



# Deduction of Crime in the Urban Matrix: A Comparative Analysis between Kiriti Roy and Sherlock Holmes

## Introduction

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**Abstract:** Detective fiction, as a literary genre, provides a compelling lens to examine the interplay of crime, society, and urban spaces. This study offers a comparative analysis of two iconic literary detectives—Sherlock Holmes, the emblematic figure of Victorian London created by Sir Arthur Conan Doyle, and Kiriti Roy, a prominent Bengali detective crafted by Nihar Ranjan Gupta. While both characters employ deductive reasoning and psychological insight, their investigative methods, ethical frameworks, and engagements with urban environments reflect distinct cultural and historical contexts. Holmes' approach, rooted in scientific empiricism and forensic observation, epitomizes the rationalist ethos of late 19th- and early 20th-century Britain, transforming the complexities of London into a structured and decipherable space. In contrast, Kiriti Roy's deductive practices are intertwined with Indian sociopolitical realities, moral philosophies, and humanistic empathy, offering nuanced reflections on postcolonial Kolkata with its layered urbanity, class tensions, and colonial legacies. This research examines how urban settings act as active agents in shaping crime narratives, influencing the detectives' methods, narrative perspectives, and problem-solving strategies. By analyzing deductive methodologies, character development, and interactions with law enforcement, the study identifies both convergences and divergences between Western and South Asian detective traditions. Furthermore, it situates these findings within broader discussions of postcolonial literary studies, urban semiotics, and cross-cultural crime fiction scholarship. Ultimately, the study underscores the importance of examining regional literary figures like Kiriti Roy alongside globally celebrated detectives, highlighting the culturally specific and universal aspects of crime deduction. This comparative framework enhances understanding of how literature mediates perceptions of logic, justice, and urban complexity, offering insights valuable for literary criticism, urban studies, and pedagogy.

**Keywords:** Detective fiction, Sherlock Holmes, Kiriti Roy, urban crime, deductive reasoning, postcolonial literature, cross-cultural analysis, Kolkata, London, narrative methodology

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## INTRODUCTION

### Research Background

Crime fiction has long held a significant place in literary traditions across the globe, offering not just entertainment but also deep reflections on society, urbanization, justice, and human psychology. Within this genre, detective narratives serve as a unique lens through which complex sociocultural dynamics are dissected. The evolution of detective fiction has often paralleled changes in societal structures, especially in rapidly urbanizing environments where anonymity, complexity, and social mobility create fertile grounds for criminal activities and investigation. Urban spaces, with their intersecting class divisions, bureaucratic systems, and layered histories, provide rich contexts for narratives that explore the nature of crime and justice. Two iconic figures from this genre—Sherlock Holmes, created by Sir Arthur Conan Doyle in late 19th-century Britain, and Kiriti Roy, a product of 20th-century Bengali literature by Nihar Ranjan Gupta—

stand as cultural reflections of their respective urban contexts. Holmes operates in Victorian and Edwardian London, a city grappling with industrial expansion, social stratification, and burgeoning crime. Kiriti Roy, by contrast, is rooted in Kolkata's post-independence milieu—a city infused with colonial hangovers, nationalist stirrings, and a distinctively Indian urban consciousness.

Both detectives employ deductive reasoning and psychological analysis, yet their methods, worldviews, and urban settings offer different nuances. Holmes' reliance on forensics, logical inference, and criminological profiling is emblematic of Enlightenment rationality and scientific optimism. Kiriti's approach, while equally sharp and deductive, is imbued with philosophical undertones, a more emotional engagement with cases, and a contextual awareness of Indian sociopolitical realities.

There is a growing interest in cross-cultural comparisons in detective fiction, especially between Western and non-Western traditions. However, academic attention has largely favored globally prominent figures such as Holmes, Poirot, or Miss Marple, often overlooking regional literary heroes like Kiriti Roy, who holds significant cultural and literary value in Bengali literature. A comparative analysis between Holmes and Kiriti not only enriches our understanding of crime fiction but also highlights how deduction as a method transforms within different urban, cultural, and historical matrices.

## **RESEARCH AIM AND OBJECTIVES**

### **Aim**

This research aims to critically examine the methodologies of crime deduction employed by Sherlock Holmes and Kiriti Roy, with a focus on how urban environments, cultural contexts, and narrative styles influence their investigative approaches.

