

THE PLOT SEQUENCES OF DOYLE'S DETECTIVE FICTION: A DESCRIPTION OF THE CHOICE AND RELATION OF THE LEXICAL ITEMS

Laily Martin
Andalas University

Introduction

Plot, the "sequence of interrelated events" (Foster in Pickering and Hoepfer 1981:14), is a building element of literary works. This literary element assists in text reading and interpretation processes because the element shows the sequences of interrelated events that help in understanding text development. In the processes of text reading and text interpretation, plot is commonly analyzed literarily with the specific concern only to the elemental sequences of a plot. The concern to the sequences makes the plot analysis as the description of a certain construction, a text structure. Actually, plot analysis could also be conducted linguistically by analyzing certain linguistic elements and the contribution of these linguistic elements to plot description, as discussed in stylistics.

Stylistic analysis has been exposed in numerous literary studies; either in prose (Stubbs 2001, Verdonk 2002:46-50), poetry (Freeman in Simpson 2004:202-210, Semino 2002, Simpson 2004), or drama (Culpeper 2001, McIntyre 2004). These studies discuss how various linguistic forms are used in relation to and discussion on literary elements. The studies provides some examples of the relationships between word choices, maxims, conversational features (like turn taking, topic control, sequences), implicature, syntactic features, paralinguistic features and character (Culpeper 2001), registers and setting (Semino 2002), (in-)direct speeches or evaluative lexis, speech acts, co-operative principle and point of view (Verdonk 2002:46-50, McIntyre 2004), clause constituent and theme (Simpson 2004:54), or deictic expression, lexical pattern, neologism and style (Freeman in Simpson 2004:202-210, Stubbs 2001, Simpson 2004:54).

Despite the wide coverage of stylistics, this current study focuses at the word level, particularly on the lexical choices. However, stylistic studies at this level seem under investigated in that only four word-level related studies are relevant to the focus of the current study but do not precisely show the analysis of lexical choice. The previous studies discuss deictic expression (Freeman 1997 in Simpson 2004:202-210), statistical analysis (Stubbs 2001), register (Semino 2002), and sociolinguistic aspects (Culpeper 2001) of literary works. Unlike the four studies, the current study focuses on lexical items and sense relations of the lexical items. The relation of word meaning is observed from finding out the link between

one lexical item and the others, and between a lexical item and the larger language expression in which the item occurs (Cann 1993:6).

Information derived from the analysis of the lexical choices and their sense relations are crucial in the interpretation of plot sequences. The information provides descriptions that the sequences of the plot are related to their choices of lexical items and the meaning linkages of the items. This is where this study fits in and offers an insight. Three Sherlock Holmes detective short stories are chosen as the sample texts. These short stories were selected by considering the texts' form that the short stories compensate on the careful and precise choices of words in narrating the puzzling cases to readers. By taking the words as the bases for text analysis, the lexical choices used in the three Holmes stories will provide some clues about the sequences of the texts' plot which are derived from the sense relations of the lexical items. In other words, the plot sequences are identified from the lexical choices used in the texts by means of the lexical sense relations.

This study compares three texts of Doyle's detective short stories in terms of the lexical items used in the plot sequences. The interpretation of the similarities occur in the three texts is described qualitatively with the reliance to the theories of plot sequences, lexical items, and semantic sense relations.

The interpretation of the texts was approached "text-oriented"-ly (Klarer 2007:74), meaning that the interpretation relied only on the analyses of the internal aspects of the detective fictions themselves, from the information provided inside the texts. The foci of the internal aspects are the lexical items and the plot sequences of the three texts, which informs that this study was run further by the "stylistics" (Klarer 2007:75) and the "structural" (Klarer 2007:77) methods.

The appearances of the stylistic and structural methods require two analysis types: the linguistic and the literary analyses. The stylistic method covers the linguistic analyses of the lexical items and their semantic sense relations, and the structural method covers a literary discussion on the plot sequences of the three texts. The linguistic based and literary based analyses are interrelated each other by the description of the semantic sense relations of the chosen lexical items in order to describe the sequencing of the texts' plot.

Plot Sequences

The theory of the conventional plot (Pickering and Hoepfer 1981:16) divides a plot into five stages: exposition, complication (or rising action), crisis (or climax), falling action, and resolution. These stages had been applied by Pickering and Hoepfer (1981:17-18) to analyze Doyle's fiction. After reading their description, I have several different ideas from the description in two points: the division of the plot stages and the terms

used to describe these plot stages. I came at these conclusions based on two considerations. Firstly, an interpretation-based study, like the study to detective fiction, is welcome to a different interpretation that allows an agree- or disagreement (Pickering and Hoepfer 1981:18) because different reader may have different opinion when analyzing a literary work. Secondly, I did several adaptations to Pickering and Hoepfer's ideas of Doyle's plot stages in order to provide more focus and detail analyses to the study of Doyle's detective fiction.

