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**A STUDY IN CHARACTER: AN ANALYSIS OF SHERLOCK HOLMES'
CHARACTERIZATION IN *A STUDY IN SCARLET* AND *ELEMENTARY'S* "PILOT"**

PORTO ALEGRE
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Trabalho de Conclusão de Curso, apresentado como requisito parcial para a obtenção do título de licenciado em Letras pela Universidade Federal do Rio Grande do Sul.

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PORTO ALEGRE

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ABSTRACT

This study aims at analyzing the characterizations of the fictional detective Sherlock Holmes in Arthur Conan Doyle's text, *A Study in Scarlet* (1887), and in a contemporary television appropriation, *Elementary* (CBS, 2012-), in order to investigate its representations, as well as some of the choices made when adapting the original first person narration into film. This is carried out through a close reading and analysis of the source text in order to identify how the character is (re)presented in the novel – mainly through the specific point of view of the narrator, John Watson – and later in the television adaptations, focusing on the transposition of narrative elements and language specific of a first person literary narrator into filmic ones, also considering how they aid in the construction of the image of a contemporary Sherlock Holmes.

Key words: Sherlock Holmes, *Elementary*, adaptation, appropriation, characterization.

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1. INTRODUCTION

Scottish author Arthur Conan Doyle (1859-1930) created what is, perhaps, one of the most famous detectives worldwide. The character appeared in a total of 60 original ¹stories – 4 novels and 56 short-stories – and was awarded the title of most portrayed human character in film and television by Guinness World Records in 2012, even though it is not the one that has been most played in film adaptations in general – Dracula, Tarzan and Frankenstein’s monster are the ones which have been most portrayed –, (LEITCH, 2007), but especially in the last years, the cultural industry has demonstrated more interest in Conan Doyle’s works.

Arthur Conan Doyle was born on May 22nd in Edinburgh, Scotland. Son of an Irish-Catholic family, he was sent to England when he was around nine years old by richer relatives to study. After graduating school, he decided to pursue a medical career, differently from his parents, who had a more artistic career, and while in the University of Edinburgh, he met Dr. Joseph Bell, who ended up inspiring the creation of the character Sherlock Holmes.

Conan Doyle’s first artistic publication was a short story entitled “The Mystery of Sasassa Valley” in the Scottish magazine *Chamber’s Journal* in 1879. The publication that truly made his name back in the day was the novel *A Study in Scarlet*, published in 1887 in *Beeton’s Christmas Annual*, and it was the debut of the duo Sherlock Holmes and Dr. John Watson. *A Study in Scarlet*, as mentioned before, was published for the first time in 1887. Coming back from the war in Afghanistan, Watson needs a roommate to share expenses in London, and, through a mutual connection, ends up meeting and moving in with Sherlock Holmes at the address 221B Baker Street. He accompanies Sherlock’s steps in the investigation of the case of a man that was found dead in an abandoned house with only the word *rache* written in blood on the wall, writing everything that happens in a journal, which is later published as his reminiscences.

Even though he was a prolific author, having written several other novels, short stories and poems that are not in any way related to the famous detective,

¹ Original here and onwards meaning source material.

Conan Doyle's most known and read works are, still nowadays, the Sherlock Holmes Canon² – the 60 works.

Holmes was so popular in his time that, when Doyle decided to give an ending to it all, in "The Final Problem" (1893), his fans so incessantly requested more stories that, after 7 years, the author decided to revive the character – the readers demanded more stories that succeeded the aforementioned chronologically, and not only stories set previous to the character's death. This resurrection of Sherlock Holmes ends up giving it some privileges.

It makes him a hero with a hundred faces whose resilience is such that he can be impersonated by dozens of actors who resemble each other in nothing but their ability to play Sherlock Holmes [...]. It ensures that he will never die, for a hero once risen from the grave has surely established that he is impervious to any new threat, especially if he can be incarnated anew by performers of every generation. Finally, it makes this most secular of mythopoetic figures endlessly adaptable in the specific sense that he is endlessly available for use. (LEITCH, 2007, p. 218)

In the last decade, more than five works based on the canon were released in both television and cinema; notably FOX's *House* (2004 - 2012), Guy Ritchie's *Sherlock Holmes* (2009), starring Robert Downey Jr. as Holmes and Jude Law as Watson, BBC's *Sherlock* (2010 -), starring Benedict Cumberbatch and Martin Freeman as Holmes and Watson respectively, and CBS' *Elementary* (2012 -). *House* and the last two mentioned are contemporary adaptations and appropriations of the canon – all stories happen now-a-days and the characters adapt the methods of investigation to use the resources available to them, especially the technological ones.

Considering this renewed interest in the works, one might ask how Conan Doyle's narratives have been adapted, so this research aims at analyzing the representations of the character Sherlock Holmes in the novel *A Study in Scarlet* and the first episode of the TV series *Elementary*, entitled "Pilot". In this series, Sherlock Holmes (Jonny Lee Miller) is an ex-heroin addict who has completed time in an American rehabilitation clinic, and must live with a sober companion for a while to get used to the world out of the clinic. The companion that is assigned to him is Joan Watson (Lucy Liu), and she has to accompany him everywhere, including his

² From this point onwards, this will be referred as "the canon".

detective work consulting for the New York Police Department - when he lived in London, he did the same for the Scotland Yard.

Both works were chosen because they are the ones in which the character is featured for the first time, so the characterization serves for establishing a common ground and a starting point for the readers and viewers – who, upon liking them, are going to follow on reading and watching – and also for the sequels of these two specific universes. Taking into consideration that the adaptation of Conan Doyle's narrator poses a great challenge because it is a first person narrator with a specific point of view, narratology theory will be used to analyze it.

