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OSOBLIWOŚCI FABUŁY W OPOWIADANIU A. CONAN-DOYLE'A “PIÓRO W ZŁOTEJ RAMIE”

Karolina Bilous

studentka Wydziału Filologii Angielskiej

Uniwersytet Narodowy im. Olesia Honchara Dnipro (Dniepr, Ukraina)

ORCID ID: 0000-0002-3690-5608

karolinabilous24@gmail.com

Adnotacja. Literatura detektywistyczna to jeden z najpopularniejszych gatunków XX wieku. Pierwsze informacje na temat detektywa zaczęto publikować na początku XX wieku. Klasyczny kryminał, którego mistrzem był niewątpliwie A. Conan-Doyle, jako dzieło literackie wyróżnia się między innymi specjalną konstrukcją fabuły, która ma stałą formułę: w jej centrum znajduje się zawiła zbrodnia popełniona w sekret; wszystkie zdarzenia, które na początku pracy nie mają nic wspólnego ze zbrodnią, są bezpośrednio związane z jej rozwiązaniem. Finał dzieła polega na zdemaskowaniu przestępcy i jego karze. Jedynie część dyskusji stanowią prace naukowe badaczy R. Knoxa (Knox, 1929), F. Berghama (Bergham, 2012), będące artykułami krytycznymi na temat fabuły i gatunku detektywistycznego, w szczególności „Pensne w złotej oprawie”.

Słowa kluczowe: neoromantyzm, detektyw, prywatny detektyw, nihilizm, A. Conan-Doyle.

FEATURES OF THE PLOT IN A. CONAN-DOYLE'S STORY “THE ADVENTURE OF THE GOLDEN PINCE-NEZ”

Karolina Bilous

Student at the Department of English Philology

Oles Honchar Dnipro National University (Dnipro, Ukraine)

ORCID ID: 0000-0002-3690-5608

karolinabilous24@gmail.com

Abstract. Detective prose is one of the most popular genres of the 20th century. The first investigations of the detective began to be published at the beginning of 20th century. The classic detective story, whose master was undoubtedly A. Conan-Doyle, as a literary work stands out among others for its special construction of the plot, which has a constant formula: the basis is a confusing crime committed in secret; all events, which at the beginning of the work have nothing to do with the crime, are directly related to its solution. The end of the work involves the exposure of the criminal and his punishment. The scientific works of researchers R. Knox (Knox, 1929), F. Bergham (Bergham, 2012) are only a part of the discussion, which are critical articles on the detective plot and genre, including "The Adventure of the Golden Pince-nez".

Key words: neo-romanticism, detective story, private detective, nihilism, A. Conan-Doyle.

ОСОБЛИВОСТІ СЮЖЕТА В ПОВІСТІ А. КОНАН-ДОЙЛЯ «ПЕНСНЕ В ЗОЛОТІЙ ОПРАВІ»

Кароліна Білоус

студентка кафедри англійської філології

Дніпровського національного університету імені Олесья Гончара (Дніпро, Україна)

ORCID ID: 0000-0002-3690-5608

karolinabilous24@gmail.com

Анотація. Детективна проза – один із найпопулярніших жанрів 20 століття. Перші розвідки про детектив почали публікувати на початку 20 століття. Класичний детектив, майстром якого, безсумнівно, був А. Конан-Дойль, як літературний твір вирізняється серед інших особливу побудовою сюжету, що має постійну формулу: в основі — заплутаний злочин, скоєний таємно; усі події, які на початку твору не мають жодного відношення до злочину, безпосередньо пов'язані з його розгадкою. Фінал твору передбачає викриття злочинця та його покарання. Лише частиною дискусії є наукові праці дослідників Р. Нокса (Нокс, 1929), Ф. Бергема (Бергем, 2012), які є критичними статтями щодо детективного сюжету та жанру, зокрема «Пенсне в золотій оправі».

Ключові слова: неоромантизм, детектив, приватний детектив, нігілізм, А. Конан-Дойль.

