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ENTERTAINING THE AUDIENCE: A CONTEMPORARY AUDIO-VISUAL PORTRAYAL OF THE DETECTIVE TALE THROUGH STEVENSON'S *D0CT0R JEKYLL AND MR. HYDE* AND *CBS'S* C.S.I.: CRIME SCENE INVESTIGATION

ENTRETENIEND0 A LA AUDIENCIA: UNA REPRESENTACIÓN AUDI0VISUAL CONTEMP0RÁNEA DE LA HIST0RIA DE DETECTIVES A TRAVÉS DE DOCTOR JEKYLL AND MR. HYDE *DE STEVENS0N Y LA PR0DUCCIÓN DE LA* CBS *C.S.I.: CRIME SCENE INVESTIGATI0N*

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Abstract: The audio-visual industry offered a place for the detective story to continue increasing in popularity during the 20th and 21st centuries. Movies and TV shows ensured wider audiences had the privilege to be told stories than otherwise would be restricted to a more culturized public. The famous television production by CBS, *C.S.I.: Crime Scene Investigation*, brought a new way to tell detective stories to homes all around the glove, introducing a more scientific and resourceful police force that contrasted with the ineffectual 19th-century one. The tenth season of the series, however, evokes those old detective stories with its particular adaptation of Stevenson's *Dr. Jekyll and Mr. Hyde* as not only one of the most outstanding gothic tales, but also a story of a crime.

Keywords: gothic; Stevenson; Jekyll and Hyde; CSI; detective; crime.

Resumen: La industria audiovisual ofreció un lugar en el que la tradicional novela de detectives continuara su ascenso en popularidad durante los siglos XX y XXI. Películas y series de televisión permitieron llegar a mayores audiencias historias que, de otra manera, solo serían accesibles a un

público más culturizado. La famosa producción de la CBS, *C.S.I.: Crime Scene Investigation*, desarrolló una nueva forma de llevar las historias de crímenes a hogares en todo el mundo con la introducción de los más importantes avances científicos y un cuerpo de policía más competente que el de siglos anteriores. Su décima temporada evocó, sin embargo, esas antiguas historias detectivescas con su particular adaptación de *Dr. Jekyll y Mr. Hyde* de R. L. Stevenson, no solo como una de las novelas góticas más conocidas, sino también como una de esas antiguas historias de detectives.

Palabras clave: gótico, Stevenson, Jekyll y Hyde, CSI, detective, delito.

1. Introduction

The Victorian society of 19th-century Britain witnessed the birth of a new literary genre that still today enjoys a fair share of popularity: detective fiction. The lack of a competent and resolutive police force in major cities like London —where the widespread corruption of Scotland Yard's central office along with the ineffectiveness of its detective department had been a constant in the press coverage of the city's criminality between the 1870s and 1880s— as well as the high crime rates in the cities forced the community's ordinary members to carry out the «job of detection» as part of the «lingering traditions of law enforcement», which had, nevertheless, already relied heavily on personal resources before the formation of the new police forces (Shpayer-Makov 255, 256). In this context, family members, friends or neighbours became the «personal detective» of those in need, serving as inspiration for the shaping of the fictional detective figure. Authors like Edgar Allan Poe with his French detective, Monsieur C. Auguste Dupin, or Arthur Conan Doyle, with the immensely popular Sherlock Holmes, were in part influenced by these unprofessional detectives, especially as they often occupied a position in relation with but «outside the law as traditionally represented by the police» (Knight and McKnight 161).

In this context of significant police corruption and profound sense of community, the creation of detective tales considerably increased from the 1840s onwards, gaining more and more popularity with each published text. The reasons behind the detective tale's fame might reside in the choice of the private detective as the stories' protagonist, a figure that was not as public as it was in fiction and whose assignments in real life were not as thrilling as the

novels' crimes were (Shpayer-Makov 256). This general unfamiliarity with the real private detectives granted them a mysterious aura that helped writers in the construction of both the now classical figure of the fictional, triumphant detective as well as the outstanding crimes he is challenged by.

