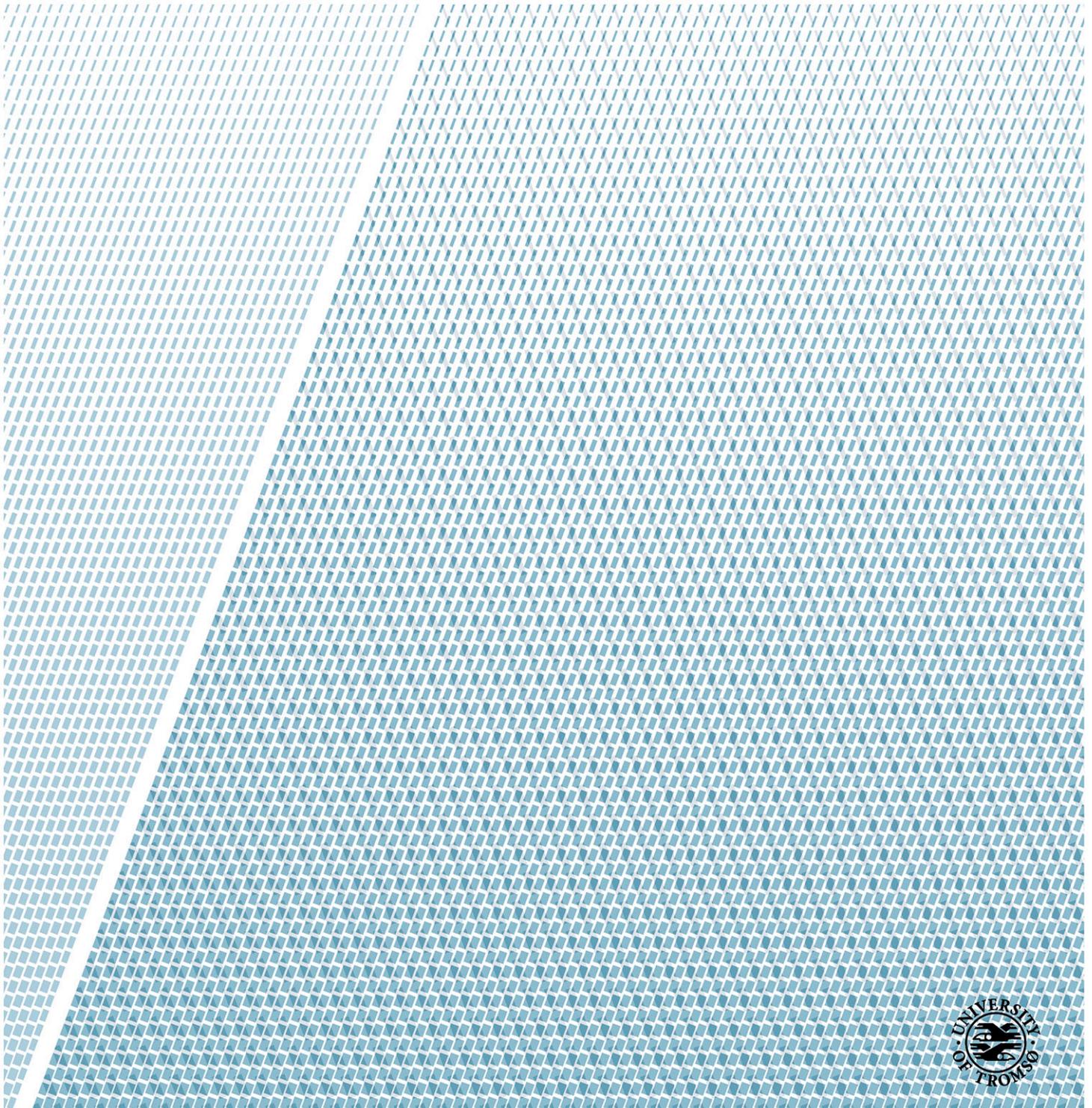


The theme of the Double in Ian Rankin's *Knots & Crosses* and *Hide and Seek*.

Hilde O. Nordjord
Master Thesis in English Literature
ENG-3992
May 2016



Abstract.

This thesis is about the theme of the Double in Ian Rankin's two first crime novels *Knots & Crosses*, published in 1987, and *Hide and Seek*, published in 1990. My thesis statement is that Ian Rankin has developed the theme of doubling with great weaknesses since he has chosen to place the characters so closely together in both novels.

Many different games are played in the novels. That is typical of the genre and for these two specific novels. Antagonists and protagonists play games with each other in order to gain information, to figure each other out in order to have the upper hand or simply to survive. The characters relate to books in different ways, but all of the important characters are in one way or another involved with books. The titles of the novels do not only reflect what the novels contain, but there are also literal and non-literal examples of how the words in the titles are used in both texts. The actions of strangulation and choking are present in the first novel as a murder method and a link between Detective John Rebus and the murderer, Gordon Reeve. In the second novel these actions are merely used as a plot device. The connection between Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* is undisputable in both novels. It reiterates the importance of the theme and shows off the likeness between the characters in Rankin's novels and the Jekyll and Hyde character. These three works of fiction are all set in the same city; Edinburgh. The city has the feel of a double character in its own right and serves to highlight the traits of the most interesting characters. Religion is a motif that gives insight into the main character, Detective Rebus, and his habit of posing moral questions in terms of religion. He is, unsuccessfully, searching for a comfortable place within organised religion. When left to his own devices he focuses, not on the whole Bible, but mostly the Old Testament.

The research method consists of close textual reading and comparing and contrasting. The result of the research was that the thesis statement was proven to be correct to a great extent. The theme is used obsessively and creates a feeling of too much repetition. The initial motivation for looking into these two novels, with focus on the Double, was that no previous research into the pitfalls of placing characters so closely together was found.

Acknowledgements and dedication.

First and foremost I would like to thank my thesis supervisor Associate Professor Stephen F. Wolfe for all his hard work. I would also like to thank Associate Professor Cathinka Dahl Hambro and express my gratitude towards Associate Professor Yael Levin, Tove, Ragnhild and Catharina. You have all been instrumental in this thesis coming together and for that I am forever grateful to you all.

Finally, something would be amiss if I did not mention my dog, Rayco, who with his leash in his mouth and soulful eyes reminded me so many times that everyone needs fresh air in order to be creative and renew their courage. You were every bit as faithful as Greyfriars Bobby.

Dedicated to the memory of Asle Bentsen 03.04.1969 - 06.11.2013.

CONTENTS.

Abstract.	I
Acknowledgements and dedication.	III
Introduction.	
a. Topic Description.	1
b. Background and Presentation of Primary Sources.	2
c. Motivation and Research questions.	4
d. Thesis statement.	5
Chapter 1: Theory, Themes and Methods of Analysis.	
1.1 Theory.	6
1.2 Summary of Methods and Theme.	7
Chapter 2: Detailed Analysis of <i>Knots & Crosses</i>.	
2.1 The Double.	11
2.2 Motifs and Imagery.	
2.2.1 Games.	12
2.2.2 Books.	18
2.2.3 Literal and non-literal knots and crosses.	21
2.2.4 Strangulation and Choking.	25
2.2.5 The <i>Dr Jekyll and Mr Hyde</i> connection with <i>Knots & Crosses</i> .	28
2.2.6 Edinburgh as a setting.	30
2.2.7 Religion.	33

Chapter 3: Detailed Analysis of *Hide and Seek*.

3.1 The Double.	36
3.2 Motifs and Imagery.	
3.2.1 Games.	36
3.2.2 Books.	41
3.2.3 Hide and Hyde.	47
3.2.4 Strangulation and Choking.	51
3.2.5 The <i>Dr Jekyll and Mr Hyde</i> connection with <i>Hide and Seek</i> .	53
3.2.6 Edinburgh as a setting.	60
3.2.7 Religion.	67
3.3 Comparisons and Contrasts.	71
Conclusion.	76
Works Cited	81

Introduction.

a. Topic description.

I am going to explore Ian Rankin's first two crime novels about Detective John Rebus, *Knots & Crosses* (1987) and *Hide and Seek* (1990), in order to investigate the close linkage between motifs and imagery in relation to the theme of doubling in both novels. Throughout the two novels this key ingredient, including the characters and their behaviour, points back to the titles of the novels. I was, initially, surprised to learn that the title, *Knots & Crosses*, came first:

The character of John Rebus – complete with estranged wife, young daughter and fragile sanity - seemed to spring fully formed to young English Literature graduate Ian Rankin as he sat in his bedsit in Arden Street, Edinburgh in March 1985. The book's title *Knots & Crosses* came first, with the detective's name coming out of that 'picture puzzle' of knotted rope and matchstick crosses of the title. Oxford had 'Morse' - a code, so Edinburgh would have 'Rebus' - a puzzle ("John Rebus" in website: ianrankin.net).

However, Ian Rankin decided, both by way of outside inspiration and by careful planning, that the themes of the novels could be tied directly to the title so that readers could understand some of the issues in the novels before even opening the book.

The theme of *Knots & Crosses* and *Hide and Seek* is similar to the theme of Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*. " 'What I usually get first is a theme – which comes from something I'm interested in or some question that's been bugging me", Ian Rankin.'" ("The Social Context" in website: ianrankin.net). The duality of human nature is the central theme. "My own first crime novel, *Knots and Crosses*, was (in part) an attempt to update the themes of *Dr Jekyll and Mr Hyde*, a project which continued with my second Inspector Rebus outing, *Hide and Seek*" ("A City of Stories" in website: global.britannica.com). Rankin is even more successful in making connections to Stevenson's novel in his second novel focused on Detective Rebus:

I saw *Hide & Seek* very much as a companion piece to *Knots & Crosses*. Reviewers had failed to pick up on the earlier book's use of Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* as a template. I was determined to try once more to drag Stevenson's

story back to its natural home of Edinburgh, and to update the theme for a modern-day audience. (*Hide and Seek* xi).

These last two quotations demonstrate how very interested Rankin is in the central theme of Stevenson's text; namely that of the Double. To explain the theme I am going to compare and contrast the novels with respect to the motifs, images and plot details such as: the games characters play, books the characters read, strangulation and choking as a motif in the first novel and as a plot detail in the second novel, the *Dr Jekyll and Mr Hyde* connection, and how Edinburgh as a setting as well as religion affects Rebus as an individual. In the first novel I will also be looking at non-literal knots and crosses, and in the second novel I am going to explore the juxtaposition of "Hide" versus "Hyde". The purpose of the theme of the double is, in this case, to show that the detective and the villains have a great deal in common. It also highlights the doubles that exist within some characters. In addition we can track the theme between the two novels, which connect them with each other.

b. Background and Presentations of Primary Sources.

I have chosen to write about Ian Rankin's two first crime novels, but in between those, Rankin wrote two other novels. Therefore there is a three-year gap between the publishing of the two crime novels, the first was published in 1987 and the second in 1990, and that is also reflected in the events of each text since "The Rebus novels are written in real time..." ("John Rebus" in website: ianrankin.net). Ian Rankin "... graduated from the University of Edinburgh in 1982, and spent three years writing novels when he was supposed to be working towards a PhD in Scottish Literature" ("About" in website: ianrankin.net). However, he never finished his PhD since his desire to write novels sidetracked him. Both novels were written before he was as widely recognized as he is today. In *Crime Fiction in the City* Ian Rankin writes:

In my early days especially I was keen to point out parallels between my work and predecessors such as *Jekyll and Hyde* and *Confessions of a Justified Sinner*. I was an English literature postgraduate after all, teaching classes of *Ulysses* in my spare time and dreaming of future professorship – I wanted to be taken seriously as a writer (7).

He did not continue in the PhD programme. Instead he chose to become a novelist. As highly educated as he is in literature there is no accounting for what a novelist will find himself

doing when the harsh reality of editors, publishing houses and sales numbers have to be taken into consideration. In the two novels analysed in this thesis we can still see his education on the pages of the text. And it is not like he lost his education as the Rebus novels increased in number. However, while it is possible to see that as he has had more freedom to write what he wants, he also must have been given directions on how to make high quality novels for people who have not been educated in the field of literature.

Rankin was born in Scotland and naturally influenced by Scottish literature, which shows in both the novels I discuss.

The young Ian Rankin... spent his pocket money on the novels of Frederick Forsyth and enjoyed the literary novels of James Hogg and Robert Louis Stevenson, later using the Jekyll and Hyde story as a template for the first Rebus novel – in fact the theme of duality is a key feature of the series... The Edinburgh in the Rebus novels harks back to that of Stevenson and Hogg and even the creator of Sherlock Holmes, Arthur Conan Doyle (“The Path from Rankin to Rebus” in website: ianrankin.net).

Thus, from an early age Ian Rankin was very interested in literature that was mostly Scottish and he had a particular interest in crime novels. The basic dualism of good versus evil in *Knots & Crosses* and *Hide and Seek* is portrayed in a very literal way. In later novels in the Rebus series Rankin has developed a more complex way of writing about, and utilising, this theme that is so important to him and the genre of the crime novel.

I will, in Chapter 2, analyse *Knots & Crosses*, which is the story of the reunion of Detective Sergeant John Rebus and Gordon Reeve, who once were colleagues in the Army and the SAS. Reeve is strangulating young girls whom he picks out from his clients at the library where he works. He chooses the girls only because their initials spell out the name of Rebus’s daughter, Samantha. John Rebus is the object of Reeve’s hatred since he felt betrayed by Rebus when he passed the training in the SAS while Reeve failed. We come especially close to John Rebus as we are let in on the secrets from his past that influence the person he is in the novel. His personality traits colour every aspect of his life, including his relationship with women such as Detective Inspector Gill Templar. He also has a troubled relationship with his brother, Michael Rebus, who turns out to have been used as a pawn in Reeve’s games to get to John Rebus. Rebus and Reeve and the duality both within them and between them make up the most important plot of the story. The motifs and images that I will analyse in Chapter 2 are present in the novel to explain this doubling.

In Chapter 3, which is the analysis of *Hide and Seek*, we find almost exactly the same motifs and images. This novel is about how Detective Inspector John Rebus, with the help of his colleagues, starts out trying to solve the mystery of the death of a junkie called Ronnie McGrath and ends up cracking open a massive underground operation led by two of Edinburgh's most successful businessmen. The two men are Malcolm Lanyon, who is an advocate, and Finlay Andrews who is the owner of a gaming club that exists in the same building as the hidden and highly illegal club called Hyde's. This club caters to the twisted needs of the most influential people in Edinburgh by dealing in male prostitution and illegal boxing matches. Andrews and Lanyon have been able to be more successful in their careers since there is hardly a man left in a high position in Edinburgh who has not participated in the illegalities at Hyde's. This novel is riddled with literary references, and all the characters that are most important to the plot are given surnames that Rankin has borrowed from other works of literature. Rebus chooses to work with a Detective Constable by the name of Brian Holmes. His surname is shared by Robert Louis Stevenson's character Sherlock Holmes. The doubling in this novel is slightly less literal, since there is no character mirroring John Rebus as perfectly as Gordon Reeve in *Knots & Crosses*. The motifs, images and plot details of *Hide and Seek* will explain the theme of the double in Chapter 3.

c. Motivation and Research questions.

I have chosen to write about these two novels because they were written before Ian Rankin changed his writing style to fit the form of popular crime novels. He realised that the novels were too literary, too cerebral and that they would not sell well because of how readers usually read a book. Readers generally want to read fast and without the need for too much literary knowledge while still understanding the book well enough to enjoy the read. Rankin's first novels are highly literary since he is well educated in the field of literature. However, as the Rebus-series develops his writing becomes less and less literary and truer to the form of the crime novel. In addition, Ian Rankin was, at the time these two novels were created, an inexperienced novelist in spite of his higher literary education. This is not too difficult to spot since he displays so much knowledge that he would not have unless he had been educated in the field of literature.

Ian Rankin's obsession with Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*, and the theme of good versus evil was made clear in subchapter a. My research questions then

naturally become how he uses the motifs, images, plot details and the, sometimes, crude plot devices to explain the theme of doubling. Rankin uses games that the characters play with each other, how the characters relate to and treat books, the titles of each novel, the actions of strangulation and choking, the connection to *Dr Jekyll and Mr Hyde*, and the city of Edinburgh as a setting. I will also discuss Rebus's way of putting moral questions in terms of religion to develop the theme.

In Stevenson's novel that has inspired Rankin so much there is not a lot of dialogue, but rather more description, omniscience and explanation using symbolism. Thus, there is more description and symbolism in *Hide and Seek* than in *Knots & Crosses* in regards to characters as well as literary references. However the use of the city is central, Rankin has realised that he wants to set the reader in a specific place: Edinburgh.

d. Thesis statement.

My thesis statement is that Ian Rankin has developed the theme of doubling with great weaknesses since he has chosen to place the characters so closely together in both novels. In *Knots & Crosses* the protagonist, John Rebus, and the antagonist, Gordon Reeve, first knew each other fifteen years before the action of the novel, but are now placed as parallels throughout the novel. That is fine, except for the fact that it is unbelievable, given the plot of the novel, that they never run into each other before Rankin wants them to by the very end of the text. The same phenomenon recurs in *Hide and Seek* where the same protagonist early on is introduced to the antagonists. Rebus is supposed to collaborate with them to get rid of the drug problem in the city, when in fact they are running that scene. That is also fine, except Rebus is invited into the private lives of the antagonists yet still he has to be handed the whole solution to the mysteries near the end of the text on a silver platter. And the way that happens is that he in *Knots & Crosses* was in a brief relationship with Gill Templer whose new boyfriend, in *Hide and Seek*, hands Rebus the solution because he happens to have landed in trouble with the law on an unrelated matter to the main plot of the text.

In order to rectify this extreme closeness between the characters Ian Rankin has to use crude plot devices, oversights and a great many coincidences to overcome the fact that Detective Rebus otherwise would have solved the murder case in *Knots & Crosses* much earlier, and that the murder cases in *Hide and Seek* would never have been solved the way the

novel is set up if it had not been for this closeness he has with Detective Inspector Gill Templer who happens to have chosen a scoundrel for a new boyfriend.

I do find it interesting how the theme is being developed and the fact that the theme is repeated in both novels. Ian Rankin does this in an interesting way to a great extent since he is playing with the genre and literary history by pulling in other crime novels and his literary competence. But what I notice, and even like, when reading these novels is lost on readers without literary education.

Chapter 1: Theory, Methods and Theme of Analysis.

1.1 Theory.

I have found a few theories that are relevant for this thesis since the theme of doubling is so widely used and so much has been written to illustrate and explain the theme of the double.

...the double is one of the broadest, and most intriguing, themes in literature... Both the narrow and the comprehensive view of the double are relevant for detective fiction, in which the principle of duality is not confined to the psychological kinship between the detective and the criminal... (Shiloh 28).

For the two novels discussed in this thesis I have focused on how Rankin both gives the detective doubles in other characters as well as makes him his own double. The field of psychology is especially helpful when it comes to understanding the possibilities the double in literature.

In the Introduction to Otto Rank's book *the double; a psychoanalytic study*, Harry Tucker Jr. writes that:

...the subject of the double, in all its literary and psychological manifestations, has not yet found the sufficiently searching and up-to-date study that it deserves. Such a study might most feasibly be collaborative between the disciplines of comparative literature, anthropology and clinical psychology... (xxi).

I have stated that I am going to compare and contrast Ian Rankin's two first John Rebus novels, especially the theme of the double. The novels I write about contain many themes outside the world of fictional literature, but the double is a common theme in crime fiction.

...the double is a creation that belongs to a primitive phase in our mental development, a phase that we have surmounted, in which it admittedly had a more benign significance. The double has become an object of terror... (Freud 143).

Freud is explaining that we have a double, our soul; from the day we are born. While we develop into grown people with various experiences this double can, in some cases, become something that terrorises us. A double in the form of one person doubling another is, in the case of these novels, also menacing.

The theme and use of doubling in creating characters also has a long tradition in European literature:

When fifth century B.C. Athenians in Sophocles' audience identified with Oedipus, detecting his father's murderer and simultaneously discovering himself to be the murderer, they experienced a convergence of spectator, detective, and villain that would later prove one of popular fiction's most potent devices. From its beginnings crime fiction has exploited the appeal of imagining oneself inside the brain of the culprit... Edgar Allan Poe's and Arthur Conan Doyle's detectives hunt antagonists disturbingly like mirror images of themselves (Cohen 49).

Robert Louis Stevenson, Arthur Conan Doyle and James Hogg are Scottish and have been, as I stated in my introduction, some of Rankin's biggest inspirations. Ian Rankin did not invent the theme of the double, just to make that clear. However, he utilises it in the two novels that are discussed in this thesis as he does in the rest of the Rebus series.

1.2 Summary of Methods and Theme.

My line of inquiry includes close textual reading of the novels, their main issues and how they are tied together. I have looked at how the theme is present throughout the novels and how doubling is tied to the motifs and how the motifs are tied to each other on many occasions. I will start, through a careful analysis of *Knots & Crosses* in Chapter 2 and follow that with an analysis of *Hide and Seek* in Chapter 3. Comparison and Contrasting is one of my

methods throughout every aspect of the thesis. This method is also applied in Chapter 3.3 to further point out similarities and differences between the two novels. It is used as a method to gain insight into any evolvement from one novel to the next as well as Ian Rankin's development as a crime author from the first to the second novel. It also points out how he changes his method and has become a more skilled author in the following novels about Rebus.

The central theme of the double is developed from an array of different motifs in Rankin's first novel. John Rebus and Gordon Reeve are each other's doubles. The two characters also have doubling within their personalities. Rebus is a confident police officer but also an insecure, nightmare-ridden frail character with all the confidence of an adolescent boy who has just been smacked around the face for a minor offence. Reeve is living a double life. He is a seemingly pleasant children's librarian in the same period when he strangles little girls to serve his purpose. Reeve also has trauma in his past, which he channels onto Rebus instead of internalising those living nightmares.

