



HOLMES AND THE POLICE

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

Table of Contents

QUESTION	2
100% ESSAY STRUCTURE OVERVIEW	3
ESSAY PLAN	4
STEP 1: OUTLINING - Complete Your 100% Essay Outline	5
STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail	10
STEP 3: REVISING - Revise Your Essay	11
STEP 4: EDITING - Edit Your Essay	12





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

13

QUESTION

Read the following extract, then answer the question that follows.

'Here's a business!' he cried, in a muffled, husky voice. 'Here's a pretty business! But who are all these? Why, the house seems to be as full as a rabbit-warren!'

'I think you must recollect me, Mr. Athelney Jones,' said Holmes, quietly.

'Why, of course I do!' he wheezed. 'It's Mr. Sherlock Holmes, the theorist. Remember you! I'll never forget how you lectured us all on causes and inferences and effects in the Bishopgate jewel case. It's true you set us on the right track; but you'll own now that it was more by good luck than good guidance.'

'It was a piece of very simple reasoning.'

'Oh, come, now, come! Never be ashamed to own up. But what is all this? Bad business! Bad business! Stern facts here,—no room for theories. How lucky that I happened to be out at Norwood over another case! I was at the station when the message arrived. What d'you think the man died of?'

'Oh, this is hardly a case for me to theorise over,' said Holmes, dryly. 'No, no. Still, we can't deny that you hit the nail on the head sometimes. Dear me! Door locked, I understand. Jewels worth half a million missing. How was the window?'

'Fastened; but there are steps on the sill.'

'Well, well, if it was fastened the steps could have nothing to do with the matter. That's common sense. Man might have died in a fit; but then the jewels are missing. Ha! I have a theory. These flashes come upon me at times.—Just step outside, sergeant, and you, Mr. Sholto. Your friend can remain.—What do you think of this, Holmes? Sholto was, on his own confession, with his brother last night. The brother died in a fit, on which Sholto walked off with the treasure. How's that?'

'On which the dead man very considerably got up and locked the door on the inside.'

Q. Starting with this extract, explore how Conan Doyle depicts the relationship between Holmes and the police in *The Sign of Four*.

Write about:

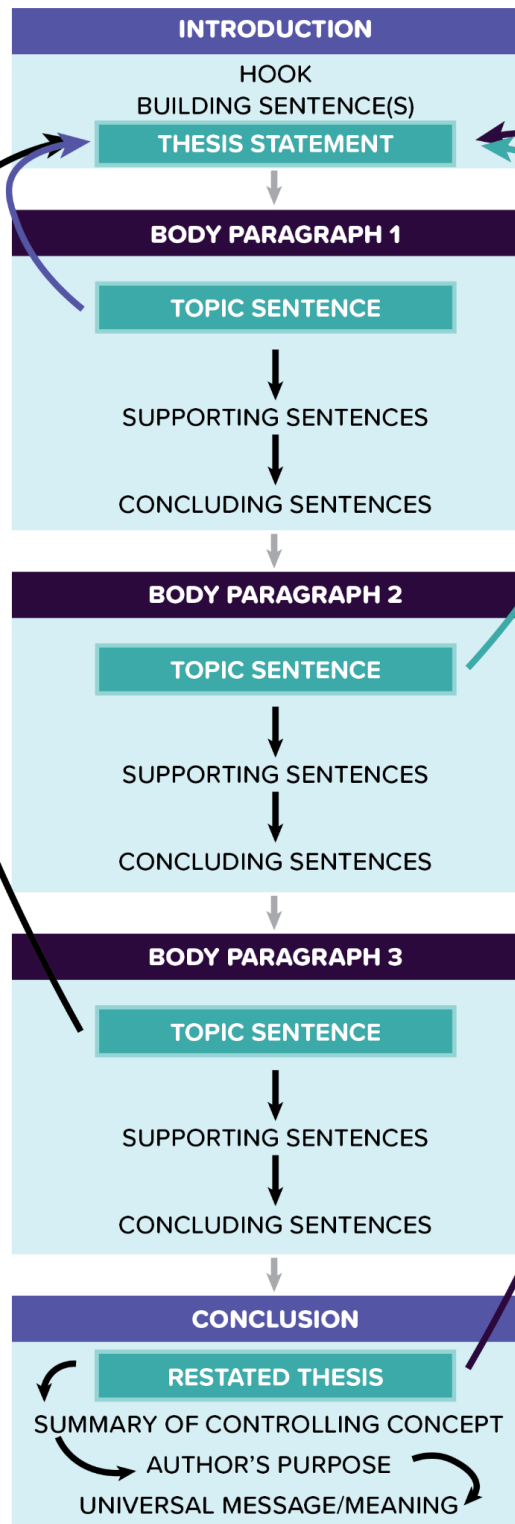
- How Conan Doyle depicts the relationship between Holmes and the police at this moment in the novel.
- How Conan Doyle depicts the relationship between Holmes and the police in the novel as a whole.