2. THEORETICAL BACKGROUND

Structuralist narratological studies and theorists have not dwelt much in the aspect of characterization by itself, because it almost always involves the reader's interpretation besides the listing of textual facts; they do, however, provide terminology that is more helpful for the purpose of this analysis in terms of aiding the identification and classification of Sherlock Holmes' varied characterizations. Gérard Genette affirms in *Narrative Discourse Revisited* (1988) that, regarding the analysis of characterization, it is more preferable in terms of narratological studies to “[...] decompose [...] into the study of its constituting devices (which are not all specific to it): denomination, description, focalization, narrative of words or thoughts or both, situation to the narrating situation, etc.” (p. 136). Mieke Bal, however, in *Narratology* (2009), dedicates one section of the book to the discussion of characters and their construction.

According to Bal (2009), there are four principles to the construction of the image of a character. The first one is the repetition of relevant characteristics. Regarding repetition, there can also be the repetition of events; when the event occurs with the same frequency in the story and in the narrative, the frequency is singulative; when the event occurs repeatedly in the story but only once in the narrative, the frequency is iterative, and when the event occurs repeatedly in the text but only once in the story, the frequency is called repetition (HERMAN; VERVAECK, 2001). The second is the accumulation of characteristics in order to form the image of a character. The third principle is the character's relations to itself and to others in

similarities and contrasts. The fourth and last one is the changes and transformations that the character undergoes throughout the narrative. Considering that “[...] *once a character’s most important characteristics have been selected, it is easier to trace transformations and to describe them clearly*” (BAL, 2009, p. 127), in order to fulfill the principles, one has to try to identify the relevant characteristics.

The characteristics are “[...] *either mentioned explicitly by the character itself, or we deduce them from what the character does*” (BAL, 2009, p. 131), and when the information about a certain character is given by other characters, it’s referred to as “qualification” (BAL, 2009). The character can talk about itself to itself (self-analysis), it can talk about itself to others or others can talk about it, and also the narrator can make statements about it. If the character is characterized by its actions, Bal (2009) defines it as “qualification by function”.

Since in a text there can be a lot of information about a certain character, it is possible to say that “[...] *every character is more or less predictable, from the very first time it is present onwards. Every mention of the identity of the character contains information that limits other possibilities.*” (BAL, 2009, p. 124) Some of these pieces of information can seem clearer when analyzed in binary opposition; though it is somewhat limiting to make some sort of diagram and reduce the characters into polar opposites (BAL, 2009), it certainly does help us perceive, in this case, how the characters function in relation to each other and the roles they play in most situations.

Considering that the narrator is “*the most central concept in the analysis of narrative texts*” (BAL, 2009, p. 18) because it is the one responsible for the telling of the story, it is of extreme importance to at least superficially cover the subject by analyzing the character Watson. Mieke Bal (2009) classifies the narrator between two main types: character-bound and external, mostly known as first and third person respectively. Herman and Vervaeck (2001) present a more thorough division, which can be helpful in order to classify more precisely the narrator. Considering the level, if the narrator belongs to the world and is narrated by what they call an “agency” above it, then it is intradiegetic, and in opposition, an extradiegetic narrator has no other agency narrating it and the story; regarding involvement, if the narrator has experienced what it is telling, it is homodiegetic, and, in opposition, is the term heterodiegetic; if the homodiegetic narrator has experienced what it is telling, it can

be classified as autodiegetic, and if it tells things it witnessed, it is allodiegetic (2001). These levels and involvements can be combined into six types of narrator:

- Extradiegetic and heterodiegetic – is not narrated by another agent and talks about what it didn't experience
- Extradiegetic and autodiegetic – it is not narrated by another agent and talks about what it has experienced
- Extradiegetic and allodiegetic – it is not narrated by another agent and is a witness
- Intradiegetic and heterodiegetic – it belongs to the world and talks about what it didn't experience
- Intradiegetic and autodiegetic – it belongs to the world and talks about what it has experienced
- Intradiegetic and allodiegetic – it belongs to the world and is a witness

Herman and Vervaeck (2001) also affirm that John Watson is an extradiegetic and allodiegetic narrator, for he “[...] is a mere witness of the things he relates” (p. 85). This combination of levels becomes somewhat problematic because the authors state that the intradiegetic narrator “*belongs to the narrated world*” (HERMAN; VERVAECK, 2001, p. 81), that is, it is a character of the story; John Watson, at the same time that narrates the story, is also a character in it, so it also could be possible to classify him as an intradiegetic narrator and, regarding level, sometimes, in *A Study in Scarlet*, he narrates what he went through - while in the war, for example -, so he could be and is indeed autodiegetic. There may be different sequences of events narrated in a story, and when that happens, the classification of the narrator may vary according to the variation of events. From now on, though, he will be referred to as character-bound narrator, the term used by Bal (2009).

The narratee is “[...] *the receiver of the narrated text*” (BAL, 2009, p. 68), that is, it is the interlocutor to whom the narrator speaks and tells the story. Following the same classification presented before regarding the level of the narrator, an intradiegetic narratee belongs to the narrated world, and the extradiegetic one does not belong, is external. In the novel *A Study in Scarlet*, John Watson, besides being the character-bound narrator, is also the intradiegetic narratee in those moments in which Sherlock is talking about the crime and its solution, and even when the assassin is talking about his reasons.

In film and television, the viewer functions as a narratee; there is no need of an intradiegetic one to exist either in literature or in audiovisual media; the narratee resource is intrinsic to the narrative text and it can be explored in both literature and film. In the case of the selected television adaptation, however, some elements are introduced in order to make this function necessary: *Elementary's* Sherlock, later in the series, mentions that talking to Joan out loud about the cases helps him analyze and process the information in a slightly different and faster way, thus enhancing his deduction capacity; therefore, Watson's presence allows the narration of the crime within the television narrative.

One distinction that is important is that of adaptation and appropriation; the term that is most generally used is, without a doubt, adaptation, but just because a work has similarities or elements of another, it doesn't mean that it can be classified as that. Linda Hutcheon (2006) affirms that

In short, adaptation can be described as the following:

- An acknowledged transposition of a recognizable other work or works
- A creative and an interpretive act of appropriation/salvaging
- An extended intertextual engagement with the adapted work

(p. 8)

In contrast, Julie Sanders (2006) proposes the term appropriation, and it “[...] frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain” (p. 26), that is, the work is a “[...] more sustained reworking of the source text, [...] a wholesale rethinking of the terms of the original” (SANDERS, 2006, p. 28). Based on this distinction, it's possible to affirm that *Elementary* is an appropriation and not an adaptation of the work of Arthur Conan Doyle; the story is set in New York City, Watson is a woman and a sober companion – no longer a doctor –, Sherlock is an addict just out of rehab. The characters and some elements of the canon are present, but the show is a whole new concept – the events and cases are completely new and different – and it does not seem appropriate to call it an adaptation.

