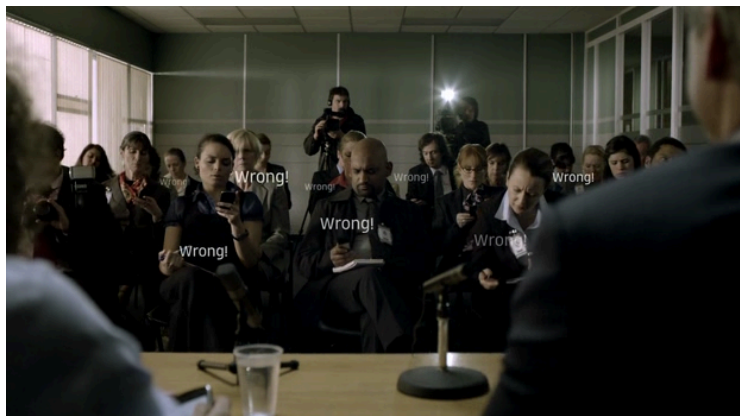


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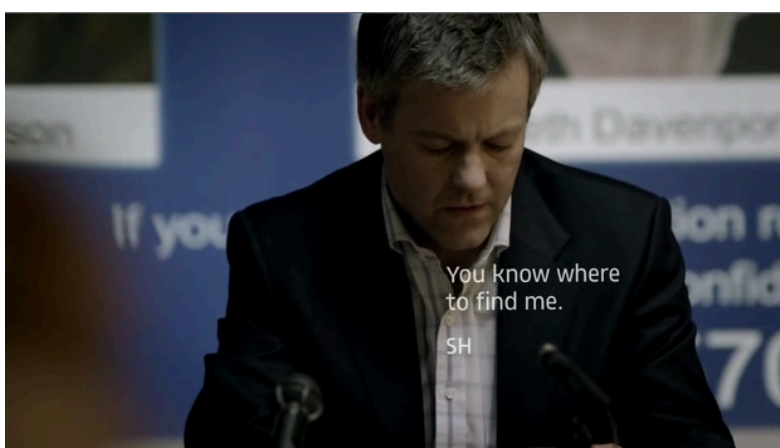
Introduction

“Wrong!” This is the only word the journalists receive in an anonymous text message on their mobile phones.



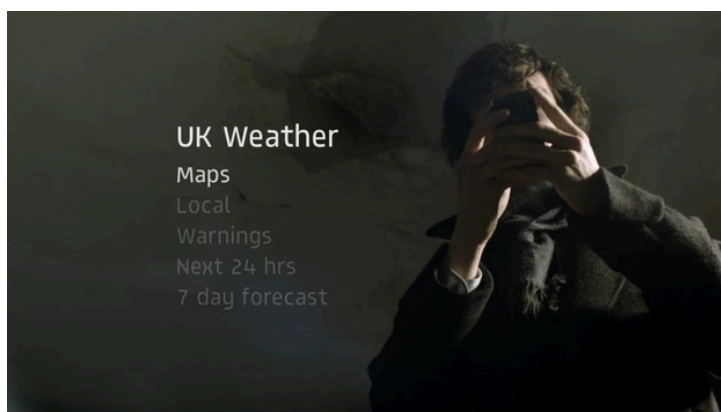
All the journalists receiving a text (BBC)

The audience meets Sherlock Holmes through a text message BBC television series *Sherlock* that aired in the 2010. The scene immediately shows that the setting is the 21st century and that modern technology is used in this adaptation. All the journalists who are present at a press conference, which concerns the suicides of various people, simultaneously receive a text from Holmes. He knows that the police investigators are not telling the truth as the people did not die by committing suicide. The press conference continues and two more texts are sent to the journalists by Holmes; only when it is finished does Holmes send a text to Inspector Lestrade.



Lestrade amazed by Holmes (BBC)

The two already know each other, and, after another victim has committed suicide, Lestrade goes on his way to Holmes' apartment to ask him for help. Furthermore, the use of the mobile phone is one of the modern technologies which is used in this adaptation. Holmes does not just use a mobile phone; he uses a smartphone; when Lestrade shows him the crime scene where the last victim has committed suicide he uses his smartphone to check the weather.



Holmes looking up the weather on his smartphone (BBC)

The audience is immediately shown how modern this version of Sherlock Holmes is. Holmes accesses the Internet on his smartphone and amazes everybody with his quick statement that the victim came from Cardiff, because her coat is wet and it did not rain in London that night.