The traditional detective figure is, thus, defined as:

> A loner, someone who functions on the outer edges of the law because he has all too compelling reasons to think that police officers, police detectives, judges, and so on cannot be relied on to bring about justice. (Knight and McKnight 167)

The detective is, thus, a man who mirrors those ordinary individuals helping their community because the system has failed them, depending entirely on his own personal and intellectual skills for the work of detection. This remained a constant in the late 19th century and well into the 20th century, even after police forces began to considerably improve their performance thanks to a greater and more reliable organization and the addition of multiple scientific and technological advancements in the realm of criminal investigation.

In this sense, the written detective tales only grew in attractiveness thanks to the increasing reliability of law enforcement organizations and the new scientific methods of investigation, contributing this way to the alienation of the criminal act which was perceived as fascinating and mysterious. Indeed, scholars, such as Peter Messent, attribute the detective fiction's popular appeal to the «reader's desire for transgressive excitement balanced by her or his need for security and safety» (5). In other words, these stories allowed readers to feel the stimulation caused by a crime and its investigation, but from the safety of their homes; a realm of possibilities that only spread with the creation of the audio-visual detective fiction.

The blooming of the audio-visual industry, especially in the late 20th century, went hand in hand with a more market-driven focus in the context of entertainment, which translated into a greater desire for the commercial and economic viability of the audio-visual productions rather than for an interest in the artistic, aesthetic value of these works (McCaw 2). In this context, producers saw an opportunity in the visual adaptation of literary classics, such as the detective stories of the late 19th and early 20th centuries, thanks to the texts' already existing popularity. The scientific advancements in the realm

of criminal investigation also contributed to the detective fiction's transition from the written text to the audio-visual production, as the focus also shifted from the detective's final narration of the crime's resolution to the process of systematic recollection of scientific data that is the basis of modern detection (Knight and McKnight 166).

One of the most outstanding television productions within the audio-visual detective fiction is CBS.'s *C.S.I.: Crime Scene Investigation*, which offered a glimpse at a typical American police forces' crime investigation department. The most classic features of detective fiction mixed with examples of the newest and most significant scientific procedures within the field of criminal investigation in the nearly 15 years that the series was on air.

The lone individual whose personal and intellectual skills made him/her the best suited person to solve the mystery that was the crime gave way to the team of professional investigators operating «at the centre of the criminal investigation and judicial systems» working «collectively to solve crimes» (167, 169). The professionalization of the fictional detective figure —portrayed in the series by the entire CSI team— mirrors the evolved and improved police forces, but also breaks with one of the main features of the detective fiction as the detective is no longer an untrained, ordinary civilian, but a law enforcement officer.

This change in CBS's popular series was, nevertheless, not an absolute one, as demonstrated by the introduction of a new member of the team in *C.S.I*'s season 10: Dr. Raymond Langston.

2. Detective Fiction and the 20th Century

2.1. Back to the Origins: The Figure of the Detective

In 2009, *C.S.I.* reached its 10th season with the introduction of a new character, Dr. Raymond Langston —played by the famous actor Laurence Fishburne— meant to substitute fan-favourite Gil Grissom —played by William Petersen— after the latter decided to quit the life of the criminal investigator. Langston —a pathologist and criminology professor at the University of Las Vegas— had been recruited by Grissom to assist the CSI team with one of their cases in the previous season. His personal and professional profile at the time made him an outsider within the police force,

thus fitting into the picture of the traditional literary detective: a member of the community located outside the law but who is, nevertheless, highly skilled to solve the given mystery:

> Actually, he's an M.D from back east. A colleague at his hospital turned out to be an angel of death, killed 27 patients before he was caught. Langston was the staff's research pathologist, all the morbidity evidence came across his desk, but he was unable to connect the dots. He wrote a book about it. (William Petersen, *C.S.I.* episode 09 Season 09, 2008)

Langston's inability to see beyond the evidence in the past had pushed him to go deeper into the criminal mind, but it is not until one of his students is identified as Grissom's suspect that he feels he is ready to take another step towards the criminal investigation world:

> Gil Grissom: «I don't know if you'd have any interest, but we have a job position open in our lab».
> Dr. Langston: «You're serious?»
> [Grissom nods]
> Dr. Langston: «I can't imagine myself as a cop.»
> Gil Grissom: «We're not cops. We come from a wide variety of backgrounds. You're a medical doctor. You're totally qualified. It's an entry level position. The hours are terrible, the pay is bad.» (William Petersen and Laurence Fishburne, *C.S.I.* episode 10 Season 09, 2009)