Introduction. Plot (French sujet – subject, theme) is the course of action and the sequence of its development, which serves in the work as a form of unfolding and concretization of its plot (a chain of actions and changes

presented in the work, but conceivable as something external, something that could happen in reality, outside the work) (Галич, Назарець, Васильев, 2001). Conan-Doyle's short story "Pence in a gold frame" first appeared in England in *The Strand* magazine for July 1904, and in America – in *Collier's* issue of October 29, 1904. This detective story is one of the vivid examples of a classic detective story, which has an impeccably constructed intrigue, and the criminal is not known in advance. During the "golden age" of the detective (the 20s of the 20th century), its tradition developed thanks to the work of detective masters and Conan Doyle in particular.

The classic criteria of a detective plot are: 1) the mandatory presence of a mystery, which does not always have a criminal background (in "The Adventure of the Golden Pince-nez" Anna Korem, the professor's wife, did not want to kill "young Willoughby Smith" at all, she just wanted him to let her go), 2) immersion in everyday life, 3) the reader must feel well the typical atmosphere, in particular, the motives of the characters' behavior, the setting, 4) some characters cannot be criminals – first of all, this is the narrator, the investigator, close relatives of the victims, priests, high-ranking statesmen, 5) absence of random errors (4).

Main part. The purpose of this paper is to study the plot of the detective story "The Adventure of Golden Pince-nez", description and detailed description of the images-symbols that help to solve the crime, immersion in the political context and what is its contribution to the story (nihilists, revolution). The tasks are: 1) disclosure of the theme of crime in a detective story; 2) determination of the role of Sherlock Holmes' deductive method as the main tool in solving the case; 3) research on the hero of the "private detective" Sherlock Holmes; 4) analysis of the political situation through the prism of the unhappy family life of Anna and Professor Korem.

Materials and methods. The main methods of research are the structuralist method for studying the plot, intertextual, and hermeneutic interpretation of the plot. The scientific works of researchers R. Knox F. Bergham (17) are only a part of the discussion, which are critical articles on the detective plot and genre, including "The Adventure of the Golden Pince-nez". All the materials are based on the works of scholars and researchers, concerning the topic.

Results and discussions. The basis for writing a detective work is R. Knox's article "The Ten Commandments of Detective Science", noting at the beginning that "the detective is threatened by the prospect of being exhausted. Plots are getting more sophisticated, but so are readers. Nowadays, it is almost impossible to make a literary-detective bluff that discerning readers would not recognize". Knox's principles in plot construction are: the principle of "fair play" (all evidence must be presented first); ban on mixing genres; the criminal must already appear at the beginning of the work; neither chance nor extraordinary intuition should work for a detective, etc. (Knox, 1929).

F. Bergham focuses his attention on the handwriting of Conan-Doyle, which decides the course of the plot, its mystery for readers. Moreover, such a pause allows Holmes to offer his reasoning. The reader is drawn to the beginning of the piece, hoping for a "variety of material," including four cases that are named but left out of reach. Thus, Conan-Doyle is the ultimate storyteller, because he simultaneously captivates readers and leaves them wanting more. To achieve this, he continues to provide a vivid characterization of the unsettled weather and comfortable setting of the Baker Street bedroom:

"...And yet this is the lad who has met his death this morning in the Professor's study under circumstances which can only point to murder. The wind howled and screamed at the windows. Holmes and I drew closer to the fire while the young Inspector slowly and point by point developed his singular narrative."

Article (Bergham, 2012) begins by stating that the pincene found near the murdered victim, young Smith, was more than a clue to solving the crime. It was a subtle allusion to the former profession of one of the most famous authors – a practicing ophthalmologist in London. The mention of December in the story is not an accidental month, because it was in December that Sherlock Holmes and Dr. Watson were introduced in the novel *A Study in Crimson*. If you review the biography of Conan-Doyle, you can come across the fact that he received the qualification of a doctor in 1885. At that time, it was ophthalmology that attracted his attention, at a time when his soul could not fully immerse itself in literature. In 1890, he moved to Vienna to acquire greater skills in ophthalmology. These and some other symbols are key in the analysis of the plot of the story "Pence in a golden frame", because thanks to them the plot does not look monotonous and stable, having the threat of becoming an exhaustive genre as a whole.

