated features of several Holmes stories. In the following adventures, Universal gained the rights to the series from 20th Century Fox and continued making films with the lead characters who are Rathbone and Bruce. The Universal films of Holmes were considered different from those of 20th Century Fox. The setting was updated from the Victorian era to WWII England and, instead of going against the structures of Moriarty and other villains from Doyle's stories; Holmes and Watson were pitted against Nazi spies and other WWII era jeopardies. The most novels that are related to that period are: *Sherlock Holmes and the Secret Weapon*, *Woman in Green*, *Dressed to Kill*, and *Terror by Night*, are public domain, and these are the most frequently shown on television (Doyle 222).

In order to examine to what extent Scottish detective fiction complies with, or differs from, the characteristics of the detective novel generally needs to the crime fiction genre, John Skaggs gives the following description of detective fiction, he said that type of fiction centered around the investigation of a crime and that focuses attention on the technique of detection by structuring the story around a mystery that appears inexplicable through normal investigative methods, and this reason it is also known as enigmatic fiction. By focusing on

the method of detection in detective fiction, instantaneously emphasizes attention on the figure of the methodical detective which is, the detective who follows a particular method. (Skaggs 144) Skaggs also sets the definition of crime fiction as the same as that of mystery fiction (Skaggs 146).

It is claimed by The Bedford Glossary of Critical and Literary Terms that detective fiction is a different of mystery fiction and that the emphasis of the crime novel on the criminal, rather than the detective who is the center of attention in detective fiction (Murfin 100). One helpful definition of detective fiction is a type of fiction featuring a crime which in most of cases, is a murder that is solved by the detective, the protagonist (Murfin 100). The two novels exposed the discussion about works of fiction featuring murders and other illegal activities, and these are investigated by the protagonists Rilke and Isabel.

There are four highlight groups of characteristics that decide if a novel belongs to the crime fiction genre or not. The first typical element is the notion of Fair Play which is the notion that detective fiction should give in principle the skilled and observant reader a possibility to solve the mystery. The Catholic priest and crime author Father Ronald Knox made some instructions to fill this Fair Play requirement. Ronald Knox wrote ten rules which have to be satisfied in order to be a Fair Play story. These contain the rule that the criminal must be mentioned early on in the story, that not more than one secret room is acceptable, and that the detective must not commit the crime himself or herself. Twin brothers and doubles generally must not appear unless the reader knows about them (Scaggs 37). The detective novels are written upon a formula and this is the second representative feature. The formula for the detective novel is divided into five steps: the first one is the introduction of the detective, the second is the Crime and clues, the third is the investigation suspects and false solutions, the fourth is announcement of the solution, explanation, the fifth which mentions Denouement and Arrest. The clues follow ranks of witnesses and suspected persons. Some of the story lines typically guide the reader in the wrong direction, thus appearing to be false hints (Pascal 95).

In the classic detective story, the reader gets lost and the detective steps are provided later and the solution come after due rational consideration. There is first an emphasis on the investigation and then on the declaration of the crime and the perpetrator, which is the peak of the story. The reader may have been confused, but after having the complete reading of the whole story he or she will say, yes, yes of course. However the reader is destined to be surprised and to admire the knowledge of the detective, the punishment of the criminal is not paid much attention in the stories. Classical examples of this kind of detective stories embrace the Sherlock Holmes stories by Sir Arthur Conan Doyle (Doyle and David 51).

The third distinctive feature is the setting in crime fiction. Typical crime fiction settings are shaping the mysterious places, isolated houses, locked rooms and dark passages. the special role of the modern city as a background is one of the most important aspects of the hard boiled formula. Classical features of this modern city are: Empty landscapes, corruption and death, and the city is definitely not a place of exotic and romantic adventure (Cawelti 140-141). Furthermore, the fourth typical feature is representative characters in a detective story, where the characters are mainly the victim, the villain, the investigator and those who are threatened by the crime are unable to solve it yet.

The reader is not supposed to feel sorry for the criminal, since this would break the formula. The criminal is not paid much attention to in a classic crime story, which means that He is often the least pleasant character in the narrative. The reader is not supposed to be too emotional with the victim because when the story changes to a tragedy and the victim should therefore be kept in the background. The main character is usually the detective who almost becomes the protagonist, and who involves himself in the crime. The detective is usually interested only in solving a mystery due to the fact they have affected for logical thinking (Rusell 211, 217).

4. A Philosophical Framework for Detective Fiction

There is a strong ethical message which meant to be found in crime fiction, stimulating the argument that all literary texts cannot avoid being about ethics, just as a romance novel is about romance, or a crime novel is about crime. This does not mean that books are either essentially good or bad and it is not believable that there should be a standard of good texts which all people should read. It is argued that the emotional or intellectual stimulation generated by reading a text allows the reader to explore ethical and moral difficulties. Martha Nussbaum suggests that the novel, just because it is not our life, places us in a moral position that is favorable for perception and it shows us what it would be like to take up that position in life (Martha Nussbaum 3).

This view is especially applicable in the field of crime fiction. The reader is put in a position to see a crime, and then through identification with the detective he can judge, so the reader is going to decide of what happening in the novel and also in the choices of the detectives, the decision he has reached is the question of the agreement with what they have done. This active reading stimulates reader intellectually, even if he is not stimulated emotionally, He is then able to reflect on similar issues in his own lives (Delamater 70).

The work of Poe is not only shaped in a template for succeeding literature of the detective genre in relation to the dynamics of the plot and conventions but, also, it provided

compelling philosophical mould for subsequent publications. The most vehement critic of Poe is Griswold, recognized that Every genuine author leaves in his works traces of his personal character and in Poe's work he saw a singular harmony (Harvey 44). The twentieth century critic, Edward H. Davidson, concurs with this premise when he recognizes that Poe's detective fiction was moral, philosophical, and as autobiographical as Poe ever became (Joswick 239). It is reasonable, therefore, to suggest that to fully understand Poe's work demands the examination of his core beliefs and values (Galloway).

The paradoxical nature of Poe's published work is representing Poe as man, revealing two personalities, the creative Poe, who writes *The Raven*, and the theoretical Poe, who writes *The Philosophy of Composition* tow, which discusses the method that he used to construct this poem (Herzogenrath16). Philosophical and moral beliefs of Poe were as complex and contradictory as the man himself. In a letter to the poet Thomas Holley Chivers, Poe argues that his faith is closely linked to two philosophies traditionally opposed to one another, inspirational idealism and materialism (Hovey 347). The definition of these complex perspectives is that Materialist theory reduces mind to body, the physical, whilst Idealism elevates the material world to the spiritual.

Edgar Allan Poe has established his detective Dupin throughout a series of three short stories crossing the mid nineteenth century and it is no coincidence that the psychosomatic profile of Conan Doyle's Holmes bears a resemblance to that of his literary precursor (Atkinson 52). Indeed, Holmes has been referred to the resurrection and successor to Poe's protagonist with Dupin, which is providing a major source of inspiration and a literary model for the mind and methods of Conan Doyle's Holmes (Kayman 42). Conan Doyle explicitly admits the authority of the Dupin tales in shaping his Holmes oeuvre, when at a press conference in New York, on the second October 1894, the author is asked, then, wasn't he influenced by Edgar Allan Poe when he had written *Sherlock Holmes*, to which Conan Doyle replies, immensely that Poe s' detective is the best detective in fiction Dupin is unrivalled (Redmond and Wadsworth Smith 31).

The detective Dupin is also, directly mentioned in *A Study in Scarlet*. Ultimately, Conan Doyle identifies the preeminence of the Dupin series when he reveals that Poe was the father of the detective tale (Fisher 632). The likeness between the two fictional detectives could be extensively examined and supported by each oeuvre, where both Dupin and Holmes are withdrawn loners, use the same forensic science techniques for detection, they live with a mate who functions as a narrator, display an emotional dissociation from their criminal investigations and exhibit hatred for the efforts of the police (Grella 69). The

use of the analysis superior acumen and intuitive perception by Dupin in solving crimes is reflected in Holmes Science of Judgment (Murders 144).

The predilection of Dupin for seclusion and darkness is mirrored in Holmes need for isolation and solitude and Dupin s' contradictory character, which alternates between excitement, delight, vacant and aloof, it draws explicit comparisons with Holmes dual psyche which revolves between excellent spirits and the blackest depression (Murders et al. 23). Holmes inherent dualism is precised by Iain Sinclair and Ed Glinert who state that Holmes is the classically divided man that the age required, which means alchemist and rigorous experimenter, furious walker and definitive slacker, He seems moody, Trappist and motor mouth, Holmes is forever lurching between incompatible polarities (Four 23).

The contradictory psychology nature of Holmes thus resembles the split psyche of Dupin. As discussed earlier, the Bi Part Soul was first introduced by Poe in The Murders in the Rue Morgue, and it was later developed in The Purloined Letter, and it describes Dupin s' intrinsic dualism, whereby there is a double Dupin which both creative and resolving, who is a poet mathematician ((Purloined 293). This philosophical concept is one that has undoubtedly inspired and influenced the work of Conan Doyle and is strongly evident in the themes, structure and characters of the Sherlock Holmes novellas and short stories (Danes 214). As John G. Cawelti notes Dupin synthesis of the poet s' intuitive insight with the power of scientist in inductive reasoning which was essentially the same combination of qualities that Doyle built in to Sherlock Holmes, and it is a contention that is supported by George Grella who asserts that Holmes is endowed with the Dupin dual temperament (93, 35).

Similarly, Jerold Abrams proposes that Holmes mind has two selves contained within it, each with a distinctive character; one is dreamy and creative imagination, while the other is high energy and logic (112). He relates this dual psychology to Poe s' double Dupin affirming that both fictional detectives have a binary mind (Abrams112). In the same way Poe's detective advocates the linking power of the imagination and reason and endorses the creative use of calculating power, Holmes is considered as a calculating machine and a scientific detective. Like Dupin he acknowledges that this technique relies on the scientific use of the imagination (Hound et al. 35). Holmes has an interest in the violin, plays, philosophy and the arts that contrasts with his passion for scientific knowledge, laboratory experimentation and forensic techniques.

Holmes is similar to Dupin, he is protagonist of creativity as he is proponent of reason and exhibits a romantic personality possessed by the scientific spirit (Grella35).

Consequently, in keeping with the theme of duality which permeates detective fiction from its roots, it can be posited that Holmes represents symbolic double of Dupin, with the polar mind of Conan Doyle's detective conforming to Dupin binary psychological blueprint (Fisher 450,632). Doubling is evident in Conan Doyle's detective accounts like in Poe's Dupin trilogy. However Doctor Watson is significantly more developed as a character than the mysterious narrator in Poe's detective tales, he is still merely invented to invent Holmes (Sinclair and Glinert 11).

The same logic as Leo Lemay applies Dupin as a *Doppelgänger* for the narrator which also can be applied to the Holmes Watson dynamic (169). Respectively, Holmes is the narrator who tells the tale, is the creator and the analyst who is simply the reverse of the creator (Lemay 169) like Poe's narrator, Watson could be deemed as a creative component of the detective's divided self, who is both creative and resolving (Murders 146). Cawelti supports this contention stating that from the beginning of Holmes that was a double figure, first in himself as the mixture of scientist and poet and even more significantly in the double figure of Sherlock Holmes Doctor Watson (343).

Conan Doyle's implicit doubling of Poe's detective trilogy expands further like Dupin who doubles the criminals in *The Murders in the Rue Morgue* and the thief Minister D in *The Purloined Letter*, in addition, Holmes represents a *doppelgänger* for his arch adversary, the criminal mastermind Professor Moriarty (Cawelti 343). However Moriarty only directly appears in two of the sixty Holmes accounts, where in the short story in *The Final Problem* and in the novella of *The Valley of Fear*, he is mentioned in a selection of the other narratives. In these two accounts Moriarty shares a number of common characteristics with Holmes. He has similar physical appearance, and has a phenomenal mathematical faculty, where he is a genius, philosopher, an abstract thinker and a scientific criminal (Problem 228; Fear 174; Canton 3).

Moriarty adapts to the same duality mould as the detectives Holmes and Dupin, where he is both reasoned and artistic. In *The Final Problem*, Holmes refers to Moriarty as the organizer of half that is evil (Problem 229). This statement can be deduced on two different levels. Firstly, Moriarty could characterize an overturn of the values embodied by Holmes and, as a result, the criminal represents the detective *doppelgänger* who is equipped with an identical skill set but motivated by an evil purpose (Van Dover 93). Secondly, the half that is evil could be seen as an acknowledgement by Holmes which means that he is in fact, a divided self and, consequently, Moriarty indicates the unsavory half of the detective's dual psychology.

As a result, Moriarty, like Minister D in Poe's *The Purloined Letter* in 1844, personifies the evil faction of the detective's soul and thus Holmes and Moriarty, Dupin and Minister D, are analogous with the divided self of Dr. Jekyll and Mr. Hyde, explored in Stevenson's Gothic novella. This argument can be supported by the detective's polar temperament and it seems more fitting, given the context of the criminal heroes conceived in the Newgate, Sensation and Gothic fiction which predated the work of Conan Doyle, also the dual role of real life policing figures at the turn of the nineteenth century (Chap. 4).

Whether it is accepted that Holmes and Moriarty are a divided self or that they represent two separate individuals with divergent good and evil intentions, the symbolic unity of effect remains the same due to the dramatic balance in the union of these opposites (Van Dover 93). Essentially, at the core of detective fiction, there is the battle between the forces of good and evil and this is illustrated by the interconnectedness between criminal and detective. It has been demonstrated throughout this study that Poe, like Aristotle, in valuing the imperative of symbolic unity in his writing (Chap. 2). Yet again, in Conan Doyle's opus, it can be seen an indebtedness to the work of his literary predecessor. It is emphasized in Poe's *The Murders in the Rue Morgue* that an identification of the reasoned intellect with his opponent is required, if the detective is to outwit his criminal adversary (*Purloined* 291).

Consequently, the most compelling about the narrative device of doubling the detective and criminal is that the criminal mastermind is an equal match for the brilliant sleuth and in Minister D and Professor Moriarty, Dupin and Holmes, respectively, meet a rival with the same skill set and, as a result, the game is made all the more gripping. The doubling of the detective and the narrator and the detective and the criminal permeates Poe's Dupin trilogy and is mirrored in the relationship between the core characters of the Holmes work. Ultimately, the evidence suggests a strong connection between the characters and their dynamics in the Holmes accounts with those in the Dupin tales which would support the contention that Conan Doyle's detective narratives represent the symbolic double of the detective trilogy of Poe (*Purloined* 293).

the textual analysis of Conan Doyle's first three Holmes novellas demonstrates the synergy between the themes and ideas explored in Poe's trilogy and Conan Doyle's oeuvre. It shows how the creative and logical virtues associated with Poe's notion of the binary Soul and that are manifested in the extensive textual exploration of the disparate faculties of art and logic, imagination and reason, science and the supernatural.

The duality mind and methods of Conan Doyle's Holmes are also examined further. It is revealed how the more general theme of the double is profoundly evident in Conan Doyle

s' first three Holmes novellas in their dual geographical setting and plot structure, the constructed contrast between the British and the colonial identity, the forces of good and evil and the dichotomy between the private and the public self. This study has examined an area which, until now, has received relatively little academic attention, which is the meaning, origin, presence and influence of Edgar Allan Poe s' philosophical concept of the binary Soul during the nineteenth century in British fiction (McCracken 52).

The binary split between the opposing factions of the psyche, one half rational, practical and reasoned while the other half is irrational, emotional and artistic, it shaped an enduring template for themes and complicated protagonists in the emerging genre of detective fiction. The Bi Part Soul allowed Poe to achieve a resolution between his divergent philosophical beliefs of Transcendental Idealism and Materialism. The concept of Poe is clearly linked to a more general principle of duality, or the theme of the double which is persistently manifested in British nineteenth century texts in the related motifs of doubling, the divided self, both good and bad and private and public, and the doppelgänger (53).

The derivation of Poe s' old philosophy of the Bi Part Soul, it still remains undetermined but it has argued that the genesis of Poe s' concept can be traced to Aristotle s' ethical theory, the split psychology, which describes an identical divide between humankind s' rational and irrational virtues. The enduring presence and influence of the Bi Part Soul has been engaged by the study of Poe s' philosophy and the associated paradigm of duality in British nineteenth century literature, predominantly the work of Charles Dickens, Wilkie Collins, Robert Louis Stevenson and Arthur Conan Doyle (Aristotle). The fiction from this period acted as a prologue to the definitive conception of the detective genre, firmly established in Conan Doyle s' end of decade Sherlock Holmes.

It has been demonstrated how the acutely intelligent, but complex, where Bi Part Dupin has created a clashing psychological model for proceeding fictional detectives, with nineteenth century British literature alone revealing an indebtedness in the form of Collins Sergeant Cuff, Dickens Mr. Bucket and, most significantly, Conan Doyle s' Sherlock Holmes, where These findings of this study have considerable scope to inform future work. Ultimately, it is believable that the diseased intelligence of Poe s' double Dupin, and his Bi Part mould, could credibly be traced throughout the fictional detectives of the twentieth and twenty first centuries (Murders 146).

The eternal influence of the metaphor of the Bi Part Soul on the detective genre can be illustrated by the dual nature of contemporary fictional detectives. Since its origins that were formed in nineteenth century literature, detective fiction has evolved to become an

international preoccupation with the presence of Poe's Bi Part Soul and duality that still has a strong apparent. The dysfunctional American black protagonists of the inter war years, such as Dashiell Hammett's Sam Spade and Raymond Chandler's Philip Marlowe, are defined by psychological polarity, and according to the notion which Poe explored almost a century before, in his Dupin trilogy (146).

Later in the twentieth century and across the nine books which are published between 1991 and 1999, the Swedish born Henning Mankell, has received international acclaim for his Inspector Kurt Wallander series, which developed his protagonists. Like these novels, Poe's work and the detective fiction which he helped to pioneer, are suffused with social commentary and focus on a complex anti-hero. Wallander is considered as drunk, and person who struggles to sustain relationships with women, he is also disillusioned by his life and his police work, is morally ambiguous and he has a split personality (The White Lioness 231). The latter reveals the prominence of divergence in contemporary fictional detectives and reflects the persona of Poe's nineteenth century Bi Part Dupin.

In Britain, the importance of duality in the detective narrative has continued. Notably, in the twentieth and twenty first centuries, detective fiction is Scottish best known literary export. Given that the genesis of the detective genre has deep roots in Scotland, as it is the birth place of influential authors Robert Louis Stevenson and Arthur Conan Doyle, this enduring legacy is fitting, and today an abundance of contemporary Scottish writers continue this long established tradition, like Ian Rankin, Val McDermid, Lin Anderson, Denise Mina, Christopher Brookmyre, Alex Gray and Stuart MacBride. The proliferation of crime and detective fiction in Scotland led to James Ellroy coining the term "Tartan Noir" to define the movement (Barrowman 20).

Tartan Noir began to flourish in the nineteen seventies and its significant elements mirror those which dominate Dupin tales, and it published more than a century before (Horsley 99). Tartan Noir is a genre which addresses questions of ethnicity and cultural identity in Post Devolution Scotland, and it is concerned with the duality of both place and person and the detective protagonist tends to exhibit antiheroic traits (Brown 213; Clandfield 211; Diemert 178; Plain 29; Rankin 9). The influence of Poe's Bi Part Soul and duality in the context of this relatively new publishing movement would be an original and engaging area for further research.

Ian Rankin named by James Ellroy as The King of Tartan Noir, who developed his protagonist Inspector John Rebus over seventeen bestselling novels from 1987 to 2007. John Rebus is a damaged, divorced, hard drinking, perpetually smoking, ex SAS serviceman who

is broken by a past that haunts him, a past that has left him recovering from a nervous breakdown, consumed by his job and with a catalogue of fail. James Ellroy writes dark, gritty monumental police procedurals beginning with *Black Dahlia*, and it is extending through the rest of *The Big Nowhere* in 1988, *L.A. Confidential* in 1990 and *White Jazz* in 1992 (Rzepka 226).

Through dysfunctional relationships, inspector Rebus is described by Gill Templar, a character with whom he has a strained and tenuous affair, as complicated, anxious and screwed up *Knots & Crosses* (190). Indeed, the word Rebus is defined as a clue puzzle, a term which directly relates to the metaphor of game playing which permeates Poe's sequence. Rankin's protagonist is inherently as complex and problematic as the crimes he solves but also as the criminals that he pursues. Like Poe's Dupin who doubles the criminals in *The Murders in the Rue Morgue* and in *The Purloined Letter*, in Rankin's novels the line between pursued and pursuer is often blurred, with Rebus empathizing with his adversary and sharing the same antiheroic traits (190).

Knots and Crosses describe Rebus' interconnectedness with the criminals he hunts, where it was as if he saw himself there, time after time, the self that waited behind his everyday consciousness. Through the quotation in *Knots & Crosses* 28, Mr. Hyde from Rankin's first Rebus novel, Robert Louis Stevenson's concept of the dual nature of humankind is explicitly manifested, however, it is significantly apparent in Poe's doubling of the detective and criminal. The importance of Poe's concept of the Bi Part Soul is as noticeable in the early detective narratives of the nineteenth century as it is in the contemporary texts of the twenty first century (Poe 174).

The analysis of the meaning, origin and influence of the Bi Part Soul in the emerging genre of detective fiction, are predominantly represented in Victorian Britain. The ideas provide a strong foundation for further study in this area. Mankell's Wall Ander and Rankin's Rebus are just two of wealth of literary detectives who duplicate Dupin's Bi Part mould and, consequently, there is substantial scope to develop the notions examined in this study in the context of twentieth and twenty first century detective fiction (174).

To conclude, one of the tasks of fiction is to serve as a kind of tourism, showing places, situations and people. Crime fiction is a magnifying glass that frequently exposes the fingerprints of history before they become visible to politicians or journalists. And as in a criminal investigation separate pieces of evidence can begin to reveal patterns. With the advent of bourgeois societies, criminals, who in autocratic societies enjoyed, in the popular imagination, the reputation of heroic rebels, eventually became viewed as a menace by a

social class interested in safeguarding its property. At the same time the police, regarded in the eighteenth century as an organization dedicated to protect autocrats, rose in popular esteem (“Detective Fiction”).

In the intellectual kingdom, the Enlightenment brought about a profound respect for the power of reasoning, as well as an overwhelming faith in the ability of science to solve social problems. This paved the way for the development of a new literary hero, the detective scientist. These protagonists were often gentlemen possessed of such admired traits as scientific knowledge and superior intellect, and they elicited much enthusiasm among nineteenth century readers (“Crime fiction”).

Rankin’s work is definitively his own. Fast, gothic, abrasive; it’s been called tartan noir. Plots tend to start small and spread into arcs of power abuse. Not that he plans it, as such. He admits :”I won’t know whodunnit until maybe two thirds of the way through. Until then I know as little as my detective. I just make it up as I go along. It’s nerve-wracking, actually. You’ll be half through and not know your conclusion. You worry one of these days the ending won’t come. I’ll be left with only two-thirds of a novel.” (30).

Rankin’s novels are addictive, but they are also disturbing. The police are the guardians of society, but in their habit of mind, and in the temptations presented to them, they may be closer to the criminal than to those whom it is their duty to protect. Moreover, His novels are great entertainment, but they also ring alarmingly true. Crime is the pathology of the human condition, the moment at which the delicate balance of metabolism tilts into morbidity (Freeling).

Poe is primarily known for writing horror and gothic stories, but also has another fame in which he wrote detective stories and in fact started the whole genre of detective fiction. Since this was his first detective story, it introduces the basic features of detective fiction. Poe wrote these stories in a way so that the reader can become and think like the detective to try to figure out the crime before the detective does and then see if they were right. The characters and series and the way of detecting in both of Rankin s’ novels and Doyle s’ novels, are all derived from Poe s’ works. Poe’s stories are among the archetypal texts of twentieth and early twenty-first century literary criticism (“origins and influences of crime ficion”).

