Comparative Analysis of the Objective Reality in Conan Doyle's and Edgar Poe's Detectives: Mythological Play with Consciousness of Reader and Antimyth

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Abstract. The article deals with the problem of constructing the artistic reality in the detective works of american writer E. Poe and the English writer, partly the heir of the American author's manner of detective writing, A. Conan Doyle. The detective heritage of two writers is considered in a comparative key. Since traditionally, though somewhat arbitrarily, one can distinguish three vectors of the realization of artistic reality (objective reality, social reality and psychological reality), the very first aspect is put into the center of the current research, namely the objective reality. The research of the fabric of the texts of these works and their out-of-text being made it possible to conclude that the objective reality of detectives about Sherlock Holmes is intentionally programmed on the myth. At the same time, the detectives about Dupin can be considered as an example of intentional disassembly of the myth. Actually, the pragmatics of constructing the objective reality of works was directly reflected in the images of the main characters, which are its main expressions. Comparison of the objective realities of the Canon with the reality of "The Gold-Bug" outlined new fundamental differences in the substantive reality of detective works by Poe and Conan Doyle, however, did not add any mythical potential to the objective reality of the works by the American writer.

Key words: detective, artistic reality, objective reality, myth, the Canon.

Introduction

It is common nowadays to divide the term "reality" on at least actual and virtual. The fact that humanity lives with constantly increasing number of global problems in the broad sense means that actual reality in general becomes more and more repellent. According to B. Yacobi, "Art is a creative effort to capture reality and to find its meaning through the illusions of literature, visual arts, and music. Art, as any other illusion, provides consolation for the boredom and adversities of life. It is an effort to both create and escape reality" (Yacobi, 2013: 203). The very concept of a virtual reality is quite complicate. Speaking about the detective fiction, it usually provides threatening, chaotic reality, but the characters of sleuth are always ready to "save the world" using the immortal power of human's perfect brain and justice. The category of genre plays an important role in the way of a fiction reality's construction: "To understand the problem of genre <…> not only permits the aesthetic attributes of a genre to be systematically identified and explained, but also permits these attributes to be related in a coherent manner to the circumstances of cultural and intellectual history" (Post, 1981). In the artistic work one search for a model of reality that suits his needs. P. Ricoeur makes the accent on "fiction's "productive state of imagination" is able to "increase" reality via what he terms "iconic augmentation" (Ricoeur, 1991: 139).

Evaluating the mythological potential of Sherlock's Canon, the researchers pay attention to the mythological nature of the author's reality presentation, which should be considered as a certain microcontext of the "Holmes' myth". J. Irwin notes that intellectual

fiction produces caricatures of sleuths from Holmes to Poirot like "monsters of idiosyncrasy" (Irwin, 1996: 127). However, according to L. Černy, this statement only emphasizes the presence of mythological features in characters that very few differ by the set of psychological qualities (Černy, 1996: 141).

It is quite possible to prove the fact that the factor of mythologization is not only a successful case of random popularity of literary artwork, since the mythological elements are recognized in the very fabric of the text of the mythologized work and are pre-programmed to "overgrown" with the myth. According to T. Adorno, "... messages consist of many semantic levels that are superimposed on each other for a certain effect". This is the so-called multi-level structure of the text: "... the apparent ambiguity produced by such a structure is aimed at provoking conscious perception and utilizing the unconscious levels of psychological adaptation of the consumer of cultural products"; "...a special significance in this case is played by the split into the "explicit" and "implicit" content of the message" (Adorno, 1964: 198). The typical features of Conan Doyle's detective works are extremely author's and perceptual psychological structures of the text and a well-organized communicative author structure that adequately balances the explicit and implicit levels of the text.

