Arthur Conan Doyle's Sherlock Holmes: Contrasting the Original Stories and BBC's Sherlock Adaptation

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ARTHUR CONAN DOYLE'S *SHERLOCK HOLMES*: CONTRASTING THE ORIGINAL STORIES AND BBC'S *SHERLOCK* ADAPTATION

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ABSTRACT

Sherlock Holmes is the most famous detective in the world of literature. He was created by Sir Arthur Conan Doyle and introduced in 1887, with the publication of a story called *A Study in Scarlet.* The Victorian public loved the world's only consulting detective and the audience only grew bigger during the following decades and to this day. Sherlock Holmes is one of the most adapted literary characters, with over 200 screen adaptations. The aim of this thesis is to contrast the most recent Sherlock Holmes TV adaptation – BBC's *Sherlock* with the original canon, especially with regards to the portrayal of the characters, the setting and the plot.

Key words: Sherlock Holmes, Victorian literature, adaptation, canon, fidelity

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INTRODUCTION

The most famous literary detective, and the only "consulting detective", Sherlock Holmes is known worldwide for his astonishing skills of deduction and crime solving. Created in 1887 by Sir Arthur Conan Doyle, Sherlock Holmes cast a shadow on all literary detectives and brought timeless fame to his creator. Along with his faithful companion Dr. Watson, they have repeatedly appeared in all kinds of literature, movies and TV programmes. Some of the adaptations would not situate them in the Victorian London, which is the setting for the stories, but they would transfer the characters into a different social and political setting. Arthur Conan Doyle gained a wide audience in the 19th century because his stories reflected the life of middle class Victorians and they were inspired by people's passions and fears.

The period of the reign of Queen Victoria (1837-1901), which is known as the Victorian Age, was a period of dramatic change, in nearly every aspect of British life—political institutions and structures, economic and social conditions, trade, science, and technology. A lot of the changes were driven by the rapid industrialization, where the application of steam-power and building of new railroads, transformed Great Britain from an agricultural to an industrial country. With the industrial changes, came the prosperity; therefore, the historians often refer to this period as the "Golden Age" of the Great Britain. The population of the country drastically increased and there was a significant migration of people from the countryside to the towns, which allowed for the growth and development of large cities.

The Industrial Revolution brought about changes in the structure of social classes. The upper class, which consisted mainly of aristocrats, nobles and other wealthy families, started slowly disappearing, while middle class started rising. The revolution opened new job opportunities for the middle class to earn a decent living and provide their children with education, but middle-class people were also owners of successful businesses. The working

class was the worst affected class in the Victorian era: they were exposed to exploitation, poverty, illness and a high rate of children mortality, as well as child labour.

The revolution and scientific changes brought about poor living conditions in the cities. With the rise of the population, the cities consequentially became overcrowded which caused major sanitation and pollution problems. Gutters were filled with litter and streets were covered in horse manure; human waste was discharged into the river Thames. Coal was used in factories as well as in houses, and the burning of coal created massive smoke which polluted the air daily. The access to clean and fresh water was limited to streams and wells, but even these were often polluted with human waste. The houses were built very closely to each other because there was not enough space and there was little fresh air and light that came in through the windows. Consequently, the houses were very damp. These conditions inevitably led to diseases such as typhus, typhoid, tuberculosis and cholera.

Throughout the era, the Church of England remained dominant country's church and there was an overwhelming Christian majority of the population. However, the industrial revolution and the emergence of new scientific ideologies played a crucial role in challenging the old religious beliefs. Society experienced increased rationalism, materialism and criticism which lead to the decline in the Church's power. New religion movements such as Calvinism and Protestantism formed, gaining increasingly large followings in England.

The aim of this thesis is to introduce the life and work of Sir Arthur Conan Doyle and provide a character study of Sherlock Holmes with respect to its history of adaptations. A comparative analysis of original stories and BBC TV series adaptation Sherlock will be offered, with emphasis on the changes in the setting, plot and character adaptation. The first part will serve as a thereotical background, while the second part will be analysis of selected works (A

Study in Scarlet, A Scandal in Bohemia, The Final Problem) contrasted with the recent BBC TV adaptation of the aforementioned stories.

The Chapter Victorian Literature gives a preview of the characteristics of the literature in that period and introduces prominent authors and their work at the time. The Chapter Roots of Detective Fiction presents elements of detective fiction and gives a brief account of the development of detective fiction in the 19th century, highlighting the social conditions behind the appearance of detective fiction. The Chapter Life and Work of Sir Arthur Conan Doyle is an overview of Doyle's life and events that shaped him as an author and influenced his creation of Sherlock Holmes. The Chapter Birth of Sherlock Holmes provides a character study of the Sherlock Holmes from the original canon, as well as other main and supporting characters such as John Watson, Mycroft Holmes, Mrs Hudson and Irene Adler. The Chapter From Page to Screen: Theory of Adaptation theorizes the concept of adaptation and issues that appear when adapting literary work to screen. The following Chapter, History of Sherlock Holmes' adaptations provides a timeline and overview of the most significant Sherlock Holmes film and TV adaptations in the 20th and 21st century.

The second part consists of comparative analysis. The Chapter A study in Scarlet vs. A Study in Pink deals with Doyle's premier novel of the original canon, A Study in Scarlet, and the opening episode of Sherlock called A Study in Pink. It analyses the social, cultural and political backgrounds of both the original story and the adaptation. It also shows the initial differences of personality traits of Sherlock Holmes and John Watson. The Chapter A Scandal in Bohemia ….

1. VICTORIAN LITERATURE

The issues and changes that appeared in the Victorian era influenced the Victorian literature, mostly because of the development of newspapers and periodical press, where the public could inform themselves about current issues and debates related to them. The Victorian novel, for example, with its emphasis on the realistic portrayal of social life, represented many Victorian issues in the stories of its characters. Today, critics see Victorian age as the link between Romanticism of 18th century and the realism of the 20th century. The novel as a genre rose to entertain the rising middle class and to depict the contemporary life in a changing society. More than 60,000 works of prose fiction were published in Victorian Britain by as many as 7,000 novelists. Certain characteristics and themes of a Victorian novel are prominent: belief in the innate goodness of human nature, protagonist that belonged to middle class, depiction of struggles by ordinary men, different moral angles reflecting larger issues etc.

The most well-known Victorian novelist was Charles Dickens, who started off by writing descriptive essays and tales for newspapers, in 1833. His first novel, *The Pickwick Papers*, was an overnight success, and all his subsequent works sold extremely well. As a journalist, Dickens was very aware of the conditions and hardship lower class lived in, so his own life entered one of his most famous novels, *Oliver Twist*, which depicts the world of the workhouses, the dens of thieves and the streets, as well as the polarization of economic prosperity and poverty. His serial novels dominated the age until the end of the century and he enjoyed continuous popularity and acceptance. Dickens as a writer became famous for his wit, satire, social commentary and his in-depth characters.

William Makepeace Thackeray was a great rival of Dickens' at the time, but unlike Dickens, Thackeray came from a wealthy family. His style altered from Dickens' by satirical and detached view of characters; also, Thackeray depicted more middle class situations. He is

best known for his novel *Vanity Fair,* subtitled "A novel without a Hero" that portrays the many myriads of English society. Although he was seen as talented as Dickens, because he rejected the newfound values in the society, he did not gain massive popularity.

The Victorian era welcomed the uprise of the female writers. The literacy rate among women increased and there was a need for novels with female voice. Brontë sisters, Anne, Charlotte and Emily Brontë, produced some of the masterpieces of fiction, even though they were not appreciated at first. Charlotte Brontë is famous for her novel *Jane Eyre,* published in 1847, Emily Brontë, the second of the trio, became famous for her only novel *Wuthering Heights*, also published in the year 1847, while Anne Brontë published two novels: *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1848). Another important female writer of the period was George Eliot, a pseudonym which concealed a woman, Mary Ann Evans. She adopted the pseudonym because she wanted to write serious novels and escape the stereotype attached to female writers. *Adam Bede* was her first novel, which has been appraised for its psychological descriptions of the characters and a realistic description of rural life. Eliot in particular strove for realism in her fiction and tried to banish the picturesque and the burlesque from her work. Her masterpiece is a novel *Middlemarch,* a full study of a provincial town.

After the death of Charles Dickens in 1870, the direction of literature in the era changed, and the more unpleasant world of Victorian England with a more realistic and grim tone, was present. One of the most important writer in that later part of Victorian era, was Thomas Hardy. His major fiction consists of the tragic novels of rural life, such as: The *Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1895), where with the latter he particularly appalled the society with his disregard for the marriage.

The end of the century welcomed the appearance of detective stories and novels which also reflected the state of Victorian society. The following chapter will address the development of detective fiction in the 19th century.

2. ROOTS OF DETECTIVE FICTION

To talk about the historical nature and the appearance and development of the genre of detective fiction, we must first define and characterize it. It is crucial to mention that there is a distinction between British and American detective fiction and in this chapter, it is the British detective fiction that is being described.

2.1. Elements of detective fiction

To determine the taxonomy of the genre, we must look at the genre's relation to other types of literature. Author John G. Cawelti grouped types of literature into larger groups that he called 'archetypes' – Adventure, Romance and Mystery. (Rzepka 9) Detective fiction with some typical elements falls into the category of Mystery. "A Mystery detective story usually contains a detective of some kind, an unsolved mystery (not always technically a crime), and an investigation by which the mystery is eventually solved." (Rzepka 9) These elements were present in the early detective fiction, while an additional element – the so-called 'puzzle element' – was introduced very much later. The puzzle element serves to engage the reader in the ongoing problem of the mystery.

Before Cawelti, a dogmatic detective fiction writer S.S. Van Dine, in 1928 wrote twenty rules to which every detective story/novel must conform too and these points have been frequently reproduced in the following decades. Since the original points are quite lengthy, Tzvetan Todorov in his essay "Typology of Detective Fiction" provided the summarization of these points.

"1. The novel must have at most one detective and one criminal, and at least one victim (a corpse).

2. The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.

3. Love has no place in detective fiction.

4. The culprit must have a certain importance:

(a) in life: not be a butler or a chambermaid.

(b) in the book: must be one of the main characters.

5. Everything must be explained rationally; the fantastic is not admitted.

6. There is no place for descriptions nor for psychological analyses.

7. With regard to information about the story, the following homology must be observed: "author : reader : criminal : detective."

8. Banal situations and solutions must be avoided (Van Dine lists ten)." (Todorov 49)

Furthermore, Todorov differentiates between three types of detective fiction: whodunit, thriller and suspense. He says that whodunit presents two stories – the story of crime and the story of investigation; thriller focuses only on one story, usually the story of investigation; and that suspense story contains elements of both whodunit and thriller. (44) Whodunit novels became increasingly popular at the end of the nineteenth century, after the appearance of Doyle's Sherlock Holmes. There is a question mark hanging over this type of story, that encourages the reader to imitate the detective and connect cause to effect and then attempts to

answer the question: who did it, who committed the crime? Therefore, whodunit is a type of fiction in which the puzzle or mystery element is the central focus. (Todorov 47)

Certainly, one of the most prominent features of a detective story, is its main character – a detective. Most of the detectives are known for the following traits: well-educated, sophisticated, eccentric, witted, detail-oriented etc. They come in all 'shapes and sizes' and always set apart from the crowd: "This figure is usually an eccentric man, a drug addict like Sherlock Holmes, a chronic detailer like Hercule Poirot or an elderly lady observing the world from behind the knitting needles." (Veselska 14) All detectives have a higher moral code that allows them to do 'the right thing', which is why they are often portrayed as being very secretive, but dedicated to the case and the client. The detectives often had companions, who were the other end of the extreme and their importance is seen in explaining, recording and narrating the story. Also, the companions often provide the reader with additional information and insight into the setting of the period.

Setting is a very important element of any novel or story. However, in detective fiction setting is more than just a place – descriptive details of the setting enrich the story and can provide with clues to solving a crime. Author Eudora Welty said that "besides furnishing a plausible abode for the novel's world of feeling, place has a good deal to do with making the characters real, that is, themselves and keeping them so." (45) The setting of a detective story is realistic, significant for the period and reflecting the lives of ordinary people.

2.2. Detective fiction in the 19th century

As already mentioned, Victorian literature reflected the life of the people at the time, as well as their interests, passions and fears; "Literature was used to bring about social change, to amuse and challenge the Victorians, to further their knowledge of the world (…)" (Kobritz 13) Furthermore, the printing press was expanding and there was a demand for more information

of all sorts. The newspaper industry was not the only one that was in the competition for the readers; there were individuals that started their own branch of newspaper industry the so-called penny dreadfuls. Initially called the penny bloods, they told "stories of adventure, initially of pirates and highwaymen, later concentrating on crime and detection." (Flanders) They were issued weekly and sold for only a penny, so even the working class could afford it and they achieved an astonishing popularity among the Victorian society that was fascinated by sensation, blood and gore, details of mutilation and death. The public often knew who the authors of the stories are, and even though most of them were unknown, a number of respected authors contributed to the magazines, such as Charles Dickens, Wilkie Collins and Bram Stoker. Sensation novels descended from penny dreadfuls and from there on, the appearance of detective and mystery fiction was inevitable. "Magazine publication was an ideal medium for the detective story, lending itself to short-story sequences for linked, self-contained episodes, which could be enjoyed separately." (Kobritz 16-17)

However, some of the social conditions needed to pave the way for the development of the genre. The groundwork has been lain way before Queen Victoria's reign started, with over 60 years of crime narrative available through the Newgate Calendar stories, a series of collections of stories relating details of 'real life' crimes. The popularity of these stories brought about strong interest in reading crime stories. Furthermore, the changing nature of society had an impact on the nature of crimes in Victorian England; "The industrial revolution brought about not only the growth of the city (by 1851, over half of the population of Britain was located in urban areas), but also an economy which was beginning to set more value by its portable property than land. The theft of property thus became a real threat, especially in an environment where thousands of people were living in close proximity" (Pittard). Consequently, the Metropolitan Police of London – the first professional force in England was established in 1829. By the time of its foundation, however, it did not have a detective department. After an attempt

on the life of Queen Victoria in 1842, police performance had been questioned by the public and led to recognition of a need of special skills that ordinary policemen do not have. That same year the detective force under the name The Scotland Yard was formed and it offered a different perspective on how criminals are identified, caught and brought to justice.

