

# In Gothic crime fiction, the detective must reason through madness

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## Editorial

The early nineteenth century Gothic fiction was defined by the macabre and influenced by the Enlightenment, and it dealt with terror and the unknown [1]. The eighteenth-century scientific and industrial revolutions ushered in advanced scientific theories and forms of reasoning, which made their way into Gothic works' narratives. From the Gothic to the Victorian Gothic eras, the public's interest with horror and the morbid grew, and tales of mystery and crime became entwined with death and the grotesque. The Victorian Gothic era's literature continued to investigate society's fears and concerns, supplemented by knowledge gained via advances in science, criminology, and the criminal justice system. The works of Edgar Allan Poe and Sir Arthur Conan Doyle have elements of Gothic terror, scientific logic, and criminality [2]. Poe's tales of ratiocination in both horror and mystery; Poe's stories starring the detective C. Auguste Dupin; Doyle's tales of mystery and the supernatural; and a selection of Doyle's Sherlock Holmes adventures are examples of such works. The narrator's investigation skills, as well as observation and interpretation tactics, are used to explain the macabre and unknown in these works by Poe and Doyle. This essay introduces the reader to specific reasoning skills as well as the use of scientific methodology, specifically observation, to explore beyond lunacy and mystery in order to arrive at logical conclusions regarding observable occurrences. The goal of this essay is threefold: first, to connect Poe and Doyle's works to nineteenth-century discourse, taking into account advances in epistemology, criminology, and criminal investigations; second, to highlight the role of ratiocination and various forms of reasoning in solving crimes and resolving the fear of death and monsters through Poe and Doyle's works; and third, to assess Poe and Doyle's ideas about the police [3]. The horrible and unknown characterise the Gothic era; death, psychic degradation, and mystery are all common themes in Gothic literature. The definition of Gothic is constantly changing, with social fears influencing what constitutes the macabre. The Gothic genre, defined by what "shocks the conscience," is shaped by human nature and the fear of the unknown, which has existed throughout history. Psychological terror, whether in the form of a monster or a lunatic, represents the mood of the time, focusing on the public's innermost

fears and worries and pushing the reader to confront those fears through a meandering maze of darkness and confusion. The Enlightenment influenced early Gothic fiction, which was centred in the first half of the nineteenth century; while the scientific and industrial revolutions of the eighteenth century produced advanced scientific theories and modes of reasoning, social stratification began to blur between the civilised and the barbaric. Fears of societal regression and degeneration were heightened as a result of this separation. It was not a chasm that divided man from beast, but a boundary that was less well-defined and more difficult to ignore [4]. Early Gothic authors were able to capitalise on these worries while simultaneously celebrating the advances in science, technology, psychology, and philosophy that had sparked these moral panics. Footnote The investigator Eugene François Vidocq wrote, "In the Gothic era, there was a link between science, crime, and class structure," in response to a question about the relationship between science, crime, and class structure. One could argue that the darkness was both actual and metaphorical; the gloomy and filthy streets of the city's outskirts, populated by the poorer classes, were where aberrant behaviour and evil criminals thrived—and here is where Gothic fiction found its emphasis [5]. The darkness represented the unknown, a place where the uneducated and unstable lived, instilling fear and anxiety in the literate, distant middle and upper classes. When that darkness crept into the well-lit areas allocated for the upper classes, elements of terror and dread were destined to seep into the people's minds, instilling fear and trepidation.

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**How to cite this article:** Dash, Subhasini. "In Gothic crime fiction, the detective must reason through madness" *J Forensic Res* 13 (2022): 485.

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**Received:** 24 February, 2022, Manuscript No. jfr-22- 57562; **Editor Assigned:** 26 February, 2022, PreQC No. P- 57562; QC No.Q- 57562; **Reviewed:** 01 March, 2022; **Revised:** 06 March, 2022, Manuscript No. R- 57562; **Published:** 11 March, 2022, DOI: 10.37421/2157-7145.2022.13.485