An Analysis of Gender Differences in Detective Fiction:

Agatha Christie’s *Murder on the Orient Express*

and

Sir Conan Doyle’s “A Case of Identity”

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1. **Introduction.**

Writing has usually been a man’s job through history. Surely women have got the ability to come up with stories, but have had limited opportunity to write, read and publish. A way to get around the obstacle men have created was and still is to write under a pseudonym. But still, the woman behind the work was/is not appreciated. Throughout this last century women have shown their ability to write as well as men. Men no longer have a monopoly on literature and writing. Virginia Woolf wrote in her essay *A Room if One’s Own* that if a woman could have a room of her own and five hundred a year, then a woman could write literature. Woolf also arranged a mysterious sister for the great poet William Shakespeare who could write as brilliantly as he, but no one knew about her, simply because she was a woman and women, in men’s eyes, could not write (p.50).

Female and male language and writing is somewhat different and that is what I will distinguish in the female writer Agatha Christie’s work *Murder on the Orient Express* and in the male writer Sir Conan Doyle’s “A Case of Identity”.

1.1 **Research questions.**

Many questions must be answered when it comes to gender differences in language and writing, but I believe I have chosen that have relevance to my investigation concerning detective fiction namely: What characteristics distinguish male and female language, if there are any? In creating dialogue, which strategies do the authors have their character use: interruption, hedges, code-switching and turn-taking, and how are they used?
1.2 Literature review.

However, most studies of gender differences in language have been conducted on spoken language, not on fiction, therefore I had to apply analyses of oral conversations from Coates to the data from fiction.

Arthur Asa Berger explains in *Popular Culture Genres, Theories and Texts* (1992) the different kinds of mysteries, like the whodunit, the thriller and suspense novel. Todorov’s typology explains that. Presented to us are Todorov’s “twenty rules to which any self-respecting author of detective fiction must conform” (p.162).


Gender differences concerning feminist point of views are found in both Sara Mills’ *Language and Gender: Interdisciplinary Perspectives* (1995) and from Virginia Woolf’s essay *A Room of One’s Own* (1929). In the language analysis I used Jennifer Coates’ *Women, Men and Language* (1993) and her explanation of turn-taking and interruptions in conversation.

Language analysis of the use of French in the dialogues are explained in Charles Barber’s *The English Language. A Historical Introduction* (2000).

Mesthrie et al gave me the answers about code-switching and hedges in *Introducing Sociolinguistics* (2000).

The official homepages of Agatha Christie and Sir Conan Doyle provided me with information about their productive life as authors, [http://www.agathachristie.com](http://www.agathachristie.com) and [http://www.sherlockholmkesonline.org](http://www.sherlockholmkesonline.org).
1.3 **Methods.**

The two works of fiction, Agatha Christie’s *Murder on the Orient Express* and Sir Conan Doyle’s “A Case of Identity”, will be analyzed for gender differences. In the linguistic analysis I looked at linguistic strategies like code-switching, interruptions, turn-taking and hedges in conversation between men and women, but also in single sex groups.

1.4 **Delimitations and Limitations.**

I have been dealing with a large amount of data and how to apply on certain linguistic strategies. What I do can only apply to these two works, not to all detective fiction, nor can it apply to naturally occurring speech, although comparisons are made.

1.5 **Definitions.**

- Androgyny = the opposite of sexual stereotyping. (Heilbrun pp. 245 – 246)
- Code-switching = switching back and forwards between languages, even during the same utterance. (Mesthrie et al p. 148)
- DNOM = the Detective Novel of Manners. A novel dependent upon class and can not survive without it. (Heilbrun p. 232)
- Hedges = linguistic forms such as I think, sort of and perhaps. (Coates p.116)
- Tag questions = a linguistic construction whose first part resembles a statement, and whose second part resembles a reduced question. (Mesthrie et al p. 492)

  It is often claimed that women use these more than men.
2. Background and setting.

2.1 Genre.

Tzvetan Todorov argues that “all detective fiction is based on two murders of which the first, committed by the murder, is merely the occasion for the second, in which he is the victim of the pure and unpunishable murderer, the detective” (p. 159). Todorov also suggests that there are three kinds of mysteries: “the whodunit”, “the thriller” and “the suspense novel”.

