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Railway, Mobility, and Horror: Conan Doyle's Mystery and Detective Stories

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Sir Arthur Conan Doyle wrote many mystery and detective stories from 1890s to 1910s, years saw the advancement of powerful modern science and technology, especially inventions of transportation means or machines that accelerate mobility power in late-Victorian and Edwardian society. In some of these mystery or detective stories especially featuring the well-known sleuth Sherlock Holmes, Doyle tended to integrate an early subject's experience of shrunken space and reduced time into an unknown fear by delineating his characters who perceive horror and nervousness while facing or riding on a railway transportation, including mainly the steam railway in mysterious tales like "The Lost Special" and "The Man with the Watches" as well as in detective stories like "The Adventure of the Engineer's Thumb", "The Adventure of Bruce-Partington Plan", "Valley of Fear" and several others. How can this spatiotemporal mobility be connected to mysterious affairs which lead Doyle's quasi-detective characters and police power to spring into investigative action? Railway, mobility, and horror are woven together into a driving force that facilitates our geographical and forensic exploration of Doyle's stories.

Keywords: Conan Doyle, detective, railway, mobility, horror

Introduction

Sir Arthur Conan Doyle wrote many mystery and the detective stories from 1890s to 1910s, years saw the advancement of powerful modern science and technology, especially inventions of transportation means or machines that accelerate mobility power in late-Victorian and Edwardian society. In some of these mysterious tales or detective stories especially featuring the well-known sleuth Sherlock Holmes, Doyle exhibited an ambivalent sense of horror and perceptions of space and time on transportation means, mainly steam train, in an age of mechanization and industrialization. He also highlighted in his story setting with horror or mystery and acclimatized his readers to the railway time and space. In these tales or stories, fear and nervousness usually results from an uncertain sense of spatiotemporal disorientation caused by "a glooming portrait of new technology to a nightmare vision of urban modernity" (Daly, 2004, p. 14). More precisely, Doyle integrated an early subject's experience of shrunken space and reduced time into an unknown fear by delineating his characters who perceive fear and nervousness while facing or riding on a moving steam railway in mysterious tales like "The Lost Special" and "The Man with the Watches" as well as in detective stories like "The Adventure of the Engineer's Thumb", "The Greek Interpreter", "The Adventure of Bruce-Partington Plan",

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"Valley of Fear", and several others.[1]

Doyle's works, especially mystery and detective stories, are often examined in a genre or narrative structure study, in which the narrative formula of Doyle's writing and the characterization of a big sleuth's rational detection in late-Victorian and Edwardian society are emphasized. Most scholars in the 20th century use feminist or post-colonial approach to probe into the female position, gender politics, character's imperial consciousness, and biased presentations of racial other in Doyle's mystery and detective stories.[2] The detective hero is highlighted in Doyle's short stories and usually regarded as an adventurous and masculine Englishman who almost risks his life into fighting against criminals or evil masterminds in order to find the ultimate truth for breaking cases.[3] Recent studies show that Doyle's tales of mystery and the supernatural, which are seldom discussed for the past decades, are examined in a psychoanalyst or cultural approach. Moreover, Conan Doyle's conceptions of sport, medicine, science, law and order, army, and spirit in writing his works are also viewed and explored by contemporary critics.[4] Nevertheless, no scholars focus their study issues on the space and time of railway mobility and its relation to horror when they make researches into Doyle's works.

Doyle actually exhibited the story plot of railway train transportation at least in one-third of his mystery and detective stories. These plots demonstrate criminals' using new perceptions of shrunken space and reduced time on train as red herrings or false alibi as misguiding clues to evade the police's investigation and legal sanction. Doyle's great sleuth Sherlock Holmes knows well and even memorizes train timetables by heart. He can tell Watson easily the latest time of train to catch in main stations of metropolitan London back and forth to visit victims' or suspects' houses or mansions in rural area for digging for the truth and pinning down the criminals.