In terms of dividing the plot stages, I mostly agree with the plot stages' division described by Pickering and Hoepfer (1981:17-18), except in deciding the border between the first and the second part, the exposition and the falling action. Referring to the basic concept of plot, it is said that a plot is bounded by a cause and effect relationship of interrelated events (Foster in Pickering and Hoepfer 1981:13; Tobias 1993:12; Barnet and Cain 2003:371). The same relation is also run in each stage or sequence of the plot. It means one sequence is one part describing related events with the causality relations. Therefore, the exposition part of Doyle's detective short stories is not only the short part described by Watson but also the longer part describing the crime cases. Thus, the exposition of Doyle's fiction consists of two main parts: the narrative of the situation before the description of the cases and the narrative of the crimes themselves. These parts are considered as narratives because each of them consists of "a series of unified events" (Pickering and Hoepfer 1981:301) which are 'told' (James in Frow 2005:58) like a story. The unity of the events in a narrative is informed by the "seriality" and "causality" (Frow 2005:95) between one event to another. Even though the two narratives in the exposition of Doyle's fiction refer to two contents –an introduction of the detective fictions and an introduction of the inserted crime cases– both of them are used to expose the setting of the fictions to readers. In the exposition, both of them give background to the detective fiction. This idea was also supported by a consideration to the logical time implied in the stories of the exposition. Hence, the complication part of Doyle's fiction should be started from the description of the actions of the detective to solve the crime cases.

In terms of the terms used to describe the plot sequences, I made some changes to suit the focus of the main content and function of each plot sequence of Doyle's fiction. It was done because the three Doyle's fictions are the brief and "highly plotted" (Pickering and Hoepfer 1981:17) works because the plot sequences are distinctively divided in the texts. Hence, the plot sequences of Doyle's' fiction can be described into five focused terms: exposition, action, climax, resolution, and result. The first part is the exposition. I use the same term as proposed by Pickering and Hoepfer because this part describes the exposition of the setting. The second part can be called as action, the shorten named from rising action,

because, in Doyle's detective fiction, this part focuses on and tells explicitly the actions of the main characters, Holmes (the detective) and Watson, in solving the mysteries of the crime cases rather than describes the complication of a conflict. Here, the author describes how the two main characters are committed to certain efforts of searching evidences by collecting and analyzing some clues. These efforts then bring to a climax, in which the crime, the criminal, and motivation are revealed. This third sequence is called the climax because the descriptions appeared in this part are the "turning point" (Pickering and Hoeper 1981:17) of the whole efforts of searching clues and evidences which are ended in the description of the criminal. The fourth part of Doyle's fiction is named resolution because, according to Abrams, a resolution tells a situation whenever "... the mystery is solved ..." (Abrams 1999:227). In the resolution, explanation of the process of solving a case is provided by the detective. The detective deduces a conclusion which is derived from the contribution and relation of the clues in order to become evidence. At the same time, the step gives an opportunity for readers to compare their analyses of the puzzle of the crime case. The readers can prove whether they are able to compete the detective in solving the case because the resolution of Doyle's fiction provides a described explanation about the relation between the clues, the detective's conclusion and the evidences. This description allows the readers to examine whether they were already on the right track during the process of the criminal or motive identification. After resolution, there is a distinctively different part occurs in Doyle's fiction, which is named as conclusion (Pickering and Hoeper 1981:17). This fifth part is different from and apart of the resolution because it is not the continuation of the resolution but a description of certain "outcome" (Pickering and Hoeper 1981:17) of a crime case to the remained participants of a detective story: the criminal, the victims, and the readers of the text. The plot sequences of Doyle's detective fiction can be seen in the following diagram:

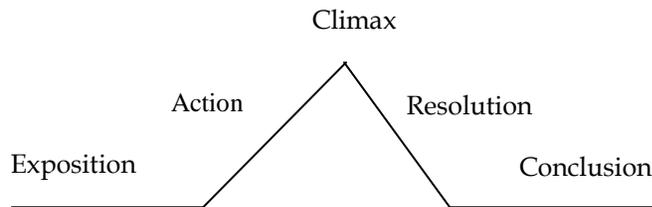


Figure 1 The Plot Sequences of Doyle's Detective Fiction (Interpreted from the Conventional Plot Theory (Pickering and Hoeper 1981:16))

The ideas of the plot sequences were applied as the frame in analyzing the lexical choices of the detective fictions. The plot sequences picture the development of narrating the stories. Hence, each plot sequence informs an important step of the story's development. As the development in terms of the story structure continues, the lexical choices support this development. As a result, an author's decision on the lexical items used, and the way the lexical items relate one to another could also mark plot movement, particularly in the detective fictions. In other words, each plot sequence will consist of certain lexical choices, and different plot sequences will contain the different ways of relations of the lexical items.

Lexical Items

A lexical item is defined as "an abstract unit--the smallest unit in the meaning system of a language that can be distinguished from other similar units" (Richards and Schmidt 2002:303). This definition underlines the idea of a lexical item as the basic form, the smallest linguistic unit for meaning system. Therefore, a lexical item is an independent form in terms of independency of meaning. In other words, it is the basic form which is able to have its own meaning without any other combination with other form. The linguistic forms of a lexical item, according to Stubbs (2001:31), are either a word or a phrase. For example, in the word form series of *produce*, *produces*, *produced*, *producing*, or the phrase form series *customer service*, *customer base*, *customer facing*, the basic forms are *produce* and *customer*.

The lexical items are important in analyzing plot because they represent the author's thoughts and contain information on how the thoughts are linked to each other. Consequently, lexical choices could be used to trace the development of ideas in detective fictions which are described in the certain movements. The consistent movements are described into the plot sequences.

