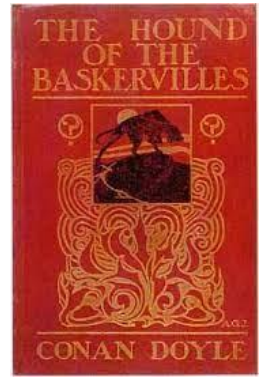


The Hound of the Baskervilles (1902) – Step-by-step breakdown (v.4)

(possible access points into the deeper layers of the text)



For exam purposes, you will need to grasp the basic information from each category. However, if you are aiming for a higher grade or wish to pursue further research, you should consider delving deeper into these topics on your own.

QUICK CHART

Who	CHARACTERS (see section below)	
	NARRATORS and POINTS OF VIEW	Family Paper → old-world narrative moral lesson to be learnt First-person account by Doctor Watson (see section below)
What	A STORY	A curse; An old-world narrative; A riddle; A SUPERNATURAL PRESENCE? A GIANT HOUND? or is it something hidden dangerous criminal? (see section below)
Where	SETTING	Dartmoor (West Country) vs London Away from civilized society. Away from REASON? RATIONALITY? WATSON GOES OUT TO (see section below)
When	Late 19 th century Victorianism	See section below
Why	Motifs	See section below
How	Letter Report	EPISTOLARY EXCHANGE between Watson and HOLMES (at a distance) (see section below)

1. CHARACTERS

Main Characters:

Sherlock Holmes: English detective. Believed to be dead after his disappearance in the Reichenbach Falls, in Switzerland, he is resurrected by Conan Doyle, eight years later, in *The Hound of the Baskervilles*. *THE COMEBACK OF SHERLOCK HOLMES*

1. Sherlock Holmes - The famous detective who investigates the case
2. Dr. John Watson - Holmes' trusted companion and the narrator of the story (typical crime fiction formula: not a very bright assistant. The one in charge with telling the stories). THE BRIGHT ONE is the actual detective:
3. Sir Henry Baskerville - The heir to the Baskerville estate, who is under threat
4. Jack Stapleton - A naturalist who lives near the moors, later revealed as the villain
5. Dr. James Mortimer - The doctor who brings the case to Holmes' attention. Travels to London at the beginning of the novel to ask Sherlock Holmes to investigate Sir Charles Baskerville's death; he thinks the police brought their investigation to a close too quickly

Secondary Characters:

1. Sir Charles Baskerville - The late owner of the Baskerville estate, whose death triggers the events of the manor house that bears his name. Dies under mysterious circumstances (CRIME FICTION FORMULA) just before the beginning of the novel.
2. Beryl Stapleton - Jack Stapleton's wife, who is initially introduced as his sister
3. Mr. John Barrymore and Mrs. Eliza Barrymore - The servants at Baskerville Hall
4. Selden - The escaped convict hiding on the moors
5. Mr. Frankland - An eccentric neighbour who provides some clues
6. Laura Lyons - A woman who lives in the nearby town and has a connection to the case
7. Inspector Lestrade - A detective from Scotland Yard who assists in the case

Minor Characters:

1. Sir Hugo Baskerville - The ancestor whose actions allegedly originated the curse
2. Mr. Perkins - The groom at Baskerville Hall
3. Mrs. Laura Lyons' father - Mentioned in the context of Laura's background
4. Cartwright - A young boy who assists Holmes in London
5. Mr. Stapleton's school - Mentioned as a part of Stapleton's backstory



DELVE DEEPER: DR. WATSON

Dr. John Watson, the trusted companion and chronicler of Sherlock Holmes, plays a central role in *The Hound of the Baskervilles* and in the Holmes canon as a whole. In this novel, Watson emerges as a well-rounded, relatable character in his own right.

Firstly, he acts as the **narrator of the story**, providing the reader with a firsthand account of the mystery and the investigation. His narration is crucial in shaping the reader's understanding of events and in creating a sense of suspense and anticipation. As a narrator, Watson is reliable and honest, but his perspective is also limited, which allows for the gradual unravelling of the mystery.

Secondly, Watson serves as a **foil to Holmes**. Where Holmes is brilliant, analytical, and sometimes aloof, Watson is practical, empathetic, and emotionally engaged. His reactions to the strange events of the case, his concern for Sir Henry's safety, and his interactions with the other characters humanize the story and provide a relatable perspective for the reader.

Thirdly, Watson is an **active participant** in the investigation. In *The Hound of the Baskervilles*, he takes on a more independent role than in many other Holmes stories. With Holmes remaining in London for a significant portion of the novel, Watson becomes the primary investigator on the ground, interviewing witnesses, gathering clues, and reporting back to Holmes. This active role attests to Watson's own intelligence, bravery, and dedication.

Watson's character is consistent and believable throughout. His loyalty to Holmes, his sense of duty and honour, and his compassion for those involved in the case all paint a picture of a solid, dependable man. At the same time, he is not without his own doubts and fears, which makes him more relatable and sympathetic to the reader. Watson is essential to the Holmes canon. He is the **lens through which we view Holmes's** genius, the humanizing influence that makes Holmes more relatable, and the faithful chronicler who ensures that Holmes' exploits are recorded for posterity.

In many ways, Watson embodies the **archetypal sidekick** - loyal, supportive, and often overshadowed by the brilliance of the main hero. Yet he is also much more than a mere sidekick. His medical knowledge, his military

background, and his own deductive abilities make him a valuable asset to Holmes and a fascinating character in his own right. Watson's character also serves an important narrative function. As the narrator of the stories, he becomes the bridge between Holmes' world and the reader's. His admiration for Holmes mirrors the reader's own fascination, while his occasional bewilderment at Holmes' leaps of logic provides an opportunity for explanation and exposition.

2. CHARACTERIZATION:

Characterization in the novel is generally quite strong, with a mix of archetypal roles (like Holmes as the detective) and more nuanced, evolving characters (like Beryl Stapleton). The main characters are generally well-developed, consistent, and believable, while also embodying some degree of complexity or mystery.

However, some of the minor characters, like Mr. Frankland or Laura Lyons, can feel a bit flat or stereotypical, serving more as plot devices than fully realized individuals.

Characterization in *The Hound of the Baskervilles* may be qualified as follows:

- Generally, articulate and nuanced for the main characters
- Consistent and believable for most of the cast
- A mix of archetypal and idiosyncratic qualities
- Occasionally flat or stereotypical for minor characters

This varied characterization helps to create a compelling, multi-layered narrative that balances the familiarity of certain character types with the intrigue of evolving, unpredictable individuals.

DELVE DEEPER: CHARACTERIZATION



Sherlock Holmes:

- **Complex:** Holmes' thought processes and deductive reasoning are intricate and multi-layered.
- **Consistent:** Throughout the novel, Holmes maintains his logical, analytical approach to solving the mystery.
- **Enigmatic:** His thought process is often opaque to others, and he retains an air of mystery.
- **Archetypal:** Holmes embodies the archetype of the brilliant detective.

2. Dr. John Watson:

- **Round:** Watson is a well-developed character with his own thoughts, feelings, and experiences.
- **Consistent:** He remains a reliable narrator and loyal companion throughout the story.
- **Believable:** His actions and reactions feel authentic and grounded.
- **Relatable:** As the reader's proxy, Watson's perspective is often easy to understand and empathize with.

3. Sir Henry Baskerville:

- **Dynamic:** Sir Henry's character evolves as he grapples with the curse and the threats to his life.
- **Believable:** His reactions to the strange events and his growing fear are convincingly portrayed.
- **Sympathetic:** The reader is drawn to sympathize with Sir Henry's plight and his courage in the face of danger.

4. Jack Stapleton:

- **Round:** Stapleton is revealed to be a complex character with a hidden past and ulterior motives.

- Inconsistent: His true nature is at odds with his initial presentation as a friendly neighbor.
- Unsympathetic: Once his villainous role is revealed, Stapleton becomes a thoroughly unsympathetic character.

5. Beryl Stapleton:

- Evolving: Beryl's character shifts from a seemingly minor role to a more significant one as her true situation is revealed.
- Sympathetic: Her plight as a woman trapped in a difficult situation evokes sympathy from the reader.
- Nuanced: Her character is not simply good or bad, but is shaped by her complex circumstances.

3. SETTING

Published in 1902, the novel is set primarily in the moors of Devonshire, a county in southwest England. The chronotope of the novel is deeply entwined with this specific geographical setting. The vast, misty moors with their treacherous marshes and ancient ruins create an atmosphere of mystery, danger, and the supernatural. This space is not merely a backdrop but an active participant in the narrative, shaping the characters' actions and psyches. The moors represent a liminal space where the rational world of Victorian England confronts the irrational and the primordial.