Genetically detective stories of Conan Doyle are associated with E. A. Poe's detective fiction (Fig. 1). D. Savoye traditionally calls Dupin "…a direct ancestor and spiritual father of the most famous detective of all times – Conan Doyle's Sherlock Holmes" (Savoye, 2012: 27).
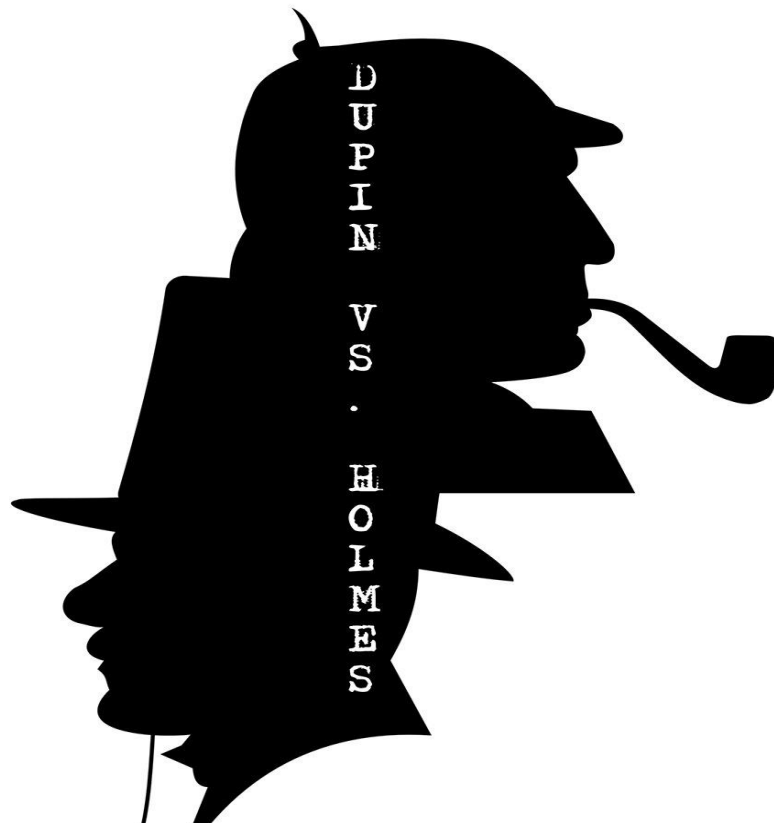

Fig. 1.   Cartel   of   Dupin   and   Holmes.   Source: https://blog.uclm.es/cic/agenda/exposicion-dupin-vs-holmes/

The analysis interpretive models of artistic reality in the Holmes' cycle allows us make a conclusion about primary programmed for myth, coded in the text mythological nature of the components of the stories' composition, designed for the corresponding interpretation by the immanent reader, which collectively became the entirely different ill-matched Holmesian community. Up to D. Savoye, the detective emerges as the "mythical hero" of a one-dimensional, post-enlightened world, where traditional, metaphysically oriented mythical heroes have gone bankrupt, and detective fiction allows the myth of the absolute *Truth* to subsist and even prevail (Savoye, 2012: 24). Contrary to the typical for E.A. Poe's works' tendency towards mystification, the American author deliberately shatters the myth (if we consider any artwork as a variant of an individual myth, then in the detective of Poe we observe the unique phenomenon of the creation and simultaneous conscious destruction of the mythological nature of the work, which is pre-determined, first of all, by author's own commentaries or, for example, by author's preface to the work "The Mystery of Marie Rogêt".

The History of the Question

"Holmes' myth" is branched out by nature: it's not just a myth of perfect brain, but a myth of a person with supernatural analytical skills, the myth of struggle for good and evil (implemented in the antagonistic opposition of Holmes-Moriarty), the myth of freedom, the myth of friendship, the myth of masculinity, the Victorian reality myth etc. Partly in the context of the theory of myths, the artistic worlds of Holmes' stories and detective stories about Dupin were researched by foreign scholars. K. Rollson examines the images of literary detectives in the context of the Marxist concept of "false consciousness" and consoders them as "a mythical embodiment of a fully integrated and non-conflict subjects" (Rollason, 1988: 4). J. Thompson says that, to a certain extent, the operation of the "Holmes' myth" is provided by means of created by the author illusion of "... an exciting, confusing and plausible social order" (Thompson, 1993: 63). P. Anderson considers the image of Poe's Dupin as a "Holmes-like" (Anderson, 1989: 136). A telling fact: though the image of Holmes in relation to Dupin is historically secondary, derivative, within the context of "great time" it has significantly surpassed, even devalued in the measures of cultural origin its source – Dupin (Fig. 2).