Soon, real-life detectives became the inspiration for literary detectives: Charles Dickens based Inspector Bucket, of *Bleak House* (1853), upon Inspector Field, while his friend Wilkie Collins modelled Sergeant Cuff, who investigates in *The Moonstone* (1868) on Sergeant Whicher, famous for his work on the *Road Murder* of 1860.Victorian detective fiction owes its debut to the influence of overseas writers, especially Edgar Allan Poe, who is considered to have originated the first detective story. He wrote three short stories with a character named C. Auguste Dupin and interestingly enough, when the character appeared in the first story *The Murders in the Rue Morgue* in 1841, the word detective did not even exist; "the character's name "Dupin" suggests the English word dupe, or deception, which Dupin utilizes in order to obtain the information he requires to solve a case." (Gaines) In that story, detective Dupin solves the murders of Madame and Mademoiselle L'Espanaye who were brutally killed and mutilated in their locked apartment in the Rue Morgue by an unknown intruder. The story presented a "locked room" mystery, "a seemingly impossible crime with a surprising solution" (Pittard) Poe's character featured in two other stories, *The Mystery of Marie Roget* (1845) and *The Purloined Letter* (1845) and the latter was significant for its psychoanalytic theory. Altogether, these stories are central in introducing what became to be a prototype for a literary detective in the 19th century: "cold, logical method or problem solving, upper-class background, and emphasis on intense reading for clues" (Gaines) were some of the prominent characteristics that the character of C. Auguste Dupin had.

However, the first British detective did not appear until 1851, when Charles Dickens published the novel *Bleak House* that presented already mentioned Inspector Bucket, the detective who solves the murder of the lawyer Tulkinghorn. Dickens' enthusiasm for detective fiction continued with articles he wrote for his own magazine *Household Words* and in his later novels *Great Expectations* (1860) and The Mystery of Edwin Drood (1870). Although Dickens used elements of detective fiction, the first English detective novel was actually written by Wilkie Collins, called the "godfather of the detective novel" by The Times. *The Moonstone* initially appeared in serial form in Dickens's periodical and has remained popular until this day. Collins's creation of a detective who hides his talent behind a mask of eccentricity helped establish the detective tradition (Scaggs 24) Wilkie Collins was also the originator of the sensation novel, "an early kind of thriller in that it exposes dark secrets and conspiracies, but is distinguished from the classic detective story by its lack of a central detective figure." (Oxford Reference) The sensation novels flourished until 1890s and Collins' *The Woman in White* (1859-60) was one of the definable novels in this genre.

By the end of the 19th century, detective fiction had been established as a genre and it enjoyed a huge readership. Furthermore, the success and popularity was so significant that "modern studies of the genre tend to identify this period as the 'golden age' of the short story of detection" (Pittard) It was then, at the turn of the century, when Sir Athur Conan Doyle started publishing Sherlock Holmes stories and truly cemented the popularity of detective fiction.

4. THE LIFE AND WORK OF SIR ARTHUR CONAN DOYLE

Arthur Ignatius Conan Doyle was born on May 22nd 1859 in Edinburgh. He was born into an Irish family; his father, Charles Altamont Doyle, was an officer and a moderately successful artist and his mother, Mary Foley, was a descendant of the famous Percy family in

Northumberland. Married when she was only seventeen, Mary was well educated and had a passion for books and storytelling. In fact, Arthur himself said that "the vivid stories she would tell me stand out so clearly that they obscure the real facts of my life." (Doyle and Crowder 50) Charles and Mary together had ten children, but only seven of them survived; Arthur was the second of these seven. Unfortunately, the family suffered emotional and financial hardships due to Charles' chronic alcoholism and later, epilepsy. Charles was eventually admitted to an asylum and the rest of the family was forced to take up with lodgers, making ends meet.

In 1866, Arthur was dispatched to a school in Salisbury Place, a couple of streets away; Arthur was dissatisfied with the Spartan principles in the Newington Academy and in 1868, his mother had him transferred to Jesuit preparatory school Hodder from where he proceeded to Stonyhurst College, a Jesuit secondary school. Arthur was mostly displeased at the boarding school; the bigotry surrounding him and the corporal punishment that was ever present at that time, made his time there gruelling. He drew comfort from writing to his mother, a habit that he kept up for most of his life. He found another solace in reading; he was delighted to find new books at the Hodder library in his second year there, such as *Over the Rocky Mountains* and *The Fatal Cord: A Tale of Backwoods Retribution*, as well as the adventure stories by novelists R.M. Ballantyne and Captain Mayne Reid (Lycett 31)

At this period of time, Arthur discovered his storytelling skills and he would often amuse his fellow students with exciting stories. Two years later, he enrolled into the Stonyhurst College and there, with a fellow student Arthur Roskell, he started an amateur, short-lived magazine *Stonyhurst Figaro*. Unfortunately, it was never published. He had spent a Biblical seven years at Stonyhurst, and yet, when he graduated in 1876, at the age of seventeen, he completely rejected Christianity and became agnostic. All in all, the period spent at Stonyhurst

made him “a robust and intellectually curious teenager with a liking for books and a measure of emotional self-control. (Lycett, 45)

Arthur enrolled into the University of Edinburgh in the year 1876 to study medicine. It was there where met number of future authors, such as James Barrie and Robert Louis Stevenson, but also met two people who were important to him and influenced his literary career. One of them was Professor William Rutherford, “With his Assyrian beard, booming voice, and bombastic personality” (Doyle and Crowder 52), who, later on, inspired the character of Professor George Edward Challenger in the novel *The Lost World*. The other one was Dr Joseph Bell, a professor of surgery, who impressed Arthur by making diagnosis about a patient simply by observation and deduction. “He would look at the patient, he would hardly allow the patient to open his mouth, but he would make his diagnosis of the disease, and also very often of the patient's nationality and occupation and other points, entirely by his power of observation.” (Barquian) Obviously, Dr Bell’s methods were still vivid and inspirational in Arthur’s mind when he was creating the character of Sherlock Holmes.

After graduating in 1881, an adventure presented itself: he enlisted as a medical officer on the steamer boat *Mayumba* that was sailing to the west coast of Africa. The voyage ended up being unpleasant because he had to fight fires on the vessel and he also contracted some sort of illness (possibly malaria). A year later, he was back on the land; specifically, in Plymouth, where he joined the medical practice of Dr George Budd, whose practice was successful, but Arthur soon ended the partnership due to disagreements between the two.

With little experience that he had, he started his own practice in Portsmouth. The practice was off to a rocky start, but Arthur was hard-working, and by the end of the third year, he started making decent income: “Records indicate that by the third year he was making £300 annually — four times the wage of a skilled craftsman like a carpenter or printer”. (Doyle and

Crowder 54) In 1885, he married Louise Hawkins, a sister of one of his patients. They had two children – Mary Louise and Kingsley – and his wife was very supportive of his passion for writing and encouraged him to make a career out of it. His job at the practice has left him with plenty of time to read and write and so he struggled to become a recognized author. He published some stories anonymously in magazines, but decided that he should write books and make a name for himself.

In 1886, he finished his first novel, *The Firm of Girdlestone*, but could not find a publisher. Only one year later, he wrote a story that started a literary journey that will have captivated the public until this day. It was *A Study in Scarlet*, initially known as *A Tangled Skein*, that introduced us to the immortal characters of Sherlock Holmes and Dr John Watson. It was published in Beeton's "Christmas Annual". However, the reception of that first story was not great; it actually seemed to be a "one-hit wonder". The next Sherlock Holmes story, *The Sign of Four*, was a little bit more successful, but it was not until Arthur's stories were published in "The Strand", that his fictional detective became a sensation. The stories were published from July 1891 to June 1892 and were then published in the form of a book too, called *The Adventures of Sherlock Holmes*. The success made Arthur devote himself completely to writing, but he was not satisfied because he wanted his name to be famous and associated with more serious writing. He wrote to his mother and said: "I plan to kill Holmes in the sixth adventure. He prevents me from thinking to better things." (Barquain)

In 1892, he moved to Switzerland where the air was more favourable upon his tuberculosis-ridden wife. There, he got the inspiration on how to kill off Sherlock and a year later, published a novel *The Final Problem*, where Sherlock falls off a cliff at the Reichenbach Falls, along with his arch-nemesis Moriarty. By then, the popularity of Sherlock Holmes was so big, that 20,000 subscriptions to The Strand were cancelled when Arthur stopped publishing

Sherlock Holmes stories. After that, a new life begun for Arthur Conan Doyle. He gave a series of lectures in New York, his play *A Story of Waterloo* was performed in London and he spent a couple of month in Egypt with his wife and afterwards wrote the novel *The Tragedy of the Korosko*.

In 1903, an American publisher offered a large sum of money to Arthur to resurrect Sherlock Holmes. Arthur accepted and thirty-three new stories were published between September 1903 and March 1927. Needless to say, the public was excited for every single story.

In 1906, his wife Louisa died and Arthur plunged into heavy depression for a couple of months. However, one year later, he married Jean Leckie with whom he maintained courtship and close friendship for nine years. With his two children from the previous marriage and his new wife, Arthur moved to Sussex where he spent the rest of his life. During these years, he tried his hand at a number of plays, but was not very successful. The exception was *The Speckled Band*, with which Arthur made a lot of money and then retired from the stage. He also retired from writing fiction for a period of time, due to having three children between 1909 and 1912.

In 1929 he was diagnosed with Angina Pectoris. The pain had exhausted him and on July 7th, 1930 he suffered from a heart attack and died surrounded by his family. He has been remembered for decades to come, as a man that created the character that transcended the boundaries of time and won the hearts and minds of the public.

5. THE BIRTH OF SHERLOCK HOLMES

For years, the public has believed that Sherlock Holmes is an actual historical person and that stories in which he appeared were true, historical events. Perhaps that was so because the character of Sherlock Holmes was based on several real-life personalities, and particularly on Dr Joseph Bell, a professor at the University of Edinburgh. Bell appointed Arthur as his

clerk, which allowed him to learn about Bell's legendary deductive abilities. What he learned of diagnosis while working alongside Dr Bell, Arthur used to construct Holmes' famous methods of deduction. When asked what made him create such an extraordinary character like Sherlock Holmes, Arthur Conan Doyle said, in an interview for *The Bookman*, that:

> "Sherlock Holmes is the literary embodiment, if I may so express it, of my memory of a professor of medicine at Edinburgh University, who would sit in the patients' waiting-room with a face like a Red Indian and diagnose the people as they came in, before even they had opened their mouths. He would tell them their symptoms, he would give them details of their lives, and he would hardly ever make a mistake. 'Gentlemen,' he would say to us students standing around, ' I am not quite sure whether this man is a cork-cutter or a slater. I observe a slight callus, or hardening, on one side of his forefinger, and a little thickening on the outside of his thumb, and that is a sure sign he is either one or the other.' His great faculty of deduction was at times highly dramatic." (Barquin*)*

Arthur acknowledged Bell's influence in the creation of Sherlock Holmes, and wrote him a letter in 1892 in which he stated: "It is most certainly to you that I owe Sherlock Holmes ... round the centre of deduction and inference and observation which I have heard you inculcate I have tried to build up a man." (Barquin)

Interestingly enough, the character was not actually called Sherlock Holmes at the beginning. Originally, Arthur wanted to call his character Sherrinford Hope; Hope was the name of the whaling ship Arthur was aboard in 1880. However, his first wife, Louisa, advised him to change the name, so he chose the name Sherrinford Holmes. The surname was a salute to another doctor that influenced the creation of the character itself: Oliver Wendell Holmes. His views and practice were similar to Dr Bell's; he thought that good deducting skills are

essential in medical practice. As for the first name of the character, it is believed that it may come from Alfred Sherlock, a prominent violinist at the time.

Even though Arthur Conan Doyle did not know much about detective work at the time, he admired the work of Edgar Allan Poe and Emile Gaboriau. Arthur said that "the best detective in fiction is E. A. Poe's Mons. D.; then Mons. Le Cocq, Gaboriau's hero." Some of Doyle's stories were inspired by Poe's stories e.g. *The Murders in the Rue Morgue* was an inspiration for *The Sign of Four*. From Gaboriau, Doyle adopted scientific and methodical crime scene investigation, the use of disguises, and the storytelling device of the flashback. (Doyle and Crowder 31) Furthermore, Arthur found an inspiration for the image of Sherlock Holmes in Wilkie Collins' *The Moonstone* and his character Sergeant Cuff. However, Arthur's character was different from the others because he wanted a detective that would obtain his results through scientific reasoning. In the aforementioned interview, he said: "The great defect in the detective of fiction is that he obtains results without any obvious reason. That is not fair, it is not art." (Barquian)

Sherlock Holmes was not the first literary detective, but he was definitely the first different kind of detective: a consulting detective, a term used for the first time in the first Sherlock Holmes adventure, A Study in Scarlet. Sherlock Holmes is essentially the last hope for all professional investigators that get stumped: "for a fee, Holmes will 'put [him] on the right scent.'" (Doyle and Crowder 34) Being the world's only private consulting detective is what sets him apart from other fictional detectives to this day, but it also inspired some other authors to imitate his ways e.g. Agatha Christie founded the character of Hercule Poirot on the character of Sherlock Holmes. Arthur Conan Doyle used principles of work in medicine to create a consulting detective, comparing general practitioners and specialized doctors to regular detectives and consulting detectives: "Then and now, when a patient's illness requires

knowledge or skill beyond the general practitioner's abilities, he turns to a specialist. When Doyle applied this model to detective fiction, Sherlock Holmes became a specialist in crime. He became the detective the other detectives turned to." (Doyle and Crowder 35) Furthermore, Doyle's experience in medicine proved to be very influential in his creation of the character. For instance, Holmes possesses high scientific knowledge about specific issues, just like a doctor possesses that level of medical knowledge; fees and payment rates are resembling doctor's way of charging for services; the doctor-patient relationship is a model for a detective-client relationship: there is the notion of confidentiality and inquiring into a patient's i.e. client's life and history.