Because “*Film works in two registers: it can show what a character sees and say what he thinks*” (BURGOYNE; STAM; LEWIS, 1992, p. 92-93), one has to pay close attention to the scenes and details shown by the camera-narrator, that is, the “*external, impersonal cinematic narrator, who renders the text in a non-verbal form*” (BURGOYNE; STAM; LEWIS, 1992, p. 98). More specifically, Verstraten (2009) proposed

the idea of a filmic narrator, and it is the *“agent that negotiates the relation between the auditive and visual tracks”* (p. 130), and is higher in hierarchy than the visual and auditive narrators, which are on the same level; the first is responsible for the passage and sequences of images, and the latter is responsible for the sound track – dialogues, voice-over narration, music, etc – (VERSTRATEN, 2009).

When talking about audiovisual media, the term focalization does not suffice to explain or to refer to certain aspects and shots – Genette defines focalization as *“selection of narrative information* (1988, p. 74), and it can be internal, that is, *“the focus coincides with a character”* (GENETTE, 1988, p. 74), or external, *“the focus is situated at a point in the diegetic universe chosen by the narrator, outside every character”* (GENETTE, 1988, p. 75); in films and TV shows, the term ocularization can be used, and it *“indicates the relation between what the camera shows and what a character sees”* (BURGOYNE; STAM; LEWIS, 1992, p. 93).

Following a similar conceptualization as to the term focalization, the filmic term can be divided into internal and external ocularization: internal when the shot is filmed in a way that makes the camera seem to be a substitute for the eyes of a character, and external when the shot is filmed in a way that the field of vision is clearly located outside the eyes or out of the visual scope of a character (BURGOYNE; STAM; LEWIS, 1992). One of the ways of showing that a certain scene is from a character’s point of view is through the resource of shot/reverse shot; *“[...] film conventions have taught us that a sequence alternating between shots from over a person’s shoulder and her facial reactions (termed “shot reverse shot”) will be interpreted as conveying her perspective”* (MITTELL, 2007, p. 159).

Considering that when appropriating or adapting *“[...] “equivalences” are sought in different sign systems for the various elements of the story: its themes, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on”* (HUTCHEON, 2006, p. 29), when analyzing the chosen episode of *Elementary*, besides paying attention to Sherlock’s behavior and lines, we will also try to identify some of the elements of the canon that are present in the appropriation and some resources that were used in their transposition.

3. THE ANALYSIS

3.1. A Study in Scarlet

The first time that the reader comes in contact with Sherlock Holmes, in the novel, is when Watson is talking to a former colleague and mentions that he is in need of someone to share an apartment in London, because he spends a lot of money and is starting to have financial problems. Watson needs a roommate, and when his colleague mentions he knows someone who is also looking for one, he accepts it as a solution to his problem, for which Stamford – the colleague – responds on the following excerpt.

Young Stamford looked rather strangely at me over his wine-glass. "You don't know Sherlock Holmes yet," he said; "perhaps you would not care for him as a constant companion."
"Why, what is there against him?"
"Oh, I didn't say there was anything against him. He is a little queer in his ideas—an enthusiast in some branches of science. As far as I know he is a decent fellow enough."
"A medical student, I suppose?" said I.
"No—I have no idea what he intends to go in for. I believe he is well up in anatomy, and he is a first-class chemist; but, as far as I know, he has never taken out any systematic medical classes. His studies are very desultory and eccentric, but he has amassed a lot of out-of-the way knowledge which would astonish his professors."
"Did you never ask him what he was going in for?" I asked.
"No; he is not a man that it is easy to draw out, though he can be communicative enough when the fancy seizes him." (DOYLE, 2014, p. 5)

Judging by this depiction of Sherlock Holmes, the reader does not have a good impression. Stamford, through his affirmations, is already beginning to characterize Holmes; the character then can act according to what is already perceived of him by another character, or it can surprise the narrator – and reader. Some information that appears in the excerpt above will be a little later on seen again, thus enabling Sherlock's image to be partially constructed by the repetition of important characteristics.

After having met Holmes and living with him for a couple of days, Watson then can give us his own perception of the character – still very biased, now even more because the information is filtered through the narrator. One of the first contradictions to the image painted by Stamford is that the man is not a bad or difficult roommate as previously advertised. Describing Sherlock's habits and routine, the narrator provides a slightly more concrete image of the character in a very interesting way. The report seems to be very objective for the lay reader, but the more specialized one knows

that, no matter how impartial the narrator appears to be, it always narrates from a certain point of view and focalized on someone (or something). One of the proofs of this is the use of the words “*appeared*” and “*I might have suspected*”, which serve to reinforce the notion that this is a very specific perspective of narration, in the paragraph below.

Holmes was certainly not a difficult man to live with. He was quiet in his ways, and his habits were regular. It was rare for him to be up after ten at night, and he had invariably breakfasted and gone out before I rose in the morning. Sometimes he spent his day at the chemical laboratory, sometimes in the dissecting-rooms, and occasionally in long walks, which appeared to take him into the lowest portions of the City. Nothing could exceed his energy when the working fit was upon him; but now and again a reaction would seize him, and for days on end he would lie upon the sofa in the sitting-room, hardly uttering a word or moving a muscle from morning to night. On these occasions I have noticed such a dreamy, vacant expression in his eyes, that I might have suspected him of being addicted to the use of some narcotic, had not the temperance and cleanliness of his whole life forbidden such a notion. (DOYLE, 2014, p. 12-13)

Besides Stamford mentioning that Holmes is not really an extrovert and is quiet, in the first passage, in this second one Watson mentions things related to this fact twice: when he states that Holmes was somewhat quiet and also that he sometimes would just be on the sofa barely making any effort to communicate. In less than ten pages this is a qualification that is repeated three times, so it is possible to assume that that is an important characteristic of Sherlock. Interestingly, Watson also mentions narcotics: even though he affirms that he does not think that Sherlock would use them because of other reasons in his life, it is one aspect that appears in the episode of *Elementary*, since the character is just out of a rehabilitation clinic.