The original story on which this episode is based is *A Study in Scarlet*. This was also the first story Conan Doyle wrote in 1886 with Sherlock Holmes as a leading consulting detective. The story was first published in *Beeton's Christmas Annual* in 1887 (Miller). He continued writing other stories. The popularity of the detective increased and Conan Doyle could afford to quit the medical profession and devote himself to his writing (Ross). Conan Doyle killed his detective in 1893 in the story called "The Final Problem," which was published in *The Strand Magazine* (Miller), when he tired of writing about him; however, the readers wanted more: "[h]e was inundated with letters of protest, including one from a female reader who addressed him simply as "You Brute!" (Ross, par. 11). After receiving all these complaints, Conan Doyle decided to bring Holmes back to life. In the first BBC *Sherlock* episode, Holmes is almost the last main character the audience meets, while in the original

story, Watson and Holmes have already got to know each other, because the first chapter is a conversation between them, where they get to know each other and only halfway through the second chapter is when the case begins. However, Holmes could never have disgraced Lestrade in Victorian times in front of such a public in, but because of the 21st century technology, Holmes is capable of doing so. He is informing many people that they do not have to trust the police.

Sherlock Holmes is one of the most popular literary icons, and Holmes has been adapted many times in many different ways. However, this BBC version, written by Mark Gatiss and Steven Moffat, is completely modernised, and the adaptation of a canonical work makes the stories more accessible. The original stories, written by Sir Arthur Conan Doyle, have been adapted many times, and every single director has taken a different approach. Moffat and Gatiss' work is very similar, because they also made *Doctor Who* and those two characters are fairly similar. The BBC writers had to take into account that Holmes is a familiar character and some people can be offended when the detective is not kept similar to the way that Conan Doyle has intended him. While Conan Doyle's Holmes is close to omniscient, he is ignorant about the solar system and this is maintained in the new television series. However, he appears to be the smartest man in the series, since his mind seems to work like a computer. This opponent Moriarty is about as intelligent as Holmes, and they are self-made men. Although forensic science has changed, Holmes is still conducting his own research. On the other hand, it seemed to be fairly easy to adapt Sherlock Holmes to the 21st century, because the original stories could be fitted into the 21st century and the audience can be drawn into the stories, because of the modern technologies. This thesis compares the original Sherlock Holmes texts, written by Sir Arthur Conan Doyle, with the 2010 BBC series *Sherlock*, written by Mark Gatiss and Steven Moffat on the subject of science and technology. In Chapter One, some of theory of adaptation is discussed, and several Sherlock Holmes

adaptations will be mentioned to show how Holmes has evolved over time. The writing team of the new *Sherlock* series is also introduced, as well as their vision on Holmes. In Chapter Two, the original texts and the BBC *Sherlock* series are compared on their use of science. Furthermore, in Chapter Three, the original texts and the BBC *Sherlock* series are compared on their use of technology. The conclusion summarises the findings of this research.

Chapter One: Sherlock Holmes Adaptations

Theory of Adaptation

“Storytelling is always the art of repeating stories” as Walter Benjamin said about storytelling (qtd. in Hutcheon 2), because that is exactly what adaptations do: they retell a familiar story and maybe even make it more accessible. On the other hand, an adaptation is “often put down as secondary, derivative, ‘belated, middlebrow, or culturally inferior’”(Hutcheon, p. 2).

Screenwriters often simplify stories which are told in books, because they need fewer words as certain aspects are shown, for example, surroundings and people. Additionally, when a reader reads a book, he or she usually visualises the world in their head. As Hutcheon says, “[t]he act of adaptation always involves both (re-) interpretation and then (re-) creation; this has been called both appropriation and salvaging, depending on your perspective” (8).

Screenwriters, directors, reviewers and, foremost, the audience have their own ideas. The process of making an adaptation is about making something that either will reflect the story on which the adaptation is based or take the story and transfer it to a different era.

Furthermore, adaptations have always been made; Shakespeare re-used old stories, and his biggest inspiration was Plutarch. “Shakespeare copied whole passages from the work, making only the smallest of changes”(Mabillard, par.3). Some of Shakespeare’s plays are almost a complete translation of Plutarch. Stories are made to be retold and somehow this “ even in our post modern age of cultural recycling, something – perhaps the commercial success of

adaptations – would appear to make us uneasy”(Hutcheon, p.3). Almost all stories have already been told, is it therefore not logical that books are used as inspiration for films and television series? In her essay on cinema, Virginia Woolf wrote about adaptations and stated that she did not like that literature is used for something so cheap

All the famous novels of the world, with their well-known characters and their famous scenes, only asked, it seemed, to be put on the films. What could be easier and simpler? The cinema fell upon its prey with immense rapacity, and to the moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. (Woolf, par. 4)

Woolf thought that adapting novels was a terrible crime, because both the book and the film suffered from the adaptation. The cinema is the predator, and a book is helpless. Predators mostly catch their prey before it even noticing that danger is coming as “immense rapacity” is needed, and quickly the worst has happened and the prey is dead. The cinema could become the death of books, because the images are already there on the screen and people do not have to use their imagination anymore. However, without books there would not be cinema, because as Woolf says “it would be disastrous to both.” Cinema needs the books for the stories and when there would not have been books there are no stories and cinema would also become nonexistent. On the other hand, films and television series do make the stories more accessible for everybody. 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” (p.19). Those literary classics are, for some people, inaccessible; due to the updating and tweaking the stories become more

accessible to the audience. Maybe people are going to read the books after seeing the film or television series.