100% ESSAY STRUCTURE OVERVIEW





ESSAY PLAN



I. Introduction

- A. Background on satirical portrayals of police in literature
- B. The complex relationship between amateur detective and police force in 'The Sign of Four'
- C. Thesis: Analyzing humor, irony, and contrasts to explore the relationship and question the reliability of authority figures

II. Insight into the relationship between Holmes and the police force

- A. Description of Athelney Jones
- B. Contrast between Jones' speech and Holmes' demeanour
- C. Thaddeus Sholto's remark on policemen
- D. Holmes' acknowledgement of Jones' 'glimmers of reason'
- E. Empathy, understanding, and potential collaboration

III. Dynamic between Holmes and Jones

- A. Both characters' confidence in their abilities
- B. Jones' patronising tone towards Holmes
- C. Holmes' use of dry humour and irony
- D. Emotional response and disparity between the detectives
- E. Absurdity of interactions and author's purpose

IV. Historical context of police corruption

- A. Late 1870s corruption in London's Detective Branch
- B. Decision to portray police as comically inept rather than villainous
- C. Comic exchanges between characters
- D. Holmes and Jones' shared penchant for humour

V. Conclusion: Real-life police cases involving Conan Doyle

- A. Involvement in two cases of false accusation and imprisonment
- B. Implications for the author's views on the police force
- C. Holmes' attitude towards officers and lack of desire for recognition
- A. Recap of analysis on humor, irony, and contrasts
- B. The relationship between Holmes and the police force
- C. Importance of critical thinking and logical analysis in solving crimes
- D. Public fascination with crime and detection during the era





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <div>fact/statistic ▾</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	For centuries, the police force and its predecessors have been the subject of satirical portrayals in literature, with Shakespeare's Dogberry and Elbow as prime examples.
Building sentence(s) AO3 <div><input type="checkbox"/> counter-argument</div> <div>OR</div> <div><input type="checkbox"/> some contextual info</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	In what is often hailed as the first modern detective story, Edgar Allan Poe's 'The Murders in the Rue Morgue,' M. Dupin demonstrates his ability to solve the crime when the official police are utterly perplexed, their resentment towards Dupin's superior prowess mirroring Athelney Jones' scorn for Holmes' methods in this passage. Despite this contentious dynamic, Holmes displays a remarkable degree of tolerance towards the police force in 'The Sign of Four,' willingly involving them in his adventures when their resources are required to apprehend the criminal. Nevertheless, he consistently employs dry humour to subtly deride their inefficiency, serving to both entertain the reader and highlight the contrast between his own exceptional abilities and the limitations of the conventional authorities.
Thesis statement AO1 <div><input checked="" type="checkbox"/> key-idea-1</div> <div><input checked="" type="checkbox"/> key-idea-2</div> <div><input checked="" type="checkbox"/> key-idea-3</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Consequently, this essay will analyse Conan Doyle's use of humour, irony, and contrasts between Sherlock Holmes and Athelney Jones to explore the complex relationship between the amateur detective and the police force, prompting the reader to question the reliability of authority figures and institutions, while also humanising them amidst the historical context of police corruption.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
WHAT? Topic sentence AO1 <div><input checked="" type="checkbox"/> key-idea-1</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	In this passage, the introduction of Athelney Jones provides readers with an insight into the intricate relationship between Sherlock Holmes and the police force.
HOW? Supporting sentences AO2 <div><input checked="" type="checkbox"/> terminology</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Firstly, Jones' physical appearance, described as 'very stout...red-faced...puffy,' serves as a metaphor for his intellectual shortcomings. Consequently, this depiction evokes feelings of amusement and perhaps mild disdain towards the character, causing readers to question the competence of the police force





