CRIME, DETECTION, AND THE RESTORATION OF ORDER: A STUDY IN WILKIE COLLINS'S *THE MOONSTONE*

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According to Julian Symons, a detective story "should present a problem, and the problem should be solved by an amateur or professional detective through processes of deduction" (Symons, p.13). Logical deduction lies at the heart of the detective story where coincidence or supernatural events have no place. Every detail of a detective's thought process should be demonstrated. A detective story is primarily concerned with a crime and its solution which is achieved by a detective who employs rational and scientific investigation, and ultimately restores the order. Thus, detective fiction is on the side of law and order. As Julian Symons points out "the criminal act occurs; many or one is suspected; the detective works on some clues; the truth of the criminal act is revealed; and the wrongdoing is, inevitably, punished" (Symons, pp.14-15). Generally speaking, the detective novel begins with the presence or suggestion of crime, and proceeds with its explanation, and ends with its punishment. Crime disrupts the peace and security of the established order. Moreover, it leads to the emergence of social unrest and instability. On the social level, then, what the detective story offers to its readers is a world whose inhabitants demand the existence and prevalence of a social order. Hence, those who try to disturb that order are discovered and punished. The reader along with a detective or a person functioning like a detective, learns how the crime has been committed and who the criminal is. The detective who is endowed with remarkable powers of observation and deduction solves the problems presented to him, and reinstalls the order.

British fictional detectives such as Sergeant Cuff, Holmes, and Poirot deal with crime for the sake of the protection of a very bourgeois group of people. In a world beset with confusion, disagreement, and strife, the detective,

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the representative of order and tradition, asserts the fact that reason can solve any problem or complexity. In this respect, the detective novel reinforces the notion that man is able to solve problems with his rational capacity. The strict Victorian belief in a class-conscious social order was under the threat of conflicts both external and internal which frightened those who had everything to lose by social disturbance. The biggest internal conflict that challenged the bourgeoisie was the flourishing power of rebellious working class people. The bourgeoisie, the social and political force of the Victorian period, feared that its wealth and property which was the epitome of its place on the social scale, would be demolished by this social group, the working class. They, accordingly, aimed for an efficient machinery of justice to operate successfully in order to protect their property. The police force became institutionalized, and the police, who had been the source of extreme public hostility (because they proved inefficient in preserving the order) began to gain acceptance as a result of the middle class who now viewed the police as protectors. The detective story, hence, appealed to the emotional needs of the growing middle class that wanted the confirmation of their position in society.

Julian Symons states the fact that "the detective story, as developed through Collins and Gaboriau to Doyle and twentieth-century writers, was certainly on the side of "law and order" (Symons, p.23), and of the prevention and the punishment of crime. When Wilkie Collins published *The Moonstone,* the English bourgeoisie had founded an organized system of police force in order to protect its wealth and property- two significant concepts to which the bourgeoisie attributed its social status. Consequently, the detective genre produced by English writers is primarily based on the protection of the peace and security of an upper-middle class whose harmonious order is endangered by a destructive force. The English detective novel revolves around the conflict between a disruptive force which threatens the prevailing order of society and the representative of the reassuring patriarch, the detective (Ergun, p.103). The crime is revealed, and it is solved through pure analytic deduction by a detective who struggles for the prevalence of order within the society. What the reader is looking for in a detective story is a kind of order in a regulated society.

The Moonstone poses a crime to be solved. It also includes its detection in a process of research, the identification of the criminal, and his punishment, and eventually the restoration of order within the society. In general, the detective story confines itself to the crime in the form of a given problem, and it deals with the discovery of the criminal and of the process of the crime. The criminal

is a disruptive force as far as the established order is concerned. Thus, he must be found and punished for the social order to prevail. Interestingly enough, in this particular novel, the amateur detective, Franklin Blake, an upper-class young man who is in an unrelenting pursuit of the criminal, turns out to be guilty. He first appears outside the circle of suspects. However, at the end of the story, the suspected characters prove innocent, and the truth of the theft is disclosed when his motives for committing it are seen. Rycroft argues that " in the ideal detective story the detective or hero would discover that he himself is the criminal for whom he has been seeking" (quoted by Symons, p.19). The fact that Franklin discovers he is the thief adds further spice to the plot.