Fig. 2.   Auguste   Dupin and   Sherlock   Holmes.   Source:
https://literaturerun.wordpress.com/2015/03/04/battle-of-the-sleuths-holmes-vs-dupin/

L. Cherny focuses on the nature of the implicit and explicit connections of literary detectives with models of society presented by the authors, namely the typical position of the "outsider". L. Cherny organizes his conclusions on the image of Dupin around the theory of neoplatonism (Černy, 1996: 134). Given this angle of the problem's, the

modeled by the authors artistic reality appears as an oppositional (but not hostile, since such distancing in all cases is voluntary) to the hero-outsider. This fits to Holmes as well.

The artistic validity of any work "...correlates with the objective, social and psychological reality", "...the author gives it anthropomorphic and spatial-temporal dimensions" (Literary Encyclopedia, 566). Canon's validity is measured by the anthropomorphic parameters of the Holmes' image, which in its environment acts as the organizing nucleus and social guarantor of the inviolability of the universe (with the exception of the last published Doyle's stories, for example, "His Last Bow", where the aggravation of the socio-political situation in the world and the approach of the war affect the anxiety sentiment that noticeably increases in the fabric of the text). For comparison, Dupin and Legrand these qualities do not possess. They have the potential, but they do not realize it because of the low level of social activity, asceticism. In addition, the author primarily accentuates their inner fracture: both lost their wealth and status in society. However, if Dupin completely resisted this and avoided social contacts in any way, remaining alone with the needs of the inner "Self", then on the path of Legrand there is a happy event to restore and even surpass the former material position using his natural intelligence (as opposed to the Dupin's bookish one), so he found treasures of legendary Kidd.

The division into objective, social and psychological reality within the general concept of artistic reality is rather relative, because what is refered to the objective reality in the fabric of the stories will still have a certain psychological and social embodiment, and vice versa (for example, such a traditional for the Canon microimage of objective reality, as the London cab, will certainly carry the rudiments of the social reality of Victorian Era, which, in turn, will have its emotional and psychological content).

Methods

While conducting the research such methods were used:

- historical and genetic method (study of artistic of the Holmes' image and Dupin image separately and relatively to a wide range of factors: from authors' intention to social demand on detective literature and the image of detective);

- hermeneutical method (study of textual and semantic models of the short stories by E. Poe and A. Conan Doyle);

- structural and functional method (elucidation of the nature of the relationship and interdependence of structural elements of the text about Holmes and Dupin);

- comparable and evolutional method (study of the evolution of the image of detectives, principles of artistic realities' construction, comparison of the components of objective reality);

- poetical method (study of the poetical structures, authors' methods of constructing characters, situations, narration etc. with aim of stressing the peculiarities of objective reality notion).

Objective reality of the detective fiction as an alternative reality

The objective reality of the literary work offers a so-called "other reality", which makes it impossible to identify the world of literature with the world empirical. D. Savoye remarks that "…it seems advisable, if not mandatory, in these times of cultural and philosophical relativism, to consider the Truth-any truth-as a myth, that is as a narratively constructed fallacy that fulfills societal needs, rather than as an objective reality" (Savoye, 2012: 24) of the real world.

Mass literature (which features Doyle follows in many aspects) characterizes by "...a tendency to relevance, efficiency and interpenetration of the artistic world and objective

reality" (Literary Encyclopedia, p. 265), the maximum authenticity of the "picture of the literary world"". Truth till nowadays perceived as a radical, absolute value and as a non-metaphysical signified remains at the core of a vast majority of contemporary narrative constructions and can even be considered in some instances, such as in that of detective fiction, as the only determining motivation behind the creation of a parallel imaginary dimension (Savoye, 2012: 24). Nevertheless, any objective reality of literature creation (expressed by the means of attributes, time-spatial delineation) will have an internal semantic subtext, since from the whole infinite range of empirical reality the author must "select" exactly what is necessary definitely for realization of his own intention and idea. According to G. Klochek, "...in such a way "the isolation of a part of reality" occurs (Bakhtin), transforming it into an integral part of the created artistic world" (Klochek, 2000 3). The objective reality of the literary work finds expression in "...the sequence of a complex system of presentative symbols" (Rosner, 2008, c. 174). Along with the world of things, nature, people, events, a special place belongs to the chronotope, which specifies all the above-mentioned concepts and gives them time-spatial bindings.