This chapter is devoted to examine the contradictory city that makes a good capital for a country of contradictions, where Rankin still treats Edinburgh as a unique city, markedly different from his depictions of Glasgow and Aberdeen in *Black & Blue*; the metonymy is manifested through his being able to tackle issues that affect Scotland as a country without having to leave Edinburgh. Rankin had dealt with his Rebus who served Britain's elite SAS and after he became an Edinburgh cop who hides from his memories and misses promotions. To solve brutal murders, he enters the grittiest sides of Edinburgh, the dark heart of contemporary Scotland which lurks behind the elegant and historic buildings. Hard-boiled Inspector Rebus has been described as the most compelling mind in modern crime fiction and as a masterful creation, and this mystery series is sure to thrill.

The topics Rankin begins to deal with in his novels, resound beyond Edinburgh's city limits, and beyond the self-contained world of crime fiction, whilst rarely taking Rebus away from his regular territory. The series are entirely located in Edinburgh, but the national import of the matter at hand is hard to overlook, especially when Rankin begins to parallel and integrate current events with horrid episodes of Edinburgh's history, allowing the reader to extrapolate from here the eventual fate of a parliament built on such foundations. Rankin presents the reader with the paradoxical juxtaposition of forces of globalization and a world heritage site (Rankin). Rebus is determinedly center stage in Rankin's finest novel for years, a first-rate thriller but also a forensic examination of contemporary Scottish society.

This chapter is also rolling around the Victorian crime fiction writer, Arthur Conan Doyle. The critic, Sage writer Jan writes that Doyle brilliantly popularized the century's confidence in the uniform operation of scientific laws through the character of Holmes that allowed the trained observer to deduce causes from effects. Just as paleontologists could identify an organism from fossil fragments, and that is depicted when Holmes could reconstruct a crime by tracing physical clues and repairing together their meaning.

Indeed it is hard to conceive of a more extreme character than Sherlock Holmes himself, with his focus on crime, fits of depression, cocaine injections, clouds of tobacco smoke, melancholic violin-playing, and bursts of furious energy once the game is happening. Holmes is a brilliant creation, but he is excessive in every way, his cases are filled with the exotic and bizarre, and deadly trained snakes, ancient curses, dart-blowing dwarfs, mask-wearing children, rooms with crushing walls. A supernatural aura floats over many of the tales; unworldly forces are frequently evoked, as in *The Hound of the Baskervilles*, though always explained away in the end. The basic facts of Holmes are well-known to nearly every literate person on the globe. He solved cases from 221B Baker Street

in London with the assistance of his faithful companion, Dr. Watson. Holmes is one of the few true timeless characters in literature.

1. The influential Origins in the creation of Rebus and Sherlock Holmes

The understanding of Rankin about Edinburgh is informed by his reading for the most part about the city as much as his own direct experience of it. His literary influences are clear from the very beginning of the series, and self-admitted. In his introduction to a collected volume of the first three Rebus novels, Rankin makes quite plain the intentions that he had in mind for *Knots & Crosses*:

I wanted to update Dr Jekyll and Mr Hyde to 1980s Edinburgh. My idea was: cop as good guy (Jekyll), villain as bad guy (Hyde). So I wrote Knots & Crosses. I was Living in a room in a ground-floor flat in Arden Street, so my hero, John Rebus, had to live across the road. When the book was published, I found to my astonishment that everyone was saying I'd written a who dunned, a crime novel (Rankin, *Knots & Crosses*).

He feels the need to update Robert Louis Stevenson s' novel of man s' capacity for both good and evil, so he suggests that Rankin still views it as relevant to contemporary Edinburgh when he begins to write the Rebus novels. He may be changing the environment from nineteenth century London to twentieth century Edinburgh, but, as he says above, the basic conflict of good and evil remains, simply transferred from a scientist and the physical embodiment of his darkest desires onto a policeman and a criminal and that is shaped by reading Stevenson, and his writing reflects this, to Rankin, *Knots & Crosses* which is a book written in the traditions of Scottish literature rather than the wider, and international, framework of crime fiction (Muriel).

Although *Knots & Crosses* was as Rankin admits that is received as a crime novel, for him he had things to say about Edinburgh that was bigger than the genre would seemingly allow, and that is mentioned in the follow quotation, where he said that In his early books especially when he was keen to point out parallels between his work and predecessors such as Jekyll and Hyde and Confessions of a Justified Sinner. He was an English Literature postgraduate after all, teaching classes of Ulysses in his spare time and dreaming of a future professorship, he wanted to be taken seriously as a writer. Living as he had done in a succession of dreary flats, motels and high-rise blocks, yet researching

towards his PhD each day in the grand surroundings of the National Library and Central Library, Edinburgh really did seem a divided city (“Rebus s’ Scotland: a personal journey ,”par. 85-86) .

It takes a certain degree of self- confidence to describe Stevenson and Hogg as predecessors as Rankin does here, and, in *Knots & Crosses* and *Hide & Seek*, he makes frequent, explicit reference to both texts, seemingly looking for the validation for the worth of his own novels by bring himself into line with such landmark works of Scottish literature. Indeed, it is convinced in these early novels that Rankin is writing in a predominantly Scottish mode that any concessions to the generic hard-boiled template, or the police procedural (“classic detective fiction”).

Another notable subgenre of crime fiction is that Rankin incorporates into his writing, merging it with Rebus s’ *hard-boiled*, solitary tendencies which seem almost accidental. Although, this, only serves to establish what will become increasingly clear as the series progresses, Scottish writing shares many themes and proclivities with American hard-boiled fiction. However inadvertently, Rankin demonstrates through his work that duality, civic hypocrisy and the scars formed by the past upon the present are by no means the exclusive domain of Scottish writers, he suggested by such proponents of the infamous Caledonian ant syzygy as G. Gregory Smith in his *Scottish Literature Character and Influence* (Gefford 870-888).

The early novels of Rebus prove the existence of startling thematic similarities between Scottish literature and *hard-boiled* American crime fiction of the type produced by Raymond Chandler and Dashiell Hammett, particularly as regards treatment of the city. As the series progresses, Rankin becomes increasingly aware of these similarities, and as his awareness grows so his confidence and skill combining the two traditions into a seamless, cohesive whole. The novels that immediately follow *Knots & Crosses* and *Hide & Seek*, cross too far over into generically superficial crime fiction, with little of meaning to say about Edinburgh or even Scotland as a whole(Raymond & Hammet 66).

Rankin used to write crime fiction rather than Scottish literature. After the publication of the first two Rebus novels, Rankin seems to concede as much in *Tooth & Nail* by having Rebus leave Edinburgh to work on a case in London. Rebus returns home in *Strip Jack* and *The Black Book*, the cases that are investigated in these books play out more like drawing room mysteries than as city spanning impeachments of corruption, with relatively contained casts of characters and locations for instance, *Strip Jack*, *Tooth & Nail*, often ventures outside of Edinburgh, much of the action taking place at an isolated holiday home. There is

an overriding sense of Rankin perhaps trying to redress the balance of his first two novels, in order to prove that he can, on a basic level, write a detective novel that satisfies genre rules, more indebted to crime writers than to Scottish authors (Rankin).

There is also a clear influence in these novels of a more puzzle that oriented strand of crime writing, typified by the work of Agatha Christie and Dorothy L. Sayers. *Strip Jack* in particular, with its cast of affluent middleclass characters and secluded rural settings, it seems more of a piece with the Golden Age detective novels full of meaningless riddles, willful artifice and an air of inconsequentiality (“The Cambridge Companion To Crime Fiction”). It is a tradition of crime writing that seems interesting Rankin less and less as the series progresses, where his intrinsic interest in notions of city drawing him increasingly towards the influence of the hard-boiled and its perennial urban backdrop (Knight 82).

Like Rankin s’ Rebus, the links between Sir Arthur Conan Doyle’s Sherlock Holmes stories and detective fiction in a more modern genre. The culture of modern day differs vastly from Holmes London of the late 19th century. The idea of the analytical detective has gained popularity in many forms of the media; however Sherlock Holmes is a pivotal character in the development of detective fiction. The influence of Doyle’s creation on a foreign culture through a medium is widely studied, where Sherlock Holmes embodies traits that are universally appreciated as ideal for analytical detectives and how this is reflected even in modern Japanese anime (“Sherlock Holmes’ influence on real-life crime solving.”).

The earliest works of Sir Arthur Conan Doyle’s that contain Sherlock Holmes began with *A Study in Scarlet* and continuing with the stories that develop his character. It is important to study not only his character, but also his methods of detection and how he interacts with the people in his environment and with the setting itself (Arthur Conan Doyle 3). All of the detectives study uses Holmes as a prototype, emulating him to vary degrees. Two of literature's most famous detectives had a major influence on the development of the modern crime scene investigation, according to a historian Dr. Ian Burney's research into the history of CSI has revealed that two of its founding fathers Frenchman Edmond Locard and Austrian Hans Gross were influenced by British writers Arthur Conan Doyle and R Austen Freeman(1.17).

Conan Doyle, a doctor and creator of Sherlock Holmes and Freeman, another doctor whose creation Dr. John Evelyn Thorndike is the prototype for the modern forensic investigator, both of them were evangelists for a professionalized CSI according to the material analyzed by Dr. Burney. He is based at the University s’ Centre for the History of

Science, Technology and Medicine. He said that it's surprising but clear that the fictional creations of Sherlock Holmes and Dr. Thorndike were a major influence on the crime scene as it is known today. Moreover the stories showcased new methods of CSI protecting the crime scene from contamination, where preserving and recording the relationships between all objects in the scene, even the most trivial; and submitting minute trace evidence to scientific scrutiny ("Sherlock Holmes a Major Influence on Real-life CSI.").

So it's fair to say that Conan Doyle and Freeman helped investigators to systemize their methods to make the invisible, visible and the inconsequential, consequential. It wasn't until the 1920s that dedicated CSIs began to appear as supervisors of a complex police and scientific operation, accompanied by photographers and policemen to search and protect the scene, and these were helped by Freeman and Conan Doyle. It's amazing that both writers were able to conceive of the modern crime scene from their own imaginations though it would guess that they were familiar with the writings of Gross and Locard (Doyle & Freeman).

In an English translation of Hans Gross's handbook for crime investigators, Dr. Burney discovered a passage referring to the forensics kit bag taken by English police to crime scenes as the Thorndike, a clear reference to Freeman's character. And in his textbook, he mentioned that Edmond Locard, urged repeatedly all students of police science to read and absorb the lessons of Sherlock Holmes. Furthermore Dr. Burney added that During the Victorian era, there were certainly people who investigated the scenes of crimes, but they were not systematic and scientific in the way they went about their work. At murder scenes, the representative of science was a medical man who was sometimes a pathologist but often just a local practitioner (Burney 30).

Sherlock Holmes and especially Dr. Thorndike were critical of their way Victorian pathologists who might contaminate a scene and helped change practice for good. According to Dr. Burney, *The Boscombe Valley* mystery is one of many examples of how modern CSI were like the novels. In this story, Holmes laments the destruction of crime scene evidence by investigators unaware of the need to adhere to CSI protocol saying, and he said: "Oh, how simple it would all have been had I been here before they came like a herd of buffalo and wallowed all over it."(qtd. In *Boscombe Valley* mystery, chap 3).

Dr. Thorndike argued in one of his earliest stories, *Message from the Deep Sea*, which the scene of a murder should be treated like the Palace of Sleeping Beauty Not a grain of dust should be moved, not a soul should be allowed to approach it, until the scientific observer has seen everything and absolutely undisturbed. No trampling of excited

constables, no rummaging by detectives, no scrambling to and fro of bloodhounds. The key to solve this particular murder was Thorndike's attention to and scientific analysis of sand traces on the dead woman's pillow (chap 3).

In fact, the Holmes character and his *modus operandi* were inspired by two predecessors, C. Auguste Dupin and Monsieur Lecoq and their technique for solving crime. Created by Edgar Allan Poe and Émile Gaboriau respectively, they were both investigators to whom even Holmes himself alluded. Many fictional sleuths have imitated Holmes logical methods and followed in his footsteps, in various ways (“influential work of Sherlock Holmes”).

Holmes is introduced as a character in a new setting, or a more subtle allusion, such as making a logical character that live in an apartment at number 221B. Often the simplest reference is to dress anybody who does some kind of detective work in a deerstalker and cloak. Another reference shows Holmes ancestry and descendants but really the only limit is the writer s’ imagination. A third major reference is the supposed quote, "Elementary, my dear Watson." However Holmes is never recorded to have said this. The fame of Sherlock Holmes ensures that he will exist in many forms during the coming century, probably because Holmes embodies many qualities that modern society consider them as good, combined with the flashes of a darker personality that give him depth as a character (“adventures of Sherlock Holmes”).

2. Rebus, Sherlock Holmes structure in comes of age and merging backgrounds: detective of the seventies and twenties in The Scottish Novel

In the beginning periods, John Rebus was once who served in Britain's elite statistical analysis system (SAS). Now he is an Edinburgh cop who hides from his memories and misses promotions. To solve brutal murders, he enters the grittiest sides of Edinburgh, the dark heart of contemporary Scotland which lurks behind the elegant and historic buildings. Hard boiled Inspector Rebus has been described as the most compelling mind in modern crime fiction and as a masterful creation, where his mystery series is sure to thrill (“Rebus s’ Scotland”).

Rankin becomes increasingly confident and skillful in his combination of Scottish literary tradition From *Mortal Causes* in 1994 onward, the generic requests of crime fiction

and commentary on the state of not just the nation, but Edinburgh in particular. Where in previous novels Rankin either explicitly aligns himself with Stevenson and Hogg's depictions of Edinburgh as in the openly allusive *Knots & Crosses* and *Hide & Seek*, or seems that the content is played by the rules of a standard piece of crime fiction as in the more generic novels from *Tooth & Nail* to *The Black Book*, *Mortal Causes* that sees him begin to find a more comfortable middle ground between the two, using the crime at the center of each novel to deal with a particular issue and, through the course of the novel, passing more subtle comment on how this issue affects Edinburgh, all the while charting, as the series progresses, the real time, real world changes and taking place in the city ("Rebus: The Early Years. containing *Knots & Crosses*, *Hide & Seek* and *Tooth & Nail*")

The relationship between Scotland and Northern Irish terrorism through the execution style murder of the son of Rebus's nemesis is examined by *Mortal Causes*, underworld kingpin Big Ger. Cafferty, and his links to sectional violence in Northern Ireland. Rankin arrange a piece of Edinburgh history as a major plot point for the first time, with the body of Cafferty's son being found in Mary King's Close, a remnant of the old Edinburgh made subterranean when struck by plague in the seventeenth century. Additionally, Subsequent novels *Let It Bleed*, *The Hanging Garden* and *Dead Souls* use similar techniques to tackle such ragged from the headlines topics as corrupt political systems (Rebus's Scotland 18).

Rankin becomes something of a Scottish comparable to James Ellroy, where both of them drawing inspiration from the city wide rot of Chandler and Hammett's hard-boiled detective fiction as a means of investigating the origins and present conditions of their chosen cities, which is the crime novel as social accusation ("American hard boiled crime fiction"). The most ambitious novel for Rankin in this mode, at least in terms of scope, is *Black & Blue*, which sets a damning investigation of the oil industry against the murders of a Bible John copycat killer and, affronted by the behavior of this upstart, the reemergence of Bible John himself, and now working for an oil company (Rankin's *Black & Blue*).

Rankin effectively produces a state of the nation's novel; applying the techniques he has developed in previous work to not just a single city, but an entire country in widening Rebus's investigations beyond the city limits of Edinburgh to encompass Glasgow and Aberdeen too. He has successfully tackled Scotland as a whole in this single novel, then he essentially confines Rebus to Edinburgh for the remnant of the series, confident that the city can now stand metonymically for the rest of the country without losing sight of his greater purpose, as he himself says that If his original project had been a greater understanding of

the city of Edinburgh, those parameters soon changed, once he'd discovered that Rebus was a tough enough creation to lead the reader into an investigation of Scotland itself, which is a small, proud and ancient country with a confused and fragile sense of its own identity. This is the setting he had inherited, with Detective Inspector John Rebus as his guide (Scaggs 72).

Rankin applied his hard-boiled vision of Edinburgh to a broader by using themes of national importance that are broached, and has that with *Black & Blue*. Rankin can henceforth deduce wider relevance without ever losing focus on a single city. However *Black & Blue* is his most ambitious novel in scope, his most successful novel in this regard is *set In Darkness* which deals with the reestablishment of the Scottish Parliament after three hundred years by focusing on the development work springing up in Edinburgh in its wake (Rankin s' Black & blue and Set in Darkness).

Rankin cant' be compared to Arthur Conan Doyle in the same foundation periods, where It remains always the late Victorian era when Arthur Conan Doyle wrote about Holmes over forty years period, and that crossed three different eras in the Holmes stories through British life. Like Rankin s' Rebus, In fact, Holmes completely embodies the values of this era, so as he is considered by many as the perfect hero for his age. A man who believed in reason above all, Holmes was epitome for his time, a time in which science challenged long held beliefs and the status quo was threatened by social and economic changes, and that is declared in Charles Darwin's *The Origin of Species* that changed the Western world by calling into question the Biblical belief in creationism, and in its place suggesting that the mysteries of the physical world could be explained by science ("Sherlock Holmes the beginnings").

When England was in the beginning to feel uncertainty about its place in the world, Holmes offered readers guarantee about traditional English values, especially useful at a time. The social order is restored, and proper class values are reaffirmed with each crime he solves, and the quintessential illustration of this may be the moment in the novel when he exposes himself to Watson after he has lived for days in a primitive hut on the moors yet. His chin was as smooth and his linen was as perfect as if he were in Baker Street ("Sherlock Holmes the beginnings").

Holmes reassured his audience that all was right with their world according to what he does for Sir Henry Baskerville when he frees him of the curse family and returns him rightfully to his manor. Although Sherlock Holmes gradually develops from a cold reasoning machine to someone more human, he always remains intellectually far superior to the ordinary man. Holmes is eccentric but elegant, brilliant but frequently bored; he

vaccinates himself with drugs then legal because, as he says in *The Sign of Four*, that he abhors the dull routine of existence. Holmes has relied on a seven percent solution of cocaine, and morphine (“Sherlock Holmes s’ life”).

The writers of the middle classes made fashionable the image of the brooding which is sensitive artist that Holmes himself puts it, even the notion of loves is bizarre and outside the conventions and humdrum routine of everyday life. Indeed, the case of *The Hound of the Baskervilles* particularly refreshes him when it is going poorly since; he says that: “there is nothing more stimulating than a case where everything goes against you” (qtd. In Doyle s’ *The Hound of the Baskervilles* 5). In the stories, as in this film, the middle class British citizen Watson disapproves of Holmes use of drug. Holmes became a more developed character with each story and Conan Doyle gradually dropped his use of drugs (Doyle s’ *The Hound of the Baskervilles*).

In that period, Conan Doyle wanted fame and success as a writer, and he went about achieving it more systematically and smartly than he had approached his medical career, Conan Doyle decided to write stories that could be read independently. Sherlock Holmes, who had already been the hero of Conan Doyle's novels of *A Study in Scarlet* and *Sign of the Four*, seemed like a good candidate for such a series. Conan Doyle's agent submitted *A Scandal in Bohemia* to *The Strand*, it was accepted, and Conan Doyle was constricted to write a total of six stories featuring his detective (*Adventures of Sherlock Holmes*).

Sherlock Holmes basically has his own reassuring section in the form of Dr. John Watson, a man who has devoted his literary life to follow Holmes around and seeing what he does. There was a lot of admiration right there, but somewhere else it simply giving a plot level reason for Watson to keep writing all of these stories; admiration has a formal role in making the world of Holmes work. As Holmes repeats his achievements of reasoning in every story of this period, he is constantly working to gain the trust of his clients.

In Victorian England, small towns were still structured on the feudal model that had dominated for centuries. In general, a large manor house, such as Baskerville Hall that ruled its village. Holmes and Watson follow many mysteries in the countryside surrounding London, where criminals carry on their wicked activities away from prying eyes. As Holmes remarks, that it is his belief, Watson, founded upon his experience, that the lowest and despicable alleys in London do not present a more dreadful record of sin than does the smiling and beautiful countryside (Mark and Paul, *The Hound of Baskervilles*). William Sherlock Scott Holmes, known simply as Sherlock Holmes, who is the only consulting detective in the world, a job he created for himself.

He is based in London and often consulted by Greg Lustrate of New Scotland yard; he is usually taking his best friend and former flat mate, John Watson, on cases. He has a keen interest in unusual or strange crimes, which he rapidly becomes bored, relying on nicotine to keep his brain active, although in the past he has experimented illegal drugs for entertainment, such as heroin. Sherlock is a thinker and an observer; his incredible ability to notice and draw inferences from seemingly trivial details is his main tool for solving crimes that he investigates. He also often uses his mind palace, as a tool for remembering the smallest of details and forming his memories in a visual way (Steven and Nick, “His last vow.”).

Sherlock claim was more than one time to be a high functioning sociopath. However, according to Jim Moriarty, Sherlock s’ own actions and displays of emotion and empathy, may not be true, where Sherlock does not seem to display any of the symptoms of an anti-social personality disorder. Sherlock has many well developed abilities that help him in his detective work, including a deep aptitude for deductive reasoning. When he meet a person, he will often scan them, using elements of their look to arrive at astonishingly accurate conclusions about their past or personality. However, Sherlock is not dependable, he admits that there is always something that he misses or misinterprets (Steven and Moffat, A study in pink).

England has witnessed a century of upheaval since the first stories of Sherlock Holmes that burst upon the scene. British colonies have gained their independence, one by one; manor houses are as likely to be galleries or bed and breakfast motels as private residences. The problems tackled by modern British society would seem to have left the Victorian detective behind. Not just the character that Conan Doyle considered worthless of his serious literary aspirations and who still strikes a harmony with modern audiences. As the world changed around him, Sherlock Holmes, the uplifting protector of British superiority, exceeded his time, and today is loved for his weaknesses and unconventionalities as much as for his strengths. In the 21st century, consequences and pastiches featuring the essential detective are still being produced at a steady rate (Steven and Paul 4).

3. The uncommon mystery and other faces in investigations of Rebus and Sherlock Holmes

The unpleasant distinct of main protagonist makes Rebus tales so appealing. John Rebus is cynical, antisocial and full of barely repressed anger, he is a policeman who

harbors hostilities and makes terrible blunders out of displeasure. Yet he is also an attentive observer and a relentless investigator who eventually manages to bring back the order to the frequent disorder that dominates Edinburgh's medieval flavored streets. While Rankin early adventures, is the establishment of Rebus character, as well as Rankin's stubborn perspective on Scotland's capital, it was *Black & Blue* which sent the inspector after a copycat serial killer that seemed finally to establish Rebus as one of this genre's most distinctive and memorable figures (Rankin 421).

Rebus is realistic to the extent where he considered the job as his mistress, his wife and his family. It's much like Edinburgh, it is one of the most beautiful cities in the world but Rebus can't see this because of his job. For him, it's just a series of crime scenes that haven't ever happened yet. There is a tied relationship that he has with a gangster called Cafferty. They are similar to Cain and Abel. They share very similar backgrounds, very similar ways of looking at the world and in some ways they are both dinosaurs. They're the last ones among their type: the old fashioned criminal and the old fashioned detective. They actually could get along very well and you never know if Rebus is going to be seduced by Cafferty's way of looking at the world or whether in the last scene of the final book, they'll end up killing each other. It could go either way. They could be best friends or they could become mortal enemies, so it's never quite sure how it's going to end (Rankin s' mystery sequel).