Finding and Discussion

The Distribution of Lexical Items in the Three Texts

The author's preferences for lexical items in plot sequences show that there is a certain prototypical format of the detective texts and certain lexical choices to develop the format. The lexical items that develop text's format occur either in specific or in common. The specific occurrence means that some of the lexical items are used only in certain text while the common occurrence refers to the lexemes which are used in the three fictions. The specific and the common lexical items are related one to another because the specific lexical items point to the more common groups of the wider sense lexical items, the common lexical items. In the texts' lines, the specific and the common lexical items are possibly used explicitly and implicitly. Among the two, the common lexical items are

dominantly not presented explicitly. Their presences are identified from the references of their specific lexical items. It means, even if the specific lexical items perform differently in different text, together, they refer to a certain sense of lexical item. Like in the variants of the specific lexical items *morning* and *evening*, they refer to the common term *time*. To differentiate between the explicit and implicit lexical items, the symbol of the square bracket ([]) is used to mark the implicit lexical items.

The plot sequences of the Doyle's fictions show the creation of the lexical items from the choices on the general to the more specific lexical choices. Most lexical items used in exposition are repeated in the next sequences. The noticeable linkages of the lexical choices are seen in the uses of lexical items in the features of exposition, action, and resolution. The similar lexical items used in these three sequences give two notes: the importance of the narrative patterning of the detective fictions and the uses of the lexical choices in developing the structure.

In reference to the pattern of narrative, the close similarities found in the three plot sequences (exposition, action, and resolution) provide information that these sequences contain the linkages of ideas, between the (background) information (clues), traces, and evidences. This is proven by the occurrences of the similar lexical items in these three parts. On the other hand, the reduplication of certain lexical items points to the significant position of these lexical items in the plot sequences development. These lexical items may refer to the intention of the author as well as his attempts to give clues for reading his detective fictions. All in all, the relatedness of the lexical items in the three plot sequences strengthens Doyle's efforts to present his detective stories in the interesting strategies. He avoids mystery, making his detective fiction more analysis matter of scientific reasoning with his famous deductive method. He provides the whole information since the beginning, guides the detective (and reader) to the action of inquiring more clues and evidences, and describes the links between the information, clues, and evidences. Therefore, the detective and reader have to keep focus on the certain lexical items because these lexemes are important in the process of problem solving. The descriptions on the common and the specific lexical items used in the plot sequences of the three texts are presented bellow:

1) **Exposition**

From the analysis of the structure of the exposition, the three detective fictions are developed from the similar (plot) features. These features are the important subparts indicating the story development. They are: the setting, the interruption, the case, the client, the link, and the crime scene. They occur in two main parts of narratives: the narrative of the situation before the description of the cases and the narrative of the crimes themselves. The first main part is the description of certain events related to: the setting of the main

story, the interruption that disrupts the situation of the setting (Tobias 1993:15), the crime case, the client, and the link of the client.

a) Setting

Introducing setting (Tobias 1993:15) is an important thing in exposition. There are two distinct settings in the Doyle's works. The first is the setting of the main story, with the detective and his partner, Holmes and Watson, as the main involved characters. The second setting is the setting of the inserted stories, the criminal stories, which are commonly presented by the key witnesses, the clients or the help seekers.

The first setting covers four elements of information about the *time*, *place*, *situation*, and *participants* (inferred from the idea of Pickering and Hoepfer 1981:37). The lexical items used to describe these elements provide pictures of the peaceful, stable, and uninterrupted pre situation (Barnet and Cain 2003:126). For example, the time is expressed by the choices of a certain time referring to the time when people are not supposed to have visitors, like *morning* (BVM:1) or *early morning* (ASB:21), and *evening* (FOP:41). The *place* informs the position of the characters. The first place is rarely mentioned explicitly, except in FOP (49-50), in which the place is directly expressed by the lexeme *Baker Street*. Sometimes, Baker Street is represented indirectly with the use of a specific part of the place *sitting-room* (ASB:33), or in an implied situation of *breakfast* (BVM:1) which, unstatedly, done in a part of the building in Baker Street. The situation refers to a certain condition in which the participants were involved in, like having *breakfast* (BVM:1), *storm* (FOP:41), or *sleep* (ASB:35). The participants are the characters involved in the first setting of the stories. The main participants are *Watson* and *Holmes*, the main narrator and the detective. These two friends, sometime, are accompanied by other supporting characters, like *Watson's wife*, the *maid* (BVM:1), or *Mrs. Hudson* (ASB:28), who appeared for a short time and would not exist in the next parts. These short appearances indicate that the characters do not have a decisive part in the detective fictions.

b) Interruption

An interruption signals a border between the description of the setting and the coming case. This feature gives a clear cut sign indicating the changing situation from the quiet and peaceful situation (in the setting) to the interrupted one resulted from the proposal of the crime case. Therefore, interruptions are also the kinds of summons in the detective stories. They take the form of: an urgent *telegram* (BVM:2), a sudden *bell* (FOB:52), and *Mrs. Hudson's knock* (ASB:28).

c) Case

The case is the theme of the whole story of the detective fiction. The three fictions: BVM, FOP, and ASB, propose similar cases, the mysterious *deaths*. They may directly refer to a *murder* (BVM:50) or just the unsolved conditions of *suicide* and *pass away* (FOP:224 and 296) or *dead* people (ASB:185).