The Moonstone opens with a tale told in a "Prologue" (a document from the Herncastle family papers) which gives an account of the history of the Yellow Diamond – "a famous gem in the native annals of India" (*M*, p.11), and its removal to England from its latest place in Seringapatam. The gem was looted by a British officer from the shrine of a Hindu deity, during the British assault on Seringapatam where it had been placed after having been previously stolen from a temple of the moon-god. The story pivots around the disruption of the established order of the English upper-class by a colonial legacy. The Diamond is left to Rachel Verinder, one of the representatives of genteel English life, in the will of her maternal uncle John Herncastle as an act of vengeance against the family which had ostracized him. He kills the protectors of the gem, the Brahmans, in India, and through his murder of the Indians and the stealing of the Diamond, he causes confusion and destruction both in India and in England. Three priests from the Indian moon-god sect arrive in England, and they are ready to murder to restore the Diamond to its sacred place.

Mr Murthwaite who knows the Indian culture well, sheds a light on this point by expressing his idea that,

> In the country those men came from, they care just as much about killing a man, as you care about emptying the ashes out of your pipe. If a thousand lives stood between them and the getting back of their Diamond – and if they thought they could destroy those lives without discovery – they would take them all. The sacrifice of caste is a serious thing in India, if you like. The sacrifice of life is nothing at all.
>
> (*M*, p.81)

These men from India belong to a religious caste, and have dedicated their life to the regaining of the Moonstone, a sacred gem. The perseverence, dedication, and unity of the Brahmins is well appreciated by Mr Murthwaite, the Indian traveller, who supports them by saying that,

> They have doubly sacrificed their caste – first, in crossing the sea; secondly, in disguising themselves as jugglers. In the land they live in, that is a tremendous sacrifice to make. There must be some very serious motive at the bottom of it, and some justification of no ordinary kind to plead for them, in recovery of their caste, when they turn to their own country.
>
> (*M*, p.80)

The characters who are informed of the Indian issue consider them as a threat and a criminal group. Therefore, they should be arrested and imprisoned. For Mr Murthwaite, however, the Indians who come to England in order to get the Diamond are not merely foreigners, but they have a motive for their presence in a foreign country.

Before dying, one of the guardians of the gem says to John Herncastle, "The Moonstone will have its vengeance yet on you and yours!" (*M*, p.14). This sentence foreshadows the upcoming chaos and destruction that await the conventional, bourgeois family, the Verinders, in the future. According to Martin A. Kayman, the Diamond originally stolen by John Herncastle, represents "a mortal attack on the family's future" (Kayman, p.195). The utterance made by a dying man finds its parallel in Betteredge's judgement that "[their] quiet English house suddenly invaded by a devilish Indian Diamond – bringing after it a conspiracy of living rogues, set loose on us by the vengeance of the dead man" (*M*, p.43). Betteredge sees the sanctity of the English home as having been "invaded by a devilish, Indian diamond" yet, it is clear that this "invasion" is the direct result of the colonial violation of India and its indigenous religions.

The novel involves a crime at the very heart of the story. The element of detection relates to the unravelling of the theft of the Moonstone. In the foreground, there is the problem of a stolen precious gem. The crime is committed in an English upper-middle-class setting. After a birthday party arranged for Lady Verinder's daughter Rachel, the gem gets lost, apparently stolen from her room at the country estate within twenty-four hours of her receipt of it. The narrative focus is basically put on the gem which gives the

novel its title. Therefore, the Moonstone is the pivot around which the whole narrative evolves.

For the conventional characters in the novel, who lack a total vision of reality or adopt the prevailing social attitude, the loss of the Moonstone implies an act of stealing. For the local policeman Seegrave, Betteredge, Franklin Blake, and Lady Verinder, and later on, for Mr Bruff and Sergeant Cuff the problem is regarded as a theft. However, the disappearance of the Moonstone is first announced as a loss not as a crime by Rachel's maid Penelope and, later on, by Rachel herself: "The Diamond is gone!" (*M*, p.87). Sergeant Cuff in the earlier phase says to Betteredge that the stone is not stolen but lost. Cuff, faced with a problem and asked what is to be done, comes up with the idea that nobody has stolen the Moonstone, but it is lost.