In the whodunit-mystery there are two stories – the crime and the investigation. In the second kind, the thriller, “the two stories are fused – the first is suppressed and the second story, the investigation, is vitalized” (Berger p. 83). Finally the third, the suspense novel, is a mixture of the whodunit and the thriller.

Ellery Queen called Edgar Allan Poe’s character, C. August Dupin “the world’s first fictional detective in the modern sense” (Berger p. 81). It is said that the detective fiction genre began with Edgar Allan Poe and his story “The Murders in the Rue Morque”.

The detectives, just like the detective genre, can be divided into three subcategories: the classical, the tough and the procedural.

The classical is a private citizen and is not involved with the police or bureaucracy and always solves the case with his or her intellectual skills. The tough guy is a private eye and always is in danger. Like the classical, the tough guy is not involved with the police since the police often and frequently hinder the private eye. The procedural detective on the other hand is involved with the police and uses technology to solve the cases. S/he sometimes puts him/herself in dangerous positions.
To let you have a better overview of the three categories I include here a table from Berger (p. 83)

<table>
<thead>
<tr>
<th>Categories</th>
<th>Classical</th>
<th>Tough guy</th>
<th>Procedural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupation</td>
<td>Private citizen</td>
<td>Private eye</td>
<td>Police official</td>
</tr>
<tr>
<td>Personality</td>
<td>Eccentric</td>
<td>Cynic/wordly</td>
<td>Cynic/bureaucratic</td>
</tr>
<tr>
<td>Skills</td>
<td>Logic, mind</td>
<td>Tough, smart</td>
<td>Technology, brains</td>
</tr>
<tr>
<td>Story ambience</td>
<td>Wealthy</td>
<td>All classes</td>
<td>All classes</td>
</tr>
<tr>
<td>Hero in danger</td>
<td>Never</td>
<td>Always</td>
<td>Sometimes</td>
</tr>
<tr>
<td>Locations</td>
<td>Great house</td>
<td>Urban</td>
<td>Urban</td>
</tr>
</tbody>
</table>

Berger also lists 12 rules for the classical detective story. I have narrowed them down a little and emphasized what I feel to be the most important.

1. The detective is a private citizen and never was a member of a police organisation.
2. The detectives are eccentric – to varying degrees.
3. The detective is often seen through the eyes of the companion and his exploits are revealed by his companion. The classic case is: Dr. Watson and Sherlock Holmes.
4. Clues are presented that the reader does not recognize but which the detective does recognize.
5. Even when the reader does recognize the most important clues, the mystery still can seem impossible.
6. The detective sometimes sets a trap for the criminal and thus exposes the criminal in some final *dénouement*.
7. The police generally suspect the wrong person or persons.
8. There are no subplots in the mystery.
9. The classical detective is seldom (some would say never) in danger.
10. The explanation the classical detective gives of how he or she solved the murder must
tie everything up in a logical manner; all of the clues must be explained and
everything must make sense.

11. There is one detective, one criminal, and one or more victims.

12. There are often conflicting stories by the witnesses (and people involved) about the
details of the crime that have to be reconciled by the detective. (pp. 85 – 87)

Rule no. 11 does not apply to *Murder on the Orient Express* since there are eleven criminals,
but still the novel is considered a classical detective story.

2.2 The authors.

- Agatha Christie.

The Grand Dame of mysteries, Agatha Christie, was born in Torquay in 1890. Raised in a
wealthy family in the countryside, Christie left home to study music in Paris. Her mother was
the one to encourage her to start writing, which resulted in her first novel *The Mysterious
Affair at Styles* (1920). Throughout her life, Christie wrote 79 novels and other collections
and many have been made into television series and films. She had two marriages and one
child, Rosalind. She also made trips to the Middle East with her second husband, and those
trips inspired her in her writing: *Murder on the Orient Express* was written in 1933. Christie
also wrote romantic novels under the pseudonym Mary Westcott. In 1971 she was made a
Dame Commander of the Order of the British Empire and she died in 1976. (Rowland p.3)

- Sir Conan Doyle.

Born in Edinburgh, Scotland in 1859, Sir Conan Doyle became a world known author.
He came from an Irish-Catholic family with an alcoholic father. Doyle began to study medicine and in his spare time he wrote stories. The first short story of his was called *The Mystery of Sasassa Valley* and in 1888 he introduced Sherlock Holmes and Dr. Watson in the novel *A Study in Scarlet*. The world sensation *The Hound of the Baskervilles* was written in 1901 and a year later Doyle was knighted. Gossip says that he was knighted because the king was a fan of Sherlock Holmes. Sir Conan Doyle died in 1930 and his last words were addressed to his wife: “The greatest and most glorious adventure of all. You are wonderful”. (http://www.sherlockholmesonline.org)


3.1 *Murder on the Orient Express*.