### **Objectives**

- To explore the role of urban space (London and Kolkata) in shaping the crime narratives of Holmes and Kiriti Roy.
- To analyse the deductive methodologies used by both detectives, emphasizing logical, psychological, and contextual tools.
- To identify key differences and similarities in their character development, investigative ethics, and engagement with law enforcement.
- To examine how social hierarchies, colonial legacies, and indigenous traditions are reflected in their respective crime-solving styles.
- To contribute to the broader discourse on postcolonial literary studies and transnational detective fiction.

## **RESEARCH RATIONALE**

Detective fiction has been an enduring literary genre, but comparative literary studies in this field often remain confined to Western narratives. Sherlock Holmes has been analyzed extensively in terms of

deductive reasoning, Victorian rationalism, and narrative structure. However, figures like Kiriti Roy, Feluda (Satyajit Ray), and Byomkesh Bakshi (Sharadindu Bandyopadhyay) remain underrepresented in global academia despite their cultural richness and narrative sophistication. This research is necessary because it breaks that anglocentric lens and opens a dialogic space between canonical Western detective fiction and Indian literary traditions. Kiriti Roy, though not as globally marketed as Holmes, is a prominent literary figure in Bengali detective fiction. His cases often delve into moral ambiguity, family honor, social decay, and the human psyche within the Indian socio-cultural framework. Exploring how his deductive practices contrast or correspond with Holmes' methods will allow a more nuanced understanding of the universal versus culturally specific aspects of detective fiction.

Furthermore, urban space is not merely a backdrop in these narratives—it is an active agent in the formation of crime, investigation, and resolution. London is often portrayed as a foggy metropolis with hidden alleys and a burgeoning police force, while Kolkata is depicted as a chaotic, layered city with colonial remnants, class tensions, and spiritual contradictions. Comparing how these two detectives navigate their respective urban terrains reveals how urbanity mediates knowledge production, suspicion, surveillance, and justice. In a postcolonial academic climate, this study adds depth to literary scholarship by interrogating notions of modernity, justice, and logic within different epistemological systems. It also critiques the assumption that scientific reasoning, as demonstrated by Holmes, is the only legitimate or superior mode of crime-solving. Instead, it posits that Kiriti Roy's deductive methods offer a different but equally valid model shaped by Indic traditions, humanistic empathy, and localized knowledge systems.

## SIGNIFICANCE OF THE STUDY

This study holds several layers of significance:

- **Cross-cultural Literary Insight:** It bridges Western and South Asian literary traditions by offering a balanced and scholarly comparison. This can aid academics, translators, and readers in understanding the diversity within the detective genre. **Urban Representation and Crime:** By foregrounding the role of the city in detective fiction, the research enhances our understanding of urban semiotics, spatial anxiety, and the connection between city life and criminality. It will also contribute to interdisciplinary studies that involve literature, urban studies, and criminology.
- **Postcolonial Literary Discourse:** The project adds to the growing body of postcolonial literature by showcasing how Indian detective fiction is not derivative but innovative and rooted in its own cultural logic. It challenges the one-dimensional reading of detective fiction as a Western construct and underscores the intellectual agency of non-Western writers.
- **Relevance to Contemporary Crime Studies:** The study indirectly contributes to discussions around contemporary crime, law enforcement, and investigative methods by revisiting foundational literary detectives who still influence modern portrayals of crime-solving.
- **Pedagogical Value:** The comparative framework developed here can serve as a valuable resource for teaching world literature, genre studies, or comparative cultural analysis in universities and colleges.
- **Encouragement of Regional Literature Translation and Appreciation:** Highlighting Kiriti Roy in comparison to Sherlock Holmes may foster greater interest in translating Bengali detective fiction and bringing such narratives to a global readership.

In essence, the study is not just a comparative literary exercise but a cultural exploration into how logic, justice, and urbanity are perceived differently across time and space. By analyzing Holmes and Kiriti, we uncover how fiction reflects deeper societal understandings of order, knowledge, and morality, and how literary detectives serve as both agents of justice and mirrors of the cities they inhabit.