Some objectiveness is present in the physical description of Holmes when the narrator states facts such as his height and his facial features, but it is overthrown by the comparisons Watson makes based on his own acquaintanceship with the character. It is certainly interesting that the narrator states that he’s spent quite some time observing Sherlock in order to make his assessments.

In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing, save during those intervals of torpor to which I have alluded; and his thin, hawk-like nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile philosophical instruments. (DOYLE, 2014, p. 13)

The narrator mentions twice the quality of decision/determination while describing Sherlock's physical appearance; therefore this excerpt that apparently would be solely related to the exterior impressions ends up aiding more in the psychological characterization of Sherlock Holmes.

The narrator then makes a brief interlude to justify his so keen interest in the character being described. Claiming that he has no real motivation and friends to get out of the apartment in 221B Baker Street, he decided to unravel the mystery that is Sherlock.

The reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity, and how often I endeavoured to break through the reticence which he showed on all that concerned himself. Before pronouncing judgment, however, be it remembered, how objectless was my life, and how little there was to engage my attention. My health forbade me from venturing out unless the weather was exceptionally genial, and I had no friends who would call upon me and break the monotony of my daily existence. Under these circumstances, I eagerly hailed the little mystery which hung around my companion, and spent much of my time in endeavouring to unravel it. (DOYLE, 2014, p. 13)

This passage also helps to remind the reader that this is a story told by a character-bound narrator, that is, it is not one hundred percent reliable. We have to be conscious throughout the whole story narrated by Watson that we cannot completely trust him, even though he sometimes disguises his opinions in what seems to be more objective remarks, such as what was seen in the excerpt before the above.

One very interesting passage that cannot be ignored is the following. Watson, while observing and noticing the varied knowledge that the character has, ends up having a very judgmental attitude, since he is perplexed that Sherlock doesn't know about certain things that are not really relevant to his frame of work. Watson makes a list, and instead of naming it "Sherlock Holmes – his knowledges" or something similar, he names it "Sherlock Holmes – his limits", and seems to be proud of it.

He said that he would acquire no knowledge which did not bear upon his object. Therefore all the knowledge which he possessed was such as would be useful to him. I enumerated in my own mind all the various points upon which he had shown me that he was exceptionally well-informed. I even took a pencil and jotted them down. I could not help smiling at the document when I had completed it. It ran in this way—

SHERLOCK HOLMES—his limits.

1. Knowledge of Literature.—Nil.
2. Philosophy.—Nil.
3. Astronomy.—Nil.

4. Politics.—Feeble.
 5. Botany.—Variable. Well up in belladonna, opium, and poisons generally. Knows nothing of practical gardening.
 6. Geology.—Practical, but limited.
Tells at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.
 7. Chemistry.—Profound.
 8. Anatomy.—Accurate, but unsystematic.
 9. Sensational Literature.—Immense. He appears to know every detail of every horror perpetrated in the century.
 10. Plays the violin well.
 11. Is an expert singlestick player, boxer, and swordsman.
 12. Has a good practical knowledge of British law.
- (DOYLE, 2014, p. 15-16)

This can be faced as proof of Watson's judgmental attitude; by listing certain aspects of the character, he gives the reader more knowledge and, at the same time, creates a standard to aid in the construction of adaptations and appropriations of Sherlock. These can be considered the basic characteristics of Holmes regarding knowledge and abilities – at least initially, since characters can change throughout the works they're part of.

In the novel, all the qualifications by function are given by Watson's point of view, that is, the narrator, besides describing Sherlock's actions and behavior, also makes comparisons and gives his own interpretation of the facts.

As he spoke, he whipped a tape measure and a large round magnifying glass from his pocket. With these two implements he trotted noiselessly about the room, sometimes stopping, occasionally kneeling, and once lying flat upon his face. So engrossed was he with his occupation that he appeared to have forgotten our presence, for he chattered away to himself under his breath the whole time, keeping up a running fire of exclamations, groans, whistles, and little cries suggestive of encouragement and of hope. As I watched him I was irresistibly reminded of a pure-blooded well-trained foxhound as it dashes backwards and forwards through the covert, whining in its eagerness, until it comes across the lost scent. For twenty minutes or more he continued his researches, measuring with the most exact care the distance between marks which were entirely invisible to me, and occasionally applying his tape to the walls in an equally incomprehensible manner. (DOYLE, 2014, p. 34)

In this excerpt, we have a description of Sherlock Holmes acting like a detective, investigating the crime scene. The way the character behaves while on the scene is very interesting; Sherlock seems to interact with the whole scenery using his whole body – he seems invested in what he does and very dedicated. The narrator compares Sherlock with a dog (a foxhound) due to this dedication to this profession. Watson also mentions that Sherlock perceives things that he does not, and that he

does not understand what the detective does while on the crime scene. These elements serve to emphasize yet again that the story is being narrated by a character-bound narrator at the same time it qualifies Holmes.

While sharing his thoughts and deductions about the crime, Sherlock Holmes also explains some of his methods used to reach certain conclusions. The detective talks about the red writing on the wall – the word RACHE – and how it was done.