<input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*		as a whole. When Jones addresses Holmes, his speech is strained and emerges from a 'muffled, husky voice.' The exaggerated emphasis in his speech, marked by a remarkable eleven exclamation marks, contrasts starkly with Holmes' calm and composed demeanour. In response, Holmes speaks 'quietly' and 'drily' with brief, one-sentence replies, which may offer readers a sense of relief and reassurance, knowing that the brilliant detective remains level-headed amidst the chaos. Furthermore, Thaddeus Sholto's later remark that 'there is nothing more unaesthetic than a policeman' echoes these emotions, casting doubt on the potential collaboration between official and unofficial detectives. This emotional tension reflects the historical context in which the story was written, as scepticism and dissatisfaction with the police force were prevalent during this period. However, as the chapter unfolds, Holmes acknowledges Jones' 'occasional glimmers of reason' to Watson, despite his clear superiority in observation and deduction. Considering Holmes' inclination for understatement and avoidance of exaggeration, this comment can be seen as a subtle praise of the police officer.
WHY? Concluding sentence(s) AO2/AO3 <input type="checkbox"/> author's purpose <input type="checkbox"/> (final thought / context about the key idea)	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Ultimately, this acknowledgement generates a sense of empathy and understanding for Jones, as well as a hint of optimism for the possibility of collaboration between the two detectives.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input type="checkbox"/> key idea 2	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Conan Doyle establishes a dynamic between Holmes and Jones, in which both characters possess unwavering confidence in their own capabilities and consider themselves the superior detective.
HOW? Supporting sentences AO2 <input type="checkbox"/> terminology <input type="checkbox"/> evidence <input type="checkbox"/> close analysis	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Initially, Athelney Jones adopts a patronising tone towards Holmes, asserting that the latter's successful case resolution was 'more by good luck than good guidance' and, even more comically, condescendingly permitting: 'Still, we can't deny that you hit the nail on the head sometime.' By employing several clichés throughout the novel, Jones' colloquial 'wisdom' accentuates the stark contrast between himself and Holmes, who abstains from such pedestrian expressions. In contrast, Holmes





<input type="checkbox"/> effects*		engages Jones with dry humour, remarking, 'This is hardly a case for me to theorise over,' fully aware that Jones secretly yearns for his expertise. As a result, the astute reader experiences amusement and perhaps a sense of superiority as Holmes' irony escapes Jones' comprehension. This emotional response prompts the reader to reflect upon the disparity between the two detectives' abilities and the broader implications of this divide. Moreover, Conan Doyle further highlights the absurdity of their interactions when, following the capture of Jonathan Small, Jones enters the boat cabin and proclaims, 'Quite a family party...I think we may all congratulate each other.' He implies equal credit for the successful detection, despite his minimal contribution, having only arrested several individuals, the majority of whom are entirely innocent. This incongruity evokes a sense of disbelief and even indignation in the reader as Jones audaciously accuses Holmes of 'cutting it rather fine.'
WHY? Concluding sentence(s) AO2/AO3 <input type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	The author's purpose in crafting these emotionally charged moments lies in exploring the flawed nature of the police force during the Victorian era, juxtaposing the unconventional brilliance of Holmes against the inadequacies of the official establishment. Ultimately, through his skilful use of language, structure, and form, Conan Doyle invites the reader to question the reliability of authority figures and, by extension, the institutions they represent.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key-idea-3	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In the late 1870s, a decade before Conan Doyle penned 'The Sign of Four,' three of the four chief inspectors of London's Detective Branch were convicted of corruption, leading to a restructuring of the old hierarchy and the establishment of the first Criminal Investigation Department (C.I.D.).
HOW? Supporting sentences AO2 <input type="checkbox"/> terminology <input type="checkbox"/> evidence <input type="checkbox"/> close analysis <input type="checkbox"/> effects*	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Given this context, it would have been easy for Conan Doyle to depict the Metropolitan police as corrupt and nefarious. However, instead, he opts to infuse the narrative, riddled with theft and murder, with a touch of levity by utilising Holmes' interactions with the police as a source of humour. In this passage, Jones' lack of self-awareness generates comic irony. He chastises Holmes for theorising, asserting, 'Stern facts here – no room for theories,' only to propose his own preposterous theories regarding Bartholomew Sholto's demise. Holmes' wry retort, 'On which the dead man very considerably got up and locked the door on the inside,' exhibits a comical sarcasm. This interplay between the characters elicits amusement from the