## LITERATURE REVIEW

The detective fiction genre has long been a mirror reflecting the sociocultural anxieties of urban modernity. Through the lens of deduction, rationality, and forensic observation, iconic characters like Sherlock Holmes and Kiriti Roy encapsulate unique crime-solving methodologies deeply embedded in their respective temporal and spatial contexts. This literature review seeks to establish the critical groundwork by comparing major scholarly conversations around these two figures, while also outlining a theoretical framework suitable for their comparative analysis.

### The Rise of the Urban Detective

The character of **Sherlock Holmes**, created by Sir Arthur Conan Doyle in the late 19th century, is widely acknowledged as a literary symbol of Victorian rationality, empiricism, and the triumph of logic over chaos (Knight, 2010). Holmes' methodology draws heavily from positivism—a scientific worldview that underscores observable, measurable facts. His deductive reasoning often isolates variables from the cluttered noise of the urban environment, transforming chaotic London into a readable space (Scaggs, 2005).

Conversely, **Kiriti Roy**, created by Indian author Dr. Nihar Ranjan Gupta, operates within a distinctly postcolonial urban matrix—namely, the layered and often ambiguous metropolis of Calcutta (now Kolkata). Scholars like Ghosh (2018) argue that Kiriti Roy embodies the complexities of hybrid identity in postcolonial India, where indigenous reasoning coexists with the residue of colonial legal structures. Unlike Holmes, who relies heavily on forensic empiricism, Roy often integrates local knowledge systems, cultural intuition, and human psychology into his investigations.

Both detectives operate in urban settings—London and Calcutta—yet their urban realities differ in significant ways. While London, as portrayed by Conan Doyle, is an industrial empire's nerve center, Calcutta is a city shaped by colonial history, political upheaval, and socio-economic disparities. This divergence necessitates a nuanced comparative lens that accounts for both literary traditions and urban semiotics.

### Literary Traditions and Cultural Semiotics

The Holmesian tradition is deeply rooted in the Enlightenment project, celebrating rationality, order, and science. This aligns with the broader genre of British detective fiction, which traditionally centers around the idea of restoring social equilibrium through individual genius (Priestman, 2003). Holmes' urban London functions as a grid of solvable crimes, where logic and evidence prevail.

On the other hand, Bengali detective fiction—especially during its post-independence literary boom—sought to infuse local context into a genre that was initially imported through colonial contact. As

Chakraborty (2020) observes, Kiriti Roy represents a "Bengalization" of the detective figure, balancing the rationality of Western deduction with the cultural embeddedness of Eastern epistemology. His interactions with the city are marked not merely by surveillance but also by immersion, often relying on informal networks, intuition, and a deeply moralistic lens to approach justice.

These differences have critical implications for the comparative analysis. While Holmes often detaches himself from emotional and moral entanglements, Roy's investigations are deeply intertwined with ethical considerations and societal norms. This highlights how detective fiction, even within the same genre structure, morphs to reflect localized interpretations of justice, modernity, and urbanity.

### **Gender, Class, and Power Structures**

A growing body of scholarship also interrogates the role of gender and class within detective fiction. Holmes, though perceived as neutral and rational, functions within a classed framework where his privilege affords him mobility, access, and authority (Reddy, 2016). His engagement with London's criminal underbelly often reinforces hierarchical notions of order and decorum. The women in Holmes' narratives—such as Irene Adler—are either exceptionalized or marginalized, reflecting Victorian anxieties around gender roles.

In contrast, Kiriti Roy's engagements often foreground domesticity, interpersonal relationships, and emotional complexity. Scholars such as Bhattacharya (2021) argue that Bengali detective fiction provides more nuanced portrayals of female characters—not always empowering, but more contextually complex. Furthermore, Roy's cases frequently deal with the middle-class Bengali household, highlighting internal class tensions, generational conflicts, and social decay.

This contrast elucidates how deduction is not merely a cognitive tool but also a socio-political act. It operates within, and occasionally against, the prevailing structures of power, surveillance, and social reproduction.

## **THEORETICAL FRAMEWORK**

To analyze Kiriti Roy and Sherlock Holmes comparatively within their urban matrices, this research draws from **Narratology**, **Urban Semiotics**, and **Postcolonial Theory**, offering an interdisciplinary scaffold that links literary aesthetics with socio-political inquiry.