"The writing on the wall was done with a man's forefinger dipped in blood. My glass allowed me to observe that the plaster was slightly scratched in doing it, which would not have been the case if the man's nail had been trimmed. I gathered up some scattered ash from the floor. It was dark in colour and flakey—such an ash as is only made by a Trichinopoly. I have made a special study of cigar ashes—in fact, I have written a monograph upon the subject. I flatter myself that I can distinguish at a glance the ash of any known brand, either of cigar or of tobacco. It is just in such details that the skilled detective differs from the Gregson and Lestrade type." (DOYLE, 2014, p. 38)

In this excerpt, Sherlock characterizes himself by saying that he has written a comprehensive study on the subject of cigar ashes, reinforcing the idea that he has extensive knowledge on subjects that are truly relevant to his work, thus making him stand out compared to other detectives, these being Scotland Yard's men, Gregson and Lestrade. He does stand out indeed, especially considering that Watson yet again compares him to a dog in the work: "*Leaning back in the cab, this amateur bloodhound carolled away like a lark while I meditated upon the many-sidedness of the human mind*" (DOYLE, 2014, p. 44), and by doing that, it seems to emphasize the idea that Sherlock, when investigating a crime, has such focus and drive that reminds Watson of dogs used in hunts – the character is indeed hunting, in this case, for the guilty person.

The character is able to remain calm and show no sign of emotion in a situation that most people maybe would; upon confirming his deductions about the killer, Sherlock remains passive: "*I glanced at Holmes on hearing the description of the murderer, which tallied so exactly with his own. There was, however, no trace of exultation or satisfaction upon his face.*" (DOYLE, 2014, p. 67) Watson, by using the word "however", implies that Holmes' reaction was not expected, further enhancing his different and unusual behavior. However, the character is not unable of expressing emotions; when he is waiting to prove his hypothesis about the pills being poisonous, he shows great signs of distress.

Holmes had taken out his watch, and as minute followed minute without result, an expression of the utmost chagrin and disappointment appeared upon his features. He gnawed his lip, drummed his fingers upon the table, and showed every other symptom of acute impatience. So great was his emotion, that I felt sincerely sorry for him, while the two detectives smiled derisively, by no means displeased at this check which he had met. (DOYLE, 2014, p. 69)

It can be understood that Sherlock Holmes seems to truly engage himself with his investigations, while he doesn't showcase strong emotions towards more common events and situations, with those related to his work as a detective – especially waiting to see if he's right – he has a very opposite attitude. Considering that we can have repetition in the story that is only once present in the written text, it is possible to fit the next habit of Sherlock Holmes into his characterization by function: *"Thus pressed by us all, Holmes showed signs of irresolution. He continued to walk up and down the room with his head sunk on his chest and his brows drawn down, as was his habit when lost in thought."* (DOYLE, 2014, p. 71) Again we have the question of strong emotion related to his work, and also an action that is characteristic of a certain state of mind of his that Watson has perceived. Still related to his work, Sherlock affirms that, no matter what, he would have taken the case; it seems as if no matter how gruesome or apparently unsolvable or even morally dubious the case may be, he will agree to help in the investigation.

"What you do in this world is a matter of no consequence," returned my companion, bitterly. "The question is, what can you make people believe that you have done. Never mind," he continued, more brightly, after a pause. "I would not have missed the investigation for anything. There has been no better case within my recollection. Simple as it was, there were several most instructive points about it." (DOYLE, 2014, p. 138)

Sherlock is also very sure of himself; he knows that his mind works in a different way and sometimes doesn't truly understand how other people do not function in the same manner. By the end of the novel, however, he already expects that Watson – and everyone else – will not comprehend his arguments and deductions about the case, so he explains things in more details, and even talks about his own logic thinking.

"I confess," said I, "that I do not quite follow you."
"I hardly expected that you would. Let me see if I can make it clearer. Most people, if you describe a train of events to them, will tell you what the result would be. They can put those events together in their minds, and argue from them that something will come to pass. There are few people, however, who, if you told them a result, would be able to evolve from their own inner

consciousness what the steps were which led up to that result. This power is what I mean when I talk of reasoning backwards, or analytically." (DOYLE, 2014, p. 139)

While explaining his methods of thinking and working, the character mentions again that he is different from other people by saying that, for him, certain subtle details stand out, and those are the ones that should be more carefully examined.

This was the first point gained. I then walked slowly down the garden path, which happened to be composed of a clay soil, peculiarly suitable for taking impressions. No doubt it appeared to you to be a mere trampled line of slush, but to my trained eyes every mark upon its surface had a meaning. There is no branch of detective science which is so important and so much neglected as the art of tracing footsteps. Happily, I have always laid great stress upon it, and much practice has made it second nature to me. (DOYLE, 2014, p. 140)

Watson more than once praises Sherlock for his work as a detective, and, while he thinks that the case should be published, Holmes doesn't agree nor disagree; fame and recognition don't seem important to him.

"It is wonderful!" I cried. "Your merits should be publicly recognized. You should publish an account of the case. If you won't, I will for you."
"You may do what you like, Doctor," he answered. "See here!" he continued, handing a paper over to me, "look at this!"
It was the *Echo* for the day, and the paragraph to which he pointed was devoted to the case in question.
[...]
"Didn't I tell you so when we started?" cried Sherlock Holmes with a laugh. "That's the result of all our Study in Scarlet: to get them a testimonial!"
"Never mind," I answered, "I have all the facts in my journal, and the public shall know them. In the meantime you must make yourself contented by the consciousness of success, [...]." (DOYLE, 2014, P. 143)

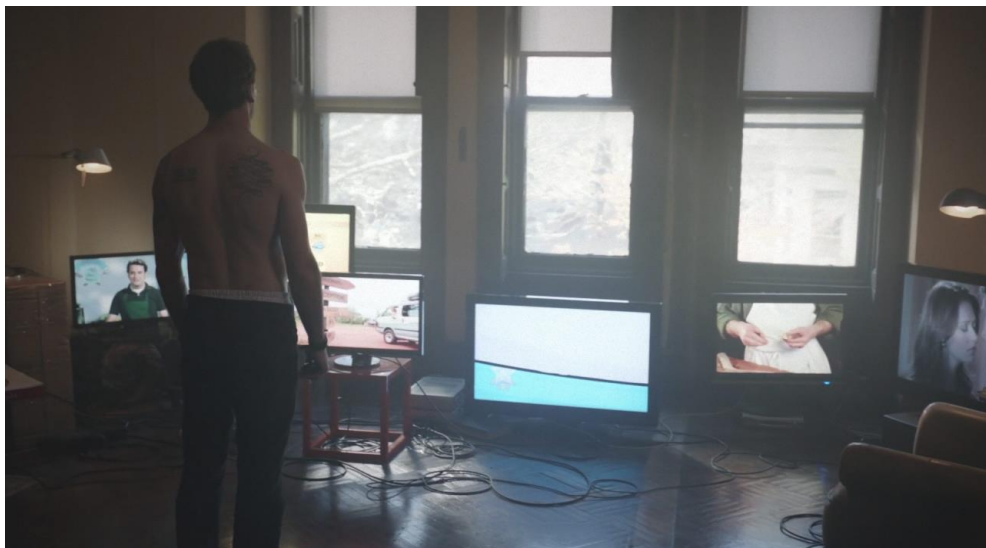
It's as if the mere excitement of the detective work is enough for Sherlock; he doesn't mention being paid to do it by the police and neither wants to be credited immediately for the solving of the mystery. The character excels at what he does but does not want it to be publicly spread and known.