d) Client

The client is the character who seeks help in solving a case. A client appears with a version of confusion, the puzzle of the case. He/she provides the narrative describing the case barely; the cases in the sight and understanding of the common people. The clients mentioned in the three stories are: *Miss Turner* (BVM:135-136), the *young John Openshaw* (FOB:112), and *Helen Stoner* (ASB:117). The description of these clients is related to the complicated and unsolved problems. The difficulties of the problems can also be seen from the clients' negative expressions referring to hopelessness: *surprise* and *anger* of his arrest (BVM), an *anxiety* young Openshaw with the *pale* face and *heavy eyes* (FOB), and *excitement*, *shivering*, *afraid*, *agitation* Miss Stoner (ASB). The coming of these clients points to the situation that Holmes is the only and final hope for them in order to resolve their problems.

e) Link

Link is the people whom the client gathered information about the detective's capability in solving case. This part indicates the position of Holmes in the societies described in the stories. The link informs the type of his service: private and exclusive, because Holmes could only be contacted through a certain link. These exclusive links are: *Lestrade* (BVM:137) of Scotland Yard agent, *Major Prendergast* (FOB:86-87) and *Mrs. Farintosh* of the previous clients (ASB:87).

f) The Crime Scene

The second part of the Exposition focuses on the narrative of the crime scenes. The crime scene parts are the description of the background of the murders. They consists of seven more detail features: the setting of the crime, the narrator, the victim, the verdict of the death conclusion, the singularities in the crime story, the kinship between the victim and the narrator, the past of the victim, and an information about his/her neighbourhood social relationship. The narrative part of the crime scene contains information, as well as lexical items, which are frequently repeated in the next plot sequences. The repetition of the similar features show the chronological regression of Doyle's writing and the chains between the plot sequences.

1. The Narrator

The three stories rely on certain main source narrators: *Holmes* and the young *James McCarthy* (BVM:53 and 213), young *John Openshaw* (FOB:112), and *Helen Stoner* (ASB:117). These narrators take important position because they provide the crime descriptions based on the view of the lay person, how the common people see the situations around the cases.

2. The Setting of the Crime

Setting provides the crucial information because it settles the crime scenes and provides some significant chains in the stories. Similar to the main setting, the setting in the narrative parts consists of the same subparts: the specific *[time]*, *[situation]*, *[place]*, *[participants]* involved at the time of the murders.

Time of the murders, the deaths of the victims, are described to be happen in one *afternoon* (BVM:76), in a *night* (FOP:218, ASB:213) or *twilight* (FOP:298). Specific dates are also provided, like June 3rd (BVM:75), 2d, 1883 or January, '85 (FOP:255). The lexical items related to the times are related to certain times when not many people are around the scenes. The dates support the crime narratives and make the information look more official reports.

The setting of situation describes the specific situation around the time of the murders. This information is closely related to the situation of the victims during the murder times, like having *quarrel* with his son (BVM:103), having been in the *drunken sallies* or walked in an *unknown country* full of *unfenced chalk-pit* (FOP:219,298,294), and being in a *wild night* (ASB:250). These situations look like informing the deaths, the causes, and the possible criminals.

The setting of place informs the specific places where the murders happen. The murders could happened in the places called *Boscombe valley* (BVM:55), estate of *Horsham* and *chalk-pits* in *Portsdown Hill* (FOP:129, 289), or the residence named *Stoke Moran* (ASB:152). These places indicate to the limited and closed areas, the houses or mine, where not many people are involved in.

The last part of the setting is the information about the participants involved during the murder time. These people could be grouped later into: the victims, the witnesses, and the suspects. The people are represented in the characters like *William Crowder*, *Patience Moran* (BVM:86, 98), the *Openshaws* (FOP:117), or *Dr. Roylott* and the *Stoners* (ASB:213, 216).

3. The Victim

The victims are the dead characters as the result of the murders. They are the important characters in crime story because their extinction is the central focus of the crime investigation. The victims appear variously in the text as: {Charles} McCarthy (BVM:75), Elias {Openshaw} and Joseph {Openshaw} (FOP:117), and Julia {Stoner} (ASB:143).

4. The Verdict

The importance of Holmes in the story is also proven by the unsatisfactory conclusions of the deaths of the victims. The verdicts tell that the victims are dead because of a *willful murder* (BVM:120), *suicide* or *accidental causes* (FOP:224, 300), and *[un]satisfactory cause* (ASB:295). These death conclusions imply the lack abilities of the official law employers to conclude the inaccurate crime verdicts. Again, the position of the detective, Holmes, is needed for the final help.

5. The Singularities in the Crime Story

The stories expose certain curious items, like: the unusual cry of *cooe*, a *rat*, an a missing *coat* (BVM:230, 253, 285), an uncommon letter with *five orange pips* and mark of K. K. K. (FOB:164, 168), and the delirious utterance of the *speckled band* (ASB:270). These singular items express the awkward clues that make the deaths in the three stories mysterious.

6. The Kinship Relation between the Victim and the Narrator

The victims are the relative to the narrators: his *father* (BVM:105), his *uncle* and his own *father* (FOB:170, 253), her *twin {sister}* (ASB:143). The eager involvements of the relatives in order to find out the mysteries of the murders make Doyle's stories like the domestic, personal, and exclusive cases.

7. The Past of the Victim

The stories also mention the return of the victims to the old country, England, after their successful migrations. Each of them had been in: Victoria, *Australia* (BVM:57), Florida, *America* (the first and the key victim in FOB:247), and Calcutta, *India* (ASB:141). Each of them also had successful previous living as: *gold [miner]* (BVM:404), an *ex-planter* and an *army* (FOB:123, 125), and the step daughter of a successful doctor in *Calcutta* (ASB:136). The information about the pasts of the victims are important because they are related later to the crime resolutions.