### **1. Narratology and Structural Analysis**

Utilizing Tzvetan Todorov's (1977) theory of narrative structure in detective fiction—comprising the dual-layered narrative of the "crime story" and the "investigation story"—provides a foundational lens. Both Holmes and Roy follow this bifurcated structure, but the manner in which each story unfolds reflects cultural and epistemological distinctions. Holmes' stories are generally linear, centered on the accumulation of empirical evidence, while Roy's cases are often recursive, involving emotional recollections, cultural references, and ethical judgments.

The inclusion of Gérard Genette's concept of "focalization" is also instructive. In Holmes' case, Watson's narration provides an external lens, constructing Holmes as an almost mythical figure. In contrast, Roy's

narrative presence is more centralized, creating a subjective proximity that allows readers to engage with the detective's inner moral conflicts. This shift in narrative voice suggests differing cultural relationships with authority and expertise.

## **2. Urban Semiotics and Spatial Theory**

Henri Lefebvre's (1991) conceptual triad of spatiality—perceived, conceived, and lived space—serves as a powerful theoretical lens to decode the cities that Holmes and Roy navigate. London is perceived as a grid of systems and institutions; it is “conceived” by Holmes as a landscape of clues and trails, reinforcing a positivist logic. His interaction with urban space is that of a cartographer—detached, observational, and dissecting.

By contrast, Calcutta in Kiriti Roy's narratives is a “lived space,” teeming with cultural symbols, historical residues, and contradictions. Roy does not merely interpret space; he is a part of it. Whether in North Calcutta's narrow lanes or colonial mansions with decaying grandeur, his methodology reveals how spatial politics shape criminal behavior and the social dynamics of investigation. The city becomes not only a backdrop but also a character with its own agency.

## **3. Postcolonial Theory and Cultural Translation**

Homi Bhabha's (1994) concept of the “third space” provides a critical intervention in understanding how Kiriti Roy mediates between colonial legacies and indigenous rationalities. Unlike Holmes, who represents the monologic voice of colonial reason, Roy is situated in a dialogic space—translating modern legal-rational thinking into culturally legible practices. This space of hybridity allows Kiriti Roy to deploy both Western forensic knowledge and Eastern ethical philosophies in solving crimes.

Furthermore, the postcolonial detective is not just solving a crime but also negotiating identity, resistance, and cultural autonomy. The very act of detection becomes symbolic of reclaiming narrative agency within a society grappling with colonial residue and modern aspirations.

## **IMPLICATIONS FOR COMPARATIVE METHODOLOGY**

This study's comparative methodology will not merely juxtapose the two characters on stylistic or procedural grounds but rather interrogate how the urban setting, cultural epistemologies, and historical specificities shape their detective identities. Such an approach transcends surface-level literary comparison and aims to reveal deeper structural, ideological, and spatial undercurrents in the evolution of the detective figure.

The narrative arc of Holmes may suggest mastery over disorder through deductive power, but Kiriti Roy's stories often reflect the impossibility of such neat resolutions within the chaotic postcolonial urban sphere. In doing so, this research highlights how detective fiction, as a genre, is uniquely poised to negotiate questions of justice, power, and identity in diverse cultural matrices.

## **Materials and Methods**

The present study adopts a secondary descriptive research methodology to explore and compare the literary

construction and urban investigative dynamics associated with two prominent fictional detectives—Kiriti Roy from Bengali detective literature and Sherlock Holmes from British detective fiction. The secondary descriptive approach is particularly well-suited to the objectives of this research, which involve a deep textual and contextual analysis of the deductive techniques employed by the protagonists within their respective socio-cultural and urban frameworks. Unlike empirical studies that depend on primary data collection, the present research relies entirely on existing literature, including primary fictional texts, critical analyses, scholarly journal articles, newspaper reviews, and cultural critiques. This method facilitates a broad and interpretive understanding of narrative structures, thematic frameworks, and detective methodologies embedded in the urban landscapes of Kolkata and London, respectively.

To conduct this comparative analysis, the research draws upon a curated selection of canonical texts authored by Nihar Ranjan Gupta and Sir Arthur Conan Doyle. For Kiriti Roy, key stories such as *Kalo Bhramar*, *Ratibilaap*, *Holud Shoitan*, and *Basanta Rajani* are analysed. These works are significant for their portrayal of crime within an Indian urban fabric, revealing both socio-economic anxieties and evolving urban identities. In parallel, essential works from the Sherlock Holmes corpus—such as *The Hound of the Baskervilles*, *A Study in Scarlet*, *The Adventure of the Speckled Band*, and *The Final Problem*—have been selected for their emblematic representation of Victorian London, scientific rationality, and procedural crime-solving. These texts serve as the principal literary sources, functioning both as narrative data and cultural artefacts within the broader comparative framework.