The motifs and images that develop the theme exist throughout both novels. One of them being games such as noughts and crosses, which play directly off the title of the first novel. The main character's last name, Rebus, is also a game; a pictorial puzzle. He, in turn, is involved with games such as Snakes and Ladders, which he uses as a metaphor for his love life and I suspect also is in the text as a literary reference to the Bible, and the snake from the Garden of Eden. Gordon Reeve is playing a game of cat and mouse with Rebus. He chooses to play a game instead of just killing Rebus. He wants to prolong Rebus's pain. This game turns into a game of life and death. In this game Rebus and Reeve keep switching roles and because of that we can see the double character traits more easily. Reeve is also playing hide and seek with Rebus even if he is hiding in plain sight. Rebus could have found him much earlier had it not been for his mind still being too traumatised to figure out the connections between the literal knots and crosses, that Reeve sends to him, and the crossings and connections between his past and the present. Reeve does not know about Rebus's mental block so he has clearly been bold having been so obvious while so geographically close to Rebus. When Professor Eiser lets Rebus know that the strangler has spelled out an acrostic with the initials of the four victims names, Rebus understands that this linguistic game is significant and as it spells "SAMANTHA" he understands that he is involved not only in the problem but also in the solution. The connection and duality between him and the murderer becomes clearer and clearer to the reader long before it dawns on John Rebus. Gordon Reeve

has taken the logical breakdown of his name from Gordon Reeve through Gordian Reef, via Reef knot to the name that he uses now, Ian Knott. Ian Knott is a game as well, created for Rebus's benefit. Gordon Reeve has always been playing games with his name. He makes a face to seem safe when he is dangerous now, as he used to make faces to gain Rebus's pity in the past. The games their superiors in the SAS play to test the two has an interesting result when Rebus looks at Reeve thinking he is seeing the mirror image of himself. The most prevalent result that game has, though, is what sets up the story of this novel; Rebus's breakdown and Reeve's fifteen year long quest for revenge.

The motif of books shows another part of the duality of the characters. Reeve is working in a library and also surrounds himself with books in his home now in the same manner as Rebus does. Rebus was the one who woke Reeve's interest in books, and now books play a central role in their reunion. Reeve finds his victims in the library database and picks them out because of their initials and nothing else just to get to Rebus's daughter and finally to John Rebus himself. It has an ironic effect when Rebus protects himself against Reeve in the end by hitting him with a book. He has a book while Reeve is well prepared and has a gun. Normally the one holding the gun would have the odds on his side, but this is fiction and since books hold such a strong meaning in this novel, the holder of the book wins in the end.

The word play of both the word "knot" and the word "cross" in their literal and non-literal meanings are used throughout the text. There are matchstick crosses and string knots being sent from Reeve to Rebus as clues. They were both in the SAS training camp, which Rebus named the "Cross". Rebus, as well as other characters, has crosses to bear. His past, the murders, his daughter being kidnapped because of his past, severed relationships, his brother's shady actions, to name a few, are some of the knots that John Rebus has to carry with him and try to untie. John Rebus's brother Michael Rebus is also helpful and not only another problem. That is a crossing of roles for the Michael Rebus character. Michael Rebus, Gordon Reeve and John Rebus's common trait of smiling when uncomfortable accentuates the crossings and connections between the three. They are tied together not just through two of them being in the drugs-trade business and the last one being a police officer sworn to catch such criminals. The girl in the bar with the collection tin serves as an image of how idealistic people are when young and how that often fades away with experience. She is the female version of a young John Rebus in a non-literal way. The word play of the title *Hide*

and Seek serves two purposes; to point out that there are villains playing hide and seek with the police and to send us in the direction of Stevenson's character Mr Hyde.

The actions of strangulation and choking is a motif in *Knots & Crosses* and a plot device in *Hide and Seek*, but Rankin has not let these actions disappear completely from one novel to the next. It is Reeve's chosen way of murder in the first novel, and Rebus mirrors him with a similar action that does not result in anyone's death. Reeve has placed a non-literal noose around Rebus's brother's neck by including him in drug trafficking. In the second novel strangulation and choking is used to accentuate when one character is uncomfortable, as a reminder of Rebus's past in the SAS and as a suicide method for a third character.

The similarities and the idea of Rebus and Reeve being each other's doubles are accentuated near the end of the text. They have the same way of fighting but for completely opposing reasons. There is one good man, and one evil man. They are, in that moment, clear Jekyll and Hyde characters. Throughout the texts *Dr Jekyll and Mr Hyde* is mentioned, but even when it is not, we can see this theme of the double being something these texts have in common with Robert Louis Stevenson's book. We see it within characters such as John Rebus, Gordon Reeve and Tony McCall, but also between two characters like Rebus and Reeve.

Edinburgh is also developed as not just a setting for the novel but a character in this novel. The city has two distinct sides as well as having human traits. Deacon Brodie and Burke and Hare are present in the novel for the same reason as *Dr Jekyll and Mr Hyde*. They are there to accentuate the duality that exists in this text. The other literary references also make the novel quite a lot more literary than what is the norm for the genre of the crime novel and they are also connected to Edinburgh.

John Rebus's struggle with his religious beliefs is another way for the author to shine a light on the duality within his character. He states that he is a Christian but has trouble finding a way of being one in a comfortable manner. He has his own way of believing in God and he often thinks about it jokingly as well as having feelings of extreme guilt for his actions and for his sometimes lack of belief. As much as he is struggling to believe, he is very scared of losing his faith completely. His faith and his actions accentuate the duality within John Rebus perfectly.

There are some new characters joining John Rebus in the second novel. However, Gill Templar is still there. Other characters that are present in *Knots & Crosses* but merely mentioned in *Hide and Seek* are Jim Stevens, Rhona Phillips who is Rebus's ex-wife, Samantha Rebus and Michael Rebus. Both novels mention the Rebus-brother's father, the magician. There are also a couple of mentions of Gordon Reeve in *Hide and Seek*, though not by name. These characters are there to accentuate the fact that these two novels are closely linked and that not much time has past between the actions of the two texts.

My thesis statement is that Ian Rankin has developed the theme with great weaknesses since he has chosen to place the characters so closely together in both novels. Having used the methods of close textual reading and comparisons and contrasts of the two novels it is clear that they are repetitive concerning the theme as well as the prevailing motifs and images. There are extremely many repetitive phrases and techniques. Rankin is also repeating his descriptions of Edinburgh that shows the novels are the first two in the Rebus series. They were composed very close together; within three years of each other, and it shows Rankin's inexperience at that point of his authorship. This is the reason why I chose these methods in the analysis of these novels; to show the repetitions and the masses of coincidences that are used, which come from Rankin's obsession with doubling.

Chapter 2: Detailed Analysis of *Knots & Crosses*.

2.1 The Double.

The central theme of *Knots & Crosses* and *Hide and Seek* is that of the double. This includes both a double as in another person as well as the double within oneself and the repression of memory. "The technique of psychoanalysis generally aims at uncovering deeply buried and significant psychic material, on occasion proceeding from the manifest surface evidence" (Rank 3). It is clear that the main character of *Knots & Crosses*, Detective Sergeant John Rebus, has significant issues from his past that are manifested in his everyday life. It is not obvious to him what these issues are. A clue is developing already in the Prologue. When he is sat in his brother Michael's living room having a drink and studying the pattern of the carpet he is just having a thought: "*Past lives... Yes, he believed in some things... In God, certainly... But past lives...* Without warning, a face screamed up at him from the carpet,

trapped in its cell. He dropped his glass” (11). The face he sees in his mind’s eye is that of his old “blood brother” (165) Gordon Reeve from his days in the Special Air Services. John Rebus has serious trouble coming to terms with the feeling of having betrayed Reeve since Rebus passed the extreme training in the SAS and Reeve failed. “The “basic idea” is supposed to be that a person’s past inescapably clings to him and that it becomes his fate as soon as he tries to get rid of it” (Rank 6). It is certainly a topic that Rebus has buried, but it keeps catching up with him.

2.2 Motifs and Imagery.

2.2.1 Games.

One clear motif is the many games that this text refers to. The title itself is referring to the game of noughts and crosses, which is the game that Gordon Reeve and John Rebus played in the cell they shared during the SAS tests.

... played little mind games together... Reeve had a piece of string with him, and would wind it and unwind it, making up the knots we had been taught in training. This led me to explain the meaning of a Gordian knot to him. He waved a miniature reef knot at me. `Gordian knot, reef knot. Gordian reef. It sounds just like my name... We also played noughts and crosses... Reeve showed me a ploy which meant that the least you could achieve was a draw... Reeve seemed cheered by this (164-165).

To clarify this citation from the novel, a Gordian knot is a “knot that gave its name to a proverbial term for a problem solvable only by bold action (“Gordian knot” in website: global.britannica.com). It is a complicated knot that is impossible to tie up. You have to cut it. While a reef knot “... is quick and easy to tie; it is a good knot for securing non-critical items. Not to be trusted to join two ropes together... It is important that this knot should not be used as a bend (for tying two ropes together). It is unsafe and can come apart” (“Reef Knot” in website: netknots.com). So when Gordon Reeve connects these two knots into a pun on his own name he is making himself bold and also unreliable, i.e. able to come apart and a thoroughly unreliable speaker. While he might be just playing a word-game it is clear to see

that he has done bold things but has also unravelled completely on his quest for revenge against John Rebus. Rankin points towards the duality within Reeve.

Detective Sergeant John Rebus's surname is carefully chosen. The name is fitting for a detective. He has to put the pieces of the puzzle together in order to solve the crime. Rebus has a few failed relationships behind him. He is divorced from Rhona Phillips, slightly detached from his daughter Samantha, he does not get along with his colleagues easily and he is insecure and frail when it comes to his new lover; Detective Inspector Gill Templar. He is confident in his work but not in his personal life. Rebus has many puzzling qualities that the people around him notice but are unable to explain.

He fancied accompanying Gill Templar back to his cave and making love to her...

Rebus felt a little proud of his own part in the investigation... Rebus felt himself slide back down the snake on the board, right down to the bottom line again, back into the heap. So this was love. Who was kidding who?... Rebus stood there like a jilted teenager and cursed... (107-108).

Rebus, in his job, is extremely confident. He is aware that he is good at what he does for a living. But when it comes to personal relationships, especially with women, he is frail and that overpowers this seemingly strong and capable man. Thus, when he sees a colleague innocently flirting with Gill Templar he has this dramatic reaction to it. There is a duality in Rebus that seems to be a mix of what he experienced growing up, and what makes him feel strong; his record of having been a paratrooper and having excelled in the SAS. However, the very thing that is his impressive past also gives him a handicap because he has not dealt with the psychological ramifications of the ordeal. For Gill Templar, this personality trait in him seems very difficult to decipher. Just when she thinks she knows him she realises that she has a knack for choosing to become involved with complicated men. Rebus comes across as a game in nature as well as in name for this very reason. He is in this citation also referring to the board game called Snakes and Ladders. This is how he views his situation with Gill. He has come far in the game but all of a sudden he lands on the snakes head and slides down to the bottom of the pile. Because this novel is so filled with literary images I need to comment on Rankin using this image of a snake. The snake from the Bible, specifically from the Garden of Eden, had a purpose, which was to tempt Eve to eat the fruit from the tree of knowledge. Eve ate from the tree and gave Adam fruit from the tree, and this is how the Bible explains how the snake symbolises what manipulated Eve to do the action against God's will

that has given us the life we have in present time instead of continuing the life God originally intended in Paradise. I believe Rankin has put this image in the text and given it a dual purpose that illustrates how Rebus is living in the real world as far from Paradise as can be.

In this novel, the character Gordon Reeve has been planning his revenge on John Rebus since they left the SAS fifteen years earlier and he has been creating his new identity as a librarian for the past seven years. The span of the action in this novel goes over a few weeks, but for those weeks Reeve has been playing a game of cat and mouse with Rebus. He has even been to Rebus's doorstep leaving him messages on two occasions. Rebus is only aware of this being a game near the end of the text when he is hunting Reeve.

For Reeve wanted to be found, but slowly, a sort of cat-and-mouse game in reverse... That was Reeve's game. Cat and mouse, and he the mouse with the sting in his tail, the bite in his teeth, and Rebus as soft as milk, as pliant as fur and contentment... *Just a kiss*. The mouse caught. *The brother I never had* (206-207).

When Reeve asks Rebus for "*Just a kiss*" in their cell in the SAS he is caught at it. This discourse makes him unfit for the SAS since he has become dependent on Rebus whilst in captivity. Calling him his "brother" on several occasions showed that he was relying too much on Rebus. "The double has become an object of terror" (Freud 143); In this game the mouse has become the object of terror whilst it usually is the cat that is terrorising the mouse. The twist being that the mouse, represented by Reeve, is waiting for Rebus to find him so that he can get his most wanted prey which is the "cat" that he has spent the last fifteen years hating. This is not a schoolyard game.

... if this was a serious game, a game of life and death, then he had to remember that it was still a game. Rebus knew now that he had Reeve. But having caught him, what would happen? The roles would switch in some way. He did not yet know all the rules. There was one way and only the one way to learn them... And out there... there was a game to be finished (207).

Reeve and Rebus are like two shadows constantly switching roles. Reeve has the advantage of having planned their reunion, while Rebus is as motivated as a man can be since Reeve has kidnapped his daughter.

There is definitely a game of hide and seek going on in this novel, which is something it has in common with *Hide and Seek*. Playing a game is also a central characteristic of most

detective fiction. In Arthur Conan Doyle's *The Hound of The Baskervilles* there is a lot of mention of the games that are played. Doctor Watson is the narrator of the story and says: "One of Sherlock Holmes's defects -- if, indeed, one may call it a defect -- was that he was exceedingly loath to communicate his full plans to any other person until the instant of their fulfilment" (101). In this situation a detective called Lestrade asks: "'You're mighty close about this affair, Mr. Holmes. What's the game now?'" (101). The only answer he gets is: "'A waiting game.'" (101). Reeve has been biding his time and waited to have his revenge over Rebus. Watson narrates to Holmes later on: "'It was my game to watch Stapleton. It was evident, however, that I could not do this if I were with you, since he could be keenly on his guard'" (113). Thus, Watson and Holmes are both clever in the hunt for Stapleton, who is the villain in the story. The two colleagues are obviously being tactical to win the overall game of hide and seek. Even though Reeve wants to be found, when he is ready for it, he has been hiding in Rebus's subconscious for fifteen years already as well as in plain sight at the library for the last seven years. At any time in that period, Rebus could have taken his soon to be twelve year-old daughter, Samantha, to the children's section of the library to borrow a book and he would have had a real chance at meeting Reeve there years ago.

In the novel, a Professor of English Literature at the University of Edinburgh, Professor Eiser, happens to call the incident room at the police station and gets Rebus on the line. Eiser has discovered something that turns out to be Reeve's most elaborate game of all.

... ` I'm interested in word-play, you see... It's a game as old as literature itself... don't you see? In order, the victims' names... make up another name -- Samantha. The murderer's next victim perhaps? (137-138).

The Professor, who Rebus first suspects is a crank caller, is instead right on the money. There is definitely a linguistic game going on. It is lucky that Rebus answered this call since his colleagues mostly do not know him well enough to know that his daughter is called Samantha and would therefore not have taken notice of this huge pawn in Reeve's game. Reeve might, as a matter of fact, have had the idea of playing this particular game from Rebus back in the SAS. Before Reeve and Rebus are united in one cell Rebus has been keeping busy in his own way by himself. He plays games in his head: "...scratched my name there as an anagram: BRUSE... and little linguistic tricks. I turned survival into a game...I had to keep reminding myself that... this was all a game (159). Thus, Rebus was playing linguistic games fifteen years before Professor Eiser's words reminded him of the games that he played with Reeve

when they shared a cell. Reeve is playing Rebus's old games and is enjoying how long it takes Rebus to catch up. In my opinion Ian Rankin overuses the crude plot device of coincidences many times. This is a prize example of that. It should be next to impossible that Rebus is the one who answers Professor Eiser's call. It is not part of his job description to be answering the tip hotline telephones, and for Rebus to just happen to be the only one in the room when Eiser calls is remarkable. There should be a more clever way for Rebus to get this all-important clue. It is quite an unbelievable coincidence. Something that is not a coincidence is that Ian Rankin has used alliterative naming when he called the main characters "Rebus" and "Reeve".

When Rebus figures out where Reeve works he is faced with a sceptical library security guard. This guard has a list of every employee in the library.

'Can I see that list?' He put out his hand, making his eyes burn with authority. The guard hesitated, then handed over the clip-board. Rebus searched it furiously, looking for anagrams, clues, anything... 'Ian Knott,' he whispered to himself. Ian Knott.

Gordian knot. Reef knot. Gordian reef. It's just like my name (210).

Another linguistic game has been played for the last seven years whilst Gordon Reeve has been working there. Rebus's memory is becoming more and more clear. Without the help of his brother, Michael Rebus, these memories would not have surfaced in time to save neither Samantha nor John Rebus himself. He would have been a sitting duck for Gordon Reeve. And he certainly would not have been at the library figuring out the significance of the name Ian Knott. His mind has been playing tricks on him and he needed his brother's hypnotism to unlock his mind's door to his past. "Gordon Reeve stopped humming when he saw Rebus, but the smile still played games with his face, making him seem innocent, normal, safe" (211-212). Reeve played games with his face back in the SAS as well. It makes it difficult for Rebus to know what is about to happen next. And Rebus really wants and feels the need to be prepared for every eventuality and be one step ahead of the game.

In the library Rebus is still affected by the shock of the murders in Edinburgh and how he is the common denominator of all that has gone down. He is now able to see how Reeve has been planning his revenge: "... it had been set out like... a game of noughts and crosses many years before. Reeve had started the game. That left Rebus in a no-win situation" (216). In the game of noughts and crosses the worst Reeve could do was a draw. However, this is now reality and that is why Rebus has to finish the game that Reeve started. He cannot very

well turn around and leave his daughter to die. Never mind history and how games are supposed to turn out. Rebus is aware of how lethal Reeve still is, but so is he. They have had the exact same training, and where Reeve failed Rebus passed. Rebus has a strong mind even if it has been traumatised. He did not buckle under pressure then and he does not do it now either. That is the biggest difference between these two mirror-image former “blood brothers”. The ability to keep walking instead of turning to the past at every junction is a useful character-trait to have. Reeve has never held that trait. And that is where the doubles part ways.

In the SAS, when Rebus is joining Reeve in the same cell, after having been tested separately, something interesting happens within Rebus’s brain that shows how traumatised and confused he is: “I stared into a face that seemed to be my own. Another twist to the game. Then I recognised Gordon Reeve, at the same time as he recognised me” (161). Rebus is seeing his own face in Reeve’s. He must, for a brief moment, be thinking that he is face to face with a mirror and not another man. They are truly doubles in this moment, and it seems like Reeve is having the same experience. While Rebus has stored his double away in his subconscious for the last fifteen years, Reeve has been waiting for his moment with the “brother” that left him behind in the weakest moment of his life.

Both Rebus and Reeve had been subjected to games both during childhood and as grown men. The testing they were subjected to during the months after they had passed the training-camp in the SAS turned out to have been a game as well. The two other men who were pretending to be a part of Rebus’s and Reeve’s team were placed there to divulge their position so they would be captured and caged. A project the SAS later would erase from their files. Rebus is on one occasion put in a helicopter that has only barely left the ground: “... I was supposed to crack now... I was in the air... I was in a helicopter, the air blowing into my face... My head was in some kind of sack, and my arms were tied behind my back...” (159). The SAS are trying to crack him by making him believe that he is high above the sea and that they will drop him out of the helicopter unless he gives up the information that he knows he is not supposed to give them. If he does he will have flunked out of the special training. He intones himself: “... it’s only a game, it’s only a game...” (160). Rebus was certainly supposed to believe in the game. So was Reeve. And the torture was real, but the SAS were doing something that they had never done before, as Rebus was told after he has passed all the tests. This was the most traumatic game Rebus ever played, and his “brother” in the SAS was Reeve. The doubles separated and together, were separated again after Rebus quit the SAS

and Reeve flunked out. Where the two separated completely was in what they decided to do after they were released from hospital and rest and recreation. Rebus put pressure on the SAS to get him into the police force and made an attempt at having a “normal” life. He had a wife and a child and a regular decent job. It all looked good from the outside for a while. Reeve, on the other hand, was on a revengeful mission from the day he last saw Rebus fifteen years before the actions of this novel are set. Reeve lived his life in the shadows, trying not to stand out or get any kind of unwanted attention. And still, now separated, there are so many similarities between Rebus and Reeve. Thus, Reeve and Rebus are the most literal doubles in this novel. Not only because of their past, but because Reeve has decided to get under Rebus’s skin before he gets his final revenge.

2.2.2 Books.

Another motif that portrays Rebus and Reeve as doubles is books. The attraction of books is the opportunity to disappear into a world that an author has created. It can be an escape from the world around us or reading can have educational purposes. Either way it represents a kind of simple pleasure. For some though it only means killing time. The danger of books can be when someone uses the messages in the books in a way that serves to destroy people, communities and environments. In *Knots & Crosses* the protagonist and the antagonist use books for different purposes. Rebus wants the pleasure of reading as well as education while Reeve uses them to support his already damaged view of his own life. In spite of these opposing ways of relating to books it seems that Rebus is responsible for Reeve’s fascination with books since the time they shared a cell in the SAS.

... I started to tell him proper stories, giving him the plots of my favourite books. The time came to tell him the story of Raskolnikov, that most moral of tales, *Crime and Punishment*. He listened enthralled... ‘What’s your idea of God, John?... I spoke, lacing my erroneous arguments with little stories from the Bible... (165-166).

This seems to be where Reeve’s interest in books begins.

Raskolnikov has what he most dreads, a conventional conscience... Not really believing he had the right to kill, he lost his head, neglecting to lock his victim's door, dropping stolen jewels in an empty flat, never looking in the purse he took-the

supposed basis for his new life of altruism. Yet months later in a Siberian prison, despite his unconscious orthodoxy, he still has not repented (Rising 29).