5.1. Sherlock Holmes – The Great Detective

What distinguishes Sherlock Holmes from all the other detectives that will just stumble onto a piece of evidence and solve the crime, are his unique methods, based on scientific reasoning, as well as forensics. He investigates many crime scenes and Doyle described method of analysis and collection of evidence in great detail and therefore showed us that Sherlock Holmes pays attention to subtle clues that others might miss and meticulously examines all the evidence. However, collecting evidence is one thing, but deducting what the evidence means and how it comes together is often the key to Holmes' successful solution of the crime mystery. Holmes would draw inferences from what he gathered and then out of all theories possible, he would choose the one that covers most of the facts. Holmes relies on this maxim: "When you have excluded the impossible, whatever remains, however improbable, must be the truth."

Sherlock is often portrayed as being insensitive when solving a case, not taking other people's emotions under consideration. Even Arthur Conan Doyle said that "Sherlock is utterly inhuman, no heart, but with a beautifully logical intellect" (Barquian) However, he is not a machine, which is how readers tend to see him at first. Many wondered if Sherlock is suffering

from depression, a picture that emerged from Watson's view: "Sherlock has periods of "excellent spirits" that "alternated with fits of the blackest depression,'" (Doyle and Crowder 44) In this state, which often resembled a nervous breakdown, Sherlock would resort to use of drugs and opiates. Already in the second story, The Sign of Four, we discover this habit of his, vividly depicted:

> "Sherlock Holmes took his bottle from the corner of the mantelpiece, and his hypodermic syringe from its neat morocco case. With his long, white, nervous fingers he adjusted the delicate needle and rolled back his left shirtcuff. For some little time his eyes rested thoughtfully upon the sinewy forearm and wrist, all dotted and scarred with innumerable puncture-marks. Finally, he thrust the sharp point home, pressed down the tiny piston, and sank back into the velvet-lined armchair with a long sigh of satisfaction." (Doyle, TSOF 67)

He used both morphine and cocaine, which were at the time legal in London. Apart from these heavy drugs, Holmes was portrayed as a big smoker too: he enjoyed cigars and cigarettes as well. He had some peculiar habits when it came to smoking e.g. "keeping his tobacco in the toe-end of a Persian slipper tacked to the mantle of his fireplace, a practice that left the tobacco in the hot, dry air near the fire, making it smoke hot and fast." (Doyle and Crowder 45) Both drugs and smoking were addictions Sherlock never gave up.

Already in the first story, *A Study in Scarlet*, we can see Sherlock as a kind of solitary person; Watson described him as being quiet and barely made any effort to communicate. Sherlock has few friends and does not want any visitors so Watson remains his only companion in everyday life. Sherlock's antisocial nature is closely related to his tendency toward depression. Nevertheless, he still craves recognition: "He wasn't shy about his own abilities, once saying, "I cannot agree with those who rank modesty among the virtues." (Doyle and

Crowder 94) He is often seeing withholding what he is up to and what methods he uses so he can add a touch of drama to the whole process and theatrically announce that he had solved the case.

Nowadays, one of the most discussed trademarks related to Sherlock Holmes is his sexuality. He was never romantically involved with anybody in Doyle's stories, as most characters usually are, so his sexuality often remains an enigma. However, in the stories he is portrayed as a person who is above all emotions, including love, for emotions hinder his productivity when solving a case. This has been described in one passage from story *A Scandal in Bohemia*:

> "All emotions, and [love] particularly, were abhorrent to his cold, precise but admirably balanced mind. He was, I take it, the most perfect reasoning and observing machine that the world has seen, but as a lover he would have placed himself in a false position. He never spoke of the softer passions, save with a gibe and a sneer. (…) to admit such intrusions into his own delicate and finely adjusted temperament was to introduce a distracting factor which might throw a doubt upon all his mental results. Grit in a sensitive instrument, or a crack in one of his own high-power lenses, would not be more disturbing than a strong emotion in a nature such as his." (Doyle, ASIBo, 123)

Even though the public today thinks it's odd that Sherlock never had a romantic interest, Arthur Conan Doyle once said that "thinking and his profession are the most appreciated things in his life, and he thinks emotions like love would only withdraw him from them." (32) Essentially, Doyle wanted to focus his character on spiritual values, rather than emotional.

Finally, the visual image of Sherlock Holmes is very important when conducting a character study. Even though Arthur Conan Doyle did not provide the readers with a detailed description of the character's appearance, there is an image of Sherlock Holmes that has stayed with the audience to this day. It was Sydney Paget that illustrated the publications in "The Strand Magazine." Through the illustration, Paget gave Holmes some of the trademarks that he is known for even today, such as deerstalker hat, magnifying glass and a pipe (see fig. 1) However, he did not have these things with him on every illustration.

Fig.1. Sydney Paget illustration of Sherlock Holmes. *Hat Guide.* http://hatguide.co.uk/deerstalker/.

Over the years, Sherlock Holmes has taken the form of many faces, due to numerous adaptations. It was not only the appearance that changed; his personality underwent some adaptions too, as it will be shown in the following chapters.

5.2. John Watson – the companion

Sherlock Holmes story would not be what they are without the duo Sherlock and his companion Dr John Watson make. The character of John Watson is immensely important: all but four stories are narrated through John's perspective. He takes the readers with them on their adventures and narrates about Sherlock's methods and ways, creating the admiration among readers. "He (Watson) serves as a foil to Holmes: the ordinary man against the brilliant, emotionally-detached analytical machine that Holmes can sometimes be" (Toadvine 50)

According to the *Study in Scarlet*, Sherlock and Watson met in 1881, when Sherlock was looking for someone to share a flat with because he was in a dire financial state. He already had his eyes on a flat in 221B Baker Street, a fictional address that remained a memorable

location to this day. They were introduced by a common acquaintance Stamford and Sherlock seemed to have been "delighted at the idea of sharing his rooms with me (Watson)" (Doyle, ASIS 9)

Readers can find out a lot about Sherlock through Watson's narrative, but as a narrator, Watson talks about himself only in the first story, and in the rest of them, readers can only hope for bits and pieces. However, the character of John H. Watson does not seem to be an enigma: he is a doctor of medicine and an Afghan war veteran, who came back to England after being wounded.

Although no one can measure up against Sherlock's intellect, Watson was not dim-witted; he was an excellent doctor and an even better writer. However, Doyle had to give Sherlock a companion that would be intellectually inferior to him, so that Sherlock's traits could be so prominent and admired. Nevertheless, the two complemented each other: "Both were clever in their own ways. Where one was the innovator-experimental, daring, bold, self-absorbed and moody--the other was careful, cautious, solidly stable, predictable, and retiring. Together, they were the perfect team, two halves of a whole." (Adams 32) Apart from that, Watson's presence helped with bringing the clients, for he was not eccentric and introverted as Sherlock: "(he) acts as an access point for the "normal" people--clients, witnesses, other detectives--that the Sherlock-like figure will so often ignore, disregard, or trample upon." (Hart)

Unlike Sherlock, who had no interest in romantic relationships, Watson was a great ladies man. Therefore, Sherlock would often require his assistance when trying to understand women. Like in *The Adventure of the Second Stain*, when a female client has visited to employ the services of the Great Detective: "'Now, Watson, the fair sex is your department,' said Holmes, with a smile, when the dwindling frou-frou of skirts had ended in the slam of the front door. 'What was the fair lady's game? What did she really want?'" (Doyle, TAOTSS 576)

Furthemore, while narrating the stories, Watson would often linger on the depictions of women. As an example, a description of Mrs Neville St Claire from *The Man with the Twisted Lip:*

> "The door flew open, and a little blonde woman stood in the opening, clad in some sort of light mousseline de soie, with a touch of fluffy pink chiffon at her neck and wrists. She stood with her figure outlined against the flood of light, one hand upon the door, one half-raised in her eagerness, her body slightly bent, her head and face protruded, with eager eyes and parted lips, a standing question." (192)

Watson had his way with women, but eventually he settled down; he married his first wife Mary, whom he met in *The Sign of Four*, in 1882, but was widowed very soon – in 1892. After being single for some time, he remarried again and as Holmes says: "the good Watson had deserted me for a wife, the only selfish action which I can recall in our association" (Doyle, TBS, 869) Watson's marriages caused the two friends and partners to drift apart; Watson was Holmes' only friend, but not just that. Sherlock was a man of habit and John had become one to him: "He was a whetstone for Holmes's mind. He stimulated him. Holmes liked to think aloud in his presence. (…) it had become in some way helpful that Watson should register and interject." (Barquiane)

The mysteries and adventures that Sherlock and Watson go through together are everything except boring, but Doyle did not just create a 'detective and his assistant' kind of relationship. The stories portray Holmes' and Watson's friendship as something that makes readers come back for more. In the times of Victorian formality, Doyle depicted the closeness between two friends, to that extent that "they can criticize each other without jeopardizing their friendship, complement each other without embarrassment, and support each other in times of need." (Doyle and Crowder 103) In some moments, the affection is not implied, it's actually obvious. For instance, when John is shot in *The Adventure of the Three Garridebs* Holmes gets

extremely concerned even though “It’s a mere scratch” (917) as Watson says. In that moment, Holmes showed that his affection for Watson is real, because he was ready to shot the killer himself. However, the most memorable show of affection was made by John when he thought that Sherlock died in a conflict with Moriarty. In the closing words of *The Final Problem*, he calls Sherlock “the best and the wisest man whom I have ever known.” (Doyle, TFP 413)

5.3. Supporting characters in the stories

There is a great variety of characters appearing in Sherlock Holmes stories and all of them are relevant for the cases he is solving. For instance, Mycroft Holmes, Sherlock’s older brother, is an interesting and important character in Sherlock’s life, but not included often enough. Sherlock mentions him first in *The Greek Interpreter*, and later on Mycroft appears in *The Final Problem, The Empty House* and *The Bruce-Partington Plans*. He was a large and stout man, but his face had a sharpness of expression. “His eyes, which were of a peculiarly light watery grey, seemed to always retain that far-away, introspective look which could be only observed in Sherlock's when he was exerting his full powers.” (Doyle, TGI 376) Sherlock says that his brother has even greater powers of observation and deduction and is perfectly capable of performing the detective work as well, but has no ambition or energy for that. “He sums up Mycroft’s ambition by saying, “If the art of the detective began and ended in reasoning from an armchair, my brother would be the greatest criminal agent that ever lived.” (Doyle and Crowder, 222) At first Sherlock tells Watson that Mycroft audits books for the government department, but his actual role is later revealed as more substantial. In the stories it is never explicitly said what he does, but Sherlock says that “he is the British government [...] the most indispensable man in the country.” Mycroft also co-founded the Diogenes club, a fictional gentleman’s club, where men who are averse to company gather to enjoy the silence, comfortable chairs and the latest periodicals. Considering Mycroft’s important role in the

British government, it has in later works by different writers been hinted that the Diogenes club was a front for the British secret service.

In the stories, Sherlock Holmes often collaborates with Scotland Yard police force, but he also competes with them which creates a unique relationship that allows for Sherlock's occupation as a consulting detective. It also highlights "logical application of observation and deduction, meticulous evidence collection, and scientific forensic analysis, all coupled with a vast knowledge of criminal history" (Doyle and Crowder,106) that Sherlock is known for because it stands in contrast to standard police methods. Over the course of the canon, readers meet 21 different Scotland Yard detectives. The most famous ones are Inspector Tobias Gregson and Inspector G. Lestrade and they appear in the first novel, *A Study in Scarlet*. They make numerous appearances in other stories, but it seems that Holmes prefers to work with Lestrade: "who appears in three times as many adventures as does Inspector Gregson." (Doyle and Crowder, 108)

Inspector Lestrade is described as "a little sallow rat-faced, dark-eyed fellow" (Doyle, ASIS 12) When they first meet, Sherlock and Lestrade are barely containing their contempt for each other; Sherlock tells Watson that Lestrade dislikes him for a reason: "he knows that I am his superior . . . but he would cut his tongue out before he would own it to any third person." (Doyle, ASIS 15) However, over the years they grow fond and respectful of each other: Holmes' success at solving crimes leads to Lestrade's growing appreciation of his methods. Sherlock once remarked that even though Lestrade's skills at crime-solving were poor and unimaginative, "he is as tenacious as a bulldog when he once understands what he has to do, and, indeed, it is just this tenacity which has brought him to the top at Scotland Yard." (Doyle and Crowder, 110)

Sherlock Holmes stories made some seemingly unimportant characters an important tool for the stories. Such was the character of the landlady, Mrs Hudson. Mrs Hudson is never physically described in the stories: "She is, more often than not, presented more as a series of actions than as a person. (…) Mrs. Hudson 'came up to lower the blinds'" (Doyle and Crowder, 118) Throughout the stories, she often fights with Holmes about tidiness, but she has a great affection towards Holmes. Watson described the relationship between Sherlock and Mrs Hudson in the opening of *The Adventure of the Dying Detective*: "The landlady stood in the deepest awe of him and never dared to interfere with him, however outrageous his proceedings might seem." (Doyle, TAOTDD 805) The fondness that Mrs Hudson feels for Sherlock is nurtured and subtly portrayed throughout the stories, but it emerges when she risks her life to help capture an assassin that wants to kill Sherlock.

Apart from Mrs Hudson, an important female character in the stories is Irene Adler, also known as The Woman. It is strange to think that a character that only appears in one story, *A Scandal in Bohemia*, could be important, but by creating her, Doyle managed to portray the only woman Sherlock that caught Sherlock's attention. Sherlock held her in high regard, as Watson describes it: "To Sherlock Holmes she is always the woman. I have seldom heard him mention her under any other name. In his eyes she eclipses and predominates the whole of her sex." (Doyle, ASIBo 123) She is not portrayed as a romantic interest for Sherlock, because Sherlock's character has already been established as one not for emotions or romance. Her name was only mentioned in some consequent stories, but she did not appear anymore; her death happened sometime between 1888 and 1891, when *A Scandal in Bohemia* was actually published.