A rigorous textual analysis methodology underpins this study. Textual analysis here refers to the close reading and interpretation of literary material to uncover deeper meanings, thematic resonances, and stylistic nuances. This technique allows for the examination of how deduction, intuition, surveillance, and urban semiotics interplay within the logic of crime-solving in each narrative. Moreover, this approach accommodates the investigation of intertextual elements, symbolic representations, and narrative motifs that link or contrast the two detectives in their operational environments. The detective figure is not merely examined as a character but as a discursive agent negotiating power, truth, and order within a complex urban setting.

To further contextualise the literary analysis, the study employs a comparative cultural framework. This involves situating the texts within their respective socio-historical and cultural milieus. For instance, Sherlock Holmes's rationality and methodical approach are often interpreted through the lens of Victorian empiricism, industrialisation, and urban modernity, where London serves as both a site of mystery and a symbol of British imperial order. In contrast, Kiriti Roy's character navigates the postcolonial city of Kolkata, embodying a hybridised rationality influenced by both indigenous cultural traditions and colonial residues. Through this lens, the study interrogates how urbanisation, class structures, gender dynamics, and colonial/postcolonial tensions shape the nature of crime, justice, and deduction.

Furthermore, the research integrates theoretical insights from criminology, urban studies, and narrative theory to enrich the analytical framework. While no primary interviews or fieldwork are involved, peer-reviewed journal articles, book chapters, critical essays, and digital archives are systematically reviewed to support the interpretation of literary texts. Sources from JSTOR, Taylor & Francis, SAGE Journals, and Google Scholar have been utilised, with inclusion criteria focused on works published between 2017 and

2024. This timeline ensures the incorporation of current scholarly perspectives and critical discourse on detective fiction, comparative literature, and South Asian cultural studies.

In addition to literary texts, visual and cinematic adaptations have been briefly considered for both characters to understand how deductive logic and urban representation evolve in multimodal storytelling. These include Bengali telefilms and Indian TV series for Kiriti Roy, and British productions such as the Sherlock (BBC) series for Holmes. Although these materials are not the central focus of the research, they offer supplementary insight into the visual encoding of urban crime-solving and the cultural reception of each character across time.

The unit of analysis in this study comprises scenes, dialogues, character interactions, and settings within selected stories. Emphasis is placed on the patterns of investigative logic—how each detective processes clues, interrogates suspects, reconstructs crime scenes, and engages with the urban topography. Particular attention is paid to their observational acuity, rhetorical strategies, ethical boundaries, and implicit class biases. These elements are dissected through thematic coding and pattern identification, supported by citations from literary and theoretical sources. Thematic nodes include rationality versus intuition, colonial legacy versus postcolonial agency, public space versus private crime, and masculine identity in crime resolution.

The data analysis procedure involved iterative reading and annotation of the selected texts, followed by categorisation of deductive methods, urban symbolism, and narrative voice. Quotes and passages were thematically grouped under deductive processes, representations of urbanity, and cross-cultural distinctions. Comparative matrices were developed to juxtapose the attributes of each detective across common categories such as "Crime Scene Engagement," "Logic Structure," "Interaction with Law Enforcement," and "Use of Technology or Forensics." This process ensured analytical consistency and allowed for the emergence of nuanced differences and shared motifs between the two figures.

This research also adheres to ethical academic standards. As the study is based on publicly available literary and scholarly materials, there are no ethical concerns regarding human subjects or personal data. All sources are appropriately cited in APA format, and efforts have been made to respect the intellectual property of original authors and content creators.

In conclusion, the chosen secondary descriptive methodology—anchored in textual analysis, cultural contextualisation, and comparative literary studies—enables a robust exploration of detective deduction within urban settings. This methodological design is instrumental in illuminating the epistemic structures and cultural logics embedded in the works of Nihar Ranjan Gupta and Arthur Conan Doyle. It bridges the literary with the sociological and the textual with the contextual, offering a comprehensive framework to decode how crime, city, and cognition interact through the iconic figures of Kiriti Roy and Sherlock Holmes.