Conan-Doyle's short story "Pence in a gold frame" first appeared in England in *The Strand* magazine for July 1904, and in America – in *Collier's* issue of October 29, 1904. This detective story is one of the vivid examples of a classic detective story, which has an impeccably constructed intrigue, and the criminal is not known in advance. During the "golden age" of the detective (the 20s of the 20th century), its tradition developed thanks to the work of detective masters and Conan Doyle in particular.

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Because the detective has a variety of plots, which can usually be summarized and try to deduce the formula of a typical detective plot in Conan-Doyle's stories. First of all, the plot begins with a client's request for help or reporting a crime in various forms to Sherlock Holmes. Such a beginning symbolizes the initial situation, events and the scene of the crime.

Detective stories also have main characters. The plot of Conan-Doyle's stories involves the presence of 4 main permanent characters: 1) detective, 2) criminal, 3) assistant, 4) victim. The detective untangles the tracks, solves

the motives and establishes the identity of the criminal. This function occupies a prominent place in the detective plot. The detective often has to reject false evidence or confessions. Astute Holmes can see who is who under the masks of criminals. For example, in "The Adventure of the Golden Pince-nez", Holmes, looking carefully at the pincepin, understood who the criminal was:

"Sherlock Holmes took the glasses into his hand, and examined them with the utmost attention and interest... Wanted, a woman of good address, dressed like a lady. She has a remarkably thick nose, with eyes which are set close upon either side of it. She has a puckered forehead, a peering expression, and probably rounded shoulders. There are indications that she has had recourse to an optician at least twice during the last few months. As her glasses are of remarkable strength, and as opticians are not very numerous, there should be no difficulty in tracing her" (Doyle, 2005).

From the given passage of the text, it is possible to observe the technique of anagnorisis – the technique of recognition, which was initiated by Aristotle and aims to make the transition from ignorance to knowledge, when it comes to secret murder, etc.

From a structural point of view, detective texts are characterized by a special organization of action, reduced narrative scheme (Юрасова, 2009). The scheme is that in such stories, the plot point of view is characterized by an extraordinary organization of the language situation, which affects the structural and semantic organization of criminal texts.

The presence of secret objects or images of symbols is a defining characteristic of a detective story. For example, there are two identical coir-mat corridors in Pense-net, but only one was known and did not make any impression. Being Professor Corem's wife, Anna got lost as she was near-sighted and was left without her gold pince-nez, which Willoughby Smith stole as proof of his last words "The professor—it was she". Such unremarkable details helped Holmes expose the criminal. As stated in R. S. Green's dissertation: "Holmes is addicted to objects – they are mysteries for him to solve that lead to even greater mysteries: people and their actions" (Greene, 2016).

In Conan-Doyle's detective stories, the prominent place is not Sherlock Holmes, but the thought itself, the thought process and human logic. When the personal assistant of a bedridden scientist is killed, Holmes solves the case by smoking cigarettes and looking into the killer's discarded glasses (Crocker, 1952).

By the way, why is the gold pince-nez, and not any other, depicted in the work, and how does Sherlock guess that its owner is a woman? Well, Holmes tells us that this is because the owner of the glasses is not a strict type, but a lady, although she also happens to be a revolutionary, a nihilist. Of course, we don't know that she and Professor Korem are foreigners until the very end. At first it seems that the reason lies in the distant past, because Holmes even begins the story by looking at a fifteenth-century palimpsest.

Holmes informs Watson that she is near-sighted: "You will perceive, Watson, that the glasses are concave and of unusual strength.". Holmes appears as the main character of the canon stories as a clever and imaginative person, extremely observant and a popularizer of the "simple" deductive method.