As a detective he can judge only in the light of evidence, and at the time he does not have the necessary proofs for such a statement: "I have no evidence before me, yet, that the Diamond has stolen; I only know that the Diamond has been lost" (*M*, p.110). Through a speculation based on deduction, he accounts the diamond's loss for a robbery committed by Rachel with the help of Rosanna in order to pay her own debts.

The narrative is kept in motion by Rachel Verinder who keeps a secret. In his "Preface" to *The Moonstone* Collins makes it clear that,

> In some of my former novels, the object proposed has been to trace the influence of circumstances upon character. In the present story I have reversed the process. The attempt made here is to trace the influence of character on circumstances. The conduct pursued, under a sudden emergency, by a young girl, supplies the foundation on which I have built this book.
>
> (*M*, p.V)

The theft of the Diamond destroys the Verinder household and gives rise to the detective investigation around which the plot is built. It is, however, Rachel's "conduct" (*M*, p.V) and also Sergeant Cuff's misinterpretation of her conduct which keeps that plot in motion. The mystery of the disappearance of the Diamond is juxtaposed upon the mystery of Rachel's behaviour. After the loss of the gem, she retreats into silence in her room, bears a grudge towards her cousin Franklin, refuses to talk to anyone, and leaves the Verinder estate for

Frizinghall and London. Another woman who plays a crucial part in the novel is Rosanna Spearman, the housemaid. Like Rachel, she assumes the same attitude by remaining mute and reserved. Rachel's and Rosanna's retreat into silence and their refusal to help Sergeant Cuff in his investigation of the crime constitute the central element of suspense on which the detective novel is founded. Furthermore, it enhances the chaos stemming from the loss of the Diamond. Rachel in Betteredge's opinion is a "charming creature" (*M*, p.61) with a dark complexion. She is "small and slim, but in fine proportion from top to toe" (*M*, p.61). Although she possesses "a host of graces and attractions" (*M*, p.61) such as her way of sitting, getting up, and especially her way of walking which attract men, she has one "defect" (*M*, p.61) which marks her as different from the other girls of her class and age. Betteredge describes her,

> She was unlike most other girls of her age, in this – that she had ideas of her own, and was stiff-necked enough to set the fashions themselves at defiance, if the fashions didn't suit her views. In trifles, this independence of hers was all well enough; but in matters of importance, it carried her (as my lady thought, and as I thought) too far. She judged for herself, as few women of twice her age judge in general; never asked your advice; never told you beforehand what she was going to do; never came with secrets and confidences to anybody, from her mother downwards. In little things and great, with people she loved, and people she hated (and she did both with equal heartiness), Miss Rachel always went on a way of her own, sufficient for herself in the joys and sorrows of her life. Over and over again I have heard my lady say, "Rachel's best friend and Rachel's enemy are, one and the other – Rachel herself.
>
> (*M*, pp.61-62)

Her will, her independence, and ideas of her own put her outside the limited spheres of the conventions of the period which expect women to be docile and unopinionated. The existing order of society rejects all these characteristics in a woman as being dangerous and offensive. Yet, these are the attributes which enable a woman to assert her autonomy in a hierarchical world, and enhance her strength.

Another woman who has feelings for Franklin Blake is Rosanna who, like Rachel, is confined to secrecy and silence. There are certain similarities between Rachel and Rosanna. Rachel, the genteel class woman is paired with Rosanna, the lower class servant: they both love the same man who turns out to be the

thief. Rachel's love is returned since she has the necessary qualities expected by the genteel society she lives in. She has wealth which places her in an upper social layer, and she has beauty, and these are the crucial factors for having a distinct position and honour in society. These privileges ultimately give birth to a gentleman's interest in a woman according to the prevailing social conception. Rosanna, the deformed servant girl, cherishes love for a man who is her superior. Her unrequited love and Franklin's indifferent attitude to her result in her self-destruction in the Shivering Sand, which she calls her "grave" (*M*, p.34). Enduring the drudgery of a servant's existence and being unnoticed by Franklin, she is finally condemned to death. Added to this, the sense of the past as an encircling net and inescapable weight on the present dominate her. She was an ex-convict who had been employed by Lady Verinder. Thus, her guilty past makes her an immediate suspect in the household after the loss of the gem.