This description of Raskolnikov's character shows an image of a man divided. Rebus and Reeve both have something in common with this character. The reference to *Crime and Punishment* is deliberately pointing towards Rebus's character, who has a conscience, and then Rankin might have had the other side of Raskolnikov in mind when he created Reeve who once was innocent but has evolved into a murderer unwilling to repent.

Books surround Rebus. In his flat he has stacks of them. It is another trait he has in common with Gordon Reeve without knowing anything of it. Already on the second page of the novel there is mention of books in connection with Gordon Reeve: "A car revved up outside, and he went to the window, upsetting a pile of books on the floor as he did so" (2). This is Reeve in the act of making one of his notes to Rebus after having kidnapped the first young girl. Neither Rebus nor Reeve seems to see the need for bookshelves. Rebus, in the past, used to always finish a book he had started whether he considered it to be good or not: "... he was more discriminating now than he had been" (38). He has since developed a certain taste in literature: "His favourite book, a book he turned to at least once a year, was *Crime and Punishment*. If only, he thought, modern murderers would exhibit some show of conscience more often" (39). Rebus is an experienced reader, which makes him pickier about what books he is willing to spend time on. Reeve, like Raskolnikov, is not a "modern" murderer. He keeps a low profile in order to get to his prize victim; John Rebus. However, I do not think that is to "exhibit some show of conscience" (39). Rebus "...held a book to his nose. It was not a very good book. It was about a kidnapping" (39-40). It is too early in the novel for Rebus to know that his daughter is going to be kidnapped, but this seems to be a foreshadowing of things to come. After Samantha Rebus has been abducted John Rebus is looking at the sky and sees its beauty but understands that: "His eyes beheld beauty not in reality but in the printed word... he realised that in his life he had accepted secondary experience – the experience of reading someone else's thoughts – over real life" (141). He is lifting his head out of the books and throwing himself into reality now because it is a matter of life and death.

To escape into good books, other people's written words, is a known survival skill. However, it is time for John Rebus to save himself, as well as Samantha, by actions this time around. "The unwanted caller had waited his time, deciding to break and enter into Rebus's

life again. The foot in the door. The door of perception. What good was his reading doing him now?" (143). Rebus realises that it is time for him to come out from behind his wall of books and leap into action.

Rebus, his nerves jangling, studied Reeve's back, the muscles covered in a layer of easy living... A *children's* librarian. And Edinburgh's own mass murderer... shelves and shelves of books, some piled haphazardly, others in neat rows, their spines matching... 'It was you that got me interested in books, John (215).

Reeve seems to have, in his place of work, treated the books in the same manner as Rebus does in his flat. The ones he most cares for are arranged neatly while the less interesting are more randomly placed. Or perhaps it is the other way around; the ones that are rarely lent out are arranged beautifully and not disturbed while the books the children borrow the most are waiting to be placed back on the shelves to be chosen again. Reeve too has been so consumed by books, that he has chosen a career as a librarian, while he waited patiently for his chance to be revenged on Rebus. Being close to books seems to have been his way of staying close to Rebus.

Another, not quite so literal, example of the book-motif in this novel is when Reeve sends Rebus a note to taunt Rebus with clues: "'For those who read between the times.' For those who are involved with books between one time (The Cross) and another (the present)" (206). The time that is referred to as "The Cross" is the name that Rebus gave the SAS at the time when he was starting his training there. "I called it The Cross because I'd been told that they would try to crucify me..." (157). Reeve has thrown himself into a line of work that he might have never been interested in had it not been for Rebus introducing him to the wonders of literature. It is, of course, done by design to catch Rebus's attention in the end.

When Rebus finds Reeve in the library, he realises that he has not been thinking too clearly. He has told no one where he is and is now facing his former friend who has become "The Edinburgh Strangler". He has to think on his feet and make use of every trick he is in possession of. Those are many, given his time in the SAS, but Reeve knows Rebus's tricks already and he is prepared for their meeting. Reeve has hidden a gun inside a hollowed-out copy of *Crime and Punishment*. He shoots Rebus.

...so that was what it was like to be shot... then he felt an onrush of something, coming up from his soul. It was the blinding force of anger. He was not about to lose

this one... Rebus picked up a heavy-looking book and swiped at Reeve's hand, sending the gun flying into a pile of books (217).

Rebus is saved by the book and even uses one as a weapon.

2.2.3 Literal and non-literal knots and crosses.

The noughts and crosses-games Reeve and Rebus are playing are literal and so are of course the knots and matchstick-crosses that Rebus receives in notes from Reeve. There are, however, many non-literal knots and crosses in the text as well. Thus far, I have shown some examples of that. The most important knot is the murder-case that Rebus is involved with where he is responsible for unravelling the knots to find the killer. There is also mention of "crosses to bear". The desk sergeant at the police station hands Rebus the first note from Reeve and is described as follows: "The sergeant wrinkled not only his brow but, it seemed to Rebus, his whole face. Only forty years in the force could do that to a man, forty years of questions and puzzles and crosses to bear" (17). Rebus's has a cross to bear in his past, and he thinks he has closed the door on it. The ultimate connection between him and this murder case is his past. To remind us of the connection between Rebus and Reeve there is the use of the word "knot" in regard to other people as well. Before they have discovered that the choice of murder victims is not completely random Detective Inspector Anderson suggests: "... the killer had his beloved police force tied in knots. Tied in absolute knots" (93). It is evident that everyone involved in the case is thinking about it in a non-literal way.

However, the knots are also literal. The journalist Jim Stevens's thoughts after observing the meeting between Michael Rebus and his drug-connection on Calton Hill are described as follows: "He felt trapped in the middle of something which was proving altogether a knottier problem than he suspected" (58). John Rebus is faced with Gill's statement: "*John, you must know who it is*" (143), he is confused and yet on to something in his muddled mind: "He did not, he did not. It was Knot. It was Cross. Names meant nothing to him any more. Knots and crosses. He had been sent knots and crosses, string and matches... That was all. Dear God" (143). It is there for John Rebus to pick out of his memories of the past, except he has repressed the memories he needs in order to solve the crimes in the novel and rescue his daughter. He calls on God for help. Help is on the way in the shape of his brother, Michael Rebus.

John Rebus, Gordon Reeve, Michael Rebus and Jim Stevens all have a personal trait in common that is worth noticing as a connection since these characters' paths criss-cross throughout the text. They all seem to be smiling whenever they are uncomfortable or insecure or, in Jim Stevens' case, when he is triumphant. Michael runs into Rebus in a bar seconds after having had a meeting with a drug-connection that, in the end, turns out to be Gordon Reeve.

...Michael smiled, smiled, smiled as though his life depended upon it... Guilty, guilty, guilty... Rebus made an action with his hands as though hypnotising Michael, his eyes wide, smiling... Jim Stevens...left the smoky, noise public house... Michael Rebus tried to smile, smile, smile, but... his world was falling apart (110-111).

Michael Rebus's lifestyle, at the very least, is depending upon that his brother never figures out what he is doing. John Rebus is bound to have keen instincts when it comes to people smiling guiltily, which is discussed above, as he long ago saw Gordon Reeve playing games with his face, and desperate smiling was a part of that. Michael Rebus is not only nervous because his brother has shown up where he wishes he had not. He does not need a reporter, Jim Stevens, to be noticing him as well. Luckily for Michael Rebus, his brother's instincts seem to have shut down temporarily, at least, since he misses both the nervous behaviour that Michael Rebus is displaying as well as Gordon Reeve leaving the bar.

When Gill Templar starts to believe that the notes Rebus receives have to have a connection to his past, Rebus is unable to see it, and sitting in front of his superior officer, Detective Inspector Anderson, he is clearly uncomfortable with Gill's theory: "... Sorry to be wasting your time, Rebus's smile said. 'Well, Rebus?' said Anderson... I mean, could the Strangler *know* you?' Rebus shrugged his shoulders, smiling, smiling, smiling" (134). Rebus is mirroring his brother Michael. They have the same exact reaction when they are not in control of the situation. He is desperate to ensure Anderson that this is not his idea. The difference between John Rebus in control and John Rebus confused and flailing is palpable. John Rebus's smile is also used to mislead. When he is in the SAS cell with Reeve he smiles to cover up what he is really thinking.

... We touched palms, smearing a spot of blood backwards and forwards. 'Blood brothers,' said Gordon, smiling. I smiled back at him, knowing that he had become too dependent on me already, and that if we were separated he would not be able to cope" (165).

Rebus smiles to reassure Reeve all the while knowing that this development is bad news for Reeve. Reeve's smile is nervously searching for Rebus's, and so he has to smile back in order to avoid Reeve cracking up in some way or other.

When Rebus encounters Reeve again, in the library this time, his smile has a completely different meaning to Rebus than it had fifteen years earlier. "He looked the way he had looked on the days just before the bad days in their cell, on the edge of an abyss... created in his own mind. But fearful all the same... He was, smiling... the most dangerous-looking man Rebus had met in his entire life" (213). This is a Gordon Reeve with a smile that, although it shows fear, also invokes fear because Rebus now is certain that the man is insane. Now that Rebus remembers their common past Reeve's smile is even more unsettling than it was years ago because he knows that Reeve has been his shadow for all these years and has spent his life preparing for this moment.

Another element that creates an unsettling image of the likeness between Rebus and Reeve is the use of the word "poor". Reeve has pitied himself since childhood and Rebus acknowledges this as well as other people's sufferings. When Reeve has murdered Detective Inspector Anderson's son and Samantha Rebus has been kidnapped they find some common ground. "He was fine, he told them, fine. He knew that Gill and Anderson were somewhere along the corridor. Poor Anderson... Poor bloody Anderson. Poor man, poor father, poor copper" (141-143). Rebus keeps having empathy with others, but not so much for himself. In the SAS, while Reeve is cracking and tries to kiss Rebus on the lips, all Rebus is able to think is: "And I could feel only pity for the two of us, stinking, besmirched, barren in our cell. I could feel only the frustration of the thing, the poor tears of a lifetime's indignation" (167). There is that word again, that Rebus uses to describe everyone else and finally also himself: "Poor Gordon Reeve, balancing on that slender pipe, the piss trickling down his legs, and everybody laughing at him. And poor John Rebus, shunned by his father and his brother..." (207). The frequent use of the word "poor" seems to be another John Rebus trait. Even in the middle of playing life and death mind-games with Reeve in the library he is fixated on that word: "Rebus started to think about Michael. Without him, Reeve might never have been found, might never have been suspected even. And now he would go to jail. Poor Mickey" (215). Michael Rebus's skills have undoubtedly more than helped the police crack this case, but he has also served as a pawn in Reeve's game to hurt Rebus. His greed has put his brother in an impossible position. To be a respected police officer with a brother in jail for drug trafficking is next to impossible, at least in theory. John Rebus's past was traumatic, and now

his life as well as the life of his daughter: "...poor Sammy" (207) is hanging by a thread, at least in part, because of his brother's need for materialistic wealth. Even Gill Templer shares this trait with John Rebus. While he is in hospital she is in his flat fetching some clothes and mail: "... What a lot of books he had... She lifted some of them off the floor and arranged them on the empty shelves of the wall-unit... Samantha's room, she noted, was still locked. More memories pushed safely away. Poor John" (126). This is how she feels about Rebus's situation before she is a witness to Michael hypnotising him. Before she really knows anything tangible about his dark and horrific past experiences. After Rebus comes out of the hypnotic state she is so shocked that she is crying and when Rebus asks his brother "What happened?" (175) and Michael replies "Nothing" (175), Gill's response is: "'Nothing?... You call that nothing?" (175).

Someone Rebus does not consider to be suffering is the girl in the bar who is trying to pose as something she really is not.

Poor girl... The idealism would vanish once she saw how hypocritical the whole game was, and what luxuries lay outside university. When she left, she'd want it all: the executive job in London, the flat, car, salary, wine-bar... Now was for the reaction against upbringing... They all thought they could change the world once they got away from their parents (196).

But after they have finished their argumentative conversation he is faced with the female version of who he was at her age. It is not a memory he enjoys being reminded of. The girl is the mirror image of himself as a young man. This girl, who is not named, is very similar in her reaction to being freed from her parents care. They both act as though they have been imprisoned. Rebus is feeling sorry for everyone, including "poor" Gordon Reeve. He is torn between the role of being Reeve's hunter and his guilty conscience towards Reeve for matters that are fifteen years in the past. When Gill Templer also uses the word "poor", about Rebus, it speaks to the connection between these two characters. It is a connection that will continue past these first two Rebus novels. Rankin repeats the word "poor" to create connections between characters that it is more or less natural to feel sorry for. It also highlights how Rebus is able to see two sides to Reeve when it would be natural for him to be focused only on getting his daughter out of Reeve's lethal hands.

2.2.4 Strangulation and Choking.

Two actions, strangulation and choking, both recur in the two novels I am discussing but they also dominate the action of this first novel. First strangulation is the killer's method of murdering the young girls, but it also shines a light on the theme of the novel. Rebus is walking through the streets of Edinburgh thinking about the killer's method.

...to abduct two girls and then strangle them *without* having sexually abused them... It made the deaths even more arbitrary, more pointless – and more shocking... He knew what it felt like to have the garrotte tighten on your neck, trusting to the opponent's prevailing sanity (36-37).

The method is carefully chosen because Reeve has many of the same experiences from the SAS. The two were tested in almost the exact same way. He is cunningly trying to catch Rebus's attention. And Rebus has no idea that he is so close to the killer when he is thinking about the SAS. Their common past has everything to do with what is going on in the present.

We see a couple of elements to Reeve's method that he has taken directly from his days in the SAS when we get a glimpse of Reeve, as he is about to strangle the third girl. "The girl woke up with a dry, salty taste in her mouth... She had fallen asleep in his car... Now she was awake, but not in her bedroom at home... Outside, in the living-room, he heard her movements as he prepared the garrotte" (53). He has laced a chocolate-bar with a drug so that he is in full control of the victim when he needs to not be hassled by her, but then, when he is going to actually kill her, he prefers for her to be awake. That is what they did to him in the SAS; drugged him when it suited their purpose and kept him awake when they needed to test his psyche. He was dismissed from the SAS as he failed the ultimate test, and his mind has not been mended since then. Rebus's mind has not healed either, but his symptoms are different.

Rankin changes the readers' perspective on the fourth murder, when the reader is given a glimpse of Reeve's mind when he strangles the fourth girl. He lives and breathes revenge. He wants to repay everyone who ever did something against his will, no matter their intentions.

... the girl had stopped struggling. There came that... blissful point, when it was useless to go on living, and when the mind and body came to accept that such was the case. That was a beautiful, peaceful moment, the most relaxed moment of one's life...

these girls were pawns, fated by their christenings... This was a better game than noughts and crosses (132).

He is looking to avenge the gift of life that was given back to him in treatment after he tried to commit suicide by hanging. He seeks his revenge on the hospital, the clinic, John Rebus and, in general, the world for everything he has ever considered a hardship in his life. He almost succeeded with his suicide-attempt, which means that having saved Reeve from hanging has facilitated the murders by strangling that he is doing now. Just like his experiences have decided the fate of other people, so has Rebus's chosen way of life had an impact on those closest to him. What Reeve and Rebus do and how they do it affect the people around them. Rebus has married, had a child and divorced. This rather normal chain of events, which include Rebus's ex-wife and Samantha Rebus, is going to produce yet another linkage between these two since Reeve goes after Rebus's loved ones. And there is another big difference; Rebus might be balancing finely on the outskirts of the law somewhere at times, but his transgressions are minor compared Reeve's.

The connections between some of the different characters become stronger and more interwoven when Reeve feels the need to strangle Detective Inspector William Anderson's son Andrew Anderson. Andrew Anderson is, of all things, the boyfriend of Rebus's ex-wife, Rhona Phillips. In order to get to his final victim, Samantha Rebus and then catch John Rebus, Reeve has chosen to strangle Andrew Anderson. Rhona Phillips comes home having picked Samantha Rebus safely up from school.

In his chair, she saw Andy. His hands were tied behind him and his mouth was taped shut with a huge piece of sticking-plaster. The length of twine still dangled from his throat... 'Hello, Samantha,' said a voice she recognised, though his face was masked so that she could not see his smile (139).

Reeve does not need to kill Rhona Phillips, and I suspect that she is not considered to be equally valuable in the pursuit of vengeance, now that Reeve has got Rebus's daughter, Samantha. Rebus has spoken to Reeve in the library before, but it is still very clever of her to recognise his voice. It seems like Ian Rankin has gone too far here. It is unlikely that she would remember his voice in this horrific situation when she has only spoken to Reeve on very few occasions. She seems too alert, considering the situation, and it is just not believable.

When Rebus has found Reeve in the library they have a conversation, and Reeve is still very fixated on convincing Rebus of how smart he is. But now it is at Rebus's expense instead of it being to show off to his friend.

'I know your brother.' ... Did you know that he's a drugs pusher?... I've been his supplier for a while... Michael was very keen to reassure me that he wasn't a plant, a police informer. He was keen to spill the beans about you, John, so that we'd believe him. He always thought of the set-up as "we", but it was just little me. Wasn't that clever of me?... His head's in a noose, isn't it? (213-214).

Reeve has known about the fragile foundation of the relationship between the two brothers and has used that to build yet another connection to Rebus. He has been lurking in the shadows for a long time waiting to take down his former "blood brother". And tempting Michael Rebus has been just another way of making sure John Rebus gets harmed as well as obtaining a source of information about his life. Reeve has been meticulously building up an infrastructure of circumstances that he wants to lead to the demise of John Rebus for good. And he shows his fixation on strangulation as a method since he has made sure that Michael Rebus is ready to be hanged, if not literally then at least metaphorically, while at the same time hanging his brother, the police officer, along with him.

However similar Reeve and Rebus once were, they have lived very different lives since last they were together and that might be the reason why Rebus, instead of giving up, finds the inner strength in the thought of his daughter and the other victims when Reeve gets the chance to kill him.

... he heard Reeve laugh, and watched the hands as they closed around his throat... And then he thought of Sammy, of Gill, of Anderson and Anderson's murdered son, of those little girls, all dead. No, he could not let Gordon Reeve win... It wouldn't be fair... 'You're glad it's all over, aren't you, John? You're actually relieved' (220).

Rebus and Reeve are not doubles in this situation even if they have been through the same training. Where Reeve felt relief once when he almost succeeded in strangling himself, Rebus has other people to think of and he does not accept death as an escape. John Rebus is no angel and is certainly selfish in many instances but in a situation as serious as this we truly see the

difference between these two characters. Reeve would have given up had he been in Rebus's situation, but that is not at all an acceptable choice for John Rebus.

2.2.5 The *Dr Jekyll and Mr Hyde* connection with *Knots & Crosses*.

While Robert Louis Stevenson has set his masterpiece in London there seems to be a general understanding that it spiritually is set in his hometown of Edinburgh. According to Irving S. Saposnik "London is the geographical location because it best represents the center of the normative Victorian world" (715). While Volker M. Welter narrates: "...respectable citizens – like the fictional Mr Jekyll – lived in the New Town" (66). We know that Mr Hyde's house, on the other hand, is situated in the Old Town. Ian Rankin, in an article in *The Guardian* tells us that Stevenson:

"...knew fine well that there were two sides to Edinburgh's character... In his bedroom stood a wardrobe constructed by William Brodie... Here was the duality of man – not only in the figure of Brodie but also apparently built into the construction of the city itself – light and dark, the rational and the savage ("The Strange Case of Dr Jekyll and Mr Hyde" 2, in web: theguardian.com).

This is further evidence that Stevenson really had Edinburgh in mind when he wrote *Dr Jekyll and Mr Hyde*. This "duality of man" is exactly what Stevenson is describing in his book. While London might be more convenient for Hyde to hide in because of its mere size, the contrast between the Old Town and the New Town of Edinburgh suits the difference between Jekyll and Hyde better.

In the introduction to this thesis I quoted Ian Rankin from the introduction to the novel *Hide and Seek* saying that critics had missed his use of Robert Louis Stevenson's book as a template for *Knots & Crosses*. Both novels by Ian Rankin have the theme of doubling in common with Stevenson's legendary text. The duality of human nature is revealed in a different manner, however. Instead of using chemicals to change a character there is the fuel of hate, as far as Reeve is concerned, in *Knots & Crosses* as well as the result of traumatic events and having led a challenging life for both Reeve and Rebus. Rebus's colleague Detective Sergeant Jack Morton introduces the Jekyll and Hyde connection in this text quite early.

... he could be one of these Joe Normal types, clean on the surface... your average suburban hard-working chap, but underneath a nutter, pure and simple.' 'There's nothing simple about our man.' 'True.' 'But you could well be right. You mean that he's a sort of Jekyll and Hyde, right?' 'Exactly... Jekyll and Hyde (50-51).

Rebus calls Reeve "our friend" (50) without knowing how close he is to the truth when he is talking about the murderer with Morton. Rebus and the murderer are, in fact, old friends. Morton's description of the murderer might be like what Ian Rankin is referring to in an article from *The Guardian* from 2010.

Dr Henry Jekyll... consciously searches for a chemical that will allow him to separate out the two sides to his nature. He is fascinated by the duality of man and wants to explore his darker side... But his evil self becomes stronger over time, until it threatens to extinguish Jekyll altogether. The doctor has played with fire and he's burning from the inside ("The Strange Case of Dr Jekyll and Mr Hyde" 1, in web: theguardian.com).

Rebus seems aware that a Jekyll and Hyde type of character is not at all simple, but the most complex they could be faced with. And Reeve is "a sort of" Jekyll and Hyde in the way he lives his life. He is working as a children's librarian, and we meet him on occasion in contact with young girls, such as Samantha Rebus, when he acts very nice. His colleagues for the last seven years have not seen reason to suspect him of foul play. But then his existence is just there for him to indulge in the pursuit of John Rebus. And that is when his smile turns evil and the other side of him comes out. This is what he really wants to be doing. Like Dr Jekyll wants to be freed from the confines of what his role in society has been dictated, Reeve wants to fully utilise his darker side and live the hate he feels. "Jekyll feels hidebound in his own skin, made to comply with the rigid conventions of his class and society. Hyde frees him from this, but the sensation of liberation becomes addictive" ("The Strange Case of Dr Jekyll and Mr Hyde" 3, in web: theguardian.com). Reeve is only comfortable in his own skin when he is plotting how to get revenge over John Rebus. His following the conventions of regular rules of the society he lives in is just a mask used to get him as close to John Rebus as possible without blowing his cover before the time is right. Ian Rankin is not only aware of the Stevenson text but also how central the figure of the double is to European modernist

literature. I mentioned in the Introduction that several other great authors, such as James Hogg, have influenced Ian Rankin. Barbara R. Bloede in her article about “The Genesis of the Double”, writes about James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner*.