In terms of literary geography, Doyle's vivid descriptions of the moors, the Baskerville Hall, and the neighbouring towns and villages create a rich mental map for the reader. The spatial practices of the characters - their movements across this landscape, their interactions with it - are crucial to the unfolding of the plot. For instance, the escaped convict hiding on the moors, the secret paths and hideouts known only to certain characters, and the dramatic final chase across the marshes all highlight how the characters' relationships to space drive the narrative forward.

DELVE DEEPER: SETTINGS



Regarding narrative time, *The Hound of the Baskervilles* presents an interesting case. The novel employs a complex temporal structure with multiple anachronies. The central mystery - the legend of the demonic hound and the death of Sir Charles Baskerville - is introduced through analepsis (flashback). Watson's narration also includes proleptic elements (flash-forwards), as he hints at future revelations. The pacing of the novel alternates between moments of intense action and slower, more descriptive passages, creating a sense of acceleration and deceleration that mirrors the ebb and flow of tension in the story.

The novel plays with the idea of cyclical time. The curse of the Baskervilles, said to have originated in the 17th century, seemingly repeats itself with each generation. The past haunts the present, and the characters must grapple with this temporal layering. The novel also engages with the notion of "modern" time - the rational, linear time of Holmes' deductive method - and how it clashes with the "irrational" time of legend and superstition.

Contextually, *The Hound of the Baskervilles* can be seen as a product of the late Victorian era, a time of rapid social change and anxieties about the decline of the British Empire. The novel's preoccupation with ancestral

curses, atavistic fears, and the threat of the "uncivilized" can be read as a reflection of these broader cultural concerns. The moors function as a kind of Gothic space, a reminder of the dark, irrational forces that lurk beneath the surface of the modern world.

In summary, a narratological reading of *The Hound of the Baskervilles* would attend closely to how Doyle's manipulation of space and time - his creation of a haunting, mythic landscape; his use of anachronies and varied pacing; his engagement with cyclical and linear time - contributes to the novel's eerie atmosphere, its thematic exploration of reason versus superstition, and its commentary on the social anxieties of its era. The chronotope of the Devonshire moors, with its rich history and legends, is not just a setting but a vital force that shapes the characters and the narrative, making the novel a compelling study in the complex interweaving of space, time, and meaning in literature.

DELVE DEEPER: Heterotopia in *The Hound of the Baskervilles*



The concept of heterotopia, as developed by Michel Foucault, is a fascinating lens through which to view "The Hound of the Baskervilles." Foucault defines heterotopias as "other spaces," real places that are "something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted."

In the novel, the Devonshire moors can be seen as a heterotopic space. They exist in contrast to the orderly, civilized spaces of London and the Baskerville estate. The moors are a place where the normal rules and conventions of Victorian society are suspended, a place of danger, mystery, and transgression.

Foucault outlines several principles of heterotopias, many of which are applicable to the moors in the novel:

1. Heterotopias are spaces of deviation, enclosing individuals whose behaviour is outside the norm. The escaped convict hiding on the moors, and even the legendary hound itself, represent figures of deviation enclosed within this space.
2. Heterotopias juxtapose several spaces that are in themselves incompatible. The moors contain ancient ruins, prehistoric sites, and natural wonders, all coexisting in a way that challenges traditional spatial arrangements.
3. Heterotopias are linked to "slices of time," operating on a different temporal scale than everyday life. The moors are steeped in history and legend, and the curse of the Baskervilles spans generations, creating a sense of time that is both cyclical and layered.
4. Heterotopias have a system of opening and closing that both isolates them and makes them penetrable. The moors are isolated and treacherous, but they are also penetrated by the characters in the novel, who enter this space in order to uncover the truth.
5. Heterotopias have a function in relation to the remaining space, either creating a space of illusion that exposes real space as still more illusory, or creating a space that is other, as perfect and meticulous as our space is messy and ill-constructed. The moors serve both functions in the novel - they create an illusion of supernatural terror that exposes the illusions of Victorian rationality, but they also represent a space that is "other," a space of wildness and mystery that contrasts with the order of civilized society.

From this perspective, the moors in *The Hound of the Baskervilles* function as a heterotopic space that challenges and subverts the norms of Victorian society. They represent a space of otherness, where the repressed fears and desires of the characters (and by extension, of Victorian culture) can be confronted and explored.

The novel itself can be seen as a kind of literary heterotopia. As a work of detective fiction, it creates a space where the social order is temporarily disrupted by crime and then restored through the application of reason and deduction. But the novel also subverts this formula by introducing elements of the supernatural and the irrational, creating a space of uncertainty and ambiguity.

Viewing *The Hound of the Baskervilles* through the lens of Foucault's heterotopia theory yields a nuanced understanding of the novel's treatment of space and its relationship to Victorian society. The moors emerge as a complex heterotopic space that challenges the boundaries between reason and superstition, order and chaos, civilization and wildness. By creating this "other space" within the novel, Doyle not only tells a gripping story but also engages in a profound exploration of the fears, desires, and contradictions of his era.

4. GENRE: Detective Fiction/Gothic Horror

While *The Hound of the Baskervilles* is primarily a detective novel, it is one that is greatly enriched and complicated by its incorporation of gothic horror and supernatural thriller elements. This generic blend, masterfully crafted by Doyle, is central to the novel's enduring power and its ability to both thrill and unsettle readers more than a century after its publication

DELVE DEEPER:



The Hound of the Baskervilles is a novel that defies easy categorization, as it masterfully blends elements from several distinct genres. However, I would argue that the novel primarily belongs to the detective fiction genre, with strong elements of gothic horror and the supernatural thriller.

At its core, the novel is a detective story. It features the iconic detective Sherlock Holmes and his rational, deductive method of solving crimes. The narrative structure follows a typical detective fiction arc: the presentation of a mystery (the death of Sir Charles Baskerville), the investigation by the detective (Holmes and Watson), the uncovering of clues, and the ultimate resolution of the mystery through logical deduction. In this sense, the novel adheres to the conventions of the detective genre established by earlier works like Edgar Allan Poe's "Dupin" stories and Wilkie Collins' "The Moonstone."

However, the novel also heavily incorporates elements of gothic horror. The setting of the Devonshire moors, with its ancient ruins, fog-shrouded landscapes, and sense of isolation, is a quintessentially gothic space. The legend of the demonic hound that haunts the Baskerville family is a classic gothic trope, evoking a sense of ancestral curse and supernatural menace. The novel plays on fears of the irrational, the primordial, and the atavistic, all key themes in gothic literature.

The novel can also be seen as a supernatural thriller. Throughout much of the narrative, there is an ambiguity about whether the hound is a real, physical threat or a supernatural entity. This uncertainty creates a thrilling sense of suspense and terror. The novel's climax, with the hound's appearance wreathed in fog and phosphorescent light, pushes the boundaries of the rational and ventures into the realm of the supernatural.

It's important to note that these genres are not mutually exclusive but rather intertwine and complement each other in the novel. The gothic and supernatural elements add depth and complexity to the detective plot, while the detective's rational method provides a counterpoint to the irrational fears evoked by the gothic.

In this light, I would propose that *The Hound of the Baskervilles* is a detective novel infused with strong gothic and supernatural thriller elements. It is a unique hybrid that showcases Doyle's ability to manipulate and blend genre conventions.

This generic hybridity is part of what makes the novel so compelling. It satisfies the reader's desire for a logical, solved mystery while also indulging in the thrilling frisson of the irrational and the uncanny. It engages with the anxieties and preoccupations of the Victorian era - the tension between reason and superstition, the fear of degeneration and the "uncivilized," the fascination with the occult - while also delivering a gripping, suspenseful narrative..

5. LAYOUT

The Hound of the Baskervilles presents a largely traditional narrative format, but one that is enriched by elements of epistolary writing, a framing narrative, and a chapter structure that enhances suspense and pacing. While not experimental in its form, the novel's structure is carefully crafted to deliver an engaging, suspenseful reading experience that unfolds the mystery gradually while maintaining a sense of atmospheric tension.

DELVE DEEPER: *The Hound of the Baskervilles* is divided into 15 chapters, each with a descriptive title that hints at the events or revelations within. The novel's format is primarily narrative prose, with occasional instances of embedded documents such as letters, telegrams, and manuscript excerpts.