Railway transportation is integral to several Conan Doyle's mystery and detective stories. In "The Adventure of the Copper Beeches",[5] Holmes asks Watson to consult Bradshaw (*Bradshaw's Railway Guide*) (Doyle, 1986a, p. 502), the monthly timetable of all British train services, for taking train. These timetables provide Holmes with the possibilities for investigations. If the railway timetables can regularize people conception of time, the train tickets become an invention that normalizes people's conception of space. In some cases, the departure station and destination station shown on tickets or dead passengers on train without holding tickets always attract Holmes's attention to think much further about the spatial distances in which criminals may have sufficient time to commit their crime, or about the location where criminals may hide themselves, and shun from the police or detective's tracing and chasing. Viewed in this perspective, Victorian ideas of modernity and progress were shaped by a new disciplinary perception of space and time in railway travel.

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[1] Doyle's "The Lost Special" was originally published in the year 1898, "The Man with the Watches" 1908, "The Adventure of the Engineer's Thumb" 1892, "The Greek Interpreter" 1893, "The Adventure of Bruce-Partington Plan" 1908, and "Valley of Fear" 1914.

[2] There are many criticisms about the issues of Victorian society, female consciousness, and feminism presented in Conan Doyle's detective stories or novels, including Ellen F. Higgins's *The Female Rivals of Sherlock Holmes* (1996), Rosemary Hennessy and Michael Atkinson's *The Secret Marriage of Sherlock Holmes and Other Eccentric Reading* (1996), Rajeswari Mohan's *The Speckled Band: The Construction of Woman in a Popular Text of Empire* (1993).

[3] Generally speaking, many scholars' studies usually probe into the issue of patriarchal or imperial consciousness in the nineteenth century Victorian society in British society, including Catherine Wynne's *The Colonial Conan Doyle* (2002), Diana Barsham's *Arthur Conan Doyle and the Meaning of Masculinity* (2000), Joseph A. Kestner's *Sherlock Holmes' Men: Masculinity, Conan Doyle, and Cultural Anxiety* (1997), James W. Maerte's *Masculine Power and the Ideal Reasoner: Sherlock Holmes, Technician-Hero* (1996).

[4] About these studies, please see Michael Dirda's *On Conan Doyle* (2012) and Douglas Kerr's *Conan Doyle: Writing, Profession, and Practice* (2013).

[5] Doyle's "The Adventure of the Copper Beeches" was originally published in the year 1892.

These new perceptions also induced a different recognition of time and distance that broke people's routine logic and habitual thinking.

This paper aims to explore and examine mainly how social changes, caused by the development of railway in late-Victorian and Edwardian England, could produce initial impacts of changing spatiotemporal perceptions as well as how criminal's way of committing crimes and the police/detective's way of investigation could be affected by these impacts. Also, this project probes into the reasons why the positive power of late-Victorian and Edwardian railway that gave impetus to economic development could later create negative social influences and even turn into a vicious symbol of fear and of evil.

Late-Victorian and Edwardian Railways

Several scholars, applying cultural approaches, examine the social effects of railway on late-Victorian and Edwardian society. Philip Spark argues that the expansion and prosperous development of railway changes people's imagination of space and time.[6] He mentions the "machine time" in an age of mechanization and industrialization, emphasizing the fact that the daily life of a great number of railway travelers or commuters are deeply affected by or restricted to train (the steam railway) timetable which cannot be separated from their living habits of moving space and employment of time. The operation of railways and train passengers need a regularized "standard time," so the train timetable and watch become necessities for railway commuters and travelers. The "machine time" functions just like the working time and "work-discipline that "enable the factory system to spread accurate timekeeping and absorb people to be restricted to "their life by the clock" (Zemka, 2012, p. 3). This can be regarded as a "clock discipline of train" (Zemka, 2012, p. 6). As a consequence, the abstraction of time becomes an industrial reordering of time-consciousness and is materialized into a form of watch and symbolizes people's wealth, elevation of social status, and urban resident identity.[7]

Alex Goody argues that the railways laid the foundations for a fundamental reconfiguration of cultural and geographical space. Train travel transformed the social, cultural, and physical landscape of Britain and America, leading to standardized time, the rapid availability of fresh produce in cities, the speeded-up delivery of mail and the possibility of cheaper leisure excursions, among many other effects (Goody, 2011, p. 4).