...I suggest that the “subject about which he was passionately concerned” was... the morbid psychology of the being that is brought up in the profound conviction that he is very different from everybody else... and condemned by his very superiority to loneliness, to an isolation which prevents his forming any deep attachment and which colours all his life. It is this isolation which gives birth to the idea of the Double... (175).

Gordon Reeve has a twisted mind and he believes that he is a superior being. That is how he has been able to go from being a success in the Army, a failure in the SAS and a murderer in the end who is intent on showing his superiority to particularly Rebus in order to rectify his failing where Rebus was a success in Reeve’s eyes. Bloede also mentions that “... Hogg’s novel... should be considered... in its relation to certain other works of fiction in the 19th century which deal with the theme of the Double” (175).

2.2.6 Edinburgh as a setting.

Edinburgh is the setting for most of the Rebus novels.

... we are presented with a physical manifestation of duplicity: the city is built on double standards and dark secrets, the deceits of its citizens somehow permeating the very fabric of the place. Edinburgh... is not just the capital of Scotland, but the capital of hypocrisy. This characterization of the city is not confined to Rankin’s novels. In their Gothic studies of duality, James Hogg and Robert Louis Stevenson established a template for the Scottish character that has become metonymically attached to the nation’s capital city... Contemporary crime fiction has thrived on this landscape of dissimulation (Plain 17).

Ian Rankin makes use of the tradition of the city as a setting for crime novels. It makes sense to do so since so many have done it successfully before him. And as the Rebus series progresses, he becomes more detailed in his descriptions of the city and its different

characteristics. Already in the second Rebus novel, *Hide and Seek*, he includes a lot more of Edinburgh's duality as a mirror image of the characters we follow through the text. The other authors who use Edinburgh in a similar manner also give the city and the characters comparable qualities.

The city is closely knit with famous true stories, which have influenced authors such as Robert Louis Stevenson as well as Ian Rankin. "There were ghosts in the cobbled alleys and on the twisting stairways of the Old Town tenements, but they were Enlightenment ghosts, articulate and deferential. They were not about to leap from the darkness with a length of twine ready in their hands" (37). Edinburgh is used to foreshadow events to come.

The Old Town has a personality in this text that mostly represents the gritty side of life.

Lothian Road was Edinburgh's dustbin. It was also home to the Sheraton Hotel and the Usher Hall. Rebus had visited the Usher Hall once... listening to Mozart's Requiem Mass. It was typical of Edinburgh to have a crumb of culture sited amidst the fast-food shops. A requiem mass and a bag of chips (65-66).

Edinburg and Jekyll and Hyde as well as Rebus and Reeve have something in common. There is a mix of good and evil, the definitions of which are made by society as a whole. There definitely is doubling involved with both the city as well as some of the characters. However, there is moderation to this; Rebus might not be an angel in all of his actions, but he is hardly evil either. As noted by Rankin above Edinburgh is also divided in two parts; Old Town and New Town. These two parts of Edinburgh seem to have little in common except for the fact that some of the traits of the New Town has bled into the Old Town making it seem like the Old Town has the properties of a somewhat confused character. The Old Town was built in the fifteenth century, while the New Town mainly was built during the eighteenth century. Therefore they are "old" and "new" relative to each other. The three century's between the constructions of these two parts have given the newer part of Edinburgh clearer properties than the Old Town. The Old Town has now been influenced by the finer qualities of the New Town while it is a "dustbin" as well.

Once the press gets a hold of enough information about the murders they pull out whatever similarities with the past that they can. Their world consists of selling the most copies and Ian Rankin uses the newspapers to remind us of Edinburgh's history. "The British

press... ran reminders of Deacon Brodie (the inspiration, it was said, behind Stevenson's Jekyll & Hyde), Burke and Hare..." (102). Deacon Brodie might very well have been the inspiration to Stevenson's story since he grew up in Edinburgh and "... young Stevenson's nanny would tell him the story of Brodie, who had been a respected citizen by day but housebreaker by night" ("The Strange Case of Dr Jekyll and Mr Hyde" 2, in web: theguardian.com). As for Burke and Hare:

William Burke and William Hare were two Irish immigrants who scratched up 17 victims in Edinburgh over the years 1827 and 1829. What became known as the West Port Murders' made them the most famous body snatchers Scotland has ever seen ("Burke and Hare" in web: edinburgh-history.co.uk).

Deacon Brodie and Burke and Hare all had this extreme duality as personality traits. While all human beings are more than one-dimensional, these real life characters had double qualities that would make them interesting to psychoanalysts like Sigmund Freud and Otto Rank. To people not trained in their specific profession the violent nature of these people would just seem terrifying and foreign.

John Rebus is describing the city with qualities that feel disturbing to him when he is hunting Reeve. The city he has chosen to live in seems human.

He could feel the city closing in on him, bringing to bear all of its historical weight, smothering him. Dissent, rationalism, enlightenment: Edinburgh had specialized in all three, and now he too would need these charms. He needed to work on his own, quickly, yet methodically, using ingenuity and every tool at his disposal (189).

The history of the city is not only the shadows left by Burke and Hare and Deacon Brodie as noted by Rankin above. Rebus's past and the history of Edinburgh have the same characteristics and qualities in common as well as having been through major change through the years. We continue to follow Rebus through the city. "John Rebus was moving through the jungle of the city... He knew that Edinburgh was all appearances, which made the crime less easy to spot, but no less evident. Edinburgh was a schizophrenic city..."(193). However lovely the appearance of Edinburgh is, Rebus is aware of the nature of the city; that the surface of it is able to hide the underbelly of the city. Visitors come to see the beautiful part of the city but are not generally interested in the side that he sees the most of in his line of work. He knows the city like the back of his hand, and to try to get inside the murderer's skin as

well would mean that Rebus has two advantages. He knows the territory and he knows his opponent really well. In this situation Rebus is "...trying to get inside Gordon Reeve's skin" (193) in a similar, but not quite as literal, meaning as when Dr Jekyll craves getting inside Mr Hyde's skin. The fact that Rebus knows Reeve like most people never get to know someone else is the only reason why he has a chance of coming out of this situation having successfully stopped the "Strangler" and survived their reunion himself. Once he was Reeve's double and now he needs to retrieve that part of himself with the specific skills that come with that.

2.2.7 Religion.

Another motif in this novel that showcases the duality within the John Rebus character is that of religion and belief. Rebus is struggling with his belief in God. He has a foundation in Christianity. However, although he reads the Bible on many occasions, he on other occasions only calls on God when he is in despair. This is not so uncommon, but it creates another dimension to his character since he is so flawed and as much a sinner as anyone else, but is religious as well. There is a juxtaposition of two sides of John Rebus. When Rebus tells his brother, Michael, that "Christians don't believe in past lives, Mickey. Only future ones" (9), I think he is being facetious because he thinks his brother's job, where he hypnotises people and take them back to their past lives, is ridiculous. That was also their father's job but John Rebus never took part in that.

John Rebus seems to know parts of the Bible quite well, and the expression of that knowledge comes out in various ways. When he has, together with Jack Morton, been allocated a particularly tedious job he is thinking to himself:

Thank you, God, oh, thank you. That's just what I wanted to do with my evening: read through the case histories of all the bloody perverts and sex-offenders in east central Scotland. You must really hate my guts. Am I Job or something? Is that it? (26).

He is being sarcastic, of course, but the story of Job is that of a wealthy man who had almost everything taken away from him and still kept his heart free of hate and worshiped God while realising that we come from nothing and will leave this earth with nothing. John Rebus is pointing out that his patience is being tested with this menial job he is overqualified to do, and that he would have to hold the pious qualities of Job in order to keep his faith after such a hardship. Another example of his way of thinking of God is the following.

He was pleased to find that the pilot-light was still on. It was like a good omen. When he slipped back into bed, he even remembered to say his prayers. That would surprise the Big Man upstairs. He would note it in his muckle book: Rebus remembered me tonight. May give him a nice day tomorrow. Amen (54).

Rebus, in this example, sees God like he is a man who keeps a diary and remembers whether or not someone has done their duty, been good or bad. But he is also respectful and carries through his religious duty of saying a prayer. He seems to really need to believe in God. He tries so hard, but struggles with it in the form which society has set up the various rituals.

He hated congregational religion. He hated the smiles and the manners of the Sunday-dressed Scottish Protestant... He had tried seven churches of varying denominations in Edinburgh... He had tried sitting for two hours at home of a Sunday, reading the Bible and saying a prayer, but somehow that did not work either. He was caught; a believer outwith his belief (71).

Each denomination has a different way of practising Christian belief. What Rebus seems to be struggling with here is the fact that his way of belief does not fit into a manmade mould represented in any of the seven denominations he has tried. That may be because he seems to focus on the message of the Old Testament while the reformed Scotland that he is living in is focused on the New Testament. Rebus does call on God in his hour of need and is being very strict with himself about the fact that he otherwise turns to God only to ask for forgiveness when he feels that he has committed a sin. There is no question that Rebus often sees moral issues in terms of religion. He is mirroring Reeve from the SAS when he is a “believer outwith his belief”.

Rebus talks to God after having had sex with Gill Templer. The action of that has made him feel better and yet he whispers: “Lord, I am a poor sinner” (72). He feels so good when he is getting dressed that he also “...hummed a hymn” (72). He is not humming anything random from his otherwise wide taste in music. No, he is humming a hymn of all things and he is feeling good. Rebus’s feelings towards his faith are ever changing. He is sometimes very strict with himself and other times he is joking around and choosing the parts of his religion that he adheres to and the parts he ignores. After the incident where Rebus almost, unknowingly, is choking a woman while they are having sex we find him in his hospital bed reading the Bible. He does not want to talk to neither a minister nor a priest. He reads a passage from the Old Testament, the Book of Job, and it makes his spine shiver.

Rebus goes from being comfortably resting to having a physiological reaction to what he has read. In the passage that Rebus is reading Job has had his faith tested. Some of his friends want him to ask God's forgiveness for some sin they think he must have committed since he is being punished so hard. And Job answers them with the words: "...I know that God does hold me guilty. Since I am held guilty, why should I bother? No soap can wash away my sins" (127). What Job is saying is that God is so much bigger than him that there would be no reason for him to ask God to be accountable for the misery he has let him be put through. Job is not really angry with God, he just realises how small and insignificant he is compared to God. He trusts God completely and therefore he knows that God is not punishing him for anything. The reason why this passage is more frightening to Rebus now than it used to might be because he thinks that it does not matter what he does since he is guilty and never can become clean again. He seems increasingly afraid of the consequences if he loses his faith. Rebus has gotten away from the incident with the woman without her reporting him and then it is only up to God to hold him guilty since no other authority will. Had John Rebus been more familiar with the contents of the Bible he would know that this is the complete opposite of what the Bible says. He would know that the message is that God always forgives those who come to him with remorse in their heart and always gives them another chance. This passage should be comforting to Rebus, but instead he misunderstands it. Rebus cares about the judgement at the same time as he feels this incredible relief that he is getting away with almost strangling the woman. He is not about to confess to something, but still he is holding himself responsible. There is no wonder that Rebus has this duality within him when it comes to religion. Having tried out seven different denominations he must be more bewildered than enlightened (127-128). Rebus tends to just flick through the Bible and land on the words that hit him the hardest and then continue to misinterpret them.

When Rebus is searching for Reeve he finds himself in a seedy bar looking for a drink. He takes in the vision that is the people in the bar and thinks to himself:

If God swirled in his heaven, leaning down to touch his creatures, then it was a curious touch indeed that he gave them... Old men sat with their half-pint glasses, staring emptily towards the front door. Were they wondering what was outside? Or were they just scared that whatever was out there would one day force its way in, pushing into their dark corners and cowered glances with the wrath of some Old Testament monster, some behemoth, some flood of destruction? (194).

This is a congregation of people that, in Rebus's eyes, God seems to have forgotten. The guests of this bar look, to Rebus, like they are barely comfortable where they are, and definitely scared of leaving to venture out into the real world. He is hunting for his daughter's kidnapper, a murderer, a former friend and maybe that is the exact reason why he is now able to see the desperation in the eyes of the people in the bar. Their existence is more visible to Rebus than before, and it seems like he is separating himself from them now whereas earlier he was one of them. He takes a step back and, as a result, sees them more clearly.

Chapter 3: Detailed Analysis of *Hide and Seek*.

3.1 The Double.

The theme of doubling is what I am looking at in this the second Rebus novel as well. In this novel, though, there is no obvious memory-repression. But there are plenty of motifs and images that develop the theme of the double. All of them, except one, are identified in the analysis of *Knots & Crosses* as well. John Rebus has been promoted from Detective Sergeant to Detective Inspector since we last met him. There is no character that is doubling Rebus as thoroughly as Reeve did in *Knots & Crosses*. However, Rebus sees himself in Detective Constable Brian Holmes, who is about twenty years his junior. But Rebus is still, for the most part, shying away from close relationships, which makes him come across as having the characteristics described by Barbara R. Bloede in Chapter 2.2.5, bar the feeling of superiority.

3.2 Motifs and imagery.

3.2.1 Games.

Hide and Seek is not just the title of this novel. It is, of course, also a game that Detective Inspector Rebus and his colleagues are playing with the antagonists of this novel. The game motif was well established in the modern crime novel long before Ian Rankin started using it. For instance in *The Hound of the Baskervilles* by Sir Arthur Conan Doyle, which was first published as a novel in 1902 ("Hound of the Baskervilles" xxxii). Sherlock

Holmes and Dr Watson are always involved in this game, which I accounted for in Chapter 2.2.1. As the game intensifies it turns into a more lethal game of cat and mouse and then it culminates in the game of life and death. In this novel there are very many references to games, and next I will provide some examples.

Rebus is going back to the original crime scene in the squat in Pilmuir when he refers to it as follows: “He had always known that it would end here of course. He drove through the ill-lit and winding streets, threading his way further into the maze” (30). Well inside the squat Rebus: “...nodded to himself, sure that he was wandering the maze in something like the right direction” (31). He is attracted by the maze, fascinated and yet not quite sure how to get out of it correctly. The maze he is walking is the murder of Ronnie McGrath. Ian Rankin chooses his words carefully and this word “maze” is not coincidental. Getting through a maze is challenging and a task that can go on forever if one does not find the way out.

Detective Constable Brian Holmes has been in a daily newspaper’s offices searching for a clue on the orders of his superior officer John Rebus: “Holmes was stiff as he left the building by its staff entrance. The youth, having shown him through the maze of corridors, had already turned back...” (94). I believe Ian Rankin is purposely using this word, “maze”, in connection with Holmes to tie Holmes closer together with Rebus. They do, on many occasions, think similarly. Rebus’s personality and insecurities hinder these two to understand how much they have in common and Rebus will continue to follow his own private maze of loneliness as he has been doing in relationships with other colleagues.

I notice that Detective Constable Holmes has been given the honour to share a surname with Sir Arthur Conan Doyle’s Sherlock Holmes. He is, however, far from being the only reference to other great Scottish literature, as we shall discover throughout this novel. Holmes’s girlfriend Nell Stapleton shares a surname with Jack Stapleton who is the antagonist in *The Hound of the Baskervilles* by Arthur Conan Doyle. “... I lifted many of the character names directly from Stevenson’s masterpiece – Enfield, Poole, Carew, Lanyon... other literary references in the book: to James Hogg’s *Confessions of a Justified Sinner*, and to the poet George MacBeth...” (xi-xiii). These references serve the purpose of letting Rankin’s education shine through.

There is a significance of some characters having last names while other characters do not; the characters Rian, Tracy, Charlie and Saiko are only there for certain plot details to be shown about the city and the other, more important, characters. For instance, the only

significance of Rian is to show that Rebus, ironically, keeps a book for himself that he initially intended to give to Rian. Rebus is extremely important in the novel while Rian is not. Saiko may be important to Malcolm Lanyon, but she is not important in the actions of the novel. Tracy and Charlie both provide small clues, but are less important than other characters because they have no significance outside themselves as pertains to the problem and the result of the plot of the novel.

Rebus sees many aspects of life as games, and Rebus uses the word “game” many times in this novel. When he looks up Charlie he finds him playing pinball. “I believe he’s addicted to these video machines....’ No, not video machines. Pinball machines. The ones with all the extras, all the little tricks and treats that made a game a game. Charlie loved them with a vengeance” (48). Charlie loves playing games, both with pinball machines, as well as hide and seek with the police. Rebus might have been forced to see his job and his personal life as a series of games because of his past, which has left him somewhat justifiably paranoid. “I’d like a word, Charlie. ’`Okay, how about carbohydrate. That was always one of my favourites.’...`You’re about as funny as a maggot sandwich, Charlie, and patience isn’t my favourite card game...” (49). Rebus knows when someone is playing with him and he does not appreciate it. If a game were to be played it is safe to assume that he would much prefer it to be him leading the game. However, this novel is full of people playing games so Rebus is not in control. While Rebus still believes Charlie to be an important part of the murder case he is trying to solve, he has to search for Charlie who has sought refuge at his uncle’s, Mr Matthew Vanderhyde. “Rebus was suddenly bored with these games” (157). Vanderhyde is hiding Charlie and does not give him up before Rebus figures out himself that Charlie is hiding in the house. Rebus, the biggest gamester of them all, is bored with these games because they are not getting him anywhere.

Holmes is a witness to what he considers to be games that Rebus plays. When Holmes girlfriend, Nell Stapleton, is in hospital after having been assaulted by Tracy, Holmes himself is getting frustrated with Rebus. “Put it down to “coincidence” and then we can forget all about it, is that it? I don’t know what your game is, Rebus, but I’m not going to play it any longer.”(Rankin 170). Rebus’s games have landed someone Holmes cares about in a bad situation, but in other situations he does not mind playing games himself. When he is looking for clues about Ronnie McGrath’s murder in Jimmy Hutton’s photo studio he is aware of games being played although he is not completely sure at all times who is playing whom. He tries the vanity game on Hutton: “I was impressed by some of your photos I saw in the

newspaper... You're an established name, after all.' It was almost too blatant" (107). But then Hutton catches on and tries to flatter Holmes by instantly promoting him from Constable to Inspector: "'Are you a photographer yourself, Inspector?' 'I'm only a constable.' Holmes smiled, pleased by the error. Then caught himself (107). This is the same everyday life that Rebus is living. He is either being played or trying a game himself to serve his purpose. While Holmes does not have the same background as Rebus he has yet to experience this gaming taking over his existence. He has a clear, but not traditional, relationship with his girlfriend Nell Stapleton. "They felt good together, too, living as they did by several simple rules: no talk of marriage, no thoughts of children, no hinting at living together, and definitely no cheating" (120). Except for the last point on their list Holmes might be in for a surprise or two in the future. Nell Stapleton might have a slightly different list in her head, a plan or even a game of her own to play. Rebus's relationships are games through and through. And unless he finds himself infatuated, as he was and still is with Gill Templar, he has no qualms about playing the game of hunting for a woman when he feels the urge. Holmes and Rebus are at different stages in life but have similar personalities. Hardworking and hard headed are common traits that stand out during the novel. Their method makes them doubles.

When Rebus and Holmes go to the squat to find Ronnie McGrath's photographs he is treated to a quick lesson in how to be commanding and schooling a situation when they catch a council worker pilfering one of Ronnie McGrath's paperback books. "... 'There's a next of kin, son. Put it in the bag with the rest.' Something about his tone persuaded the teenager to obey... Rebus seemed to have grown in physical structure, becoming broader, taller. Holmes couldn't quite fathom the trick... Whatever it was, it worked" (201-202). This is a game Holmes has yet to learn. He is impressed, but he has not figured it out. Call it a trick or a game; this is also something most people, at the very least, have witnessed. There is something physical to this game, but the most important thing that Rebus is doing is conveying a state of mind. He might not be in that state of mind at that moment, but he is able to conjure up the feeling of it, and the mental part of the game is by far the most important. Holmes will learn eventually, and who better to teach him than Rebus who is almost always playing a game unless he is by himself in the comfort of his own flat. This show of authority is similar to what he did with the security guard at the library in *Knots & Cross* when he demands to see his list of employees in order to figure out what alias Gordon Reeve is hiding behind.

When Rebus finds out that Tracy has been playing him like a fiddle for her own gain, he feels like playing a game with her. He is not beyond a bit of revenge. They go for a drive.

‘Do you know this part of town?’ She was silent... ‘You must know this side of town. A lot of dealing used to go on around here.’... It was Rebus’s turn to be silent. He wasn’t too old to play a game or two himself. He took a left, then another, then a right... She’d noticed then, clever girl... All that mattered was that slowly, by degrees, by left and right the left and right again, he was guiding them towards the destination (143).

Rebus is driving Tracy through the streets of Edinburgh in a particular pattern to see when she breaks. He is playing a tactical game to get the desired reaction from her. I believe he absolutely is proud of himself when she breaks down, and she breaks quite easily. Nobody can know quite what to expect from Rebus, and I believe that is part of the reason he is successful where others would fail. Tracy has thus far been used to taking advantage of Rebus, while playing the victim, but Rebus finally manages to provoke the truth out of her after performing this trick.

When Rebus goes to Calton Hill and meets the young teenager called James he is there to find out more about Ronnie McGrath. What James is describing to Rebus is actually what is going on at Hyde’s, but he does not seem to know the whole story.

The rumours have been a bit vague. Rumours get that way when they’ve gone past being second-hand. ‘Chinese whispers,’ said Rebus. He was thinking: this whole thing is like a game of Chinese whispers, everything at second and third remove, nothing absolutely proof positive (133).