Speaking of the mythogenic nature of the chronotope of Doyle's detectives, it is necessary, first of all, to pay attention on intentional authenticity, hoax elements. Within the unfolding of the plot of the product, the reader finds for himself many "proofs" of the fact that the described history is not a fiction of the author's imagination, but the "real" fact: the author in most cases unconditionally mentions the names of his heroes, and where they are changed, explains it by the "delicacy" of the question, the desire to avoid publicity ("*The reader will excuse me if I conceal the date or any other fact by which he might trace the actual occurrence*" ("The Adventure of Charles Augustus Milverton"), which creates the illusion of dedication of the reader to the most mysterious cases of the Great Detective. Nevertheless, further the narrator uses full names (though warns, that they are fictitious), but not cryptonyms, as it is done, for example, by E. Poe in "The Purloined Letter' (Fig. 3).

Fig. 3. The Purloined Letter. Illustration. Source: https://en.wikipedia.org/wiki/C._Auguste_Dupin

In addition, E. Poe does not provide the name of his narrator: neither in Dupin stories, nor in "The Gold-Bug", where he is simply "My DEAR --". Therefore, the reader perceives them as something ephemeral, and not real-definite, as in the case of Doyle's Watson. The works of Doyle are simply abundant with proper names, toponyms and other specifics. All this increasingly enlarges the mythological potential of Doyle's detectives, creates something like "documentary literature," inspire the illusion of authenticity. It is possible to see a certain pattern: if Doyle presents his stories as Dr. Watson's own works, his documented notes, "The Murders in the Rue Morgue " E. Poe begins with a relatively large volume of introduction about the very nature of analytical human abilities, carrying out all sorts of parallels with intellectual games, etc. A peculiar link between such "introduction" of theoretical and lecturing nature and the direct work of art is the remark that *"The narrative which follows will appear to the reader somewhat in the light of a commentary upon the propositions just advanced"* ("The Murders in the Rue Morgue"). In contrast, more adventurous "The Gold-Bug" immediately focuses on the image of *"a Mr. William Legrand"*). The tendency to theorize the narrative (the peak of what became the monotonous, too detailed Dupin's arguments with the least details about the disappearance of Marie Roger) is only somewhat weakened by richer actions in "The Purloined Letter". Hence, tendency to theorize the narration is generally observed in all the works of E. Poe about Dupin, becoming their distinguishing feature. The low level of physical activity, the actual actions of Dupin's character only damages the creation of illusions about the authenticity of his "person". As a result, this image tends to be a vividly dead, "dead" illustration of the thoughts on the analytical potency of the individual on the front pages of the Poe's Dupin's mini-cycle. This allows the researcher J. Grusser to define this method of investigation as "Dupin's armchair detection" (Gruesser, 2013: 37).

The same applies to chronological concretization: where the narrative requires, Watson gives a date or gives approximate time orientations based on other Holmes cases, while the narrator of E. Poe prefers encryption of the years *("Residing in Paris during the spring and part of the summer of 18--, I there became acquainted with a Monsieur C. Auguste Dupin*" ("The Murders in the Rue Morgue"); "*He called upon us early in the afternoon of the thirteenth of July, 18-*" ("The Mystery of Marie Roget"). Again all this produces the effect of uncertainty and creates a mood of somewhat mysterious, abstract, and destroys the installation of the narrative of detective literature on factual. Though the detectives of Edgar Poe and Conan Doyle are attributed to common genre of intellectual detective fiction (traditionally includes also the detective works of Agatha Christie), these works are fundamentally different in the style of the artistic material's presentation.