On his way home, the Belgian detective Hercule Poirot, is dragged into another thrilling case. The Orient Express with its passengers is snowed in in the middle of Yugoslavia. The train is not able to go any further despite the attempts to get rid of the snow and during the first night of the stopping a murder is committed.

The expression on M. Bouc’s face gave him, as he would have expressed it, furiously to think. It was clear that something out of the common had happened.

- “What has occurred?” he asked. [Poirot]

- “You may as well ask that. First this snow – this stoppage. And now” – he paused – and a sort of strangled gasp from the Wagon Lit conductor.

- “And now what?” [Poirot]

- “And now a passenger lies dead in his berth – stabbed”. (p. 39)
Hercule Poirot begins to collect clues the first thing in the morning. The murdered man, he realizes, is not who he claimed to be. After interrogating all passengers Poirot has no obvious criminal, but all passengers leaves clues which seem to have no importance to anyone else but to Poirot. No one could possibly leave the train without any traces in the snow, so the murderer is still on the train. One of the passengers, Mrs. Hubbard, claims that a strange man was in her compartment the night of the murder. She also claims to have seen a mysterious woman in a red kimono and later it is discovered that more passengers have seen her. The mystical woman becomes the main suspect. Hercule Poirot keeps on with his questioning and M. Bouc, Poirot’s friend, wishes him to have a solution before the Yugoslavian police arrive.

During the interrogations, Poirot realizes that all passengers are related to a certain case in America.

- “*Eh bien,* I have discovered the identity of the victim. I know why it was imperative he should leave America”. [Poirot]
- “Who was he?” [M. Bouc]
- “Do you remember reading of the Armstrong baby? This is the man who murdered little Daisy Armstrong. Casetti”. [Poirot]

[...]

- “Now, I will make it clear to you this, my friend. Casetti was the man!” [Poirot]

[...]

- “He changed his name and left America. Since then he has been a gentleman of leisure, travelling abroad and living on his *rentes*”. [Poirot] (pp. 63-65)

Hercule Poirot makes some important discoveries when he knows about Mr. Ratchett alias Casetti. All the passengers are connected to the Armstrong family, from which the little girl
Daisy was kidnapped and murdered. And it is no coincidence that all the passengers are on the same train at the same time. Hercule Poirot presents the solution to them in the end.

-“And then, Messieurs, I saw light. They were all in it. For so many people connected to the Armstrong case to be travelling by the same train through coincidence was not unlikely: it was impossible. It must not be chance, design. [...] I saw it as perfect mosaic, each person playing on her or his allotted part. It was so arranged that, if suspicion should fall on any one person, the evidence of one or more of the others would clear the accused person and confuse the issue”. [Poirot] (p. 239)

There was not only one murder but eleven! Each stabbed Mr. Ratchett once, except for one man who stabbed him twice. Hercule Poirot solves an impossible case again.

“A Case of Identity”

Sherlock Holmes receives a visit from a young woman, Miss Mary Sutherland, who claims that her lover, Mr. Hosmer Angel has disappeared. Holmes and his companion Dr. Watson ask the girl for more details, but certainly Sherlock Holmes himself does not need them.

- “Do you not find”, [Holmes] said, “that with your short sight it is a little trying to do so much typewriting?”

- “I did at first”, [Miss Sutherland] answered, “but now I know where the letters are without looking”.

Then, suddenly realizing the full purport of his words, she gave a violent start, and looked up with fear and astonishment upon her broad, good-humoured face.

- “You’ve heard about me, Mr. Holmes”, [Miss Sutherland] cried, “else how
could you know all that?”