Despite the "ordinariness" of Holmes, he still claims the title of a neo-romantic hero, according to the definition of the direction of detective stories by Conan-Doyle (Doyle, 2010). In the literary dictionary edited by R. Gromyak, Yu Kovaliv, and V. Teremko, neo-romanticism aims to depict "a constructive attempt to overcome the opposition between ideal and reality, in contrast to romanticism (Галич, Назарець, Васильев, 2001).

The signs of the neo-romantic hero of Sherlock Holmes are as follows: 1) the image of the "superman", which is defining; 2) general positivist optimism that replaced the opposition of pessimism and despair of decadence; 3) the character of Sherlock himself, which allows him to change society in constructive ways and does not seek to change the entire world system (Расевич, 2015).

Methods of detecting or solving Holmes's crime can be divided into 2 groups: 1) investigation at the crime scene; 2) deductive reasoning. Readers who are not familiar with Sherlock think that he is only investigating the crime scene, although at the end of the works, Holmes tells his reasoning to Watson, making him look confused and at the same time in awe of Sherlock's intelligence.

In fact, Holmes' deductive method is very simple to follow. After all, its characteristic looks like this: the formation of a preliminary theory, which is based on the received evidence, and then wait, or communicate with eyewitnesses of the crime and look for additional evidence that can refute or support the initial theory (Sayers. 1929). This is what happened in the story "The Adventure of the Golden Pince-nez". Receiving a report from Inspector Hopkins about the details of the crime, Sherlock collects them and interrogates the inspector thoroughly about the details. Realizing that it was only the gold pince-nez, which the victim took from the murderer, prompted Holmes to solve the problem.

The link between author and reader is Sherlock's friend, Dr. Watson, who is less observant. His task is to reproduce and shade Sherlock, in which the genius of the "superman" is even brighter. But also its main function is to create the effect of truthfulness of the events in the story (Harrington, 1990).

In creating the image of Sherlock Holmes, Doyle drew literary inspiration and influence. But when Doyle was directly asked: "Who is the model of Sherlock Holmes?", he did not say anything about the author or the story. It was a real person, Dr. Joseph Bell. It turns out that Sherlock has a prototype. Joseph Bell was one of the former professors of medicine at the University of Edinburgh with whom Doyle studied medicine. Bell became famous and legendary for his expertise in making accurate diagnoses based on the same Sherlockian methods of observation and inference. Doyle wrote of Bell: "He sat in his waiting room with a face like that of a red-skinned Indian and diagnosed people as they came in before they opened their mouths. He told them the details of their past lives and was hardly ever

wrong" (Sen, 2021). In a letter to Bell in 1892, Conan-Doyle was indebted to his teacher for the emergence of such an image of the "private detective" Sherlock Holmes .

Conan-Doyle created a unique model of a private consulting detective based on his knowledge and experience as a doctor. Many of the doctors were general practitioners, like Doyle himself. As in those times when a patient's illness required knowledge and skills beyond the capabilities of a general practitioner, he turned to specialists. The same principle was applied by Conan-Doyle, turning Sherlock into a specialist in the investigation of crimes. But not only Sherlock's methods help him in solving the crime. Randomness also plays an important role. Clausson notes that "although Holmes often condemns conjecture, at times he seems anxiously dependent on 'happy intuition'" (Clausson, 2018).

In the story "The Adventure of the Golden Pince-nez", a pince-nez found near a murdered victim led to the identification of the killer's facial features, gender, and gait. As mentioned above, the pince-nez was more than a clue. Pince-nez are glasses that do not have strong earpieces, but are held in place by a nose clip and may have ear hooks attached to the frame by a chain. Holmes explains to Watson that a woman owns these glasses because the frames of the glasses were very wide because she had such a nose, while Holmes's face was narrow to fit his eyes in the center of the glasses.