5. FROM PAGE TO SCREEN: THEORY OF ADAPTATION

To delve deeper into the world of Sherlock Holmes adaptions, it is necessary to theorize the whole concept of adaptation. To say that adaptation is writing a screenplay for the novel, is not only overly simplistic, but it is also wrong. Today, adaptations are not only on a cinema or TV screen (even though these will be the main focus of this work), they are everywhere: the Internet, video games, comic books, theme parks etc. They are not new to this age either: even Shakespeare adapted his works to be played out on a stage. Generally, the term adaptation refers to "the process of changing to suit different conditions" (Cambridge Dictionary). In a media context, adaptation is defined as:

"An altered or amended version of a text, musical composition, etc., (now esp.) one adapted for filming, broadcasting, or production on the stage from a novel or similar literary source." (Oxford English Dictionary)

Timothy Corrigan states that adaptation can be seen from three different perspectives: as a process, as a product and more recently, as an act of reception. As a process, adaptation describes how one or more entities are adjusted through their relationship with other objects. In this case, omissions and additions can occur in the representation e.g. a particular historical event in the novel. As a product, "an adaptation can designate the entity that results from that engagement or the synthesized result of a relationship between two or more activities" (Corrigan 23) An adaptation would then describe the product produced by the process, for instance, a change in identity and personal traits due to changed environment. The third perspective entails that the reading or the viewing of the work that is being adapted as a form of enjoyment and understanding. In other words, readers may understand that different works operate differently for different readers.

For Linda Hutcheon, the term adaptation has a multi-layered application, referring simultaneously to (a) the entity or product which is the result of transposing a particular source, (b) the process through which the entity or product was created (including reinterpretation and re-creation of the source), and (c) the process of reception, through which "we experience adaptations as palimpsests through our memory of other works that resonate through repetition and variation" (Hutcheon 9), or in other words, the ways in which we associate the entity or product as both similar to and a departure from the original.

With the beginning of the cinema, that was a new form of narrative entertainment, the idea of using a literary text as a source material became common. Georges Méliés was the first to adapt a work of literature for the screen; in 1902, he adapted Jules Verne's *From the Earth to the Moon* into the black-and-white, silent, science-fiction film *A Trip to the Moon*. Méliés went on to produce many more adaptations over the next years such as *Gulliver's Travels* (1902), *Robinson Crusoe* (1902), and *The Legend of Rip Van Winkle* (1905). After him, many French and Italian filmmakers started making their own adaptations of classic books. With the appearance of new media and the new channels of mass diffusion, the demand for all kinds of stories grew. Consequently, the audience for movie and television adaptations kept growing too: "A best-selling book may reach a million readers; a successful Broadway play will be seen by 1 to 8 million people; but a movie or television adaptation will find an audience of many million more." (Hutcheon 10) Furthermore, there was a financial appeal with adapting popular novels and literary classics: there was an expectation that popularity in one medium will transcend to the adaptation in the other medium. The popularity of adaptations continued to rise over the next years. In 1939, nearly every film competing for an Academy Award was an adaptation; mostly of classics such as John Steinbeck's *Of Mice and Men*, James Hilton's *Goodbye, Mr. Chips*, L. Frank Baum's *The Wizard of Oz*, and Emily Brontë's *Wuthering*

Heights. Between 1927 and 1977, three fourths of awards for "Best Picture" went to adaptations.

There is a certain kind of timeless nature of the expectations audience has when it comes to adaptations: they always want to see what the book "looks like". When reading a book, we create mental images of the setting and the characters and they are interested in comparing their images with those created by an adaptation. Not seldom is the case that the adaptation is someone else's mental image on screen. Nevertheless, the stories and ideas are being taken from a concrete literary work, not invented anew. Hutcheon states that it is because adaptations need to reveal their sources and have to define their relationship to the texts openly, there is this negative view on the adaptation; critics and even fans, will never see an adaptation as good as the original source.

When content undergoes adaptation, it is subject to a variety of forces and factors. These usually are: the nature of the source text, the reason for adapting the text, the medium used for broadcasting the adaptation, the targeted market, and the culture into which something is adapted. For instance, large novels are usually compressed in order to fit into a two-hour film or they are turned into mini-series, while short stories have required some measure of expansion. Furthermore, an older text may undergo a process of correction or may be shifted into an entirely different setting for purposes of social or market relevance. Like biological organisms, some texts need to change their characteristics in order to survive in a new environment. (Corrigan 25)

During this process, there is always an issue of fidelity, which comes from the fact that the novel was there first and is in literary circles more respected. There is often a distinction between being faithful to the "letter" and to the "spirit" or "essence" of the work. Being faithful to the letter does not ensure a success, whilst determining fidelity to the spirit of the work is

difficult, since the adaptation is reproducing the film-maker's reading of the text which does not have to coincide with someone else's reading. To what should a film-maker be faithful then when adapting literary work? Andrew argues: "The skeleton of the original can, more or less thoroughly, become the skeleton of the film. But fidelity to the spirit of a text means fidelity to its tone, values, imagery, and rhythm, and it is often more difficult to transform these intangibles into their filmic equivalents." (100) Oftentimes, fidelity comes at a cost of expenses i.e. the film budget and the business of film is commonly the shaper of the content. The issue of fidelity has been a controversial topic, but it has also still been seen as "a desirable goal in the adaptation of literary works." (McFarlane 11)

It is important to consider the narrative in both the written text and adaptation. It is their common ground, a continuing set of events and characters, but film narrativity requires length that a written work does not. Film narrative consist of large continuous unit that tells a story that could be also conveyed in words, yet it says them in a different way. For a written work to be adapted properly, a distinction must be made between what can be transferred from one narrative medium to another. Furthermore, various narrative modes in the novel are hard to sustain in film narrative. For instance, a novel's first person narration will be adapted in one of two ways: the subjective cinema or the voice-over. The subjective cinema consists of scenes that the characters themselves see and experience i.e. point-of-view shots and is considered obsolete. The voice-over i.e. the device of oral narration can serve important narrative functions in film, but then the voice-over character is more likely involved in the action rather than being a commentator, as it is the case in the first-person narrative novel. Issues of narration, point of view and fidelity combine in adaptations in a more complex manner than in other fictional narratives.

The 'appropriation of meaning from a prior text' is rarely fully achieved when adapting classic or popular novels, which leads to criticism. When manufacturing a faithful adaptation, the main process of transferring the novel's narrative remains important, but aspects that cannot be transferred can be adapted through means of signification and reception. This view the viewer's memory of the text will be evoked, but the original text will remain pure. There is a certain view that a screen adaptation will only attract the audience that is familiar with the literary text, but there is a varying amount of audience that has no interest in fidelity to the text. According to Julie Sanders, "adaptation can also constitute a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating" (19)

This just might be the case when adapting Sherlock Holmes for film and screen – it seems to be gaining a wider audience with every new adaptation. As one of the most adapted literary characters, "[w]hat stands out […] is the wide range of uses to which filmmakers have put Holmes, and the degree of artistic license taken in departing from the parameters of the Conan Doyle stories." (McCaw 20) In the following chapter, a brief history of Sherlock Holmes' adaptations will be outlined.

7. HISTORY OF SHERLOCK HOLMES ADAPTATIONS

A lot of fictional characters got adapted for film and television, and there is plenty of them still waiting to be adapted. However, Arthur Conan Doyle's character Sherlock Holmes quickly became the world's most adapted literary character in history. Apart from all the early stage adaptions in 1890s, his first screen appearance was in a thirty-second long silent movie *Sherlock Holmes Baffled* (1900). Holmes was played by William Gilette, who inaugurated many of the traditions still associated with Sherlock Homes, including the deerstalker hat, the curved pipe, the expressions "My dear Watson" and "Elementary". Since then, more than 200

screen adaptations have been made and Holmes is listed in the Guinness Book of World Records as 'the most-portrayed movie character', with more than 70 actors having played the part. All the adaptations seem to be unique and different in their own way: "[w]hat stands out […] is the wide range of uses to which filmmakers have put Holmes, and the degree of artistic license taken in departing from the parameters of the Conan Doyle stories." (McCaw 12)

What follows is a brief history of notable Sherlock Holmes film and TV adaptations, as well as a special look at the most recent adaptation: BBC's version of Sherlock Holmes in a form of a TV Show.

7.1. Sherlock Holmes adaptations in the 20th century

As already mentioned, Sherlock first appeared on screen in 1900. The video was only 30 seconds long and it was shown on a mutoscope machine, which means only one person at a time could watch it. However, it wasn't long before motion picture technology matured, bringing us silent movies, then sound and colour. Sherlock Holmes thrived in the era of silent movies: "over fifty silent Holmes movies [were] produced between 1910 and 1920 and 47 titles from 1921 to 1924" (McCaw 15) 1920s were the golden age of silent movies; with new technology, filmmakers discovered the potential of motion pictures. It was during this decade that the first great Sherlock Holmes of film appeared. He was played by an English actor Eille Norwood, who was 60 when he took up the role of the Great Detective. Ellie Norwood, whose real name was Anthony Edward Brett, starred in 47 Holmes films from 1921 and 1923. Norwood took a serious effort the study the character of Sherlock Holmes, as well as to physically resemble the illustration made by Sydney Paget. His efforts paid off because Arthur Conan Doyle was amazed with his portrayal: "He has that rare quality which can be described as glamour," said Sir Arthur, "which compels you to watch the actor eagerly when he is doing nothing." (Doyle and Crowder, 266)

In the 1930s, sound films had appeared and became the sensation. In 1931, Arthur Wontner stepped into the shoes of Sherlock Holmes. He starred in the following films: *The Sleeping Cardinal* (1931), *The Missing Rembrandt* (1932), *The Sign of the Four* (1932), *The Triumph of Sherlock Holmes* (1935) and *Silver Blaze* (1937). Wontner was in his 50s when he started playing Sherlock Holmes which helped popularize the idea that Sherlock is older than he was in the canon. Wontner quickly became popular and although no actor could replace William Gillette as Holmes, Wontner came very near.

In the late 1930s, moviemaking had expanded and some of the best movies of all times were produced at the end of the decade, such as *Gone With the Wind* and *The Wizard of Oz*. It was also the dawn of the Sherlockian cinema era, which featured Basil Rathbone as the detective. Basil Rathbone embodied Sherlock Holmes between 1939 and 1946, and he starred in 14 Holmes films. He had an acting career before Sherlock Holmes, but is best remembered for his portrayal of the Great Detective. Many referred to him as the ideal Sherlock Holmes: "With his angled face and crisp vocal delivery, Rathbone looked as if he had been torn from the pages of 'The Strand Magazine'." (Doyle and Crowder 269) The first two movies including Basil Rathbone were produced in 1939 by 20th Century Fox, and they were: *The Hound of the Baskervilles* and *The Adventures of Sherlock Holmes*. These two were set in the proper Victorian time period, but when the Universal Studios took over the series production, some drastic changes could be seen. *Sherlock Holmes and the Voice of Terror* (1942) and *Sherlock Holmes and the Secret Weapon* (1943), for instance, were used as a propaganda for Second World War and the setting of the stories had been updated to modern times. "This series of propaganda films implied the universal timelessness of Holmes as quasi-superhero" (McCaw 21). Indeed, this was one of the first examples of Sherlock Holmes as a timeless and heroic character. However, by 1946, Rathbone grew tired of portraying Sherlock Holmes, mostly because it cast a shadow on the rest of his career. Also, in the minds of the public he was

Sherlock Holmes. Nevertheless, he created Sherlock Holmes that, for many, is greatest and irreplaceable.

In the 1950s and 1960s not a lot of Sherlock Holmes films were made, but it was the start of the TV age and Sherlock Holmes found its place there, too. One of the earliest television appearances was the 1951 BBC mini-series *Sherlock Holmes* starring Alan Wheatley as Holmes. Alan Wheatley was praised for staying true to the original dialogue and portraying the original Sherlock Holmes. In 1954, the first and only American television series of Sherlock Holmes adventures at the time, *The New Adventures of Sherlock Holmes*, was broadcast. Ronald Howard was cast as Holmes and the series lasted for 39 episodes. Even though the producer, Sheldon Reynolds, adapted many of the original tales, he also included new stories about Sherlock Holmes, which often had a comedic twist. The personality of Sherlock Holmes drifted away from the original too: "Howard's portrayal of Holmes emphasized his youth and sincerity and downplayed the mood swings, drug abuse, and rudeness found in the character." (Doyle and Crowder, 277) In 1964, BBC decided to bring Holmes adventures back on the screen. A 1964 production of *The Speckled Band* was followed by a series of 12 adaptations by David Goddard in 1965. Sherlock was played by Douglas Wilmer, who successfully portrayed all the sides of Sherlock Holmes' personality. Wilmer was in 13 episodes and then the role was reprised by Peter Cushing, who was a great fan of Sherlock Holmes.

In 1984, a quintessential incarnation of Sherlock Holmes appeared on the TV screens. It was Jeremy Brett that was cast for the role of the detective in The Granada Television Sherlock Holmes series. The producer, Michael Cox, wanted to produce the most accurate adaptation of Sherlock Holmes ever, and therefore, gathered the best writers and directors. But the key to maintaining the authenticity was the script called *The Baker Street File: A Guide to the Appearance and Habits of Sherlock Holmes and Dr. Watson*. It was a list of all character

traits and descriptions of settings and all the other details that served as a bible for the production team. Jeremy Brett's marvellous portrayal of Sherlock Holmes was a breath of fresh air: "No longer was Sherlock a stuffy, old-fashioned straight arrow, saying, "Elementary, my dear Watson," while being followed around by a doddering old duffer. No, Brett's Holmes was mesmerizing, brilliant, moody, drug-abusing, and, to be honest, a bit scary." (Doyle and Crowder, 279) After the first episode was aired in 1984, Granada Television adapted 41 of 60 canonical episodes and the series quickly became one of the most successful historical TV series ever produced. All of the stories would probably been adapted had it not been for Brett's untimely death in 1995. Brett's iconic embodiment of Sherlock Holmes is praised to this day and "is the touchstone all subsequent versions of the character are measured against" (Graham and Garlen 7)

7.2. Sherlock Holmes adaptations in the 21st century

The first two decades of the 21st century offered some film and TV adaptations, but not all of them caught the same amount of attention. It became clear that these modern adaptations are not striving to imitate the original stories anymore, but rather they are all about putting a new twist to it. For example, CBS show *Elementary* (2012-) completely renewed the original stories. Jonny Lee Miller stars as recovering drug addict Sherlock Holmes and Lucy Liu as Joan Watson, his sober companion. It is set in the 21st century New York and besides Watson being female, it gives Sherlock a new side: "a sex symbol with a clear sexual orientation." (Jensen 7) However, the most significant adaptations of this century include Guy Ritchie's Sherlock Holmes movie and its sequel and the BBC series Sherlock.