- “Never mind”, said Holmes, laughing, “it is my business to know things. Perhaps I have trained myself to see what others overlook. If not, why should you come to consult me?” (pp. 35 – 36)

After the young woman’s departure, Holmes asks Watson about his capturing of details about Miss Sutherland. Surprisingly, Dr. Watson has caught a lot of details but missed the important ones according to Holmes. (p.43)

When Dr. Watson returns the next evening, Holmes has already solved the case. Sherlock Holmes has taken care of and studied the letters from the lovers and at the same time written a missive to the company where the missing lover answered and was invited to Holmes at Baker Street 112B. Dr. Watson and the other man sit in Holmes’ room when Holmes presents the solution. It happens to be that Miss Sutherland’s stepfather in fact is Mr. Hosmer Angel himself and the man, the stepfather, is very surprised but he knows he cannot be guilty of a crime. He runs out of the room and disappears. Sherlock Holmes explains more fully how he reached the solution. The mother to Miss Sutherland and her new man would lose the money Miss Sutherland has inherit if she marries and therefore the two make Miss Sutherland fall in love and plan a marriage to Mr. Hosmer Angel alias her stepfather so the money would stay within the family.

- “And Miss Sutherland?”

- “If I tell she will not believe me. You may remember the old Persian saying. “There is danger for him who taketh the tiger cub, and danger also for whoso snatches a delusion from a woman””. (p.50)

3.2 The characters.
**Murder on the Orient Express.**

The Belgian detective, Hercule Poirot, is described as “a ridiculous-looking man, the sort of little man one could never take seriously” (p. 6). He has rather funny-looking features such as an egg-shaped head and enormous moustaches, but one shall not be fooled by his appearances. He is both clever and unpredictable. He shows that the ostensibly unimportant details are the ones that are crucial for the solution.

The website [http://www.pbs.org/wgbh/mystery/detectives/poirot.html](http://www.pbs.org/wgbh/mystery/detectives/poirot.html) presents a good description of Hercule Poirot: “A quick solution to a puzzling murder mystery is standard operating procedure for Poirot – and so is his facile sense of humour. He may be vain and egocentric, but he’s also extremely observant – and one of the things he has observed over many, many years is the fact that he’s the worlds’ greatest detective”.


**The Adventures of Sherlock Holmes.**

Sherlock Holmes and Dr. Watson are the most important characters. Holmes is the clever detective with an eye for the small details, but the most significant details. Dr. Watson is the indispensable advisor and the one to support Holmes in his assignments. Since Holmes is not involved with the police, unless he legally needs to catch criminals, he can choose the adventure that “presents any feature of interest” (p. 34).

Miss Sutherland, the victim of the crime comes from a wealthy family and is devoted to her lost lover. Mr. Hosmer Angel alias Mr. Windibank, Miss Sutherland’s stepfather, is the criminal who is terribly afraid of losing the amount of money the girl would take with her when she marries.
4. **Female and male writing.**

As I have mentioned earlier in this paper, many studies have been made of spoken language, between men, between women and in mixes groups. Related to gender, studies have been made of spoken language but not many of written language.

Deborah Cameron writes in *Language & Gender: Interdisciplinary Perspectives* by Sara Mills that it is “desirable to reformulate notions such as “women’s language” or “men’s style”” (p. 43), but I want to find examples and typical features of male and female language in this following section.

4.1 **Androgyny.**

Carolyn G. Heilbrun discusses the term androgyny which she relates to detective fiction. “And what do I mean by androgynous? I mean the opposite of sexual stereotyping. “(p. 245)

In the English detective fiction, the male character was mostly the androgynous one. It started when the female writers of detective fiction entered the stage. The female writers made their male characters “charming and effete” (Heilbrun p. 247), and this type of male detective became the most popular one. Agatha Christie’s detective Hercule Poirot was one of them. According to Heilbrun, Poirot was called many names “but “manly” was not one of them” (p. 248). Agatha Christie herself does not try to beautify her detective, “the little man removed his hat. What an egg-shaped head he had! […] A ridiculous-looking little man. The sort of man one could never take seriously” (p. 6).

Heilbrun also makes comments about Sir Conan Doyle’s detective, Sherlock Holmes. She says that Holmes was the reason for the manliness to be equated with stupidity and that his helper, Dr. Watson, was the only manly character (p. 248). She indicates that Holmes was too polite and feminine in his manners to be called manly. His use of French can be interpreted as a sign of a wimp, but that also goes with Poirot.
4.2 Class and language.