James is “on the game” and James and Rebus are playing games with each other back and forth, like Rebus and Tracy, trying to trick each other in order to gain information and, in James’s case, money. The ultimate game that is played in this novel is so well protected because of the high-powered people who are involved. Anyone close to anyone directly involved does not even know exactly what is going on, and if they did they would be justifiably too scared to speak up about it. Rebus does not know that yet even though he has participated in a luncheon with the people who are running the whole operation.

Rebus was, during the aforementioned lunch, invited to Malcolm Lanyon’s home for a party. The character of the advocate intrigues him. There is a hostess called Saiko who greets

him and shows him around the impressive home. Only when he walks around afterwards by himself does he run into Lanyon himself in his library, and Lanyon explains why he bothers hosting parties.

...it is interesting to note the various permutations, who's talking with whom, whose hand just happened to squeeze whose arm a touch too tenderly. That sort of thing.' 'You won't see much from here,' Rebus said. 'But Saiko tells me. She's marvellous at catching that sort of thing, no matter how subtle people think they are being... years and years of study are what made me a good lawyer. But to be a *known* lawyer, well, that demands a few simple party tricks... (213).

Lanyon is one of two main men behind Hyde's underground club, and still he has the nerve to explain this to a Detective Inspector. Everything he does has a purpose, and I believe the purpose of this exercise was to wave his superiority under Rebus's nose all the while believing that the police never will be able to find out what disgusting illegalities he is up to. He is a bit of a sadist in all he does. His "party tricks" are games that aid him in finding out whom he can get under his thumb in any situation where that would be needed. Rebus is not completely oblivious to Lanyon but he is still clueless as to the connection between Lanyon and Ronnie McGrath's death. Whenever Rebus plays games with someone or someone else is playing him, they are mirroring each other, playing back and forth using the information they have to gain the information they need or want.

Doubling is not only the main theme of this novel; it is a game as well. Rebus's trying to think the way the villains do is a game. This will be made clearer in the next subchapter when I address how Rebus pays close attention to what kind of books the other characters read.

3.2.2 Books.

The book-motif is present in *Hide and Seek* as it was in *Knots & Crosses*. Rebus is rereading *Dr Jekyll and Mr Hyde* and many other characters are involved with books as well. Near the end of the novel Rebus has discovered what Hyde's really is and who is behind the operation. The owner of the property is Finlay Andrews, who seems to have done his research on Rebus.

Would you like a sharper edge to your life? Don't tell me you're happy in your little flat, with your music and your books and your bottles of wine.' Rebus's face showed surprise. 'Yes, I know quite a bit about you, John. Information is *my* edge.' (247-248).

Where Rebus has felt before that his flat is his "castle" he now realises that he has not been left as alone as he wishes when he tries to withdraw into his books to get away from the world. Someone still manages to follow him and keep tabs on him. There has been no clue earlier in the novel as to how or when the people at Hyde's could have been able to get that kind of intimate information about Rebus. But it fits nicely into the plot that they would know everything about a person who is so insisting on being private. Sometimes it shows too well that this is one of Ian Rankin's early works. He is a scholar, but he is overusing coincidences and putting in pieces of information that adds to the mystery of the story without there having been a single clue to guide the reader to this information.

Rebus is attending the dinner party of a woman he is seeing for the moment named Rian. He is uninspired in his attempt to find clothes for himself and a hostess gift for her: "... and bought some books instead, one of which was intended as a gift to Rian: *Doctor Zhivago*. But then he'd decided he'd like to read it himself first, and so had brought flowers and chocolate instead..." (3). Rebus is obviously well read, so it is strange that he never shares his passion for reading with others. At the dinner party he is sitting between a lecturer and a bookseller, who must be as passionate about books as he is himself, but he feels lesser than them and is uncomfortable when he could have participated in the discussion. It seems like he feels one-dimensional; he is only a police officer and could only talk about police matters, which in turn would not interest the other guests. This also means that he sees them as one-dimensional as well since he never tries to talk to them about his work either. He just assumes that they and him are badly matched. *Doctor Zhivago* is not a book that I would characterise as "an easy read". If Rebus can find his way through books of that calibre, he will be well enough prepared for a light dinner-discussion. I am sure Rebus will get through reading it, enjoy it and go right ahead and not understand that he has traits in common with the main character. That blindness is one of Rebus's most prominent features that Ian Rankin, of course, has equipped Rebus with on purpose. He feels lonely and tries to fill his life with love in a somewhat dysfunctional way, which is similar to the story of *Doctor Zhivago*.

After having been spooked at the scene of Ronnie McGrath's murder, Rebus flees to his flat, but has a hard time settling down. "Sleep did not come easy, but eventually, slumped

in his favourite chair, a book propped on his lap, he must have dozed off, because it took a nine o'clock call to bring him to life" (35). He reaches for a book every time he needs to take his mind off something. It is a pattern he is repeating from *Knots & Crosses*, which action takes place three years earlier. Another example of this is when Rebus closes the door on the world to escape his work for a while.

He had to clear his mind, find some book which would pull him into its little universe, far away from the sights and smells of Edinburgh... returned to the living room, plucking one of the books from the floor as he went...*The Naked Lunch*. No, bad choice. He threw the book down again and groped for another. *Dr Jekyll and Mr Hyde*. Fair enough, he'd been meaning to reread it for ages, and it was blissfully short (59).

He is walling himself in with books still, trying to escape his own reality. Whatever he means to do with the books is not working since they seem to have legs of their own. He is of course messing them about himself in his search for just the "right" book. This time he has chosen a book because it is short. When he finishes reading it, once again, he will know that this particular book consists of only meaningful words. There is not a single sentence without a potent meaning and however short it is it needs to be read in the same amount of time as many longer books. As for *The Naked Lunch* by William S. Burroughs being a bad choice; "The Naked Lunch (1959) made him a *cause célèbre* through its graphic descriptions of sexual sadism, heroin abuse..." (Burroughs). It would actually fit well to read that very book since Rebus in real life is about to uncover a drug- and sex- operation lead by some of the people considered to be the most important in Edinburgh. But then he is running from reality when he locks himself in his flat. He would be surprised to find that there is no escaping his work in *Dr Jekyll and Mr Hyde* either. It is a running joke throughout the text that Rebus has to keep rereading *Dr Jekyll and Mr Hyde* to remember the plot so that he can figure out what is coming next. The villains in this novel are also well read and they are always reading against his reading. Rebus is extremely interested in what everyone else is reading because he thinks that he has to be able to think like the villains he is trying to catch. And even though he is unaware of who they are until the very end, this is Rebus's way of understanding how or who people are: by what they read.

We find Rebus being interrupted again and again when he tries to read. "Back in the flat, he sat down and picked up a book knowing he wouldn't be able to keep his mind on it" (193). He is interrupting himself here and he is so distracted that he makes a call to Gill

Templer instead of Brian Holmes whom he intended to call. A Freudian slip perhaps since she is the only one he really wants to see. “He was opening the book when the door-knocker sounded... It was Brian Holmes” (196). He is trying to reread *Dr Jekyll and Mr Hyde* still but there is no hiding in his flat.

Charlie is a student and like Rebus he surrounds himself with books. It is noticeable that his interest in books reaches above the interest of the average student, and we understand that he is extreme in his studies. Charlie has settled in a different squat than where Ronnie McGrath was found.

Charlie had... more books than Rebus had ever seen in such an enclosed space. They were piled against the wall... There were books on economics, politics and history, as well as learned and not so learned tomes on demonism, devil worship and witchcraft... As they left the room, one pillar of books finally gave way, slewing down across the floor like dominoes waiting to be shuffled (103-105).

Charlie uses books as a protection against the world. He is keeping reality out by escaping into books. The reality of Charlie's life is that it has felt too safe. He craves excitement and finds it in various books that are not the most obvious choices for a young man with his background. We know that Charlie takes a variety of courses at the university but that his real interest lies within the supernatural. There are a couple of ways to play with dominoes; the traditional game where you line them up flat and take turns playing in order to score the most points. The other is like the image of Charlie's books being lined up just right and then the slightest push will create a chain reaction that will cause the whole line and branches of the line, however intricate we want to make them, to fall over on each other so that in the end no one is left standing. Rebus is messing with Charlie's organisation of his books and makes a hole in Charlie's wall of books. This is the game that the people behind Hyde's are playing. The pawns in the game are people in a position of power in Edinburgh. Except none of these pawns are supposed to fall.

When Rebus goes to see Matthew Vanderhyde he wants to figure out whether he knows where Charlie is. And even though Vanderhyde is blind, his home is filled with objects to be enjoyed by looking at them, such as paintings and “Books lay behind glass along one wall” (153). Vanderhyde is an authority on covens and has been cited in an essay Charlie is writing. “The books in the bookcase were revealed as by and large works of popular fiction: Dickens, Hardy, Trollope. Rebus wondered if Trollope *was* still popular” (157). Vanderhyde

is also Charlie's uncle. Rebus knows that Charlie is not one of the ones who has no option but to live in a squat. "Pinball had played no part in his adolescence. That had belonged to books and music. Besides, there had been no pinball machines at his boarding school" (48). Charlie is only in need of an adrenaline rush. He is well taken care of and even though he loves pinball machines he still keeps books around him. He, like Rebus, uses them as an escape. However, where Rebus is looking to close himself off from the rest of the world and dive into a different one, Charlie is young and hungry for everything life has to offer, a life with all the excitement that he has been kept away from during his strict upbringing.

Ian Rankin has involved another one of Edinburgh's libraries in this novel. This time it is the University Library where coincidentally Brian Holmes's girlfriend Nell Stapleton is working. There are a lot of useful coincidences in this second Rebus novel, like there is in the first one. Her last name hit me as being too much of a coincidence, but I was thinking of stationary, staplers and staples until I noticed that the name Stapleton is something she shares with a character from Sir Arthur Conan Doyle's *Hound of the Baskervilles*. In that novel there is a Jekyll and Hyde sort of character called Jack Stapleton. It is not revealed whether Nell Stapleton has anything at all in common with Jack Stapleton in the Doyle text. "Nell worked as a librarian at Edinburgh University, a vocation Holmes found handy... he had asked her to find him some books on the occult. She had done even better..." (120). Nell Stapleton is a different kind of librarian than Gordon Reeve was. But she would not be a librarian if she disliked being around books. We are told what her favourite parts of the job are.

Nell liked the library when it was quiet like this. During term time, a lot of the students used it as a meeting place, a sort of glorified youth club. Then, the first-floor reading room was filled with noise. Books tended to be left lying everywhere, or to go missing, to be shifted out of their proper sections. All very frustrating (149).

Nell Stapleton is anything but Rebus's double when it comes to how she organises books, but nevertheless she has still chosen a vocation where books surround her. Rebus and Charlie are more alike in the way they do not organise their wealth of books.

James Carew has been found in his home after supposedly having committed suicide according to Detective Inspector Tony McCall. Rebus has serious doubts about the cause of death, and again he notices the masses of books that James Carew has collected.

A quick examination showed that they were for the most part expensive, impressive titles, but unread... The top right hand section of the bookcase held several titles which interested him more than the others... A mixed bag of predominantly gay reading. Nothing wrong in that. But their positioning in the bookshelves – right at the top and separated from the other titles – suggested to Rebus that here was a man ashamed of himself... (183-184).

Carew owns books but does not read them. It seems like he was not only ashamed of himself but also somewhat insecure to feel that he needed to have masses of books when he was never going to read them. Books sitting there to portray him like a more intellectual man than he was. However, since Rebus mentions that most of the books are expensive Carew does in fact have a collection of first editions; "...valuable first editions, locked behind glass" (Rankin 181). Then of course it makes sense that they have not been touched. First editions are to be collected and are more valuable the less they have been touched. Here is another man who is surrounded by books, the ones behind glass is reminiscent of how Matthew Vanderhyde stores his books, in a different kind of manner than Rebus and for very different reasons.

Malcolm Lanyon too has a library. When Rebus takes his second tour of Lanyon's house, without Saiko, it is the library he seeks out. He is interested in the papers on the desk and does not realise at first that Lanyon is in the room as well. "I see that like me you are a studious man." Lanyon surveyed the shelves of books. This is my favourite room in the whole house" (213). Rebus is caught snooping around but Lanyon only seems amused by it. Lanyon may like to read, he is a well-educated man, but somehow it feels like he likes the library because he is a man who likes to know things and thereby be in control of people and situations. Thus, he is Rebus's double in that respect.

When Holmes is sent by Rebus to the University Library to find Ronnie McGrath's photographs he experiences a strange reaction in-between the bookshelves.

... found himself on the ground floor, but in a part of the library he didn't know, a sort of antiquarian bookshop corridor, narrow, with mouldering books stacked up against both walls. He squeezed through, feeling a sudden chill he couldn't place, and found himself opening a door onto the main concourse (231).

Brian Holmes could be uncomfortable with books in general or maybe he is claustrophobic. But there is something about being in-between huge stacks of old books that smell a certain

way that seem to rouse a memory for him. I can only speculate what that might be, but in his case this feeling of uneasiness when enclosed by books could stem from the fact that he failed as a student. So, instead of pursuing a career in journalism, which is what he says he wanted, he became a police officer. It could be that Holmes dislikes being reminded of the fact that he quit studying and to his mind gave up his dream of being an academic by settling for joining the police force.

3.2.3 Hide and Hyde.

The title of the book is, like *Knots & Crosses*, very literally linked with the contents of the novel. This linkage is already obvious on the very first page.

‘Hide!’ ‘Ronnie! Hide from who?’ ‘Hide!’ he shrieked again. ‘Hide! They’re coming! They’re coming!’ ... ‘They’re coming,’ he repeated, his voice a whisper now. ‘Hide.’ ‘Ronnie,’ she said, ‘you’re scaring me.’ ... The word was a snakelike hiss. ‘Hide.’ ... ‘They’ve murdered me,’ he said (1-2).

Ronnie McGrath is pushing his girlfriend, Tracy, out the door to save her from the sight of him dying from an overdose of rat-poison with only a five per cent amount of heroin in it. He is trying to give her a clue. This novel begins with “Hide” and ends at “Hyde’s”. We follow the small breadcrumbs of clues left by or on Ronnie McGrath until Rebus, with the immense help of Calum McCallum, takes us to Hyde’s underground club. At the scene of the crime the police doctor points something out to Rebus: “There’s bruising on the body...there was bruising all right. A lot of bruising. ‘Mainly to the ribs,’ the doctor continued. ‘But also some to the face.’” (12). The bruising is gained during the boxing matches at Hyde’s. However, at this point Rebus is completely unaware of this, of course, and the truth of that only comes to light at the very end. What goes on at Hyde’s is as evil as Robert Louis Stevenson’s character, Edward Hyde, who also is a malicious and violent character who once murdered a man called Sir Danvers Carew.

Mr. Hyde...had in his hand a heavy cane... Mr. Hyde broke out of all bounds, and clubbed him to the earth... he was trampling his victim underfoot and hailing down a storm of blows, under which the bones were audibly shattered... there lay his victim... incredibly mangled (Stevenson 43).

First of all, Ian Rankin has taken the last name of James Carew from Stevenson's book, even if the character of James Carew and Sir Danvers Carew are very different. It is a literary reference used to link the novel with Stevenson's work, which I established in the Introduction, part b. The descriptions of Edward Hyde's actions are at the very least similar to what goes on at Hyde's. Finlay Andrews and Malcolm Lanyon have made a business of taking young male prostitutes to Hyde's to either provide sexual acts or participate in boxing matches, that sometimes end in death, for Hyde's well-paying customers. We are meant to be thinking about Edward Hyde's malicious character as we discover what goes on in Finlay's club's cellar area, which is called "Hyde's" for that very reason.

When Rebus meets Tracy to find out what she knows about her boyfriend's murder none of them know what they are really talking about. Tracy was not well informed about Ronnie McGrath's life, and Rebus is still in the very infancy of an investigation into his murder.

He kept telling me to hide, telling me they were coming for him.' 'Who were?' 'I don't know.' ... 'Was there anything else you noticed about Ronnie?' ... 'You mean the bruises?' ... 'He often came back looking like that. Never talked about it.' ... 'Do you know who Ronnie's dealer was?' ... 'How did he finance his habit? (23-25).

Every question in this quotation can be answered with the same key word: Hyde's. He was hiding from the men behind Hyde's, his bruises originated from fights at Hyde's, Ronnie McGrath's dealers were the men behind Hyde's and he financed his habit by either fighting at Hyde's or selling sexual favours or, likely, both. Finlay Andrews and Malcolm Lanyon are in effect controlling the city of Edinburgh by offering memberships to powerful people to a club that provides underground illegal services, because they then proceed to blackmail the members when they need favours. Both Lanyon and Andrews have dual personalities. They are respectively a lawyer and a gaming club owner by day, so to speak, and then the operators of the highly illegal and deeply disturbingly immoral club named Hyde's by night.

Chief Superintendent Watson is Rebus's superior officer and because Rebus has personal experience with the city's drug problem, through his brother Michael Rebus's dealing drugs three years earlier, Watson wants Rebus to help him spear-head an anti-drugs campaign. "I've got the *money*. A group of the city's businessmen are prepared to put fifty thousand pounds into the campaign." (29). The businessmen in question are James Carew, Finlay Andrews and Tommy McCall. The latter is the brother of Detective Inspector Tony

McCall who is Rebus's colleague. All three of them are, together with Malcolm Lanyon, deeply involved with Hyde's, so they must be laughing at the meagre fifty thousand pounds they are going to put up in order to send the police chasing shadows that are not even there all the while they are running the drugs-scene in Edinburgh themselves. This would have been a very luxurious deal for them if not for Rebus's persistence. Even Detective Inspector Tony McCall knows about Hyde's and he has had no intention of breaking it up. They are law-abiding citizens as well as run or participate in prostitution and drug dealing. All of them have dual personalities and lead double lives. Superintendent Watson does not have a big role in this novel, but he too has been given a surname that is linked to Edinburgh through the authorship of Sir Arthur Conan Doyle and Sherlock Holmes's sidekick Dr Watson.

When Rebus has driven to Calton Hill and is talking to the young teenager, James, he gets a clue that is correct but that he misinterprets.

...there *is* one other thing.' ... 'It's just a name I've been hearing. Maybe it doesn't mean anything.' 'Yes?' 'Hyde.' Rebus frowned. 'Hide? Hide what?' 'No, *Hyde*. H-y-d-e.' 'What about Hyde?' ... it's just a name.' Hyde? *Hyde*? Was that what Ronnie had been telling Tracy? Not just to hide, but to hide from some man called Hyde? (133-134).

Rebus takes this to mean they should be searching for a man literally called Hyde, but he is not yet aware of the fact that Hyde is the evil side of Finlay's club just like Mr Hyde was the evil side of Dr Jekyll. The second time Rebus comes across this all-important name is when James Carew has been found dead in his bedroom. Rebus is searching for something to support his instinct that this is not a suicide. He eventually finds a diary that is locked away.

The pages were blank for the most part... 'Jerry, 4pm'. A simple appointment... the appointments weren't of the business lunch variety... 'Hyde, 10pm.' ... What had Ronnie said to Tracy the night he'd died? *Hide, he's after me*? Yes, and James had given him the name, too: not hide but H-y-d-e. Hyde!... Here was a connection... A connection between Ronnie and James Carew (184-185).

Rebus is correct in that this is the connection. However, he still believes that their deaths were suicides when they both, in fact, were murdered. This is a different Carew murdered by a different Hyde than in Stevenson's famous book. It is done in a different manner since they have tried to disguise it as a suicide. The Carew who is murdered in Stevenson's book is

beaten to death in the street with at least one witness. The Hyde's that is managed by Finlay Andrews and Malcolm Lanyon is not as obvious as Stevenson's Mr Hyde but they are equally evil. Rebus thinks that whoever is behind the deaths of Ronnie McGrath and James Carew is "Some man called Hyde" (190). He will find out that Hyde's is a whole operation, not a singular man.

Holmes and Rebus have found Ronnie McGrath's photographs in the bathtub of the squat. Rebus is disappointed since they expected to find something more revealing and incriminating: "They're just pictures of a bloody boxing match" (205). Even though Rebus is disappointed and flattened by the result of their efforts Holmes suggests: "Maybe it's Hyde's boxing club." (205). These photographs were well hidden because they were all the proof Ronnie McGrath had that could pose a threat against the people at Hyde's. Holmes is nearly halfway to the truth of what Hyde's is when he suggests that it is a boxing club, and just when he does that Rebus loses interest.

As the novel continues Holmes and Rebus have moments where they are right on the money.

... Mr Hyde seems to have friends everywhere. In the council, for starters, but probably in the police, too... Rebus was muttering to himself about Ronnie McGrath's final words to Tracy, about how they had been the key throughout. The triple meaning: make yourself scarce, beware of a man called Hyde, and I've hidden something away (208).

I have accounted for there being two men behind the name "Hyde", which is to be expected considering the origin of the name. Otherwise, Rebus is spot on, which seems a little too perfect considering the information he got from Tracy about her last interaction with Ronnie McGrath. Rebus is looking like quite the genius drawing such a conclusion about a panicked man's last word. At this point in the novel, though, we have moved beyond "Hide" and well into Rebus and Holmes understanding that the word should be "Hyde".

The person who reveals what is going on in the basement of Finlay's is called Calum McCallum. He is, coincidentally, Gill Templar's lover who is Rebus's former lover. He has been arrested for his involvement in a dog-fighting ring, which was the case Brian Holmes, coincidentally, was working on before Rebus chose him to be his Detective Constable in the Ronnie McGrath murder. "Hyde! Calum McCallum knew something about Hyde! Knew, too,

that Rebus was interested, so word must have got around” (225). Series of coincidences like this is typical of what reveals that Ian Rankin, however well educated he already was within the field of literature, still was new to writing crime novels when these first two Rebus novels were published. He was new to figuring out how to make up a mystery and solve it with more complexity in a way where the characters are not so literally closely linked. We never get an explanation as to how McCallum has become aware of Rebus’s interest in Hyde’s. This far Rebus has discussed it with three people, and with the exception of James, the others are both trust-worthy. Neither Holmes nor Superintendent Watson is later revealed to have discussed Rebus’s mentioning Hyde’s to anyone they should not have been talking to. We are supposed to simply accept that Calum McCallum, whom Rebus has never met, and as far as we know has never even heard of John Rebus before, all of a sudden, when he needs a favour to get him out of trouble on a completely different matter, that Rebus has not been involved with, thinks to ask his lover to get in touch with John Rebus, in particular, in order to spill on Hyde’s. It is more than a little bit sensational when this coincidence comes up in the text.