## **DISCUSSION**

The comparative literary analysis of Kiriti Roy and Sherlock Holmes within the scope of urban crime deduction reveals a nuanced interplay between cultural context, socio-political realities, narrative style, and epistemological frameworks of crime fiction. Both detectives serve as cultural artifacts of their respective

milieus—Holmes as a figure entrenched in the Victorian and Edwardian British societal matrix, and Kiriti as a quintessentially Indian creation emerging during the late colonial and post-colonial era. This study has attempted to decode not merely the surface-level similarities in their deductive prowess, but more importantly, the underlying ideological constructs, societal reflections, and methodological paradigms embedded in their narratives.

One of the most compelling insights from this analysis is the urban space as not merely a backdrop but an active player in the deductive process. In Conan Doyle's London, the city represents both the pinnacle of modernity and the locus of moral decay—an emblem of industrial advancement juxtaposed with labyrinthine alleyways of crime. Holmes's investigative process, often rooted in scientific rationalism, functions as an antidote to the city's chaos. His meticulous observations and logical reasoning reflect Enlightenment ideals, positing that order can be restored through the power of the rational mind. This conceptualization of deduction is emblematic of a society that placed immense faith in science, empiricism, and the legal apparatus. The portrayal of Holmes as a near-omniscient figure aligns with the Victorian belief in the supremacy of reason and progress.

In contrast, Kiriti Roy's Kolkata serves as a complex postcolonial urban entity where colonial residue, indigenous cultural nuances, and evolving modern sensibilities coexist. Unlike the cold scientific objectivity often seen in Holmes, Kiriti's methods reflect an amalgamation of logical deduction and intuitive reasoning. His approach is steeped in a culturally embedded sensibility that accounts for human emotion, moral ambiguity, and ethical conundrums. His deductions are not always grounded in hard evidence but often include a psychological understanding of human nature. This allows for a broader epistemological lens where deduction transcends mere observation and encompasses moral philosophy, empathy, and context-specific interpretation. The socio-political atmosphere in which Kiriti operates—marked by independence movements, evolving national identity, and socio-economic disparities—adds an additional layer to his role as a detective. His cases often engage with class stratification, gendered violence, and postcolonial anxieties, presenting a more layered interaction with crime and justice.

While Holmes's cases frequently revolve around crimes that threaten the established social order—murders, thefts, espionage—Kiriti's investigations often unveil crimes that stem from domestic spaces, social taboos, or personal vengeance. This divergence in thematic focus underlines the contrasting societal preoccupations of British and Indian audiences. Moreover, Holmes's clients are often from the elite class, whereas Kiriti frequently interacts with individuals from a variety of socio-economic strata, indicating a broader democratization of access to justice. This comparative feature underscores how literature not only reflects but also critiques the justice mechanisms within different cultural matrices.

Another point of divergence lies in the relationship these detectives share with official law enforcement. Holmes, though independent, often collaborates with Scotland Yard and enjoys a privileged status as an unofficial consultant. His authority is largely unquestioned, and his interventions are welcomed, if not always understood, by formal agencies. Kiriti, on the other hand, operates in a more adversarial or parallel relation to the police. While respected for his intelligence, his presence sometimes reflects a critique of institutional inefficiency or corruption within the Indian law enforcement system. Thus, Kiriti's existence as a detective becomes a symbol of alternative justice, standing against bureaucratic inertia or systemic bias.

This reflects broader public sentiments in postcolonial societies where formal institutions are often viewed with skepticism.

Furthermore, the representation of gender and its intersection with urban crime provides a fertile ground for comparison. Holmes's stories tend to relegate women to the periphery—either as victims, temptresses, or sources of mystery. Rarely do they act as active agents in the narrative. Kiriti's stories, while also rooted in a patriarchal context, tend to portray women with more psychological depth and moral complexity. Female characters are often central to the plot, embodying both victimhood and agency. This difference speaks to the evolving literary consciousness in Indian crime fiction, which engages more deeply with the socio-cultural dimensions of crime, particularly in relation to gendered violence, familial obligations, and moral dualities.