Wolfgang Schivelbusch assumes that the mechanic power replaces animal strength initiated in an industrialized process in Victorian age. Railway can stand for this main mechanic power. The steam locomotive drives forward the moving carriages and enables the passengers on the carriage to alter their perceptions due to the changing landscape outside the carriage windows of a moving train. This shifting and flowing landscape can result in a shocking effect that strikes against a perceiving subject's mapping of his own spatial location in a situation of an early compression of time and space.[8]

To these people who take new transportation means, the riding of a steam train, the moving space and landscape outside the window on locomotive-drawn carriage change faster and more drastic than those on old horse-drawn carriage. The train windows actually create a new moving landscape by turning the land into a perception of a "panoramic landscape" (Giblett, 2008, p. 31) that breaks away from a subject's habitual and familiar space and time shaped by a transportation means drawn by an animal (horse) strength. More precisely, it is a sort of physiological response to mechanized speed (Zemka, 2012, p. 24), owing to the fact that a

[6] See Spark (2014), *Time, Space, Modernity and the Railway Age Victorian Imagination.*
[7] See Zemka (2012), *Time and the Moment in Victorian Literature and Society*.
[8] See Schivelbusch (1986), *The Railway Journey: The Industrialization of Time and Space.*

perceiving subject may suffer pathologically an unfamiliar and even horrible sense of disorientation resulting from a transitory spatiotemporal perception between two different transportation means in different periods.[9]

Railway travel was something refreshing and exhilarating that marks the turning point of the transitional phase of the early modern period into that of modern age. These moving, flowing, and even traumatic feelings disturb a perceiving subject's old and familiar space and time and even bring up a sense of horror and fear. In a similar vein, Victorian people may embrace a negative attitude and the sense of horror toward the railway train due to the fact that lots of train accidents (collisions and derails) as well as consequential death and serious injuries of passengers had been taken place since the operation of railway or underground trains. These terrible death and injuries caused by railways enabled more and more people at that time to regard railway train as "modern urban evil" or "monstrous machine".[10] Why does the positive symbol of railway train that boosts advanced transportation and economic development turn into an urban evil? This is also a good question deserving more discussion and exploration.

Actually, few scholars view Doyle's tales of mystery and detective in a perspective of spatiotemporal perception about railway in an age of mechanization and industrialization. More relevantly, the railway theme in Doyle's stories highlights the modernity issues including industrialization, urbanization, and acceleration of the pace of everyday life in late-Victorian and Edwardian society.

Railway Space and Time

In Doyle's detective stories like "The Adventure of Engineer's Thumb" and "The Greek Interpreter", getting off a train in some locations unknown to characters and waiting alone to be met for being taken to country house also became the author's ways of setting a plot in motion. In these two stories, the train dropped one off at a lonely station (often shrouded with a disorienting mist) in the dark of night, which often created a disorienting and mysterious ambience in these stories.

In "The Adventure of Engineer's Thumb", the engineer caught the last (midnight) train to a remote rural village and found "no chance of a train back" (Doyle, 1986b, p. 430). When he got off the train at the remote station and waited alone for someone to pick him up late at night, he suddenly perceived that he "was the only passenger who got out there, and there was no one upon platform" (Doyle, 1986b, p. 432). Doyle intended to use this lonely traveler in a midnight railway station to highlight a mysterious atmosphere within the middle of nowhere. Later, when the engineer desperately escaped away from gangsters' chasing and killing, he found that he was lost in bush woods and "had no idea whether he was in north, south, east, or west" (Doyle, 1986b, p. 434). He could not make clear where he was until he reached "the very station at which [he] had arrived upon the previous night" (Doyle, 1986b, p. 440). Seen in this light, the railway station in Doyle's story becomes a symbol of compass and bright lighthouse. It also saves a person from a danger of being entrapped in a spatial disorientation state and even of being chased to be killed by evil guys.