3.2. *Elementary's* "Pilot"

The episode opens with a scene of the crime: two glasses break, a woman is being choked and then she runs through the house, screaming, trying to escape, and is followed by a person in black. The crime exposition ends, and we are shown a woman waking up at 7 am and going out for a run; while running, the camera shows

the scenery, establishing the main and bigger setting of the story – present-day New York City. When she's back at her building, she receives a call informing that the person she was supposed to pick up has escaped. She then proceeds to call that person's father, identifying herself as Joan Watson, and we learn that it was Hemdale, a rehabilitation clinic, that had called.

Upon getting to her client's house, Joan sees through the window a woman putting on a shirt and leaving, and she enters the house. When Joan is walking towards a room from which a television noise reaches her, the camera shows her face. When she gets to the room the noise comes from, this changes: through internal ocularization, the spectator sees what Joan does – a man standing with his back to the door, shirtless and with some visible tattoos, watching six televisions at the same time, and each in a different channel. This is the first image we have of Sherlock Holmes in the series.



³Image 1 – Sherlock standing watching tvs

The shot goes back to Joan's face, showing her reaction and implying that we are following her point of view in this scene. She introduces herself and explains that she's a sober companion and will live with him for the next six weeks to help him adjust to post-rehab life. Sherlock then starts talking looking into her eyes and getting closer:

Do you believe in love at first sight? I know what you're thinking: the world is a cynical place, and I must be a cynical man, thinking a woman like you

³ All the images here and onwards presented are screen captures of *Elementary's* episode "Pilot".

would fall for a line like that. Thing is... it isn't a line, so please hear me when I say this. I have never loved anyone as I do you right now in this moment.

He presses a button on a remote control and one of the televisions starts playing exactly what he said. Joan, surprised by the sudden movement, drops her purse, and Sherlock quickly observes while she picks it up along with some other things that fell out of it. He introduces himself and starts looking for clothes to put on, and it is clear, by his accent, that he is not American. When he affirms *"It's my understanding that most sober companions are recovering addicts themselves, but you've never had a problem with drugs or alcohol"*, Joan asks if his father told him that, and he answers *"Of course not"*, as if it would be obvious for her that he knows that fact. The spectator, having previous knowledge of the character Sherlock Holmes, can easily assume that he knows that because he has deduced it, since the ability to deduct is one of the most known traits of this character.

Sherlock says that the reason why he escaped Hemdale is because he was bored, and that's something that happens often; by saying that about himself, he gives a possible future explanation for his actions, and at the same time this qualifies him – when he's bored, he probably tries to remedy that in ways that other people would not find very common, such as this case in which he escaped the clinic the same day he was supposed to be let out.

When asked about the woman that was leaving his place and if she got him drugs, Sherlock affirms that *"I actually find sex repellent. All those fluids and all the sounds, but my brain and my body require it to function at optimum levels, so I feed them as needed"*. He sees sexual relations as a means of enhancing his abilities, and one can assume that this is something that is going to be recurrent in the series, if not the episode, considering that he is a detective and needs to be at his best to solve the crimes. After stating that, he makes a series of deductions about Joan Watson without having been asked to, which also serves to characterize him; by stating things about other people out loud because he himself wants it, the character shows that he probably doesn't care much about other people's feelings, since what he deduces can be very painful sometimes. When Joan asks him about what happened in London that made him resort to drugs and end up in a rehabilitation clinic, he changes the subject by stating more things he's deduced, now in relation to her family.

Going to the crime scene, Sherlock explains that he was a consultant detective at Scotland Yard, in London, and wasn't paid for his services, and now has decided to continue his work with the New York Police Department. We are introduced to another important character in the Sherlock Holmes canon, Captain Gregson, who is in charge of the unit that's at the scene. When Sherlock enters the place, he starts observing everything and, just like the Holmes in *A Study in Scarlet*, he uses his whole body to interact with the place. Again the scene shows Joan (and Captain Gregson), cuts to showing Sherlock smelling the rug, and back to Joan's reaction to his odd behavior, which implies that the scene is being perceived from her point of view.