Both Agatha Christie’s Hercule Poirot and Sir Conan Doyle’s Sherlock Holmes are classical detectives and both help the upper-class people. “The whole detective genre tends to associate their works with conservative politics and against the democratizing forces of modern society. Crime fiction implies naming and capturing a criminal. This, in turn, suggests the restoration of both a moral and social order. Such restitution can easily condense into a social conservatism which manifests itself as a nostalgic re-forming of social classes” (Rowland, p. 39). Rowland also claims that the conservative Agatha Christie wished class to survive or else social chaos would occur (p. 40).

Heilbrun discusses the Detective Novel of manners, DNOM, and defines that the DNOM is dependent upon class, British class in particular, with its roots in the British Golden age (p. 232). One could put both Christie and Doyle into that category, since both are well aware of social class and work to maintain that social order. In Murder on the Orient Express, Hercule Poirot rides in the first class wagon, containing only upper-class people with their servants. Holmes helps a rather wealthy young lady in “A Case of Identity”. In his previous adventure, he helps a king from a foreign country.

4.3 Code-switching.

Culture has an impact on language. French has been a language of status and has influenced the English language for centuries. Charles Barber writes “the Elizabethan headmaster Richard Mulcaster commented in 1582 on the large number of foreign words being borrowed daily by the English language, “either of pure necessity in new matter, or of mere brauerie, to garnish itself withall”. This points to two different motives for the loans: a utilitarian one (“necessity”), because the language needs words to say new things; and “mere brauerie”, which means “sheer ostentation”” (p. 179). This French status had its impact on the upper-
class language and so we can see in both *Murder on the Orient Express* and *The Adventures of Sherlock Holmes*.

Poirot often changes his language from French to English and vice versa.

- “Can you get me a sleeper?”
- “Assuredly, Monsieur. There is no difficulty this time of year. The trains are almost empty. First-class or second?”
- “First”.
- “Très bien, Monsieur. How far are you going?”
- “To London”.
- “Bien Monsieur” (p. 14).

* 
- “Eh bien”, said Poirot. […]. *Précisément!* (p. 16)

Sherlock Holmes also uses French expressions:

- “I have seen those symptoms before”, said Holmes, throwing his cigarette into the fire. “Oscillation upon the pavement always means an *affaire du coeur*” (p. 35)

* 
- “It was not until close upon six o’clock that I found myself free, and was able to spring into a hansom and drive to Baker Street, half afraid that I might be too late to assist at the *dénouement*” (p. 45).

* 
- “[…], to say that the description tallied in every respect with that of their employee, James Windibank. *Voilà tout!*” (p. 50).
Mesthrie et al argue that “an assumption underlying much of the research […] is that language varieties are meaningful: they are indexical of a speaker’s origin or of aspects of their social identity (for instance, their social class or ethnic group), but they also carry certain social values related to speakers who use them and the contexts in which they are habitually used. Language varieties therefore constitute a resource that may be drawn on in interaction with others” (p. 148).

As claimed before, both Christie and Doyle wished social class to remain and wanted their characters to explicitly be of a higher class, both in their surroundings and with their language. The use of French in English is associated with the upper classes and it is also a language of status when used in English.

4.4 Turn-taking.

Studies have been made of the spoken language and conversations between both mixed groups and single-sex conversation.

In their study about conversation between males and females, Zimmerman and West identified two sorts of irregularities: overlaps and interruptions. “Overlaps are instances of slight over-anticipation by the next speaker: instead of beginning to speak immediately following current speakers’ turn, next speaker begins to speak at the very end of current speakers’ turn, overlapping the last word. […] Interruptions, on the other hand, are violations of the turn-taking rules of conversations. Next speaker begins to speak while current speaker is still speaking, at a point in current speaker’s turn which could not be defined as the last word” (in Coates, p. 109).

Research by Zimmerman and West presented in Coates’ book shows that all overlaps in conversation in mixed groups were made by men and the man mostly interrupted the woman and not vice versa. Coates argues that the reason why the women did not interrupt men in
conversations is due to the women’s concern “not to violate the man’s turn but to wait until he’s finished” (p. 110).

In Christie’s *Murder on the Orient Express* turn-taking takes place and also interruptions. I have given one example of interruptions between men, but have found none between men and women. Poirot interrupts men but not women. The character of Poirot is known not to be so manly, perhaps more feminine in his manner, except for when revealing the killer.

- “No, no”, protested Poirot. “I would not deprive you –“
- “That’s all right –“
- “You are too amiable –“

Polite protests on both sides.