8. The Neighbour[Hood] Information about the Social Relationship

These victims are coming from the upper social classes: the proprietor of the 'gift' land (BVM), the wealth uncle (FOB),

the heiress of the mother's will (ASB). In contrast, these fortunes do not associate with their alienated lives. The victims are obviously alienated in the private estates and small towns. They could either *avoid* the society (BVM:68), see *no {society}* or *incline {society}* (FOB:139, 205), or always *little {likely to see anyone}* (ASB:187). The alienations make the victims out of reach of many people that the situations turn into secrecies.

b) Action

Rather similar to the common term "rising action" (Tobias 1993:16; Barnet and Cain 2003.125-6), action describes the particular 'actions' of the involved character. In detective fictions, action focuses on the efforts of the detective and his friend to solve the complex and complicated cases. The patterns of the stories in the actions are guided by the information derived from the crime scenes in the expositions. The main shared features develop the action parts are: the singularities and the crime scene investigations. The first part is the basis for the next part. It consists of some curious items, the awkwardness in the crimes about some terms referred by the victims before they died. The second part describes the detective actions in the crime scenes.

1) The Singularities

These singularities occurred in the three stories are: the missing and mysterious *cloak* (BVM:629), the words of *K.K.K* (FOB:442), and the *unapproachable {room}* of the murder, particularly Julia's bedroom (ASB:569-570). The reoccurrences of the forms in the Action are related to Doyle's attempts to accompany his texts' with the full, clear and explicit clues. In this case, there will be no secrecy in Doyle's detective stories.

2) The Crime Scene

The singularities are then proven by the investigation into the scenes of the murders. It consists of some more parts: the method of investigation, the key trace, the setting of the crime (the place and participants involved in the crime narrative), and the tool of investigation.

a) The Method

In the stories, Holmes applies different methods of investigation. He states the importance to search traces in the crime scene by doing certain [*crime scene investigation*] (BVM:570-571, ASB:540) or [*field observation*] (FOP:605), doing certain *examinations* on any possible conditions (ASB:541), and also making *deduction* (BVM:546, FOP:484, ASB:739). The terms for methods are related to the modern and reliable methods of investigation, in which the processes of investigations follow the clear and reliable procedures.

b) The Clue

The investigations are helped by some *traces* to the: *boots* (BVM: 567), the letters' *postmarks* (FOP:495) and *papers* (FOP:528) found by the witness, and *will* of the deceased mother (ASB:470). These clues become the main points for the indication of the murderers.

c) The Setting of Place

The setting of place mentions the particular places of the investigation, either the crime scenes *Boscombe Pool* (BVM:571) and *Stoke Moran* (ASB:507) or the secret in the *American encyclopaedia* and the *City* of the London seaport (FOP:481-482, 605). The places could be related to the position of the dead victims (BVM and ASB) or the related places described by the witnesses, which are also related to some information around the deaths of the victims (in FOP). The naming to the exact positions in BVM and ASB are related to the crimes which leave some mysterious marked items, like the exact *spot* of the victim's fall (BVM:602) or *{bed}room* (ASB:585). In contrast, the choices to inexact places of investigation are related to the clueless causes of the deaths, like the *no signs of violence* (FOP:222, 303; ASB:304).

d) The Setting of Participant

The setting of the participant describes the people involved in the investigations. They are *Holmes, Watson* and *Lestrade* (BVM: 524); *Holmes* (inferred from FOP:599); and *Holmes, Watson, and Helen Stoner* (ASB: 516). The limited participants in the actions refer to the single action of the detective in solving the crimes. This is mentioned by the obligatory appearances of Holmes in the three stories. Other participants, are either the helpers (Watson and Helen) or a distracter (Lestrade).

e) The Tool

The tool means the aids needed by the detective in his actions. He was helped by the concrete tool like *lens* (BVM: 619, ASB: 575), and the abstract tools of his own *hypothesis* and *inquiries* (FOP: 491, 602). These lexical choices refer to the combination between the physical aids and the mental abilities of the detective in the processes of gathering evidences. These terms refer to the common tools in the modern science.

The action is the continuing step of the information provided in the Exposition. Therefore, it begins with some singularities, the awkward items, as the bases for the next actions. The movement in the action is marked by the repetition of some lexical items, particularly those

specify the singularities of the each case (*cloak, K.K.K, unapproachable room*). Repetitions are also found in the part of the crime scene investigation, especially to the places (*Boscombe Pool, seaports, Stoke Moran*). It is important to notice that these repetitions are more for the purpose of description. Besides the repeated uses of lexical items, some new lexical items are further developed into more precise and detail lexical items, like the lexical items used to describe the places (*wood, stone, vessel, rooms*). The precision is related to the analytical processes taken by the detective. The development into the new coming lexical items in the Action shows some inventions of the clues and possible revelations to the crime problems.

c) **Climax**

The climax is the highest point of the stories (Tobias 1993:16; Abrams 1999:227; Barnet and Cain 2003.125-6), marking the end of all complication occur at the previous parts. In the Doyle's detective fictions, climax is commonly presented in short. This part is used to give border between the action and the resolution, between what the detective was doing and what those are used for. It indicates to the final stage of the detective's actions that link the whole search for the criminals. Climax reveals two big questions in detective stories: how the criminal committed his/her crimes and who is the murderer. Therefore, the features are related to the tool of the murderer and the criminal or murderer himself.