Detective works by American and English authors are transversally urban, their characters are closely associated with the city environment. However, Dupin can still be imagined outside the environment of Paris and France due to the deliberate strong isolation of E. Poe's characters from the outside world (however, exactly "...Poe was the first American writer who made the urban environment a subject of special attention of his heroes" (Fisher, 2008: 21). Contrariwise, exploration of at Holmes' character outside London and beyond the context of late Victorianism would be totally incorrect. The image of the city and the detective in the works of Conan Doyle is so interpenetrating that in the structure of the general "Holmes myth" it is expedient to allocate the subsystem "the myth

of London", whereas Holmes himself, for example, is called by P. Vail "a SuperLondoner" (Vail, 2007: 24).

A. McLaren speaks about the formation of a stable associative link between the image of Sherlock Holmes and London, and exactly the character of Sherlock Holmes has become a popularizer of the city, and not vice versa. Due to the popularity of Holmes and the rather similar description of London, which is a stable repetitive structure in the context of the cycle, the indispensable symbols-attributes of the London's detective story were "...foggy, illuminated with kerosene street light, cumbersome two-wheelers, harnessed by horses, cabs, thorough constables and excellent sleuths " (McLaren, 1995: 21). London, in the eyes of Conan Doyle, plays, according to A. Smith, "...a special role in the populist understanding of the stories" (Smith, 2007: 47), forming a mythological and semantic synergy that plays in favor of the image of both Holmes and London. It is also worthwhile to talk about "personification of London" (Smith, 2007: 48), where the neo-romantic entourage of the city becomes not only a powerful means of creating the character but also grows to a level that is as inseparable in the artistic model of the Sherlockian as, for example, Watson.

D. Savoye argues that whether it is Paris, London or Los Angeles, detective fiction is intrinsically related to the urban environment, which is where the myth of the Truth is best represented: "…from Poe's Auguste Dupin to Conan Doyle's Sherlock Holmes <…> we can see how the relationship between detective fiction and the city has evolved, and how it reflects historical and cultural hegemony; an entire narrative genre based upon the myth of the Truth such as the detective genre is necessarily loaded with political implications and we naturally find revealing correlations between its paradigmatic composition and its socio-historical context" (Savoye, 2012: 27).

However, the reality of Paris and London is different. In Dupin's Paris more sedate atmosphere is dominated, while Doyle's London is a city in which life rushes to full strength, which, in fact, corresponds to the leitmotifs of the inner world of heroes – the burning fever of Holmes and the thoughtfully-pessimistic way of Dupin's everyday life. This, in turn, corresponds to the traditional notion of these two cities, which are described, for example, in the novel of by E. L. Voynich "The Gadfly" in such a way: London is "money-getting", while Paris is "a haunt of idle luxury" (Voynich, 1980: 98). D. Savoye also supports this idea: "…the urban pole of detective fiction has shifted throughout the 19th Century from Paris, incontestable capital of postenlightened thought, to London, the center of the industrialized world" (Savoye, 2012: 27).

Dupin is a character, whose personality, in the broad context of Paris, is broken. While Holmes is the person who won the world of London in a physical and spiritual state: there is no nook where his did not step, and there is no riddle that would be totally out of his control. Under the concept of F. Nietzsche, Holmes overcame the inherent crowd of the "camel state", fitted with all "you must", got rid of the niche of "generally accepted" rules and reached the third stage of transformation into a superhuman, when pessimism is overcome as a result of awareness of person's own full-fledged, self-sufficiency. All this gives a possibility to feel comfortable anywhere, taking control under the situation. The only thing that Holmes is complaining about is the lack of virtuosity of crimes. All the rest he is able to organize as he wants himself by manifestation of a strong will.

The artistic space of Dupin's stories is strongly sealed. The narrator calls this *"a seclusion"* ("The Murders in the Rue Morgue"). The fact that Dupin and his storyteller even prevent the sunshine from entering the rooms, at the receptive level greatly condenses the entire spatial organization. Dupin's foot within the scope of cases, presented by E. Poe, did not go beyond Paris and he was not too eager to go beyond the

limits of his microcosm into the space of city of many thousands. "*We admitted no visitors. Indeed, the locality of our retirement had been carefully kept a secret from my own former associates; and it had been many years since Dupin had ceased to know or be known in Paris. We existed within ourselves alone*" ("The Murders in the Rue Morgue"). Such a propensity to asceticism brakes only at night, when the streets are empty and the city is surrounded by darkness and anagogic mysteriousness, which impresses so much and fits greatly Poe's detective character.