In the sequence, Grissom highlights one of the most important characteristics of the CSI: while existing as a department within the police force, its members come from a varied number of fields, not always as clearly linked to law enforcement as it might seem. Thus, the members of the CSI team —a group of individuals mixed in terms of race and gender, each of them with a particular set of skills, working collectively to solve crimes (Knight and McKnight 166)— are here identified as the evolution of the traditional literary detective, now working within the law although still not fully part of the police force. In this sense, Langston becomes the newest member of an already diverse team of investigators, shaped as a modern representation of the classic literary detective. This is, however, not the only similarity between *C.S.I.* and the literary detective:

> Whether in its classical, hard-boiled, or procedural incarnations, detection works from evidence to narrative explanation by means of good guesswork with respect to the data at hand and the testing of competing hypotheses. (166)

The investigative process is, in this sense, common to both the classic and modern detective with the only difference of which one of its phases does the story put its focus on. Thus, whether in the classic detective story the collection and analysis of the evidence is a mental process carried out by the detective and only showed to the reader as part of the narration of the crime's resolution, in *C.S.I.* the prominence of the visual moves the focus precisely to the evidence gathering and examination process, letting the evidence's data speak for itself (Lynch et al. x).

2.2. Reading the Crime: The Detective as Reader

Peter Hühn describes detective plots as «stories of writing and reading insofar are concerned with authoring and deciphering 'plots'» (451), with two stories happening simultaneously: the one of the crime, sculpted by the criminal; and the one of the investigation, developed by the detective as he or she *reads* the criminal's narrative (452). This way the detective becomes the *reader* of the criminal's plot —which is presented as some sort of mystery (Knight and McKnight 164)— and the *writer* of his/her investigative one —the mystery's solution.

In this sense, the detective story becomes the narration of «the triumph of reason, logic and science over mystery» (Clausson 64) as those are the main tools used in the solution of the criminal's plot, even when a reasonable explanation is in doubt. It is this focus on reason what has commonly placed the detective story in opposition to the Gothic tale —generally seen as a «counterattack» against science, reason, and progress:

> *Fin-de-siècle* Gothic tales, then, appear to enact the opposite movement of the classic detective story. But this clear distinction of genres (Gothic vs. detective story) is not as clear as it first seems. (65)

Robert Louis Stevenson was one of the authors that challenged this apparent opposition between the Gothic and detective tales with his famous

novella *The Strange Case of Dr. Jekyll and Mr. Hyde* by «showing itself to be simultaneously both Gothic tale and detective story» (65). The shapeshifter character of Stevenson's novella is what might have inspired the *C.S.I.* writers to adapt the famous Gothic story as part of season 10's central plot through the introduction of a new serial killer known as Doctor Jekyll.

Stevenson's strange case presents a respectable member of the community —a lawyer— becoming an investigator when a mysterious man —Mr. Hyde— appears to threaten the city's peace. G. J. Utterson becomes the story's detective being the most skilled character to identify the signifiers from the different documents he will come across throughout the novel as well as to assign signifieds to them (Hühn 455). The lawyer fulfills, this way, Hühn's description of the reader detective, going through the evidence at practically the same pace as the actual reader.

Utterson acts as the main representative of the actual reader within the story with «his compulsive investigation, his moments of identification and dissociation» through which the reader figures his/her «own possible relations to the unfolding story» (Garrett 115). This is where the first parallelism between Stevenson's tale and CBS's production is found as viewers are also placed next to the investigators in the crime's deciphering. The frequent visual reconstructions —through which the CSI team *reads* the evidence and shows their hypotheses (Knight and McKnight 166)— act in the series' Doctor Jekyll's case as equivalent to the documents Utterson finds throughout Stevenson's text.