In 2009, Guy Ritchie created a completely new Sherlock Holmes, played by Robert Downey Jr. Dr Watson is played by Jude Law and even though Ritchie did not base the film on any of the original stories, he kept the setting – Victorian England. The plot is packed with

action and Sherlock Holmes is portrayed as a hero, fighting alongside Dr. Watson against a black magic follower and a serial killer Lord Blackwood. Sherlock seems to be "acknowledged with martial arts and almost constantly covered with bruises and blood." (Veselska 39) However, the resemblance to Doyle's stories is obvious, mostly through already established trademarks and traits, such as: cape and a pipe, drug abuse, eccentricity and scientific elements. Lionel Wigram, who wrote the original story for the film, was concerned with drawing the details from the original stories instead of previous adaptations, but he also wanted to create something different; Wigram says that he "knew there as a way to [adapt Sherlock Holmes] that wasn't quite what we'd seen before. the images I saw in my head as I read these books were completely different from anything I'd seen in any of the previous movies." (Liening 44) Together with Guy Ritchie, he created a sort of balance between novelty and familiarity – he kept the familiar Victorian landscape, but introduced the new Sherlock Holmes to who the 21st century audience can relate to. The movie turned out to be a blockbuster, so in 2011 a sequel *Sherlock Holmes: A Game of Shadows* was released, where Sherlock Holmes fought Jim Moriarty.

7.2.1. BBC *Sherlock* TV Series

In 2010, a collaboration between Steven Moffat and Mark Gatiss happened, and the outcome was bound to be innovative and thrilling. They both worked together on a famous British show, Doctor Who, and another common passion of theirs was Sherlock Holmes. They decided to bring the famous detective to 21st century Britain and the BBC picked up their adaption under the name Sherlock. At the time, Moffat had just finished writing a script for the new season of *Doctor Who*, where the new doctor played by Matt Smith had been introduced, and interestingly, there are some similarities between the character of Sherlock Holmes and Moffat's new doctor: "Moffat is the show runner on *Doctor Who,* and his Holmes is cut from the same cloth as his Doctor — not quite of this Earth, mad to all appearances, full of random

facts, given to sudden quick movements, with a horror of boredom and a love of risk." (Lloyd) Benedict Cumberbatch was cast to play Sherlock Holmes and Martin Freeman to play John Watson; a duo that has already worked together on projects such as Hobbit. The episode has a lengthy running time of 90 minutes, full of details and story twists that keeps the viewers paying attention at every second. The episodes draw heavily on the Arthur Conan Doyle's stories, some of them are comprised of plots of different stories, but are altogether very modernized: "Sherlock solve[s] crimes with the newest technical equipment and technology, travelling by black cabs instead of coaches and Dr Watson writes an internet blog about their adventures." (Veselska 40) The stereotypical "pipe and deerstalker" look would not do for a 21st century sleuth; instead, long wool coats and nicotine patches are the trademarks of our new Sherlock Holmes.

Sherlock has always been portrayed as a man of science and in Victorian times, he was ahead of most of the society and was considered modern. However, a 21st century modern detective needs tools that were unavailable to all other previous adaptations and Victorian Sherlock. His new most important tool is his smartphone that he uses to look up various information. (see fig. 2) The BBC adaptation has used a creative way of showing this: the contents of his search or the messages he sends are overlaid onto the scene as a sort of heads-up-display. The similar principle is used when Sherlock is in the process of deduction – he is putting pieces

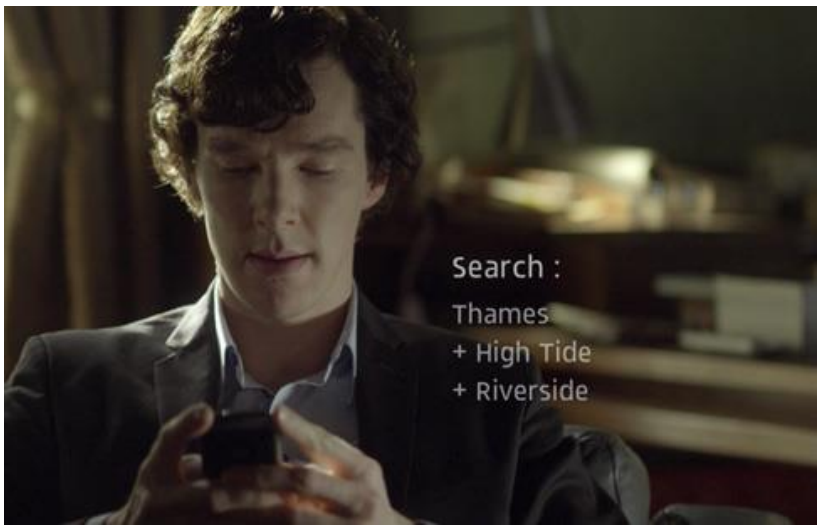

Fig.2. Sherlock Holmes (Benedict Cumberbatch) is looking up terms on the Internet. *A Study in Pink.* Writ. Gatiss, Moffat. BBC. 2012. Television.

together, he visualises the words and is sliding them as if they are placed on a touchscreen. (see fig. 3)

Fig 3. Sherlock Holmes (Benedict Cumberbatch) is rearranging his deductions. *The Hounds of Baskervilles.* Writ. Gatiss, Moffat and Thompson. BBC. 2012. Television.

Although the relevance of his web searches and the likes do not seem relevant, it actually provides a window into the brain of the famous detective, and one of the first adaptations to do so. The viewers get to be a part of the deduction process which happens at an astonishing speed: "Sherlock's use of technology blurs the line between machine and man." (Stamp)

The forensic aspect of his deductions and crime-solving skills is not neglected, though. In this adaptation, Sherlock uses the laboratory in the morgue to do his research. Unlike in Victorian times where forensic science was new, in the 21st century it is an established and progressive scientific branch which Sherlock takes complete advantage of. "Holmes does not only use fingerprints to identify the criminal. He also uses them to find out where that person came from and this is rather unique." (Van Straaten 18)

Furthermore, BBC adaptation seems to magnify Sherlock's eccentrities and social ineptness. There are moments when Sherlock, just like his original, needs Watson to tell him about social interaction. He does not seem to mind when people look at him oddly and he is aware that he is different than others to the degree that he almost takes pride in it. For instance, in a scene when a police officer tells him that he is a psychopath, Sherlock aptly responds: "I'm not a psychopath. I'm a high functioning sociopath, do your research" (ASIP) Oftentimes,

Holmes acts antisocial because he does not want to be emotionally attached, much like the original Sherlock, who thought that emotions obstruct his work and should not be put before reason.

Modern day Watson has also gone through some changes. In terms of appearance, this is the first screen version of Watson without a moustache. Similarly, to Victorian Watson who survived the Anglo-Afghan War, the modern Watson survived a gunshot wound from a present-day Afghan war, that left him with a psychosomatic limp and post-traumatic stress. Also, in 19th century Watson wrote down his adventures with Sherlock, but in the 21st century he writes it on the blog, as advised by his therapist.

In this version of Sherlock Holmes stories, Sherlock's arch-nemesis Moriarty is much more present, even when the audience cannot see him; he orchestrates some of the mysteries that Sherlock must solve in a time frame. He appeared only once in the original stories which is a big change that this adaption of Sherlock brought. Played by Andrew Scott, Moriarty's portrayal is an unconventional one: "Loud, wild, very funny, brilliant, knowingly insane and altogether extremely dangerous." (Metro) but crucial to the plot of the show.

Situating this adaptation into the 21st century allows for a lot of creativity about how to fit characters into modern day London. One of the most intriguing changes is Sherlock and Watson living together. In Victorian England that would be unacceptable, but two men sharing a flat today is perfectly normal; the only misunderstanding would be thinking the two of them are a homosexual couple. In previous adaptations that was something that could only be hinted about, but not stated or demonstrated because of the homosexuality taboo. Therefore, in many adaptations Watson did not marry, as he did in the original Doyle's stories, "so that he can remain at Holmes's disposal indefinitely" (Leitch 216) Gatiss and Moffat addressed the debate of the tandem being homosexual in one scene, where Watson firmly said that they are not "on

a date" (ASIP) Later on, they introduced a love interest for him, Mary, which he did marry as in the original. However, the question of Sherlock's sexuality still stays open for interpretation, for more than a 100 years now.

For a character that has been adapted so many times, it must be challenging for any adaptor to pick Sherlock Holmes up and make a new, different adaptation. Nevertheless, Mark Gatiss and Steven Moffat did something no one has done before with Sherlock Holmes by putting him in a completely new setting. And it was not that challenging, apparently: "Steven Moffat says that "[i]f you map the original stories onto the modern world the parallels are so exact and so simple that it tells its own story." (Van Straaten 22) In the following chapters, a comparative analysis of selected Doyle's stories and episodes of BBC Sherlock will be provided.

8. *A STUDY IN SCARLET* vs. *A STUDY IN PINK*

In this chapter, I will explore the setting in which the original story and the adaptation were set and how do they contribute to different initial representations of the main characters, Sherlock and Holmes. Furthermore, I will highlight the plot deviations that the adaptation makes from the original story.

In 1887, Sir Arthur Conan Doyle published his first Sherlock Holmes story – *A Study in Scarlet* that introduced the genius detective and his sidekick. The story is set in Victorian London, 1881 and begins with a narrative by Dr John H. Watson, who had just returned from the second Anglo-Afghan War. He found himself looking for affordable quarters, due to his poor financial state as an army veteran. Through a common acquaintance, John meets Sherlock who is also, coincidentally, in search of a flatmate, and the two of them shortly move in together and become a dynamic murder-solving duo.

In 2010, more than 120 years after the first Sherlock Holmes story, the first episode of the new BBC TV series *Sherlock*, directed by Steven Moffat and Mark Gatiss, is aired and bears the name A Study in Pink. In this contemporary adaptation of *A Study in Scarlet*, we see the return of Dr John Watson, played by Martin Freeman, from the War in Afghanistan that followed the 9/11 terrorist attacks in 2001. Watson returned as an army veteran and is lost and in need of a housing solution, just like his Victorian predecessor. His troubles are solved when he meets the contemporary embodiment of Sherlock Holmes, played by Benedict Cumberbatch, and they move in together and embark on adventures in metropolitan London.

Even though the British Empire flourished in the Victorian era, the industrialization and the growth of trade resulted in the already mentioned overpopulation which then led to social problems such as homelessness, poverty, disease, and a surge in crime. The justice system and the traditional method of the police force, could not put an end to it. Sir Arthur Conan Doyle was aware of the circumstances around everyday life and in Study in Scarlet, readers learn about London too. The metropolis was a heart of the British Empire, consisting of different people and cultures. Watson refers to it as "the great cesspool into which all the loungers and idlers of the Empire are irresistibly drained" (Doyle, ASIS 7). To Holmes, London was a city where "four million human beings [are] all jostling each other within the space of a few square miles." In *A Study in Scarlet*, and consequently in other stories, what London was and how London looked like, was of great importance to the story. It is not just a setting; it is a character with whom readers could identify. In one instance, Watson compares the rush of London streets to a human body: "I have seen death in many forms, but never has it appeared to me in a more fearsome aspect than in that dark grimy apartment, which looked out upon one of the main arteries of suburban London" (Doyle, ASIS 9) In the BBC adaptation visual imagery shows us how London changed into a 21st century city hub, but also remained recognizable to everyone with its famous trademark buildings, such as Westminster palace. The picture of London is

shown to us in opening credits, but what transports the modern viewers to the new setting are subtle actions and depictions that are all a part of the plot. For instance, in the first few minutes we see scenes from John's nightmare – a modern war in Afghanistan, as well as his conversation with a therapist that recommends writing a blog. Furthermore, when John meets Stamford in the original story they have coffee in a bar called Criterion, but in the adaptation they take coffee-to-go and sit on a bench in a park which perfectly symbolizes the hustle and bustle of a big city like London.

Doyle was excellent at gaining readers because his stories reflected real-life state of the city, but also social class. Class was one of the most important aspects of identity in Victorian London; everything the Victorians did was class conscious. But since Sherlock was not explicitly belonging to the upper or middle class, Doyle found a voice that would speak to the readers of the newly formed middle class – Dr Watson. Watson is presented as a bearer of Victorian values – strong moral authority, appraisal of family values, bravery etc. His education and the importance of it is emphasized when he learns that Sherlock does not have some basic knowledge, in this case, of astronomy. To Watson, a Victorian gentleman should possess such knowledge, and the possession i.e. non possession of it says about a person's identity. "That any civilized human being in this nineteenth century should not be aware that the earth travelled round the sun appeared to me to be such an extraordinary fact that I could hardly realize it" (Doyle, ASIS 11) This way, through Watson Doyle demonstrated the growing need for education in Victorian England, but through Sherlock he sent out a message that a set of specialized knowledge and skills is equally important for society to develop further. Holmes creates a field of study for criminology which at the time did not exist.

Holmes' observational skills and inclination towards scientific and rational reflects the weakening of religion. Watson's initial situation proves to be a perfect analogy of the

uncertainty of the British society: with “neither kith nor kin in England” (Doyle, ASIS), the war has left him stranded in his home country, with no one to turn to. With the growing acceptance of Darwin’s evolutionary theory, the religion was losing its grasp, and people were confused, looking at who to turn to: “The great question became whether God or Nature was in charge; and if faith in God was no longer able to make sense of Nature’s disorder, then what could replace it?” (Scott Zechlin 57) Sherlock was the answer to Watson’s troubles, while science and rationalism, represented by Sherlock, were the answer to the uncertainty in which the British found themselves.

Sherlock, as a man of science and rational mind, did not succumb to traditional, ineffective methods of Scotland Yard. When Watson and Sherlock meet, Sherlock is testing the blood stain in a laboratory of the St. Bartholomew’s hospital. Holmes describes his test as superior to the currently used methods which are “clumsy and uncertain”. Holmes further explains the significance of that test in a crime investigation: “had this test been invented, there are hundreds of men now walking the earth who would long ago have paid the penalty of their crimes”.(Doyle, ASIS 10) Methods of forensic medicine arose in the second half of the nineteenth century and were fairly new and untested at the time of Sherlock Holmes, but the importance of these methods, as well as the wide range of employment of the methods could be seen not just in Study in Scarlet, but in other stories too. Considering that Holmes was a man with many quirks, with the help of Watson, a proper doctor with strong moral values, Doyle introduced these ideas to the Victorian audience.