Similarly, in "The Greek Interpreter", Mr. Melas was asked to leave a coach and left alone in dark clump of furze-bushes late at night. He stood gazing round and wondering and could not tell where on earth he might be until he saw the red signal-lamp of a railway in total darkness. He found someone coming to him whom

[9] Zemka regards this conceiving subject's psychological response as the spatiotemporal disorientation caused by a physical reaction of the "machine time", a negative "railway trauma". See Sue Zemka (2012) *Time and the Moment in Victorian Literature and Society*.

[10] See Daly (2004), *Literature, Technology, and Modernity. 1860-2000*.

proved to be a railway porter telling him that he would be in time to catch the last midnight train to London Victoria station (Doyle, 1986e, p. 693). Doyle's characters in both stories suffered a fear of spatial disorientation in darkness. It was the brightness of railway station lamps and signals that gave them the directions. Doyle's characters actually overcame getting lost in an unknown space by reaching a railway station and catching up in time the last train to go home in London, returning to their familiar perception of space and time. Put it another way, they overcame their sense of unfamiliar and even horror toward a disorienting space by regaining the familiar space and time through finding the location of a railway station.

After railway transportation is integrated into Victorian people's everyday life, the time-consciousness proves to be essential to their mind. In order not to miss train for going to works or running errands in time, timetable and watch are personal necessities for catching the railway time. Yet, the time on railway creates special conditions and opportunities for criminal to commit illegal deeds especially murder. In "The Lost Special" and "The Man with Watches", criminals employed the time of railway operation to misguide police's investigation, and the police also traced the time sequences of committing crime according to passing times and spatial locations which the railway porters reported to one another with telegrams when trains passed specific places and stations.

At the beginning of "The Lost Special", Doyle highlighted the importance of time in an age of mechanization and industrialization. Railway passengers in this story always bore the motto "[t]ime was everything" (Doyle, 1977b, p. 226) on their mind. The ticket fare of train indicates the fact that the railway space (train-riding distance) and time (train-riding time) can be measured into money value "at the usual special rate of five shillings a mile" (Doyle, 1977b, p. 226). In "The Man with Watches", the train was a favorite one among "Manchester business men who are returning from town, for it did the journey in four hours and twenty minutes, with only three stoppages upon the way" (Doyle, 1977c, p. 303). The railway space and time encapsulated Victorian people into a modernizing process in which they were subjected to a new disciplinary space and time formulated by modern technologies especially the railway train.

The police in "The Lost Special" endeavored to find out where the missing special train was by looking up the train-passing time in railway porter's communication record to narrow down the possible locations of "disappearance" in accordance with their correlative passing time of trains.

> Special passed here five o'clock—Collins Green.
> Special passed here six past five—Earlstown.
> Special passed here 5:10—Newton.
> Special passed here 5:20—Kenyon Junction.
> No special train has passed here—Barton Moses
> The special has gone wrong between Kenyon Junction and Barton Moss. (Doyle, 1977b, p. 230)

Basing on these spatiotemporal correlations, the police concluded that the missing train must be located at somewhere between Keyon Junction station and Barton Moss station. Nevertheless, after searching high and low, the police found no clues and had no idea about where the train was. Hopeless, the police focused their investigation on the train tickets to solve the railway mystery.

The train ticket may indicate a passenger's moving space from his departure station to his destination station and his evidence of riding a train. In "The Lost Special", the train conductor's "examination of the tickets had made it certain that no one either joined or left [the train]" (Doyle, 1977b, p. 229). The detective in the service of the railway company started his investigation with missing tickets to infer and trace criminals'

escaping path and crime-committing sites for pinning down the truth of a murder mystery on train. This detective further deducted that the criminal jumped from one train into another one because "two trains would at that time be travelling in the same direction at a similar rate of speed and upon parallel lines" (Doyle, 1977b, p. 239). In this sense, the criminal committed murder by taking advantage of a unique occasion (two trains being in parallel place and slowing down at the same time) of railway space and time which were unfamiliar to and befuddled the railway detective's conceiving mind. To the railway detective, he had to get clear of strange and "unfamiliar" space and time he had never perceived before to find the truth of a mystery. That is, the detective had to turn the "unfamiliar" and confused clues into familiar and clear evidences in order to break cases. Henceforth, the detective inferred that after a criminal murdered the victim, he saw his opportunity to escape from the moving train due to the fact that "the train was for some reason going very slowly at the moment" (Doyle, 1977b, p. 239).