Mr. Utterson is given a number of documents throughout the story due to his position as legal agent of Dr. Henry Jekyll, one of his closest friends. His responsibility as guardian of any legal document the doctor grants him with, as well as his broad knowledge of the legal jargon, makes him the perfect man to suspect a mysterious plot is being developed:

> Within there was another enclosure, likewise sealed, and marked upon the cover as «not to be opened till the death or disappearance of Dr. Henry Jekyll.» Utterson could not trust his eyes. Yes, it was disappearance; here again, as in the mad will which he had long ago restored to its author, here again were the idea of a disappearance and the name of Henry Jekyll bracketed. (Stevenson 39)

Jekyll's disappearance —and not death— is revealed as the novel's mystery and hints at the story's final act when Utterson rushes to the doctor's house

determined to find the truth only to discover the dead body of Mr. Hyde and a missing Jekyll. This is the moment when the final document, Dr. Jekyll's will —which had been in Utterson's possession for weeks but that had remained unread by the lawyer—, is finally disclosed, mirroring the detective's traditional narration of the crime at the end of every detective story.

Stevenson's novel ends, however, as a detective story «customarily begins: with the disappearance of a body, and the appearance of an enigmatic text» (Thomas 160). The text —Jekyll's will— introduces the idea of the 'disappearance' of the doctor as key to discover the novel's true enigma: «the authority and authorship of the will is the first problem Utterson confronts in the case, and it remains the last» (163). Jekyll's will offers the solution to the mystery that has come to be Mr. Hyde, unmasking him as the killer of the doctor who had lost his own body and identity to the deformed man.

2.3. Authors, victims, and double identities

The question of authority is another feature of the novel adapted to the screen in *C.S.I*'s 10th season. In episode 9 of the series, entitled «Appendicitement», a young woman is discovered dead in her family's home. The man, Bernard Higgins, is taken into custody as the primary suspect of the crime. Higgins —who suffers from narcolepsy— experiences various episodes during his interrogation until he finally drops dead on the table. The autopsy will later reveal that the man was suffering from a severe infection caused by an infected appendix surgically inserted a few days prior. The foreign presence of evil Hyde in Stevenson's novel is here mirrored by the equally «foreign, invasive presence» (Smith 97) of the appendix —representing the series' Doctor Jekyll— inside Higgins' body, who automatically becomes the victim rather than the suspected murderer.

In the traditional detective novel, the story —both of the crime and the detection— usually has a clearly defined structure:

> In their narrative presentation, the two stories are intertwined. The first story (the crime) happened in the past and is —insofar as it is hidden— absent from the present; the second story (the investigation) happens in the present and consists of uncovering the first story. (Hühn 452)

In both the novel and the show, the crime happened in the past —as Hyde already exists at the beginning of Stevenson's case and Higgins has already

been subjected to the mortal procedure. It is the investigation that is carried later —the detective's part— what will discover the truth behind both cases, although without the possibility of saving neither of them from their mortal fate.

Authorship, thus, appears in relation to identity —as Jekyll's is in the process of being substituted by Hyde and Higgins condition as suspect rapidly changes into that of the victim— and will continue to be in relation to it for the rest of the series.

In episode 17 of *C.S.I.*, a couple and their dog are killed in their home at the hands of their neighbor, Jack Herson. The man had, apparently, succumbed to rage after the couple's dog could not stop barking, killing the animal first and its owners later. Herson's behavior recalls that of Hyde's first appearance in the novel:

> All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. (Stevenson 5)

Like Hyde, Herson is portrayed as a man with no self-control, willing to let his rage misgovern his actions. And, like Hyde, he will finally kill himself before the police is able to arrest him. Yet, the autopsy performed on the corpse reveals Herson —like Higgins— was subjected to a surgical procedure without his consent by which a number of radioactive seeds had been surgically introduced inside his brain. The seeds —frequently used for the treatment of cancer— are identified as the cause Herson's violent behavior. Yet again, a suspect of murder becomes the newest victim of the series' killer Jekyll.

The issue of authority and identity in both the novel and the series has to do with one of the main themes of Stevenson's tale —double identities— in direct relation to questions of «ownership of the self» and the already mentioned «internalisation of 'evil'» (Smith 94).

The possibility of multiple identities or personalities inhabiting a same body had already been scientifically addressed by the time *The Strange Case*

of Dr. Jekyll and Mr. Hyde was published. Back in the 1830s doctors had already begun to document cases of what was defined as «'double' or 'divided' consciousness, in which different personalities seemed to inhabit the same individual» (Arata 64-65). These initial study cases might have served as inspiration for Stevenson in his construction of his famous characters:

> With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: the man is not truly one, but truly two. (Stevenson 68)

Jekyll's final confession casts light on the novel's question of identity, as he admits believing that within a man's self can be found the «provinces of good and ill» which both «divide and compound men's dual nature» (67). In truth, a man's identity is the result of the good and the evil that live within his self.