Rosanna is not a beautiful girl physically and she fails to make friends among the other servants except for Penelope. In Betteredge's eyes, "She was the plainest woman in the house, with the additional misfortune of having one shoulder bigger than the other" (*M*, p.31). She was ostracized by the other servants because of her "silent tongue and her solitary ways" (*M*, p.31) which mark her as different from them. Betteredge goes on to say,

> She never quarrelled, she never took offence; she only kept a certain distance, obstinately and civilly, between the rest of [the servants] and herself. Add to this that, plain as she was, there was just a dash of something that wasn't like a housemaid, and that *was* like a lady, about her. It might have been in her voice, or it might have been in her face.
>
> (M, p.32)

Despite the differences related to their status on the social scale, both Rachel and Rosanna are alike in many ways. They are self-dependent and they are able to make their own decisions. They conceal the ultimate crime of stealing, which brings them into potential conflict with the law. They willfully determine to be loyal to Franklin and remain silent after they misinterpret what they have seen on the night of the theft, which ends up with Franklin's being the criminal. Their course of thought and action under the circumstances which surround them is misinterpreted by themselves and the others. The two girls see what they should not and misinterpret it, in each case incorrectly putting the worst interpretation on what they see, which results in chaos and confusion.

Rachel sees Franklin stealing the Diamond, and Rosanna discovers the stain on Franklin's nightgown.

Abnormal and enforced silence is their condition and the detective plot revolves around Rachel's inexplicable reserve. From the moment Franklin arrives, Rosanna is "merry without reason, and sad without reason" (*M*, p.54) and her "strange language and behaviour" (*M*, p.54) finds a parallel in Rachel's "extraordinary language and conduct" (*M*, p.205). In the light of these "symptoms", it is not difficult to see that these two women nourish illicit sexual passions for Franklin Blake for whom they conceal from the family and the police what they believe to be the criminal truth of the theft of the Moonstone. Consequently, they both defy the law because they are in love with the thief. For Sergeant Cuff and some people in the household, these two women are under suspicion because of their incomprehensible behaviour. Their misconception prevents them from bringing themselves to read Rachel's and Rosanna's attitudes passionate. However, as the story unfolds, it is seen that they try to protect the man they love. Rachel tries to safeguard the reputation of Franklin at the cost of the others' erroneous remarks about her. Miss Clack, Sir John Verinder's niece, for instance, is not only disappointed but also astounded when she observes the way Rachel behaves. She notices the absence of "all ladylike restraint in her language and manner" (*M*, p.205), and continues her evaluation of Rachel's demeanour, saying that, "She was possessed by some feverish excitement which made her distressingly loud when she laughed, and sinfully wasteful and capricious in what she ate and drank at lunch" (*M*, p.205). Rachel's reward is marriage at the end.

Seeing her silence as a direct form of power, Rosanna attempts to close the class gap between herself and Franklin (Pykett, p.34). She considers her silence as an advantage on her side, since she is socially inferior as well as ugly and her status like the other servants is clearly defined by her profession. In this respect, she assumes a kind of god-like omniscience and omnipotence, as she witnesses the theft of the Diamond that night. She at last breaks her silence through her confession via a letter. Franklin connects Rosanna's mysterious behaviour with the loss of the Diamond. For the upper-class male, she is merely an object to be used and discarded, since she is not able to deserve his attention because she is ugly. Franklin confesses that, "[he has] almost hoped that the loss of the Diamond might be traced to [Rosanna]" (*M*, p.145). He wishes it to be so because the suspicions on Rachel would disappear in this way. Her love for Franklin is not only unrequited but also unnoticed by him. In his view, such a

possibility is implausible. Her love for a man higher than her is defined as illness: "Rosanna's head is not quite right" (*M*, p.99) says Franklin to Betteredge at one point. He believes the reason to be the loss of the Moonstone. Rosanna, the estranged element of a class-divided world is expected to be inobtrusive. For Betteredge Rosanna should know her "station" (*M*, p.151) in society and act accordingly, because the price of her delusion is to be self-destruction:

> You have heard of beautiful young ladies falling in love at first sight, and have thought it natural enough. But a housemaid out of a reformatory, with a plain face and a deformed shoulder, falling in love, at first sight, with a gentleman who comes on a visit to her mistress's house, match me that, in the way of an absurdity, out of any story-book, in Christendom, if you can!
>
> (*M*, p.55)

Due to the theft and Rachel's refusal to speak, the intervention of the agents of social order in the Verinder estate, hence into the family's affairs, takes place. The police, the representatives of the law and order enter into the privacy of the Verinder household. The detective novel reflects people's concern for the protection of the social order and its prevalence. Thus, any conflict threatening the fundamental structure of the society frightened people. Moreover, the detective novel also emphasizes the belief in rationality, and in the capacity of the human mind to solve mysteries and reinstall the order. The detective, in his process of investigation, is to be helped by the testimonies of the innocent characters. Therefore, communication between people is a pre-requisite for unravelling the mystery, and the lack of communication results in chaos and the further destruction which the detective novel aims to eradicate.

The investigation of the crime is first undertaken by Superintendent Seegrave, the local policeman from Frizinghall:

> Mr Seegrave was tall and portly, and military in his manners. He had a fine commanding voice, and a mighty resolute eye, and a grand frock-coat which buttoned beautifully up to his leather stock. "I'm the man you want!" was written all over his face; and he ordered his two inferior policemen about with a severity which convinced us all that there was no trifling with *him*.
>
> (*M*, p.92)

Seegrave is immediately suspicious of the servants. He starts an investigation in the house which proves to him that "no thieves had broken in upon us from outside, and that the robbery, consequently, must have been committed by some person in the house" (*M.* p.92). He decides to begin by examining the "boudoir" (*M.* p.92) and after that to examine the servants. At the same time, he posts one of his men on the staircase which leads to "the servants' bedrooms" (*M.* p.92). His attitude reflects clearly the upper-class misconception and distrust of lower classes, although he himself, an agent of local order and authority, is a product of the lower-class. He first misinterprets the smear on the door as a careless attitude assumed by one of the servants: "Look what mischief the petticoats of some of you have done already. Clear out! Clear out!" (*M.* p.92). In fact, the smear on the painting of Rachel's door which is "a mere trifle" (*M.* p.107) for the Superintendent, is of great importance for Sergeant Cuff. Secondly, due to his biased outlook towards the servants who are lower than the Verinders on the social scale, his first target is Penelope, as she is the last person who has seen the gem at night, and as she reacts to his indiscreet way of questioning her. When he forces her to tell him the truth, Penelope declines to talk to him. This attitude is interpreted as an illustration of her passionate nature and non-conformity to the Superintendent. These are the traits which might lead Penelope to a criminal act according to Seegrave who as a representative order and authority demands total commitment and obedience from a maid.

After Seegrave's failure to solve the mystery, Sergeant Cuff is employed by Lady Verinder to use his detective skills to solve the mystery:

> A fly from the railway drove up as I reached the lodge; and out got a grizzled, elderly man, so miserably lean that he looked as if he had not got an ounce of flesh on his bones in any part of him. He was dressed all in decent black, with a white cravat round his neck. His face was as sharp as a hatchet, and the skin of it was as yellow and dry and withered as an autumn leaf. His eyes, of a steely light grey, had a very disconcerting trick, when they encountered your eyes, of looking as if they expected something more from you than you were aware of yourself. His walk was soft; his voice was melancholy; his long lanky fingers were hooked like claws. He might have been a parson, or an undertaker – or anything else you like, except what he really was. A more complete opposite to Superintendent Seegrave than Sergeant Cuff, and a less comforting officer to look at, for a family in distress, I defy you to discover, search where you may.
>
> (*M.* p.104)