Judging from this plot, the issue of railway space and time is essential to this story. Moreover, like the characters in "The Adventure of Engineer's Thumb" and "The Greek Interpreter" who suffered spatiotemporal disorientation, the criminals in "The Lost Special" similarly "fell off from foot board and [rolled down] a steep embankment…and [he] remembered nothing more" (Doyle, 1977b, p. 260) and caught in a comma. If the comma and remembering nothing can indicate a perceiving subject's being in a disorienting state, the criminal's waking up and being safe from the danger of falling off from a slow-moving train may elaborate a man's "triumph over industrial time because the hero always gets there on time to avert [an] industrial accident" (Daly, 2004, p. 6) caused by a railway train. In Doyle's stories, many characters strived to conquer railway time and space by finding the location of railway station to catch the train in time or by jumping successfully into a right space to get away. They all suffered spatiotemporal disorientation or temporary memory loss, but they could regain their familiar memory and returned home safely by getting away from a possible danger caused by their bewildering perception of space and time in a society under the influence of mechanization and industrialization. The interaction between the perceiving subject (late-Victorian and Edwardian people) and the disorienting perception (space and time they strive to conquer or to get familiar with) can be linked to a modernity issue, which is often featured with how people in routine life can perceive or overcome a new and unfamiliar industrialized (especially railway) space and time in a new circumstance.

The story plots of "Silver Blaze" and "The Adventure of Norwood Builder"[11] feature the regulated and normalized space and time of the railway. In "Silver Blaze", Sherlock Holmes tried to solve a mystery of robbery case and perceived the railway space and time on train by "looking out of window and glancing at his watch", finding that the "rate at present is fifty-three and a half of miles an hour" (Doyle, 1986f, p. 522). The "quarter-mile posts" (Doyle, 1986f, p. 522) in this story manifested the fact that the same distance (quarter-mile) among railway posts had already become a normalized measurement of spatial distance and even passing time, which may inspire a detective to accelerate his successful ratiocination. In "The Adventure of Norwood Builder", Holmes conjectured that a will was "written in a train" (Doyle, 1986c, p. 789) and the good writing had been done when the train stopping at stations, bad writing done when the express train was moving, and the very bad writing done when the train was tremblingly passing over divergent points (of main line and branch line). The detective made use of subtle correlations between passing space/moving time of a train and drawing up of the will and finally succeeded in solving a mystery.

[11] Both Doyle's "Silver Blaze" and "The Adventure of Norwood Builder" were originally published in the year 1892.

In "The Adventure of the Bruce-Partington Plan", again, the criminal manipulated the passing space and moving time of the Metropolitan (underground) train, including train passing at the parallel of the railway, the curve, and junction points of railway, to commit murder and abandon victim's body. At the beginning of the story, a body was found at "a point close to the station, where the line emerges from the tunnel in which [the train] runs" (Doyle, 1986g, p. 401). Holmes later pointed out the fact that the body beside the rail was just a red herring which misguided the police and the detective to consider that the railway station was the first crime scene. Actually, the criminal killed the victim in a mansion where was very close to a parallel site of railway lines. He put the body on the roof of a train through the window sill that was a little higher than the train when the train was slower down and nearly stopped for a railway security operation. The murderer just took the advantage of the temporarily stopping train for abandoning the body on the roof of the train. Then, the body just fell down beside the rail when the train passed a curve, which misguided the detective to deduct a wrong ratiocination.