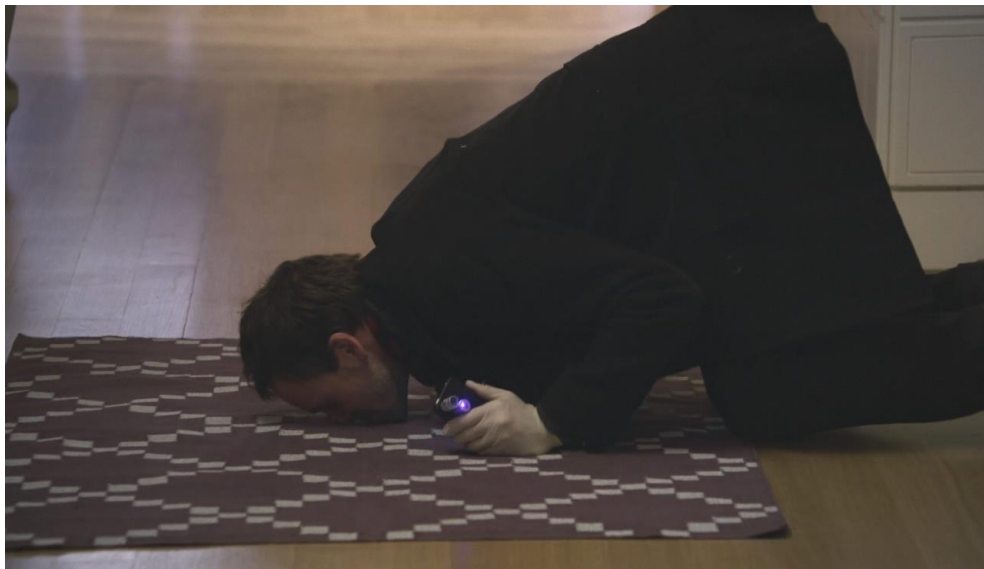


Image 2 – Holmes investigating the crime scene

After finding the body of the woman that was missing – her body was in a hidden safe room – Sherlock says “*Sometimes I hate it when I'm right*”. This is the very opposite from the Sherlock of the novel, who was thrilled when the dog died by eating the poison – even if said dog was already very sick –, this character seems to empathize more with other people's feelings, and is certainly not thrilled that he was right about the woman being killed and not only kidnapped.

Joan questions him when they are at the police station regarding his guesses about her, and he explains that he does not guess, he observes and deduces from it, and explains how he got to the conclusions about her. She does not comment on it, but it is visible she is bothered by it. One interesting thing Sherlock says is that he found out about her father through Google, because “*Well, not everything is*

deducible"; the main reason this calls the spectator's attention is that this is also different from the Holmes that is in our imagination, since he cannot deduce everything, it also could mean that he is bound to failure.

Later, when Joan approaches him on the roof of the house they're sharing, he asks her why she hates her job – because she has two alarm clocks, he deduces that it is difficult for her to get up in the morning to do what she needs –, and notes that when he was talking to a suspect, she interrupted and questioned the man, showing interest for the detective work. Sherlock says that she doesn't need to stay with him for the six weeks, that he is not going to get involved with drugs anymore, but she doesn't agree. Next morning, she wakes up late and realizes Sherlock, to get away from her, had turned off all her alarms. He does that without asking, and in the contract, he cannot stay more than two hours without contact with her, – that is, if they are not together, he has to at least call her to inform how and where he is – so she finds him at the police station and does a drug test on him – he's clean, though, so it seems that what he said about not being interested in drugs anymore is true.

Sherlock needs Joan to control him when they are interviewing another woman who suffered an attack very similar to the initial crime. In the scene, Sherlock starts questioning the woman and making deductions about the attack and this is clearly making the woman uncomfortable, but he does not seem to mind; all he wants is for her to answer, but he has crossed the limit and Watson tells him to go wait in the car. Holmes acts almost like a spoiled child, demanding answers without bothering with other peoples' feelings, and Joan serves as an adult who can control the situation – and Holmes. He tells her that it was all on purpose, but later on he confesses that he truly lost control, so we can assume that, just as the Holmes in the novel, his emotions related to the investigation are heightened.

Watson confronts him later at night and tells him he was wrong about the reason why she became a sober companion, and he says that he lied to spare her feelings, but cannot control himself and tells her all that he'd deduced about her; he clenches his hands as if attempting not to say anything to hurt her, but in the end he doesn't manage to, resulting in her saying that she will search for another sober companion for him. But before that, she states something that leaves him thinking and a little upset (judging by his facial reaction), almost a deduction about the man: “/

noticed you don't have any mirrors around here. [...] I think it means you know a lost cause when you see one”.



Image 3 – Holmes clenching his hands

Sherlock goes after Joan after reaching more conclusions about the case, and it doesn't matter to him that she is in the theater watching an opera. When she ignores him, he only speaks louder until she is forced to pay attention to him – behaving childishly again – and he convinces her to give him a ride to the hospital so that he can confront the major suspect in the crime, the dead woman's husband. After doing that and the man practically confessing that he was the guilty one, Sherlock asks for Joan's car keys and crashes her car into the man's, saying *“That's better”*. In jail, he apologizes, confirming that the way he acted – and when he deduces and talks about people – was him losing control: *“I'm sorry. Not just for your car, but for the way I spoke to you earlier. I knew that the death of your patient would be a sore subject. I just...”*, to which Joan answers: *“Couldn't help yourself”*, showing that she already understood that he is someone who needs to be managed and controlled, and, since she is going to be living with him, she is the one who is going to help him and counterbalance his more extreme attitudes. She asks him again about London,

SHERLOCK: Why is it so important to you?

JOAN: Because if I'm gonna stay with you, I need to know everything.

SHERLOCK: Actually, you don't need to know anything other than that I'm a recovering addict. You want to know about London because you think it'll

connect us in a more meaningful way. But in case you hadn't noticed, I don't have meaningful connections. Why are you smiling?
JOAN: Because now I know it was a woman.
SHERLOCK: What makes you say that?
JOAN: You're trying too hard. Just like you were the other day with that tattooed lady. All that sex is repellent crap. You can connect to people. It just frightens you.

Sherlock doesn't respond to her statements about him, which can lead us to believe that she was right, especially the part about connecting to people; he is capable of that and also of minding people's feelings, like when he didn't initially tell Joan that he knew why she had truly given up on medicine, he just gets out of control sometimes. The fact that the reason why he ended up in the rehab was because of a woman also shows that this is true, but something bad probably happened to make him resort to drugs – later on the show we learn that she died.

3.3. The Sherlocks

By identifying most of the instances in which Sherlock Holmes is characterized – whether through the principles of the construction of the image of a character, qualification by speech or function, etc - it is possible to analyze the representation of said character in both novel and television appropriation. What cannot be done, however, is to affirm that the character is always going to be like that, since *"[...] the life of the character depends on the economy of the book, on its situation facing the other elements that constitute it: other characters, setting, temporal duration, ideas"*⁴ (CANDIDO ET AL., 2011, p. 75), therefore that is the reason why characterization is dependent on the traces and qualifications that make a character whole within its context.