This serves as an appeal to Conan-Doyle's former profession – a practicing London doctor . This can explain Sherlock's awareness in determining the diagnosis of the criminal as myopic. Holmes examines the pince-nez for about 5 minutes and provides a rather specific description of the owner – a well-dressed woman with a broad nose, close-set eyes, sees an eye doctor twice a year, and has low vision and a strong prescription for glasses. Against the background of the young, inexperienced Inspector Hopkins, Holmes seems well versed in the nature of the crime. Had Inspector Hopkins had to investigate this case himself, it would most likely have gone unsolved, as his lack of motivation actively prevented the investigators from processing the information (Расевич, 2015). Holmes, of course, sees what others do not, and thanks to his usual attention to detail and the ability to logically analyze all possible explanations of the event, the professor manages to locate the killer, who is hiding behind a bookshelf in his own bedroom. Although the professor is not involved in the crime, it is in his interest to prevent the police from finding the killer.

Putting his love of cigarettes into practice, Sherlock learns the location of the killer, Anna Korem, who turns out to be a nihilist and the wife of Professor Korem. She was hiding behind a bookcase, so Sherlock's guesses turned out to be true. After all, Korem also had extra portions of food, was excited when Sherlock asked him if there was anyone in the room and questioned every detail in detail:

"She is there," said Holmes, and he pointed to a tall bookcase in the corner of the room. I saw the old man throw up his arms, a terrible convulsion passed over his grim face, and he fell back in his chair. At the same instant the bookcase at which Holmes pointed swung round on a hinge, and a woman rushed out into the room. "You are right!" she cried, in a strange foreign voice. "You are right, I am here." (Doyle, 2005).

Holmes's ingenious detection method used in "Pencenet in a Gold Frame" had its precedents. Steven F. Crocker points out that a similar approach is used in the story of Bel and the dragon, one of the Old Testament apocrypha, removed from the book of Daniel and not considered part of the established biblical canon. In this story, the king asks why Daniel does not worship the idol Bel, and Daniel replies that Bel is not a living god, but only a false idol made of clay and copper. Daniel is forced to defend himself or face death. By sprinkling the ground with ashes, Daniel can find traces of priests and their families who entered the temple and ate food – and who, after being discovered, are immediately executed (Crocker, 1952).

Crocker suggests that Holmes' methodology was "inspired by a biblical story". D. L. Sayers, in his introduction to *The Omnibus of Crime*, notes a parallel with Daniel's detective methods in the story of Tristan and Isolde, where the king's spy scatters flour between their beds to reveal their movements; Tristan ruins the plan by jumping from one bed to another. Sayers, a thoughtful researcher of Sherlock, sees no connection with the "The Adventure of the Golden Pince-nez". However, Professor Clark Olney credits Holmes with introducing the opera tale and suggests that he adapted it for his own use.

Holmes's methods of crime scene investigation and deductive reasoning play a huge role in solving the crime in this story. It is worth noting that Holmes did not invent these methods, but only popularized them. Sherlock developed this relatively new branch of science in detective literature and in the public mind, and also showed real law enforcement agencies the potential of forensics (Urbanski, 2019). Throughout the 60 stories of the canon, Sherlock uses a scientific and detailed approach to all crimes:

1. he pays attention to both subtle evidence and more obvious ones: it was the gold pince that prompted Holmes to solve the crime, while Inspector Hopkins did not even think about the role of this evidence:

"Sherlock Holmes took the glasses into his hand, and examined them with the utmost attention and interest"

2. carefully analyzes the evidence found: Sherlock not only pays attention to small details, but also approaches their study quite seriously:

"He held them on his nose, endeavored to read through them, went to the window and stared up the street with them, looked at them most minutely in the full light of the lamp, and finally, with a chuckle, seated himself at the table and wrote a few lines upon a sheet of paper, which he tossed across to Stanley Hopkins."

3. uses his vast knowledge to spot clues that others miss: a coconut mat that turns out to be exactly the same in the hallways that many people pass by; establishing the identity, gender and several additional characteristics of the criminal:

"That they belong to a woman I infer from their delicacy, and also, of course, from the last words of the dying man."

Deductive reasoning of Holmes appears at the beginning and at the end of the work, and Watson never ceases to be amazed at Sherlock's intelligence. Holmes usually first tells everything he learns about the crime, and only then explains to Watson what he relied on.