The railway space and time had been integrated into people's daily life. More accurately, people's living space could be accessed to the railway zone; or habitants in a house could seize the moment for putting something on a train when the train passed or temporary "stopped" underneath their window sill. Henceforth, they could even rest a body on the roof of the train. As mentioned earlier, missing tickets for tracing the criminal and victim's identity, character's losing sense of direction in darkness or in a dense fog, and roaring train at midnight can bring forth a nearly horrible ambience in several Doyle's mystery and detective stories. "The Adventure of the Bruce-Partington Plan" also delineated the impact of railway space and time on people's psychological fear of and uneasiness about the rise of the new machine technology—the railway.

The new railway machine had also marched its paces into rural area and become a pivotal connection between the city and the country. It helped accelerate the speed of urbanization of the countryside. In "The Adventure of Copper Beech", the rural area seemed to be contaminated by the prosperous expansion of railway network and absorbed into part of the urbanization. In fact, the former "smiling and beautiful" (Doyle, 1986a, p. 502) rural landscape may turn into "[Holmes's] horror of countryside" (Wynnes, 2002, p. 42). On a moving train, Holmes told Watson how he felt about the rural landscape, saying:

> You look at these scattered houses, and you are impressed by their beauty. I look at them, and the only thought which comes to me is a feeling of the isolation and impunity with which crime may be committed there. (Doyle, 1986a, p. 502)

To Holmes, the evil criminal hid in the tranquil and peaceful countryside. They were urban intruders from the lowest and vilest alleys in London who were always "fill [him] with a certain horror" (Doyle, 1986a, p. 502). It is an urbanizing process enhanced by the railway development that promotes a technological convenience and progression for a small suburban town but, in the meantime, deteriorates the tranquility and peace and even bring urban criminal into the countryside. Viewed in this perspective, the railway transportation seems to be indirectly connected with a consequential horror in Doyle's stories.

Industrial Machine and Horror

The railway development in the nineteenth century gave rise to a more industrialized and urbanized society. This rise of modern transportation compressed people's moving time and shrunken space between two different locations. This spatiotemporal compression which is attributed to a fleeting and panoramic view outside moving train windows may confuse a subject's perception and even arouse an uncanny feeling toward

this new "sublime landscape" (Robinson, 2007, p. 106). The idea of "sublime" is often found in the nineteenth century Romantic poets and it refers to an "awe-inspiring spectacle" (Agathocleous, 2011, p. 94) perceived by a man (poet) when he faces stunning and spectacular scenery or landscape. This awe-inspiring spectacle, to some extent, can alienate a perceiving subject from his sense of familiarity and certainty into a feeling of suspense or unfamiliarity and even an ambiguous sense of horror.

In Doyle's stories, this sense of horror can be related to a rising development of industrial machines. In "The Adventure of Engineer's Thumb", an engineer nearly died when an evil mastermind attempted to do away with him by taking and locking him to a panel room installed with a fatal industrial machine, a hydraulic press, when the switch was on and the black ceiling with mighty mechanic power was coming down upon him and nearly killing him (Doyle, 1986b, p. 437). The clashing and destructive hydraulic press here indeed became a mechanic terror that gave the engineer a nightmarish and painful memory in his lifetime. Another character who suffered this similar horrible experience is in "The Horror of the Heights". [12] In this story, Doyle embraced a Romantic poet's mind by adumbrating a scenic view of a sublime landscape seen from the sky that was paradoxically affiliated with a machine and horror.

The interconnection of mechanic terror with sublime landscape can be illuminated in "The Horror of the Heights". This story, though not related to railway, can explicitly exemplify a perceiving subject's fear of and anxiety about a rising of new perceptions of space and time on a modern technology. The pilot Joyce-Armstrong witnessed awe-inspiring sublime scenery on a new monoplane machine. Yet, the machine signified a doom of mechanical terror seemingly replacing the prosperity of technological progression. The pilot, flying high in the sky and feeling lost and nervous when facing the disorienting scenery, evinced his "anxiety to get clear" (Doyle, 1977a, p. 16) of the exact place and time due to the fact that his watch indicated no time and his unreliable compass showed no direction (Doyle, 1977a, p. 20). He strived to, instead of staying and getting familiar with the strange and unfamiliar circumstance, "restore" and continue his memory of familiar space and time. In fact, when Joyce-Armstrong saw and perceived the sublime landscape on monoplane, he was indeed oscillating between a familiar spatiotemporal perception and an unfamiliar/suspended one. Curiously enough, this oscillation, or being in an uncertain state, often results in a psychological horror and even mechanic terror in Doyle's works.