This duality of good and evil is, precisely, what characterizes the traditional detective stories in their depiction of the detective and the criminal as two opposite and in conflict identities. In Stevenson's novel, however, the duality is present not only in the characters of Utterson and Hyde, but mostly in the conflict between Dr. Jekyll and Mr. Hyde.

CBS's production introduces the theme of double identities very early in the series, with the show's first serial killer. The case is revisited in season 10's second episode when the killer's son becomes the suspect of a crime committed close to his home. Craig Mason was the son of Judge Douglas Mason, who was firstly introduced in the series as Paul Millander, a novelty store owner. Millander suffered from identity issues as his genes identified him as female, but his body was a man's. This conflict, along with the mystery surrounding his father's death, is what pushes him to become a murderer owner of a shop while judging other criminals as Judge Mason. Mirroring Jekyll and Hyde, both identities —the «good» Judge Mason and the «evil» Millander— lived within Millander's body but remained separated.

The appearance of Mason's son in episode 2 of the season serves the purpose of reintroducing the theme of double identities that will condition the season's progression, first through the introduction of killer Jekyll's victims as suspects of murder at the beginning to become the newest fatality later; and last with the change in Dr. Langston's portrayal.

During a conversation with Craig Mason, Langston reveals something about his father that still haunts the doctor. The man, a Vietnam veteran, was known for having a violent character which Langston firstly associated with his time serving in Vietnam, but later relates to a genetic anomaly. The possibility of the existence of a variant in the MAOA (monoamine oxidase A) —a gene responsible, among other things, for the catabolism of neurotransmitters like dopamine— in the genetic pool of Langston's father might have been the cause of his violent outbursts, as various scientific studies have, in the past few decades, linked the existence of this variant to a higher propensity to violence and criminality (Sohrabi). The doctor suspects he suffers from the same genetic anomaly —although he has never tried to find out— but affirms to never have had a violent outburst like his father's. He tells Craig that he is the only owner of his actions and that his father's sins will never be his own unless he lets them be.

The end of the episode, however, shows Dr. Langston analyzing a drop of his father's blood, apparently in an attempt to demonstrate the existence of the MAOA variant in his father's genes. The sequence reflects on Langston's internal struggle —the doctor's fascination with the rare genetic condition and the son's fear to have inherited it— which seems to have been reactivated by his meeting with Craig. In a similar way to how Jekyll's «creation» of Hyde is somehow conditioned by his past relation with his father —as can be deduced from the confession within his will—, both Langston and Craig's internal conflicts are associated with their own childhood experiences, which had been significant influenced by their fathers' criminal acts (Arata 57).

Langston's confession in this earlier episode will hint at his possible implication in killer Jekyll's case later in the season, when the dead body of a journalist working on the case is found with all evidence pointing to Langston's culpability. Heidi Custer had been apparently investigating the doctor's involvement in a past case regarding a series of anomalous deaths of patients that occurred at the hospital Langston was working at back at the time. Although the killer was identified as another doctor, Custer never fully believed in Langston's innocence, and that prompted her to further investigate his possible relation to the killer Jekyll. The journalist's plot serves the purpose of creating a reasonable doubt in the audience as well as within Langston's colleagues at the department, but also to show killer Jekyll's fear of the doctor, who seems to be getting closer and closer to discover Jekyll's real identity.

Langston is, thus, taken from the case and suspended, leaving open the possibility of him being the killer. This suspicion is fueled by the doctor's family history, but also by the staging of his most private side: his home.