Importantly, the tone and language employed in the narratives also contribute to shaping the deductive experience. Doyle's prose is crisp, precise, and clinical, mirroring Holmes's personality and reinforcing the rational structure of the investigation. The stories often rely on Watson's narration, which adds a filter of admiration and enhances Holmes's mythic status. In contrast, Kiriti's narratives, often first-person or omniscient, are more dialogic, introspective, and at times, emotionally resonant. The Bengali literary tradition permits a more poetic and philosophical exploration of crime, making Kiriti's cases not just puzzles to be solved but also moral dilemmas to be pondered. This opens up a more humanistic approach to deduction, one that allows for uncertainty, redemption, and emotional resolution. Technology and scientific advancement also manifest differently across the two canons. Holmes famously employs forensic techniques, chemical analysis, and handwriting examination—techniques that were revolutionary at the time. His character is deeply interlinked with the progress of criminology as a scientific discipline. Kiriti, while also deploying modern techniques when necessary, often relies more on psychological profiling, intuition, and traditional knowledge systems. This dichotomy reflects the socio-technical conditions of the two settings—London being at the forefront of scientific innovation, and Kolkata grappling with technological gaps and epistemological pluralism.

The cultural legacy of both detectives is another crucial point of comparison. Holmes has been immortalized in global popular culture—through films, series, academic work, and fan fiction. His deductive framework has influenced generations of writers and criminologists. Kiriti, although not as globally known, holds a significant place in the Indian literary canon. His stories have been adapted for films and radio, and his character remains a symbol of indigenous intellect and justice. The fact that Kiriti exists alongside other Indian detectives such as Byomkesh Bakshi and Feluda further indicates the richness of India's detective fiction tradition and its ability to localize and reimagine Western archetypes.

In conclusion, this comparative analysis affirms that while both Sherlock Holmes and Kiriti Roy are celebrated for their keen intellect and success in crime resolution, their differences are deeply informed by their urban settings, cultural contexts, epistemological frameworks, and narrative strategies. Holmes is the epitome of rational empiricism within an industrialized, hierarchical society, while Kiriti represents an ethically engaged, culturally attuned response to crime in a dynamic postcolonial space. Together, they illustrate how the genre of detective fiction can be both universally engaging and deeply localized. Their respective approaches to deduction are not merely stylistic variations but are reflective of the societies they

inhabit—making this study a lens into not only literary structures but also broader socio-cultural dynamics.

## CONCLUSION

The comparative exploration of Kiriti Roy and Sherlock Holmes within the framework of urban crime deduction reveals not only the complexities of detective fiction but also the subtle interplay between societal structures, cultural specificities, and narrative technique in shaping detective archetypes. This study has delved into the contrasting investigative methods, urban representations, and philosophical underpinnings of both detectives, thereby establishing that crime fiction is as much a reflection of socio-political environments as it is a literary genre.

Kiriti Roy and Sherlock Holmes, though emerging from vastly different socio-historical and cultural milieus—colonial/postcolonial Bengal and Victorian England, respectively—serve as symbolic embodiments of urban rationality. Their approaches to crime deduction are emblematic of their environments. Holmes' methodology, rooted in scientific empiricism and logical deduction, mirrors the burgeoning rationalist ethos of Victorian London, a city grappling with industrial expansion, class anxieties, and the emergence of criminology as a discipline. In contrast, Kiriti Roy's strategies reflect a post-independence Kolkata that is layered with socio-political turmoil, cultural renaissance, and a unique negotiation between traditional values and modernity.

From a methodological standpoint, the detectives differ significantly, yet converge in their ultimate goal: restoring social order through intellectual engagement with crime. Holmes' reliance on forensic detail, deductive logic, and psychological profiling resonates with Enlightenment ideals and the nascent structures of modern policing. Kiriti, while also employing rational deduction, incorporates intuitive understanding, socio-cultural knowledge, and a deeper ethical reflection rooted in Indian philosophical paradigms. This duality underscores the evolution of detective fiction beyond mere problem-solving to a more nuanced, contextually aware genre.

The comparative lens also illuminates the urban fabric in which each detective operates. Victorian London, often depicted as fog-shrouded, mysterious, and bustling with anonymous movement, becomes a character in Holmes' stories—a labyrinth where crime breeds amidst opulence and poverty. Kolkata, in Kiriti's narratives, is similarly dynamic, yet more explicitly intertwined with colonial hangovers, caste dynamics, and the dualities of cosmopolitanism and parochialism. The cityscapes are not just backdrops but act as socio-political landscapes that both shape and are shaped by crime. This highlights how urbanism is not merely a spatial condition but a thematic device that structures crime fiction.