1) The Tool of Murderer

In specific, the murderers possibly commit the murders with the help of the tool or the *weapon*, like a *stone* (BVM: 649), through the *trade mark* (*five orange pips*) (FOP: 664), or *the speckled band*, a type of a snake with the real name is *the swamp adder* (ASB: 885). These lexical items are commonly not familiar. For example, in BVM, the stone was never predicted in the story before because the stated weapon was *the butt-end of the son's gun* (117). The same thing happens to the tools mentioned in FOP and ASB. The singularities of the *trade mark* (*five orange pips*) and the *speckled band* (*the swamp adder*), the items which are not common to people, refer to the singularities of the murder cases.

2) The Murderer

Holmes could either only provide the prominent characteristics of the murderer (in BVM), represented by Watson, reads the murderer's name (in FOP), or refers to the bad attitude of the murderer (ASB). In concrete, Holmes declares the murderers: *tall man, left-handed, limps with the right leg, wears thick-soled shooting-boots and a gray cloak, smokes Indian cigars, uses a cigar-holder, carries a blunt pen-knife in his pocket* (BVM:661-663); *Captain James Calhoun* (FOP:674); and the *schemer* Dr. Roylott (ASB:891). Holmes' choices on the lexical items describing the murderers show his

reluctant to be direct; his challenge to Lestrade (in BVM) and his dislike to Dr. Roylott for his savage behaviors and his attempts to kill the ladies whom are suppose to be under his protection. Even in FOP, in which the name of the murder is stated, the mentioning of the murderer's name is helped by Watson by reading the name written on the envelope. Holmes' indirectness is a sort of an effort shows the writer's attempt to involve the main narrator, Watson, in the stories to create a communication between the Dr. and his detective friend, Holmes.

The choices of the lexical items in the climax are more specific, even than those used in the action. The specific choices are related to the specifications of the crime and the crime solving. As each crime has different tool and different actor of murder, different climax in a different text provides different choices of lexical items.

d) **Resolution**

The resolution is the important part in the Doyle's works because it clearly states that the mystery is already solved (Abrams 1999:227). Here, Doyle explicitly wrote how his detective reveals the crime. This effort makes his works far from mystery because he never keeps information from the reader.

In plot sequences, resolution is the continuation of and the relation between the exposition and action. In the structure, resolution is built from the information before and during the actions in crime scene investigation: the background information and the crime scene investigation. The detective's success of solving the crimes depends on the relationship of these two parts. In the linguistic development, resolution is the combination between some repeated lexical items and some more developed lexical items specific to the each case of the story. Holmes provides the linkages between the information in the exposition (especially the information in the narrative of the crime), the tracing actions in the action, and the relationship between what were offered in the exposition and the efforts related to or derived from the actions. This part is begun from the attentions to the key information, the key clues, which were hard to reveal at the beginning of the stories (at the Expositions), and which also triggered curiosities of the both sides, the narrators and Holmes. This information is described by the author's choices of lexical items used in the specific features of the Resolution, as described below.

1) **Background Information**

Background information reveals the relation between the singularity, the clue, and the inference done before the detective does some traces on the crime scene. This part is found in two texts: BVM and ASB. In FOP, this part is already solved at the beginning of the action.

a. Singularity

The singularity mentions certain awkward references which are commonly derived from the awkward words of the victims at the time of his/her murder, his/her dying references. They are the words *cooee* and *a rat* (BVM:701, 702), and *band* (ASB:913). The repeated uses of these lexical items in the different plot sequences (Exposition, Action and Resolution) also inform their decisive parts in the detective stories which are stated by the author explicitly. Again, this attempt makes Doyle's as the fully clued detective fictions.

b. Clue

From the dying references, Holmes relates the items to certain supporting clues, like: *Australian cry, colony (Victoria)* (BVM:711, 717-718), and the *gypsy* (ASB:912). These items are the wider spreading of the items mentioned in the singularity part. The *cooee* is the spreading and common term to refer to the specific *Australian cry*, or the word *band* is a common reference to the habit of the gypsies wearing the spotted (ASB:317) *band* and gathering in a *band*. The basic clues, like *Australia* and *gypsy*, are the repetitions from the previous sequences. The new lexical items adding to these clues are also developed, as seen in the example of *Victoria*, a colony of *Australia*.

c. Inference

Holmes concludes his inferences from the relationship between the singular items and the clues. Holmes relates the singular *cooee* and *a rat* to the background of the victim, *Australia*: to the *Australian cry* and a place in *Australia*, *Ballarat* (BVM:712, 722). Meanwhile, in ASB (914), Holmes associates the word with the *appearance* of the killer. These inferences inform how Holmes was guided by the occurrences of some lexical items in his actions of solving the crimes.