Rebus paths against a lot of serial killers, even more it could have in a country the size of Scotland. He's come up against a couple in *Black & Blue* and *Knots & Crosses*. In Scotland, a country of five million people, it had more than fair share such as the Bible John case, he Ian Brady who had Scottish roots. There was another Scot in London more recently who assassinated young gay men and keeping them around for company. In addition to the one in Australia who was deported after serving a life sentence. All of them are the most ones who have an untapped mystery series in the world (Moore, interview with Rankin).

The most purely series that are picked up, are Ian Rankin's *Knots and Crosses*. It is in part of a classic police procedural that takes place in the unsavory side of Edinburgh that guidebooks never show and that tourists never suspect. The hunted criminal is a serial killer but in Edinburgh, It's unbearable. The book is also a fascinating psychological mystery with the events of the present that are rooted in the past and shaped by the meetings of minds (Rankin s' *Knots & Crosses*).

Knots and Crosses is the first book of John Rebus, it is autonomous and ambitious. The possibility that a series might develop around this character is there, but the John Rebus

that is introduced here is a character whose life-story, enduring pains and hurts, they impact on a single case, that seems more culmination of a career than a beginning. For all its ambition *Knots and Crosses* is also unexpectedly thin book. Most of the Rebus novels that have followed have had considerably more heaviness. Unfortunately, this story is as large practically than any writings of Rankin; and there are many bits that he could remain over at considerably greater length and not the least of which is the resolution, like the aftermath of events that have been extraordinary traumatic for Rebus' family which is barely touched upon (Rankin, *Mystery* one interview).

The story is a sensational about a serial killer who is kidnapping and then killing young girls in Edinburgh. Surprisingly, there is no evidence that the girls were sexually molested or beaten, but they are simply killed. Detective Sergeant John Rebus is assigned to the case, a top priority in Edinburgh, where the locals like to think that this sort of thing can't happen. At the same time Rebus is also receiving mysterious notes which say things like: "there are clues everywhere" and "for those who read between the lines" (Rebus 7-8). Rebus supposedly has a daughter, called Samantha, who is twenty one. And so the mysterious notes are pretty clear pretty soon where this is heading (Rankin, *The Guardian* interview).

In coming events, Rankin still does complicate matters nicely, where there is Rebus brother, called Michael, the favored son who followed the paths of his father and became a successful hypnotist, but his life doesn't seem like what should to be especially in success. There is the journalist Jim Stevens, who is well aware, of what Michael Rebus is involved in, and who wonders what John's role in all of these. There are the women who Rebus gets involved with, from Rhona Phillips, his estranged wife, to Gill Templar, a D.I. Moreover there is Rebus' past about years in the army and SAS that he won't and can't talk about (Rankin, *Magazine* interview).

Unfortunately, Rankin also tries many ways too solid which is an over the top James Patterson type serial killer, the way he selects his victims, alone, far, and too clever to keep any semblance of realism. The clues finally fall into place and Michael's hypnotic skills reveal the last pieces and it comes down to one last, frantic hunt and show down. Rankin shows a nice touch occasionally, and it takes some skill to make such an outlandish story readable, which he does. He had wanted to update Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* for modern times, Ian Rankin writes about his first Inspector Rebus novel, *Knots and Crosses* in the introduction to the British compilation Rebus (Rankin 8).

The Early Years contain the first three sections of the series. The mystery genre is adapted obliviously to the mere existence like Rankin says that he was stunned to soon hear his book described first and foremost as a crime novel. But eventually this characterization encouraged him to have a closer look at the work of other mystery writers, and he found that the form fits his purposes well; that in fact he could say everything he wanted to say about the world, and still give readers a pace, gripping narrative. By looking to original dualities of Jekyll and Hyde, Rankin's tales are not dominated by a contrast painted in black and white ("Mysteries & Thrillers").

While the villains Inspector Rebus faces are certainly every single evil like Stevenson's Mr. Hyde, Rebus himself is far from a clean slated which means the good guy, because he is Divorced, cynical, hard-drinking and a former member of the SAS, he is a brother in spirit to every black detective from Dashiell Hammett's Sam Spade and Raymond Chandler's Philip Marlowe to Michael Connelly's Harry Bosch, James Ellroy's squad of crooked cops and Peter Robinson's Alan Banks (Hammet et al. 81).

For hunting a serial killer whom the tabloids quickly call The Edinburgh Strangler, and whose headline gathering murders at first, they all seem totally unrelated, where Rebus ultimately makes the connection between those crimes and a series of anonymous letters he receives, and realizes that it is he himself who is the killer and his true target, and that the murderer's crimes are based on such a cruel scheme and executed with such inhuman skill and precision that is only one particular man who disturbed mind scrupulously and can come up with them ("Rebus series").

In the same time, Rebus was attempting to work out his difficult relationship with his brother Michael, whose life is so different from his own financially successful and ostensibly happily married and shrill clean throughout, Michael seems to be on the sunny side of life in every respect labeled, and the failure is ruling Rebus's own life story. *Knots and Crosses* is the first book in the Inspector Rebus series done by Ian Rankin. His transitions between Rebus and the killer are well placed and give the book a good flow (Rankin s' Knots & Crosses).

Holmes is confronted with the political evil of the time and carries out the anti-fascist message. McCaw states that: "This series of propaganda films implied the universal timelessness of Holmes as quasi-superhero" (McCaw 20). In this way, Holmes's myth was taken from its original environment and employed in the new political and historical context.

Sherlock Holmes stories include noteworthy premises other than the eccentric detective. Whether Sherlock Holmes finds his way around the gloomy streets of yellow fogged, gas lit late Victorian London, meditates or kills boredom at Baker Street 221 or chases criminals over the continent, he never seems to be lonely. The only truthful and arguably friend of Holmes is Dr. Watson, the Baker Street landlady Mrs Hudson, the criminal mastermind Professor James Moriarty, detective's elder brother Mycroft and the woman Irene Adler, all of them are introduced as characteristic of the original canon.

Dr. John H. Watson enjoyed the privilege of being Holmes's Boswell without whom he would be lost as he complimented him in *A Scandal in Bohemia* by comparing his devoted assistant to James Boswell the famous Scottish biographer and diarist. All but four stories of the canon are told from Watson's first person perspective; Dr. John Watson takes readers through the adventures and let them admire Sherlock Holmes's brilliance as it keeps over his own ordinariness, which readers can identify with. Toad Vine explains that: "Watson serves as a foil to Holmes: the ordinary man against the brilliant, emotionally-detached analytical machine that Holmes can sometimes be" (58).

John H. Watson is considered as a bearer of an ordinary and plain English name, it does not leave much space for speculation except for the undisclosed full middle name. Watson is a proper Englishman, an Afghan war old-timer, a military type who is gravitated to London after his involuntary withdrawal from the war scene (Doyle, ASIS 7). There, after being introduced to never be seen again in Stamford, Holmes gets his friend, biographer and narrator: "someone close to Sherlock who could tell of his exploits and triumphs. A sort of comrade and friend, but an ordinary man and foil for this genius Sherlock." (Adams)

While Holmes brought Watson, the unarguably, formidable intellect to his work, and intellectual level is rather debatable. Despite his reputation of being, inoffensively put, slightly dim witted, which was gained mostly from later adaptations rather than Doyle's original work, Watson seems to deserve better than that. He is similar to his creator Sir Arthur Conan Doyle, who holds a degree of Doctor of Medicine and he is an exceptionally good writer, whose work never goes out of print. Prof. John Radford, psychologist and Holmes scholar defends Watson's image by suggesting that given his education, medical and writing skills would probably score around 130. He says that "The fact that Watson than appeared stupid compared to Holmes clearly puts Holmes considerably higher than 130" ("Arthur Conan Doyle Biography").

Adams explains the nature of this literary pairing that both were clever in their own ways. Where one was the innovator experimental, daring, bold, self-absorbed and moody, the other was careful, cautious, solidly stable, predictable, and retiring. Together, they were the perfect team, two halves of a whole (Adams 62).

Sherlock Holmes enjoyed the appreciation of those to whom he helped as well as the hatred of those who opposed him. The two most particularly figures of the latter group are Irene Adler and Holmes's formidable opponent Professor James Moriarty. The former appears in one and only short story, *A Scandal in Bohemia*, yet she is the most iconic female character in the nonetheless norm. By outsmarting Holmes at the end of the story, she proves him wrong in his supposition that women are not capable of rational thinking to the same degree as men. For Holmes, "she eclipses and predominate the whole of her sex" (Doyle 25).

In 1893, Doyle grew tired of his most famous creation. With his mind set on more serious forms of writing, he decided to kill Holmes off, but he introduced again his powerful narrative device Professor James Moriarty. This very gothic figure, an abstract thinker with a brain of the first order (Doyle 415) he is as Holmes believes, behind every major crime in London, yet no one has ever heard of him. He is nothing less than a Holmes's intellectual equal, negative image. To make a literary reference, if Holmes exchanged his seven per cent solution of cocaine for Dr Jekyll's potion, his polar twin would certainly come in a form of Professor Moriarty, so both of Holmes and Moriarty are highly intelligent, entirely fascinated by crime, either of working on the other side of the force. The ostensible death of Sherlock Holmes following his climactic fight with Professor Moriarty at the water fall in *The Final Problem* temporarily ended his official life and resulted in a new phenomenon of Sherlock Holmes outside of Doyle's original stories (De Waal 43).

3.1. The mystery in Rebus s' Black and Blue

Transferred to Graigmillar, Rebus is investigating the Johnny Bible case. Rebus resolves an ambiguous incident with his colleague Brian Holmes, regarding the alleged assault on the criminal Mental Minto. He becomes involved in investigating the brutal death of Allan Mitchison. At home, Rebus is fascinated by the Bible John killings, and studies them off-duty through old newspapers and reports. Rebus had also worked on the Spaven case with a former boss, Geddes; despite having arrested Spaven and found him with the victim's handbag, Rebus is not convinced that the evidence wasn't planted. Spaven had continued to protest his innocence by including in a best-selling biography, before

committing suicide in prison. Rebus starts investigating Mitchison's death, while assigning Holmes to research Geddes' notes in the Spaven case in order to bring back the favor for resolving the earlier incident with Minto. Suspecting Tony El of murdering Mitchison, Rebus puts out his description before heading to Patrick and to see Joseph Toal, a local crime boss who used to employ Tony El (Rankin 37).

The book switches to Bible John's viewpoint, which arrives in Scotland, apparently to pursue Johnny Bible, whom he calls the Nobody. Investigating libraries, Bible John starts tracing anyone who has looked for him. In Patrick with CI Ancram and an old friend, DI Jack Morton, Rebus continues investigating Johnny Bible, and calls on his relationship with Cafferty, a gang lord in Edinburgh who is behind bars. Because of his respect for Rebus despite his being a police officer, Cafferty arranges a meeting for him with Uncle Joe, where Rebus learns that Tony El is no longer working for Uncle Joe and apparently headed south. After a dispute with Ancram, Rebus heads back home. After meeting with Gill Templar, Rebus attempts to visit one of his colleague's snitches, only to find him dead in the canal (*Black & Blue*).

In an attempt to satisfy the press, the police open an investigation into the Spaven case, and bring Rebus as the only surviving person to have been closely involved. Rebus heads to Aberdeen, meeting DS Lumsden and asking about the Tony El and Mitchison case. After meeting Michel and Major Weir, Rebus accompanies Michel to the North Sea Conference where, after getting the past protesters, he meets an oil executive called Ryan Slocum. The latter is talking about the oil industry's being bought up by United States interests. Rebus and Lumsden later go to visit the scene where one of Johnny Bible's victims was killed. Later that night after they separate, Lumsden calls Rebus to tell him that Tony El has apparently committed suicide. After learning that Tony El supposedly used a Stanley knife to slash his wrists, Rebus disagrees with the suicide conclusion. Bible John, meanwhile, has discovered that both the Upstart and Rebus have been looking after him (chap 2).

Rebus flies to Shetland, meeting major barrier on the way. He finds out from Mitchison's work mates that he had been interested in ecology, and that a close friend is missed. Later at Burke's Club, Rebus talks to Stemmons, the manager, learning nothing, but finds Stanley and Eve in the club. On the way home, two men attack him as a warning, where Rebus is accompanied by Lumsden on a flight to Bannock, where they find protesters handcuffed to the oil rig's railings. After learning that Mitchison hosted the Save Oceans

charity concert, Rebus heads back to Aberdeen, where he is picked up by a couple of woolly suits. He is questioned by Ancram and CI Grogan, as a woman was killed in the locality where Rebus was in the previous night. Learning that the latest victim accompanied Fletcher to Burke's Club, Rebus phones Grogan to tell him. In place of Rebus' being suspended, he has to accept the oversight of Jack. Bible John wrestles with the idea of tipping off the police about his own findings, but decides to deal with the Upstart himself (chap 5).

Rebus's blood, fingerprints and DNA are taken for the police, and he is interviewed by Ancram the Spaven case. Afterward, Rebus and Jack paint Rebus's flat, after finding the lock forced open but nothing taken. Rebus notes his Bible John clippings have been sifted through. Holmes recommends Rebus to talk to Mick Hine, the last man who sees Spaven alive. Doing so, Rebus finds that Spaven was kind of his cellmate, and kept protesting his innocence. After brawling with Jack to release tension, Rebus visits Nell, attempting to encourage her to stay with Holmes.

Rebus learns that Shankley, a small time criminal in Glasgow, has been boasting of a windfall. Chasing him down, Rebus learns that he worked with Tony El to attack Mitchison, and that they both were hired by a mysterious Mr. H. With Jack's encouragement, Rebus finally gives up alcohol and cigarettes, and he begins to tie all the Johnny Bible killings to the oil industry, suspecting that he may well be an oilman. Rebus meets Marie, where she hands over information she has dug up on Weir; unaware that he is being watched by Bible John. The reader learns that Bible John broke into Rebus's flat, looking for his business card, which he gave Rebus before learning of his work with the police (chap 8).

While Ancram is interviewing, Rebus heads back to Glasgow, Phoning Stanley, he convinces him and Eve to come into the station under pseudonyms, and leads him into confessing to orchestrating the murder of Mitchison, making possible his arrest. Talking to Siobhan, Rebus discovers that Johnny Bible had been using a pseudonym to research his predecessor; while Bible John closes in on the Upstart, getting closer and closer to his identity. Rebus and Jack track down Jake's girlfriend, who leads them to his hiding place on an island. He had feared that Mitchison's killers would be after him.

They find that Mitchison had been seeing another of the protesters, who turns out to be Major Weir's daughter. Rebus heads back to Burke's Club, but is jumped by the co-owner Fuller and Stemmons; during their torture of him, he realizes that the elusive Mr. H is Haydn Fletcher. Before Fuller can kill him, Rebus breaks free and escapes. Meanwhile, posing as a police officer, Bible John narrows his own list of suspects down to two.

Forensics reveals that Rebus's DNA doesn't match that at the Spaven crime scene, ending the inquiry. Geddes' daughter sends Rebus a note from her father, written before his death. Geddes wrote that he had served in the army with Spaven, where he suspected him of murdering a prostitute in Kampong. Later, in the Bible John inquiry, Geddes was on the tail of a man called Ray Sloane, but he got away due to Spaven's lack of co-operation. Geddes also swears that he didn't plant the handbag. Rebus gives the letter to Ancram, and with Siobhan's help, determines that Johnny Bible is Martin Davidson. The police raid his house, only to find that he was killed by Bible John. Items in the house which he took from his victims confirm that Johnny Bible was Davidson (375).

During the party at CID afterwards, Rebus realizes that Ryan Slocum and Bible John are the same person. He goes to Slocum's home, to find that he has disappeared. His wife tells Rebus that it was not a business trip, and his trunk was taken from the loft. The reader is told the trunk was full of the souvenirs he took from his victims. The book ends with Holmes leaving the force, and Rebus throwing out his Bible John clippings. Edinburgh has been shocked by the abduction and subsequent strangling of two young girls. Journalist Jim Stevens runs his own investigation, and has uncovered Michael Rebus's drug dealing. He suspects that his brother John, a police officer, knows or even supports his brother's illegal activities (chap 36).

John Rebus is meanwhile assigned to the investigative team. The investigation remains without success, and eventually two more girls disappear. Throughout the case, John is haunted by his past in the SAS. Then his former wife is attacked and his daughter kidnaped. Only when hypnotized by his brother, he is able to share his past with him and his colleague and lover Gill Templar. Taking hints from seemingly cryptic anonymous letters, John connects the murders to his own military past. Relieved from his duty because of the personal involvement, he decides to find and face his enemy (493).

Detective Inspector John Rebus finds the body of an overdosed drug addict in an Edinburgh squat, laid out cross-like on the floor, between two burned down candles, and with a five pointed star painted on the wall above. Some of his colleagues are inclined to categorize it as the routine death of a junkie, but Rebus is perturbed by some unusual facts of the case, a full package of heroin in the dead man's room, and some mysterious bruises on his face and body. Rebus takes seriously a death which looks more like a murder every day, and he begins to investigate the true circumstances of the death. As part of his investigation, Rebus finds the young woman named Tracy who knew the dead man and heard his terrifying last words.

It emerges that the dead man was a photographer who took and hid some sensitive photos in a specialist private members club Hyde, where highly connected people in society watch illegal boxing. Rebus is able to arrest Hyde's owner and several high profile members, but to his outrage and disgust all the prisoners die suspicious deaths, the powers that are covering it up to prevent scandal. Rankin's two subsequent books *The Hanging Garden* and *Dead Souls* burnished his reputation because the first novel found Rebus on the paper trail of a war criminal and in the second novel he alternately hounded a pedophile and a murderer, so both of them brought him back to his patch (Rankin).

The Rankin s' novel of *Set In Darkness* that is involving the new Scottish Parliament and 20 year old, and its secrets will likely be equally well received. So during the first Rebus novel, *Knots and Crosses*, Rebus is a detective sergeant, but is soon promoted to detective inspector. He turns down at least one further promotion in the following novels, remaining at the same level until retirement. It is supposed that it all started clicking around the time of *Black and Blue*, which was based on the real life serial killer case around Bible John. He was never caught and so in *Black and Blue* he was used as a character in modern times (Tina 8).

3.2. The Mystery in Holmes Adventures

The player is able to control Holmes or Dr. Watson in either first person or third person perspective by each game in the series. This adventure game series mainly consists the solving of puzzles during the course of the game, both by the use of Holmes deductive reasoning and Watson s' assistance. In addition, gamers need to find clues and evidence hidden in the environment. Holmes must take this information back to his labs, both in his flat, and elsewhere. Holmes used to examine Clues under a microscope or combined them with solvents to separate pertinent elements (Brett).

Much of the game consists of themes and gameplay that are found in a classic adventure game. Clues that are hidden in sandbox landscapes are wanted by the Players who are encouraged to explore the games. Plug and click game play is also prevalent. The game also lets the players interrogate certain people to gather evidence for the investigation. There are also instances where Holmes disguises himself in order to permeate a hostile location in order to get more evidence.

The series lets the player play both Holmes and Watson in either first person or third person perspective, where Holmes game play mostly consists of investigations and finding evidence to reach the conclusion, in the other side Watson s' game play mostly includes his

running errands for Holmes and assisting in the investigation, but there are sometimes instances where he takes control of the investigation (Jeffery 4).

The first series began in September 2002 with Sherlock Holmes which is *The Mystery of the Mummy* that uses the first person perspective in the beginning and follows Sherlock Holmes investigation of a British archaeologist's mansion. Sherlock Holmes the *Case of the Silver Earring* is a point and click third person adventure, and the first one use this perspective in the series. Holmes spends time searching for important clues, most of which the bumbling police force have missed. However some Items in the game are at least partly visible, the others are not interactive until an action in the game produces them (Doyle).

In *The Mystery of the Mummy*, Sherlock Holmes is requested by Elisabeth Montcalfe to find out the truth about her father and explore her father's manor to unravel its secrets. Lord Montcalfe, a British archaeologist, has disappeared, and Scotland Yard believes that he killed himself by self-immolation. However, Elisabeth believes that her father may still be alive, which leads her to send for the famous detective (Sophia).

As soon as Dr. Mortimer arrives to unveil the mysterious curse of the *Hound of Baskervilles*, wrestles with questions of natural and supernatural occurrences, the doctor himself decides that the marauding hound in question is a supernatural beast, and all what he wants is to ask Sherlock Holmes about what to do with the next of kin. From Holmes' point of view, every set of clues points toward a logical, real world solution. Considering the supernatural explanation, Holmes decides to consider all other options before falling back on that one. Sherlock Holmes personifies the intellectual faith in logic, and on examining facts to find the answers (Doyle).

The Gothic tradition dominates the story through this scene, where a brand of storytelling highlights the bizarre and unexplained. Doyles' mysterious hound, an ancient family curse, even the ominous *Baskerville* Hall all set up a Gothic style mystery that, in the end, will plunge victim to Holmes' powerful logic. Doyle's own faith in spiritualism, a doctrine of life after death and psychic powers, might at first seem to oppose a Sherlockian belief in logical solutions and real world answers. Holmes is probably based more on Doyle's scientific exercise than his belief system. But the struggle for understanding, the search for a coherent conception of the real world, it links the spiritualist Doyle with his fictional counterpart. Throughout the novel, Holmes is able to come up with far flung if ultimately true accounts of the world around him, much as his author strove for understanding in fiction and in fact (Doyle and Klinger 22).

The classism and hierarchy are entirely tyrannizing Holmes novel, which means that Hound's focus on the natural and supernatural spills over into other thematic territory and the rigid classism of Doyle's environment. It seems that he was intellectual; Doyle translated many of the assumptions of turn of the century English society into his fiction. The natural and supernatural is one example throughout the story and through the superstitions of the shapeless mass of common folk, where everyone attributes an unbending faith in the curse to the commoners that are denigrated and, often, dismissed. If Mortimer and Sir Henry have their doubts, it is the naive common folk who take the curse into consideration. The curse and the commoners who believed it end up looking silly, because of Watson's reportage and Holmes' insight that have shed light on the situation (Richard 6).

In the same period, the show of servants of Sir Henry is a kind of peacefulness, and their convicted brother is reduced from dangerous killer to pathetic rodent under Watson's gaze. Hound's classism is also trapped in questions of privilege, which has the right to *Baskerville Hall*, to Holmes' attention. The story opens with the traditional tale of the *Baskerville* curse that was presented on eighteenth century parchment. The reproduction of the curse, both in the novel and in Mortimer's reading, serves to start the story off with a *bang a shadowy* folk tale, full of mystery. At the same time, it offers a nice contrast to Watson's straight forward reporting, in other hand, a style insisted upon by the master and one which will eventually scatter any foolish belief in curses and hounds of hell (Doyle and Klinger 138).

A classic of the mystery in detective genre, the red herring throws the reader off the right track. Much like the folk tale, it offers very easy answer to the question at hand, and it is tempting the reader to take the attraction and making fools of him if he does so. In Hound, the largest red herring is itself the convict. Barrymore's late night malice turns out to be innocent, and the convicted murderer turns out to not be involved in the mysterious deaths, also *The Hound of the Baskervilles* opens with a mini mystery with Sherlock Holmes and Dr. Watson who speculate on the identity of the owner of a cane that has been left in their office by an anonymous visitor. Wowing Watson with his fabulous powers of observation, Holmes predicts the appearance of James Mortimer, the owner of the found object and a convenient entry into the baffling curse of the Baskervilles (Paul).

Arriving to the office gets off the veil that was on the document of the 18th century, and the myth of the lecherous Hugo Baskerville, was recounted by Mortimer, then he captured and imprisoned a young country girl at his estate in Devonshire, only to fall victim to a robbing hound of hell as he pursued her along the lonesome moors late one night.