There is no punishment of the murderer in the story "The Adventure of the Golden Pince-nez" as such, and the detective story assumes the presence of this. Instead, Anna drinks poison, after telling the story of her acquaintance with a despotic husband and revolutionary past. But is it true that Anna committed suicide? Brad Keefauver, the author of "Sherlock and the Lady", is not convinced that Anna actually killed herself. He finds it "a little too convenient" that Anna is the only witness to her self-poisoning and falls in a melodramatic scene "only after she has had time to tell her full story." It is possible, suggests Keefauver, that a sympathetic Holmes deliberately allowed Anna to fake her own death and escape with her life: "If Anna Coram really did stage a death scene that could fool both an experienced policeman and a doctor, I think we can be sure that It didn't fool Sherlock Holmes." But why does she do it? Anna's original plan was to steal the papers and show them to the Russian government in order to free her lover Alexei. But when she accidentally kills Smith and, due to confusing the corridors, comes to her husband's bedroom, her plan changes and she wants to slip out of the room. But when she is found, she kills herself with a convenient vial of poison. She didn't have a weapon to kill someone, instead she brought something to kill herself with. It is surprising, because it all looks as if she planned her death. The term "nihilism" has been used since the Middle Ages, covering definitions ranging from skepticism to the denial of morality. Nihilists were committed to the rejection of aestheticism and the destruction of the existing social order; they hated ignorance and trusted only the pursuit of scientific knowledge. Even family ties were considered suspicious and undesirable. And while violence was not an officially sanctioned aspect of nihilism, it was not encouraged, allowing extremists and terrorist organizations to launch campaigns that stamped the movement with a permanent stamp of violence. The assassination of Tsar Alexander II in 1881 was one such act, after which hundreds of nihilists were exiled or hanged. The question arises whether this period was the "time of trouble" that Anna mentions when telling Holmes and Watson her story (Keefauver, 1988).

The motive of nihilism is one of those that appears with some regularity in the works of Conan Doyle. Nihilists, or the revolutionaries and anarchists denoted by this term, were often in the news throughout the writer's career. K. Jones suggested that Conan Doyle's passion for the nihilistic subplot can be explained by Robert Louis Stevenson's use of nihilistic bomb-throwing in the 1885 *Dynamite*. Many commentators on Sherlock draw attention to the inconsistency of Anna's apparent religious beliefs, despite the fact that she is a nihilist – she mentions "God", "her soul" and even quotes the Bible, talking about a "time of trouble". The research interests of former nihilist Serhiy Korem also concern religion.

Although nihilists are central to the plot of "The Adventure of the Golden Pince-nez", nihilism and anarchy are not directly related to it. Holmes does not investigate the direct activities of the anarchists, instead, nihilism merely provides a background for the two main characters, Anna and Professor (Sergiy) Korem. Nihilists are also mentioned in two other Holmes stories – "The Adventure of Six Napoleons" and "His Last Bow". It is interesting that Anna did not reveal to Korem who he really is, only hinted at his nationality, we do not know whether "Sergius" is his first or last name (Jones, 1988). At the beginning of the work, Watson's description of the weather looks wild, unpleasant. Nature seems to show that it can eradicate human civilization? Perhaps this is a memory of the old nihilists to which Anna and Professor Korem belonged?

H.N. Harrington called Anne "a formidable detective", noting how she tracks down her husband despite his efforts to stay out of sight in a foreign country. Indeed, despite her lack of practice, she could have been an apprentice of Holmes himself when she broke into Korem's office to steal the documents. Anna's detective instincts are an intriguing aspect of the story.