History of Sherlock Holmes Adaptations

Sherlock Holmes is one of the most adapted detectives, which is why he has become a popular icon in modern days. McCaw says in his essay on adaptations of Sherlock Holmes “[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, p. 20) It seems like every director and screenwriter wants to make his or her film or series more unique than the others. In 1899 there was a stage adaptation written by Sir Arthur Conan Doyle and William Gillette, in which Gillette also played Holmes, and he is the one who put on the deerstalker and this image stuck. (Johnston, par. 5)

The BBC Sherlock series is not the first adaptation set outside Conan Doyle’s Holmes’ time frame. Many films were made in the early twentieth century as “over fifty silent Holmes movies [were] produced between 1910 and 1920 and 47 titles from 1921 to 1924” (McCaw, p.20) This shows that Holmes has always been a popular character and that he was adapted very early on. On the other hand, the adaptations were not only made to entertain audiences; they were also used as propaganda during the Second World War. Basil Rathbone was a British actor, who became well known for his portrayal of Sherlock Holmes, “Basil Rathbone’s character confronted the political evils of Nazism and foreign dictatorship in films such as *Sherlock Holmes and the Voice of Terror* (1942) and *Sherlock Holmes and the Secret Weapon* (1943)” (McCaw, p.20). These films were not set in Victorian times, as the settings had been updated to a modern day setting in which the makers could incorporate patriotic and anti-fascist messages. Additionally, this was one of the first examples that showed Holmes as a timeless character and a hero. However, “Sherlock Holmes detects the buried truths of the

British empire. We still live in the world that empire shaped. This is why Sherlock is our contemporary”(Jones, par. 6). This is also why people still love Holmes; he is part of British history. Adaptations show people how things went in the past, and maybe even reveal secrets that have not been revealed before.

Every director uses their own way of making Holmes look like Conan Doyle’s character. Additionally, an important discussion is keeping Holmes as original as possible. In the 1950s and 1960s there was a television adaptation in which Alan Wheatley played Holmes. This actor wanted to stay as close to the original texts as possible and Wheatley even “took a great deal of dialogue straight from Doyle’s texts.” (McCaw, p. 20) More actors wanted to stay close to the original Holmes, because they did not want to ruin the timeless literary icon. Even in the 1980s television adaptation of Sherlock Holmes, Jeremy Brett was still following the well-known image of Holmes: a detective with a deerstalker hat and a Meerschaum pipe. However, it seems the more recent adaptation have become less Holmesian, or as McCaw says: “ the dominant trend of the adaptations, [in which actors] have featured [...] has been towards pastiche rather than towards a self-consciously literal interpretation of Conan Doyle’s narratives”(p.21). No one seems to want to alter Conan Doyle’s heritage, although writers and directors are searching for and try to invent new stories. According to Christopher Frayling, it is typical of the history of Holmesian adaptations that elements of Holmes in popular culture do not actually come from the Conan Doyle stories.(13) Most of the adaptations do not even resemble the original stories since the makers of the adaptations want to stay as close to the popular icon as possible. Many adaptors are not taking into account that the one and only Sherlock Holmes is created by Sir Arthur Conan Doyle. Additionally, according to Paul Rixon, “attempts are made to compare like with like, to use a familiar and relevant touchstone offered by other adaptations of Sherlock Holmes”(p.171). While only one actor decided to follow an image, as William Gillette

decided to put on the deerstalker, every other actor decided to follow this image, because it is familiar to the audience; they can already tell it is Holmes by the shape of his shadow. Guy Ritchie made a Sherlock Holmes film in 2009. It was not based on an original story as Ritchie displayed his own interpretation of Holmes. As Marc Lee suggests, “[t]he pace rarely slackens throughout, the set pieces are explosive, the score relentlessly thunderous.”(Lee, par. 10) Ritchie made Sherlock Holmes into a blockbuster and a real action hero.