Subsequently, Mortimer reports that a mysterious and supernatural black hound plagued Baskerville line. The current death of Sir Charles Baskerville has rekindled suspicions and fears. The couple finds out next of kin, who has arrived in London to take up his post at Baskerville Hall, but he has already been intimidated by an unknown note of warning and, what is strangely enough is the theft of a shoe (Doyle).

In this case, Holmes and Watson quickly discover that Sir Henry Baskerville is being trailed in London by a mysterious bearded stranger, and they risk as to whether the ghost can be friend or enemy. However Holmes is insisting on his report, he announces that he is too busy in London to accompany Mortimer and Sir Henry to Devonshire to get to the bottom of the case, and he sends Dr. Watson to be his eyes and ears. Once in Devonshire, Watson notices a state of emergency, with armed guards on the watch for an escaped convict roaming the moors. He meets potential suspects: Mr. Barrymore and Mrs. Barrymore, as domestic help, and Mr. Jack Stapleton and his sister Beryl, as Baskerville neighbors (Kendrik 57).

The mysterious series arrive in rapid succession, where Barrymore is caught skulking around the mansion at night; Watson detects a lonely figure that keeps watching over the moors; and the doctor hears what sounds like a dog's howling. Beryl Stapleton provides an enigmatic warning and Watson reveals the secret which is between Sir Charles and a local woman named Laura Lyons on the night of his death. He did his best to unravel these threads of the mystery; Watson discovers that Barrymore's nightly trips are just his attempt to help the escaped convict, who turns out to be Mrs. Barrymore's brother. The doctor interviews Laura Lyons assessing her involvement, and discovers that the only figure surveying the moors is none other than Sherlock Holmes himself. It hid Holmes in order not to tip off the villain as to his involvement to piece the mystery together (Maurice 17).

Holmes has discovered that Mr. Stapleton is actually in line to become heir to the Baskerville fortune, and he is the prime suspect. Laura Lyons was only a pawn in Stapleton's game, and he convinced a Baskerville beneficiary to request and then he misses a late night appointment with Sir Charles. Stapleton released his fierce pet pooch by having lured Charles onto the moors which frightened the superstitious nobleman and caused a heart attack (Jeon 164).

In a dramatic final scene, Holmes and Watson use the younger Baskerville as a carrot to catch Stapleton the red-handed. After a late evening meal at the Stapletons' apartment, Sir Henry heads home across the moors, only to be waylaid by the enormous Stapleton pet. However a dense fog, Holmes and Watson are able to soothe the beast, Stapleton drowns in

a marshland on the moors in his panicked flight from the scene. Beryl Stapleton, who turns out to be Jack's harried wife and not his sister, is discovered tied up in his house, having refused to participate in his immoral scheme. Back in London, Holmes ties up the loose ends, announcing that the stolen shoe was used to give the hound Henry's scent, and that mysterious warning note came from Beryl Stapleton, whose philandering husband had repudiated their marriage in order to seduce and use Laura Lyons. Watson records the case closed (chap 16).

As a conclusion, it can be said that Rebus's Edinburgh is not only a touristy town of Colton Hill, castle and Summer Festival, but it is befitting a true detective of his type, Rankin's antihero moves primarily in the darkness of the city and dirty underbelly, which is populated by society's losers and where those who have made it. Moreover, concerning the plot is very complicated but never stretched and it is full of unexpected interconnections among the cast of characters, and the chief joy in reading the novel is brought from the writing itself. The title and the detective's name hint are for word play and words loaded with meaning. The investigation heats and the killer has the police who are forcibly tied in knots, so here Rebus feels like the detective in a cheap thriller and wished that he could turn to the last page.

Scientific rationalism is the standard bearer of Sherlock Holmes and it was the order of the day. But Holmes's role as the consummate gentleman was equally important in making him a hero. One might expect such excesses to strain credibility, and in fact, some of the stories do. Conan Doyle's peculiar genius places the bizarre imaginings of his mind within an apparently realistic setting that is filled with telling detail, so as his stories seem real. Conan Doyle employs three solutions to the problem of pace. First, he attenuates the journey, arriving at the plateau in as few pages as possible. Second, he sustains a conflict between Professor Challenger and his intellectual nemesis, Professor Summer lee, as a kind of running gag. If Challenger sees a pterodactyl, Summer lee sees a stork. The two men argue about the speech of cannibals, the meaning of wildlife, the leadership of the expedition, indeed, they argue about everything. Third, a tedious search is replaced by a succession of mysteries to be solved.

So, these serial mysteries; Rebus and Sherlock Holmes, interrupted by the occasional swoop of a pterodactyl, soon bring the reader to the rocky pinnacle which he must ascend to reach the plateau. And here occurs the first genuine plot twist of the novel, where the protagonists arrive at the hill, and are trapped there, perhaps never to leave.

It is said by Rankin that There can't be too many cities in the world whose railway station is named after a nineteenth century novel, with that novel s' author being celebrated by a vast monument on the main shopping street. Welcome to Edinburgh. As he already suggests in his article for The Guardian, Edinburgh is a unique city of many faces. This capital has been so diverse, and still it is, a great source of inspiration for many authors. For example the famous *Burke and Hare Murders* in 1828, have covered the city in a dark veil which has become an interesting theme in novels from all kinds of Scottish writers ever since. This is perhaps the reason why Edinburgh has produced famous writers in the world like Robert Louis Stevenson, Ian Rankin and Sir Arthur Conan Doyle, who have been the city s' pride for the last two hundred years (Rankin, par.1).

When tourists are visiting the capital, they simply cannot fail to notice the several statues, museums, and street names dedicated to the famous Scottish writers who grew up there. It is a certainty that the city is proclaimed to be the world's first UNESCO City of Literature, so as this organization is established to put in a good word for Edinburgh literature and Scottish literature in general ("Edinburgh UNESCO"). Moreover, its aim is to demonstrate the city, with its Writers Museum and National Library of Scotland, as a capital of literature and it is also the homeland of Inspector John Rebus, the protagonist of the popular Inspector Rebus series, written by Scotsman Ian Rankin who was born in Cardenden in Fife.

The series of Inspector Rebus consist of seventeen detective novels, spread over exactly twenty years. The first novel of the series was *Knots & Crosses*, it is started when Rebus was forty years old, and the last and final novel is *Exit Music* (2007), his sixty is the official sequestration age for policemen in Scotland, and the series is based on real life Edinburgh detection, Rankin wretchedly had to put an end to the series by organizing a retirement party for his protagonist (Rankin, *Exit Music*).

When reading the Rebus novels and keeping contrasts and dichotomy of the capital in mind, here it reveals that Rebus himself is contaminated by the city s' dualism; one wonders whether this idiosyncratic, or egocentric character is actually on the good, or on the bad side. this was Rankin s' initial intention, but he acknowledges that Robert Louis Stevenson s' book of *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) was his main inspiration for creating these books. At first he wanted to write one novel only, a modern day adaption of Stevenson s' story, but as his main character John Rebus developed he became more captivated by him, and therefore, Rankin gave this character the opportunity to start living a life on his own, and telling him what to write instead of the other way around (Foley, par.6).

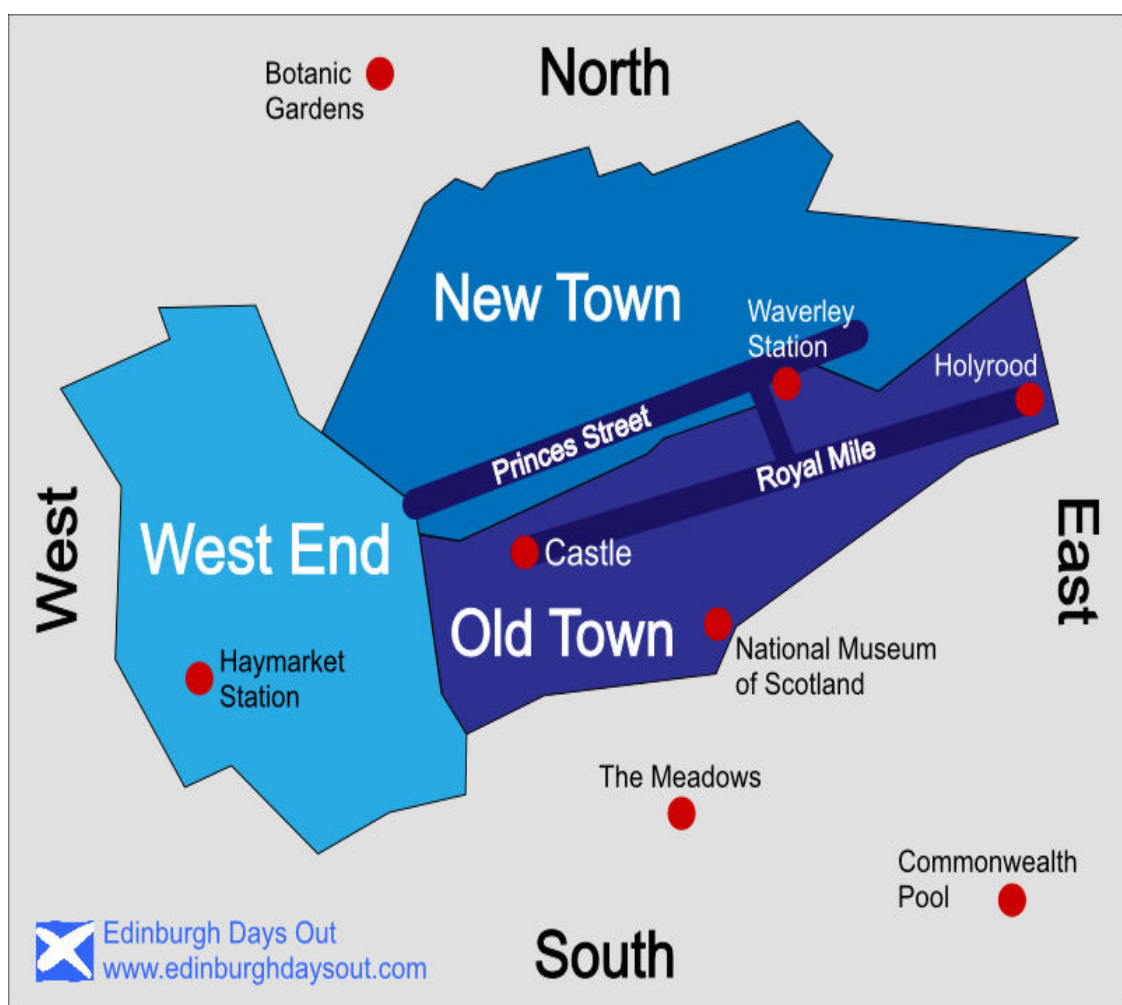
Split personality is the main theme in Stevenson s' novel, and also known as the Jekyll and Hyde Disease (Beverly Engel 1) which psychiatry uses to describe people who have different kinds of personalities. As long as Rankin is a big fan of Stevenson s' novel, he used this specific theme to depict the split personality of Edinburgh; a binary city of heights and depths (par. 7). He wanted to show his readers that the capital is not only what people see on the surface, but that there is an underworld which is the dark side, of which not many people know. However, during the writing process it becomes clear that not only Edinburgh as a city, but also Detective Inspector Rebus is a dualistic as a person himself. This seems in his strange curious friendship with his biggest enemy, and on top of that the city s' greatest antihero, Morris Gerald Cafferty, or Big Ger.

The book of Beverly Engel the American psychotherapist about the Jekyll and Hyde Syndrome , that examines the issue of what to Do If Someone gets in life of somebody else s' Life Has a Dual Personality (Beverly Engel MFCT), calls to mind a famous quote by Sun Tzu: "keep your friends close, but your enemies closer"(*The art of War*). In other hand also Poe examines this kind of dual personality in his bi part philosophy. It is a relationship that continues to develop during the twenty years of Rebus s' existence. At times it is difficult to recognize whether Rebus is chasing, or helping Big Ger Cafferty. This dualistic relationship is very similar to the one between Sir Arthur Conan Doyle s' famous character Sherlock Holmes and Professor Moriarty, whose story certainly takes place in London, however, Doyle is a Scottish writer from Edinburgh, which makes this similarity all the more interesting. For example, like Rebus and Cafferty, Holmes and Moriarty are much the same; they are both equally smart, they have the same way of thinking.

Moreover, like Rebus and Cafferty, Holmes and Moriarty s' relationship is very blurry; there are no distinct boundaries. Ian Rankin uses Edinburgh s' duality in his Inspector Rebus series to clarify, to renew, and to give his own point of view of Scottish novels from the nineteenth century in which this theme of dualism plays an important role, like for instance Robert Louis Stevenson s' *The Strange Case of Dr. Jekyll and Mr. Hyde* and Sir Arthur Conan Doyle s' Sherlock Holmes series. So this chapter depicts how the procedure of duality is used in Ian Rankin and Conan Doyle s' books and what is Edinburgh s' duality and its dichotomy transferable to its writers, then the notion of the Bi Part in Poe's philosophy is also brought under scrutiny.

1. The Edinburgh Binary

In the deep in the heart of Edinburgh, two kinds of people exist there; some tourists emerge from Waverley station and from the ancient castle perched on the rocky hillside, the distinctive architecture of the tall buildings in the midst of the showy new shops on Princes Street, the sound of bagpipes emanating from the busy thoroughfare, but there are other people who emerge from the station and see nothing but derelict souls in the dark, washed out frontages of the old buildings and ominous shadows slumbering beside the high street shops. (Cabell 17) Although it is already mentioned above, the notion of Edinburgh s' binary is still a bit shadowy. Craig Cabell, writer of a biography about Rankin and his most famous character Inspector Rebus attempts to recap the main idea of Rankin s' novels, but there are a few more contrasts that make Edinburgh dichotomous (23).



("Edinburgh Areas Map").

The image of Edinburgh as a schizophrenic city is chiefly based on its division between Old and New Town. However, this division did not exist until the eighteenth century, when the Old Town became overcrowded and the elite started to move outside the city. A divided city is once the hand of pre historic sights and buildings, and on the other hand neo classic and modern architecture. The Old Town lies between Castle Rock and the

University of Edinburgh and goes all the way down to Holyrood Palace, whereas the original New Town lies somewhat between Queen Street and Princes Street (“Edinburgh city”).

During the course of many years, the city has developed and extended, the New Town started to stretch out. Nowadays, the New Town is larger than the Old Town and shows a great divergence between both parts of the city. In Rankin’s book *Rebus’s Scotland A Personal Journey*, he mentions Charles McKean’s book about the history of Edinburgh, and his view on the city to illustrate this duality of Edinburgh. To make his point clear, he appropriately quotes the impression of visitor Nathaniel Willis, an American journalist who says:

A more striking contrast than exists between these two parts of the same city could hardly be imagined. Paris is not more unlike Constantinople than one side of Edinburgh is unlike the other. Nature has properly placed a great gulf between them (qtd. in Rankin 88).

The Old Town used to be poor and dark as contrary to the New Town which used to be rich and light. In *Flesh Market Close* number fifteen of the Inspector Rebus novels, Rankin depicts this contrast between the New and Old Town as follows, where *Flesh Market Close* was a narrow, pedestrian only lane connecting the High Street to Cockburn Street. The High Street entrance was bordered by a bar and a photographic shop, its entrance boasted one side of a book maker, and a shop opposite selling crystals and dream catchers. Old and new Edinburgh reflects Rebus himself. The end of Cockburn Street of the close was open to the elements, while the other half was covered over by five floors of what Rankin assumed to be flats (23).

This creates an image of two sides of the city in which the industrial town on the one side meets the historic town on the other side, which is, of course, a vivid example of this magnificent and unique feature of the city. Apart from the division between the two different Towns, Edinburgh is also riven in a sense of heights and depths, where the city is built on two levels; high, like Castle Rock, Calton Hill and Arthur’s Seat, whereas the low is all of New Town. In his article for the *Guardian* Rankin says: “whether you’re peering down on to Princes Street Gardens from the castle, or craning your neck to look up from the Cowgate at George IV Bridge above, you sense that Edinburgh contains an intensity of heights and depths” (13). It is quite amazing to see how this city is split between a high, and a low level. In the Princes Street, there is the flat side of the city on the right hand side, whereas on the

left hand side there is a different part of the city, built on rocky hills. Secondly, the duality lies in the discrepancy between, the beautiful, tranquil city that tourists see, and, on the other hand the dark, and rough city that lies beneath it. In Rankin s' first Inspector Rebus novel *Knots & Crosses*, he describes Edinburgh s' flipside from John's perspective:

Gill looked at him, but he was watching from his window as the city s' late night drunks rolled their way up and down the obstacle-strewn hazard of Lothian Road, seeking alcohol, women, happiness Lothian Road was Edinburgh s' dustbin. It was also home to the Sheraton Hotel and the Usher Hall It was typical of Edinburgh to have a crumb of culture sited amidst the fast food shops, a requiem mass and a bag of chips (65-66).

John Rebus is looking from his window both sides of the capital: the dark side with its alcoholics, criminals and junkies, while the prosperous, touristic in the other side with its expensive luxury hotels, theatres and restaurants. He labels it as "a requiem mass and a bag of chips" (66), an ambiguous combination that is not appropriate. Nobody takes a bag of crisps to a funeral service, nor is it customary to take a bag of chips to a performance of Mozart s divine masterpiece either. A bag of chips and a service mass do not go together, just like the junkies, the criminals and the fancy hotels and theatres. Being a tourist in Edinburgh, only see its surface: the beautiful, diverse city with many historic buildings and marvelous sights, such as Castle Rock and Arthur s' Seat. However, criminality, drugs and drinking problems are very mutual for most of the city s' citizens, because its crime proportion, especially during Rebus s' period, is relatively high compared to other cities in Europe.

Alan McEwen says in an article for The Scotsman s' evening edition, in Edinburgh Evening News that Edinburgh has a higher murder rate than cities including Paris, Rome and Madrid placing it nineteenth worst on a list of thirty-three European capitals (1, 2), and another article in that same newspaper, titled "High crime rate revealed for New Town", states that it is a fact that most of the criminality takes place in Edinburgh s' New Town (1). These articles prove that Scotland s' capital is not all beauty and forbearance, but there is a hidden Edinburgh, the Edinburgh that people see behind its facade.

The title of Rankin s' tenth Rebus novel, *Dead Souls*, Rankin was intrigued by its plot about missing persons (5-6), and wanted to write his own story about this phenomenon , moreover, in this novel Rankin suggests, admittedly through the words of Nicole Petrie s' character, that the city in fact loves its hidden aspect. Here, Petrie talks to Rebus about his

dealings with Charmer Mackenzie, a club owner and moneylender for criminals. It is mentioned that there was something, the idea of dealing with Mackenzie was so much more appealing. He turned back towards Rebus, where Edinburgh society loves that sort of thing. Deacon Brodie didn't need to break into people's houses, but that didn't stop him. Strait laced old town (344) What Petrie really says, is that the Edinburgh people like to seek danger, for the sake of being thrilled. Without the smell of the unlawful, life would be boring.

Strange enough, the history of the city witnessed a couple of world famous stories which have confirmed that its hidden personality came to light. In Rankin's book about Rebus Scotland, and in particular its capital, Rankin mentions a couple of historical statistics who have become famous by the crimes they have committed. Firstly, as aforementioned in the quotation above, there is William Brodie, a deacon who led a secret life, namely that of a speculator who had to steal in order to get his betting money. Secondly, he mentions William Burke and William Hare, who assassinated people for the purpose of selling them to medical science (86).

Furthermore, the capital is famous for its name of hauntings and ghost stories. In her article "Ghosts of Edinburgh" for British Heritage in September 2009, Jennifer Dorn writes about haunted Edinburgh, Edinburgh Castle is said to be haunted, with a bagpipe player and a headless drummer among the resident ghosts. In fact, the city is famous for its ghost stories (52). In fact, Dorn also mentions that the city is so famous for its hauntings that some people have made a business out of it. An advertisement titled "Edinburgh's Underground History" even invites people to take part in a tour through Real Mary King's Close and experience its mysteriousness (British Heritage 14). Mary King's Close is a tiny village of buried under the City Chambers that were built in 1753 to try to block out the plague that stormed through this network of hidden streets where people lived and worked for centuries (Dorn 52).

So this is of course a perfect setting for all kinds of ghost stories, and again an example of dualism which means abandonment that meets tourism. Thirdly, it is about subject on the streets of Edinburgh and Scotland in general is the weather, which is also part of the city's dichotomy, because, like Rankin beautifully describes in his fourth Rebus novel *Strip Jack*, the weather often contributes to the contrasts of the city, which is the Springtime in Edinburgh. The freezing wind and near horizontal rain. The Edinburgh wind, that joke of a wind, that black farce of a wind, making everyone walk like mimic artists, making eyes water and then drying the tears to a crust on red nipped cheeks. And throughout

it all, that slightly sour yeasty smell in the air, the smell of not so aloof breweries (50). However Spring should be a season of a soft breeze instead of a freezing wind, and of a lovely, floral smell instead of the former smell of fermenting beer, Scotland is infamous for its changeable climate, in particular the wind.

Rankin means that it will not go away and always comes back by talking about black farce of a wind; just like the black circus character who is being put away in a box, or closet, but always returns. Moreover, Rebus mentions the near horizontal rain. Certainly, as Rankin writes in his eighth Inspector Rebus novel *Black & Blue* in 1997, that the Scots language is especially rich in words to do with the weather like “dreich” and “smirr” are only two of them (67). Though it is not very obvious, summer is for many people in Edinburgh, which is the most tiresome season of the year. During this season people there have to put up with rainfall, relatively low temperatures and this is probably the most bothersome, the Edinburgh Jubilee which causes the city to become overfull with tourists.

John Rebus is one of these people and in *Mortal Causes*, in the sixth novel of Rebus by Rankin, he explains his abhorrence (*Mortal Causes*):

The Edinburgh Festival was the misery of Rebus s’ life. He had spent years challenging it, trying to avoid it, troubling it, being caught up in it. There were those who said that it was somehow unusual of Edinburgh, a city which for most of the year seemed sleepy, moderate, bridled, but that was nonsense, which means that Edinburgh s’ history was full of license and riotous behavior. But the Festival was especially Fringe and different. Tourism was its blood, and where there were tourists there was trouble (3).

2. The Bi Part Spirit and Duality

The origins of Poe’s notion of the Bi Part Soul still remain unknown Despite being the focus of over a century of commentary and a definitive theory that has never been established. Poe’s old philosophy of the Bi Part Soul can be attributed to Aristotle’s philosophy of the bipartite psychology (Murders 141).

The meaning of Poe’s concept of the Bi Part Soul and how it relates to a more general notion of duality, firstly, it refers to the establishing of a causal link between the ideas explored in Aristotelian theory, specifically his Poetics 350 BC, the work of Poe is predominantly the Poetic Principle and his Dupin trilogy. Secondly, by discussing the implicit unity between the notion of Poe s’ Bi Part Soul and the bi partite of Aristotle

psychology, it also describes a division of the soul into rational and irrational features (Stade 94).

In the work of Poe, The notion of the Bi Part Soul is quoted twice directly, but the idea was also examined, although not explicitly, in texts such as William Wilson and *The Fall of the House of Usher*. The Bi Part Soul is first referred to in *Lionizing* in 1835; a short satire of the assumption of scholarship, when Poe referred the concept in relation to another character, He spoke of fire, unity, and atoms, bi part and preexistent soul, affinity and discord, primitive intelligence and homoomeria (*Lionizing* 12, Quinn 218). Homoomeria refers to the term homoeomery which was attributed and described by Aristotle and according to the philosophical contentions of Anaxagoras that the idea explains that the part and the whole are the same (Reesor 100). It is related to notion of Poe's first citation of the Bi Part Soul that is mentioned in the same sentence as a word used by Aristotle and that refers to a divided unity.