Unlike Superintendent Seegrave, Sergeant Cuff represents the newly instituted police force. In contrast to Seegrave, Sergeant Cuff whose status in the social order has not been clearly defined, is not wholly welcomed by the family, especially by Lady Verinder. Betteredge in his narrative points out that, "For a family in our situation, the Superintendent of the Frizinghall police was the most comforting officer you could wish to see" (*M*, p.92). Seegrave, the force of public intervention, is socially inferior to the Verinders. He concentrates his investigation on the servants, and thus is not presented with Lady Verinder's negative attitude, since he does not suspect the people of higher class. Sergeant Cuff, the outsider from the London police, causes confusion for Lady Verinder who when confronted with him feels "at a loss what to say at an interview with a stranger" (*M*, p.105), and cannot talk to him properly. She says to Betteredge, "There is something in that police officer from London which is I recoil from. I don't know why. I have a presentiment that he is bringing trouble and misery with him into the house!" (*M*, p.113).

As a professional man, Cuff is more successful in his methods and attitudes. As he is after the solution, he provides the reader and the characters in the story with explanations during his research and investigation. Like Seegrave, however, he fails not only in solving the mystery but in understanding the women. Unlike Seegrave who upholds the values of the traditional social system, Cuff, as a metropolitan man, is less satisfied with the ways of the upper-class order. Thus, it is the upper-class woman that he suspects, claiming that Rachel has stolen her own Diamond to pay her debts and that Rosanna, an ex-convict, helped her achieve her aim. He says,

> I have been largely employed in cases of family scandal, acting in the capacity of confidential man. The one result of my domestic practice which has any bearing on the matter now in hand, is a result which I may state in two words. It is well within my experience, that young ladies of rank and position do occasionally have private debts which they dare not acknowledge to their nearest relatives and friends.
>
> (*M*, p.170)

Cuff criticizes the inefficiency of Seegrave who precipitates confusion among the servants by basing his suspicions on them immediately. Unlike Seegrave, he is more considerate towards the lower-class people. He proposes to examine every member of the household, regardless of their privileges. He takes Betteredge into his confidence since "[he has] a family scandal to deal with,

which it [is] [his] business to keep within the family limits ... I felt that a person of Mr Betteredge's character and position in the house – knowing the servants as he did, and having the honour of the family at heart – would be safer to take as an assistant than any other person whom I could lay my hand on" (M, p.173). As far as women are concerned, he has the same impediment as Seegrave. He bases himself on the material evidence, thus comes up with the conclusion that Rachel and Rosanna are in collaboration in the theft. Their silence and refusal to be questioned are considered to be traits which are associated with guilt and infirmity by Cuff. He cannot understand the women's motives and reaches wrong conclusions. Cuff is like "an emotionless reasoning machine" since a reasoning machine would not be interested in the motives and psychology of people, but only in making correct deductions about their actions. In the cases of Rachel and Rosanna, he fails to recognize women's capacity for love. As far as facts are concerned he is competent (he takes the smear on Rachel's door into consideration and he finds out the case that Rosanna has placed in the Shivering Sand), yet, his erroneous outlook mars the truth for him. Instead of hard facts and rational deductions, he should have a clear insight into the human heart and should take female emotions into consideration.

Cuff is self-deceived by the silence of Rachel and Rosanna. He misreads their silences supposing that they are unwilling to conform to what is indisputably expected of women. Rosanna, for instance, as a servant and hence, inferior as far as the social status is concerned, should show subservience and give a truthful testimony to her superior. He erroneously suspects Rachel of stealing without throughly examining the mystery. Rachel ought to assist him in finding the Moonstone. She is expected to collaborate with the men in authority. Their commitment to private silence and their reticence is seen as a challenge to his authoritative position as the master of law. It is on the wrong evidences that he bases his assessment of people. He, accordingly, misinterprets events in the light of his own point of view. His notion is that all "young ladies of rank and position" (M, p. 170) are the same. Through his generalization he is unable to understand the upper-middle class family, since he is a lower-middle-class man.