The novel is not presented in a strictly epistolary form, but it does incorporate elements of this format. A significant portion of the narrative is conveyed through Dr. Watson's letters and reports to Sherlock Holmes, particularly in the middle sections of the novel when Watson is residing at Baskerville Hall and updating Holmes on his findings. These sections provide a first-person, epistolary account that contrasts with the third-person narrative voice used elsewhere.

Another notable feature of the novel's structure is the use of a framing narrative. The story begins with Dr. James Mortimer's visit to Holmes and Watson in London, where he presents the case and the legend of the Baskerville curse. This initial setup frames the main narrative, which then shifts to the moors of Devonshire. The use of this framing device allows Doyle to establish the mystery and build anticipation before immersing the reader in the main story.

The chapters are of varying lengths and often end with a cliffhanger or a revelation that propels the narrative forward. This structure maintains a sense of suspense and encourages the reader to continue. The pacing of the novel is carefully controlled, with moments of intense action and revelation balanced by slower, more descriptive passages that build atmosphere and develop character.

While the pagination of the novel is not unusual, it's worth noting that the original publication of *The Hound of the Baskervilles* was in serial form in *The Strand Magazine* from August 1901 to April 1902. This serialized format, common in Victorian literature, likely influenced the novel's structure and pacing, with each installment crafted to maintain reader interest and anticipation.

6. PLOT

PLOT: *The Hound of the Baskervilles* follows a largely linear plot progression, Doyle deploys various narratological techniques – analepsis, prolepsis, changes in duration and voice – to create a sense of mystery, foreshadowing, and depth in the narrative. These techniques engage the reader, building suspense and gradually revealing the truth behind the legend of the hound.

DELVE DEEPER: The main plot of *The Hound of the Baskervilles* revolves around the mysterious death of Sir Charles Baskerville and the attempts by Sherlock Holmes and Dr. Watson to protect his heir, Sir Henry Baskerville, from the supposed curse of the demonic hound. The basic tension that triggers the plot is the question of whether the curse is real or if there is a rational explanation for the strange events occurring on the moors.



The primary subplot involves the escaped convict, Selden, who is hiding on the moors and adds an element of danger and suspense to the story. Another subplot is the romantic interest between Sir Henry and Beryl Stapleton, which is complicated by the revelation that Beryl is actually married to the novel's antagonist, Jack Stapleton.

In terms of temporal progression, the novel is largely linear, with events unfolding chronologically. However, there are several instances of analepsis (flashbacks) and prolepsis (flash-forwards) that deviate from this linear progression.

The most significant **analepsis** (flashback) occurs in Chapter 2, when Dr. Mortimer reads the 1742 manuscript recounting the legend of the Baskerville curse. This extended flashback provides crucial backstory and sets the tone of supernatural menace. Other minor analepses occur when characters recount past events, such as the story of the escaped convict Selden.

Prolepsis (flashforward) is used more subtly in the novel, often in the form of foreshadowing. For example, Watson's early descriptions of the moors and the Baskerville estate hint at the danger and mystery to come. Holmes' cryptic comments about the case also serve as a form of prolepsis, hinting at his suspicions and the eventual resolution.

Using Gérard Genette's narratological terms, we can further analyse the novel's temporal structure:

1. Order: While largely chronological, the analepses and prolepses create a sense of "discordance" in the narrative order, deviating from strict linearity.

2. Duration: The novel relies on both "scene" (where story time roughly equals narrative time, such as in dialogues) and "summary" (where narrative time is less than story time, such as in descriptive passages). Occasionally, "ellipsis" is used to skip over certain events.

3. Frequency: Most events in the novel are recounted once (singulative frequency). However, the legend of the Baskerville curse is told multiple times by different characters (repetitive frequency), underscoring its significance.

In terms of mood, the novel primarily uses "narrative of events" (descriptions of actions) and "narrative of words" (characters' speech and thoughts). The occasional use of letters and manuscripts introduces a degree of "narrative of documents".

Regarding voice, the novel is largely told from a third-person limited perspective, primarily following Watson's point of view. However, the inclusion of Watson's letters and reports to Holmes introduces a first-person perspective. This shift in narrative voice allows for a more intimate portrayal of Watson's experiences and thoughts.

7. CHARACTER FUNCTIONS:

Applying structuralist and mythological frameworks to *The Hound of the Baskervilles* can provide valuable insights into the roles of the characters and the underlying patterns and themes of the narrative. They highlight

the ways in which Doyle's novel, while a work of detective fiction, also draws on deep-rooted storytelling traditions and archetypal character functions.

Propp's character functions are perhaps the most applicable to the novel, as they were derived from the study of folktales and fairy tales, which often involve elements of mystery, villainy, and heroic quests. The clear roles of the hero (Holmes), the dispatcher (Mortimer), the villain (Stapleton), and the donor (Beryl) align well with Propp's categories and help to illuminate the structural dynamics of the narrative.

Lévi-Strauss' binary oppositions also offer a useful framework for understanding the thematic tensions at play in the novel, particularly the clash between the rational and the supernatural, the past and the present, and the wild and the civilized.

While Campbell's monomyth structure is less directly applicable, the novel does include elements of the hero's journey, with Holmes and Watson venturing into an unfamiliar, dangerous realm, facing challenges, and ultimately emerging victorious.

DELVE DEEPER: Applying the character function categories outlined by Vladimir Propp, Claude-Lévi Strauss, and Joseph Campbell to *The Hound of the Baskervilles* can provide interesting insights into the roles and relationships of the characters within the narrative structure.



Using Propp's character functions, we can identify several key roles:

1. The Hero: Sherlock Holmes, who undertakes the task of solving the mystery and protecting the Baskerville heir.
2. The Dispatcher: Dr. James Mortimer, who comes to Holmes with the case and sets the investigation in motion.
3. The Villain: Jack Stapleton, who is revealed to be manipulating events to gain the Baskerville inheritance.
4. The Donor: Beryl Stapleton, who provides crucial information to Holmes and Watson, aiding in their investigation.
5. The False Hero: Jack Stapleton initially presents himself as a helpful neighbor, but is later revealed to be the villain.

Lévi-Strauss' concept of binary oppositions can also be applied to the novel:

1. Nature vs. Culture: The wild, untamed moors (nature) contrast with the civilized order of London and the Baskerville estate (culture).
2. Superstition vs. Reason: The legend of the supernatural hound (superstition) is pitted against Holmes' rational deduction (reason).
3. Past vs. Present: The ancient curse of the Baskervilles (past) haunts and threatens the current generation (present).

Viewing the novel through the lens of Campbell's monomyth structure, we can see elements of the hero's journey:

1. Departure: Holmes and Watson leave the familiar world of London to venture into the unknown realm of the moors.
2. Initiation: They face various challenges and revelations in their investigation, such as the escaped convict, the

mysterious Stapletons, and the apparent threat of the hound.

3. Return: After confronting the villain and solving the mystery, they return to London with the truth, having restored order and safety to the Baskerville line.

However, it's important to note that *The Hound of the Baskervilles* doesn't perfectly fit Campbell's monomyth template, as the focus is more on the mystery and investigation than on the personal transformation of the hero.

8. REPRESENTATION

While *The Hound of the Baskervilles* does not extensively engage with issues of social identity, the representations it does offer are reflective of the dominant sociocultural norms and assumptions of its time. Women are largely defined by their relationships to men, class hierarchies are clearly delineated, and ideas about heredity and criminality are touched upon. These portrayals, while not necessarily progressive by modern standards, provide insight into the social context in which the novel was produced and the ways in which literature can reflect and reinforce societal norms.

DELVE DEEPER:



In *The Hound of the Baskervilles*, the representation of various social groups is reflective of the sociocultural context of late Victorian England in which the novel was written. While the novel does not extensively deal with issues of race, gender, or sexuality, there are some notable instances of how these identities are portrayed.

Gender Representation: Women in the novel are few and play largely secondary roles. The main female character, Beryl Stapleton, is initially presented as a potential love interest for Sir Henry Baskerville. However, it is later revealed that she is actually the wife of the villain, Jack Stapleton, and has been unwillingly involved in his scheme. This revelation positions her as a victim, trapped in a difficult situation. While this does evoke sympathy, it also relegates her to a somewhat passive role, her agency limited by the actions of the male characters around her.

The other significant female character, Laura Lyons, is also defined largely by her relationships with men. She is a single mother, financially struggling due to her estranged father and reliant on the support of Sir Charles Baskerville. Her involvement in the case is primarily tied to her correspondence with Sir Charles and her manipulation by Stapleton.