Even though the works analyzed here are from different media, both use resources to convey the idea that they have a first-person point of view; in the novel, the story is told by a character-bound narrator, using first person language structures to make it explicit; in the episode of the series, to create an equivalent narrative structure, especially regarding the adaptation of focalization from a first person to a third person narrative, we often have the shot/reverse shot resource to show that the spectator sees most of the scenes from Joan's perspective; the camera narrator,

⁴ *"[...]a vida da personagem depende da economia do livro, da sua situação em face dos demais elementos que o constituem: outras personagens, ambiente, duração temporal, idéias"*

being extradiegetic, chooses to take her point of view sometimes, but it is not limited to only portray her vision of the events.

Most of Sherlock’s characteristics in the novel are presented or built through Watson’s narrations of his impressions and conclusions, because even when he seems to be more attempting at objectivity, his opinions and comparisons are still present. In *Elementary*’s episode, the protagonist’s personality and traits are built through audiovisual language – his behavior, how others react to him (especially Joan), his physical appearance, etc.

To exemplify some of the characteristics that were identified, a chart was made in order to show them in comparison to Watson; the binary opposition here presented, even though very simple, serves to exemplify the way the two characters function within the narratives and their relationship.

Table 1: Qualification of the characters

Character	Character qualification				
	Addiction	Interpersonal skills	Deduction	Childishness	Strong Emotions
Sherlock Holmes (novel)	+	-	+	∅	+
John Watson (novel)	-	+	-	∅	-
Sherlock Holmes (tv show)	+	-	+	+	+
Joan Watson (tv show)	-	+	⁵	-	-

Both of Holmes’ representations are linked to addiction – of any substance -, lack of interpersonal skills and the ability of deduction. The Watsons are not at all addicted, they can function as moderators for the interactions between the Sherlocks and other people and they usually do not deduce or strongly help with the cases. CBS’ Watson, however, later on becomes an apprentice and partner of Sherlock, learning the science of deduction and actively solving the cases with and even without the presence of her ‘mentor’. The Sherlock in *Elementary* is childish in some of his attitudes, and he and the one from the novel have outbursts of strong emotions, and again the Watsons stand in contrast with both of them.

⁵ Joan shows some inclination to the detective work in the first episode, and later on the series she becomes Sherlock’s partner as a consultant detective, no longer a sober companion.

Through this small and very exemplary diagram – it can be more comprehensive, including other characters and even more qualifications – it is possible to see that Holmes and Watson are mostly always in opposition; there is a balance to their relation and the Watsons have the task of having to manage the Holmeses so they properly function in society (POLASEK, 2013), and this becomes clearer in CBS' *Elementary*, with Joan being Sherlock's sober companion. It is possible to trace this new Sherlock as someone who needs constant management back to *House M.D.* (Fox, 2004). Even though the series is also an appropriation, it definitely is a mark that ends up shaping the contemporary adaptations and appropriations (both in age and setting) that succeed it (POLASEK, 2013).

Besides that, it is possible to see that both Sherlocks have similarities even if portrayed by different narrators and under different circumstances; the setting and the period in their lives that is being shown have changed, but *Elementary's* Sherlock has the essential characteristics of the one in the novel: he has great knowledge of varied subjects that can be useful to detective work, is dedicated in an almost animalistic way to solving the cases, shows strong emotions related to his work, etc. What makes him different is the fact that he has learned from his mistakes, he knows his abilities and even himself have limits, mainly because he is a Sherlock Holmes that has hit rock bottom, survived, and is now ready to move on, so he can be seen somehow as a future version of the worldly famous character.

4. FINAL CONSIDERATIONS

With the renewed interest in Doyle's works, the Sherlock Holmes canon has been adapted and appropriated into many films and series, *Elementary* being one of the released in the last couple of years. Because it is very recent and ongoing, it is not possible to affirm for certain if the series will maintain its status as an appropriation – there is a general adaptation of the characters and the universe they're in, but the events that take place are completely different from those written by the author for the source texts – or if one or more episodes are going to be adaptations of the original stories.

Through this work, it was possible to see some of the resources used when adapting a character-bound narrator into an external one in a different media,

especially regarding the characterization of one of the main characters of the chosen novel and tv series' episode. About Conan Doyle's works, a major challenge when adapting or appropriating the Sherlock Holmes stories to another media is to find a structure that is similar to that of the character-bound narrator so characteristic of them. A very common resource is the voice-over narration, but *Elementary* uses subjective camera focalization to convey the idea that an event, a character, or an action is perceived through a certain character's point of view.

Sherlock Holmes, in the novel, is mostly characterized by the character-bound narrator, Watson, but in the TV episode, he is presented to the viewer by an external narrator that, though seemingly completely objective, is not; this narrator can choose what to show and hide, therefore it also takes great part in the construction of the image of the character. In the novel, the character is mostly built by the narrator itself, and all the four principles of construction of a character (BAL, 2009) are present. In the series, the camera narrator is the one responsible for the presentation of the image of the character; Sherlock is indeed characterized by his actions that are shown and by the things people say to/about him and what he says, but the camera narrator has the same power that literary narrators do, since they can interfere by switching focalization and making very specific choices, such as empowering a character by giving it speech, muting a character, and even showing only certain events (or parts of them) in order to influence the spectator's conclusions and opinions.

As “[...] other media offer narrative twists and techniques that drive viewers to reflect on storytelling mechanics, the ongoing continuity of television series requires a level of investment and immersion not available within a 2-hour film” (MITTELL, 2007, p. 171), it would be interesting to analyze Sherlock's characterizations in other episodes of the series *Elementary* (and even other contemporary adaptations) to see how he changes – or not – when facing different situations and characters, as well as studying other stories by Conan Doyle to investigate this. Given the limitations of this work, however, this will not be attempted here; we believe the analysis made has met its objectives by demonstrating the applicability of narratology concepts to comparative studies of literary and film characters, the intricate processes of narrative adaptation, as well as the rich ongoing cultural phenomenon of keeping Sherlock Holmes alive and thriving on screens and pages alike.

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