- “It is for one night only”, explained Poirot. “At Belgrade –“
- “Oh! I see. You’re getting out at Belgrade –“
- “Not exactly. You see –“ (p. 20)

This is a single sex conversation between Poirot and Mr. MacQueen.

Concerning interruptions between men and women, Sherlock Holmes on the other hand interrupts women.

- “Were you engaged to the gentleman at this time?”
- “Oh, yes, Mr. Holmes. We were engaged after the first walk that we took. Hosmer – Mr. Angel – was a cashier in an office in Leadenhall Street– and-“
- “What office?” (p. 38).

4.5 **Hedges.**

Women are more likely than men to use hedges, which are linguistic forms such as *I think*, *I’m sure, you know*, *sort of* and *perhaps*. These expressions express uncertainty during
conversation. Robin Lakoff claimed that women “are socialised to believe that asserting themselves strongly isn’t nice or ladylike, or even feminine” (Lakoff 1975:54, in Coates, p. 116).

In *Murder on the Orient Express* hedges do not occur frequently. I have noticed, though, that the women tend to use more hedges when Poirot interrogates them. They get more nervous and match Lakoff’s theory.

- “I do not know anything, Monsieur”.
- “Well, for instance you know that your mistress sent for you last night”.

  [Poirot]
- “That, yes”.
- “Do you remember the time?” [Poirot]
- “I do not, Monsieur. I was asleep, you see, when the attendant came and told me” (p. 142).

Like in *Murder on the Orient Express*, the dialogues in “A Case of Identity” contain few hedges.

- “No?” [Holmes]
- “Well, you know, father didn’t like anything of that sort”. [Miss Sutherland] (p. 38)

Lakoff claims that lack of confidence is linked to women’s use of hedges, Coates’ own research of hedges among women showed that “when women friends talk to each other, it is clear that they exploit the multi-functional capacity of hedges” (p. 117). Coates also brings up the term face-threatening. She indicates that when women talk about sensitive subjects they tend to use hedges to avoid being face-threatening.
4.6 Tag questions.

Lakoff argues that women tend to use tag questions more often than men, “but provided no empirical evidence to show that women use more tag questions than men. According to Lakoff, tag questions decrease the strength of assertions” (Coates, p. 119). There are not many examples in *Murder on the Orient Express*.

- “A task is now ended?”
- “What do you mean?”
- “It is ended, is it not?” (p. 171)

In this case, Poirot is the one to use a tag question. He must do so to keep the conversation going. I found no tag questions used in “A Case of Identity”.

Janet Holmes analysed Lakoff’s theory about women using more tag questions than men, and found four distinct functions of tag questions:

- *Epistemic modal* tags, which are used to express uncertainty about information being conveyed.
- *Challenging* tags, which are confrontational; they may boost the force of an utterance or pressure someone into replying.
- *Facilitative* tags, which invite the addressee to contribute to the conversation.
- *Softening* tags, which reduce the force of potentially negative utterances.

(Mesthrie et al, p. 237)
5. Conclusion.

In my analysis of gender differences in detective fiction, in two works of fiction in particular, *Murder on the Orient Express* and *The Adventure of Sherlock Holmes*, I wanted to find striking differences, but now with the key in my hands I can not say I succeeded. The two novels, one by a female author and the other by a male, are very similar.

Despite the fact that *The Adventure of Sherlock Holmes* was written by a man in the late nineteenth century and *Murder on the Orient Express* was written by a female in the early twentieth century, they are not very different as far as male and female conversations are concerned. Both Poirot and Holmes are male detectives in upper-class society, which reflects the view of society the authors depict in their works. The main difference between Poirot and Holmes may be their personalities, but at the same time they are very similar. Poirot, the more feminine of them both, has the same sense of humour as our good detective Mr. Holmes.

I started out, as stated earlier, with the intention to find significant gender differences in detective fiction, and found studies done of spoken language.

One thing I really appreciated reading my secondary sources was to find Todorov’s typology of a classical detective story, and also the rules. When thinking back to the novels I realised the rules applied to the novels.

The area of gender differences in literature is one that would benefit from more studies. This is a very small sample, but the method can be applied to other works by these authors as well as to works by other authors.

Primary sources:


Secondary sources:


http://www.agathachristie.com March. 8 2005

http://www.pbs.org/wgbh/mystery/detectives/poirot.html March. 8 2005

http://sherlockholmesonline.org March. 8 2005