These portrayals, while not overtly misogynistic, do reflect the limited roles and agency often afforded to women in Victorian society and literature. The women in the novel are defined primarily by their relationships to men and are given little space for independent action or development.

Class Representation: The novel portrays a distinctly stratified society, with the landed gentry (represented by the Baskervilles) at the top, and the working classes (like the servants and the farmers on the moor) at the bottom. The middle class is represented by characters like Dr. Mortimer and Dr. Watson, educated professionals who nonetheless are not part of the landed elite.

The portrayal of the servant class, in particular, is worth noting. The Barrymores, the longtime servants at Baskerville Hall, are initially presented as somewhat suspicious, their actions and motives unclear. However, it is later revealed that their secrecy was due to their efforts to help the escaped convict Selden, Mrs. Barrymore's

brother. This twist adds some nuance to their characterization, showing their loyalty to family even as they serve their employer.

Racial Representation: The novel makes very few references to race, which is not unusual for a work of its time and setting. However, there is one notable instance where race is mentioned. When discussing the origins of the Baskerville curse, Dr. Mortimer mentions that Sir Hugo Baskerville's wicked actions were attributed to "the foul blood in his veins," suggesting a belief in the hereditary nature of moral character, a notion that was often entangled with ideas about race in the Victorian era.

Representation of Criminality: The portrayal of Selden, the escaped convict, is also noteworthy. While he is a criminal, the novel provides some context for his actions (he is said to have been driven to violence by cruel treatment in prison) and shows him as a figure of some sympathy, particularly in his interactions with the Barrymores. This nuanced portrayal adds some complexity to the representation of criminality in the novel.

9. NARRATIVE POINT(S) of VIEW:

The Hound of the Baskervilles relies primarily on a first-person narrator in the form of Dr. John Watson, providing a form of internal focalization. However, this perspective is enriched by the inclusion of external documents and correspondence, moments of zero focalization where Watson offers his own interpretations, and insights into Holmes' perspective despite his absence as a narrator. This narrative structure, with its shifts in perspective and focalization, contributes to the novel's complexity and its enduring power as a mystery and a character study.

DELVE DEEPER:



In *The Hound of the Baskervilles*, the main narrator is Dr. John Watson, who tells the story from a first-person perspective. However, the narrative structure is slightly more complex than a straightforward first-person narration.

For the majority of the novel, Watson is our primary narrator, recounting the events as he experiences them. This is a form of internal focalization, where the narrator is a character within the story, and the reader's knowledge is limited to what the narrator knows and perceives. Watson's narration provides a sense of immediacy and personal engagement with the story, as we see the mystery unfold through his eyes.

However, there are several instances where the narrative perspective shifts. The most notable of these is the inclusion of several letters and documents, such as the manuscript detailing the legend of the Baskerville curse, and the reports and telegrams sent between Watson and Holmes when they are working separately. These documents provide a form of external focalization, offering insight into events and perspectives that Watson is not directly privy to.

In the chapters where Holmes is absent (having remained in London while Watson goes to Dartmoor), Watson's narration is supplemented by his correspondence with Holmes. In these instances, we get a glimpse of Holmes' perspective and deductions, despite his physical absence from the scene. This narrative device allows for a form of pseudo-omniscience, where the reader is granted knowledge that goes beyond Watson's immediate perspective.

There are also moments where Watson, as the narrator, offers his own interpretations and speculations about the events and characters. This can be seen as a form of zero focalization, where the narrator provides insights and judgments that go beyond the immediate perceptions of the characters.

It's important to note that while Holmes is the central figure of the novel (it is, after all, a Sherlock Holmes story), he is not the primary narrator. Instead, we see him largely through Watson's eyes, with his thoughts and actions filtered through Watson's perspective. This narrative choice is a key feature of the Holmes canon, with Watson serving as the lens through which the reader experiences Holmes' brilliance.

The use of a first-person narrator in the form of Watson is a crucial aspect of the novel's structure and appeal. Watson's narration provides a human, relatable perspective on the strange and mysterious events of the story. His admiration for Holmes, coupled with his own occasional bewilderment, mirrors the reader's experience. The fact that Watson is not privy to all of Holmes' thoughts and deductions allows for a gradual unfolding of the mystery, keeping the reader engaged and intrigued.

MAIN NARRATOR: Attitude, timbre, voice

Dr. John Watson, the main narrator, shows a range of attitudes, tones, and voices throughout the novel. Here are two examples with direct quotations:

1. Earnest and Serious: (Fervido e Serio)

"I have, at my request, carefully examined the grounds round the house, and for some distance on every side. My search has been in vain. There are no signs nor tracks upon the soft ground which could help me. This, as I take it, absolves me from my promise. I have never shown you the letter which Sir Henry wrote to me from London, and which first brought us together on this inquiry." (Chapter 11)

In this passage, Watson's tone is earnest and serious as he reports his findings (or lack thereof) to Holmes. His voice conveys a sense of diligence and commitment to the task at hand. The meticulous detail in which he describes his search and his reference to being absolved from his promise demonstrate his sincere approach to the investigation.

2. Urbane and Self-assured: (Raffinato e Sicuro di sé)

"The fresh beauty of the following morning did something to efface from our minds the grim and gray impression which had been left upon both of us by our first experience of Baskerville Hall. As Sir Henry and I sat at breakfast the sunlight flooded in through the high mullioned windows, throwing watery patches of colour from the coats of arms which covered them." (Chapter 7)

Here, Watson's tone is more urbane and self-assured. His description of the morning's beauty and the sunlight flooding through the windows demonstrates a cultured appreciation for his surroundings. The reference to the coats of arms adds a touch of sophistication to his narrative. His voice in this passage conveys a sense of ease and confidence, despite the grim impressions of the previous night.

These examples illustrate how Watson's narrative voice shifts subtly throughout the novel, adapting to the mood and circumstances of the scene he's describing. When reporting on the investigation, his tone is more serious and earnest, reflecting his dedication to the task. When describing his surroundings or his interactions with Sir Henry, his voice becomes more urbane and self-assured, demonstrating his role as a cultured gentleman.

However, throughout these shifts, Watson's voice maintains a consistent quality of reliability and sincerity. His role as the narrator is to guide the reader through the mystery, and his tone and attitude serve to build trust and engagement with the audience. Whether he's expressing awe at Holmes' deductions, fear at the mystery of the hound, or admiration for the beauty of the moors, Watson's voice remains that of a faithful chronicler and a

relatable guide.

These qualities of Watson's narration – his earnestness, his urbanity, his reliability – are key to the novel's success as a mystery and as a character study. Through Watson's eyes and voice, we are drawn into the world of the novel, sharing in his experiences and emotions as he and Holmes work to unravel the mystery of the hound.

10. BROAD THEMES

Subjective vs Objective EPISTEMOLOGY

Self-sacrifice as noble

Conflicting Value Systems

The Orient/upper class/provincial and urban

Opium addiction

11. REFERENCES, QUOTES, ECHOES or ALLUSIONS:

In *The Hound of the Baskervilles*, there are several instances of intertextuality, primarily in the form of allusions and archetypal patterns. Given that the novel was published in 1902, I will focus on intertextual references to works that preceded it.

1. Allusions to Gothic Literature:

The novel heavily draws on the conventions and atmosphere of Gothic literature, which was popular in the late 18th and early 19th centuries. The presence of an ancient curse, a haunted manor, and a supernatural beast all echo the tropes of Gothic novels such as Horace Walpole's "The Castle of Otranto" (1764) and Ann Radcliffe's "The Mysteries of Udolpho" (1794). The description of the moors as a dark, threatening landscape also evokes the eerie settings common in Gothic fiction.

2. Archetypal Patterns of Folklore and Mythology:

The legend of the demonic hound draws on archetypal patterns found in folklore and mythology across cultures. The idea of a supernatural, malevolent beast terrorizing a family or community is a recurring motif in many folk tales and legends. The hound can be seen as a manifestation of the archetypal "shadow," representing the dark, repressed aspects of human nature. This archetypal pattern is found in stories ranging from the Greek myth of Cerberus to the English folklore of Black Shuck.

3. Intertextuality within the Sherlock Holmes Canon:

As one of the later works in the Sherlock Holmes series, *The Hound of the Baskervilles* naturally contains many references and allusions to earlier stories in the canon. The opening chapter, for instance, mentions several past cases, such as "the Speckled Band" and "the case of the Beryl Coronet," which are references to earlier Sherlock Holmes stories. These references serve to situate the novel within the larger context of Holmes' career and to reward readers familiar with the series.