Michael Dirda argues that the visionary wonder in this story "strikes [the pilot] as sublime, owe-inspiring creature of visionary grandeur" (Dirda, 2011, p. 57). This pilot saw the "cloud [which] was as dark and thick as a London fog" (Doyle, 1977a, p. 20) and "organic matter appeared to be suspended in the atmosphere, inchoate and diffuse like jelly-fish" (Doyle, 1977a, p. 25). Yet, these visionary wonders turned into a hellish sky permeated by "ghost-like creatures and air-snake monsters" (Doyle, 1977a, p. 29). At that moment, the pilot "almost lost [his] senses, [feeling] shock and breathlessness" (Doyle, 1977a, p. 22). Like other characters in aforesaid works, the pilot also experienced being lost in a disorienting state and perceiving a "nameless terror" (Doyle, 1977a, p. 36). Also, the shocking effect caused by a modern machine flying into an unknown world of the sky may turn the beautiful sublime scenery into a horrible and haunted place. The sense of horror therefore arises from Doyle's characters' perceptions especially when they attempt to get "familiar" with a disorienting state on a modern machine high in the sky.

In Doyle's mystery and detective stories, the industrial machine is hardly separated from shocking awe

[12] Doyle's "Horror of the Heights" was originally published in the year 1913.

and fear. In "Final Problem",[13] Holmes and Watson took train and traced Moriarty to Canterbury station. On the platform, Holmes experienced a shocking awe and terror while facing the train with powerful and heat engine.

> Far away, from among the Kentish woods there rose a thin spray of smoke. A minute later a carriage and engine could be seen flying along the open curve which leads to the station...when it passed with a rattle and a roar, beating a blast of hot air into our faces. (Doyle, 1986d, p. 748)

The rattle and roaring train was depicted as "the monstrous machine" (Giblett, 2008, p. 25) that gave the railway train a bad name by bearing negative significance. In "Valley of Fear", the railway and an industrial small town in America were associated with a seemingly gloomy and horrible experience from an industrialized coal mining town in an outlandish valley. The projections of smoke and sulphur, dust and heat as well as railway workers giving out odors and dirt of hard manual labor, along with "the evening train which connects the long line of coal-mining and iron-working settlements was slowly groaning its way up steep" (Doyle, 1986h, p. 238) implicated a vicious impact of mechanization and industrialization on this rural town, which was contaminated by "scattered mines and factories blackening the snow" (Doyle, 1986h, p. 279). As the name of Valley of Fear suggests, a sense of dooming horror is overwhelming "in the hearts of the people from the dusk to the dawn" (Doyle, 1986h, p. 283). The invasion of modern machine, including industrial equipment and railway, sneaks into the former tranquil and peaceful countryside that is gradually dominated by industrial technologies. It emphasizes again the late-Victorian and Edwardian people's horror of the monstrously marching machine with faster railway mobility.

Conclusion

The early compression of space and time as well as a sense of uncertainty and horror for railway trains revealed in Doyle's stories exemplifies a burgeoning phase in which a new industrial modernity boosted by the development of railway technology in Doyle's contemporary England. In some Doyle's mystery and detective stories, the new railway technology and its peripheral facilities may cause disorienting space and time perceptions with the ambience of mist and darkness that challenges a perceiving subject's habitual (familiar) thinking mind. Namely, the horror caused by a "mechanic (railway) terror" indirectly lures the subject into a vacillating state and anxiety about mapping of space and conception of time. This horror also arouses the subject's power of getting familiar with and overcoming the unfamiliar space and time. It highlights a forming process of industrial modernity and disciplinary society in which people attempt to rationalize the regulation of space and time by withholding the sense of horror and getting familiar with the new spatiotemporal perception enacted by the railway mobility in an age of mechanization and industrialization.

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[13] Doyle's "Final Problem" was originally published in the year 1893.

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