2) Crime Scene Investigation

In this part, the features are related to the items found in the crime scene during the action. The crime scene investigation relates between the singular items, the setting of the investigation place, and the clue in order to arrive at the certain conclusion.

a. Item

The items peculiar to the murder cases are the bases for the action of the detective on the field or the scene of the murder. They are specifically referred to a *cloak* (BVM:732), *vessel [record]* (FOP:681), *[source of] danger*, or *two little dark punctures* (ASB:918, 934). These specific lexical items used in the texts refer to the distinctive items that needed intention.

b. Setting of Place

The lexical items *district*, *pool* (BVM:734), *(Lloyd's) registers and files* (FOP:679-680), *bedroom {Julia}*, and *room {Dr. Roylott}* (ASB:919, 945) refer to the category of *place*, a part of the *setting*. These lexical items represent the specific places that should be noticed because they are related to the crimes.

c. Clue

The crime scene investigation also offers some *clues*, which are represented differently in the three texts. They are *boots*, *injury* (BVM:745, 753), *Lone Star* (FOP:683-684), *bedroom {Julia}: ventilator, bell-rope, dummy bell, clamped bed Room {Dr. Roylott}:saucer, iron-safe, and whipcord* (ASB:921-924, 947-948). These clues are detailed for the purpose of notices, the information which are supposed to be noticed by the detective and the reader.

d. Conclusion

Conclusion gives the directions to the murderers. In most occurrences, the lexical items used for conclusion do not directly point to someone or something. Here, the author implicitly states the information. For example, the detective refers the murder by his distinctive *impression, lame, and left-hand* (BVM:748, 752), to certain information close to the identification of the murderer *union: Texas, America* (FOP:689), or to the information derived from previous examinations *poison fang, snake* (ASB:935, 927).

e) **Conclusion**

In the three texts, this part shares in common the features of the punishment, the reward, and the official death conclusion of the murderer. The punishment decides what may be received by a murderer after committing crime. The reward gives what should be received by the victim(s) or the falsely accused participant. Then the final conclusion provides an official conclusion for public about the crimes. Comparing to other plot sequences, the lexical items describe the features of the conclusion are rather distinct. The items seem to be more restricted, that similar lexical items are hardly to find. The restrictedness points to the specification of the each crime case. This is done in order to make each story of the different texts ends in different ways. Since the lexical items expressing the features are not similar to one another, the titles of the features are adopted to be the concepts of the lexical items.

a) The Punishment

The murderers are 'punished' with the deaths or unknown disappearance which is synonymous to death. The stories tell

that the old Mr. Turner is finally *dead* (BVM:923), Captain Colhound and his ship crews finally meet *fate* in Atlantic (FOB:720), and the ending of the *death* of Dr. Roylott (ASB:899). The author's decision to eliminate the murderers, at the same time, is the killing to the characters. This conclusion is a 'safe' way to end the short stories because the way makes the stories have the real ends.

b) The Reward

The ends of the stories also dismiss the unfortunate lives of the wrong accused participant and/or the victim him/herself. It is said that the reward for these parties could be the *acquitt* of James McCarthy (BVM:920), the *shattered* of the murderers' ship (FOM:718), or the freedom of the haunted lady and her safety to the *care (of good aunt)* (ASB:903). In this case, the author tries to give a fair reward to the victims after his/her suffering during the crime stories.

c) The Death Conclusion

The stories end with certain conclusions on the whole situation after the crimes have been solved. The conclusions on the missing, the death of the murderers could be expressed as: the death because of the *{diabetes}* (BVM:810), unknown end of the murderer gang in the Atlantic (FOB), and an accident of playing with a *dangerous pet* (ASB:906). These information are important to neutralize the mysterious cases of the stories. They normalize or reduce tension of the situation after the crime cases. In that case, it can be concluded that Doyle actually tries to make his detective stories have a real end, without anything 'hang' or left behind to be questioned.

Conclusions

The three texts were built from similar pattern, similar plot sequences and similar plot features. These patterns are differentiated and developed in different stories by filling in different lexical choices to the features. The analysis to the features of the five plot sequences concludes that these features are developed by certain lexical items specific to the theme of the stories. Event though the lexemes are different and specific, they indicate the presence of a more common lexical choice. This common lexical item is useful to indicate a certain feature of the plot sequences. Hence, although the features of the plot sequences similarly occur in the three texts, the different choices of the lexical items filling each feature are the linguistic strategies to develop the feature. For instance, the feature "victim" similarly occurs in the exposition of the three texts but the feature is developed by the different uses of lexical items. Victim is represented either by the choice of *{Charles} McCarthy* (in BVM:75), *Elias*

{*Openshaw*} and *Joseph {Openshaw}* (in FOP:117) or *Julia {Stoner}* (in ASB:143).

In terms of story structure, the three Doyle's detective short stories are built from similar plot sequences. Each sequence is also composed from some other similar features which are arranged in a similar chronology. In summary, three plot sequences –exposition, action and climax– are built from two main features, and the other two plot sequences –resolution and conclusion– are developed by three composing features. Exposition consists of the narrative of a pre undisturbed situation and the narrative of the crime. Action consists of the deducting efforts prior to the crime scene investigation and the described actions taken during the crime scene investigation. Climax is the revelation of the tools used in the murders and the murderers themselves. Resolution shows the crime solving by mentioning the relationship of the information in the introduction, particularly the second part, and the actions taken in the Action. Conclusion ends the stories by stating punishment for the guilty murderers, the reward for the victims or the falsely accused participants and the common conclusion for public consumption. Among the five, a close similarity is seen in three plot sequences: exposition, action and resolution. Their relation is proven by the similar lexical items used in the features of the three plot sequences. The similarity causes a linkage of logics of a detective story. It means that the exposition is the precursor part, which contains the complete background information needed in analyzing detective fiction. The action is the part of analyses and actions which is more focused to the specific details of the cases. Furthermore, the resolution describes the relation between what had been mentioned in the exposition and what had been done in the action. Therefore, there is an implication that Doyle tends to provide all information, including clues for solving crime stories, from the beginning of his stories. This effort creates a fully clued fiction, which is far from mystery and scientifically analyzable or provable.