On the other hand, some adaptations transferred Holmes to the modern world. In 1978, Peter Cook and Dudley Moore played Holmes and Watson in a comic way. Watson even became Welsh. While the film has a Victorian feel to it, Watson, in the very beginning, is ironing with an electric iron, thus bringing modernity into the film. This may not have been obvious, because the audience may not immediately notice that the iron has an electric cord. Furthermore, Mark Gatiss and Steven Moffat wrote the latest adaptation of Holmes. They took modernity to a whole new level, as they turned Sherlock Holmes into a modern-day metrosexual man. However, they still used the deerstalker as a joke, because it is the image that is iconic for Sherlock Holmes. Also, as Balaka says: “[w]hen *Sherlock* is ostensibly set in a universe in which there has never yet been a Sherlock Holmes, the alternative universe created by his removal from literary history ought to be [...] immediately recognizable as a fantastical one.”(p. 204) The writers decide to remove Holmes from his Victorian context and introduce him as completely new to the 21st century. Balaka thinks that this is the best decision, because Holmes in the 21st century would be wonderful.



The modern Holmes wearing a deerstalker (BBC)

The Writing Team Behind *Sherlock*

Although many writers preceded Steven Moffat and Mark Gatiss, the writing team behind the popular television series *Sherlock* introduced a new idea. Both writers are well-known in the British television world. Gatiss is also a famous actor, well known for his part in *The League of Gentlemen* (1999-2002). He also plays the brother of Sherlock Holmes in *Sherlock* (2010). Moffat is well-known for his writing skills; he wrote scripts for *Coupling* (2000), *Jekyll* (2007) and many more television series and films. Additionally, both writers had a passion for Doctor Who and Sherlock Holmes, and this brought them together. When they met, they were bound to have a good co-writer relation. They decided to bring Sherlock Holmes to the 21st century, and by doing so they made the detective even more popular than he already was. Moffat and Gatiss give the audience a look into the black box that is Sherlock Holmes. Sometimes Holmes almost seems to be supernatural, or as Stephen Kelly says: “a special kind of supernatural genius, the kind who is better at their job than anyone on Earth has ever been good at anything. And who is also a total and utter arse” (par. 1). Holmes is not the most social person in the world, but he knows what he is doing, solves the strangest cases and sees clues that the others would never notice. Moffat and Gatiss try to show the audience how Holmes’ mind works, without revealing clues that are obvious to Holmes. He has every

clue in his mind, but the audience does not get to see everything as soon as Holmes goes into his “mind palace”. Holmes is a mystery and he has to be kept mysterious; because no body knows how Holmes’ mind works. He is a black box. All the clues go in and the culprit is revealed. Holmes as a black box can never be completely revealed. Moffat and Gatiss do try by making Sherlock think like a computer, because his mind is turned into an internal search machine. Essentially, black boxes and search engines have one main common denominator: information goes in and a result comes out. There is no explanation of how a search engine comes by its results; the user is just presented with them.

Moffat and Gatiss have also written *Doctor Who*, and it seems that their inspiration for the updated Holmes came from the television series *Doctor Who*. Doctor Who and Sherlock Holmes are very similar characters. In 2010, Moffat took over as a head writer and in the same year there was a new doctor. The eleventh doctor, played by Matt Smith, shows some similarities with Holmes. According to Mike Hale: “[i]n updating Arthur Conan Doyle’s foundational detective stories, they have imported some of the boy’s-adventure, can-do spirit that informs “Who””(par. 4). They are both socially awkward. They can come across as rude and alienated. Additionally, they both seem supernatural. As David Bianculli says: “Doctor Who, like Sherlock Holmes, is worlds smarter than everyone around him and goes about his adventures with a loyal companion in tow. And while Doctor Who is an alien, Sherlock only feels like one”(par.4). Since Doctor Who is an alien, which explains his slightly more supernatural feeling, and he has a TARDIS, which is a Time and Relative Dimension in Space. This is a time machine, which looks like a police box and its interior is bigger than its exterior. Doctor Who is a time traveller and he is literally out of this world because he can fly through space. In the *Los Angeles Times*, Robert Lloyd says: “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”(par. 4). As Lloyd says they are both alienated, Holmes may not be a science fiction character like the Doctor, but he cannot connect with people. He solves the cases that nobody can solve. Additionally, some of Holmes’ cases are highly improbable. In *The Hound of the Baskervilles*, Holmes is infected with a gas, which was part of a secret military project, and this chemical weapon triggers violent hallucinations in the brain. No person could think straight after he or she inhaled it, but the consulting detective could still solve the case.