Already in the first story we see that Sherlock was a modern man in Victorian London who took full advantage of the contemporary methods of communication and travel. The most widely used method for sending important messages, especially long distance, was the telegram, which Sherlock uses a lot. “Sherlock Holmes led me to the nearest telegraph office,

whence he dispatched a long telegram. He then hailed a cab, and ordered the driver to take us to the address given us by Lestrade." (Doyle, ASIS 19) Hansom cab was one of the most iconic vehicles in Victorian England, where the driver would ride high up behind the passengers and could not actually see the passengers. Because Holmes was using everything that ordinary people used too, "particularly the London public, could live through Sherlock Holmes Adventures in imagination, without making any great change in their normal way of life." (Nordon 247) The adaptation did not stride away from that concept: Sherlock and Watson are often seen driving in a cab in modern day London and using the smartphone and Internet to communicate, which is today's equivalent of a telegram. Changes like that made it easier to relate to the audience more, whereas keeping original setting might not appeal to everyone.

Not so much in the canon, but in the adaptation there is another aspect of setting that is important: the flat at 221B Baker Street. In the original story, the flat is not described in great detail: "We met next day as he had arranged, and inspected the rooms at No. 221b, Baker Street, of which he had spoken at our meeting. They consisted of a couple of comfortable bed-rooms and a single large airy sitting-room, cheerfully furnished, and illuminated by two broad windows." (Doyle, ASIS 11) In this modern version, the flat actually takes a form of the flat we know today, as opposed to the lodging rooms Watson refers to in the canon. Still, it might have been expected that the flat would take the modern form, as everything else, but it still exudes that Victorianism, with the big rug covering most of the wooden floor, the patterned wallpaper, a couple of sitting sofas in dull colours and a fireplace surrounded by bookshelves.

The set of the flat on 221B Baker Street is dedicated to details – "tiny pictures arranged along the hallway walls, a collection of well-worn boots on the landing outside the flat, a single car that is permanently parked outside on the gigantic photo-stitch of Baker Street/ North Gower Street, and a generally vast amount of clutter." (Sherlockology) The production designer Arwel Wyn Jones says that it contributes to the sense that it is a real place. A modern design of the flat would not do; a retro renovation of the place was needed to bring the atmosphere that was present when Doyle imagined the flat in which Sherlock's and John's everyday life intertwined with their adventures. (see fig. 4)

Fig 4. The set of 221B Baker Street flat in BBC studio. *Sherlockology on Set: A Visit to 221B*. Sherlockology, www.sherlockology.com/news/2014/1/17/sherlockology-on-set-a-visit-to-221b-170114.

The introduction of the character of Sherlock Holmes is crucial both in the story and in the adaptation. The readers i.e. the viewers meet him in St Bartholomew's hospital's laboratory and in the story there is no description of his looks, but in the adaptation that is the first thing that we see. There is a kind of pressure on the narrative to introduce us to the character of Sherlock Holmes through the dialogue only, while in the screen adaptation the way the character talks, moves, does things, the way it looks and dresses, are important aspects of a first impression. The dialogue between John and Sherlock at the hospital in the adaptation is very strongly based on the dialogue in the original story. In both cases, Sherlock instantly starts making his deductions about John, proudly asking if it was Afghanistan (or Iraq, in modern

version), which leaves John astonishingly surprised and confused. Although the dialogue has the same tone, we can see the differences in language and sentence construction; it does not sound so formal anymore, but rather direct and polite:

> "I get in the dumps at times, and don't open my mouth for days on end. You must not think I am sulky when I do that. (…) It's just as well for two fellows to know the worst of one another before they begin to live together." (Doyle, ASIS 9)

> SHERLOCK: (typing on a laptop keyboard as he talks): "I play the violin when I'm thinking. Sometimes I don't talk for days on end. (He looks round at John.) Would that bother you? Potential flatmates should know the worst about each other." (ASIP)

In this scene, we can see John's reactions differ from how Victorian John would react. For instance, the story portrays John as laid back fellow and perfectly fine with the fact that he is going to rent out a flat with a stranger. The contemporary John seems way more anxious and worried about this new acquaintance, and even more so about the fact that he should move in with someone he does not even know. We can see it in the way he talks, but also in his anxious, baffled and borderline angry facial expressions on the screen, which conveys his emotions more than words. It also serves as a reflection of the uncertainty of today's world and the growing concern and distrust that "ordinary" people like John Watson live through.

> JOHN (turning to look at him): Is that it?
>
> (Sherlock turns back from the door and strolls closer to John again.)
>
> SHERLOCK: Is that what?
>
> JOHN: We've only just met and we're gonna go and look at a flat?
>
> SHERLOCK: Problem?

JOHN: We don't know a thing about each other; I don't know where we're meeting; I don't even know your name. (ASIP)

On the bright side, the show addresses the already-established equality of women in society and workplaces. Unlike in the story, where there is a dominance of male characters, the adaptation went out of its way to give the viewers as many female characters too. Starting off with Molly Hooper, a pathologist at a hospital, who is presented as a timid and shy young woman who has a love interest in Sherlock, then with Sergeant Donovan, who has a strong distaste in Sherlock and his methods. The landlady Mrs Hudson appears in the story too, but in the adaptation she is portrayed as a quirky, open-minded old lady that definitely does not want to be a housekeeper like her Victorian counterpart was. Even the victim that the whole case revolves around was female. Later on, the show introduced important characters such as Mary Watson and Irene Adler that appeared in the canon as well.

Unlike in the canon, where only Mrs Hudson appeared in multiple stories, the female characters are recurring in the show. Staying true to the texts while incorporating female characters was not an easy thing for the screenwriters. The hardship of that challenge can be reflected in both ways: Mrs Hudson got way more credit in the show than in the canon; she was no longer depicted through her actions, instead, her character got a little colour, especially when the viewers are introduced to her past. Moffat and Gatiss nurtured that character throughout the entire show and portrayed her as a character that has its own independent personality while also being a part of Sherlock Holmes team. On the other hand, in the first episode the character of Molly Hooper in that one scene seems like a character that is only a tool for the development of the character of Sherlock Holmes. Her character is underdeveloped and in some cases completely unnecessary; if the screenwriters' aim was to portray Sherlock's coldness and disinterest in all things emotion by using the interaction between Sherlock and Molly, then her

character is also redundant because Sherlock's interaction with other characters can be used for that purpose.

Sherlock's interaction with other people is something that remained the same: concerning social interaction: BBC Sherlock is still portrayed as socially inept, but intellectually superior. His utilitarian approach to people makes him less likable in his immediate surroundings, especially by the Scotland Yard, who often refer to him as a "freak" or a "psychopath". However, Sherlock does not let them have the last word on it, mostly because it upsets him to be surrounded with intellectually inferior people. Sherlock considers himself "married to his work", similar to the original Sherlock who thought that emotions would only be a toll on his productivity. He has inherited his passion for crime from his predecessor, but it seems that the new Sherlock does not have a sense for right and wrong i.e. appropriate and inappropriate, which can be seen in numerous scenes e.g. when he is surprised that a mother would mourn her dead child after 14 years.

Maria Konnikova, who wrote the book *Mastermind: How to Think Like Sherlock Holmes,* says that our minds have selective attention and that it would be exhausting for Sherlock to think of everything all the time, as well as completely unproductive. "Paying attention to one thing necessarily comes at the expense of another. (…) We cannot allocate our attention to multiple things at once and expect it to function at the same level as it would were we to focus on just one activity." (Popova) In other words, Sherlock's sole focus is his work and focusing on how to maintain a social relationship for a person like him would be too exhausting and would come at the expense of his deduction and reasoning skills.

As a complete opposite to Sherlock stands John Watson, who is not just a sidekick to Sherlock, he is also his door to the world of social interaction ultimately, real life. Although

Watson admires Sherlock's intellectual abilities and scientific reasoning, we can see that even from the first episode he tries to emphasize the importance of real life too:

> JOHN: In real life. There are no arch-enemies in real life. Doesn't happen.
>
> SHERLOCK: Doesn't it? Sounds a bit dull.
>
> JOHN: So who did I meet?
>
> SHERLOCK: What do real people have, then, in their "real lives"?
>
> JOHN: Friends? Or people they know, people they like, people they don't like… Girlfriends, boyfriends.
>
> SHERLOCK: Yeah, well, as I was saying, dull. (ASIP)

Furthermore, the character of John Watson reminds us throughout the show that it is not only about Sherlock's magnificent deduction and crime-solving skills that most of the people admire and want to see more of it, but cannot really relate to him. Modern Watson, as well as the Victorian Watson, give the human and moral perspective of the story. "Freeman's Watson grounds Holmes's lovelessly abstract reasoning and highfalutin' talk of "mind palaces" for us, giving us a human side to engage with." (Van Straaten 17)

It was not too hard to situate John Watson in contemporary setting: he is portrayed as a war veteran from a recent war in Afghanistan. His dual profession, soldier and a doctor, contribute greatly to his personality; he's both a caregiver and a protector and mischaracterization of John often happens when one of these aspects neglected. Saving and protecting others' lives is at the core of his motivation, which can be perfectly seen at the end of the episode, when John Watson saves Sherlock's life, whom he only just met, by shooting at the killer.

In the original story, it did not seem like Sherlock and Watson bonded so quickly, but the adaptation shows us that they have an instant chemistry as a detective and a sidekick, as well as friends. One would not think so because John seems so ordinary and unassuming, but when Sherlock invites him to investigate a crime scene with him, the adventurer in him awakes:

> SHERLOCK: You're a doctor. In fact you're an Army doctor.
>
> JOHN: Yes.
>
> (He gets to his feet and turns towards Sherlock as he comes back into the room again.)
>
> SHERLOCK: Any good?
>
> JOHN: Very good.
>
> SHERLOCK: Seen a lot of injuries, then; violent deaths.
>
> JOHN: Mmm, yes.
>
> SHERLOCK: Bit of trouble too, I bet.
>
> JOHN (quietly): Of course, yes. Enough for a lifetime. Far too much.
>
> SHERLOCK: Wanna see some more?
>
> JOHN (fervently): Oh God, yes. (ASIP)

This is one of the central diabolic of Watson's character across time and adaptations: he is injured by war in more than just a physical aspect, but he also needs that thrill in his life. Joining Sherlock on his quests gives John a sense of accomplishment in this ordinary, civilian life that he leads. However, unlike Sherlock's character who must always meet certain "requirements" when being adapted, the character of John Watson leaves more room for

interpretation, but more often than not, John is a loyal, equal and true companion to the Great Detective.

BBC adaptation of Sherlock Holmes is known for its use of technology, something that cannot be compared to the original canon. It is a completely new touch that once again, complements the original stories in a way no other adaptation did before. Smartphones and the always accessible Internet connection is used by everyone. However, no one uses it quite like Sherlock Holmes. It is his main tool for deduction and investigation of the crime scene. Today, we have unimaginable amounts of data at our disposal, but most people do not really know how to use it. But Sherlock does because it complements his natural genius abilities and logical reasoning. For instance, while he is investigating the body at the crime scene in Study in Pink, he notices that the victim's coat is wet, but the umbrella is not which indicates that the rain was accompanied by strong wind so opening umbrella would be useless. However, the wetness caused by rain would have dried if she had been travelling for more than 2 hours. She was out of town and the question was, where from? Sherlock quickly checked on his smartphone "UK weather" to find out where has it been raining approximately 2 hours ago, that is in the travelling distance range of 2 hours, and he arrives at the conclusion that it was Cardiff. Sherlock uses the phone in a number of situations which only proves to show that a gadget such as smartphone is indispensable today: it serves as a watch, as communication device and as a walking encyclopaedia of up-to-date facts. It is a-must-have even for a genius such as Holmes. "Perhaps not as elegant as a well-crafted magnifying glass, but nonetheless suited for solving mysteries in modern London." (Stamp) Even though Sherlock's character is modernized, he is also removed from the modern world. He uses technology only to gather information when he's solving a crime; he is not the one to socialize on any of the vast social networks, which highlights his social exclusion even more than with the original Sherlock.

On the other hand, technology is portrayed as a double-edged sword. Sherlock's use of a smartphone is impressive, but the irony is undeniable when during a press conference related to a series of suicides Inspector Lestrade states "We are all as safe as we want to be.", (ASIP) all participants get a message on their phone saying: "Wrong". This scene questions our notion of privacy and safety concerning technology, as it has been a controversial topic in the 21st century, especially after Edward Snowden leaked documents that confirm that NSA gathers our personal information without our permission, and much more. That we are being watched, is also portrayed in a scene where Mycroft Holmes watches John's movement with a help of CCTV security cameras, demonstrating that 'anything' can happen when the cameras 'are not watching'. Cameras are the eyes over London, helping protect against crime. However, when used by someone who is the government, we cannot help but think of George Orwell's prophecy in the book 1984, where he says that in the future nation will be under constant government surveillance. Nevertheless, it is clear that technology helps a great deal in solving crimes, but it also makes us question whether our civil liberty is at stake.

Apart from the obvious modern alterations in the adaptations and the title itself, *A Study in Pink* deviated from the original plot in other aspects e.g. the whole chapter about Mormons which was the backstory for the killer's motivation, was omitted, which obviously changed some aspects of the case itself. Nevertheless, the first episode of this show made some things clear. The issue of fidelity to the original is clearly there, but considering that this is not only a transfer in time, but also by medium, the screenwriters made it obvious, through the dialogue, that this show is going to emphasize the relationship between characters more than the original stories did. The cases that Sherlock and Watson solve became a tool to portray the development of characters, while in the original the cases and Sherlock's crime-solving skills were the reason why the stories were so successful in the Victorian times. It was not hard for me to conclude that this adaptation is a fresh and exhilarating take on the famous detective's story. The

screenwriters relied heavily on the original stories, but they transferred it all so effortlessly into the 21st century, it seemed like Sherlock and Watson actually originated in the present day.