However, the most significant occasion of the Bi Part Soul that directly appears in Poe's opus, the first tale of *The Murders in the Rue Morgue* shows this notion in his detective. When the narrator describes the detective Dupin, he observes him in these moods, where he said: "I often dwelt meditatively upon the old philosophy of the Bi Part Soul and amused myself with the fancy of a double Dupin the creative and the resolving." (*Murders* 146). The narrator merely attributes the detective's dual psyche to the result of an excited, or perhaps a diseased intelligence (*Murders* 146). This statement introduces three important concepts, where firstly it is the idea of the Bi Part Soul which is both creative and resolving; secondly, it is the notion of a double Dupin.

Leroy Panek proposes that the Bi Part Soul refers to the essential duality of genius (81). Jerold J. Abrams asserts that the metaphor of the Bi Part Soul immediately leads to the principle of duality and this supports a maintain an evidence which is a generalized association between the Bi Part Soul and the concept of duality in detective fiction (Abrams 16). Poe's work has encouraged scholars to assert that Chief among his themes is duplicity itself. The most characteristic and persistent of Poe's obsessive fantasies is the doublings of experience and the duality (Hoffman 121, Quinn 197).

The inflections of the Gothic of the detective narrative and the innate characteristics of the detective plot are destabilizing the nature of identity, and uncovering secrets and hidden criminal selves, which means that divergence represents a central theme and not only in Poe's work, but also the detective genre that he was instrumental in pioneering. The linking concept of Poe of the Bi Part Soul with a broader notion of duality and the theme of the double, it made valid context in which the idea of the Bi Part Soul is first introduced in *The*

Murders in the Rue Morgue. Indeed, it was at the same time as the narrator dwelt meditatively upon the old philosophy of the Bi Part Soul that he considered it as the concept of a *double* Dupin (Murders 146). and, lastly it is the detective diseased intelligence.

The explicit reference of Poe to the double, it directly intertwines with the theme of duality which resonates throughout the Gothic novel and the Romantic Movement in nineteenth century fiction, where this paradigm is evident in texts such as Johann Wolfgang von Goethe's *Faust*, Mary Shelley's *Frankenstein* in 1818 and James Hogg's *The Private Memoirs of a Justified Sinner* in 1824. Karl Miller refers the duality to a double life and relates this concept to the multiple identities that manifested in literary devices which include the *doppelgänger*, the divided self and doubling (21).

The term *doppelgänger* has been ascribed by the German Romantic novelist Jean Paul Richter with a literal translation of the double goer (Miller 21). This motif has been extensively examined by scholars and it has been defined using numerous vague classifications which include the fictional double, and the evil twin of the alter ego, and it has been also determined as the antithetical self, the fragmentation of self into dual, and the twin soul amongst others (Miller 21; Pizer 2; Herdman 14).

The definition of the twin soul by John Herdman is the most significant study of the Bi Part which is analogous to Poe's notion of the Bi Part Soul (14). Most interpretations share the common understanding that the term *doppelgänger* is concerned with the unstable nature of identity and that it tends to relate to a divided self with a good and evil division or a divergence in the portrayal of the public and private persona (Dryden 43- 71). When the narrator in *The Murders in the Rue Morgue*, comments on Dupin's Bi Part Soul, and he attributes it to the detective's diseased intelligence (Murders 146). This reference implies that Dupin, who is a detective and agent of justice, should represent a moral arbiter, also he conceals an infected psychology and thus his split psyche can be related to the motif of the divided self and an intrinsic division in human nature between good and evil.

The theme of duality which relates to Poe's notion of the Bi Part Soul is embedded in the tropes of the Gothic, New gate, Sensation and, ultimately, Detective fiction of the nineteenth century in the work of Edgar Allan Poe, Charles Dickens, Wilkie Collins, Robert Louis Stevenson and Arthur Conan Doyle. In addition to the *doppelgänger* motif and the concept of the divided self, duality is manifested in Poe's detective trilogy in the systematic

use of the narrative technique of doubling (Irwin 5). Doubling is a rhetorical device which employs repetition, contrast, reversal, duplication and mirroring of plot themes, structure and characterization and it represents a standard element of the analytic detective story (Irwin 5). This technique operates throughout Poe's trilogy, which is most powerfully in *The Murders in the Rue Morgue* and in *The Purloined Letter* in the narrator detective and criminal detective dynamics, the antithetical represents the opposing paradigms and the dual narrative format.

Through the use of doubling, Poe is able to achieve dramatic balance and aesthetic pleasure in the extraordinary unity of the tale's formal motifs and plot (Van Dover 93). The Bi Part Soul describes the binary split between the opposing factions of Dupin's psychology. One half is resolving or rational, reasoned, scientific and logical whilst the other is creative or irrational, poetic and imaginative (Murders 146). He also values the combined use of these disparate aspects of his detective's psyche. Indeed, in the *Purloined Letter* which includes the importance of a marriage between these faculties, which tend to bifurcate, and it is emphasized when Dupin remarks like poet *and* mathematician, he would think well, as mere mathematician while he could not have reasoned at all (*Purloined* 293).

The detective's methods are therefore both artistic and scientific or rely on the coupling of the abandonment of the self-destructive romantic artist and the self-control of the conscious (McCracken 52; Danesi 214). The brilliance of Poe's Dupin and his deductive methods can be attributed to his Bi Part Soul which permits the imagination to operate within the restrictions of logic. As a result, Poe's detective sequence crafts is a new epistemological synthesis which combines the exactness of mathematical science with the speculative potential of philosophy and poetry (Kayman 45). The dual nature of Poe's personal philosophical beliefs are manifested in his detective with the creative and resolving. Dupin exemplifying Poe's ideal blend of the two modes of intelligence which are reason and the imagination (Buckley and Galloway 145).

Together, the disparate modes of the Bi Part Soul facilitate the creative use of reason and, ultimately the concept that represents a union between Poe's opposing beliefs, Materialism and Transcendental Idealism, which is indicative of Poe, the man, and of the detective fiction genre which he played such a fundamental role in creating. The detective plot reveals an inherent conflict in the tension between the logic of deduction and the chaos, irrational, uncontrollable nature of the violence the plot attempts to contain this contention

(Gomel 68). This contention is resolved by the fictional detective who functions as a rationalist of the irrational and seeks to counter and tame chance, chaos, disorder, the irrational and the sublime (69).

The intrinsic motivation of the detective narrative is to apply reason to the irrational and thus the core principle of the genre demonstrates indebtedness to the dual imperatives associated with the disparate attributes of the Bi Part Soul. Consequently, it can be argued that Poe's notion of the Bi Part Soul exemplifies the overriding objective of the detective plot. It can be concluded that the metaphor of the Bi Part Soul is fundamentally important for a number of reasons, which is synonymous with Poe's philosophical beliefs, it is clearly linked to a more general principle of duality, or the theme of the double which permeates throughout the detective genre, and it has created a psychosomatic model for subsequent fictional detectives (Lehman 94).

3. Binary in the Inspector Rebus Series

In the second novel *Hide & Seek* of the inspector Rebus, Ian Rankin confesses in an introduction that he wrote his first novel *Knots & Crosses* in order to create a modern day version of Robert Louis Stevenson's novel *The Strange Case of Dr. Jekyll and Mr. Hyde*. However, critics did not notice the link between Rankin's novel and the nineteenth century masterwork. As result, he decided to write another book with the persistence of putting the story of Dr. Jekyll and Mr. Hyde in a different daylight, but this time the notice of so the reviewers takes place. Rankin even used some quotes and character names from Stevenson's novel to make his point clear (11).

Rankin's main goal, as he says in his interview with Dylan Foley, that he determines to use Stevenson's theme of a split personality for explaining the true face of Edinburgh (6). He says that the reason that pushes him to write the first book is in part because there is an Edinburgh that no one is thinking about. People see Edinburgh as a very quiet, genteel city where nothing happened. Away from the tourist spots, there were areas of great deficiency and the problems of drugs, drug violence and prostitution. So Rankin wanted to write about contemporary society and its problems (7), however he never thought that it would turn out to become a series of seventeen books.

The character of inspector John Rebus, rooted himself inside Rankin's mind and was not planning to come out again. Therefore, the whole series of detective novels are caused

because Rankin constantly felt the urge to develop his main character and his relationship with the city he lives in.

The notion of a split Edinburgh that is fully explained above differs when bringing it across in novels. In Rankin's use of real street names, results the power behind Rebus's popularity lies, amongst other things. Nowadays, the city even organizes what is named Rebus tours that guide people along the most famous places named in the novels. The article of "Fictional Murders in Real Mean Streets Detective Narratives and Authentic Urban Geographies" by Malcah Effron debates the use of real street names and places in detective novels and its effect on the reader (20).

Effron demonstrates that the real setting provides an underlying basis of reality to conform the legitimacy of the events portrayed in the narrative as a description of the society and culture that is represented in the novel (333- 4) and that Rankin is using the street names to establish the real background to authenticate his perception of the city (339- 40). This shows that the use of a real setting helps the author to make his story more reliable. Rankin most often uses that character Rebus and perspective to create an image of his view on the city's everyday life. Like for example in his eighth Inspector Rebus novel, *Black & Blue*; in this passage Rebus has woken early and is taking a gamble through Edinburgh, which gives its readers the following general impression that reflects his feelings; he liked the city quiet, taxis and early risers, first dogs being exercised, clear, clean air. But the night before still clung to the place; a litter bin upturned, a bench on the Meadows with a broken back, traffic cones hoisted on to bus shelter roofs (123).

A very opposing image, because the day starts off calm and peaceful, but the remnants of the night before are still visible. This is actually the main idea of the Rebus novels; a quiet and peaceful city during daytime, but a dark and tempestuous city during night time. In *Mortal Causes*, Rankin writes about Rebus's strange love for the Saturday night shift, Masochist that he was, he quite liked the Saturday backshift. The city is seen in its many guises. It allowed a salutary peek into Edinburgh's grey soul. Sin and evil weren't black but were greyly anonymous. They are seen all night long, the grey peering faces of the wrongdoers and malcontents, the wife beaters and the knife boys. Fuzzy eyes, drained of all concern save for themselves. If anyone can be John Rebus, should pray that as few people as possible ever had to get as close as this to the massive grey nonentity (4-5).

Almost, this characteristic is very inconsistent compared to most people's personalities, because night time is the part of the day, most people want to go to sleep, and

especially do not want to be thinking of work during night time, however, in fact, most of the scenes in which the Inspector is working, or at least thinking about his current case, are during night time. Rebus is more focused than ever during this part of the day. Moreover, his mood is often at its best. In *Black & Blue* he explains his nights on the streets as follows: “Sometimes it was easier to stay on the street, or sleep at the station, sometimes he drove all night, not just through Edinburgh” (13-14).

The reason he stays up at night is because he is chiefly interested in the city that shows itself during night time. During one of his nightly walks through the city s’ streets he was taking in the view of his dark hometown. He walked along Princes Street, he liked the city best like this, because all the visitors tucked up in bed He walked up the bridges, stopped at some railings so he could look down on the Cow gate (263).

There were still clubs that are opened down there, teenagers spilling on the road. The police had names for the Cow gate when it got like this, where Little Saigon, the blood bank, hell on earth, even the patrol cars went in twos, whoops and yells, so many Pretty things cries from the Midnight Circus. In Edinburgh, sometimes it could be midnight in the middle of the day (*Dead Souls*, 263) The contrast here, is that Rebus says that he likes the city at its best during the night, when the visitors are all stuck up in bed, but the streets of Edinburgh are all peaceful, clubbing people cause for a lot of noise and trouble so that the police have to stay on guard all night. They even call it a hell on earth, while, during these most tumultuous and smallest hours of the day, Rebus finds his own peace and tranquil. However, it does not always have to be midnight to be able to see the turmoil of the town.

The city has hidden side during daytime as well if people look closely enough, at the right places (William). Nonetheless, Rebus s’ darkness is not that hard to catch. One of his one night stands, as well as part of a murder inquiry In Rebus s’ favorite pub, the Oxford Bar, in Rankin s’ eleventh Inspector Rebus novel *Set in Darkness* holds up a mirror to him and says:

There’s darkness in you, probably all the beer. I’m serious. We all come from darkness, you have to remember that, and we sleep during the night to escape the fact. I’ll bet you have trouble sleeping at night, don’t you? He didn’t say anything. Her face grew less animated. We’ll all return to darkness one day, when the sun burns out. A sudden smile lit her eyes. Though my soul may set in darkness, it will rise in perfect light (157).

The nail on the head is hit here by Lorna Grieve because, indeed, Rebus cannot sleep at night and has a lot of darkness in him, including his past as a RAF soldier, his divorce from Rhona, all the murder cases he has worked on, and mostly the whole city in itself have made him the way he is now. The passage of the poem she quotes is from Sarah Williams “The Old Astronomer to His Pupil” and is also cited on one of the first pages of Rankin’s novel where it contains two more lines, namely:

I have loved the stars too fondly to be fearful of the night, by which the astronomer means that he is actually afraid of the night, and this also applies to Rebus. However, when he focuses on the beautiful stars that appear during that nighttime, the darkness around him fades away. (26)

According to Rebus it means that as long as he focuses on his job, which is his main purpose in life, the darkness around his soul will not haunt him. Exceedingly, it seems that Rankin has tried to create a human being out of Edinburgh to bring across his view on the hidden city. He has given a voice to the city, the voice of Inspector John Rebus. In *Set in Darkness* both of Edinburgh as a city and Rebus as a person, are being defined in the same way (80).

Firstly, the capital is depicted as follows: There were those who said that Edinburgh was an invisible city, hiding its truth. Sarah Williams is a relatively unknown English poet and novelist from the nineteenth century. “The Old Astronomer to His Pupil” is her most famous poem (Oxford Dictionary of National Biography) that had a purpose. Its citizens outwardly are respectable, its streets appearing frozen in time. The place could be visited and come away with little sense of having understood what drove it. It might need half a million pounds to buy one of the better houses, yet outward show was frowned upon a city of Saabs and Volvos rather than Bentleys and Ferraris (260), and nearly a hundred pages back, Rebus’s favorite colleague Siobhan Clarke describes him like this:

She’d known John Rebus for several years now, and still they weren’t close friends. Rebus, so far as he could tell, saw none of his colleagues outside work hours, apart from when she invited him to Hips matches. His only hobby was drinking, and he tended to indulge where few women did, his chosen pubs museum pieces in a gallery marked prehistoric. At first she’d thought him shy, awkward, but now she wasn’t so sure. It seemed more like a strategy, willfulness. (173)

This shows that there is no difference between Rebus and his hometown and they are very much the same, both are rather reserved and discreet. Just like some people that Clarke

does not know who John Rebus exactly is, however they have been working together closely for a couple years, but Rebus never opens up to her, like the city hardly ever opens up to its visitors. The reason of the first quotation goes on about the fact that Edinburgh people do not want to show off their wealth, is because Rebus is one of them. He earns enough money to buy himself an expensive flash car, while he owns a Saab 900 classic which is written from experience that is a car which is luxurious on the inside, but does not have the same feel on the outside, not to mention that it is an old car. In a Saab brochure from 1982 it is even said that this car has an “adaptable dual personality” (29).

The idea in this is that the same applies to the city as well, that Edinburgh is an expensive Saab 900 Turbo 16S has no wings it just feels as if it has city to live in, but does not show it on the outside. Like Rebus, it does not show its problems, like drinking, violence and drug use, to its visitors (SAAB 900).

Lastly, the randomness of Rebus and divided personality mainly reveals itself in his relationship with archenemy Morris Gerald Cafferty, or Big Ger, Who is the biggest gangster and most feared criminal in the city. As Rebus puts it: “There’s not much Big Ger. Cafferty isn’t involved in money laundering, prostitution. He is a big bad bastard” (The Black Book 59). Cafferty appears for the first time in the third Rebus novel *Tooth & Nail* in 1992, the only story that does not take place in Edinburgh but in London, in which Rebus has to go back to his city to give evidence in a case against Big Ger. However, his first real appearance is in *The Black Book* in 1993.

Rankin states in his introduction to this novel, that the most intriguing about Cafferty is the ambiguity he brings with him. He is extremely like Rebus in many ways, where something he can acknowledge but Rebus never does (11). He even goes as far as compare them to Cain and Abel (10), the biblical brothers who are also each enemies, which is a vivid comparison because it is never evident whether Rebus and Cafferty are going to attack, or join each other for a drink in a pub. The conversation that they have during a jogging session In *the Black Book* is very usual for their relationship. As Rebus is having some difficulties with his endurances, Cafferty is making fun of him:

There will be herbal tea when we get back. Watch out there”! His warning saved Rebus from stepping in a discreet dog turd. “Thanks”, Rebus said grudgingly. “I was thinking of the shoes”, Cafferty replied. Cafferty looked like he might throw a punch, but instead he pounded Rebus on the back. “Come on, time to go.” Rebus was about to plead another minutes rest, but saw Cafferty walking to the Jag.

“What?” Cafferty said. “You think I’d run it both ways? Come on now, your herbal tea is waiting.” (190- 2)

4. The binary in Sherlock Holmes adventures

George Bernard Shaw has mentioned a note about Sherlock Holmes that he was a drug addict without a single amiable trait, George was absolutely right; but such fervent condemnation betrays the irresistibility of Sherlock Holmes. In 1886, a belligerent physician named Arthur Conan Doyle made a historic decision which was intended simply to pay the bills, but which would end up enriching the world. He published a novella featuring a peculiar consulting detective by the name of Sherlock Holmes (15).

The stage was set for what would prove one of the greatest model creations in the history of literature in *A Study in Scarlet*. By 1893, Sherlock Holmes was an unparalleled sensation, and Doyle, in his exhaustion over the financial practical which was now taking over his life, started to plot against the life of Sherlock Holmes. He shaded a plot to plunge Holmes into Switzerland’s Richen Bach Falls, and he finished the life and career of the sleuth, and he himself had made renowned. But Mr. Holmes was too great force even for his maker. He is never fading fame and the outrage of his followers, he eventually forced Doyle to conceive of an escape from the attempt he had perpetrated on Holmes’ life. After the Great Break, Doyle returned Sherlock Holmes to London in splendor. The world’s greatest detective moved the doom that allotted him, and like the mythical figure that he is, where he rose from the dead, and launching again among the ranks of immortals (Doyle 22).

Doyle’s celebrated series has shaped irrefutably the course of an entire genre, and all the remarkable result of a few hundred unwillingly confined the pages. This is just one measurement of the mystery that flows from these mysteries, giving them a character that is unique and placing them in a literary class of their own and it is a quality that is more expected from Shakespeare. However there is arguably a greater abundance of literature about Holmes, there is about Hamlet too (60).

The writing is not self-conscious, and so reverberates with something like first-hand experience and this is part of the reason for the mysteriously lasting effects of these adventures. They possess a mystique atmospheric that informs a strong illusion of reality, represent characters more tangible, while crimes more terrible, and conclusions more triumphant. The general result is that the stories of Sherlock Holmes conjure up a viable world for themselves with a shining iconography, which is the fireplace, the armchairs, the

pipe, the revolver, the violin, the Persian slipper, creeping fog, rushing hansom cabs, the shocking, the exposure, stiff corpses, subtle criminals, so all of these make the display runs, framing this cozy universe of danger and delight. The stories are unquestionably timeless insofar as time stands still in 1895, allowing readers to enjoy the conspiracies of a bygone Victorian era when chivalry was not yet dead and everything was dominated by the fellowship (“Adventures of Sherlock Holmes”).

The familiarity of these tales affords the familiarity of an old friend, cheered indescribably by two of the greatest friends in the whole canon of famous alliances. The companionship between Sherlock Holmes and Dr. Watson is as quintessential like the one between Achilles and Patroclus, Robin Hood and Little John, or Don Quixote and Sancho Panza. But the preserve inhabits of Holmes and Watson is less epic than Troy, Sherwood Forest, or the straggling roads of Spain “Adventures of Sherlock Holmes”. It is more intimate and pleasant like a gas lit club which improves the reader s’ reverential admiration for Holmes and his warm affection for Watson according to the reverential and warm mysteries of friendship. So this duo serves as an epitome of what friendship is because they complement and complete each other with that joint dedication for which death is not too great a price to pay (Doyle & morley).

The relationship that is between Holmes and Watson strengthens the hopes that a sterling masculine friendship is indeed possible. In this age where androgyny is the aim, masculinity is under ceaseless attack to make it less masculine. However the bonds can exist between men who are fading fast in the fog of political correctness, the friendship of Holmes and Watson, is strong and warm as hearthside irons, are a refreshing retreat into a reality that can still be realized where men can be men with one another, committed to be mates in arms, loyal to their sex and to each other, and locked arm in arm against the forces that lurk to unravel civilized society (Doyle 211).

The eternal friendship of Holmes and Watson as friends is relevant eternal, because they demonstrate the universal principle of friendship with unashamed dignity and grace. Such friendship is a mysterious indeed, but too deep of a mystery nowadays. Only a master detective can dissolve such shadows, and it is the footsteps of today s’ times that should repeat on those seventeen steps and knock at the door, seeking illumination. But the greatest mystery of the Sherlock Holmes stories is, absolutely, his inscrutable puzzle of a man, full of contradictions and inconsistencies, a problem is in him and himself that yells out for solution (222).

Holmes is impassive mechanism that commanding overdramatic kingdom, scientifically replacing drama with science in the most dramatic of fashions. He is at once a magician and a logician, both a sluggard and a swordsman, a civilized Bohemian, a cold blooded musician but in short, he is a romantic rationalist. The endless paradoxes and complexities of Holmes have given rise of attraction to crack the case of this extraordinary man, to examine the Sacred Writings for clues that are uncovering his past and his inmost character, and systematically eliminate the impossible until the truth, however improbable, remains. Sir Arthur Conan Doyle gave the world sixty mysteries of Sherlock Holmes; but the most important; he gave the world the mystery of Sherlock Holmes (Doyle).

This binary of Sherlock Holmes shows precisely why he is an important social contact to both young and old readers of today. Holmes is a symbol of everything to be and everything wishes to be. He is lofty enough to be an aspiration, and low enough to be reliable. He is a symbol of every man's desire to wage war with evil and be a noble righter of wrongs to be a hero. Sherlock Holmes is a hero nowadays, especially because he is a solid giant; he is identified and idolize at the same time; he is the one that lives in a very comprehensible flat, but labors in the raid of incomprehensible adventures, bringing excitement to commonplace existence and exercise for stagnant intellects (55).

Sherlock Holmes takes the reader along on his exploits and breaks him free of a mundane life while reminding him that life is laced with mystery, at once he is providing an otherworldly escape that opens the eyes of people to their own world. Sherlock Holmes personifies all his funs long for and all of them are at their fingertips, where they share his adventures and are left with hearts bent on seeking their own (Ripper & Robson).

5. The Dualistic Relationship: Protagonist and Antagonist

As mentioned multiple times above that Rankin's Inspector Rebus series is the greater part based on the nineteenth century novel *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, Rankin says in his preface to *Hide & Seek*, and he wanted to drag Stevenson's story back to its natural home of Edinburgh and in a later interview he says that he wanted to reveal the Edinburgh that no one was thinking about (Foley 7). Robert Louis Stevenson's *Jekyll and Hyde and the Double Brain*, an article written by Anne Stiles, states Stevenson claimed that he was not aware of the notion of schizophrenia before he wrote the novel, and that the story had simply come out of a dream (879). However, in the

same article, his wife says that her husband was deeply impressed by a paper he read in a French scientific journal on sub consciousness and gave the germ of the idea for his novel (Stiles 879).