The moral universe of both detectives also diverges in interesting ways. Holmes often embodies a clinical detachment, approaching cases as intellectual puzzles, with justice served more through exposure of truth than emotional satisfaction. His interventions are not always aligned with legal justice but are rooted in a belief in objective truth. Kiriti, on the other hand, is more emotionally invested in the human consequences of crime. His judgments are informed by empathy and socio-cultural awareness, which often push him to consider alternative forms of justice, beyond legal frameworks. This adds a philosophical dimension to Indian detective fiction, wherein law and justice are not always synonymous.

Moreover, gender representation in both narratives provides a critical lens to examine patriarchal

undercurrents within detective fiction. Holmes' world is largely male-dominated, with female characters often relegated to peripheral or symbolic roles. Kiriti Roy's stories, while marginally more inclusive, still reflect patriarchal tendencies. However, Kiriti exhibits a degree of moral softness and respectful engagement with female characters, perhaps reflective of Bengali literary traditions that valorise female intelligence and virtue. The inclusion (albeit limited) of complex female characters in Kiriti's universe signals a gradual shift toward more equitable gender narratives in South Asian detective fiction. The intertextuality between the two detectives further reveals how indigenous literary traditions absorb, adapt, and transform Western narrative structures. While Holmes' stories follow a linear plot with a clear rational arc, Kiriti's tales often weave in subplots, cultural references, and philosophical musings. This cultural adaptation does not merely replicate the Western model but creates a hybrid form, distinctively Indian yet globally intelligible. Kiriti Roy, thus, is not a derivative of Sherlock Holmes, but rather a cultural interlocutor who dialogues with, challenges, and localises the genre.

Another significant outcome of this study is the realization that both detectives function as agents of epistemic authority in their societies. They do not merely solve crimes but also educate readers about logic, morality, and civic responsibility. Holmes represents the ideal Victorian intellectual, rational and restrained, while Kiriti embodies a postcolonial modernity—reflective, culturally rooted, and ethically responsive. Both detectives ultimately serve as metaphors for order in times of urban disorder, offering cognitive reassurance in societies grappling with change and uncertainty.

The cultural symbolism associated with each detective's attire, speech, mannerisms, and lifestyle also contributes to their mythologization. Holmes' deerstalker hat, pipe, and violin are iconic markers of his methodical temperament and idiosyncratic brilliance. Kiriti, often described with his tall stature, calm demeanor, and preference for classical music and poetry, represents a fusion of intellect and aesthetics—deeply resonant with Bengali literary sensibilities. These stylistic elements are not superficial; they enrich characterisation and deepen the psychological realism of each detective.

In contemporary contexts, the legacy of Holmes and Kiriti continues through adaptations, reinterpretations, and academic discourse. Holmes has inspired global cultural productions, from modern TV shows to interactive games, while Kiriti has found space in Bengali cinema, literature, and even graphic novels. This sustained popularity points to the enduring relevance of detective fiction as a tool for social critique and intellectual engagement. Their stories transcend temporal and geographic boundaries, engaging readers across generations in critical reflection on truth, justice, and human behaviour.

Finally, this comparative study contributes to the growing body of literature that decolonises literary analysis. By placing Kiriti Roy alongside Sherlock Holmes, the paper challenges the hierarchical valuation of Western detective fiction over indigenous forms. It argues for a more inclusive literary canon that acknowledges the richness of regional narratives and their capacity to engage with global genres. Kiriti Roy is not merely an Indian version of Holmes, but a culturally embedded figure with unique narrative sensibilities, reflective of South Asian modernities.

In conclusion, the comparative analysis of Kiriti Roy and Sherlock Holmes enriches our understanding of detective fiction as a genre that is both locally rooted and globally resonant. Through their methods, cities, philosophies, and legacies, they exemplify the evolution of crime fiction as a mirror to the urban condition.

Their stories not only entertain but also interrogate, educate, and critique, making them vital literary figures in the global matrix of crime narratives. This study thereby reinforces the significance of comparative literature in bridging cultural dialogues and deepening literary appreciation across geographies.

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