		reader and prompts a deeper reflection on the contrasting qualities of the two detectives. As the novel concludes, even with the treasure's loss precluding any monetary reward for Jones, he still manages to provide a modicum of humour when he quips to Small that he 'will take particular care that you don't club me with your wooden leg' while escorting him to prison. Holmes and Jones share a penchant for humour, though the former's wit is drier and more nuanced, befitting their disparate characters. Consequently, Conan Doyle's purpose in creating these comic exchanges lies in offering the reader respite from the darker elements of the story while also underscoring the distinction between Holmes' intellectual prowess and the shortcomings of the police force.
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input type="checkbox"/> author's purpose</p> <p><input type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Furthermore, this portrayal of the police as comically inept rather than villainous serves to humanise them in light of the historical context of police corruption, allowing readers to engage with the characters in a more empathetic manner.
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p>Restated thesis AO1</p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	In conclusion, this essay has analysed Conan Doyle's use of humour, irony, and contrasts between Sherlock Holmes and Athelney Jones to explore the complex relationship between the amateur detective and the police force, prompting the reader to question the reliability of authority figures and institutions, while also humanising them amidst the historical context of police corruption.
<p>Summary of controlling concept AO1</p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Less than a decade after writing The Sign of Four, Conan Doyle became involved in two real-life police cases where he believed people were falsely accused and imprisoned. By successfully pushing for the reopening of both cases, one could infer that the renowned author held some doubts about the police force. However, Athelney Jones is portrayed with likeable traits, and Holmes' attitude towards him and other officers seems tolerant and sometimes even kind. Holmes consistently avoids seeking official recognition for his role in catching criminals; as Watson cleverly notes at the novel's end, 'Jones gets the credit,' offering another reason for the police's ongoing reliance on Holmes' help in investigations.





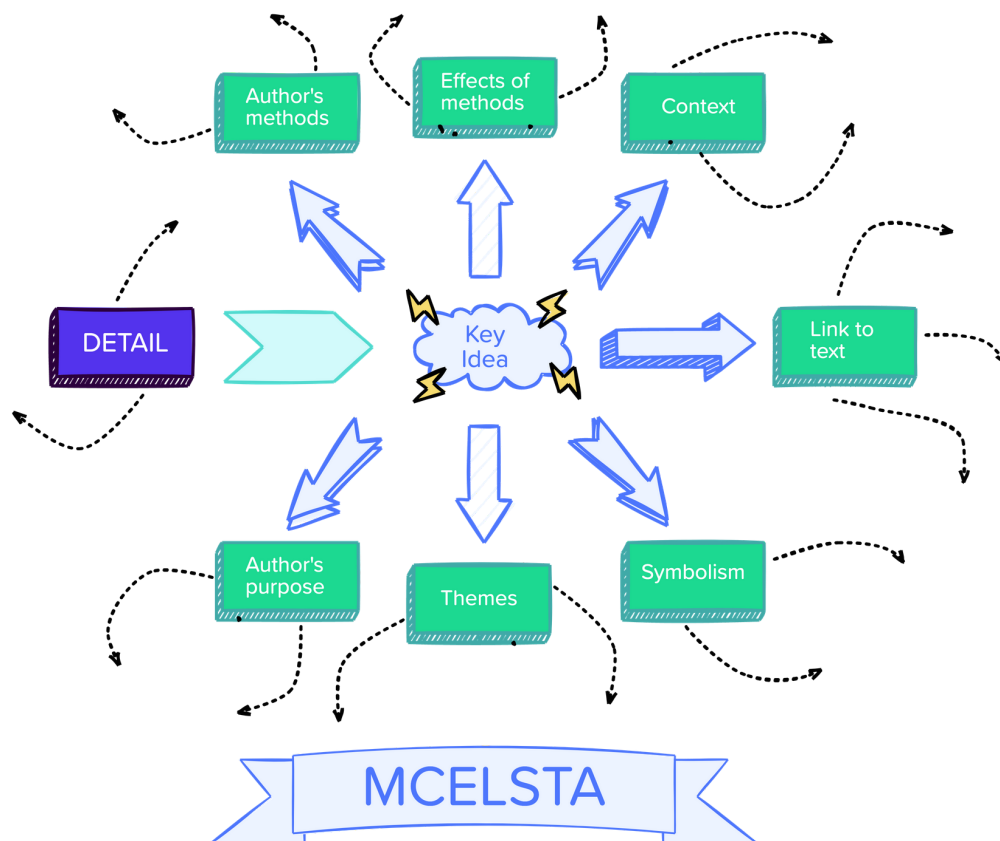
<p><u>Summary of author's central purpose</u> <u>AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Through his engaging mysteries, Arthur Conan Doyle skillfully captures the spirit of an era marked by rapid industrialisation, significant social inequality, and widespread moral uncertainty. By illustrating a world filled with crime and deception, the author sheds light on the many societal challenges faced by the Victorians.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The novel also highlights Sherlock Holmes' impressive deductive skills, underlining the importance of critical thinking and logical analysis in solving complicated crimes. This focus on the detective profession reflects the public's fascination with crime and detection during this time, further enriching the story's historical context.</p>



STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the TTECEA mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the TTECEA elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

For centuries, the police force and its predecessors have been the subject of satirical portrayals in literature, with Shakespeare's Dogberry and Elbow as prime examples. In what is often hailed as the first modern detective story, Edgar Allan Poe's 'The Murders in the Rue Morgue,' M. Dupin demonstrates his ability to solve the crime when the official police are utterly perplexed, their resentment towards Dupin's superior prowess mirroring Athelney Jones' scorn for Holmes' methods in this passage. Despite this contentious dynamic, Holmes displays a remarkable degree of tolerance towards the police force in 'The Sign of Four,' willingly involving them in his adventures when their resources are required to apprehend the criminal. Nevertheless, he consistently employs dry humour to subtly deride their inefficiency, serving to both entertain the reader and highlight the contrast between his own exceptional abilities and the limitations of the conventional authorities. Consequently, this essay will analyse Conan Doyle's use of humour, irony, and contrasts between Sherlock Holmes and Athelney Jones to explore the complex relationship between the amateur detective and the police force, prompting the reader to question the reliability of authority figures and institutions, while also humanising them amidst the historical context of police corruption.

In this passage, the introduction of Athelney Jones provides readers with an insight into the intricate relationship between Sherlock Holmes and the police force. Firstly, Jones' physical appearance, described as 'very stout...red-faced...puffy,' serves as a metaphor for his intellectual shortcomings. Consequently, this depiction evokes feelings of amusement and perhaps mild disdain towards the character, causing readers to question the competence of the police force as a whole. When Jones addresses Holmes, his speech is strained and emerges from a 'muffled, husky voice.' The exaggerated emphasis in his speech, marked by a remarkable eleven exclamation marks, contrasts starkly with Holmes' calm and composed demeanour. In response, Holmes speaks 'quietly' and 'drily' with brief, one-sentence replies, which may offer readers a sense of relief and reassurance, knowing that the brilliant detective remains level-headed amidst the chaos. Furthermore, Thaddeus Sholto's later remark that 'there is nothing more unaesthetic than a policeman' echoes these emotions, casting doubt on the potential collaboration between official and unofficial detectives. This emotional tension reflects the historical context in which the story was written, as scepticism and dissatisfaction with the police force were prevalent during this period. However, as the chapter unfolds, Holmes acknowledges Jones' 'occasional glimmers of reason' to Watson, despite his clear superiority in observation and deduction. Considering Holmes' inclination for understatement and avoidance of exaggeration, this comment can be seen as a subtle praise of the police officer. Ultimately, this acknowledgement generates a sense of empathy and understanding for Jones, as well as a hint of optimism for the possibility of collaboration between the two detectives.