The dual brain theory, mentioned a few pages further in the same article, comes down to the fact that in the Victorian era the brain was measured as a double organ and that the left and right hemispheres of the brain could function independently (884), and according to Stiles, its comparison to the split personality of Dr. Henry Jekyll is detailed remarkable (888). Rankin mainly uses Stevenson s' theme of a split personality in his depiction of Edinburgh as a town, but it can also be linked to the relationship between Rebus and Cafferty, which is very much the same as the one between Dr. Henry Jekyll and his alter ego Mr. Hyde, which Rankin acknowledges in the introduction to *The Black Book*. Hyde is Jekyll s' dark side, whereas Cafferty is Rebus s' dark side. The only difference between the two duos is that Jekyll and Hyde are one and the same person, whereas Rebus and Cafferty are two different human beings. However, Rankin makes up for this by making them very similar to each other.

In *Mortal Causes*, Rebus finds out that the rough kids from the Gar B have mistaken him for Cafferty:

Remember you were with a pal, and he thought I was someone else. Remember? He asked me where my flash car was and you told him that I wasn't who he thought I was. Who did he think I was, son? But someone a bit like me, eh? Similar build, age, height? Fancier clothes though, I'll bet. (251)

Rebus and Cafferty are so much similar, that this boy could not even express them apart, besides from the fact that Cafferty is the handsome version of Rebus. In *Dr. Jekyll and Mr. Hyde*, Dr. Lanyon describes the look of Mr. Hyde: "there was something abnormal and misbegotten in the very essence of the creature that now faced me, something seizing, surprising and revolting" (65), whereas the good personality of Jekyll, is described as "a large, well made, smooth faced man of fifty, with something of a stylish cast perhaps, but every mark of capacity and kindness" (26), and a "large handsome face" (27), which is just the other way around with Rebus and Cafferty; where Cafferty is much better looking than Rebus, which is Rankin s' way of making the contrast that bit more striking. Cafferty is Rebus s' Hyde, in a way that he is the immoral version of Rebus, like the wicked version of Hyde to Jekyll.

In the interview with Foley, the protagonist and antagonist of Sir Arthur Conan Doyle's Sherlock Holmes and Professor Moriarty is compared to Rankin (11), which explains the fact that he has made Rebus and Cafferty so much the same. Holmes and Moriarty are similar in a way that they are both masterminds, especially in mathematics. In *The Final Problem* in 1893, Doyle's last Holmes story, Mr. Sherlock Holmes defines Professor Moriarty as a genius and a wonder (238), and as a man of good birth and excellent education, endowed by Nature with a phenomenal mathematical faculty, whereas Rankin writes about the similarities between his characters that Cafferty is like Rebus in doing things, and sometimes he can recognize things while Rebus cannot.

Both of the men are ageing fast, finding changing landscape unsympathetically (*The Black Book*). However, Professor Moriarty has the hereditary leanings of the most diabolical kind and a criminal strain ran in his blood (239), which makes him, just like Cafferty to Rebus, the bad version of Holmes. Besides, like Rankin's creations, Holmes and Moriarty are playing cat and mouse in a way that they are both running after each other. In the Inspector Rebus series, this cat and mouse game plays a significant role throughout. Even the dialogues that are between Moriarty and Holmes are at times the same as those of Cafferty and Rebus. In Rankin's ninth Rebus novel *The Hanging Garden*, Cafferty and Rebus have the following conversation in jail:

Top of the morning , Straw man. Arms folded, looking pleased with himself. You've had a busy night. On the contrary, I slept as well as I ever have done in this place. What about you? I was up at four o'clock, checking damage reports. I could have done without driving all the way here. Maybe if you gave me the number of your mobile? Cafferty grinned: I hear the nightclubs were guttered, I think your boys are making themselves look good. (283)

When comparing the dialogue of Cafferty and Rebus above to the following that is between Holmes and Moriarty, it shows that both conversations strike a humoristic note: "You have paid me several compliments, Mr. Moriarty said: "Let me pay you one in return when I say that if I were assured of the former eventuality I would in the interests of the public, cheerfully accept the latter" (243), which contributes to their uncanny relationships; they are enemies for each other, but sometimes it seems as though they are friends.

The way in which Rankin's characters and Doyle's take part in the end of the series is the most interesting similarity them. While Sherlock Holmes and Professor Moriarty fighting each other, grab each other by the arms and fall into a hole. However, they are never

found, so there is no proof of the death of either man, any attempt at recovering the bodies was absolutely hopeless (255), whereas in Rankin's seventeenth, as well as his last, Rebus novel *Exit Music*, Cafferty has to be taken into hospital and seems to be on its last legs at the end of the novel, while Rebus is trying to revive him. However, the reader will never know whether Big Ger. will live or die.

The machines were making noises. Sweat in his eyes and the hissing in his ears couldn't tell if they were good news or not. In the end, it took two doctors, an attendant and a nurse to drag him off the bed. „Is he going to be all right? he heard himself ask. Tell me he is going to be all right ...“ (460)

Theoretically, Cafferty is not exactly the alter ego of Rebus, because they are not one and the same person, however, the idea of the doppelgänger is something that closely links to the relationship between this protagonist and his antagonist. Since they crash into each other occasionally, there has to be a moment in which Rebus recognizes himself in Cafferty. Professor Terence Cave mentioned in a book of *A Study in Poetics* the moment of recognition (1- 9).

In Rankin's Rebus novels, Cafferty is the one who is able to make Rebus think about who he really is. Rebus undoubtedly ignores the fact that Cafferty could be his doppelgänger, but in fact the mirror that is being held up to him shows Cafferty's reflection. Cafferty knows how to put Rebus in insecurity. However, by doing this; he also comes face to face with himself. In *Mortal Causes*, Cafferty has indicted Rebus of liking cruelty, and of being attracted to it; his natural right as a Celt (81), while exactly the same could be said about him. However, as a result, Rebus starts to ponder upon his own accusations, his time in Northern Ireland and the things he did back then (81).

By conclusion, the main influences that are in the resemblance between Rankin are fairly curious, because all three writers, Ian Rankin, Robert Louis Stevenson and Sir Arthur Conan Doyle, are from Edinburgh. The conclusion that can be drawn from this is that the capital of Scotland has the mysterious power to contaminate its citizens with its divided personality, where its dichotomy results in enigmatic best-selling novels that all cover this dark subject.

Finally, Ian Rankin put nineteenth century Scottish novels in a modern Edinburgh daylight by using the binary of Edinburgh in his Inspector Rebus series. He chiefly uses his protagonist Detective Inspector John Rebus to put across the duality of the city's everyday

life. Moreover, Rebus is the one who mostly describes the city's atmosphere, which is mostly very dark and mysterious.

This duality is most noticeable in the division between Old and New Town, where Old Town represents the historic part of the city with many breathtaking sights and views, whereas the New Town embodies the modern part with neo classical buildings and industry. The New Town has assisted the Old Town to become less crowded and developed the city in a way that it became bigger, and created room for business, whereas the Old Town became quiet and calm. In addition, the city is separated into heights and depths, which means that the heights give a spectacular view over the city, while the depths give a fantastic view on the various hills (Jennifer 30).

The visitors are attracted by these contrasts, and they only notice the beautiful aspects of the city. However, Edinburgh is not only beautiful and tranquil; it is also dark and turmoil. The rate of crimes of the capital is high compared to other capitals, and drugs and drinking problems are very common. For Rebus, night time is the most interesting part of the day, because especially during that time the city reveals its darkness to the people who pay attention. Moreover, these people, who pay attention, confess that they love the thrill of danger, like Rebus does, in any case. The darkness of the capitals and its mystery is, amongst other things, due to its history of murder cases, like the Burke and Hare murders and what is called hauntings, which are of course great sources of influence for all kinds of Scottish writers.

Rankin reaches the success when he kept this mystery throughout his Rebus series. Every single novel is full of suspense and secrecy, from the beginning till the end. Even the protagonist stays an ambiguous person throughout the novels. John Rebus not often opens up to anyone; also he uses his work to avoid the subjects of emotions and feelings. Then there is the city's climate, which Scottish people have to put up with an awful lot of rain and the nasty wind. The weather is therefore a mutual subject in the Inspector Rebus series; however, there is one season that is the most annoying to most citizens of Edinburgh, which is summer. During summer, the Edinburgh Festival takes place and attracts a lot of tourists, which causes the city to become overcrowded. Inspector Rebus, being probably the biggest complainer to this Festival, mentions it a couple of times in the series in a very negative way.

The main goal of Rankin for the Inspector Rebus series was initially to write a modern day version of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*.

However, this was not distinguished by the various reviewers. Therefore, Rankin put in another challenge and wrote his second book. By the end of this novel, Rankin was pulled into the world of his protagonist, which subsequently resulted in a whole series of seventeen books. Rankin used real Edinburgh street names and places because he wanted his novels to be realistic to its readers. This approach to make a novel more realistic is also recognized by Professor Malcah Effron. Rankin s' view on the city is most often described through the words of his protagonist.

He is the one who describes the dark side of the city, which is often also a metaphor for his own split personality, or the other way around. Moreover, it seems that Rankin has tried to turn Edinburgh into a character, because Rebus s' personality practically reflects Rankin s' view on the capital. Like Rebus, the city seldom opens up to its visitor, and like the city, Rebus has two sides; good, and dark side. Morris Gerald Cafferty is the description of his dark side, but looks very much the same as him. However he is Rebus s' enemy, he could just as easily be his friend. This relationship between protagonist and antagonist is something that Rankin picked up from other nineteenth century novels, like Dr. Jekyll and Mr. Hyde and Sir Arthur Conan Doyle s' *The Final Problem*, or the Sherlock Holmes stories in general (Malcah 39).

The relationship, specifically, is very similar to those of Dr. Jekyll and his alter ego Mr. Hyde, and Sherlock Holmes and Professor Moriarty; the final of each example represents the bad side of the other. In Jekyll and Hyde it is sincerely a split personality because it involves one and the same person, whereas in the Rebus and the Sherlock Holmes series it involves two different characters, however, the fabulous characters of these series are in many ways of the protagonist's doppelgangers, which, according to Professor Terence Cave, has to lead to a moment of recognition. In the Rebus series this often happens during Rebus s' encounters with Cafferty, in which Cafferty tries to bring him down by filling a finger at his behavior, while this finger could be pointed back at him as well.

By the way, the conclusion is that Edinburgh seems to have a transmissible, or even a transferrable effect on its citizens, which makes it a great source of motivation for writers like Ian Rankin and Arthur Conan Doyle. It is as though the city inspires its citizens to seek its hidden personality, and pass it on to others. Rankin has most definitely succeeded in doing this. The Inspector Rebus series rouses interest in Edinburgh s' history, and especially in its mysterious dark side. Like Rankin, Conan Doyle has absolutely thrived in depicting his Sherlock s' personality and the mirror image between the detective and his enemy professor Moriarty.

This chapter is depicting the Scottish-ness in modern Scottish detective fiction. It uncovers what Scottish-ness is, and examine to what extent it is reflected in modern Scottish detective fiction. Are the crime novels Scottish in the sense that they are written by Scottish Authors, and do they denote Scottish culture and identity? Will a reader have an idea and learn something about Scottish culture by reading modern detective fiction from Scotland? This chapter also discusses the extent to which Scottish detective novels comply with, or differ from, the characteristics of the crime fiction genre. While it's as misleading to lump all Scottish crime authors under one umbrella as it is to refer generally to American crime writers, there are certain common threads that run throughout the mysteries and thrillers of Scotland.

In order to examine significant aspects of Scottish-ness in modern crime fiction, there are two detective novels, which are most discussed in the world. The series are rebus series by Ian Rankin and adventures of Sherlock Holmes by Conan Doyle. These two writers can be seen as the Dr. Jekyll and Mr. Hyde in Scottish detective fiction. This chapter will discuss aspects of Scottish culture and notions of Scottish-ness in order to clarify what is the vision and investigation in the two crime novels subjected to discussion. So how and to what extent Scottish identity and culture are treated in the two texts? What about the Scottish crime fiction and how it is analysed in Rebus series and Holmes adventures?

1. Scottish identity, Scottish-ness

Defining national identity is extremely difficult in generalizing people or a culture as a whole. People are individuals and sometimes, they are both simplifying and uncertain in categorizing someone as Scot, Norwegian or Italian. The difference between Scots and Chinese is easier than noticing the variance between Scots and Norwegians; in fact, they both belong among other things to Western Culture, and this distinguish that the notion of national character exists. The term Chinese gives a definite picture in head, while Scots give a different image. However, it is not certain that everyone fits this typecast. The way of trying to encapsulate the way of thinking and preferences of a people is the national character.

Stuart Hall indicates, "the national identities are not things we are born with, but are formed and transformed within and in relation to representation" (Christianson 27) or as Susanne Hageman has cited "like genders, nations are constructs" (Christianson 27). A Scottish character may immediately characterized and be known with a red haired, strong man in kilt, placed in a smoke filled pub. He has got a bagpipe on his shoulder and a beer in

his hand; however, it is not certain that the reader will face this Scottish stereotype with all these features. Even though every person is unique, they may have a lot in common.

The author of *The Scots*, Carol Craig, of *Crisis of Confidence*, he claims that one of the key aspects of Scots is their affection for logical thinking, and that has played a central role in the evolution of Scottish culture and character (Craig 11). Another claim is that the Scots do not have the feeling of being good enough. Alan Bold has published his point of view of the nature of the average Scot. He argues that “the typical Scot is marvelous at making all about him miserable” (Bell 36). Furthermore, he writes “The typical Scot is a loser and he knows it” (Craig 8) Emigration is a real problem, which means about one million Scots have left Scotland over the last forty years, many of them are talented and educated.

There has only been one year during the last ninety years which migration had increased in Scotland, and that is more than seventy years ago (Black 332). One of the reasons for this, is unfortunate tendency, because may be that the Scots do not have faith in a good future and opportunities for themselves and their family in Scotland; people with academic ambitions and Scots who are striving for economic success have a tendency to move to London. It is a cast of mind that based on the belief which anything Scottish must be second rate (Craig 2). Some years ago, people carried out a research among young persons, who found that, as regards self-confidence, Scottish fifteen-year olds were almost at the bottom of the list of twenty five other countries (Craig 4).

Scottish psychologists assumed and indicate that Scottish culture is designed to cut people down to size that irony, negative remarks and humiliations that are as familiar as rainy days. The Scottish psychiatrist Alex Yellow lees got worry in fact and argues that Scots are not brought up to feel confident in themselves. Their lack of self-esteem dishonesties is behind some of their health problems. He requests: “Why should they stop smoking and take care of themselves if they do not think they are worthwhile people?” (Craig 6) If Scots lack self-confidence and feel useless, they have two choices, the first is to become a victim; the other is to overcompensate, by acting in an arrogant or bullying way.

Both of these choices may abolish the individual’s opportunities to construct strong relationships between friends, close colleagues and life-partner. People with a lack of self-confidence may also have a very pessimistic attitude and will often be envious of other people’s success. The Scottish sportswriter Hugh McIlvanney once argued: “If there is ever a World Cup for self-destructiveness, few nations will have the nerve to challenge the Scots” (Craig 8) In Irvine Welsh’s novel *Trainspotting*, one of his characters assert that the Scots

are “the scum of the earth, and the most wretched servile, miserable pathetic trash, was ever shat in color creation” (Craig 8).

These two claims level plain criticism against the Scots; nonetheless, there are some positive characteristics; Scots have a patriotic feeling and many of them have a strong love of the Scottish landscape. Examples of these feelings can be found in *Being Scottish* and only a book helps hundred Scots to express what Scottishness means to them. Moreover, there are other positive statements about Scotland and the Scottish people; they are “unpretentious hardworking people, who believe in equality” (Craig 9). Craig also claims that the Scots are given the affection for logical thinking.

She asserts why the story about Sherlock Holmes which is the great master of solving problems by the function of logical reasoning, was written by a Scot (Craig 61). It needs more than affection for logical thinking to write this admitted classical story and there are numerous of people who have this affection. Nevertheless, it is not totally unanticipated that a Scot has written the story due to the well-known fact of their affection.

the Norwegian newspaper *Dagens Næringsliv* had an interview with The Scottish crime writer Ian Rankin where he avows that he wants to write about Scotland’s soul, its phobias, psychosis and mistakes, and about the people there. The literary critics call Rebus s’ books crime fiction, arguing Rankin and this is Due to the fact that the protagonist Rebus is a policeman. Yet he recognizes that he writes about the Scottish society, about politics, present time and morality. He focuses on the use of the good and evil in society, including themes like human smuggling, poverty, illegal sale of weapons and also environmental crime among others (Paulsen).

This supports Dennis Lehane’s claim that “Today’s social novel is the crime novel” (Murfin 104). While Scottish literature in the 1980s was frequently concerned with Scotland and literature has been more focused on writing from it later. This can be seen as a swing away from intro version (Bell 41).

Under Margaret Thatcher’s and John Major’s Conservative governments, the people in Scotland felt separated from the government in London. The Scottish Parliament received the freedom to make primary legislation in limited areas after a year when Tony Blair was elected in 1997; other policy areas are still reserved for the UK Government.

There are different ways that this decentralization can be discerned in post-devolution crime fiction. The delineation of continuity rather than seeking to modernize is one of the possibilities. Another alternate possibility is a social or geographical move from rural to

urban Scotland and its characteristic problems. Yet another possibility is the option of a generic move to a more hopeful model of crime writing (45).

2. Scottish detective fiction

Crime writing is an important part of Scottish literary culture. One of the reasons is Scotland plays an important role in detective fiction world-wide and the fact is that the Scottish author Arthur Conan Doyle's short stories and novels made detective fiction a popular form of literary entertainment. It is true that Edgar Allan Poe is considered as inventor of the detective-fiction genre. However, the detective story did not become popular before Doyle wrote the two first novels about Sherlock Holmes (Beth).

The prototype for countless fictional detectives was created by Conan Doyle in order to come. Scotland and the Scots supply almost perfect ingredients for crime fiction. Scotland is a place with a deeply gothic sensibility and a dark sense of humor, and two aspects which are illustrated in its crime writing again and again. The country also has a tradition of books those telling tales of the more unsavory side of life. Right from the time of Stevenson and Hogg in the nineteenth century, Edinburgh has always been an important host to Scotland's crime fiction. To encounter murder, betrayal, religious obsession, bigotry, the supernatural and psychopathic, is by their recognized novels (Scaggs).

Both English and American crime fiction genre are roots of Scottish crime fiction, where the American tradition is the more visible. Thus, many critics find that Scottish crime fiction has adopted and customized American hard-boiled crime stories (Schoene 132). Scottish literature has shown a preference for themes like deception, domination, hypocrisy, duality and two-facedness, and this is found as early as in James Hogg's *Private Memories and Confessions of a Justified Sinner*, later in R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and likewise in Alexander Trocchi's *Young Adam*. Stevenson's narrative is associated with the Scottish people, their duality, their sense of being stranded between nation and state (Schoene 133).

His story is known for its astonishing portrayal of the psychopathology of a split personality. In typical culture, the phrase "Dr. Jekyll and Mr. Hyde" means a person who may show a clear contrast within his or her character, or extremely different manners, from one situation to the next, not far from being totally another person. However, Craig claims that this duality is not classically Scottish (Craig 15).

Gill Plain argues that Scottish crime writing builds upon Scottish literary ancestors due to the fact that almost every self-respecting crime novel carries an obligatory reference to the dichotomy in Dr. Jekyll and Mr. Hyde (Schoene 133). In an interview with the Scottish crime writer Ian Rankin, he confirms the close relationship Scottish authors with their national literary forebears:

If you talk to Scottish crime writers and ask, “What are your influences?”, “instead of answering Raymond Chandler or Agatha Christie, they will tend to say “Confessions of a Justified Sinner” or “Dr. Jekyll and Mr. Hyde.” James Hogg and Robert Louis Stevenson, or John Buchan’s “Thirty-Nine Steps.” We have grown up reading different books and grown up in a different culture” Rankin said (Washington Post 2).

3. Scottish crime fiction: Studying Sherlock Holmes adventures

Sir Arthur Conan Doyle had determined that chance would play little or no role in the solution of the crime, when he decided to try his hand at writing detective stories. Sherlock Holmes would aim his way to the answer using both old and new forensic methods. Holmes and Watson are presented as men of science in this way. Even their conversation is on an arrogant scientific level. In reading Sherlock Holmes, there is what is called conic sections and surds and the 5th proposition of Euclid. Fear not however, much of the science is used just to fix the mood of the story. But Holmes solves a number of his cases using scientifically based forensic methods. He is truly the first scientific detective in fiction (Doyle).

The Scientific Sherlock Holmes examines the science and forensics that Holmes employed and even makes the case that it is the science that has made the Holmesian Canon so enduring. He used three techniques that were well established at the start of his career, which are footprints, decryption of ciphers, and handwriting analysis. He was at the forefront of innovation in solving crimes using fingerprints, dogs, and the idiosyncrasies of type writers (Bold 87).

Holmes used footprints in the very first of the sixty stories, *A Study in Scarlet*. He was still using them in *The Lion's Mane*. In fact, there is footprint evidence in half of the tales. Holmes's best use of footprints occurs in *The Boscombe Valley Mystery*, the sixth story, which he solved almost entirely on footprint evidence. After examining the ground around

the site of the murder, Holmes tells Inspector Lustrate “The murderer is a tall man, left-handed, limp with the right leg, wears thick soled shooting boots and a gray cloak, smokes Indian cigars, uses a cigar holder, and carries a blunt pen-knife in his pocket.”(20) Despite Holmes’s clue, Lustrate fails to arrest Mr. Turner. *The Sign of the Four*, Holmes is an expert in footprints. Then he had already penned a monograph entitled, “The Tracing of Footsteps with Some Remarks on the Uses of Plaster of Paris as a Preserver of Impresses”. Indeed, the hero must deal with footprints on a wide variety of surfaces, like clay soil, mud, snow, carpet, ashes, and blood (Craig 32-33).

Holmes wrote another monograph in which he analyzed one hundred sixty of separate ciphers. Conan Doyle has used the frequency analysis to solve the cryptic messages in *The Dancing Men*, borrowing that from Poe’s *The Gold Bug*, and waiting until he has sufficient data, Holmes uses the fact that “e” is the most usually used letter in English, and proceeds from there to the answer. In *The Gloria Scott Case*, Holmes used the cipher to solve, and it is the one that uses only every third word in the message. This is the same technique that was used by union spies during the Civil War. The decoder rings was solved by the same way by the Young followers of the 1940’s radio show “Captain Midnight”. In *The Valley of Fear* Holmes realizes that the cipher, just like one used by Benedict Arnold in the Revolutionary War and Abner Doubleday in the U.S. Civil War, employs a book, so as the message contains page and word numbers (Crawford 501) .

The handwriting analysis in the time of Conan Doyle was more trusted than it is today. Holmes was up to date and used handwriting to make some amazing inferences. He couldn’t only tell a gender, but he was also able to make deductions about the writer’s character. In *The Rey gate Squires* he correctly proclaims that two writers are related. A clever deduction at the start of *The Norwood Builder* enables him immediately to distinguish the culprit. Holmes realizes that the shaky handwriting in Jonas Old acre was due to its being written on a train. Knowing that no one would write such an important document in such a fashion, Holmes knows the Old acre that he is his man (“Sherlock Holmes the father of science”).

Holmes as a scientific innovator he used some methods before actual law enforcement agencies did. For example, the use of fingerprints for identification was accepted by Scotland Yard in 1901. The first Holmes case to involve fingerprints was *The Sign of the Four*. But only in *The Norwood Builder* fingerprints play a significant role. Still, Conan Doyle chose to have Holmes use fingerprints and not the rival technique of Bertillon age or

anthropometry. Holmes the forensic scientist must have documented the superiority of fingerprinting (“A Classic Sleuth for the Modern Age”).