The writers came across some problems while adapting the original Sherlock Holmes into a 21st century Holmes. In *Sherlock*, Holmes is assisted by Watson, an ex army doctor, and his sidekick is also brought to modern times. In the 19th century version, Watson is the one who wrote down the cases. In the modern adaptation, Watson writes what he goes through with Holmes on a blog, as Moffat says in an interview with the National Public Radio: “[n]o one would keep a diary the way Dr. Watson used to in the old stories. You know, but of course you do a blog.” Sometimes it is harder for Moffat and Gatiss to portray something visually, because, as the latter says in an interview in *The Guardian*,: “[Sir Arthur Conan Doyle] cheated outrageously. He has Watson deduce that Holmes fell off a waterfall. But there was no body. And it only means one thing in a detective show when there's no body”(Jeffries, par.4). Sir Arthur Conan Doyle would not need any visual proof in his stories so he could make Holmes do anything he would wanted him to do. In a television series, there are millions of people watching what actually happens, so the conspiracy theories around Holmes’ modern death are lively. Only a few people know how Holmes faked his own death, but according to Gatiss the audience could know too. “There is a clue everybody's missed”(Jeffries, par. 3) is what Gatiss said in *The Guardian*. Even all the people who are making up theories about his death all missed the clue. To make Holmes’ death believable

Gatiss was convinced that they “had to have Holmes dying in Watson's arms – and get away with that, which we have.” (Jeffries, par. 3)



Watson confirming that Holmes is dead. (BBC)

Even Watson thinks that Holmes is dead, which is confusing to people. The audience has seen Sherlock jumping from a building in the centre of London. Conan Doyle, as Gatiss says, cheated, because he could write anything he wanted and kill Holmes without actually describing the event. Watson is very important in these scenarios, because the stories are written from his point of view, and in “The Final Problem”, Watson and Holmes are the only people present when Holmes falls from the waterfall. The modern Holmes was bound to be seen by everyone when jumping, and then it is harder to disguise a dead Holmes. When Watson is there and picks up Holmes, but he dies in his arms, it is hard for the audience to believe that it is fake. However, Moffat and Gatiss could not cheat, because Conan Doyle made Holmes rise from the dead and this is what Moffat and Gatiss had to do as well. However, the audience would then immediately see that Holmes’ death was fake and they turned Holmes’ death into a cliffhanger. This way, the audience would like to know how Holmes faked his death and there would be a certain amount of suspense.

Chapter Two: Science in the Original Sherlock Holmes Stories and in the BBC *Sherlock* Series

The original Sherlock Holmes has a different mindset than BBC’s *Sherlock* when it comes to science. In Victorian times, science was a relatively new subject,

[s]ome of the major transformations which occurred across the Victorian period were: the change from ‘natural philosophy’ and ‘natural history’ to ‘science’, the shift from gentlemen and clerical naturalists to, for the first time, professional ‘scientists’, the development and eventual diffusion of belief in natural laws and ongoing progress, secularization, growing interaction between science, government and industry, the formalization of science education, and a growing internationalism of science.(Wyhe, par. 2)

Before the fundamentals of science as it is known today began, religion was seen as more important in Victorian times. Conan Doyle created Sherlock Holmes as a man who has no need of religion. As Ariana Scott Zechlin suggests, “Holmes acts as a guiding light of reason for both the characters around him and for his readers”(59). He likes to deduce the facts. Holmes’ answers also lie in science and technology, and not only a god would be the reason for everything. Additionally, by solving every case with science and deduction, Holmes proves that a higher moral code is supported, because he helps people with the strangest cases and solves them and he is not a paid detective. He does it all for fun. On the other hand, there is one area of science he is completely ignorant about; he knows nothing about astronomy. In *A Study in Scarlet*, John Watson tells his audience: “[m]y surprise reached a climax, however, when I found incidentally that he was ignorant of the Copernican Theory and of the composition of the Solar System. 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” (Conan Doyle, p.12). This is not only surprising for Watson, but also for the readers, because the theory was a known fact in the nineteenth century. It seems that Victorian Holmes is not omniscient. On the other hand, BBC’s Sherlock is also ignorant about the solar system. His ignorance is a crucial part of the television episode, and maybe also shows that Watson is more than only a companion.

Holmes is nearly defeated by Moriarty in *The Great Game*. To solve the case, he needs knowledge of astronomy and that is where Watson comes in. Watson needs to act as a teacher, and the modern Holmes is willing to change and to learn, even if it takes some time. Furthermore, Holmes even concludes that the knowledge of astronomy is necessary. By admitting this, it becomes clear that Holmes is not omniscient, and this makes him slightly more human.