Conan Doyle establishes a dynamic between Holmes and Jones, in which both characters possess unwavering confidence in their own capabilities and consider themselves the superior detective. Initially, Athelney Jones adopts a patronising tone towards Holmes, asserting that the latter's successful case resolution was 'more by good luck than good guidance' and, even more comically, condescendingly permitting: 'Still, we can't deny that you hit the nail on the head sometime.' By employing several clichés throughout the novel, Jones' colloquial 'wisdom' accentuates the stark contrast between himself and Holmes, who abstains from such pedestrian expressions. In contrast, Holmes engages Jones with dry humour, remarking, 'This is hardly a case for me to theorise over,' fully aware that Jones secretly yearns for his expertise. As a result, the astute reader experiences amusement and perhaps a sense of superiority as Holmes' irony escapes Jones' comprehension. This emotional response prompts the reader to reflect upon the disparity between the two detectives' abilities and the broader implications of this divide. Moreover, Conan Doyle further highlights the absurdity of their interactions when, following the capture of Jonathan Small, Jones enters the boat cabin and proclaims, 'Quite a family party...I think we may all congratulate each other.' He implies equal credit for





the successful detection, despite his minimal contribution, having only arrested several individuals, the majority of whom are entirely innocent. This incongruity evokes a sense of disbelief and even indignation in the reader as Jones audaciously accuses Holmes of 'cutting it rather fine.' The author's purpose in crafting these emotionally charged moments lies in exploring the flawed nature of the police force during the Victorian era, juxtaposing the unconventional brilliance of Holmes against the inadequacies of the official establishment. Ultimately, through his skilful use of language, structure, and form, Conan Doyle invites the reader to question the reliability of authority figures and, by extension, the institutions they represent.

In the late 1870s, a decade before Conan Doyle penned 'The Sign of Four,' three of the four chief inspectors of London's Detective Branch were convicted of corruption, leading to a restructuring of the old hierarchy and the establishment of the first Criminal Investigation Department (C.I.D.). Given this context, it would have been easy for Conan Doyle to depict the Metropolitan police as corrupt and nefarious. However, instead, he opts to infuse the narrative, riddled with theft and murder, with a touch of levity by utilising Holmes' interactions with the police as a source of humour. In this passage, Jones' lack of self-awareness generates comic irony. He chastises Holmes for theorising, asserting, 'Stern facts here – no room for theories,' only to propose his own preposterous theories regarding Bartholomew Sholto's demise. Holmes' wry retort, 'On which the dead man very considerably got up and locked the door on the inside,' exhibits a comical sarcasm. This interplay between the characters elicits amusement from the reader and prompts a deeper reflection on the contrasting qualities of the two detectives. As the novel concludes, even with the treasure's loss precluding any monetary reward for Jones, he still manages to provide a modicum of humour when he quips to Small that he 'will take particular care that you don't club me with your wooden leg' while escorting him to prison. Holmes and Jones share a penchant for humour, though the former's wit is drier and more nuanced, befitting their disparate characters. Consequently, Conan Doyle's purpose in creating these comic exchanges lies in offering the reader respite from the darker elements of the story while also underscoring the distinction between Holmes' intellectual prowess and the shortcomings of the police force. Furthermore, this portrayal of the police as comically inept rather than villainous serves to humanise them in light of the historical context of police corruption, allowing readers to engage with the characters in a more empathetic manner.

In conclusion, this essay has analysed Conan Doyle's use of humour, irony, and contrasts between Sherlock Holmes and Athelney Jones to explore the complex relationship between the amateur detective and the police force, prompting the reader to question the reliability of authority figures and institutions, while also humanising them amidst the historical context of police corruption. Less than a decade after writing *The Sign of Four*, Conan Doyle became involved in two real-life police cases where he believed people were falsely accused and imprisoned. By successfully pushing for the reopening of both cases, one could infer that the renowned author held some doubts about the police force. However, Athelney Jones is portrayed with likeable traits, and Holmes' attitude towards him and other officers seems tolerant and sometimes even kind. Holmes consistently avoids seeking official recognition for his role in catching criminals; as Watson cleverly notes at the novel's end, 'Jones gets the credit,' offering another reason for the police's ongoing reliance on Holmes' help in investigations. Through his engaging mysteries, Arthur Conan Doyle skillfully captures the spirit of an era marked by rapid industrialisation, significant social inequality, and widespread moral uncertainty. By illustrating a world filled with crime and deception, the author sheds light on the many societal challenges faced by the Victorians. The novel also highlights Sherlock Holmes' impressive deductive skills, underlining the importance of critical thinking and logical analysis in solving complicated crimes. This focus on the detective profession reflects the public's fascination with crime and detection during this time, further enriching the story's historical context.