I feel compelled to include the fact that in Dutch Charlie’s uncle’s name, Vanderhyde, means “from the” Hyde. It is a striking name, also having the same meaning in other related languages. But it seems to be just another coincidence since Ian Rankin just puts the name out there without mentioning anything else about it. Mr Vanderhyde has nothing to do with Hyde’s so this seems like Rankin just came up with the name for fun or to throw a red herring in the mix. The purpose of it seems to be absolutely nothing.

3.2.4 Strangulation and Choking.

The motif of strangulation and choking was strong in *Knots & Crosses* while it in this novel is more of a plot detail. But it is not left out completely. Perhaps to remind us of the previous novel and Rebus’s difficult experiences in the past that has made their mark on his personality for the future.

Since the murder of Ronnie McGrath happened in an area Detective Inspector Tony McCall is responsible for, Rebus tells McCall that he has found a tie-clip on the murder scene that looks identical to the ones on the clip-on ties the uniformed police officers wear.

‘So someone’s tie broke. Maybe when they were dragging Ronnie downstairs. Maybe a police constable someone.’ ‘You mean one of our lot...?’ ‘Just an idea,’ said

Rebus... 'Maybe I'll talk to them.' 'John, what the hell....' McCall ended with a sort of choking sound, unable to find words for the question he wanted to ask (45).

Tony McCall is, through his brother Tommy McCall, privy to what is going on at Finlay's as well as Hyde's. In fact, he is a member of the club. We are probably supposed to remember his choking in this situation when we later on learn that Rebus has photographic evidence of Tony McCall having participated in the activities at Hyde's. Whatever his question was going to be, it is likely to have been something to figure out more about what Rebus already knows. McCall is probably worried about his own hide, no pun intended. He seems surprised and shocked, but Rebus is too busy to notice. The same kind of reaction Rebus overlooks in McCall is the reaction he gets from Tracy when he is playing his tactical game with her: "Here?" she repeated, the word choking off as she recognized the exact address, and then tried not to let that recognition show" (144). The difference between the two situations is that Rebus is both aware of and expecting Tracy's reaction but he does not notice McCall's choking. That is because he reacts to what he expects and overlooks what he would never expect of a friend and a colleague.

We are reminded that Rebus was trained in the SAS when he uses a couple of impressive techniques to get himself out of the room with the two-way mirror when Finlay Andrews shuts him in one of the rooms and watches him from the other. "Suddenly, he pulled back an arm, made a fist, and pushed straight through the mirror, shattering it... His fist uncurled, became a claw. Just through the mirror, he found Andrews' throat, clamped it, and hauled the man forward" (248). Rebus is choking Andrews until he can reach him to punch him out. Holmes describes Rebus, at one point, as a middle-aged man who has let himself go and is in need of exercise. While I am sure that is true when looking at him, he still has that incomparable extreme training from the SAS that makes him explosive, and a technique well learned and perfected can make up for a whole lot of visible physical strength. Rebus also manages to use the choking technique on Malcolm Lanyon and leaves him unconscious as well.

In police custody, and sure to go to trial, Malcolm Lanyon decides to commit suicide by strangulation. He has managed to smuggle some nylon wire into the cell with him and we are treated to the description of what the look of such a death is.

It was like a last macabre gesture, and Rebus watched the tongue protruding towards him, seeming to take it as a personal insult... Rebus was thinking: he's cheated me... I

wouldn't have had the guts to do that, not slowly choke myself.... I could never do it, something inside would have stopped me.... (258).

Rebus seems to be strangely impressed by Lanyon's courage as well as being aware that they are running out of people to prosecute for all the mayhem connected to Hyde's. He definitely takes Lanyon's suicide personally, but that may be a natural feeling after all he has been through to bring Ronnie McGrath's murderer's to justice. It feels like Rebus is unsettled and not sure whether or not he would be able to do what Lanyon did had he been in a similar situation. After all, Lanyon's fall from grace is an extremely long one. One day he is the most brilliant advocate in Edinburgh and the next he is headed for prison for the rest of his life. The way Lanyon's character is described it seems like he plays a tough game in order to live a life with every luxury one could desire, and when that is going to be taken completely away it seems natural that such an extreme man would end his life. Everything ends up being his decision. Rebus, having been involved in the game, naturally feels cheated. Rebus's moment was in the boxing-ring after he had overpowered Andrews, Lanyon and scared off the two "heavies". Everything after that is not satisfactory to him since there will be no consequence for anyone.

3.2.5 The *Dr Jekyll and Mr Hyde* connection with *Hide and Seek*.

The plot of this novel plays out over six days, from a Monday until the following Saturday. The chapters of the novel are titled by the day the events happen, and each chapter starts with a quotation from Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*.

The quotation for Monday is: "For close on a generation, no one had appeared to drive away these random visitors or to repair their ravages" (7). In *Hide and Seek* this chapter describes Rebus's meeting with Pilmuir and the squat with the murdered Ronnie McGrath. Rebus is nervous around the squat when he is there by himself. His pulse is elevated and he feels panicked because there is such an eerie atmosphere. In *Dr Jekyll and Mr Hyde* this quotation is taken from the description of the building where Mr. Myde resides: "... bore in every feature the marks of prolonged and sordid negligence... The door... was blistered and distained. Tramps slouched into the recess..." (Stevenson 7). Rankin has described the state of the Pilmuir area, which literally is as "sordid" as the scene in *Dr Jekyll and Mr Hyde*, as described by Stevenson. The condition of the squat in Pilmuir has as frightening an effect on

Rebus as the residence of Mr Hyde has on Mr Utterson and Mr Enfield. Both properties are in disrepair to say the least.

The quotation for Tuesday is: “I have since had reason to believe the cause to lie much deeper in the nature of man, and to turn on some nobler hinge than the principle of hatred” (33). In *Hide and Seek* we meet the deceiving Detective Inspector Tony McCall and the utterly misleading Charlie. Rebus makes an attempt to reread *Dr Jekyll and Mr Hyde* in what he believes to be the privacy of his own flat, Tracy shows up at Rebus’s flat and tells Rebus a great many lies, Detective Constable Neil McGrath is following Rebus since he is the investigating officer of his older brother Ronnie McGrath’s murder. We also meet Detective Constable Brian Holmes who has been headhunted by Rebus to work with him, or rather for him, in solving Ronnie McGrath’s murder. In *Dr Jekyll and Mr Hyde* this quotation represents Dr Lanyon’s explanation of his repulsion at the sight of Mr Hyde. He believes it to be dependent on a natural reaction to something so obviously evil rather than mere hatred on his side (Stevenson 113). The connection here might be between Dr Lanyon trying to justify and make fairer his distaste for Mr Hyde’s looks and the less than honest characters, made more visible in this chapter in *Hide and Seek*; Tony McCall, Charlie, Tracy and to some extent Neil McGrath. The direct connection between the two literary works is Rebus’s interest in Stevenson’s book. Dr Lanyon from *Dr Jekyll and Mr Hyde*, and the characters from *Hide and Seek* are trying to come out looking better, nobler and more just than what they really are.

The quotation for Wednesday is: “ The more it looks like Queer Street, the less I ask” (75). In *Hide and Seek* Holmes visits the photographer’s studio of Jimmy Hutton and finds out that Tracy has posed nude and sold out her boyfriend. Rebus is having lunch with Superintendent Watson, Tommy McCall, James Carew and Finlay Andrews and encounters Malcolm Lanyon. Rebus also visits Calton Hill, which is a known area for picking up male prostitutes. He is trying to find out more about Ronnie McGrath’s activities. While he is there he discovers James Carew with a male prostitute in his car. In *Dr Jekyll and Mr Hyde*, Mr Enfield is describing how he finds it best not to have too much information on certain matters. Specifically he is conversing with Mr Utterson about Mr Hyde’s home, which is referred to as “the place with the door” (Stevenson 13).

I feel very strongly about putting questions; it partakes too much of the style of the day of judgement. You start a question, and it’s like starting a stone. You sit quietly on top of a hill, and away the stone goes, starting others, and presently some bland old

bird... is knocked on the head in his own back garden, and the family have to change their name (Stevenson 13).

Mr Enfield is not willing to stick his head out at the risk of starting a chain reaction. He is happy to observe and discuss the matter but does not actually take any action. Rebus, on the other hand, blends in at the lunch but does not shy away from trying to find out the business of the men he has had lunch with. Rebus is completely opposite to Mr Enfield in that he wants nothing but to discover, publish and bring to prosecution the men behind Hyde's. He is willing to ask questions no matter the reaction that follows. However, he is very uncomfortable when he goes to Calton Hill to see if he can gain information from any of the boys there, but he pushes through the experience of that as well as the consequence when the teenager, James, tries to drag Rebus's name through the mud. So, the quotation for this chapter marks the difference between Robert Louis Stevenson's character, Mr Enfield, and Detective Inspector John Rebus.

The quotation for Thursday is: "That house of voluntary bondage...with its inscrutable recluse" (137). In *Hide and Seek* Holmes is looking to buy a home for just himself, not including his girlfriend Nell Stapleton. Rebus is satisfied with his home when he is left alone there, and we meet Mr Vanderhyde who lives like a recluse, or rather he does not have very many guests, as he prefers it. In *Dr Jekyll and Mr Hyde* it is Jekyll's house that is referred to and he has become a recluse, thought not by intent, because he is unable to control his changing into Mr Hyde (Stevenson 70-71).

The quotation for Friday is: "The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their grains in coquetry" (175). This is slightly misquoted, though not in a way in which it alters meaning. In *Hide and Seek* Holmes informs Rebus that James Carew has been found dead, James has decided to waste the police's time by making a false report about Rebus, Rebus and Holmes find Ronnie McGrath's photographs in the bathtub at the squat, the dog-fighting ring in Fife is broken up and Calum McCallum is arrested, and Rebus attends Malcolm Lanyon's party. Rebus ends up driving Tommy McCall to his brother Tony McCall and ponders over the fact that "A brother was a terrible thing. He was a lifelong competitor, yet you couldn't hate him without hating yourself" (219-220). He has something in common with the McCall brothers. His brother, Michael Rebus, has made life very difficult for John Rebus. He summarises:

... there were other pictures too: Malcolm Lanyon in his study, Saiko standing at the door, James Carew dead in his bed, Nell Stapleton's bruised face, Ronnie McGrath's battered torso, old Vanderhyde with his unseeing eyes, the fear in Calum McCallum's eyes, Tracy with her tiny fists.... (220).

The contents of this chapter make the title of the chapter seem ironic. Rebus is a day away from solving the murders of Ronnie McGrath and James Carew, but he is not aware of that the day before and the only person who seems to be doing well is, for only a single day more, Malcolm Lanyon who indeed is showing off what he has to his guests in some sort of power demonstration that he hardly even bothers to show his face at. In *Dr Jekyll and Mr Hyde* this passage describes a street in London, on a quiet Sunday, that is well kept and therefore stands out compared to its surrounding area. The street is near Mr Hyde's residence. Mr Richard Enfield and Mr Utterson are enjoying their Sunday walks through this neighbourhood.

... the two men put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, so that they might enjoy them uninterrupted (Stevenson 5).

The two relatives are enjoying walking this street on the day of the week when the "inhabitants" are not there to "lay out the surplus of their grains". They are, in that respect, much equal to Malcolm Lanyon, who does not participate in his own party but shows up to see people leave.

The quotation for Saturday is: "Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant" (221). In *Hide and Seek* this is the chapter where Calum McCallum reveals to John Rebus everything he knows about Hyde's underground club. That is what in turn helps Rebus in forming a plan to unravel the whole sordid operation that Malcolm Lanyon is the recruiter to and Finlay Andrews is running. In *Dr Jekyll and Mr Hyde* this is a part of a quote where Mr Hyde prepares Dr Lanyon before he takes in the chemicals that turn him back into Henry Jekyll (Stevenson 119). These two situations seem to fit the Saturday-quotation. There are two revelations happening, one in each novel. The dualities are uncovered. Hyde becomes Jekyll and Finlay becomes Hyde.

Hide and Seek is also riddled with other references to *Dr Jekyll and Mr Hyde*. There are, for instance, many characters that share names with Stevenson's creations. The

pathologist who does the post mortem on Ronnie McGrath's body is called Doctor Enfield. In *Dr Jekyll and Mr Hyde* Richard Enfield is Mr Utterson's "distant kinsman, the well-known man about town" (Stevenson 5). The psychology lecturer Rebus consults on the occult, Dr Poole, shares a last name with Dr Jekyll's servant, simply called Poole. Doctor Lanyon in Stevenson's book has, in Ian Rankin's novel, turned into the lawyer, Malcolm Lanyon. While Sir Danvers Carew is man whom Mr Hyde murders in Stevenson's book, James Carew is an estate agent whose murder is ordered by Malcolm Lanyon and Finlay Andrews. This is actually no longer Ian Rankin hinting in the general direction of Stevenson. It is quite blatant. Sometimes he simply copies a last name but when it comes to Carew, Hyde murders him in both novels.

We already know that Rebus is obsessed with and surrounded by books. According to Ian Rankin himself Rebus is still "too well-read" (xiii). We never actually witness him reading a book, but he attempts to pick up *Dr Jekyll and Mr Hyde* again and again. He has read that particular book before, and his rhetoric is filled with knowledge about literature. He is interrupted again by a knock at the door. Rebus is tenacious and by the end of Tuesday "He picked *Dr Jekyll and Mr Hyde* from the floor and carried it through to the kitchen" (73). There is nothing in what happens next that lets us know whether Rebus got to read the book this time either. I am sure that is done on purpose by Ian Rankin, because Rebus carrying the book to his kitchen is how the chapter titled "Tuesday" ends.

During one of Rebus's exchanges with Tracy she mentions a name that made me pause for a minute since I know Ian Rankin rarely includes something that means nothing in his texts: "... he did talk about someone called Edward... Used to shout the name out when he was alone in his room, after a fix." Rebus nodded slowly. "Edward. His dealer maybe?" "I don't know. Maybe" (63). Perhaps Rebus is pointed towards the truth already since Mr Hyde's given name is Edward. Lanyon and Andrews from Hyde's were responsible for Ronnie McGrath shooting up the lethal blend of rat poison and heroin. When he shouted the name Edward it might have been followed by the surname Hyde. Tracy does not come off as intelligent, and street smarts does not make someone well travelled in the world of literature.

Charlie, on the other hand, having gone to the best schools, does not even have to think twice when Rebus is questioning him about it.

"What about the name Hyde, does it mean anything to you?" "A character in Robert Louis Stevenson." "Apart from that." Charlie shrugged. "What about someone called

Edward?’ ‘A character in Robert Louis Stevenson.’ ‘I don’t understand.’ ‘Sorry, I’m being facetious. Edward is Hyde’s first name in *Jekyll and Hyde*. No, I don’t know anyone called Edward.’ (166).

I suppose it would be a little far fetched if Rebus, who has picked up *Dr Jekyll and Mr Hyde* twice at this point, were to offer this explanation as to why Ronnie McGrath was screaming about someone called Edward. But he does not seem to think that it is a worthwhile theory. And who could blame him for not taking Charlie seriously, when all he has done is to provide false clues thus far. Rebus is looking for a real person called Edward and a real person called Hyde. It does not matter how many times he has read Stevenson’s book of fiction. Rebus is a policeman looking for real life people and it does not enter his mind that Lanyon’s and Andrew’s big source of income and favours is named so aptly after Edward Hyde.

When James Carew is found dead in his home, Rebus reads what is supposed to be a suicide note. The note consists of two quotations from *Dr Jekyll and Mr Hyde*. “‘If I am the chief of sinners, I am the chief of sufferers also.’” (181). This first part of the note is something Dr Jekyll says in his letter designed to make Mr Utterson leave him alone (Stevenson 67). The second part is what Dr Lanyon says to Mr Utterson to explain why he will not see their mutual friend Dr Jekyll anymore (Stevenson 67). Only two weeks after that Dr Lanyon dies as a result of the shock he received witnessing Hyde turn into Jekyll. The second part of the note says: “‘Some day you may perhaps come to learn the right and wrong of this.’” (181). Lanyon and Andrews have in fact murdered Carew and the two of them are Hyde in this novel. However, Rebus is far from aware of that yet. But he does seem to understand something. “He had the queasy feeling, reading the note, that Carew’s words were directed straight at him, that he was saying things only Rebus could fully understand” (181). Since Finlay Andrews, by the end of the novel, has confessed to the murders of both Ronnie McGrath and James Carew I assume that he also decided what the fake suicide note should say. He also lets Rebus know that they have been watching him so closely that they know about “... your music and your books and your bottles of wine.” (247). This is shocking to Rebus who has felt so safe and secluded from the world in his flat. The note was designed to either taunt or confuse Rebus with clues taken from one of his favourite books. He was supposed to believe that James Carew was suffering having to hide being gay and confessed to his sins since Rebus had spotted him on Calton Hill with a male prostitute. However, the second part of the note can be read in two ways: First, it could mean that Carew expected Rebus to have some understanding for his actions given time. Second, it could simply be

Finlay Andrews saying that Rebus might or might not find out about Hyde's and that he is not worried about either outcome.

Ian Rankin uses Stevenson's characters to send Rebus in the wrong direction as well. He is frequently on the wrong track when the name Hyde comes up: "... How many Hyde's were there in the Edinburgh directory? It could always be an assumed name. Male prostitutes seldom used their own names, after all... Jekyll and Hyde... He remembered the shadowy forms he'd encountered by Calton Hill..." (187). Rebus's train of thought starts off completely wrong, but this time it ends up in the geographic vicinity of the truth at least. The male prostitutes who provide sexual services as well as fight each other in the boxing ring at Hyde's are recruited from Calton Hill. So the "shadowy forms" at Calton Hill would be the people running Hyde's, but not the prostitutes themselves. Rebus is struggling with the word "Hide" which turns into "Hyde". But he is going to need Gill Templar's lover Calum McCallum to understand what Hyde's is. That is such a major coincidence, but I do not see how Rebus would have ever discovered what the name Hyde meant without it. He needs it in order to get anywhere close to proving that there has been a murder, even two, to solve as well as finding Hyde's. It is so well hidden that he almost needs a map to find it when he is at Finlay's, which is just upstairs from Hyde's. Unless someone, other than McCallum, who also needed to make a deal with the police had told Rebus about Hyde's I seriously doubt that the good Inspector would have ever been able to crack this case. I can absolutely see Rebus, having been granted membership at Finlay's through Superintendent Watson, attending that club for years without ever knowing that something so sordid was going on right beneath his feet. And that is not because Rebus is stupid, it is because so many things have to fall in place for him to be given the solution to the mystery.

The night before Rebus is given the solution to the mystery by Calum McCallum, he is torturing himself with a part of Carew's suicide note. "*If I am the chief of sinners, I am the chief of sufferers also.* Carew had stolen that line from somewhere... but where?" (220). Knowing that Rebus has read *Dr Jekyll and Mr Hyde* at least once and that he is aware of the name Hyde being important to the case he is working on, this passage serves to show how he is unable to focus. That exact sentence from Stevenson's book is so very telling and recognisable that I am waiting for Rebus to have an epiphany that never comes. The quotation reflects that Dr Jekyll cannot control the actions of Mr Hyde, and he is unhappy with the crimes that Hyde commits. Therefore Jekyll is suffering because Hyde is committing these

terrible sins. It is this double nature of Jekyll and Hyde, expressed in that one sentence, which is the very essence of Stevenson's book.

Rebus is just starting to move into the cellar that is this underground club when he finally puts the name Hyde in the correct context, thanks to Calum McCallum spilling his guts. Hyde's club is aptly named after Edward Hyde, "...the dark side of the human soul" (244). One of the few relevant comments Charlie made is closely linked with these thoughts that are going through Rebus's mind.

'So what was that you were telling me about the "real" Edinburgh?' 'Deacon Brodie,' said Charlie... 'Burke and Hare, justified sinners, the lot... And I thought, hang on, all this Lowland low-life still exists... And sure enough, it's all still here, the past replaying itself in the present.' (52).

3.2.6 Edinburgh as a setting.

Robert Louis Stevenson grew up, as we know, in Edinburgh and in his room as a boy "there stood a wardrobe constructed by William Brodie" ("The Strange Case of Dr Jekyll and Mr Hyde" 2, in web: theguardian.com). Charlie also mentions Burke and Hare: "Two bodysnatchers, William Burke (1792–1829) and his accomplice William Hare, who operated in Edinburgh in the early 19th century. Burke was convicted of murdering those whose bodies he subsequently sold for dissection" (Delahunty, Dignen). While Edward Hyde represents the evil side of Henry Jekyll, Deacon Brodie and Burke and Hare all had dual personalities as well. Their day jobs were perfectly legal, but they had a side that wanted out perhaps more motivated by monetary gain rather than Dr Jekyll's desire to lead a less monotonous life. Charlie is correct without realising to what extent; the past of the Edinburgh-based real life characters is still there. Malcolm Lanyon and Finlay Andrews have succeeded, for a while, in perfecting a scene for the twisted and perverted desires of anyone willing to part with their money to enjoy their own darker side. The words "justified sinner" serve as a reminder of James Hogg's classic novel *The Private Memoirs and Confessions of a Justified Sinner*. According to Ian Rankin "without it there'd be no Dr Jekyll... It has provided the central trope in Scottish literature, yet seems as fresh as the day it was written – and more relevant than ever" ("Justified classic", in web: scotsman.com). Charlie may not be helping Rebus much, but he is helpful to the reader as a reminder of the theme of doubling. From James Hogg via

Robert Louis Stevenson to Ian Rankin this theme is an interesting one and many more novelists than the ones I have mentioned here have written about it.