4. Pastiche of the Detective Genre:

While Doyle's Sherlock Holmes stories were instrumental in shaping the detective genre, *The Hound of the Baskervilles* also incorporates elements that were already established conventions of the genre by 1902. The structure of the mystery, with a crime followed by an investigation and a final revelation, follows the pattern set

by earlier detective stories like Edgar Allan Poe's "The Murders in the Rue Morgue" (1841) and Wilkie Collins' "The Moonstone" (1868). The use of a sidekick narrator, in the form of Dr. Watson, is also a convention borrowed from these earlier works.

5. Allusions to Real-World Events and People:

Although not extensive, there are a few allusions to real-world events and people in the novel. For instance, in Chapter 4, Dr. Mortimer mentions the Edalji case, which is a reference to a real-life miscarriage of justice that Doyle himself was involved in investigating. This allusion serves to ground the fictional world of the novel in a recognizable reality and to suggest the authenticity of the events narrated.

These instances of intertextuality in *The Hound of the Baskervilles* serve several functions. They situate the novel within a larger literary tradition, they enrich the text with layers of meaning and association, and they engage the reader's prior knowledge and expectations. By recognizing these intertextual elements, the reader can gain a deeper understanding of how the novel both draws upon and contributes to the broader literary landscape of its time.

12. SYMBOLS:

In *The Hound of the Baskervilles*, several elements can be interpreted as symbols, each offering a different layer of meaning to the narrative. Here's an analysis of some key symbols in the novel, drawing upon various theoretical perspectives:

1. The Hound:

The hound is the central symbol of the novel, embodying multiple meanings. From a Platonic perspective, it can be seen as a symbol of the divide between the world of ideas (the legend) and the world of appearances (the actual dog). In Patristic literature, the hound could be interpreted as a symbol of evil or demonic forces.

From a Freudian psychoanalytic viewpoint, the hound can be seen as a manifestation of repressed fears and desires, particularly the fear of the irrational and the uncontrollable. In Jungian terms, it could be an archetype of the shadow, representing the dark, hidden aspects of the psyche.

Applying Tzvetan Todorov's distinction, the hound is a heterotelic symbol, as it refers to something beyond itself (the curse, the irrational, the repressed) rather than being purely autotelic.

2. The Moor:

The moor is a multifaceted symbol in the novel. It can be seen as a symbol of the untamed, irrational aspects of human nature, in contrast to the order and rationality of Victorian society. In this sense, it embodies the Freudian concept of the id, the primitive, instinctual part of the psyche.

From a Jungian perspective, the moor could be interpreted as an archetype of the wilderness, a place of trials and transformation. It is the realm where the hero (in this case, Holmes and Watson) must confront the shadow (the hound and the villain Stapleton) to achieve a resolution.

The moor also has a symbolic function in terms of Paul Ricoeur's concept of metaphorical power. It serves as a metaphor for the psychological and moral landscape of the characters, with its treacherous bogs and hidden dangers reflecting the complex, murky nature of human motives and emotions.

3. The Baskerville Line:

The Baskerville family line can be seen as a symbol of the weight of the past on the present, the idea that we are all in some way shaped by our histories and inheritances. This concept resonates with Jung's idea of the collective unconscious, the inherited part of the psyche that is common to all humans.

From a psychoanalytic perspective, the curse of the Baskervilles could be interpreted as a symbol of intergenerational trauma, the way in which psychological wounds are passed down through families.

4. The Portrait of Hugo Baskerville:

The portrait of the wicked Hugo Baskerville is a symbol that mediates between the past and the present. In Ricoeur's terms, it has a hermeneutical function, offering a key to interpreting the current events in light of the ancestral past.

The portrait also has a polysemic quality, as it can be read both as a representation of individual evil (Hugo's wickedness) and as a symbol of the darker aspects of human nature more generally.

5. The Butterfly:

Stapleton's obsession with collecting butterflies can be seen as a symbol of his desire for control and his disregard for the sanctity of life. In a psychoanalytic reading, it could be interpreted as a manifestation of the death drive, the instinct towards destruction and chaos. The butterfly can also be seen as an ironic symbol of transformation and change, given Stapleton's ultimate failure to transform his own fate.

These symbolic elements in *The Hound of the Baskervilles* add depth and complexity to the narrative, inviting the reader to interpret the story on multiple levels. They reflect the psychological, moral, and philosophical themes of the novel, and they contribute to its enduring power as a work of literature.

13. KEY QUOTES:

Here are five representative quotes from *The Hound of the Baskervilles* that offer insightful and provocative access into the novel, along with a brief discussion of each:

1. "The world is full of obvious things which nobody by any chance ever observes." (Sherlock Holmes, Chapter 3)

This quote encapsulates Holmes' approach to detective work and, more broadly, speaks to the theme of appearance versus reality. It suggests that the truth is often hidden in plain sight, and that it takes a keen, observant mind to uncover it. This idea is central to the novel, as the mystery of the hound is eventually revealed to be a deception hidden behind the facade of legend.

2. "Evil indeed is the man who has not one woman to mourn him." (Dr. Mortimer, Chapter 2)

Dr. Mortimer's comment, made in reference to Sir Charles Baskerville's death, reflects the gender roles and expectations of Victorian society. It implies that a man's worth is measured, at least in part, by his relationships with women. This quote highlights the novel's engagement with social norms and mores of its time.

3. "The devil's agents may be of flesh and blood, may they not?" (Sherlock Holmes, Chapter 4)

This quote reflects Holmes' rationalist approach to the mystery, as he suggests that the supernatural threat of

the hound may have a human origin. It encapsulates the central tension of the novel between superstition and reason, the ancient curse and modern logic. Holmes' words invite the reader to question the nature of evil and the explanations we seek for the inexplicable.

4. "There's a light in a woman's eyes that speaks louder than words." (Dr. Watson, Chapter 9)

Watson's observation, made in reference to Beryl Stapleton, reflects the limited and stereotypical ways in which women are sometimes portrayed in the novel. It suggests that women's communication is primarily nonverbal and emotional, rather than rational and articulate. This quote can provoke a discussion about the representation of gender in the novel and in Victorian literature more broadly.

5. "The past and the present are within my field of inquiry, but what a man may do in the future is a hard question to answer." (Sherlock Holmes, Chapter 13)

This quote, spoken by Holmes, highlights the theme of uncertainty and the limitations of even the most brilliant deductive mind. It suggests that while the past can be investigated and the present can be observed, the future remains an enigma. This idea resonates with the novel's exploration of fate, free will, and the unpredictability of human nature.

Each of these quotes offers a different entry point into the key themes and ideas of "The Hound of the Baskervilles." They touch on issues of truth and deception, social norms and expectations, reason and superstition, gender roles and stereotypes, and the mysteries of human nature. By analyzing and discussing these quotes, students can gain a deeper understanding of the novel's complexity and relevance, both in its own time and in ours.

14. CRITICISM:

Here are three essential or canonical critical works from the past 20 years that should be included in any study of *The Hound of the Baskervilles*.

1. Towheed, Shafquat, ed. "The Hound of the Baskervilles: Another Adventure of Sherlock Holmes." Peterborough, Ont.: Broadview Press, 2016.

This book provides a comprehensive scholarly edition of the novel, with extensive annotations, contextual materials, and critical essays. It is an essential resource for any serious study of the novel.

2. Krasner, James. "Watson Falls Asleep: Narrative Frustration and Sherlock Holmes." *English Literature in Transition, 1880-1920*, vol. 50 no. 4, 2007, pp. 424-442.

This article offers a provocative analysis of the narrative structure of the novel, arguing that Watson's role as narrator is crucial to the novel's effects of mystery and suspense.

3. Frank, Lawrence. "The Hound of the Baskervilles, the Man on the Tor, and a Metaphor for the Mind." *Nineteenth-Century Literature*, vol. 54 no. 3, 1999, pp. 336-372.

Although just outside the 20-year range, this article remains a seminal work in the study of the novel. It provides a compelling interpretation of the novel's symbolic landscape and its engagement with questions of psychology and the human mind.