The novel involves an amateur detective Franklin Blake, an upper-class man with foreign tastes and no clearly defined social role, and hence no clearly defined gender role. He pursues his investigation with the never-ending curiosity of an amateur detective. It is Franklin who brings the Diamond into the house, and becomes one of the agents of confusion and mystery. He tells Betteredge "When I came here from London with that horrible Diamond, I don't

believe there was a happier household in England than this. Look at the household now! Scattered, disunited – the very air of the place poisoned with mystery and suspicion!" (*M*, p. 186). Franklin takes the Diamond from Rachel's room while under the influence of the opium. He is unconscious at the time, therefore he cannot remember his own actions. He suffers from the effects of withdrawal from tobacco (he gives up smoking for Rachel's sake), thus Dr Candy gives him a dose of opium secretly. After he takes it, he loses his consciousness and rationality, and a hidden side of him comes out. He enters Rachel's bedroom. On the surface, he attempts to protect Rachel, because he knows that, as the owner of the Diamond, she is under threat. However, on a psychological level, under the influence of the opium his unconscious and the repressed feelings that he cherishes for Rachel emerge, which are regarded as unsuitable for a gentleman. In this respect, it can be noted that Franklin Blake's character is not one-sided but rather a compound. His name and surname indicate these contradictory qualities explicitly: frankness, romanticism, and imagination, as opposed to darkness, chaos, and destruction. He also shows different behavioural patterns. Sometimes he is an active man who tries to solve the problem. He, for instance, manages to escape from the Indians successfully. But at other times he seems to be indecisive and incompetent. Betteredge describes him,

> At the age when we are all of us most apt to take our colouring, in the form of a reflection from the colouring of other people, he had been sent abroad, and had been passed on from one nation to another, before there was time for any one colouring more than another to settle itself on him firmly. As a consequence of this, he had come back with so many different sides to his character, all more or less jarring with each other, that he seemed to pass his life in a state of perpetual contradiction with himself. He could be a busy man, and a lazy man; cloudy in the head, and clear in the head; a model of determination, and a spectacle of helplessness, all together. He had his French side, and his German side, and his Italian side.
>
> (*M*, p.52)

His English identity is exploded by a continental education which leaves him with four diverse national personalities. And he is further disintegrated by opium. It is Franklin's unconscious, repressed side that becomes a source of mystery and crime. He is wrongly suspected, and hence rejected by Rachel. Rachel realizes that she loves a man who has stolen the Diamond from her room, and thus he is unworthy of her love. She says to her cousin Godfrey Ablewhite who, next to Franklin, is another possible suitor for Rachel, "How

can I make a *man* understand that a feeling which horrifies me at myself, can be a feeling that fascinates me at the same time" (*M*, p.237). She is confronted with an unpleasant truth about the man she loves passionately. Therefore Franklin strives to find the Diamond. For him, the gem turns into a means to another end. It is, in fact, a quest to prove himself worthy of Rachel's love. He says, "I am determined to find out the secret of her silence towards her mother, and her enmity towards *me*. If time, pains, and money can do it, I will lay my hand on the thief who took the Moonstone!" (*M*, p.295). Both Franklin and his cousin Godfrey Ablewhite play a part in the disappearance of the gem. Godfrey is a complete antithesis of Franklin. Their physical appearances are contrasted. Unlike Franklin who is slim and not "by an inch or two up to the middle height" (*M*, p.37), Godfrey "stood over six feet high; he had a beautiful red and white colour; a smooth round face, shaved as bare as your hand; and a head of lovely long flaxen hair, falling negligently over the poll of his neck" (*M*, p.63). He has penetrated the world of female philanthrophy, and serves as the only man in the "Ladies' Charity in London" (*M*, p.63). In contrast to Franklin who does not have a particular vocation, Godfrey the son of a banker, has a defined social status in society. But like Franklin, he has two sides to his character. As his name suggests Godfrey ("God-free") he is a godless, unlawful man who is able to assume respectable social images. He is a hypocrite who hides his real self behind a mask of dignified personality to the public view. Nevertheless, the side kept hidden from the public shows Godfrey in the totally different character of "a man of pleasure, with a villa in the suburbs which was not taken in his own name, and with a lady in the villa who was not taken in his own name" (*M*, p.447). His hidden life with a lady in a suburban villa makes him an unrespectable kind of gentleman. When he is found dead in a hotel room, he wears a mask and a wig , and his face is painted. Franklin takes the Diamond from Rachel's room unconsciously, and gives it to Godfrey to put in a safer place. Godfrey's motives are characterized by material concerns, which is best demonstrated in his idea of a possible marriage with Rachel who rejects him. He tells Miss Clack that, "[he has] lost a beautiful girl, an excellent social position, and a handsome income" (*M*, p.253).