It was mentioned in the analysis of *Knots & Crosses* that *Dr Jekyll and Mr Hyde* really is set in Edinburgh because of Robert Louis Stevenson's background growing up there and being aware of the city's dual qualities. He tried to disguise that by telling us that it is set in London, when really it is only the home of Henry Jekyll that has been modelled after a building in London. *Knots & Crosses* and *Hide and Seek*, as well as most of the other Rebus novels, are also set in Edinburgh. The city holds a very special place in both Stevenson's and Rankin's novels. Ian Rankin uses the theme of doubling as it is specifically used in *Dr Jekyll and Mr Hyde*. The difference between the New Town, where Dr Jekyll resided, and the Old Town, is for one shown in the difference in architecture. The Old Town also consists of narrower streets and has an underground maze-like structure where poor people used to live two centuries ago.

In 1886, an image of Edinburgh featured in the novel *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson. The Faustian protagonist of the novel lives in a well-proportioned stone building which faces a public square. Behind the house a carefully laid out garden leads to the laboratory, an old, strangely shaped wooden building... Although the novel is set in London, this mis-en-scene can be read as a cross-section through Edinburgh, Stevenson's city of birth, where Princes Street Gardens connect the Old Town to the south with the New Town to the north (Welter 66).

This further supports the fact that *Dr Jekyll and Mr Hyde* was set in Edinburgh. The city is as double as the characters in Stevenson's and Rankin's texts. Ian Rankin is admittedly very influenced by Stevenson and Stevenson is fascinated by the theme of the double. Town planner Patrick Geddes did renewal work in Edinburgh's Old Town and has uttered his opinion on Calton Hill in particular.

... 'Calton Hill, with its strange medley of monuments'... 'a vast museum of the battle of the styles, and a permanent evidence showing how the town planners of one generation cannot safely count upon continuance of those of the next... the New Town lacked space for workshops and industry. Consequently, 'the formal beauty ... was soon broken in upon and at many places destroyed by the necessary and inevitable

filling up of any and every vacant space with any and every sort of irregular and utilitarian factory and workshop'... (Welter 66).

Calton Hill is a part of the New Town and in *Hide and Seek* Calton Hill holds “the Scottish Office Building” (126) and “Calton Cemetery” (126) as well as “... the observatory and the folly – a copy of one side of Greece’s Parthenon...” (129). It is a sort of place where Rebus, in the past, has taken his daughter to “... show her the graves of the famous – David Hume, the publisher Constable, the painter David Allan – and the statue of Abraham Lincoln” (127). By night the area changes personality and becomes a sort of red light district for male prostitution. “Yes, Rebus knew all about Calton Hill, and about the cars which sat much of the night at the foot of it, along Regent Road. He knew about Calton Cemetery, too, about what went on there....” (53). It seems like Geddes is correct in his description of how haphazardly the planning of the city has been carried out. Calton Hill is an example that shows the city’s schizophrenic nature. A city where a luxurious hotel as well as a solemn concert hall can be found right next to a bar with the most questionable clientele. This is described in subchapter 2.2.6 when Rebus is pointing out that a road he considers to be “Edinburgh’s dustbin” also contains “the Sheraton Hotel and the Usher Hall” (*Knots & Crosses* 66). We are going to be taking a closer look at Edinburgh’s character in *Hide and Seek* next.

When Rebus first shows up at the housing estate having been called to Ronnie McGrath’s murder scene he notices the surrounding area and is not impressed. “... Most of the terraces boasted boarded-up windows... marshy front gardens with broken fences... some developer had started building private apartments... Rebus wasn’t fooled... This was the dumping ground” (9). Whatever city planning has been done, it does not seem to have worked. There is a great need for affordable housing, as Detective Constable Brian Holmes can attest to, since he complains about not being able to afford something decent on several occasions. Of course, Charlie probably loves the fact that he has stepped outside of his social class and is living illegally. But then it is much easier climbing down the social ladder than it is climbing up. As for the developer pulling the words “LUXURY DEVELOPMENT” (9) out of his hat and changing the address: it is likely to have the same effect as putting make-up on a hog. When Rebus calls it a “dumping ground” he is unaware that the prostitutes who end up dead at Hyde’s are dumped in the ground of the construction site.

Rebus is on his way to talk to Tracy and the following scenery is described as he is making his way there.

Shore Road was a fast road around the north coast of the city. Factories, warehouses, and vast DIY and home furnishing stores were its landmarks, and beyond them lay the Firth of Forth, calm and grey... On the other side of the road from the warehouses were the tenements... There was a smattering of corner shops, where neighbour met neighbour... The Dock Leaf had shed one generation of low-life drinkers, and discovered another. Its denizens now were young, unemployed, and living six to a three-bedroom rented flat along Shore Road. Petty crime though was not a problem: you didn't mess your own nest (21-22).

The road is "fast" and the businesses on one side of the road are the sort of workplaces where everything moves fast as well. The fjord is the complete opposite. It is calm while constantly moving. The other side of the busy road is crawling with people. That is not only a business area, it is also residential, but the people who live there would probably not be able to afford to shop in the businesses just across the road. They have to make do with the low-budget shops on their side of the road. So we have the calm seawater, the busy businesses that are separated from the local residents and we have the bar and the slow-moving shops where the locals are spending what little money they have. The part of Edinburgh that this is an image of is portraying a picture of a duality between two different elements as well as two different life-styles: The calm water that is never the same water versus the busy day to day life of the local people and the businesses. And, the businesses aimed at the well to do people versus the shops and bar that barely make ends meet dependant on people with little to no purchasing power.

Rebus takes us from his home in Marchmont through to the New Town where he eventually ends up in Pilmuir. As he drives from the fairly affluent area he lives in to Pilmuir the contrast between the two areas becomes clearer.

... left his flat, planning to drive around a bit, no real destination in mind. Marchmont was quiet, but then it always was. He... drove, entering the centre of town, crossing to the New Town... He had always known that it would end here of course. He drove through the ill-lit and winding streets, threading his way further into the maze (29-30).

Marchmont is an area Holmes envies Rebus being able to afford living in. It is not as affluent an area as where the wealthy people choose to live, but it is a whole lot nicer than the areas where he could afford to buy a flat himself. And Pilmuir compared to Marchmont is like night and day. In Rebus's own words: "Pilmuir, Hiroshima of the soul; he couldn't escape quickly enough. Fear of radiation" (84). Earlier I have pointed out that Rebus thinks of his flat in Marchmont as his "castle". There is a huge difference between the fairly quiet Marchmont and Edinburgh's own "Hiroshima". When Rebus crosses from north to south and ends up in an area so unlike the one he started in, it is a pattern that many cities are afflicted with. It is possible to take a map, draw a line and divide the city into two opposites: In this case rich versus poor.

When Rebus is going to lunch with Chief Superintendent Watson and, James Carew, Finlay Andrews and Tommy McCall he mixes his personal feelings with the feeling the city gives him and thus makes Edinburgh seem to have a personality that is reflected in the characters of the novel. The atmosphere of the city can be said to describe both Malcolm Lanyon and Finlay Andrews.

Midday Edinburgh seemed darker than ever, reflecting his mood perhaps. The Castle appeared to be casting a shadow across the expanse of the New Town, but that shadow did not, could not reach as high as The Eyrie. The Eyrie was the city's most expensive restaurant and also the most exclusive... The restaurant itself was situated... in the heart of the New Town, away from the city centre's human bustle (82).

The name of the restaurant means "eagle's nest" and also bears a striking resemblance to the word "eerie". It is suited for the predators who can afford lunching to the tune of "A good three figures' worth..." (92). The Castle is sitting on top of a hill and still its shadow cannot reach up to The Eyrie. The restaurant also makes an appearance in other Rebus-novels such as *The Beat goes on*. It serves as an image of where men in positions of power make their connections and business deals. There they sit, above even The Castle, and decide over the people participating in the "human bustle" beneath them. Edinburgh is not merely one thing; it being double in nature also shows in the vast difference between its inhabitants. Malcolm Lanyon and Finlay Andrews hold high professional positions and they are also elevated in status since they control a big part of the dark side of the city. There is no shadow cast upon their existence until Hyde's is revealed to Rebus.

When Rebus first meets Malcolm Lanyon at The Eyrie and is invited to the party at his home he notices the address: "Heriot Row. One of the most exclusive streets in the New Town. This was a new world" (90). Rebus belongs to the middle classes. He is appalled by Pilmuir and considers Lanyon's address to be completely foreign to him as well as the complete opposite of Pilmuir. It cannot be a long geographical distance between Heriot Row and Pilmuir as it is described in this novel, but the social standing of the inhabitants is light-years away.

Rebus's colleague Tony McCall is living a double life, being a member at Hyde's and being a police officer at the same time without reporting the crimes he, in the end, admits to having witnessed and committed. He keeps popping up where Rebus is, and kind of sneaks up on Rebus when he is in the squat having discovered that Ronnie McGrath had a younger brother, Neil McGrath, who is a police constable. Rebus manages to hide Neil McGrath from Tony McCall. He manages to do so since McCall is drunk and wants to keep drinking with Rebus: "We could drive down to Leith." "No, I fancy something more central. There are a few good pubs in Regent Road." "By Calton Hill?" McCall was amazed. "Christ, John, I can think of better places to go for a drink." "I can't," said Rebus. "Come on." (119). In the evening Calton Hill is not a desirable area for law-abiding citizens, but that is where Rebus has his hunting grounds. Not usually at the most impressive addresses in Edinburgh but in the gutter with people who might be able to help him along with whatever case he is working on. Tony McCall is likely worried about going there that time of night because he might be recognized by some of the young men who must have seen him at one time or another at Hyde's. Rebus knows to keep McCall out of his business, but he does not yet know about Hyde's. Calton Hill, with its dual purpose, is central and therefore desirable for several reasons. Rebus is the more dedicated policeman of the two and he knows how to exploit the duality of Edinburgh.

After Rebus has visited Calton Hill, where James tried to proposition him, we are treated to the following description of his feelings:

He could still feel James's hand on his leg... His flat didn't feel so secure any more... he was feeling soiled in the pit of his gut, as though the city had scraped away a layer of its surface grime and force-fed him the lot... He was living in the most beautiful, most civilised city in northern Europe, yet every day he had to deal with its flipside, with the minor matter of its animus (135).

Ian Rankin uses Rebus to show us that Edinburgh has a “flipside”. Edinburgh as visitors see it is never going to be the same as what a police officer has to deal with every day. Rebus’s whole existence is shaken by this visit to Calton hill and he is having a physiological reaction to the city and his flat, which he usually considers to be his own personal haven. The city is given a personality again since he attributes it to having “animus”. Rebus is dealing with the hostility of a city like he would deal with the hostility of a man. So, what he describes as “the most beautiful... city in northern Europe” has yet again shown that as much as it can be pure it can also be gritty and disgusting.

Rebus’s relationship with the city is forever changing. When he is driving home after the party at Malcolm Lanyon’s house his state of mind has clearly changed: “He stopped at an all night bakery and bought warm rolls and refrigerated milk. This was the time when he liked the city best, the peaceful camaraderie of early morning. He wondered why people couldn’t be happy with their lot” (219). Fast forward, or backwards if you want, and we will find Rebus in some sort of less harmonic mood because of the situation in his city. It is not like the party was a big triumph for Rebus or that he liked having to drop a drunk Tommy McCall at his brother Tony McCall’s house. So it must have something to do with gaining some sort of perspective, at least for the moment, and absolutely also the feeling the city at that time of day generally gives Rebus. This is a side of Edinburgh that Rebus only gets to enjoy in the morning hours.

Holmes, as I have mentioned, is looking to buy a flat in the city. He has to be about twenty years younger than Rebus so he naturally does not have a chance to buy a place like Rebus’s. The market has changed too much and he is buying alone on a Detective Constable’s salary. Holmes “... was looking around Easter Road and Gorgie... He was no snob. Hell, yes he was. He wanted to live in the New Town, in Dean Village, here in Marchmont, where students philosophised in pretty coffee shops” (178). Holmes is not satisfied being able to afford something in the part of town where the standard is lower. He spent a year in London as a student, but quit and went back to Edinburgh since he thought his time spent in London was “... a season spent in hell” (83). Holmes often asks himself why he chose to become a police officer, but he does not give himself a good enough answer. He wants to mingle with students though and live in the atmosphere that rules the more affluent areas such as the New Town instead of the more rough and loud areas around the football-fields. Edinburgh has many ways of being double. This is one of them, and Holmes does not like it.

Finlay Andrews flat out tells Rebus about the state of the most esteemed citizens of Edinburgh when Rebus has discovered Hyde's: "Yes, I suppose they'd have a job finding a judge to try me, an advocate to prosecute me, fifteen good men and true to stand as jury. They've all been to Hyde's... Looking for a game with just a little more edge than those played upstairs" (247). Rebus made such an effort to fit in at the lunch where he met, among others, Finlay Andrews. It turns out that the very same people who posed as wanting to clean up the city of Edinburgh are instead corrupting it every day making it as sick and twisted as Edward Hyde himself. The city is not only varying architecture; it is also only as good or evil as its inhabitants.

3.2.7 Religion.

Detective Inspector John Rebus reads the Bible. He tries to fit into the Church of Scotland, but he is having trouble becoming comfortable within the confines of organized religion. His view of religion is complex because it is mixed with his moral dilemmas and experiences that are quite extreme. He uses religious diction as well as imagery to try to analyse himself and the problem he is trying to solve.

Rebus has already, as we saw in *Knots & Crosses*, tried various denominations within Christianity. He keeps on trying in *Hide and Seek* as well. The day of Rian's dinner party he has made another attempt to fit into a new congregation.

... The last one he'd tried had seemed unbearably cold, promising nothing but sin and repentance, but this latest church had been the oppressive opposite: all love and joy and what was there to forgive anyway? So he'd sung the hymns, then buggered off, leaving the minister with a handshake at the door... all he could think about was the minister's handshake, that confident grip which bespoke assurances of an afterlife (4).

Rebus seems to be shopping for a church that suits him in every way. It matters that the "latest church" is near his flat because it is not too much trouble trying it and finding out that it is not for him. He does not have to waste much time that way. These two churches that he describes have opposing messages, according to Rebus. One church seems to demand something from Rebus and the other is so forgiving and accepting that he is equally uncomfortable with the both of them. So he likes to be held accountable for his sins, but he does not want to be reminded of them in any church. And he is unable to forgive himself for

his sins, yet when he is offered immediate forgiveness he does not take it. His diction when he says that he “sung the hymns” and then “buggered off” is telling of a frustration of which he is unable to rid himself. It haunts him throughout the dinner party and after the other guests have left as well. He seems envious of the minister’s conviction of there being an afterlife. It seems like he believes in salvation through good deeds and not faith alone.

Rebus is not the only one whose life and diction is soaked with religious discourse. His boss, Superintendent Watson, is also able to paint a picture when the situation warrants it. The issue this time is the drugs problem in Edinburgh.

‘Here, Inspector, it’s Hades. Plain and simple.’ ‘Yes, sir.’ ‘Are you a churchgoer?’ ‘Sir?’ Rebus was shifting uncomfortably in his chair. It’s a simple enough question, isn’t it? Do you go to church?’ ‘Not regularly, sir. But sometimes I do, yes.’ Like yesterday, Rebus thought. And here again he felt like fleeing. ‘Someone said you did. Then you should know what I’m talking about when I say that this city is turning into Hades.’ (28).

What Watson is saying is that Edinburgh has been turned into hell. Rebus is completely uncomfortable when asked so directly about his church habits. He has not yet found his own way and now that he is asked a direct question about it he feels panicked. He has been to church so many times that you would think he could just answer with a simple “yes”, but Rebus feels caught in not being a good enough Christian. Watson tries again when Rebus joins him at Finlay’s club. “Tell me, which church do you attend?” (238). Luckily for Rebus Tommy McCall interrupts them. Rebus is there on a mission to crack open Hyde’s secrets, and such a question would scare him even in the calmest of situations.

Charlie’s painting on the wall of Ronne McGrath’s squat develops from being a pentagram with two concentric circles to including other symbols: “... there were fresh additions, zodiac signs... between the two circles, painted in red... he shone the torch further up the wall, and read the dripping message: HELLO RONNIE Superstitious to his core, Rebus turned on his heels and fled...” (31). He runs into a young man in the dark outside: “‘Jesus, son,’ he whispered, ‘what happened to you?’” (31). Rebus’s superstitious side does not fit too well with him trying to be religious. This is an example of where the two opposing belief-systems are present within Rebus. He calls to “Jesus” when he is frightened, but what frightened him in the first place were not religious symbols but symbols of superstitions. He must know that the words on the wall has been put there by a human and not a ghost, but

Charlie's prank has gone too far and scares the usually tough Rebus so badly that he is actually running away from a feeling and some paint on a wall.

Rebus is dealing with a situation he believes to be a murder case and not a suicide and he is wondering how the writing and the zodiac signs got on the wall of the squat. He has found a piece of evidence on the scene that he strongly believes must have come off a uniform of a police officer. As a result he also has "got the mother and father of a headache. In-laws, too. Kids, neighbours, town and country... 'What are you going to do?' ... 'Maybe I'll just go to the devil!'" (43-45). He knows his way around sarcasm, and when he is angry he does some of his best work. Tony McCall is not helping, but is rather being annoying, so when he asks a question Rebus responds with anger. The angry remark about going to the "devil" is normal language for Rebus. Jesus, God and the devil are often called upon by Rebus without it necessarily having a literal meaning. When he has exposed Tracy for having betrayed Ronnie McGrath she hits him in the groin and the first words to escape Rebus's lips are "Jesus Almighty Christ." (147). After he has caught up with Charlie and taken Nell Stapleton's statement after she was attacked by Tracy, Rebus expresses how he has too much to do with the following words: "He was supposed, for the sake of Christ, to be having things easy" (170). This is just a natural part of Rebus's vocabulary.

Rebus spends some time chasing down the theory of the murder having anything to do with Satanism and the occult. He has found a psychology lecturer, Dr Poole, at the university to learn more about what might be going on in Edinburgh: "... So many people think that's what the occult is about – bringing Old Nick back to life. There's much more to it, believe me, Inspector. Or much less to it, depending on your point of view.'..." (46). Rebus is probably able to see the case from two different points of view since he is a confused Christian. The supernatural in all its forms needs investigating until it is discovered that it was just a false clue created by Charlie. It is not a complete waste of time since Charlie is somewhat helpful as well, attempting to sow the seed of a *Dr Jekyll and Mr Hyde* aspect that is crucial to the case. As much as Satanism and the occult scares Rebus, he is willing to follow through with his work and he is not quite as nervous in Dr Poole's office just talking about it as he was in the squat seeing the images on the wall. Thus, Rebus is fascinated by Satanism and God-fearing at the same time.

Having had lunch at The Eyrie, Rebus is just about to leave with the others when he suddenly is overcome with guilt: "He had just eaten and drunk his share of about two hundred

pounds... I have eaten ashes for bread... Ashes for bread. Cigar ash burned red all around him, and for a moment he thought he might be sick” (93). Psalm 102, verse 9 in the Old Testament reads: ” For I eat ashes like bread and mingle tears with my drink...” (Bible Hub). Psalm 102 is titled “A Prayer of one afflicted, when he is faint and pours out his complaint before the LORD” (Bible Hub). Rebus is in a situation where he usually would not be. He does not feel like he belongs with the people he has had lunch with. They are all indulging in gluttony, one of the seven deadly sins. The only one who seems to be feeling bad about it is Rebus and when he mentions the red ashes “around him” it feels like he thinks he has dined with the devil himself. This is likely a display of his instincts as well as another example of his guilt-ridden relationship with God. He might, on some level, be aware of the nature of the others being double and that he has yet to see their darker side.

Holmes and Rebus arrive together in the Pilmuir-squat to look for Ronnie McGrath’s hidden photographs and find the house lit up, since the council is cleaning up the premises, when they have this exchange:

‘Like the stable at Bethlehem,’ said Holmes. ‘A damned queer stable,’ Rebus retorted. ‘God’s got a funny sense of humour if this is His idea of a joke.’ ‘You did say we were going to hell.’ ‘I wasn’t expecting Cecil B. DeMille to be in on it though... ‘Why, in God’s name?’ (200).

They are both reaching easily for the religious images. They seem to be the first thoughts that come to them in strange or difficult situations. They are both aware of some of Cecil B. DeMille’s work. He made several Bible-themed movies, one of them being “The ten Commandments”. It is only a quick word Rebus and Holmes have before they enter the house, but it is packed with images and that makes it clear yet again that Ian Rankin admires the economic style of Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde*. However, it almost makes the two men seem too familiar with each other. Where one man leaves off the other one continues, and they have not spent that much time together.

3.3 Comparisons and Contrasts.

The findings in *Hide and Seek* support, to a great extent, what I analysed in *Knots & Crosses*. The theme of the double is still strong. However, it seems like Ian Rankin has learned not to rely quite as much on coincidences in this novel as he did in the first. But there are still very many coincidences that he has to, and does, rid himself of in the later Rebus novels.

The motifs in *Hide and Seek* are similar to those in *Knots & Crosses* as well. There are still games being played. Hide and seek is a game that we absolutely are supposed to pick up on since it is the title of one of the novels. The use of the word “Hide”, which sounds like “Hyde”, is sending us straight into the world of Robert Louis Stevenson. That is also the case since some of the characters’ names in the second novel are taken from *Dr Jekyll and Mr Hyde*. Ian Rankin tells us straight out that it was intentional to tie Stevenson’s book to both *Knots & Crosses* and *Hide and Seek*. The second time around it is impossible to miss the connection.