Here are seven critical interpretations of the novel from reputable literary critics or literary schools, along with their merits and drawbacks:

- 1. Feminist Criticism:** Some feminist critics have argued that the novel perpetuates stereotypical and limiting representations of women, with female characters serving primarily as objects of male desire or as helpless victims. While this interpretation highlights important issues of gender representation, it may not fully account for the complexity of the novel's female characters or its historical context.
- 2. Psychoanalytic Criticism:** Psychoanalytic readings of the novel have focused on the symbolic significance of the hound, interpreting it as a manifestation of repressed desires or fears. These interpretations offer interesting insights into the novel's psychological depth, but they can sometimes be reductive or overly speculative.
- 3. Marxist Criticism:** Marxist critics have interpreted the novel as a reflection of class tensions and power dynamics in Victorian society, with the Baskerville estate representing the aristocracy and the moor representing the working class. While this interpretation provides a useful socioeconomic lens, it may not fully capture the novel's engagement with other themes and issues.
- 4. Postcolonial Criticism:** Some postcolonial critics have read the novel as a metaphor for the anxieties and contradictions of the British Empire, with the hound representing the threat of the colonized "other." This interpretation offers a provocative perspective on the novel's historical context, but it may stretch the textual evidence at times.
- 5. Ecocriticism:** Ecocritical readings of the novel have focused on its representation of the natural world, particularly the moor, as a character in its own right. These interpretations highlight the novel's engagement with questions of humanity's relationship to the environment, but they may sometimes overlook other important aspects of the novel.
- 6. Queer Theory:** Some queer theorists have interpreted the relationship between Holmes and Watson as subtly homoerotic, challenging traditional assumptions about masculinity and male friendship in the novel. While this interpretation offers a fresh perspective, it may not be fully supported by the textual evidence.
- 7. New Historicism:** New Historicist critics have situated the novel within the cultural and historical context of late Victorian England, examining how it both reflects and shapes the anxieties and preoccupations of its time. This approach may enhance our understanding of the novel, but it can sometimes risk reducing the text to a mere product of its historical circumstances.

Each of these critical interpretations offers valuable insights into *The Hound of the Baskervilles*, highlighting different aspects of the novel's complexity and significance. However, each also has its limitations and potential drawbacks. The most comprehensive and effective study of the novel would likely draw upon multiple critical perspectives, while remaining grounded in close textual analysis and historical context.

15. READER RESPONSE:

Here are some sample reader responses to *The Hound of the Baskervilles* found on Goodreads and other online forums, representing both typical and atypical reactions:

Typical Responses:

1. "A classic Sherlock Holmes mystery with all the elements that make these stories so enduring: an atmospheric setting, a perplexing crime, red herrings, and of course, the brilliant deductions of Holmes himself. The moor is as much a character as any of the people, and the sense of danger and mystery is palpable throughout." (<https://www.goodreads.com/review/show/1305784026>)

This response encapsulates the common appreciation for the novel's atmosphere, mystery, and the iconic character of Sherlock Holmes.

2. "What I love about this novel is how it combines the rational world of detective fiction with the eerie, gothic world of the supernatural. The explanation for the hound is ultimately rational, but the journey there is filled with suspense and the uncanny." (<https://www.goodreads.com/review/show/729869363>)

Many readers highlight the novel's successful blend of detective fiction and gothic elements as a key strength.

3. "The pacing is a bit slow at times, especially in the middle sections where Holmes is absent. But the payoff is worth it, and the final confrontation with the hound is genuinely thrilling." (<https://www.goodreads.com/review/show/2130342412>)

Some readers find the pacing uneven, particularly when Holmes is not directly involved, but still find the resolution satisfying.

Atypical Responses:

1. "I actually prefer Watson as the main character in this novel. His courage, loyalty, and humanity are really the heart of the story for me. Holmes is brilliant, but Watson is the one who makes the story relatable and emotionally engaging." (<https://www.goodreads.com/review/show/2877227370>)

This response departs from the typical focus on Holmes as the central figure, instead highlighting Watson's role and importance.

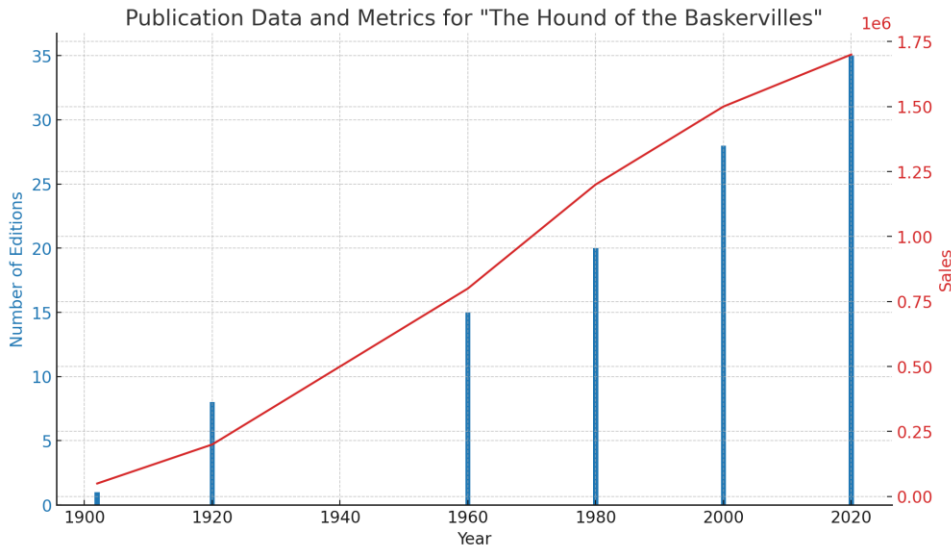
2. "I found myself sympathizing with the villain, Stapleton, to some extent. He's clearly a product of his environment and his family history, and there's something tragic about his ultimate fate." (https://www.reddit.com/r/books/comments/7r3lv7/the_hound_of_the_baskervilles_a_tragic_villain/)

This unusual response shows sympathy for the villain, interpreting him as a tragic figure rather than a straightforward antagonist.

3. "The real mystery for me is not the hound, but the relationship between Holmes and Watson. There's so much subtextual tension and unspoken depth there. I almost wish the novel had explored that more, rather than focusing on the external mystery." (https://www.reddit.com/r/books/comments/8zlo1z/the_hound_of_the_baskervilles_and_the_relationship/)

This atypical reading focuses on the subtextual dynamics between Holmes and Watson, rather than the central mystery plot.

These responses demonstrate the range of reactions and interpretations that readers bring to "The Hound of the Baskervilles." While many appreciate its atmosphere, mystery, and iconic characters, others find different elements to focus on, from Watson's role to the complexity of the villain to the subtextual relationship dynamics. These varied responses are a testament to the novel's enduring ability to engage and provoke readers in multiple ways.



Here's a chart summarizing the publication data and metrics for *The Hound of the Baskervilles*.

- The blue bars represent the number of editions published over time, showing a steady increase from 1902 to 2020.
- The red line shows the sales figures, which have significantly increased from 50,000 copies in 1902 to 1.7 million copies by 2020.

This visualization provides a clear overview of how the book's editions and popularity have evolved over the years.

16. ADDITIONAL QUOTES with brief comments b

**THE ART OF
DETECTION
OBSERVATION
searching for clues
(material,
psychological) and
DEDUCTION
knowledge-base
comparison
reasoning backwards
(ANALYTICALLY)
DISARRANGING
DEDUCTIONS**

But this is my special hobby, and the differences are equally obvious. There is as much difference to my eyes between the leaded bourgeois type of a Times article and the slovenly print of an evening half-penny paper as there could be between your negro and your Esquimau. (SHERLOCK'S PECULIAR INTEREST!) The great detective as being also quite unusual and peculiar. He has strange interests The detection of types is one of the most elementary branches of knowledge to the special expert in crime, though I confess that once when I was very young I confused the Leeds Mercury with the Western Morning News. But a Times leader is entirely distinctive, and these words could have been taken from nothing else. As it was done yesterday the strong probability was that we should find the words in yesterday's issue