BBC's *Sherlock* seems to be a sociopath; and modern science places Holmes in this psychological box. He is portrayed as much more intellectual than most, which is why he seems cold. Holmes misses one thing: human interaction. As Ariana Scott-Zechlin says, "he has an addictive personality, willing to do nearly anything, including risk his own life, to stave off boredom. Combined with his abundant egotism, these myriad faults make it sometimes seems as though Sherlock's massive intellect is in fact the only worthwhile thing about this self-categorized 'high-functioning sociopath'"(60). Conan Doyle's Holmes is relying on Watson to tell him about social interaction: however, the modern Holmes needs this too sometimes. The 21st century Holmes is offended when he is called a psychopath and he says to the police officer: "I'm not a psychopath. I'm a high functioning sociopath, do your research"(A Study in Pink). A sociopath is, according to the *Oxford English Dictionary*, "a person who performs criminal or antisocial acts as a result of a moderate degree of mental deficiency". According to the *Oxford English Dictionary*, a psychopath is "a mentally ill person who is highly irresponsible and antisocial and also violent or aggressive." Holmes is not mentally ill; he is just different than other people. Holmes acts not social, because he does not want to be emotionally attached. As the original Holmes says, in *the Sign of Four*, after he has seen a charming lady: "love is an emotional thing, and whatever is emotional is opposed to that true cold reason which I place above all things"(235) The modern as well as the 21st century Holmes are not completely cold, but they both prefer science in their lives.

Holmes and Moriarty are both very scientific people. There is only one thing that Moriarty does not have, and that is a friend. Moriarty is much more present in the BBC's series. While in the original stories he only appeared in three of them, the entire first season of the BBC series revolves around Moriarty. He is a professor in the original stories, but although he still has a great knowledge of astronomy, he is not a professor anymore. He is the one who is testing Holmes' knowledge and is almost able to defeat him. The audience knows when Moriarty is present, because he makes himself known by text messaging Holmes. However, the audience never sees Moriarty until he appears in the last episode of the first season. He wants to test Holmes' knowledge by making puzzles only Holmes can solve; this shows the audience that Moriarty has the same deductive skills as Holmes. Furthermore, Moriarty and Holmes are very alike since they have the same intellectual level. However, Holmes has one thing that Moriarty does not have and this is what saves Holmes' life in the end; Holmes has his friend Watson. Moriarty is completely cold and has cut himself off from any human contact, while Sherlock has Watson to guide him. Holmes and Watson represent some sort of balance between science and faith and this is what Moriarty is missing. Additionally, the Victorian Moriarty seems to have more knowledge, because he is a professor, which means he studied to earn this title. However, the modern Moriarty is not a professor, but a self-made genius. Holmes is also a self-made genius, which means that he has met his match in Moriarty. However, the strength of Holmes, having Watson at his side, is also his greatest weakness. When Moriarty captures Watson and ties a bomb belt around him, Holmes is visibly worried. Holmes will not admit it, but he is emotionally attached to Watson. Furthermore, as Ariana Scott-Zechlin suggests, "Sherlock's science is combined with his faith in John to create a new balance between those two supposed opposites, with that balance relying upon connection with and trust in another human being. Because Moriarty remains isolated from all human contact, he also remains inhuman and destructive"(64). Holmes trusts

Watson and vice versa; this is what makes Holmes so loveable to his audience. He may appear cold; he is still capable of loving his friend. As Stuart Heritage suggests, “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”(par. 4).

Forensic science is also a thing that has changed from Victorian times to the modernised television series. Holmes uses a laboratory in the morgue where he researches everything he comes across.



Holmes in his modern laboratory (BBC)

The modern Holmes does his own research on bodies. He, for example, researches how a body reacts after its death. He finds out what features on a dead body can be clues for an investigation. It seems that Holmes does not rely on discoveries done by researchers. As Balaka Basu suggests, “Sherlock is merely investigating a question, the answer to which is already well established by contemporary forensic medicine”(202). Holmes is experimenting in the same scene in the original Holmes story *A Study in Scarlet*, because not much is known about how a body will react after its death. In Victorian times, it was necessary for Holmes to do his own research. Moreover, forensic science was new in Conan Doyle's days. Ronald R. Thomas suggests, “Holmes solves a case by recognizing the culprit's foreignness in the traces of his criminal body left at the scene of the crime – in the first instance by reading a telltale set of fingerprints”(220). Fingerprints are the most obvious clues in the 21st century as scientists can, with the help of computers, identify victims and suspects within seconds.