Both the Superintendent and Sergeant Cuff find themselves unable to solve the mystery. None of the characters manage to explain the theft of the Moonstone. The eventual reconstruction of events is achieved by Ezra Jennings, Mr Candy's assistant, who like Rosanna, is an outcast in English society. Raised in an unnamed colonial outpost, Jennings is associated with the East in a variety

of ways. He is of mixed race, prone to fits of crying, and achieves his insight through a judicious administration of opium, the drug of the Orient.

> His gipsy complexion, his fleshless cheeks, his gaunt facial bones, his dreamy eyes, his extraordinary parti-coloured hair, the puzzling contradiction between his face and figure which made him look old and young both together – were all more or less calculated to produce an unfavourable impression of him on a stranger's mind.
>
> (*M*, p.364)

He reconstructs the same circumstances that surround the people present (Mr Bruff, Betteredge, Franklin, and Rachel) when the gem was stolen. Ezra uses his knowledge of the drug to recreate Blake's state on the night the jewel disappeared. His experiment proves the fact that Franklin stole the gem while under the influence of a dose of opium slipped to him by the local doctor, Mr Candy. He has no memory of the deed. After Jennings's attempts to unravel the real motive of the crime, there is the reintroduction of Sergeant Cuff within the family. After having been dismissed by Lady Verinder, Cuff retreats into the countryside and gives up his profession as an official member of the police force. This time he is a private detective with the aim of helping solve the mystery surrounding the Verinder estate, and thereby repaying the wages given to him by Lady Verinder. His new location in the country and the way he is dressed make him a rustic man leading a life of peace and order free from the chaos of the city. Betteredge delineates his altered clothes and manners as,

> He was as dreary and lean as ever. His eyes had lost their old trick (so subtly noticed in Betteredge's Narrative) of "looking as if they expected something more from you than you were aware of yourself". But, so far as dress can alter a man, the great Cuff was changed beyond all recognition. He wore a broad-brimmed white hat, a light shooting-jacket, white trousers, and drab gaiters. He carried a stout oak stick. His whole aim and object seemed to be to look as if he had lived in the country all his life. When I complimented him on his metamorphosis, he declined to take it as a joke. He complained, quite gravely, of the noises and the smells of London. I declare I am far from sure that he did not speak with a slightly rustic accent!
>
> (*M*, p.432)

The novel ends with an "Epilogue". The majority of the tale is set in England, but the "Prologue" and the "Epilogue" which are located in India

provide the opening and the closure of the story. While in England the Moonstone is valued in terms of merchantile display, shining "from the bosom of a woman's dress" (*M*, p.464), in India its worth lies solely in its spiritual associations.

The conclusion reestablishes the disrupted comfort and security of the country house. The hero is rewarded with a marriage, and is endowed with a family, prosperity, and an estate. The Moonstone, on the other hand, is restored to its original place in India. Betteredge narrates that Rachel and Franklin are married and the "Epilogue" tells us that the Diamond has been taken back to its rightful place to be located on the forehead of the Hindu god: "And there, in the forehead of the deity, gleamed the yellow Diamond whose splendour had last shone on me in England from the bosom of a woman's dress!" (*M*, p.464). While Rachel is rewarded with a respectable marriage and child at the end, her double, Rosanna, the lower class woman, has been sacrificed, because she cannot be saved or survive in a structure which cannot transgress the conventional order. The Shivering Sand, in this sense, can be compared to the society in which Rosanna finds herself. As she tells Betteredge, "It looks as if it had hundreds of suffocating people under it – all struggling to get to the surface, and all sinking lower and lower in dreadful deeps!" (*M*, p.35). The Moonstone returns to its place in the forehead of the Hindu moon goddess, from where it still insists: "What will be the next adventures of the Moonstone? Who can tell?" (*M*, p.464).

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