The objective reality of the detective works by Conan Doyle and Edgar Poe is deprived of fiction abstraction, it is organized exclusively in accordance with the pragmatic demands of the text and the plot. There are no lyrical digressions. Landscape and interior descriptions are present only for the purpose of rendering a narrative. Moreover, in the Canon the landscape often supplements characteristics of the protagonist. For example, when in "The Adventure of the Copper Beeches" Holmes and Watson go outside the city on business, Watson, enthralled by the beauty of nature, in an upright mood welcomes the out-of-London pastoral world: *"Are they not fresh and beautiful?' I cried, with all the enthusiasm of a man fresh from the fogs of Baker Street. But Holmes shook his head gravely. 'Do you know, Watson,' said he, 'that it is one of the curses of a mind with a turn like mine that I must look at everything with reference to my own special subject. You look at these scattered houses, and you are impressed by their beauty. I look at them, and the only thought which comes to me is a feeling of their isolation, and of the impunity with which crime may be committed there"* ("The Adventure of the Copper Beeches"). Thus, immanent opposition between the world of the city (London) and the world "out of town", urban rationalism, and provincial empiricism highlights and at the same time highlights the opposition between Holmes and Watson who are the mouthpieces of these world-views. Holmes instinctively opposes the world of the countryside, nature (in the text it is often possible to come across Watson's remarks about the beauty of the surrounding world, in particular, the world of the countryside) as an irrational beginning (on a par with the female principle), a spontaneous part of the universe that lives under its own, natural laws and is unmanaged by human ration. Therefore, such a world does not impress Holmes at the time of his active living phase, but he finds herself here after retirement. Hence the parallel between the city as an environment of activity and inherent youthfulness of efficiency, purposefulness. While rural life is a sanctuary for the soul. Thus, the relative separation of Holmes' life into two mutually exclusive periods is done.

The world of London as the sphere of existence of many thousands of people is depicted as a great anthill, where a person is surrounded by thousands of his own, but does not find harmony internally. It is an artificial world where people satisfy their ambitions, pragmatic goals of life, absorbed in the reach of the achievements of human intellect and creativity, but do not resist the archetypal need of unity with nature. "The city streets" as a certain conceptual notion in the detective works of American and English writers are depicted in the spirit of what Karel Chapek outlined in his "Letters from England" (1924): *"...the street is somewhat like the great restaurant ...here it is does not belong to anyone and brings no one; you will not find here neither people nor things, you just pass by them"* (Čapek, 1924). Holmes, as a conscious hermit, has parallels with the Zarathustra model. The intonations of the struggle prevail in his character, whereas, for comparison, in the way of Dupin's connection with the material world an apathy prevails.

Clearly trace the qualitative differences in the design of the artistic world of the Canon allows also the type of objective model of reality in "The Gold-Bug". The action is carried from the metropolis to the remote, distant, problem-accessible Sullivan's Island (William Legrand dwells there). Sullivan's Island is near Charleston, where the narrator

inhabits. A part of the objective reality is as well mysterious, legendary part of the continent, where the climaxes of the work are deployed directly. The reality of the story is full of adventure attributes, which creates a venturesome coloring: a mysterious bug, a telescope, pirate treasures, secretive terrains, and so on. The detective space is deprived of sealing, inherent in the works about Dupin. In contrast, William Legrand prefers naturalistic walks instead of ninning in a library or apartment, although he has the ability to work with books, having a good home library: "*He had with him many books, but rarely employed them. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles, in quest of shells or entomological specimens*" ("The Gold-Bug"). Thus, the author harmonizes the objective reality of works with the types of the main characters: if Dupin is a philosophically thinking type, Legrand here stands for its opposite and is a type of naturalist researcher. The diligence with which he examines the world of nature reminds Holmes' diligence in the study of the world of crime. In the image of Holmes, the features of the researcher and the philosopher were combined to form a figurative quintessence of an exemplary literary detective, with an emphasis on detective activity, serving as the organizing center of the narrative and the core component of Holmes' organization as a complained character. Everything else, including the philosophical, artistic and research potentials of the hero, is tangent and only shades off this main image-constructive seme.