However, this was a new thing in Victorian times and 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. Furthermore, in *A Study in Scarlet*, blood plays a significant role as the writing on the wall is done in blood. The blood does not give the clues away, but as Ronald R. Thomas suggests, “Holmes sees in this text what criminologists would see (at least in principle) in the results from the lie detector or, more to the point, in the fingerprint record: that the body betrays the truth about the criminal in the form of an automatic anatomical writing that is legible to the eyes of the trained expert”(223). Conan Doyle’s Holmes solves the case by using his deductive powers. He just think logically to find out the height of that person and certain other aspects. The words written on the wall in blood mean that the person who wrote should be a certain height to write it exactly there on the wall. According to Wagner, deduction is all about reasoning, because “reasoning as Holmes did in *A Study in Scarlet* that if a man writes on a wall or pins something there, he instinctively does it at eye level”(166). Holmes’s method is simple, but maybe this method was an eye opener to the public. It seems that Conan Doyle introduced a new kind of science to his readers, because “[i]t is no coincidence that Scotland Yard first adopted the new science of fingerprinting the same year that *The Hound of the Baskervilles* first appeared in *The Strand*. Scientific rationalism was the order of the day, and Sherlock Holmes acted as its standard-bearer”(PBS, par. 2). Holmes functioned as an example for his Victorian audience, because he used the newest techniques to help him solve the cases. On the other hand, blood was not used in the 21st century adaptation, because the original Holmes did not need the blood to solve the case either. The blood was not a vital clue in the original story and it will not be missed in the BBC series. Additionally, due to the blood being absent, there is no clue of the suspect in the room in the BBC series. The lack of clues makes it harder for Holmes to solve the case. Forensic science has developed much since Conan Doyle wrote the stories. It would be very hard to

make the 21st century Holmes as innovative as Holmes was in his own time, because in the 21st century there is more knowledge of science and in Victorian times this was all new.

Chapter Three: Technology in the Original Sherlock Holmes Stories and in the BBC

Sherlock Series

The 21st century Sherlock Holmes almost seems to be a computer. He is at times portrayed like one. For example, in *The Hounds of Baskerville* while Holmes is thinking and putting pieces together, he visualises the words and is sliding them as if they are placed on a touchscreen.



Holmes moving around his thoughts in his “mind palace”(BBC)

It almost seems as if he has a search engine in his head; with the clues he has found throughout his research it is as if he solves the puzzle in his head. He remembers everything he has seen and read during the case and tries to fit the pieces of the puzzle together. Holmes’ powers of deduction are visualised, and these images show how his mind goes through all the possible combinations of words and what they could stand for. Eventually, Holmes puts all the pieces together and knows what the solution of the problem is. As Maija Gustin suggests,

“[our Mr. Holmes texts these days, and he uses weather apps and GPS systems on his phone to solve crimes”(par.3). He uses computers and a smartphone, but the smartphone is not necessary.



Holmes' mental map of London (BBC)

According to Jimmy Stamp, “Sherlock [...] has no use for such features for he has memorized the streets of London. He quickly accesses this mental map while pursuing a taxi through the city’s labyrinthian streets and rooftops”(par.4). Holmes has no need for a map on his phone, because he has a map built in and maybe even a planning in his mind of how the taxi is driving through London. Holmes’ computer mind remembers every nook and corner and he knows exactly where he has to go, so that he can intercept the taxi in which he believes Moriarty is sitting. It almost seems as if Holmes has everything in his head, because normally people would look a route up on the Internet and he has this all in his mind. In the episode of *The Hound of the Baskervilles*, Holmes even goes into his “mind palace”. His “mind palace” is a place in his brain in which he stores everything he comes across, and he can access it when he wants too. This is when Watson explains to other people what Holmes is doing exactly: Holmes is looking for memories of this case and things he already knows. This means that everything he ever saw and learned is stored in his mind. Additionally, in the *A*

Study in Pink episode the audience sees his thought process, because he is trying to figure out why the women wrote “Rache” on the floor. The audience gets to see a German translation of the word, but another possibility is that the woman had not yet finished the word before she died. In Holmes’ head, his search machine is activated, and the audience sees that there are several options as to what the woman wanted to write. She could easily wanted to write “Rachel”, but perhaps she died before she could finish scratching into the floor.



Holmes’ mind as a search machine (BBC)

Holmes’ head almost seems to function as a search machine to find possible words and the meaning of these words. His “mind palace” is a search machine in which he stores everything he comes across and he can freely access it whenever he wants too. This is similar to a computer, because people can store important folders on the hard drive and access it whenever this is needed. The original Sherlock Holmes is deducing everything, which is his signature technique.

The original Sherlock Holmes stories are adaptable, because the original characters fit into modern society including modern technology. Steven Moffat even says: “in terms of actually adapting those characters, one of the reasons for doing this, it is easy to adapt them.” (BAFTA) In the original *A Study in Scarlet*, Watson is an invalid military doctor who returned home from Afghanistan. One of the easiest things when adapting this into the 21st century is that there has been another war in Afghanistan. However, this time he is more psychologically injured in the modern days; the audience sees him sitting across a psychologist. Furthermore, “it is more understandable now to share a flat”(BAFTA) says Moffat. In the 21st century this

is a normal thing, there could only be one misunderstanding and that is that some people think they could be a gay couple. Conan Doyle's idea of two men living together can fit in modern times without it being strange. These examples would not even have to be adapted, because that would just be normal in the 21st century. In an interview with the NPR, 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." (par. 5) Almost everything fits in this day and age better than it did in Victorian times.