2.4. Mirroring each other: the criminal and the detective

In Stevenson's novel, the lack of direct interaction between Utterson and Hyde forces the lawyer —and the reader— to conform an image of the mysterious man based on others' personal experiences, but also on the examination of Hyde's home:

> In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. (Stevenson 28)

Utterson's description of Hyde's rooms mirrors that of Langston's living room, with exquisite furniture and exotic items arranged as if they were selected pieces in a museum. The visual depiction of Langston's home and its similitudes with Hyde's help to sustain the suspicion that the doctor might be killer Jekyll, especially after Langston's office comes into view —as it bears a clear similarity to Hyde's room:

> At this moment, however, the rooms bore every mark of having been recently and hurriedly ransacked; clothes lay about the floor, with their pockets inside out; lock-fast drawers stood open; and on the hearth there lay a pile of grey ashes, as though many papers had been burned. (28)

The investigator's office mirrors the destruction found in Hyde's rooms, with torn papers and broken objects spread on the floor as the result of a clearly violent outburst. This picture provides even more evidence to support the hypothesis of the Langston's culpability, but Nick's decision to trust in the doctor —symbolizing the unity of the CSI team— finally leads them to discover the real killer: a man called Charlie DiMasa.

The issue of double identities comes back when DiMasa is finally unmasked. Killer Jekyll —much like the Millander/Mason case— turns out to be a Las Vegas popular chef working at his father's Italian restaurant. When he was still at college, his father's declining health had forced him to abandon his dream of becoming a doctor in order to adopt the identity of the caring son, preoccupied to keep his father's business afloat. However, his inability to renounce to his broken dream had led him to become Doctor Jekyll the serial killer, just like Stevenson's Jekyll had been lured towards the experiment resulting in Hyde:

> Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. (Stevenson 67)

Like the novel's Jekyll, Charlie DiMasa found a way to balance the two identities that conformed his self: the medical practitioner lacking a professional integrity and the devoted son with a clear moral compass. This way, the «isolated and lonely lives» of the repressed DiMasa and Jekyll, hidden behind their depiction as «'successful' members of bourgeois professions», such as medicine and the culinary arts, both portray the «middle-class emptiness» that Stevenson criticized with his novella (Smith 100).

In this sense, *C.S.I.*'s particular adaptation of *The Strange Case of Dr. Jekyll and Mr. Hyde* —as a detective story rather than a gothic tale— deals, nevertheless, with the same questions Stevenson and other authors were exploring at the time the novella was written:

> Our innate impulses toward evil cannot in the nature of things be eradicated, nor can they even be effectively repressed for long without great psychological cost. The costs of repression are everywhere evident in the novel, whose broader canvas allows Stevenson to pain a damaging portrait of a society defined by repression and its inevitable twin, hypocrisy. (Arata 67)

Indeed, the existence of Mr. Hyde and killer Jekyll comes directly from the overexpression of the novel's Jekyll and DiMasa's evil sides due to the significant social repression they suffered while growing up. This social repression is, thus, represented by the figure of the father, as both Jekyll and

DiMasa confess at the end of their own stories. Unlike Langston —who had not let his father's condition to guide the construction of his personal and professional identity—, both Jekyll and DiMasa's identities had been greatly influenced by their pasts, finally allowing their «evil» sides to emerge.

3. Conclusion

The popularity of the classic detective tales led the audiovisual industry to the creation of similar stories to entertain their spectators. The «'exhilaration' associated with criminal danger and the darker underbelly of life in the city» (Messent 5), as well as the introduction of the new fascinating scientific and technological advancements in the field of criminal investigation, made *C.S.I.: Crime Scene Investigation* one of the most popular crime fictions of the early 21st century. The series' 10th season takes a step forward in its condition as an example of the modern detective fiction by introducing a new serial killer in the figure of *Doctor Jekyll*. The newest adaptation of Stevenson's novella —exploring the view of the text as a detective story rather than a Gothic tale— offers, yet again, the common triumph of science over mystery typical of the detective tales thanks to the CSI team's use of the most advanced procedures and knowledge to stop killer Jekyll.

The *reading* of evidence carried out by both Utterson and the CSI team responds to the «desire to explain the crime rationally» —common of the detective stories—, but also clashes with the recognition that «no such explanation is possible» (Clausson 65) as both Hyde's and DiMasa's actions seem to be anything but rational. The psychological complexity of the «double identities» acts as the true mystery in both the novella and the series, one that even today remains unsolved. This way, *C.S.I.* follows Stevenson's path in their approach to the individual's mind, now through the exploration of the psychology —as well as the biology, exemplified by Langston and his father's genetic defect— of crime, which has become one of the most relevant fields of study in recent years, providing yet another great example of the evolved and modern genre of detective fiction.

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