A characteristic feature of the "Gold-Bug" is the landscapes, which perform not purely pragmatic and communicative function, but also figurative: they shift the reader to a romantic world of the story and, in comparison with the Dupin's and Holmes' stories, are relatively broad. The character of Legrand is devoid of urbanism. Just as its island is separated by a duct from overpopulated Charleston, so the same this hero is separated from it. However, the marginal state between urbanism, bucolique features and provinciality remains relevant for Legrand. The same marginal position will occupy Holmes after moving to Sussex. Internal aristocracy, high intellectualism and eccentricity do not allow them to assimilate fully with the rural way of life. In addition, it is said that Legrand *"...left New Orleans, the city of his forefathers"* precisely *"…to avoid the mortification consequent upon his disasters*" ("The Gold-Bug"). Legrand, having become entangled in a story with a bug, enthusiastically expresses the hope that the bug will bring him previous wealth. It follows from this that the bug potentially could return Legrand to the proper way of life in the "*city of forefathers*", or some other, adequate to his inherited social status.

Conclusion

From all conducted investigation of objective realities in detective works by E. Poe and A. Conan Doyle it might be concluded that the objective reality of Doyle's works is intentional, and in some cases, by coincidence, organized as primarily mythological, illusory, plausible and attractive to the recipient. It is pseudorealistic according to the determination of T. Adorno (Adorno, 1964: 476). Doyle's objective reality as a part of wide artistic reality at all is filled with the dynamics of events, facts, names, skillfully played by the story as credible. This corresponds with O. Losev's statement that what is depicted in "...an artistic product actually does not exist at all, but that which is depicted here is charged with notions of reality ..." (Losev, 1975: 459). This also corresponds with M. Lifshitz's concern "the requirement of truth in art" which "...has nothing to do with the projection of science in the field of artistic creativity" and "...provides another, broader understanding of truth" (Lifshitz, 2001: 102).

In the mythogenicity of the Holmes' image and the reality of the Canon, one must also see another reason, namely the cyclicity of works. The appearance of the image of the detective and the artistic reality, virtual world, correlated with him is not perceived in this case as a single fact, but as an event that has its continuation, development. The character, like all the Canon, received its long lifecycle, forcing the reader to empathize, enjoy and expect what they do with real people. According to L. Ginzburg, "...the literary character from the very beginning possesses a full and growing being <…> it is especially clear when the work turns out to be parts, with intermittent appearing in the journal and readers discuss actors as already artistic value, which already exists" (Ginzburg, 1979: 184). Poe's detectives about Dupin, for example, saw the world in three stages, which, in comparison with the 60 (62) Holmes' steps, is a very short term. The reader did not have any proper opportunity to get used to the characters, Poe's works did not become stable repetitive facts of their lives. Tangent to this is also a way of artistic representation of the detectives' relationship with their narrators: the friendship of Dupin and the narrator is sporadic, in "The Murders in the Rue Morgue" it is indicated that their time of envy covers only the spring and a part of the summer of the 18-- year, but in "The Purloined Letter" the gap widens to autumn, as it is mentioned that the action took place "…one gusty evening in the autumn of 18--" ("The Purloined Letter"). Although "The Gold-Bug" friendship of Legrand and the narrator does not begin or end within the scope of the work, the singularity of the appearance of this hero does not allow the modeled reality in general and the friendship between Legrand and the narrator in particular to become a fact of existence of social consciousness, such as the relationship between Holmes and Watson managed to become.

Due to the coincidence of favorable factors the reality of the Canon and particularly the objective reality become an example of extremely rare phenomena of quick turning into a myth (according to M. Eliade (Eliade, 1996: 163). The entire reality of Doyle's detective cycle has mythologized inter vivos. The Canon still hadn't been completed, when it already acquired the features of complex, multifaceted myth that only developed with the lapse of time as it is generally typical for the process of transformation the events and phenomena into a myth with a distance of time.

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