9. *A SCANDAL IN BOHEMIA* vs. *A SCANDAL IN BELGRAVIA*

A Scandal in Bohemia was a short story published in 1891, the third one after *A Study in Scarlet* and *The Sign of Four*. *A Scandal in Bohemia* is most known for featuring a female character that outwitted Sherlock Holmes. She is "The Woman", and adventuress and an actress that goes by the name of Irene Adler. Although this is the only story in which she appears, her character was so intriguing that it was included in many Sherlock Holmes adaptations, including the BBC's. *A Scandal in Belgravia*, the title so reminiscent of the original, was the first episode of the second season of the show. The episode followed the plot of the original story in a previously established setting and ways, but it extended the storyline for the purpose of the general background plot that leads to the main villain – Moriarty. It also expanded the boundaries of Sherlock's and Irene's relationship and portrayed the characters in a rather different light, which proves to be an interest aspect to look at.

In the story, Irene Adler is presented as a woman of great beauty: "she was a lovely woman, with a face that a man might die for. (Doyle, ASIBo 128) She is a femme fatal, a woman that is way ahead of her time and that every man will set his eyes on. But throughout the narrative of the story, the readers can see the strong points that she possesses as a character: "You do not know her, but she has a soul of steel. She has the face of the most beautiful of women, and the mind of the most resolute of men." (Doyle, ASIBo 126) as described by the King of Bohemia. He is engaged to a Scandinavian princess and he hires Holmes to locate and get a hold of a photograph Irene Adler has, and that proves the former involvement between her and the King. The King claims that she is blackmailing him out of jealousy, but it turns out by the end of the story that she was keeping the photograph for her own protection, if ever

needed. She quickly earned Sherlock's respect because she was always one step ahead of him, controlling the "game". She may not be a great detective like Sherlock, but she has a gift of critically assessing the situation and acting on it quickly. Just like Sherlock, she is a master of disguise, but she does it so well that not even Sherlock can recognize her when disguised as a man. On the other hand, she sees through Sherlock's disguise and flees, happily married to her lawyer, leaving the photograph. She beat Sherlock with a "woman's wit" and he will always remember her as "the woman that eclipses and predominates the whole of her sex." (Doyle, ASIBo 123) The romantic interest in the story can only be hinted at when Sherlock asked to keep the photograph of Irene Adler, but throughout the whole story it is seen that Sherlock only feels respect and admiration for her; "a rare show of esteem on the part of the proverbially cold detective, especially toward the opposite sex." (Primorac 95)

Unlike Doyle's Adler, who was known for outsmarting and beating Sherlock, Moffat's and Gatiss' update of the character depicts her as a cunning, flirtatious dominatrix that literally beat Sherlock. She was part of a convoluted deal to reveal state secrets to terrorists and then blackmail the British government into paying her for more information about possible British lives in danger. Fitting Doyle's Adler into the 21st century was not that much of an issue, at least not with her personality: she simply got updated to fit. However, in terms of the plot, it would have been unappealing to place her as a character that simply walks out of Sherlock's life when she gets married, when the goal of a series is to focus on the team of Holmes and Watson going up against the world's greatest criminal genius – Jim Moriarty. Therefore, Irene got a much bigger role in the show than she originally had in the stories.

Following the plot of the original story, Irene Adler is indeed in possession of incriminating photographs and files, but obviously, they are on her mobile phone that is locked with a passcode. The passcode itself shows to be an important device in the episode narrative:

it shows us how Sherlock is obsessed with cracking the passcode and affected with the inability to see through the woman, but it also shows a sentimental side to Irene Adler at the end of the episode when Sherlock finally figures out that the passcode is partly his name. Throughout the episode, Adler and Sherlock match-up wits, in an innuendo filled with humour and sexual tension. This can be mostly seen when Sherlock and Irene prepare for their first meeting, both searching for the perfect attire to wear when going into "battle". While Sherlock disguises himself as a clergyman, Irene puts on her battle dress. Much to his surprise, he is welcomed by a nude Adler, which stands in the way of his deductions. Not because of her nudity and him being attracted to her like any other man would, but because his default is collecting information about people by observing wear and tear on their clothing, and the nudity takes a toll on his analytical eye, which show portrayed with already known pop-up text signs; this time, all the viewers could see was a bunch of question marks that symbolized the first Adler's victory over Sherlock's deductive and logical mind. Completely naked, but completely disguised – Irene Adler's "battle dress" keeps her safe from Sherlock's gaze. (Primorac 101)

If we consider nudity as a costume, then we can give this adaptation a new reading. At the beginning of the episode, we see Sherlock unwilling to get dressed and leave the house; he even attempts to solve a case through video call with John. Even when the secret agents drag him to a meeting with Mycroft and the client at the Buckingham Palace, he refuses to dress. That is until Mycroft leaves him partially dressed and Sherlock succumbs to the norms of everyday exposure. Nudity and stubbornness about getting dressed serves as a sign of non-conformity, but also as a way to characterize Sherlock as child-like and petulant. The show does not stop there: Sherlock is quickly portrayed as sexually inexperienced and ignorant when Mycroft starts exposing the details of Adler's business. Furthermore, Sherlock's sexuality is heavily addressed in this episode by rendering him with a nickname "The Virgin", given by Moriarty, or by snide comments made by his brother Mycroft:

SHERLOCK (thoughtfully): Dominatrix.

MYCROFT: Don't be alarmed. It's to do with sex.

SHERLOCK: Sex doesn't alarm me.

MYCROFT (smiling snidely at him): How would you know? (ASIBe)

Unlike in the original where Irene and Sherlock were contrasted by their intellect and wittiness, in this adaptation, they seem to be contrasted by the experience i.e. lack of experience in social and sexual setting.

The cat-and-mouse game in Irene's flat is heavily adapted from the original story. For instance, when Sherlock shows up disguised as a clergyman who got attacked on the street and asking for help, Irene lets him in and then John creates a fire so Sherlock could find out where the photograph is. "A married woman grabs at her baby; an unmarried one reaches for her jewel-box. Now it was clear to me that our lady of to-day had nothing in the house more precious to her than what we are in quest of. She would rush to secure it. The alarm of fire was admirably done." (Doyle, ASIBo 131) Likewise, in the story John sets the fire alarm on and Sherlock sees where Irene is looking and finds the safe with the hidden mobile phone. However, the digression is set in motion when CIA agents show up looking for the phone too, demanding that Sherlock unlocks it or they will kill Watson. Sherlock unlocks the safe by using Irene's body measurements. For Sherlock to pay attention to such a thing would be unimaginable in the original stories, but in this adaptation it passes, making a common viewer think Sherlock is a man like any other, when it can easily be rationalized as Sherlock's only deduction, considering Irene's "battle dress". After knocking out the CIA agents together, Irene whips Sherlock into submission and drugs him before taking the phone with her and disappearing. She ends their memorable first encounter by saying, "It's been a pleasure. Don't spoil it. This is how I want

you to remember me. The woman who beat you." (ASIBe) This is a departure point of the original story and start of the expansion of the Adler plot to fulfil the narrative that leads to Jim Moriarty.

Irene Adler fakes her own death and leaves Sherlock her mobile phone, still locked. Sherlock seems to be upset in a way: he keeps composing sad and melancholy music, he is dismissive (more than usual), starts smoking and becomes obsessed with cracking the passcode. For the original Sherlock Holmes to be upset over a woman is not possible, but we wonder, does our new Sherlock mourn the death of a woman for whom he'd grown to care, or does he regret that he lost a chance to ever reclaim his victory from such a worthy opponent? Truth be told, their relationship was much more intricate than it was supposed to be. Before her faked death, Adler sent frequent flirtatious texts to Sherlock, with the refrain, "Let's have dinner." that Sherlock never responded to. At the same time, she puts on a whole charade to convince people that she manipulates Sherlock the entire time and has no real feelings towards him. During the whole show, there is a certain emphasis on romantic relationship. We see Molly Hooper, who is now desperately in love with Sherlock, trying to catch his attention by dressing nicely and buying him a special Christmas gift and showing almost pathetic jealousy when Sherlock identifies Irene Adler's corpse by looking at the body, not the face. "Who is she? How did Sherlock recognise her from ... not her face?" (ASIBe) Furthermore, unlike in the story where John is already married at this point, in the show he is still chasing one relationship after the other, all of them failing because he is dedicating so much time to Sherlock. His current girlfriend says: "My friends are wrong. You are a good boyfriend…to Sherlock." (ASIBe) Even Irene Adler remarks the notion of their possible gay relationship, to which John replies: "If anyone still cares, I am not gay." (ASIBe) The play with homosexual undertones continues when Irene Adler admits to being a lesbian, which is all in stark contrast to the heteronormativity in the original text.

After her sudden resurrection, Adler shows up to 221B trying to reclaim her phone, her protection. After another quick game of matching wits, Irene shows him a picture of a code that she does not understand the meaning of and could not crack it so she gives it to Sherlock and says: “Go on. Impress a girl.” (ASIBe) And he did, but to be fair, at this point in their relationship, it is left to viewer’s imagination whether he did for the girl or for the thrill of solving it and once again outsmarting everyone. (see fig. 5)

However, he really did impress her because she says in an intense voice: “I would have you right here on this desk until you begged for mercy twice.”, which just highlights the sexual tension, or the attempt for there to be one. Irene charmed her way into getting the information, that she quickly sends through a message to someone, which in the end turns out to be Moriarty.

Fig 5. Irene Adler (Laura Pulver) is flirting with Sherlock (Benedict Cumberbatch. *A Scandal in Belgravia*. Writ. Gatiss, Moffat and Thompson. BBC. 2012. Television.

Her attempts at seduction continue:

IRENE: Have you ever had anyone?

(Sherlock frowns at her blankly.)

SHERLOCK: Sorry?

IRENE: And when I say “had,” I’m being indelicate.

SHERLOCK: I don’t understand.

IRENE: Well, I’ll be delicate then.

(Getting up from the chair she walks over and kneels in front of Sherlock, putting her left hand on top of his right hand and curling her fingers around it.)

IRENE: Let’s have dinner.

SHERLOCK: Why?

IRENE: Might be hungry.

SHERLOCK: I’m not.

IRENE: Good.

(Hesitantly, Sherlock sits forward a little and slowly turns his right hand over, curling his own fingers around her wrist.) (ASIBe)

This scene reminds us once again of Sherlock’s inexperience with women, romance and sexuality, but at this point he does not seem alarmed. The viewers are left to think this is an unexpected romantic scene where Sherlock holds her hand, but that story is for the naïve ones who forget Sherlock’s attitude towards emotions, even in this adaptation. Sherlock did get fooled by cracking that passcode for her (i.e. for Moriarty), but she also got fooled, which will be seen by the end of the episode.

By the end of the episode, it seems that Irene has won, just like in *A Scandal in Bohemia*. A femme fatale, she has literally and figuratively beaten Sherlock Holmes, repeatedly at his games of deduction and intrigue. She has planned for and eliminated every contingency. She aroused Sherlock’s intellectual interest all because she proved to be better than him. She

masterfully manipulated the emotions of a man who cannot understand how and why people feel, a man who seems incapable of anything but his own selfish pursuits. She has played both of the Holmes brothers and they admire her as she is blackmailing Mycroft for immense sums of money, "a dominatrix that brought a nation to its knees." (ASIBe) Unfortunately, in the space of a few lines, Adler is reduced from an active force to a passive pawn in Moriarty and Holmes's ongoing battle. She also proves that she lacks the ability to act on her own and as Sherlock's equal. (Primorac 103)

What follows is a scene of Sherlock's great comeback and a long-awaited punch into the victory. He says that the she enjoyed the game too much and that "sentiment is a chemical defect found in the losing side." (ASIBe) Although Irene Adler is trying to disguise her feelings: "Oh dear God. Look at the poor man. You don't actually think I was interested in you? Why? Because you're the great Sherlock Holmes, the clever detective in the funny hat?", Sherlock quickly proves her wrong. He reveals that he took her pulse and observed her dilated pupils when interacting with him. He deduces that her emotions have influenced her passcode for the phone something personal, "far more intimate." (ASIP) With that simple, inane phrase, Adler is undone. Sherlock enters the code into the phone and shows us that he tricked both Irene, John, Mycroft and the viewers. (see fig. 6)

Fig. 6. Sherlock (Benedict Cumberbatch) cracks the phone's passcode. *A Scandal in Belgravia*. Writ. Gatiss, Moffat and Thompson. BBC. 2012. Television.

Furthermore, depicting a lesbian character truly falling in love with a man is a complete invalidation of her sexual identity. It advances the notion that lesbians are a myth, that all women can fall in love with men if given the right circumstances. Having a female opponent who is as cunning as Sherlock ultimately lose due to her emotions also implies that women are incapable of keeping their emotions in check. Sherlock insists that her "sentiment is a chemical defect found in the losing side." and that "love is a dangerous disadvantage". (ASIBe) While he can detach from his emotions, she cannot, and thus he will always be better than her at the game.

Sherlock systematically dismantled Irene's power, not allowing her to have the last word. The further degradation of Irene Adler's character happens when we see her wearing a hijab, about to be executioned. From femme fatale to a damsel in distress, from a liberation of the sexy body to a crestfallen figure covered with indigo-blue wraps, tears on her face. Divesting her of all her power, all her secrets, Irene Adler is completely at Sherlock's mercy and must be rescued. This puts Sherlock in a situation where he is portrayed as a knight in shining armour, but in fact, he is still playing the game: the first time she faked her death, Sherlock was left

vulnerable, making him inferior to her. Rescuing her from the execution by disguising as one of the executioners, Sherlock is now in control with her, disguising once again to save her life.

The original Irene Adler is the woman who beat Sherlock Holmes and that is the way it stayed in the canon, while in this adaptation she did not really beat him, in fact, she ended up owing him her life. "Whereas Conan Doyle's Adler outwits Holmes through the use of a disguise, this version of a character, opposed to disguise on principle, is soundly defeated by Sherlock and owes her life to his use of a disguise." (Farghaly 26) It is a shame that the character of Irene Adler was used just for the purposes of a major plot line, the one involving Jim Moriarty. Furthermore, the sexualisation and the disempowerment of an initially strong and bright character as hers, is a product of generic demands of contemporary media that screenwriters, unnecessarily, succumbed to and striped her away of her iconic title of The Woman.