I call a “maze” a game in the analysis of *Hide and Seek*. That is because of the way the criminals have set up the scene. They make Rebus and Holmes walk a maze in order to solve the crimes. The criminals are not the only ones who contribute to it being a maze. Charlie, who is the brightest red herring, also does his best to lead the detectives astray, but he is playing child’s-games. The image of the maze actually ties Rebus and Holmes together, and shows how similar they are in many ways. Charlie plays literal games of pinball, but he has been longing for freedom for so long that he enjoys playing games with Rebus. Rebus is neither delighted nor impressed.

Holmes plays the vanity game with Jimmy Hutton, and Jimmy Hutton tries to play him right back. Holmes also views house hunting as a game, and I believe it is. He has a good teacher in Rebus, even if he cannot stand him sometimes. He is impressed when Rebus uses body language and tone of voice to gain control of a situation where it is needed in order to get the wanted result. Tracy plays games with Rebus, trying to gain his pity and trick him. Holmes helps him discover this and Rebus plays Tracy right back. Word games and linguistic games are being played in both novels. James plays Rebus as well, but is not rewarded for it in the end since he makes a false report on Rebus. But then James’s life consists of playing games since he is on the game. When he gives Rebus some information that include the name Hyde, it feels like a game of Chinese whispers to Rebus since he has lost the middle part of

the information he needs to form a complete picture. Hide and seek turns into a game of cat and mouse, which then turns into a game of life and death. This is very reminiscent of *Knots & Crosses* where Gordon Reeve is playing a deadly game with Rebus. The reason behind the games in *Hide and Seek* is Finlay Andrews and Malcolm Lanyon's side-business Hyde's. These are deadly games, people have already died and Rebus has a very close call in the end of both novels.

The book motif is equally as prevalent in *Hide and Seek* as it was in *Knots & Crosses*. Almost every character is involved with books. Rebus is actually attempting to find time to reread *Dr Jekyll and Mr Hyde*. He buys *Doctor Zhivago* as a gift and then decides to keep it himself. He attends a party where he is seated in-between a lecturer and a bookseller. Books have always been Rebus's escape, and yet he has nothing to converse with these people about. He is a bit of a recluse and prefers privacy when he is around books. Charlie, being a student, owns a huge collection of various books. Ronnie McGrath had some as well, but that is only mentioned when the young worker from the council tries to pilfer one of them. Even the blind Mr Vanderhyde owns books that he keeps behind glass like James Carew does with his first editions. James Carew also owns a collection of gay literature, which is no great surprise to Rebus since he spotted him at Calton Hill with a male prostitute. Holmes's girlfriend Nell Stapleton is a librarian, not like Gordon Reeve at all of course, but quite the opposite with her pleasing countenance. Malcolm Lanyon also owns a substantial amount of books. He is well educated and is likely to have read most of them as opposed to James Carew whose books mostly have never been opened. Holmes is lucky that his girlfriend is a librarian since he is visibly uncomfortable at the library when he has to find his own way while Nell Stapleton is in hospital. Rebus feels violated when he realises that Andrews and Lanyon has kept such a close eye on him that they know about his habits, including his book collection and reading habits. In *Knots & Crosses* books surround both Rebus and Reeve in their homes, while Reeve in addition works at a library. It is Rebus who once introduced Reeve to books, and ironically he ends up using one as a weapon to defend himself against his former friend who is holding a gun.

The motif of Hide and Hyde serves to link the novel closer together with Stevenson's book as well as sending Rebus and any reader in the direction that eventually will lead to Hyde's club. It starts out with Tracy misunderstanding her boyfriend's words. He is likely trying to warn her about Hyde, but she understands it to mean that she should, for some reason, hide. Superintendent Watson's whole anti-drugs campaign is dead in the water before

it even starts since Rebus manages to solve Ronnie McGrath's and James Carew's murders. Rebus's colleague Tony McCall is trying to keep tabs on Rebus since he is a member of Hyde's, introduced to that scene by his brother, Tommy McCall. A huge coincidence that Ian Rankin allows *into Hide and Seek* is when Calum McCallum, Gill Templar's lover is the one who gives Rebus the whole story of Hyde's and thereby is giving him the means to solve the case and have a chance to bring many of the most powerful people in Edinburgh to their knees. He is cheated of that pleasure since both Finlay Andrews and Malcolm Lanyon end up dead long before a trial can even be scheduled. As it turns out the character of Charlie seems to have very much in common with Robert Louis Stevenson, who is as I have shown one of Ian Rankin's favourite authors. In *Knots & Crosses* we are faced with both literal and non-literal knots and crosses. The game of noughts and crosses is very literal. So are the matchstick-crosses Reeve delivers to Rebus. Less literal links to the title of that novel are crosses people bear, such as John Rebus's memory-repression, and the fact that some characters share personality traits and criss-cross each other's paths constantly. A similar criss-crossing pattern is present in *Hide and Seek* as well.

Whereas the action of strangulation and choking was the murder method, learned in the SAS, in *Knots & Crosses* it is merely a plot detail in *Hide and Seek*. Yet it is worth mentioning for comparative purposes. Reeve carries his SAS training with him and has even tried suicide by strangulation at one point. He points out to John Rebus that he has put Michael Rebus's head in a noose to get to his former friend. In *Hide and Seek* Tony McCall feels like he is choking as he realises that Rebus is smart enough to figure out the whole mystery, and thereby exposing him as a dirty police officer. Rebus has not forgotten the techniques he learned in the SAS and he needs them to gain control of both Finlay Andrews as well as Malcolm Lanyon. Rebus naturally feels cheated when Lanyon strangles himself in police custody, and he knows that he will not get the closure he needed in this case when Finlay Andrews dies as well as a result of a heart attack while in hospital. Somehow he feels like they got away with all the monstrosities they were responsible for. And it is difficult to prosecute someone else without the testimony of the main culprits.

The *Dr Jekyll and Mr Hyde* connection is a very strong motif in both novels. All six chapters of *Hide and Seek* are headed with their own quotations from Stevenson's novel. Four characters in the novel share a name with characters from *Dr Jekyll and Mr Hyde*: Enfield, Lanyon, Poole and Carew. The two characters called Carew also share a destiny: they are both murdered. On two different occasions John Rebus picks *Dr Jekyll and Mr Hyde* up from

his floor to reread this book that he favours at least because it is short, but I suspect also because of its content, although he seems dense for not remembering it. Tracy has no clue when she tells Rebus that Ronnie McGrath mentioned a man called Edward. Charlie, on the other hand, readily suggests that the name Edward might be connected to Edward Hyde, the fictional character created by Stevenson. Rebus is looking for a real person called Edward and puts Holmes to work in finding people in the phone directory with the last name Hyde. They are both false clues. The words in the fake suicide note supposedly left by James Carew when he is actually murdered by Finlay Andrews's and Malcolm Lanyon's men, seem familiar to Rebus. He never realises that he has read the exact same words in *Dr Jekyll and Mr Hyde*. The words "Hide" and "Hyde" are leading Rebus in wrong directions the whole way through the novel. He seems to be near a truth that can help him solve the murders, but then he is unable to connect the dots. He really needs Calum McCallum to provide the solution for him. Deacon Brodie as well as Burke and Hare are connected to this novel both directly and through *Dr Jekyll and Mr Hyde*. Their common trait is having a double character. There is also a reference to James Hogg's classic novel that bears striking resemblances to both Stevenson's and Rankin's novels. While it is less of an obvious connection in *Knots & Crosses* it is still clear in the way Stevenson's book is mentioned, how the theme is the same and the fact that Reeve's personality has morphed into becoming Mr Hyde since Rebus saw him last.

The stories having Edinburgh as a backdrop is essential. The duality of the city supports the duality in the essence of whole novels. *Dr Jekyll and Mr Hyde* is actually set in Edinburgh, as I have shown, and it fits into a proud tradition of novels by the city's many talented and celebrated authors who have chosen to write about the double because they know their city well. Calton Hill is a prime example of a part of the city that has a dual nature. Like Deacon Brodie, for instance, Calton Hill assumes an evil role by night that can only be sensed by the most perceptive during the daytime. The difference between the Old Town and the New Town is visible but also possible to sense in the prevailing mood of the inhabitants of the different areas. And then there are some housing estates that serve no constructive purpose any more. Holmes wants to live in a nice area of Edinburgh where he can mingle with the people he feels he has more in common with than the disillusioned people of the Old Town. He seems to be missing being a student, which he was in London for a short while. He simply quit studying since he hated London, overlooking that Edinburgh has a perfectly respectable university as well. The Eyrie is filled with wealthy people, but as it turns out, not the most

moral of people. The position it holds in Edinburgh does not seem to be well deserved by the end of the novel. And it leaves Rebus with a pit in his stomach when he is actually there being temporarily blinded by the success of the people who can afford to walk through the doors of the restaurant. In Rebus's line of work he gets to see the evil side of Edinburgh as well as the glossy side that is shown to visitors. This often disillusiones him, but his mood changes rapidly when he has had something resembling a not completely crappy day. Rebus is shocked to find out, in *Hide and Seek*, that almost every man in any kind of position of power in Edinburgh has been recruited to Hyde's. This gives him an even more dim view of his beloved city. Edinburgh as a setting is just beginning to take shape in *Knots & Crosses*. However, there are descriptions of the city that lets the dual nature of it shine through. Edinburgh is used to foreshadow events to come and is described as having two clearly different areas with mostly separate qualities. Deacon Brodie and Burke and Hare are mentioned, and that is a direct connection to Robert Louis Stevenson and Edinburgh.

Rebus defines himself as a Christian and the motif of religion is strong in both novels discussed in this thesis. He at one point states that his God is dark. Rebus uses religious diction and vocabulary so often and so spontaneously that it is clear that religion is a natural part of his existence. However, the fact that he cannot settle into one congregation is a source of despair as well as shame for him. He shares the use of a religiously inspired vocabulary and diction with Holmes, and Superintendent Watson uses it in a different way: more to prove a point than just a first response. Watson is also very focused on the fact that he thinks it is a given that a person belongs to a specific church. Rebus has to follow through with the investigation of the aspect of Satanism and the occult, but he is not at all comfortable with the subject. In *Knots & Crosses* Rebus is interested in the story of Job in particular and the Old Testament in general.

Hide and Seek is as interesting as *Knots & Crosses*, but it is different in that we do not have such a visible double that we had in Gordon Reeve. We are also led more astray while still kept interested in what happens next. The clearest similarity is that Rebus has no clue as to what is going on before the very end. There is not a prolonged chase for the culprits in either novel. The solution to the mystery in *Hide and Seek* is far less obvious than it was in *Knots & Crosses*. The theme is the same and the same motifs and images are there, some less strong in this novel than in the first and vice versa. For instance, strangulation was a major motif in the first novel while it is less prevalent in *Hide and Seek* and serves more to remind us of the first novel instead.

Conclusion.

In this thesis I have analysed Ian Rankin's first two crime novels, *Knots & Crosses* and *Hide and Seek*. My focus has been on the theme of doubling and how motifs, imagery, plot details and quite a large amount of crude plot devices explain the theme. My thesis statement is that Ian Rankin has developed the theme with great weaknesses since he has chosen to place the characters so closely together in both novels. The theme is at least many hundreds of years old, so Rankin did not invent it. He simply uses it as many of his fellow authors have done before him.

Ian Rankin's fascination with Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* has influenced his authorship greatly. But the fact that Rankin has an advanced degree in literature shines through in other literary references as well throughout the two texts. *Knots & Crosses* and *Hide and Seek* became too literary and too cerebral for the genre of the crime novel. In later Detective Rebus novels Rankin has changed the style so that people without degrees in literature can follow his references better.

I found that not only is the word "game" used a lot but also the characters in the novels play games with each other. Some of these games are classics in crime novel's in general, such as hide and seek. Others follow the characters and show us how the characters are doubles of each other or themselves, like the game of noughts and crosses and the various linguistic games. Doubling is also a game as well as the all-important theme of the novels.

The motif of books serves the purpose of displaying similarities and differences between the characters as well as giving Detective John Rebus a method to study his opponents. It is not only his opponents reading habits he maps out, but anyone who owns books rouse Rebus's interest. It is his way of figuring out who and what people are. It goes to show that he has a need to have the upper hand in every situation or else he will be very uncomfortable at the very least. While most of the main characters are comforted by books and tend to wall themselves in with books, Rebus's colleague Brian Holmes is uncomfortable around them and makes use of his girlfriend, the librarian, to do his research for him.

The titles of the novels define the overall perspective of the texts. In *Knots & Crosses* the knots and crosses are both literal and non-literal. The word “knot” is used by the characters frequently, I assume, to remind us of the overall problem the Detective is dealing with. The characters criss-cross each other’s paths and they have crossover personal traits in some instances. *Hide and Seek* is a fitting title for the novel, not only because of the game, but also since the word “hide” is misunderstood throughout most of the text until it dawns upon Detective Rebus that the word is spelled “h-y-d-e” and therefore has a more potent meaning for the plot.

Strangulation and choking are actions in *Knots & Crosses* since it is a method of murder for Gordon Reeve yet also a technique that Rebus uses when he almost, unknowingly, strangles a woman he is having sex with. In *Hide and Seek* it is more of a plot detail since it really does not come up as a feature of the theme of doubling. While one character chokes on his words when put under pressure and another commits suicide by strangulation this does not show doubling neither between characters nor within them.

Ian Rankin announces the connection to Stevenson’s *Dr Jekyll and Mr Hyde* in the introduction to *Hide and Seek*. He felt the need to do so since critics of the first Rebus novel had missed that trait in *Knots & Crosses*. Stevenson’s novel is mentioned by name several times, and it provides us with several literary references in the form of character names in the second novel. The references to Jekyll and Hyde in the first novel are not really subtle so when *Hide and Seek* plays out it feels like being hit in the head with Stevenson’s masterpiece since the references are heavily both stated and hinted towards. This is where it really shows that when Rankin relies on his knowledge from his literary education he fails to include many readers since the critics are unable to identify the linkages to other literature. *Dr Jekyll and Mr Hyde* is strongly connected to the non-fictional characters Burke and Hare and Deacon Brodie.

The image of Edinburgh as a setting begins in *Knots & Crosses* and becomes stronger in *Hide and Seek*. Rankin develops it even more in later Rebus novels. It is not only the history of people who once lived in Edinburgh that is important. The city itself presents many images that show how double it is. There is the mixture of architecture between the Old Town and the New Town, but also the difference in social standing and living conditions that portrays how extreme the differences is within this relatively small city. Detective Rebus feels one with the city and describes it as if it has human qualities. Edinburgh is quite perfect as a

backdrop for a crime novel because of these issues and Ian Rankin is not the first one to make use of that.

I considered religion, particularly Christianity, as a motif because it seems to be the compass by which Rebus tries, and fails, to steer his life. His struggle, because of the fact that he sees moral questions in terms of religion, shows how double he is. Both Rebus and other characters use religious diction and vocabulary in their everyday speech. Sometimes the religious images are very literal, like when Superintendent Watson compares Edinburgh to Hades. Rebus knows the Bible quite well, but his struggle with his faith might be related to the fact that he mostly focuses on the Old Testament. He is not readily able to believe that faith alone will make God forgive him.

What motivated my investigation of these two particular novels is that I could not find any previously reported research on the issues I have argued that these novels have. I scanned the novels thoroughly and found that they are permeated with motifs and imagery that develop the theme of the double very well. However, though the portrayals of these elements are very relevant to the theme, Ian Rankin takes shortcuts to come to a point where he can continue to develop the plot. These shortcuts, in the shape of coincidences and unbelievable plot twists, are sometimes too obvious and take away some of the quality that the novels otherwise contain. He is very good at using literary references when giving important characters surnames that point to literature that he admires. However, this is lost on the general reader of the genre and therefore he stops overusing his vast knowledge in that area as the Rebus series continues. There is no doubt as to whether or not Ian Rankin is a successful author. He simply changed his career direction toward better plotted novels and more carefully thought out methods of writing. However, he has clung to certain motifs like his focus on the city, and especially the place of religion in Scottish everyday life. Rankin was aiming for a Professorship and ended up as a celebrated crime novelist instead. His training in literature is not lost; it is just subtler and more cleverly used in later works.

The implications of my research for people working in English seems to be given by my finding that there are certain inconsistencies in the novels, which do not appear in later novels. This may be an incentive to look for similar weaknesses in other successful author's first novels. Also, the theme of the double in these two early novels is obsessive and makes the novels into repetitions of each other. The theme is the building block of these two novels. Especially when we look at themes and motifs such as the history of the city, religion, puzzles

and intertextuality. The weakness in both these novels is that they work with the same sort of plot devices such as doubling and the doubleness of Rebus's life, his background and experiences. Also when Ian Rankin uses duality in the description of the city, the Old Town and the New Town, he may be overusing such descriptions. He has clearly stated that he depends a great deal on Stevenson's *Dr Jekyll and Mr Hyde*, maybe even too much. Ian Rankin has gained a great deal of experience and professional expertise since. He is now an experienced novelist and that is reflected in the John Rebus novels that followed these first two that I have examined.

Works Cited:

Bible Hub. "Psalm 102". Web. 28 Mar. 2016. <http://biblehub.com/esv/psalms/102.htm>

Bloede, Barbara R. James Hogg's *Private Memoirs and Confessions of a Justified Sinner*: The Genesis of the Double. *Etudes Anglaises: Grande-Bretagne, Etats-Unis*, 1973, Vol.26, pp.174-86. Web. 24 Apr. 2016.

Burroughs, William S. in *The Concise Oxford Companion to English Literature*. Eds. Drabble, Margaret, Jenny Stringer, and Daniel Hahn. Oxford University Press, 2007. Oxford Reference Web site. Web. 25 Apr. 2016.

Cohen, Michael. "Inside the Murderer". *Studies in Popular Culture* 19.3 (1997): 49–63. Web. 23 Apr. 2016. http://www.jstor.org/stable/23413719?seq=1#page_scan_tab_contents

Delahunty, Andrew, and Sheila Dignen. "Burke and Hare." The Oxford Dictionary of Reference and Allusion. : Oxford University Press, 2010. Oxford Reference. 2010. Web. 26 Mar. 2016.

Doyle, Arthur Conan. *The Hound Of The Baskervilles*. Raleigh, N.C.: Generic NL Freebook Publisher, n.d. *eBook Collection (EBSCOhost)*. Web. 19 Mar. 2016.

Edenbvrg. "Burke and Hare". <http://www.edinburgh-history.co.uk/burke-hare.html>. Web. 28 Feb. 2016.

Encyclopædia Britannica. "Gordian knot, Proverbial term".

<http://global.britannica.com/topic/Gordian-knot>. Web. 21 Feb. 2016.

Freud, Sigmund (1919). *The Uncanny*. London: Penguin Books, 2003.

NetKnots.com. "Square Knot / Reef Knot". http://www.netknots.com/rope_knots/square-knot/ Web. 21 Feb. 2016.

Plain, Gill. In *Crime Fiction in the City*. Cardiff, GB: University of Wales Press, 2013. ProQuest ebrary. Web. 24 April 2016.

Rank, Otto (1971). *The Double: A Psychoanalytic Study*. Translated and Edited with an Introduction by Harry Tucker, Jr. Maresfield Library. London 1989. London: H. Karnac (Books) Ltd. 1989.

Rankin, Ian (1987). *Knots & Crosses*. Second Edition. London: Orion Books Ltd. 1998.

Rankin, Ian (1990). *Hide and Seek*. Second Edition. London: Orion Books Ltd. 1998.

Rankin, Ian (2008). "Justified classic – The Private Memoirs and Confessions of a Justified Sinner". In "The Scotsman" – Scotland's National Newspaper online. Web. 26 Mar. 2016.

<http://www.scotsman.com/lifestyle/justified-classic-the-private-memoirs-and-confessions-of-a-justified-sinner-1-1083999>

Rankin, Ian (2010) in The Guardian. "Ian Rankin on The Strange Case of Dr Jekyll and Mr Hyde": 1-3. <http://www.theguardian.com/books/2010/aug/16/ian-rankin-dr-jekyll-mr-hyde> Web. 28 Feb. 2016.

Rankin, Ian. "John Rebus". <http://www.ianrankin.net/character/john-rebus/> Web. 12 Feb. 2016.

Rankin, Ian. "The Social Context. Real Time Writing". Sunday, June 7th 2015. <http://www.ianrankin.net/the-social-context/> Web. 12 Feb. 2016.

Rankin, Ian. "Ian Rankin on Edinburgh: A City of Stories" in Encyclopædia Britannica. <http://global.britannica.com/topic/Ian-Rankin-on-Edinburgh-A-City-of-Stories-1273556#ref908590> Web. 12 Feb. 2016.

Rankin, Ian. In *Crime Fiction in the City*. Cardiff, GB: University of Wales Press, 2013. ProQuest ebrary. Web. 24 April 2016.

Rankin, Ian. "About". <http://www.ianrankin.net/about/> Web. 22 Apr. 2016.

Rankin, Ian. "The Path from Rankin to Rebus. Ian's Literary Influences." Sunday, May 31st, 2015. <http://www.ianrankin.net/the-literary-path-from-rankin-to-rebus/> Web. 23 Apr. 2016.

Rising, Catharine: Raskolnikov and Razumov: from passive to active subjectivity in *Under Western Eyes*. *Conradiana* (33:1) Spring 2001, 24-39. Web. 24 Apr. 2016.

Saposnik, Irving S. "The Anatomy of Dr. Jekyll and Mr. Hyde". *Studies in English Literature, 1500-1900* 11.4 (1971): 715–731. Web. 24 Apr. 2016.

Shiloh, Ilana. *Double, the Labyrinth and the Locked Room: Metaphors of Paradox in Crime Fiction and Film*. New York, NY, USA: Peter Lang Publishing, 2010. ProQuest ebrary. Web. 10 Mar. 2016.

Stevenson, Robert Louis (2011). *Dr. Jekyll and Mr. Hyde*. Third Edition. New York: Kaplan Publishing.

Welter, Volker M. "‘Slum, Semi-Slum, Super-Slum’--Some Reflections By Patrick Geddes On Edinburgh’s New Town." *Architectural Heritage* 10.1 (1999): 66. *Academic Search Premier*. Web. 26 Mar. 2016.