Holmes has also written an article on the use of dogs in detective work. Certainly, dogs play a significant role in several stories. Holmes employs dogs to follow the movements of people for the two times. *In The Sign of the Four*, Toby fails to follow properly the fragrance of creosote to locate Tonga, the miniature from the Andaman Islands; instead Toby takes Holmes and Watson to a creosote factory. But in *The Missing Three Quarter Pompey* effectively follows the smell of aniseed and locates Godfrey Staunton (*In The Sign of the Four*).

Holmes has another dog achievement in the 60th story, *Shoscombe Old Place*. Suspecting that Lady Beatrice Fothering is missing, and Holmes uses her dog to demonstrate that her carriage is occupied by another woman. Early usage of dogs shows Holmes again at the front of detection “Sherlock Holmes’s CSI influence on modern forensics”.

Holmes story, *A Case of Identity* in which the idiosyncrasies of a typewriter provide the evidence that leads to the solution. Holmes recognizes that the key to the mystery is that Mary Sutherland’s suitor only communicates by typewritten letters; there is no signature because even his name is typed. Holmes succeeds to get a typed note from his suspect. The exact match of typed peculiarities closes the case. The prolific Holmes is the author of a monograph entitled as *The Typewriter and its Relation to Crime* (33).

Sir Arthur Conan Doyle was an insatiable reader, that’s why he was well informed on a great many topics. He was able to weave a mixture of old and new crime detection techniques into the Sherlock Holmes stories and this is a big factor in their continuing appeal. The Scientific Sherlock Holmes proves that science plays a big role in the continuing popularity of the greatest detective in fiction. As the first world only consulting detective, he pursued criminals throughout Victorian and Edwardian London, the south of England, and continental Europe. Holmes made a singular impact upon the popular imagination and has been the most enduring character of detective fiction, while the fictional detective had been anticipated by Edgar Allan Poe’s C. Auguste Dupin and Emile Gaboriau’s *sir Lecoq* (430).

Conan Doyle demonstrated methods and mannerisms of Holmes on those of Dr. Joseph Bell, who had been his professor at the Edinburgh Medical School. In particular, Holmes’s strange ability to gather evidence based upon his honed skills of observation and deductive reasoning paralleled Bell’s method of diagnosing a patient’s disease. Holmes offered some insight into his method, claiming: “When you have excluded the impossible,

whatever remains, however improbable, must be the truth.”(5) His detecting abilities become clear, though no less amazing, when explained by his friend, Dr. John H. Watson, who recounts the criminal cases they jointly pursue. Although Holmes rebuffs praise, declaring his abilities to be elementary, the oft-quoted phrase “Elementary, my dear Watson,” never actually appears in Conan Doyle’s writings (William 11).

The narrations of Watson describe Holmes as a very complex and moody character who, although of strict habit, is considerably untidy. Holmes appears to undergo fits of mania and depression, the latter of which are accompanied by pipe smoking, violin playing, and cocaine use. Throughout the four novels and fifty six short stories featuring Holmes, a number of characters recur, including the bumbling Scotland Yard inspector Lustrate; the group of “street Arabs” known as the Baker Street Irregulars, who are routinely employed by Holmes as informers; his wiser and less ambitious brother, Mycroft, and most notably, his formidable opponent, Professor James Moriarty, whom Holmes considers the “Napoleon of crime.”(Sherlock Holmes)

Claiming that Holmes distracted him from better things, Conan Doyle famously attempted to kill him off; during a violent struggle on Switzerland’s Reichenbach Falls, both Holmes and his opponent, Professor Moriarty, are plunged over the edge of the precipice. The outcry of Popular against the demise of Holmes was great, where men wore black mourning bands, the British royal family was distraught, and more than twenty thousand readers cancelled their contributions to the popular Strand Magazine, until Holmes regularly appeared. By popular demand, Conan Doyle resurrected his detective in the story *The Adventure of the Empty House* (30).

Holmes stayed as a popular figure into the 21st century. Among the most popular stories in which he is featured are *The Adventure of the Blue Carbuncle* , *The Adventure of the Speckled Band* , *The Adventure of the Six Napoleons*, and the novel *The Hound of the Baskervilles*. Holmes’s character has been translated to other media as well, and he is widely identified on both stage and screen. In addition to countless translations of the Holmes adventures throughout the world, a genre of parodies and pastiches has developed based upon the Sherlock Holmes character (“Crime and Mystery”).

The author is consulting weapons expert in Minneapolis, Minn. He is a fellow in the American Academy of Medical Sciences and a member of the International Association of Identification and several organizations interested in firearms. He writes of his long interest in Sherlock Holmes, and this interesting presentation touches the interrelationship of the Sherlock Holmes stories and the growth of scientific crime detection. The Sherlock Holmes

stories have presented a phenomenon of universal plea. The master detective employing observation, deductive reasoning, and scientific knowledge has captivated the young and the old, the rich and the poor.

The Criminologist Ashton-Wolfe writing in The Illustrated London News in 27 February 1932 said:

Many of the methods invented by Conan Doyle are today in use in the scientific laboratories. Sherlock Holmes made the study of tobacco ashes his hobby. It was a new idea, but the police at once realized the importance of such specialized knowledge, and now every laboratory has a complete set of tables giving the appearance and composition of the various ashes, mud and soil from various districts are also classified much after the manner that Holmes described, poisons, handwriting, stains, dust, footprints, traces of wheels, the shape and position of wounds, the theory of cryptograms, all these and many other excellent methods which germinated in Conan Doyle's fertile imagination are now part and parcel of every detective's scientific equipment (1).

4. Scottish Crime fiction and Genre in Ian Rankin's Rebus Novels, Tartan Noir

In the past 20 years, Arguably, Scottish crime fiction has proved one of the most popular and fast-evolving creations of the Scottish imagination. Scottish crime writers such as Ian Rankin, is recognized not only locally, but has achieved international success. Scottish crime fiction has even acquired its own label "Tartan Noir." Ian Rankin is a best-selling Scottish crime writer who is best known for his series of novels featuring DI John Rebus and whose name is inextricably connected with Tartan Noir (Horsley 19).

The Rebus novels and far from simple mysteries, they have been called, and characterized by a complex plot, an array of interesting and original characters, a strong focus on the local and an interest in social and political issues. Another defining feature of the novels is in genre syncretism, including the hard-boiled detective story, the police procedural, Gothic fiction and the psycho-social novel (20). Rebus novels also contain genre-markers of the police procedural; however Rankin is clearly heavily influenced by American hard-boiled detective fiction. In one of the earliest full length studies of the police procedural George N. Dove offers the following definition of the genre: "First, to be called a procedural, a novel must be a mystery story; and second, it must be one in which the

mystery is solved by policemen using normal police routines” (47). This definition draws attention to two essential aspects of the genre: the clue puzzle element and the focus on the procedures of police work, both of which can be found in Rebus novels.

Rebus is clearly an outsider who likes to follow his own hunches or conducts private investigation, though he is still a member of the police force, which means that the plot revolves around the official police investigation and the text focuses, at least to some extent, on the nature of police work and the procedures followed by the police during the investigation, such as command and communication structures, interviewing techniques, or ways of gathering evidence (Scaggs 72).

The focus on the details of police work seems to be more evident in the later novels of the series. Whereas the first novels focused mainly on Rebus and his struggles to bring justice, later additional features of his colleagues who all contribute to solve the case. Rebus is also more dependent on police information and technology (72).

The shift from narrative focused mostly on the individual detective to focus on multiple characters is best illustrated by the development of the character Siobhan Clarke. Siobhan appears for the first time in *The Black Book* as a newly promoted Detective Officer. Unlike rebus, she is much younger than he, comes from a middle class background and holds a university degree. But the more important, she is English. Throughout the series, Siobhan climbs the promotion ranking and by *Resurrection Men* is promoted to Detective Sergeant. She has reached the rank of detective inspector in the recent addition to the series, *standing in Another Man's Grave* (An Interview with Ian Rankin).

What differs Clarke from Rebus, is her focus on professional development, while he is for the one promotion at the very beginning of the series from DS to DI, is stuck in the same rank throughout the series. Over the course of the series, Clarke plays an increasing role; she works closely with Rebus, but also she has her own cases to work on as well. The novel *The Falls*, for instance, is as much Rebus's novel as it is Siobhan's. As Scaggs notes:

Central to the development of Rankin's John Rebus novels is the growth of a team of police officers who both function collectively to solve crime, and serve as a foil for Rebus's rule-bending and intuitive investigations. The character of Siobhan Clarke, often sourly identified by her superiors as another John Rebus, 'mediates between the twin poles of collective and individual agency (94).

Thus, in later novels, Rebus has somewhat less in common with a lonely private investigator, but is more similar to the troubled police officers found in the police novel. Rebus's novels relate successfully two sub-genres of crime fiction: the hard-boiled detective story and the police procedural, but Rankin also produces a resonance that is particularly Scottish. First of all, the novels' engagement with the Scottish literary tradition is signed by the use of the epigraphs that open each novel and sometimes individual chapters. Moreover, the novels are full of inter-textual references to major texts of Scottish literature, such as James Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mister Hyde* and "The Body Snatchers." (Craig 31)

However, it is first and primary through his use of Gothic conventions that Rankin places himself within Scottish literary tradition, Rankin himself admits that he has been deeply influenced by the Gothic, where in Scotland there was no tradition of the crime novel. The English crime novel was apparent as entertainment, and puzzle. Rankin does not cite only Stevenson and Hogg as major inspirations behind his novels, but also claims that his first novel, *Knots & Crosses*, was not meant to be a crime novel, but rather a re-writing of *Jekyll & Hyde*. However, reviewers failed to pick up on this at the time and the novel was classified as a frank detective story. It was meant to be informed on Jekyll and Hyde, a serious literary novel, a psychological Gothic novel (Scaggs 50).

The fact is that Rankin is heavily influenced by the Gothic that can be seen straight away in the choice of the titles for his novels *Set in Darkness*, *Dead Souls*, *Resurrection Men* as well as the choice of the artwork for his front covers. Moreover, the atmosphere of mystery and suspense in the novels is reminiscent of that of Gothic fiction and that is seemed in the opening of *Dead Souls*. One can also find Gothic echoes in the horror story, like descriptions of crime scenes such as those that open *Hide and Seek* (11) and *Mortal Causes* (9). Moreover, Rebus novels are also characterized by a thematic and structural feature that is identified by Chris Baldick as essential to Gothic narrative, namely, the return of past upon present.

For the Gothic effect to be attained, a tale should combine a dreadful sense of inheritance in time with enclosed sense of enclosure in space, these two dimensions reinforcing one another to produce an impression of sickening descent into disintegration (Baldick & Spooner 246). This theme is pursued by Rankin first and foremost in *Knots & Crosses*, the first novel of the series, in which Rebus is both figuratively and literally haunted by his past army life. From the very beginning of the novel there is Rebus's past of

some dark secret, and now he hears “a screaming in his memory” (12) and the suppressed memories keep coming back, sometimes even making him physically sick:

He felt weak still, and leaned against a lamp-post. He knew vaguely what it was. It was rejection by his whole being of the past, as though his vital organs were rejecting a donor heart. He had pushed the horror of the training so far to the back of his mind that any echo of it at all was now to be violently fought against. (52)

The truth is discovered when his brother Michael, who is a stage hypnotist, puts him under hypnosis to help him remember what he has forgotten. At this point, the text of the novel moderates into first person narrative and the whole monologue is put into a separate chapter. Rebus’s monologue doesn’t uncover his past, but also provides a solution to the crime puzzle. We find out that early on in his army career Rebus decided to try for Special Air Service and for that purpose went to the special SAS training camp. Together with a colleague, Gordon Reeve, they were judged the two best trainees and were chosen for a new exclusive group which was to be set up from within the SAS. Its role would be the permeation and destabilization of terrorist groups, starting with the IRA (Plain 131).

As part of the examination they had been trapped and were taken as prisoner, and then put through a series of endurance tests involving mental and physical torture. Rebus managed to stay strong throughout the tests, whereas Reeve grew more and more dependent on Rebus calling him “the brother he never had” (165) and even circulating his own blood with Rebus’s so that they can become blood brothers (165). The development of this close and intimate relationship reaches its dramatic climax when Reeve tries to kiss Rebus who finds himself obedient.

I could see Gordon bring his face up to mine and slowly – so slowly that it might not have been happening at all – plant a breathy kiss on my cheek, trying to turn my head around so as to connect with the lips. And I saw myself yield. No, no, this was not to happen! “Just a kiss,” he was saying, “just one kiss, John. Hell, come on.” And there were tears in his eyes, because he too could see that everything had gone haywire in an instant. He too could see that something was ending. (167)

At this moment, an officer walks into the cell and announces that Rebus has passed the test and will join the special unit. Reeve, however, is to remain in the cell because his interrogation is going to continue. What is more, in an ironic turn of events, Rebus is also

supposed to be involved in the further interrogation of Reeve. Although at first hesitant and reluctant to leave Gordon behind in the cell, Rebus eventually abandons his blood brother and walks out, even though he realizes that Gordon is not going to handle without him (169). The decision to leave Gordon behind overshadows the successful achievement of the training. Guilt driven Rebus suffers a nervous breakdown and eventually leaves the army and suppresses all the memories connected with the training and his friend and brother Gordon Reeve (170-171).

However, unconsciously he feels guilty and the repressed memories keep haunting him for the next fifteen years. Therefore he experiences physical illness, bad dreams and recurrent memories of someone trapped screaming, and a constant feeling of being a failure, especially in relationships. The memory of the kiss comes back to him both in dreams and in reality (69). Thus, Rebus is metaphorically haunted by his past, but he is also literally haunted, because Reeve recurs in his life, as a ghost from the past, and kidnaps five girls, including his daughter, to take revenge and punish Rebus. The past then does return upon the present in both a metaphorical and literal way, linking the crime fiction of Rankin with the Gothic:

Both gothic and detective fiction share common assumptions: that there is an undisclosed event, a secret from the past; that the secret represents an occurrence or desire antithetical to the principles and position of the house that to know the secret is to understand the inexplicable and seemingly irrational events that occur in the present. Both forms bring hidden experiences from shadow to light. (Skenazy 113)

As mentioned earlier that this theme is first and foremost employed in *Knots & Crosses*, but it is also evident in subsequent novels of the series. In a way, Rebus is defined as a character whose feeling of guilt over some events from the past. However, it is not only the theme of past returning upon present that links Gothic and crime fiction, another link is the unsteady protagonist. As Spooner points out “When Gothic and crime fiction coincide, the protagonist is often racked by guilt, obsession, paranoia, or other psychological disturbances, or his or her identity is misplaced or disguised” (250).

Accordingly, Rebus is a compulsive individual who is often driven by the feelings of guilt:

He wanted a drink, wanted one desperately. But he wasn't going to have one, not yet. People died and you couldn't bring them back. Some of them died violently, cruelly young, without knowing why they'd been chosen. Rebus felt surrounded by

loss. All the ghosts....yelling at him...begging him...shrieking, He knew he'd been crying and pulled out a handkerchief. (*Black & Blue* 381)

Moreover, from the very beginning Rebus is presented as an uncertain hero, somebody who is on the side of right, but also on the side of darkness. In the first novel of the series, *Knots & Crosses* he is stealing bread rolls and milk from his local shop: "Nothing in the world tasted as good for breakfast as stolen rolls with some butter and jam and a mug of milky coffee. Nothing is tasted better than a venial sin" (37-38).

Furthermore, the narrative in this first novel is constructed in such a way that the reader is supposed to think that Rebus might be the criminal. Firstly, he is fighting repressed memories, so in his past there is some dark mystery. This dual representation of the protagonist is continued in the successive novels of the series. As Petrie points out: "Despite an apparent obsession with justice, Rebus often appears to have more in common with the villains he is pursuing" (153). For example in *The Black Book* Rebus uses a rehabilitated paedophile, Andrew McPhail, to handcraft his nemesis Cafferty. Although McPhail ends up in the hospital badly beaten up, Rebus feels no real sorrow (335).

In *Black & Blue* the detective sticks up for his colleague and protected, Brian Holmes despite the fact that he has beaten up a suspicious during questioning (10-13). Moreover, Rebus takes the law into his own hands, which means that a few times he faces an internal investigation. Petrie believes this theme of Rebus as simultaneous hunter and hunted serves to strengthen his feelings of vulnerability (153); however, one could rather argue that this presentation of the character serves to underline his moral vagueness.

However, the dual nature of Rebus's character is first and foremost explored through his relationship with his chief adversary a dangerous criminal called Morris Gerald Cafferty who is said to rule the underworld of Edinburgh. Cafferty is first introduced in the third novel of the series, *Tooth and Nail*, but it is in *The Black Book* that he emerges as a fully formed character and, as Rankin puts it, "the epitome of moral and spiritual corruption" (*The Black Book*). On the one hand, the relationship between the two seems to be that of the detective hero and his archenemy:

Nobody wanted to nail Morris Gerald Cafferty as badly as John Rebus did. He wanted a full scale crucifixion. He wanted to be holding the spear, giving one last poke just to make sure the bastard really was dead. Cafferty was scum, but clever scum (*The Black Book* 28).

On the other hand, there seems to be a special link between the two characters. For one thing they spend a lot of time together. Throughout the series they visit each other at home repeatedly and sometimes even sharing a drink. In *Set in Darkness* Rebus admits that:

Sometimes I feel closer to that bastard than I do.... He bits off the ending to my own family (309). The uncanny similarity between the two characters is also observed by Rebus's colleagues: "Rebus himself knew the rumours that he was too close to Cafferty, that they were too much alike in so many ways (*Resurrection Men* 51).

At the end of *The Black Book* Rebus puts Cafferty away; however, he subsequently gets locked into a complex psychological power struggle with his adversity (Petrie 154). In *Mortal Causes* Cafferty puts stress on Rebus to find those responsible for killing his son. This situation is reversed in *The Hanging Garden* in which the detective asks the gangster to help him find the person responsible for putting his daughter into coma. In exchange for his help, Rebus agrees to be Cafferty's man, an action symbolically similar to making a pact with the devil (Petrie 154). Cafferty keeps his promise and delivers the guilty person to Rebus. Although Rebus decides at the last moment to not hurt the culprit, in the fact he asked Cafferty for help in this matter changes their relationship forever.

As the series progresses, the pledge between Rebus and Cafferty seems to grow stronger. In *Naming of the Dead*, Cafferty repeatedly visits Rebus at his home offering him help with the investigation and the detective relies on the information obtained from the gangster. The similarity between the two characters is even more obvious than in the previous novels, where both of the men are aging and find the world around them less and less comprehensible. Also, they both need to fight to defend their positions, Rebus in the police, Cafferty in the criminal world.

The relationship between Rebus and Cafferty is characterized by mutual dependency (Petrie 154). This is emphasized by the fact that Cafferty saves Rebus's life twice, and the last novel of the series, *Exit Music*, concludes with Rebus giving Cafferty a heart massage, the last words of the novel being: "Tell me he's going to be alright" (380). Clearly they cannot exist without each other.

Stefano Tan argues that the relationship between the detective and the criminal is always based on shared dependency; they are like the two sides of the same coin, each one depends on the other for his existence. The murderer, in effect, creates the detective who must chase the murderer; in other words the detective exists because the murderer exists (6).

However, the use of the motif of the binary also invokes Gothic fiction. As Spooner points out: “The doubling of the detective with the criminal is another feature of crime fiction that is drawn from Gothic convention”(251). Also Lee Horsley notes that: “The noir thriller is very often, like both *Frankenstein* and *Jekyll and Hyde*, a fantasy of duality” (230).

In Rebus novels the theme of duality also permeates the presentation of Edinburgh, which is presented as a schizophrenic city, the place of Jekyll and Hyde. On the surface it is a proper place; however, underneath this façade lurks menace. Rankin’s interest lies with the hidden city (*Hide & Seek* 52). Thus, the setting of the novels also induces the Gothic. One could multiply the examples of Gothic tropes in Rebus novels. This abundance of Gothic themes and motifs is not surprising as crime fiction that has been firmly connected with gothic fiction ever since Edgar Allan Poe and his short stories, but at the same time it places Rankin within a Scottish literary tradition as well as within general tendencies found in contemporary Scottish fiction.

Crime writing has been a vibrant dimension of Scottish literary culture since the 1980’s, when a range of writers adopted the genre as a means of exploring systemic rather than individual criminality. The alienated figure of the detective was a trope well suited to the articulation of opposition to Thatcherism, and from these polemical roots crime fiction developed into an ideal formula for investigating the state of Scotland. (132)

Rankin’s novels are in many ways conservative detective novels, which combine the elements of the hard-boiled detective fiction and police procedural. However, there is nothing denying the fact that Rankin is playing with the conventions, tampering with the genre. By introducing highly literary genre markers of the psychosocial novel and Gothic novel to the text he offers challenges and the boundaries of the genre.

5. The Destiny of Rebus in *Exit Music* and the locked circle

“The girl screamed once, only once, but it was enough...” (*Exit Music* 3) The first part of this quote had appeared in the first Rankin’s book about Rebus in the *Knots and Crosses*, and a second part “but it was enough” was added in *Exit Music* which exposes a kind of circular symbolism. It highlights that the series is going to be over, closed, and it is reminiscent of a note of farewell. For the reader, it might be the most exciting or the most

thrilling book, because the imaginary end of Rebus is very unclear. Due to the genres that influenced Rankin, the reader could expect a horrible end for detective inspector Rebus (Daily Telegraph).

According to the features of Scottish crime mystery fiction, the reader could expect that Ian Rankin would let Rebus die but he did not do so, moreover, he could not do so. Then from the first moment it was clear that Rankin designates the influence of Conan Doyle by creating Cafferty for Rebus as a symbol of Moriarty for Holmes, but also by using names from Doyle's books, for example Rebus's supervisor's name is Watson, one of Rebus's colleagues is named Holmes. So it could be expected that he would throw his iconic character from the pillar as Doyle did to his Sherlock Holmes. Nevertheless, in Rankin's case, the readers were still uncertain until the last minute whether Rankin would let Rebus live or he would let him die, support the literary pattern (Daily Telegraph).

Due to Tartan Noir and their rules of writing style, Rankin should have killed off Rebus, because that is the prototype and the model system. But there is more that should have been taken into consideration. As time passed, Rankin started to behave a little bit like his own character as his wife acknowledged in the interview for The Daily Telegraph. She also admitted that due to the fact he was writing a book a year, for twenty years, there were days when he really lived Rebus's life instead of his own and might not be able to live without Rebus. Rankin is seemed to grow into Rebus, as he created him. It would have been for Rankin like committing suicide on half of his soul, mind and character (Hensher The Daily Telegraph).

Exit Music is written in a kind of melancholy described by Rankin in Rebus's Scotland, which permeates the pages to be felt by the reader. There are moments which are emotional and touching, passages in which Siobhan Clarke Rebus's colleague and almost a friend for years expresses that even when he is not a pleasant person to be with, he is dependable, calming and trustful. She likes him so much that she would miss him greatly, which seems like Rankin's words expected into Siobhan with his own feelings for Rebus. Even Rebus is almost touched but instead of skimpy the truth, he expresses a kind of ironic vision of life without him (Siobhan).

Next, Rebus does not feel relaxed, but because he is a Scot he is supposed to hide his feelings. Clarke is English and so she says what she feels. Maybe this is the reason why they do not really outfit each other completely; there is always a kind of distance between them a kind of obstacle, even though there are moments of passion, in which they evade each other to avoid spoiling their working partnership (Jen).

In *Exit Music* they work on an investigation of the hard case of a murder in a dark part of Edinburgh. In the deserted King's Steady Road a Russian poet is stabbed and another Russian is burned in his own house. Rebus and Clarke are trying to find the connection between the two cases, which is again wrapped in a huge number of machinations. While investigating the story, a demon from the ancient times appears, the "King of Edinburgh's Netherland", and Rebus's shadow Big Ger Cafferty being involved in this plot. Rebus would be eager to take his ghost with him to retirement by putting him in jail (Tim).