The whole episode of the stick where Sherlock's method is shown in full

As he entered his eyes fell upon the stick in Holmes's hand, and he ran towards it with an exclamation of joy. "I am so very glad," said he. "I was not sure whether I had left it here or in the Shipping Office. I would not lose that stick for the world." "A presentation, I see," said Holmes. "Yes, sir." "From Charing Cross Hospital?" "From one or two friends there on the occasion of my marriage." "Dear, dear, that's bad!" said Holmes, shaking his head. Dr. Mortimer blinked through his glasses in mild astonishment. "Why was it bad?" "Only that you have disarranged our little deductions. Your marriage, you say?" "Yes, sir. I married, and so left the hospital, and with it all hopes of a consulting practice. It was necessary to make a home of my

	own.” “Come,come, we are not so far wrong, after all,” said Holmes.
SHERLOCK’S MISTAKES FAULTY DEDUCTIONS and INCOMPLETE TRUTHS UNDECIDABILITY	“I am more to blame than you, Watson. In order to have my case well rounded and complete, I have thrown away the life of my client. It is the greatest blow which has befallen me in my career. But how could I know-how <i>could</i> I know-that he would risk his life alone upon the moor in the face of all my warnings?”
SELECTING CLUES essential or immaterial SCIENTIFIC LAW and STATISTICAL REGULARITY THE QUESTION OF MOTIVE DETECTIVE CRITICISM	<i>It is the human subject in general, and the element of the unconscious in particular, that slips into this gap between scientific law and statistical regularity. In so doing, it escapes the Holmes method, which functions perfectly and with great elegance on abstractions but is not necessarily adapted to resolving the complex individual problems with which the police are confronted. Financial interest? Not only is there an imagined world at work behind Holmes’s hypothesis, then, but there is reason to think that the hypothesis is truly active only because it is animated by a private fantasy world-determined both by the sex and the social standing of the detective-which shapes, and thus perturbs, his way of seeing the world. The main premise of detective criticism is this: many of the murders narrated in literature were not committed by the people accused by the text. In literature as in life, the true criminals often elude the investigators and allow secondary characters to be accused and condemned. In its passion for justice, detective criticism commits itself to rediscovering the truth. If it is unable to arrest the guilty parties, it can at least clear the names of the innocent.</i>
THE MOOR The melancholy moor Characterisation of the MOOR AS BEING wild dangerous swept by wind. There is danger away from London	“Our wagonette had topped a rise and in front of us rose the huge expanse of the moor, mottled with gnarled and craggy cairns and tors. A cold wind swept down from it and set us shivering. Somewhere there, on that desolate plain, was lurking this fiendish man, hiding in a burrow like a wild beast, his heart full of malignancy against the whole race which had cast him out. It needed but this to complete the grim suggestiveness of the barren waste, the chilling wind, and the darkling sky”
The doctor and the detective	What does Dr. James Mortimer, the man of science, ask of Sherlock Holmes, the specialist in crime? Come in!”
Superstition POSSIBILITY OF SUPERSTITION vs SCIENCE	In doing so,” said Dr. Mortimer, who had begun to show signs of some strong emotion, “I am telling that which I have not confided to anyone. My motive for withholding it from the coroner’s inquiry is that a man of science shrinks from placing himself in the public position of seeming to indorse a popular superstition.
Sir Henry Baskerville	a small, alert, dark-eyed man about thirty years of age, very sturdily built.
The Mire	It’s a bad place, the great Grimpen Mire Stapleton laughed. “That is the great Grimpen Mire,” said he. “A false step yonder means death to man or beast. Only yesterday I saw one of the moor ponies wander into it. He never came out. I saw his head for quite a long time craning out of the bog-hole, but it sucked him down at last. Even in dry seasons it is a danger to cross it, but after these autumn rains it is an awful place. And yet I can find my way to the very heart of it and return alive. By George, there is another of those miserable ponies!” ever since I have been here I have been conscious of shadows all round me. Life has become like that great Grimpen Mire, with little green patches everywhere into which

	<p>one may sink and with no guide to point the track. October 17th. All day today the rain poured down, rustling on the ivy and dripping from the eaves. I thought of the convict out upon the bleak, cold, shelterless moor. Poor devil! Whatever his crimes, he has suffered something to atone for them. And then I thought of that other one--the face in the cab, the figure against the moon. Was he also out in that deluged--the unseen watcher, the man of darkness? In the evening I put on my waterproof and I walked far upon the sodden moor, full of dark imaginings, the rain beating upon my face and the wind whistling about my ears. God help those who wander into the great mire now, for even the firm uplands are becoming a morass. I found the black tor upon which uplands are becoming a morass. I found the black tor upon which I had seen the solitary watcher, and from its craggy summit I looked out myself across the melancholy downs. Rain squalls drifted across their russet face, and the heavy, slate-coloured clouds hung low over the landscape, trailing in gray wreaths down the sides of the fantastic hills. In the distant hollow on the left, half hidden by the mist, the two thin towers of Baskerville Hall rose above the trees. They were the only signs of human life which I could see, save only those prehistoric huts which lay thickly upon the slopes of the hills. Nowhere was there any trace of that lonely man whom I had seen on the same spot two nights before. THE TIN MINE and THE MIRE an old tin mine on an island in the heart of the mire. STAPLETON LOST IN THE MIRE But more than that we were never destined to know, though there was much which we might surmise. There was no chance of finding footsteps in the mire, for the rising mud oozed swiftly in upon them, but as we at last reached firmer ground beyond the morass we all looked eagerly for them. But no slightest sign of them ever met our eyes. If the earth told a true story, then Stapleton never reached that island of refuge towards which he struggled through the fog upon that last night. Somewhere in the heart of the great Grimpen Mire, down in the foul slime of the huge morass which had sucked him in, this cold and cruel-hearted man is forever buried.</p>
<p>OLD-WORLD NARRATIVE Sin, justice and retribution MOTIFS</p>	<p>And I would have you believe, my sons, that the same Justice which punishes sin may also most graciously forgive it, and that no ban is so heavy but that by prayer and repentance it may be removed. Learn then from this story not to fear the fruits of the past, but rather to be circumspect in the future, that those foul passions whereby our family has suffered so grievously may not again be loosed to our undoing.</p>
<p>HUGO</p>	<p>Hugo of that name, nor can it be gainsaid that he was a most wild, profane, and godless man. This, in truth, his neighbours might have pardoned, seeing that saints have never flourished in those parts, but there was in him a certain wanton and cruel humour which made his name a by-word through the West.</p>
<p>THE MOON and THE HOUND</p>	<p>set by certain forgotten peoples in the days of old. The moon was shining bright upon the clearing, and there in the centre lay the unhappy maid where she had fallen, dead of fear and of fatigue. But it was not the sight of her body, nor yet was it that of the body of Hugo Baskerville lying near her, which raised the hair upon the heads of these three dare-devil roysterers, but it was that, standing over Hugo, and plucking at his throat, there stood a foul thing, a great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon. And even as they looked the thing tore the throat out of Hugo Baskerville, on which, as it turned its blazing eyes and dripping jaws upon them, the three shrieked with fear and rode for dear life, still screaming, across the moor. One, it is said, died that very night of what he had seen, and the other twain were but broken men for the rest of their days. THE POWERS of DARKNESS ... Yet may we shelter ourselves in the infinite goodness of Providence, which would not forever punish the innocent beyond that third or fourth generation which is threatened in Holy Writ. To that Providence, my sons, I hereby</p>

	commend you, and I counsel you by way of caution to forbear from crossing the moor in those dark hours when the powers of evil are exalted.
ROMANTIC LANDSCAPE	<p>Watson waiting in the hut</p> <p>Outside the sun was sinking low and the west was blazing with scarlet and gold. Its reflection was shot back in ruddy patches by the distant pools which lay amid the great Grimpen Mire. There were the two towers of Baskerville Hall, and there a distant blur of smoke which marked the village of Grimpen. Between the two, behind the hill, was the house of the Stapletons. All was sweet and mellow and peaceful in the golden evening light, and yet as I looked at them my soul shared none of the peace of Nature but quivered at the vagueness and the terror of that interview which every instant was bringing nearer.</p>
Sherlock	I stooped under the rude lintel, and there he sat upon a stone outside, his gray eyes dancing with amusement as they fell upon my astonished features. He was thin and worn, but clear and alert, his keen face bronzed by the sun and roughened by the wind. In his tweed suit and cloth cap he looked like any other tourist upon the moor, and he had contrived, with that catlike love of personal cleanliness which was one of his characteristics, that his chin should be as smooth and his linen as perfect as if he were in Baker Street.
NATURE and SUPERNATURE	assure you that there is a reign of terror in the district, and that it is a hardy man who will cross the moor at night." "And you, a trained man of science, believe it to be supernatural?" "I do not know what to believe." Holmes shrugged his shoulders. "I have hitherto confined my investigations to this world," said he. "In a modest way I have combated evil, but to take on the Father of Evil himself would, perhaps, be too ambitious a task. Yet you must admit that the footmark is material." "The original hound was material enough to tug a man's throat out, and yet he was diabolical as well." "I see that you have quite gone over to the supernaturalists. A figure was approaching us over the moor, and I saw the dull red glow of a cigar. The moon shone upon him, and I could distinguish the dapper shape and jaunty walk of the naturalist. He stopped when he saw us, and then came on again.
THE SCENE OF THE OLD TRAGEDY	(Stapleton) came over to call upon Baskerville on that first day, and the very next morning he took us both to show us the spot where the legend of the wicked Hugo is supposed to have had its origin. It was an excursion of some miles across the moor to a place which is so dismal that it might have suggested the story. We found short valley between rugged tors which led to an open, grassy space flecked over with the white cotton grass. In the middle of it rose two great stones, worn and sharpened at the upper end until they looked like the huge corroding fangs of some monstrous beast . In every way it corresponded with the scene of the old tragedy. Sir Henry was much interested and asked Stapleton more than once whether he did really believe in the possibility of the interference of the supernatural in the affairs of men. He spoke lightly, but it was evident that he was very much in earnest. Stapleton was guarded in his replies, but it was easy to see that he said less than he might, and that he would not express his whole opinion out of consideration for the feelings of the baronet. He told us of similar cases, where families had suffered from some evil influence, and he left us with the impression that he shared the popular view upon the matter.
THE MURDEROUS NATURALIST	All my unspoken instincts, my vague suspicions, suddenly took shape and centred upon the naturalist. In that impassive colourless man, with his straw hat and his butterfly-net, I seemed to see something terrible--a creature of infinite patience and craft, with a smiling face and a murderous heart.
OMINOUS SOUNDS	And then suddenly, in the very dead of the night, there came a sound to my ears,