References

- Abrams, M. H. 1999. *A Glossary of Literary Terms*, 7th edn. Boston, Massachusetts: Heinle & Heinle
- Adolphs, Svenja. 2006. *Introducing Electronic Text Analysis: A Practical Guide for Language and Literary Studies*. London: Routledge
- Barnet, Sylvan and William E. Cain. 2003. *A Short Guide to Writing about Literature*, 9th edn. New York: Longman
- Cann, Ronnie. 1993. *Formal Semantics: An Introduction*. Cambridge: Cambridge University Press
- Carter, Ronald and John McRae. 2001. *The Routledge History of Literature in English: British and Ireland*, 2nd edn. London: Routledge

- Cruse, Alan. 2004. *Meaning in Language: An Introduction to Semantics and Pragmatics*, 2nd edn. Oxford: Oxford University Press
- Culpeper, Jonathan. 2001. *Language and Characterization: People in Plays and another Texts*. Singapore: Pearson Education Asia
- Doyle, Arthur Conan. 2003. "The Boscombe Valley Mystery." In *Sherlock Holmes: The Complete Novels and Stories, Vol. 1*. p. 267-289. Batam: Classic Press
- Doyle, Arthur Conan. 2003. "The Five Orange Pips." In *Sherlock Holmes: The Complete Novels and Stories, Vol. 1*. p. 289-306. Batam: Classic Press
- Doyle, Arthur Conan. 2003. "The Aventure of the Speckled Band." In *Sherlock Holmes: The Complete Novels and Stories, Vol. 1*. p. 346-369. Batam: Classic Press
- Fabb, Nigel. 2003. "Linguistics and Literature." In Mark Aronoff and Janie Rees-Miller (eds.) *The Handbook of Linguistics*: 446-470. Oxford: Blackwell
- Field, John. 2003. *Psycholinguistics: A Resource Book for Students*. London: Routledge
- Frow, John. 2005. *Genre*. London: Routledge
- Gillie, Christopher. 1977. *Longman Companion to English Literature*. London: Longman
- Griffiths, Patrick. 2006. *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press
- Jackson, Howard and Etienne Ze Amvela. 2007. *Words, Meaning and Vocabulary: An Introduction to Modern English Lexicology*, 2nd edn. London: Continuum
- Kearns, Kate. 2000. *Semantics*. New York: St. Martin's Press
- Klarer, Mario. 2004. *An Introduction to Literary Studies*, 2nd edn. London: Routledge
- Kreidler, Charles W. 1998. *Introducing English Semantics*. London: Routledge
- Lyons, John. 1995. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press
- Malmkjær, Kirsten. 2002. *The Linguistics Encyclopedia*, 2nd edn. 510-520. London: Routledge
- McIntyre, Dan. 2004. "Point of View in Drama: A Socio-Pragmatic Analysis of Dennis Potter's *Brimstone and Treacle*." *Language and Literature*, Vol 13/2: 139-160
- Meyer, Charles F. 2009. *Introducing English Linguistics*. New York: Cambridge University
- Nation, Paul. 2004. "A Study of the Most Frequent Word Families in the British National Corpus." In Paul Bogaards and Batia Laufer (eds.) *Vocabulary in a Second Language*. 3-13. Amsterdam: John Benjamins
- O'Rourke, Kelley. 1989. "Curtain Call: A Dramatic Approach to Detective Fiction." *Curriculum Unit*. Retrieved December 10th, 2009 from

<http://Www.Yale.Edu/Ynhti/Curriculum/Units/1989/4/89.04.07.X.Html>

- Pickering, James H. and Jefferey D. Hoeper. 1981. *Concise Companion to Literature*. New York: Macmillan
- Radford et al. 2009. *Linguistics: An Introduction, 2nd edn*. New York: Cambridge University Press
- Richards, Jack C. and Richard Schmidt. 2002. *Longman Dictionary of Language Teaching and Applied Linguistics, 3rd edn*. Malaysia: Pearson Education
- Saeed, John I. 2003. *Semantics, 2nd edn*. Oxford: Blackwell
- Semino, Elena. 2002. "Stylistics and Linguistic Variation in Poetry." *Journal of English Linguistics*, Vol. 30/1, March: 28-50
- Simpson, Paul. 2004. *Stylistics: A Resource Book for Students*. London: Routledge
- Stubbs, Michael. 2001. *Words and Phrases: Corpus Studies of Lexical Semantics*. Oxford: Blackwell
- Thornborrow, Joanna and Shan Wareing. 1998. *Patterns in Language: An Introduction to Language and Style*. London: Routledge
- Tobias, Ronald B. 1993. *20 Master Plots (And How to Build Them)*. Cincinnati, Ohio: Writer's Digest Books
- Trask, R. L. 2007. *Language and Linguistics: The Key Concepts, 2nd edn*. Edited by Peter Stockwell. Abingdon, Oxon: Routledge
- Velardi, Patrick A. 1989. "Plot, Character And Setting: A Study Of Mystery And Detective Fiction." *Curriculum Unit*. Retrieved July 16th, 2009 from <http://www.yale.edu/ynhti/curriculum/units/1989/4/89.04.09.x.html>
- Verdonk, Peter. 2002. *Stylistics*. Oxford: Oxford University
- Walter, Elizabeth (ed.). 2008. *Cambridge Advanced Learner's Dictionary, 3rd edn, ver. 3.0*. Cambridge University