Sherlock did not only bring Holmes to the 21st century, but modern technology was also involved more. The team who created the BBC series also made the websites, which is used in the series, comes to life as the audience can visit them. The blog that Watson is writing is part of his therapy and also a good replacement for writing down the stories as Watson did in Victorian times. Watson is telling the stories in the original Conan Doyle books, and now he is writing them down on his blog. Furthermore, not only Watson has an Internet site, Holmes also writes on his website, which is used in the series and can also be accessed by the audience. In Victorian times, the people would hear nothing from Holmes himself because Watson was writing everything down. Both of the websites can be seen in the series, but the websites are real too. On www.thescienceofdeduction.co.uk, puzzles are posted and the audience can help Holmes solve hidden messages. Not only is the audience able to interact with the series, but the messages that are sent to Holmes by the people who need help in the television series are also posted online. Holmes is more approachable and this really brings him into the homes of the audience. Watson's blog is interactive as well. When his hit counter is broken and is stuck on 1895 visitors in the series, the actual website is also stuck on this number of visitors.



The Front page of Watson's blog (www.johnwatsonblog.com)

Moriarty is hacking the websites too, and everything can be followed in real life, closely involving the audience in *Sherlock*. Every case is typed out on Watson's blog. This way the fans can read about every case, just as they would read the stories of Conan Doyle. As Harvey suggests, "[w]hile retaining fidelity with both the *Sherlock* series and refracting elements of the original stories, the official *Sherlock* websites must simultaneously intramedially evoke the approach of specific kinds of websites. In the case of "The Science of Deduction," this takes the form of a kind of help site for individuals wanting assistance"(127). It seems that every person can ask Holmes for his help, and this makes him seem real. On the forum of Holmes' web site, there is a girl asking him for help.



A forum post which is a clue for the case. (www.thescienceofdeduction.co.uk)

The girl has lost her rabbit and she tells Holmes that her rabbit started to glow at night. The morning after her discovery her rabbit disappeared. This turns out to be a case called *The Hound of the Baskervilles*, and this little girl has one of the clues. There are scientist experimenting with the genes of animals, and this causes people to believe to see a dog at night in the middle of the woods at night. Furthermore, in the 21st century websites are the way to make yourself known to people, and this is what Holmes is doing, because otherwise nobody would know that he exists. In Victorian Times, people could contact Holmes by writing to him, and the forum posts are the modern way of writing to Holmes.

Conclusion

The writers of the BBC Sherlock series try to stay as close to the original Sherlock Holmes stories, written by Sir Arthur Conan Doyle, as possible. However, they placed Holmes in the 21st century and added modern science and technology to their series. This means that while sometimes the stories change, Holmes still has the same problems. He is just as alienated as he was in Victorian times, but now science can place him in a box labeled sociopath, which he probably not even is. Holmes is fairly easy to adapt to the 21st century, because some things are similar to Victorian times. This, for example, includes his living arrangement and the character traits. The original stories almost fit perfectly into the 21st century. However, the mindset is different in the 21st century, because in Victorian times more things were discovered and invented. For example, forensic science developed. In the 21st century many things are already discovered; Holmes does not need to dissect a dead body, but he wants to do his own research. Holmes is a self-made genius, and he wants to rediscover everything. While in Victorian times, Holmes was the one who used all the new methods and inventions and he introduced them to his readers. Moffat and Gatiss made Holmes change with the times

on certain levels, because they gave Holmes a smartphone, which is crucial to him now. They made Holmes into a computer, because for, for example, a map of London he does not need to access his smartphone, but he has a mental map in his head. Another modern technique that the writers gave Holmes and Watson are their websites, because now the detective and his assistant are more interactive for the 21st century audience. Sherlock Holmes, science and technology are good combinations, because in Victorian times Conan Doyle introduced science and new discoveries through Holmes. He used modern science of his time, such as fingerprint analysis, and the 21st century Holmes uses modern technologies, because smartphones are the latest technology and Holmes is using it. The original Sherlock Holmes uses less technology. In Victorian times, there were no crucial technologies that Holmes could use, not something like a computer, which is used by the 21st century Holmes. *Sherlock* has not changed Conan Doyle's detective all that much, since he is still the same man: Holmes is still a hero to his fans. However, Holmes will always stay Holmes, because he is so familiar to everybody.

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