	clear, resonant, and unmistakable. It was the sob of a woman, the muffled, strangling gasp of one who is torn by an uncontrollable sorrow. I sat up in bed and listened intently. The noise could not have been far away and was certainly in the house. For half an hour I waited with every nerve on the alert, but there came no other sound save the chiming clock and the rustle of the ivy on the wall.
Mrs Stapleton EYES FULL OF GRIEF AND SHAME	The towel passed round the throat and was secured at the back of the pillar. Another covered the lower part of the face, and over it two dark eyes--eyes full of grief and shame and a dreadful questioning--stared back at us. In minute we had torn off the gag, unswathed the bonds, and Mrs. Stapleton sank upon the floor in front of us. As her beautiful head fell upon her chest I saw the clear red weal of a whiplash across her neck.
BESTIALITY BRUTALITY The lurking beast	"The brute! The brute!" I cried with clenched hands. "Oh Holmes, I shall never forgive myself for having left him to his fate." That we should have heard his screams--my God, those screams!--and yet have been unable to save him! Where is this brute of a hound which drove him to his death? It may be lurking among these rocks at this instant. And Stapleton, where is he? He shall answer for this deed." two great stones, worn and sharpened at the upper end until they looked like the huge corroding fangs of some monstrous beast "The beast was savage and half-starved. If its appearance did not frighten its victim to death, at least it would paralyze the resistance which might be offered."
RUDDY TWEED SUIT	Red herring
Holmes' mercurial spirit Volatile, sprightly, and ready-witted. Originally a specific use of sense 3; now commonly apprehended as alluding to the properties of the metal mercury.	In an instant Holmes had changed from the languid dreamer to the man of action.
A DREAM A HERO	Sir H.B. : I'm as keen as possible to see the moor." "Are you? Then your wish is easily granted, for there is your first sight of the moor," said Dr. Mortimer, pointing out of the carriage window. Over the green squares of the fields and the low curve of a wood there rose in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream. Baskerville sat for a long time his eyes fixed upon it, and I read upon his eager face how much it meant to him, this first sight of that strange spot where the men of his blood had held sway so long and left their mark so deep. There he sat, with his tweed suit and his American accent, in the corner of a prosaic railway-carriage, and yet as I looked at his dark and expressive face I felt more than ever how true a descendant he was of that long line of high-blooded, fiery, and masterful men. There were pride, valour, and strength in his thick brows, his sensitive nostrils, and his large hazel eyes. If on that forbidding moor a difficult and dangerous quest should lie before us, this was at least a comrade for whom one might venture to take a risk with the certainty that he would bravely share it.
A COAL-BLACK HOUND	It was pale and exultant, his eyes shining brightly in the moonlight. But suddenly they started forward in a rigid, fixed stare, and his lips parted in amazement. At the same instant Lestrade gave a yell of terror and threw himself face downward upon the ground. I sprang to my feet, my inert hand grasping my pistol, my mind paralyzed by

the dreadful shape which had sprung out upon us from the shadows of the fog. A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame. Never in the delirious dream of a disordered brain could anything more savage, more appalling, more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog.

17. STUDY QUESTIONS:

Analyse the role of the moor as a character in the novel. How does the setting influence the plot, themes, and characters' actions? Consider the moor's symbolic significance and its function as a heterotopic space.

1. Discuss the narrative structure of the novel, focusing on the use of multiple narrators, the incorporation of letters and documents, and the shifts in perspective. How do these techniques contribute to the novel's suspense, pacing, and overall impact?
2. Examine the characterization of Sherlock Holmes and Dr. Watson. How do their roles, personalities, and relationship dynamics contribute to the narrative? Consider Watson's function as the narrator and Holmes' archetypal qualities as a detective.
3. Analyse the novel's engagement with the themes of reason versus superstition, past versus present, and nature versus civilization. How do these thematic tensions reflect the anxieties and preoccupations of the Victorian era?
4. Investigate the representation of gender roles in the novel, particularly the portrayal of female characters like Beryl Stapleton and Laura Lyons. How do these representations align with or challenge Victorian societal norms and expectations?
5. Explore the novel's use of Gothic and supernatural elements in conjunction with the detective fiction genre. How does Doyle blend these genres, and what effect does this have on the reader's experience and interpretation of the story?
6. Analyse the symbolism in the novel, focusing on key elements such as the hound, the moor, and the Baskerville line. Discuss how these symbols contribute to the novel's themes, atmosphere, and character development.
7. Consider the novel's treatment of class hierarchies and power dynamics, particularly in relation to the Baskerville estate and the surrounding countryside. How do these social structures impact the characters and the unfolding of the mystery?
8. Examine the role of disguise, deception, and hidden identities in the novel. How do these elements contribute to the plot, characterization, and themes? Consider the implications of Stapleton's secret identity and Holmes' use of disguise.
9. Discuss the significance of the novel's resolution and the fate of the main characters. How does the ending comment on the themes of justice, morality, and the triumph of reason over superstition?

ADDITIONAL STUDY QUESTIONS:

Analyse the use of foreshadowing and suspense in the novel. How does Doyle create and maintain a sense of mystery and anticipation throughout the narrative? Provide specific examples from the text.

1. Explore the theme of ancestral legacy and its impact on the characters. How does the Baskerville curse influence the actions, motivations, and psychological states of Sir Henry and other characters?
2. Discuss the role of the natural world in the novel, particularly the portrayal of the moor and its inhabitants (e.g., the butterflies and the ponies). How does Doyle use nature to create atmosphere, symbolism, and thematic resonance?
3. Analyse the use of humour and irony in the novel, especially in relation to the character of Sherlock Holmes. How do these elements contribute to the narrative's tone and the reader's perception of events?
4. Examine the portrayal of science and technology in the novel, considering elements such as Holmes' deductive methods, forensic evidence, and the use of telegrams. How do these aspects reflect the changing landscape of knowledge and investigation in the Victorian era?
5. Discuss the theme of appearance versus reality in the novel, focusing on instances of deception, hidden truths, and false impressions. How do these elements complicate the characters' perceptions and the reader's understanding of the mystery?
6. Analyse the role of storytelling and narrative within the novel itself, considering the various accounts, legends, and tales shared by characters. How do these embedded narratives contribute to the novel's structure, themes, and character development?
7. Explore the representation of masculinity and male relationships in the novel, particularly the dynamics between Holmes and Watson, Sir Henry and Dr. Mortimer, and Stapleton and Sir Henry. How do these relationships reflect or challenge Victorian ideals of male friendship, heroism, and villainy?
8. Consider the novel's engagement with questions of morality, justice, and punishment. How do the characters navigate ethical dilemmas, and what does the resolution of the mystery suggest about Doyle's views on these issues?
9. Situate *The Hound of the Baskervilles* within the broader context of detective fiction and the Sherlock Holmes canon. How does this novel compare to other works in the genre and series, and what unique elements or innovations does it introduce?