10. *THE FINAL PROBLEM* vs. *THE REICHENBACH FALL*

It was in 1893 that Arthur Conan Doyle decided that Sherlock needs to die. The growing fame of the most famous fictional detective has hindered Doyle's other literary efforts and he felt like he needed to detach himself from his creation. Interestingly enough, *The Final Problem* was the last Sherlock Holmes story that was written in the Victorian Era – the revival of the detective happened in 1902, when Queen Victoria had already died. The huge public outcry because of the death of the character accounts for the popularity that Sherlock Holmes enjoyed at the time. However, *The Final Problem* has another significance besides Sherlock's death – it introduced Holmes's main antagonist, Professor Moriarty.

Out of all the villains Holmes has fought in the stories, none of them came to match his mental abilities – except Irene Adler – but Moriarty is the one that Holmes describes as his "intellectual equal" (Doyle, TFP). He appears for the first time in The Final Problem and

altogether in only three stories, yet his character is solid and significant. Just as Sherlock was modelled on real-life people, Doyle found an inspiration for Professor Moriarty in real life, too. Doyle nicknamed Professor Moriarty as "The Napoleon of Crime", indirectly admitting that he found the inspiration in a German-American criminal, Adam Worth. He was so notorious for his crimes that he earned a nickname "Napoleon of the Criminal World" by Scotland Yard. (Doyle and Crowder 131)

The Final Problem starts with Watson wanting to set the record straight about what happened between Sherlock and Moriarty, already informing the viewers that Sherlock is gone, by referring to him in the past tense. Similarly, in a final episode of the second season of the BBC *Sherlock*, named *The Reichenbach Fall*, we see Watson in a meeting with his therapist, saying: "My best friend, Sherlock Holmes, is dead." (RF) The episode's title is an allusion to a real-life place in Switzerland where Doyle placed his character's death, but the circumstances of Sherlock's death and the plot of the story are heavily altered, but with the same climactic atmosphere. Furthermore, the character of Jim Moriarty has already been introduced in the show, from the very beginning. First only as whispers and allusions, and then finally in the last episode of the first season, as a real life person, a criminal mastermind that has orchestrated all the cases that Sherlock solved.

In the story, through Watson's account of his conversation with Sherlock, the readers are introduced to Moriarty through Sherlock's eyes. Watson and readers quickly learn about his rather omnipresent involvement in all forms of crime in London. "Is there a crime to be done, a paper to be abstracted, a house to be rifled, man to be removed – the word is passed to the Professor" (Doyle, TFP 414) Sherlock is at the same time horrified with his actions, but also in awe of his intellect: "But the man had hereditary tendencies of the most diabolical kind. A criminal strain ran in his blood, which, instead of being modified, was increased and rendered

infinitely more dangerous by his extraordinary mental powers." (Doyle, TFP 406) Sherlock describes him as a spider at the centre of a web of crimes and wrongdoings, and Sherlock feels the need to stop him. However, as two intellectual equals, one "the foremost champion of the law" and the other "the most dangerous criminal" (Doyle, TFP 411) they fill two ends of a spectrum and the existence of one, requires the existence of the other. Even Sherlock says; "If I could beat that man, if you I could free society of him, I should feel that my own career had reached its summit, and I should be prepared to turn to some more placid line in life" (Doyle, TFP 406) This suggest that there will not be need for Sherlock if there is no Moriarty in the world. Therefore, the death of both of them brings a balance, and a suitable ending for a character such as Sherlock Holmes, dying by the hand of an equal opponent.

Moriarty is one of the characters that is hardly removed from the story – "he is Sherlock's equal, his evil twin, if you will, and the hero's ultimate destruction." (Carey 33) The BBC adaptation, gives Moriarty a much bigger and significant role, making him a part of the plot from the very beginning. At the end of *A Study in Pink*, Moriarty is introduced only by name, as a mastermind behind all the suicides. In the following episode, *The Blind Banker*, he is still not seen, but it is known that he is behind a secret international organization of smugglers. In the final episode of the first season, *The Great Game*, we finally see the face of the mastermind criminal. However, the screenwriters toyed with the audience for a bit: they first introduced him as a Molly Hooper's boyfriend from the IT department at the hospital. A not-so-obvious pretense, the same character is later revealed to be Jim Moriarty. Jim Moriarty is a young, well-dressed man that maintained the intelligence and intimidation of his original. However, his modern update does not make him stand out; his way of dressing tells us he is a successful man, his updated name (Jim instead of James) makes him sound friendlier and less formal, but he has other side that portrays him as completely unbalanced. He can change in the blink of an eye, a change mastered perfectly by the actor who embodied him – Andrew Scott.

"Calm and cool, suddenly his eyes are suddenly alight with some manic anger, his face tightening almost imperceptibly, head tilting ever so slightly." (Carey 38) He knows how to disguise and carry out his crimes without leaving traces, but the truth can be seen in his eyes that reveal his dark intentions.

Throughout the second season we witness him working from behind, for instance, with the already mentioned Irene Adler, thickening the plot which climaxes in The *Reichenbach Fall*. He breaks into the Tower of England, the Bank of England and the Pentonville prison. Sitting on a throne, wearing the crown – an omnipresent shadow has taken control of London. (see fig. 7.) Sherlock is ready to restore the order, but Moriarty is always one step ahead of him: he has decided to portray Sherlock as a fraud which he succeeds in: the media has discredited Sherlock as being a fraud, someone who hired actors and engineered the crimes he "solved." The media involvement was a theme in the original story too, where Watson wants to rectify Holmes's reputation damaged by a newspaper article. In the show, however, the media takes even a greater role as they are directly responsible for Sherlock' rise in fame while at the same time, they serve as a main device in Jim Moriarty's plan for Sherlock's fall.

In *The Final Problem*, Sherlock's death is not so vivid, not at all that articulately planned; in fact, most of it is left to speculation and imagination. Watson recollects: "And then what had happened? Who was to tell us what had happened then?" (Doyle, TFP 412) It is, however, considered that the two men engaged in a physical fight and then both fell of the cliffs

Fig. 7. Jim Moriarty (Andrew Scott). *The Reichenbach Fall*. Writ. Gatiss, Moffat and Thompson. BBC. 2012. Television.

into the waters of Reichenbach Fall. To Holmes, his own death was a sacrifice he does not regret making, as he states in his last note to Watson: “I am pleased to think that I shall be able to free society from any further effects of his presence.” (Doyle, TFP 412) The BBC’s show continues the idea of mutual shared destruction between Moriarty and Holmes. Just like in the story, Sherlock’s death is addressed directly at the beginning of the episode, which is then followed by a recount of events. The show pays homage to the original place of death of Sherlock Holmes, the Reichenbach Falls, not just by choosing that as a title of the episode, but also by creating a scene in which Sherlock recovers J.M.W. Turner’s painting, *The Great Falls of the Reichenbach,* which depicts the same waterfalls. In contrast to a battle that Sherlock and Moriarty had at the waterfalls, the BBC portrays a sort of pact reached between Moriarty and Sherlock that ends in both of their deaths. Their fatal encounter happens at the roof of St Bartholomew’s hospital, where Sherlock goes willingly and knowingly into death. Just like in the original, John is deliberately distracted and called away, this time to tend to Mrs Hudson that is injured, while Sherlock is left alone to deal with the final problem.

The final problem is not one of usual Jim Moriarty’s puzzles, codes and riddles; it is simply a problem of staying alive. Moriarty presents Sherlock with an incentive to commit suicide; only Sherlock’s suicide will save the three most important people to him: John, Mrs. Hudson, and Lestrade, who are being targeted by killers who will shot on Moriarty’s call. The game of wits continues because Sherlock realizes that as long as Moriarty is alive, he can save the ones he cares for.

> SHERLOCK: “I am you.”
>
> MORIARTY: “Nah, you’re ordinary. You’re on the side of the angels.”
>
> SHERLOCK: “I might be on their side but don’t for one second believe that I am one of them.”

> MORIARTY: “No, you’re not. I see. You’re not ordinary. You’re me. You’re me. Thank you. As long as I’m alive you can save your friends. You’ve got a way out. Well, good luck with that.” (RF)

Moriarty proves to be a worthy and an unpredictable opponent; in a swift motion, he places a gun in his mouth and pulls the trigger, leaving Sherlock no choice. There is no one to call of the killers so Sherlock faces the solution to the final problem: his own death.

Much like in the original, Sherlock feels like he needs to feel a note, so he calls John and “admits” to being a fraud and says “This phone call, it’s my note. That’s what people do, isn’t it? Leave a note?” (RF) before jumping off the building. The depiction of Sherlock’s dead body in a pool of blood in the middle of the street is much more certain death than the one in the story, and yet a disturbing one at that. John rushes to the body, in a daze and confusion – showed in a slow motion on screen – and witnesses his death first hand, the body being the ultimate proof. The following scene shows the assassins packing up their weapons – their task is no longer valid because the pact has been sealed.

Making Sherlock’s and Moriarty’s deaths suicides shows the modernity of the show; suicide is unfortunately rather common today and publicized as well. But apart from that, it shows that their death was not an accident or a fight for one’s own life; it reflects the fulfilment of mutual shared destruction. Moriarty chose to end his life because he was bored with the world after beating Sherlock “All my life I’ve been searching for distractions. You were the best distraction and now I don’t even have you. Because I’ve beaten you.” (RF), but also because it was his final chance to force Sherlock’s death. For Sherlock, there was not much of a choice, the decision has been made for him, but not one he regrets. If this scene happened at the beginning of the show, the screenwriters would have been able to make Sherlock choose himself over his friends. However, Sherlock Holmes is not the same man that the audience met

in *A Study in Pink*. That is the beauty of this adaptation, to see just how much the screenwriters have allowed his character to grow. Moriarty, who has no capacity of cultivating a relationship even similar to a friendship, does not progress as a character. "Affection and attachment mean nothing to him, and these concepts are, to him, entirely illogical." (Carey 49), which something that could have been stated for Sherlock as well, at least at the beginning of the show. As the series progresses, it becomes clear that this similar view of relationships is fading away; Sherlock begins to value relationships beyond their usefulness and possibly unbeknownst to him, he starts feeling affection towards some people. All of his actions in the episode of Reichenbach Fall are actions of a man who has emotions and acts on them, in contrast to the rationality. It can be seen as his weakness too, but his humanity allows him to leave this world as a good person.

True Sherlock Holmes fans know this is not the end for the Great Detective, but unlike in the original story where Victorian readers could not have possibly known that Doyle is going to write more stories, contemporary viewers know that if the show is so strongly based on the canon, that Sherlock Holmes will be back. But they need not guess about that or hope for it, because in the closing scene, we can see Sherlock in the shadows, looking at his grave visited by Watson. The heartfelt speech John makes at the gravestone resembles the closing line of the story *The Final Problem*:

> "You ... you told me once that you weren't a hero. Umm ... there were times I didn't even think you were human, but let me tell you this: you were the best man, and the most human ... human being that I've ever known and no-one will ever convince me that you told me a lie, and so ... There." (RF)

> "…if I have now been compelled to make a clear statement of his career it is due to those injudicious champions who have endeavored to clear his memory by attacks

upon him whom I shall ever regard as the best and the wisest man whom I have ever known." (Doyle, TFP 413)

Sherlock's resurrection followed with the Season 3 of the show, but it is undeniable that by the end of *The Final Game* and *The Reichenbach Fall*, the audience witnessed birth of a new Sherlock Holmes. The growth of his character was sometimes so subtle, but so well-written and played out, that his actions at the end could not leave us indifferent. The Great Detective becomes a great man.

CONCLUSION

Sir Arthur Conan Doyle created the character of Sherlock Holmes in 1887 when he published a story called *A Study in Scarlet*. In the story he introduced a character whom we today know as the most famous detective. The story gained huge success and Sherlock Holmes became one of the most beloved fictional characters in the 19th and 20th century. Doyle wrote another three novels and 56 short stories featuring the famous detective and his sidekick, John H. Watson. Doyle's detective fiction works distinguished from the others in the genre because of his use of rationality and science. The popularity of Sherlock Holmes led to numerous film and screen adaptations; in fact, he is one of the most adapted fictional characters. One of the best known adaptations of the 21st century is BBC's series called just *Sherlock*, in which the detective is transferred to modern-day London. Unarguably, the character of Sherlock Holmes remains most of his essential personality traits and his deductive and logical reasoning skills and yet, within the confines of the canon, the show portrays his and other characters, as well as the cases Sherlock solves, in a completely new light. BBC heavily relies on the original canon, but it also alters them to fit the contemporary setting. This is mostly obvious with the use of technology, which often aids Sherlock when he is solving crimes. What is most important, the modern adaptation of Doyle's stories, allows for the growth of the characters, which is specifically seen in the case of Sherlock Holmes. Using the comparative analysis of selected Doyle's stories and BBC episodes, I have seen that the "new" Sherlock Holmes has been initially portrayed as a cold, calculating, emotionless machine with extraordinary intellectual abilities, but through the slight alterations in behaviour that appear and seemingly disappear, he experiences moments of growth that culminate in the episode titled *The Reichenbach Fall*. Naming him the most „human being ever" as described by John, the slight change is significant to creating a nearly new character that has always been confined to prescribed development as dictated by Doyle's stories. Whether Doyle would be proud of this new creation or whether he

would barely recognize the character he crafted throughout the year, we will never know, but one thing is sure: the balance of new and old gained a large audience of fans around the world. It also proves to show that complete fidelity to the original works may not always be the best option, especially when it comes to Doyle's stories that have been adapted so many times, that a breath of fresh air was just what Sherlock Holmes needed. BBC's adaptation is not a perfect one; I, like many others perhaps, dislike the portrayal of characters such as Irene Adler or Molly Hooper or the overall sexualisation of the show. On the other hand, as a millennial, the use of technology that is so ever present in our society helped me relate to the show more and made me appreciate the greatness of the famous detective combined with the modern accessories. Small details like that combined with the already known facts about Sherlock Holmes, is what makes this show a unique adaptation.

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Appendix: List of Abbreviations

ASIS…… “A Study in Scarlet”

ASIP…… “A Study in Pink”

ASIBo ……...“A Scandal in Bohemia”

ASIBe ……“A Scandal in Belgravia”

TFP…… “The Final Problem”

RF…….. “Reichenbach Fall”

TSOF …… “The Sign of Four”

TAOTSS …… “The Adventure of the Second Stain”

TGI ……. “The Greek Interpreter”

TAOTBPP …….. “The Adventure of the Bruce Partington Plans”

TBS ……. “The Blanched Soldier”