This man really follows him as a kind of shadow, and there cannot be Rebus without Cafferty and Cafferty without Rebus, as Rankin says:

I am never sure with Rebus and Cafferty whether they are going to become friends, or end up in a fight to death. They're two sides of the same coin, because every coin has to have two sides: they are similar age background, both feeling like dinosaurs as the world around them changes and turns. They are like Jekyll and Hyde, one shadow to the second. Rebus may even feel that he's made pact with the devil, when once he became his man. To which I say; better the devil you know. (Rebus 's Scotland 56).

The issue of dichotomy appears with Rebus on one side and Cafferty on the other. They only had made deal due to their children. Once in a book with the title *Mortal Causes* Rebus resolves the case of the murder of Cafferty's son. Cafferty eventually kills the man who is responsible for his son's death. Though Rebus does not give the killer to Cafferty, he is not allowed to save him. On the other hand, when Sammy, Rebus's daughter is attacked in *The Hanging Garden*, Rebus needs to Cafferty to give him the one responsible. Therefore, Rebus promises Cafferty to be his man who symbolizes in his eyes and making an agreement with the devil, since then Rebus feels that he would not be taken by God when he dies (Doug).

I've made pacts with the devil, he thought as his hands gripped the edge of the breakfast table. Resurrection would only come to those who deserve it; Rebus knew he was not among them. He could find a church and pray all he liked, or offer up his admission to Strathern. Neither would make a lot of difference. (Rebus's Scotland 55)

But in this part Rebus is visualized as a symbol of "God" because he is not able to take revenge on the boy responsible for Sammy's state.

Cafferty seems to be involved in the cases of the murder of the two Russians and Rebus with his natural obstinacy wants to solve this case individually. Therefore, he suggests meeting Cafferty near to the King's Stables, just to make him reveal the truth or at least forge it. Ultimately, Rebus finds out, that the murders and attacks are not Cafferty's fault. Moreover, Cafferty himself is wounded, at the place where he had previously met Rebus and a piece of evidence pointing right at Rebus is found there (Mark).

Rebus is trapped, by his own individuality, stubbornness and the trap snaps shut. At this point it becomes very indistinct if Cafferty is really Rebus's last case. Readers are made to have the curiosity whether this case pulls Rebus down or not. Nothing seems positive for Rebus since then and possibly even Rankin himself did not know at this very moment how he would get Rebus out of trouble, which he personally confessed. Formerly he meant to let him die while trying to prove his own innocence, but he could not do so (Rankin).

Rebus slightly became a part of Rankin and he could even imagine his life without Rebus. He started to hear his voice in his head, raising the question whether they still have some incomplete business between them. He could not let him die, without killing a part of his own soul. (The Guardian) Rebus would stay as a ghost inside his head, as Rankin previously himself created as a destiny for Rebus. Even though Rankin assured everyone that he was not Rebus himself, inappropriately this did not seem to be that much true. Rankin could not kill Rebus at the very moment when he really started to feel for him and the last piece of the puzzle fixed into its space, as Rankin explains in the article for The Daily Mail (The Daily Mail)

Rankin's wife also admitted in one of the interviews for The Daily Telegraph that he suffered a similar overachiever aspect which Rankin created for Rebus. She did not say he was somehow neglecting the family, but when he was working, he enclosed himself into his inner world, where he played his favorite rock music, mostly The Rolling Stones, which he reflected into Rebus as well, and distances himself from his family. He took himself too much into the plot and he felt too much for John Rebus that he became twin. He had a dual vision of the world of life in his head and from time to time he saw them both (The Daily Telegraph) which reminded of the Jekyll and Hyde, with the vast difference that even though there was a dark and light vision, Rankin could control Rebus and both of them were trying to do good.

Rankin would not probably be able to exist without Rebus any more, although they separately had a very different vision of life. Therefore, Rankin would have to let Rebus alive. Moreover, Rankin used Rebus as a kind of Punching Bag since he inserted all his

worries, troubles and despair into the character of John Rebus, and so he became a sort of psychotherapist for Rankin as he mentions in the article for The Daily Mail (Mackichan, “Ian Rankin on why he didn’t kill off Rebus” The Daily Mail). Furthermore, Rankin felt that his business with Rebus was not over yet, and he simply needed a pause to find another use for him at his age, due to the fact he was too old to stay working for the police, according to the age of retirement.

In an interview for Yorkshire Post Rankin said: “Rebus made excuses and said goodbye, but he never said he wouldn’t return.” He added:

I didn’t miss him at all, he was gone from my head for a while, and yet, when I sat down to write a novel, he was just there the voice, thy cynicism, the looking at the world through weary eyes, the predilection for trouble, so I couldn’t let him go.” (Freeman “The big interview with Ian Rankin” Yorkshire Post).

There opens another question which is about whether the end of the circle was really meant to be symbolic even from the title of the book. According to the Guardian even here is a symbolism. Music is important not only for Rankin but also for Rebus and the title *Exit Music* is taken from a song by Steve Lindsay a man, who revealed all the beauties and possibilities of his guitar and who was able to confuse its listeners (38). “Rankin’s instrument is the police procedural, and, in this book, he plays teasingly with crime fiction’s need to disguise the solution and confuse the reader.” (Lawson, “Retirement Present”. The Guardian)

However the readers are thrilled and confused till the last page, it became clear that Rebus is going to be retired, instead of going in jail and he is not going to die. Rankin only lets him leave the police, sendoff Cafferty in the coma on the clinical aid, in a state where it is unclear whether he will survive or die. Something keeps being open and needs to be closed and solved as well. Rebus is left while begging for his shadow to live, not to die. Rebus is afraid that if Cafferty dies like that, he will confidently become one of his ghosts due to the unsolved case. So the situation is really random and the reader is left confused in this state.

For a while Rebus is left to have a short break, maybe because of a date as he got used to say: "I'm just going for a tutorial with Professor Nicotine"(*exit music*) because Rebus would probably, be without the useful drink himself to death, smoke heavily, or die forgotten somewhere. Additionally, it is necessary to say, that Rankin left either Rebus or the reader in a state of misperception in which nothing is clear and solved which reminds of

one of Rankin's Cul-de-sacs because as he himself mentioned in the interview for ABC with Jennifer Byrne, first he made a plan to kill Rebus at the end, but developing the plot he decided not to do so. However, it is almost the same as Rankin took from him his only wisdom and reason for living, when he took from him the only remaining reason to get up in the morning, because Rebus's job was the only thing he lived for (Jennifer).

It is again left to the reader's imagination whether it is possible to save Rebus from this awful situation which would probably lead to his death anyway. Nevertheless, it is almost sure that Rankin was just trying to get out of the situation and attempts to make another plan for Rebus. During the years Rankin thought that his creation of Rebus was his own mistake that old in his first novel, and he did not realize at the time of the creation, how dependent he would become on Rebus throughout the years he would spend with him.

Later on Rankin just desired to unhurried time, which was not possible, even though, Rebus is a fictional character. So he simply needed to give himself time to think exactly what to do. At the end he got a tip from a detective who was spending his retirement by working on cold cases, and this would maybe become Rebus's next step. Rankin also teased on rising the age of retirement for policemen in Edinburgh to keep Rebus working and therefore alive, which he has also mentioned in the article for The Daily Mail (Mackichan, "Ian Rankin on why he didn't kill off Rebus". the Daily Mail).

6. The Upsurge and plunge of Sherlock Holmes

In 1893, only six years after Sherlock's scarlet beginning in The Strand, Dr. Watson breaks bad news to the growing fandom of Sherlock Holmes. "It is with a heavy heart that I take up my pen to write these the last words in which I shall ever record the singular gifts by which my friend Mr. Sherlock Holmes was distinguished." (Doyle, TMSH 409). In the story aptly called *The Final Problem*, Sherlock Holmes and Dr. Watson runs through the old continent before the former meets his destiny at the Reichenbach Falls in Switzerland. Sir Arthur Conan Doyle became tired of his famous creation. Therefore, he gave Sherlock Holmes his enemy, Professor Moriarty, and closed the first chapter of his fruitful mission.

Both of Mark Gattis and Steven Moffat bring their Sherlock on the edge of St. Bartholomew's hospital roof at the end of second season's final episode of Sherlock, called Reichenbach Fall. After making his last phone call to John, he throws himself into a street to solve his final problem. John bursts into tears as he mumbles that: "Sher..., my best friend ... Sherlock Holmes ...is dead" (*Final Problem*). While Doyle's Holmes met his end for the sake of his creator's higher writing ambitions, Sherlock's supposed suicide is an ultimate

sacrifice in a bid to save his beloved. This time, however, the authors assure their audience that Sherlock has not said his last word yet.

The augur of Holmes's forthcoming redundancy is also obvious in the nature of his relationship with Dr. Watson. There is no longer, the lonesome and confused gentleman who sought protection in *A Study in Scarlet*. Over the course of ten years since the two met, Dr. Watson left Baker Street to become a married man running his own medical practice. As he states in the beginning of *The Final Problem*: "the very intimate relations which had existed between Holmes and myself became to some extent modified" (Doyle, TMSH 410). Their constant friendship is reduced to a few cases a year.

The vanishing need for Holmes's presence in Dr. Watson's life is a symbol of his weakening importance for society. Two years after the Reichenbach Falls incident, Dr. Watson writes his nostalgia to clear Holmes's name and disregard what he calls "an absolute perversion of the facts" (Doyle, TMSH 410), in the text he conveys the message of Holmes's legacy: "I have not lived wholly in vain, the air of London is the sweeter for my presence" (Doyle, TMSH 434), summarizing Holmes duty as a guardian of London and its citizens. In *The Final Problem*, Doyle brings Holmes's mission to a sudden and, perhaps, premature end. At the bottom of the Reichenbach Falls, the world loses its biggest threat as well as "the best and the wisest man" whom Watson has ever known (Doyle, TMSH 442).

This chapter has dealt with the unpredicted outcome in both mystery novels is that no villains are imprisoned. However, the detective fiction formula is hardly the heart of these novels. Nevertheless, both novels subjected the discussion comply with the characteristics of the detective fiction genre: a type of fiction featuring a murder that is solved by the protagonist, and moreover, the focus is on the detective. Another expressed intention that is set out was to explore Scottishness. Giving a nuanced view, the critic Craig highlights Scots' good as well as bad reputation. The claim of Scottishness focused on is Craig's claims regarding Scots' affection for logical thinking, Scots' affection for their landscape, Scots as patriotic and hardworking people.

The works of Ian Rankin focused on his Rebus series of novels. to classify Rankin into a literary genre and to prove his influence by the detective and the gothic novel. Last but not least, another objective is to analyse the character of DI Rebus on the three selected novels from the Rebus series: *Knots and Crosses*, *The Hanging Garden* and *Exit Music*, on the background of the recent Edinburgh.

Chapter's purpose is to focus on Ian Rankin, who became the king of the Scottish literary and cultural group called "Tartan noir", due to the creation of his fictional iconic character DI John Rebus, who is a bearer of aspects of the literary genre called the Scottish crime mystery fiction novel. The chapter offers the explanation of Rankin's literary influence by the detective and gothic novels and their most important feature of dualism and also provides Rankin's biography highlighting the most important aspects and events of his life, which had an effect on the creation of Rebus. Moreover, it intends to analyze the reasons why Rankin could not let his character die and explains the reasons for their close relationship. In this chapter it is proved that Rebus meant a lot for his creator and that he became an intimate part of Rankin himself.

Furthermore, the analysis of John Rebus discovered that Rankin was projecting events from his life into the life of John Rebus. Moreover, he created Rebus as a remedy, to portray his own life troubles through him as a kind of relief. As Rankin later confessed, Rebus became a part of his own head and life, and this fact implemented an element of dualism into his novels.

Rankin could not kill his character as Doyle or Stevenson did, at the end of the circle due to the fact that he used him as a lodging to live problematic parts of his own life hiding himself in Rebus's life. As Rankin grew older he became partly Rebus himself, so it is possible that he only created a reflected character that lived a part of his life (Mackichan).

Sir Arthur Conan Doyle created the character of Sherlock Holmes after a decade of his efforts to build a career as a writer. This chapter focuses on the end in 1893 when Doyle killed Holmes off in *The Final Problem* in order to step out of Holmes's shadow and pursue his higher literary ambitions. The novel anticipates Holmes's mission as a new restorer of order and the last instance of justice.

The Final Problem is the end of the famous detective. To do away with Holmes, Doyle creates his evil twin Professor Moriarty, the dark side of the world that Sherlock Holmes allays with his presence. Their death symbolizes the end of the turmoil in which the British society was thrown at the time of Holmes's literary birth. *A Study in Scarlet* portrays the beginning of Holmes's journey during which he shapes the world around him. His journey derives to an end in *The Final Problem* in which he dies as the wisest man who sacrifices himself for a better world (Ashgate).

II. General Conclusion

“Fiction after all, can sometimes tell the truth the real world can’t.”

Ian Rankin

This thesis reached to the point that described Edinburgh’s split personality that has held a dominion on the literary imagination for over a century. The impressive standard bearer of Scotland’s Enlightenment is also home to the gruesome murders of *Burke and Hare*. *The Strange Case of Dr. Jekyll and Mr. Hyde* was a key inspiration behind the duality of Edinburgh in Ian Rankin’s Inspector Rebus stories, and the Oxford bar is Rebus’s local.

Edinburgh is home to author Ian Rankin and to his best known creation, Inspector John Rebus. But the city is not just the backdrop to the Rebus novels, it is also a central character in most of them.

The first Inspector Rebus book was *Knots and Crosses*, and Ian Rankin admits he did not set out to write a series, still less a definitive crime novel. He saw it as a 20th-century reworking of Robert Louis Stevenson's classic *The Strange Case of Dr. Jekyll and Mr. Hyde*. Stevenson fully recognized the divisions within the Edinburgh of his time. For him it was forever a place of contrasts: rich and poor, good and evil, daytime virtues and nightly lusts, the slums of the Old Town overlooking the surface splendors of the Georgian New Town (Stevenson).

Conan Doyle created definitively in the character of Sherlock Holmes, his narcotic habit, eccentric behavior and uncanny degree of familiarity with the criminal underworld all signify a marginality that undermines his ostensible status as a straightforward, morally unproblematic hero. In fact, Conan Doyle’s stories tend to dramatize the internal conflict of the split subject that recurs in the Gothic fiction in a number of ways: firstly in the doubling that occurs between Holmes and Watson, who represent, as it were, the light and dark sides of the Victorian doctor, and then, to a greater extent, between Holmes and his criminal double Moriarty, but also as an personified duality within the detective subjectivity.

The process of doubling is occurring between the detective and the criminal whom he is pursuing. As a deceptively ambiguous protagonist, and one who is always potentially contaminated by this intimacy with his adversaries, Holmes does not simply represent the

direct opposite of the criminal underworld and of the monsters of Victorian fiction. He is, rather, a character whose representation also owes a peculiar debt to figures like Mr. Hyde.

In the other hand, John Rebus is an Edinburgh cop, a detective who his mid-fifties whose own personal life often turns out of control, enjoys nothing better than a fresh murder case, a crime puzzle, and to delve ever deeper into the sinister underworld lurking in the dark shadows of Edinburgh's historic cobbled streets. He was described as a compassionate, quick-tempered man, a loner by choice and temperament, and a failure as a husband and father, he battles with two addictions, alcohol and cigarettes. Work, as Rebus says himself, keeps him sane, because it allows him to live other people's lives, and therefore forget his own life for a while (Rankin).

Rebus knows Edinburgh, the heart of the city, past and present, its people divided by education and class, profession and pretension, luck and circumstance, far beyond the glossy veneer of the picture postcard backdrop that the visitor will observe. Edinburgh is equally a leading character in the novels, as brooding and complex as its hero. Whether describing its mournful classical beauty or its violence and vice, Rankin paints an atmospheric, vibrant and living portrait of a city, illustrating the real streets and cemeteries, police stations and pubs. Just as Robert Louis Stevenson observed a century before, Rankin also sees the Jekyll and Hyde duality of the city as the perfect setting for a crime story.

It has a split personality, on the one hand it is the city of history, museums and royalty, but at the same time there is this feeling that behind the thick walls of these Georgian townhouses there are all sorts of terrible things happening. It's got a very dark history. It's a very repressed city, a very Calvinist, Presbyterian place. Things happen under cloak of darkness. It's a place of conspiracies, a city with a village mentality, where everybody knows everybody else (Rankin).

Rankin has said:

"I wrote *Knots and Crosses* not even realizing that I was writing crime fiction. I used to go into bookstores and I'd take my book off the Crime Fiction shelves and put them in with Scottish literary fiction. In Scotland there was no tradition of the crime novel. The English crime novel was perceived as being an entertainment, a puzzle. In Scotland, the tradition I was coming from was much more the Gothic novel. Edinburgh is a major character because it has influenced Rebus. The real mystery in these books isn't the crime. OK, it's a crime novel,

with a crime, an investigation and a resolution. But underneath, the real mystery is Rebus coming to terms with Edinburgh (1).

Ian Rankin's Inspector Rebus novels are notable for their vivid use of setting principally in Rankin and Rebus's home city of Edinburgh. Rankin skilfully employs his settings to illustrate character, create convincing plotlines and also to raise social and political issues in the books. The original part of the city became so squalid that in the 18th century an alternative city center was planned and constructed this became the Georgian New Town and has remained a stark contrast to the original Old Town by the castle ever since. The New Town represents the rationality and openness of its enlightenment creators while the Old Town is dark and organically primeval.

This duality is a metaphor that recurs in much of the fiction set in Edinburgh, it respectable, impregnable aristocratic aspects compared with its figurative and literal low-life. This contrast was classically represented in *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, also an Edinburgh author. Although the novel was set in London, Ian Rankin recognized the duality of Edinburgh in the split personality of the protagonist: his second novel in the Rebus series *Hide and Seek* was a retelling of Dr. Jekyll and Mr. Hyde relocated to Edinburgh. Rankin explicitly refers to this dichotomous personality when discussing the city

What concerns his relationship with his enemy is that nobody wanted to nail Morris Gerald Cafferty as badly as John Rebus did. He wanted a full-scale crucifixion. He wanted to be holding the spear, giving one last poke just to make sure the bastard really was dead. Cafferty was scum, but clever scum (*The Black Book*). The third Rebus novel *Tooth & Nail* is notable for the introduction of Morris Gerald Cafferty the gangster who runs Edinburgh, and Rebus's chief adversary. Cafferty's first appearance is just a cameo, but he clearly made an impression with the author and he returns throughout the series like a *dark shadow*.

Cafferty runs a criminal organisation that uses intimidation, bribery and murder to deliver what he wants and he has no hesitation in giving it out personally. Cafferty is a favourite character of the Rebus novels, although a slippery one, and Ian himself has admitted that bringing Big Ger into a new book gives him a lift during the writing process.

Ian has commented that Cafferty emerged in *The Black Book* as a fully formed presence, the epitome of moral and spiritual corruption. Cafferty brings an ambiguity with

him: very like Rebus in some ways, but Rebus will never acknowledge it. Both men are ageing fast, finding the changing landscape unsympathetic. They are two sides of the same like Jekyll and Hyde. 'Rebus himself knew the rumors that he was too close to Cafferty, that they were too much alike in so many ways (*Resurrection Men*).

In *Mortal Causes*, the relationship between Rebus and Cafferty becomes more complex. Rebus ends up asking Cafferty to help him with a case; a decision tantamount to making a pact with the devil, so that by the end of the book the relationship between Rebus and Cafferty has changed in ways that resonates through the rest of the series. He is repeatedly visiting Rebus at his flat to offer insights into his case, and Rebus relies on information that Cafferty passes on. Rumors fly that Rebus is in Cafferty's pocket.

In *Exit Music*, Cafferty has saved Rebus's life and Rebus returns the favour in a big cliffhanger ending. Somewhat mutually dependent, their relationship heeds back to that between Sherlock Holmes and Moriarty, or Jekyll and Hyde, and this recurring theme of duality has a clear link to the Gothic crime thriller *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg, a book that Ian has acknowledged to be a major influence on his work (Iownie). The further evolution of this connection in *Even Dogs in the Wild* shows how very significant this relationship is.

For Sherlock Holmes and his dualistic relationship, since the publication of *A Study in Scarlet* the stories of Sherlock Holmes and his companion Dr. John Watson have captured the hearts and minds of many. They become enveloped in the stories and characters, both the originals and the adaptations, but nobody stops to question the characters success. One measure of the success of Sherlock Holmes is by audience reaction to the death of this character.

Sherlock, on the other hand, has the potential to be a criminal degenerate, partaking in criminal activity and doing harm to the society in which he lives and Spanning over a century, these fictional characters.

In fact, Sherlock claims to have only one friend in the world: "I don't have friends. I've just got one" (*The Hounds of Baskerville*). This is important as it emphasizes the importance of John in Sherlock's life. If male friendship between professionals is what prevents degeneration within society, then it is Sherlock's relationship with John that helps him resist, as this is the only friendship that he has. Conan Doyle meant for Holmes to be both more and less than a man all at once. Holmes is less than a man, in that he is equivalent

to a calculating machine and yet he is more than a man because his intellect is that of a machine, whose only duty is to calculate and analyze (qtd. in Green 15-16).

The best example of Sherlock's need for his relationship with John comes in the form of Sherlock's greatest adversary, Jim Moriarty. In many ways, Moriarty is Sherlock. Moriarty matches him in terms of intellect and genius and makes his living in a similar fashion. Sherlock is the only consulting detective in the world, while Moriarty is the only consulting criminal. The striking difference between the two men is John; Moriarty does not share a homo-social bond that Sherlock and John do. In *The Reichenbach Fall* Moriarty acknowledges that he and Sherlock are the same, saying, "You need me or you're nothing. Because we're just alike, you and I. Except you're boring. You're on the side of the angels" (*The Reichenbach Fall*).

For Moriarty, the difference between Sherlock and himself is the side that each chooses to work for. Being a psychopath, Moriarty has chosen to oppose the angels as a consulting criminal. On the side of the angels is someone like John, who has strong moral values and a much humanized nature. Sherlock, as a sociopath, draws the line between Moriarty and the angels, but his relationship with John keeps him on the side of the angels, a relationship that Moriarty lacks.

Unlike Sherlock, Moriarty has no bonds with humanizing and moral people like John. Instead, he works a web of criminals, never bonding with any of them. People are merely used by him to conduct business. Moriarty remarks, "Aren't ordinary people adorable? Oh, you know, You've got John. I should get myself a live-in one" (*The Reichenbach Fall*). Moriarty and Sherlock share the view of others as ordinary in comparison to their superior selves. Like Sherlock, Moriarty feels he has a "mark of superiority" and believes that he is "possessed by a peculiar insight lacking in other mortals" (Nordau 19).

Moriarty represents Sherlock without John. He is an example of what Sherlock has the potential to become without the bond he shares with John. In the original texts, Moriarty is not triangulated with Holmes and Watson in this way. The show emphasizes the potential in Moriarty's character, using him to highlight the importance of the relationship between Sherlock and John. Sherlock plays with ideas of criminality relating to Sherlock, while someone like Moriarty fuels these suspicions (McLaughlin 26).

So, as final, after detailed chapters and analysis, it could be said that both of Ian Rankin and Conan Doyle had the same influence by Louis Stevenson's *Mr. Hyde and Dr. Jekyll*, where the term of Duality is definitely appeared in their characters, specially their

detectives, and the relationship between the heroes and the anti-heroes is seemed that has no end, however they are enemies but their attitudes towards each other is like friends, and here the notion of the binary reach its peak by analyzing their personalities and their way of thinking.

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