Professor Korem is a rather controversial person in the work and is Anna's main antagonist. Korem's betrayal of his wife and companions, though not of such epic historical and religious significance as Judah's betrayal, falls into the same category. Both Koram and Judah saved their own lives and earned a reward. In both cases, the person they betrayed died. Perhaps it is because of the biblical nature of Korem's betrayal that we remember it so well, despite the story not being considered "the greatest (Sherlockian) story ever told." Perhaps it was the exoticism of his former Russian nihilism and the fact that, as bad as nihilism was, Korem's behavior was even worse. Or maybe it's the dramatic and completely unnecessary suicide of Anna, Korem's wife, which is an indirect result of his behavior.

The main feature of such despots in the work is childlessness. It is indicative that the courts at the end of the XIX century. more and more often recognize "selfish and irresponsible behavior of men" as the cause of family misunderstandings, since earlier the blame was entirely on women, even if they suffered from domestic violence (Olney, 1955).

Anna is a type of "complex" nihilist. She sacrifices herself for love (commits a crime, drinks poison). Beloved Oleksii, for whom she does all this, stands against violence and terror. Anna is fearless, persistent, faithful to her idea and her beloved husband. The ending of the story is actually a bit disturbing and unclear. We cannot fully understand who is virtuous. This is definitely not Holmes and Watson, although it is they who will turn to the Russian authorities to stand up for the innocent nihilist. But do even innocent nihilists have the right to be free? Anna dies because she is a nihilist, while her husband lives on because he betrayed his fellow revolutionaries.

Conclusions. A detective story is always a certain mystery, a mystery that the reader together with the author

interprets independently, getting the opportunity not only to think logically, to show deductive abilities, but also to understand well the psychology of people. Also, a distinguishing feature of a good detective is its hidden morality, instructiveness, which is connected with exposing and punishing a criminal. One of the examples of such a plot is the story "Pince in a gold rim", where Holmes successfully solves a crime thanks to a gold pince, helping Inspector Hopkins.

Arthur Conan Doyle once wrote that it was as difficult for him to come up with a plot for a Sherlock Holmes story as for a novel within the canon (56 stories and 4 novels written by Conan Doyle). Nevertheless, Conan Doyle's contribution to the development of this type of character as a "private consulting detective" is important in creating the intrigue of the plot. Arthur Conan Doyle created a unique model of a private detective consultant, based on his knowledge and experience as a doctor. That is why the golden pince-nez became for Sherlock not only a clue to solve the crime, but also reminds of Conan Doyle's former profession – a doctor. He was a specialist in ophthalmology, so his character, Sherlock, is very well versed in medicine. Holmes has a prototype – Dr. Joseph Bell, one of Doyle's former professors at the University of Edinburgh, where he studied medicine.

Sherlock's methods set him apart from the crowd of amateur detectives or something like that. An overview of the crime scene that appears in the work and deductive reasoning help Sherlock figure out who the criminal is. In "Pencenet in a Gold Frame", the first method helped Holmes to find various halls with coconut mats, which led to the understanding of the location of the criminal. Deductive reasoning may occur while reading the work. Watson never ceases to be amazed at Sherlock's observation.

An interesting fact is that the Sherlock Holmes detective series is the second literary monument after the Bible. The term canon for such revelations is nothing more than an allusion to the biblical canon. However, this does not mean that the stories were like novels, only shorter. Yes, some elements inherent in long stories are foreign influence (nihilism, revolution), revenge (Anna took revenge on Sergi Koram for telling Sherlock and Watson the whole truth about them), etc. – present, in particular, in "Pensne in a golden frame" and some other stories. All Sherlock stories have their own pattern or formula. Not every story has all of these features, however, there are enough of these features to describe a "typical" Sherlock Holmes story. These features are: 1) the initial home scene; 2) demonstration of Sherlock's deductive method; 3) presentation of the case; 4) on-site investigation; 5) surveillance (applied for Sherlock to confirm or disprove his theory about the development of the crime). An unhappy married life described through the prism of nihilism and revolution adds intrigue to the plot. Anna Korem, the wife of Professor Korem, rebels against him, because it was he who betrayed his comrades. Nevertheless, it is she, not her husband, who dies from the poison. Perhaps she does this because she is a nihilist, or she also hopes that Holmes and Watson will free her lover.

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