

Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

**A Comparison of Television Series Sherlock with A.
C. Doyle's Sherlock Holmes Novels**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, červenec 2021

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Děkuji vedoucí mé bakalářské práce PhDr. Ivoně Mišterové, Ph.D. za pomoc a podporu při zpracování.

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1 INTRODUCTION

The objective of the Bachelor's thesis is to describe the theory of adaptation, particularly the adaptation of novels and television series, and to concentrate on the comparison of Arthur Conan Doyle's Sherlock Holmes novels with the British television series *Sherlock* set in modern-day London.

One of the reasons for the choice of this topic is the popularity of the series, the present-day setting, and a modern interpretation of the classic work. In the Czechoslovak film database (csfd.cz), it is rated 91 % and perceived as the eleventh best series (based on the evaluation from April 2021). Aside from this, the subject is topical as there are a large number of various adaptations today (see chapter 4.1 Adaptations of Sherlock Holmes). It is thus obvious that television adaptations of "classic" works still enjoy popularity among viewers.

The thesis is divided into two main parts. The theoretical part is focused on a brief general description of the theory of adaptation as a whole and its reception. Various adaptations are mentioned. Moreover, specific terms such as an act of adapting, adaptation process or series product will be discussed. With regard to the topic, more attention will be paid to the adaptation of the television series rather than to other types of adaptations. At the end of this section, biographical information about Sir Arthur Conan Doyle and his literary concept of the character of Sherlock Holmes will follow.

The practical part deals specifically with his novels and with their modern adaptation in the 2010 television series *Sherlock*. It contains facts about this adaptation and information about how the creators perceived Doyle's books, what they considered to be important and worth preserving. Various adaptations of Sherlock Holmes are mentioned, however, the essential aim of this part is the comparison, or more precisely, to find out how much the novels differ from, or are identical with the 2010 series.

The analysis will be based on reception aesthetics and supported with the author's aesthetic experience. Since Doyle's novels are numerous, attention will be paid to *A Study in Scarlet* and *The Hound of the Baskervilles*. Therefore, the

comparison will concern two episodes of *Sherlock: A Study in Pink* and *The Hounds of Baskerville*. Other important sources include *Sherlock: The Casebook* by Guy Adams, *A Theory of Adaptation* by Linda Hutcheon, and *Adaptation and Appropriation* by Julie Sanders.

The thesis is supposed to shed more light on the relationship between literary works and their cinematic and television adaptations with regard to their faithfulness and target audience. And now, how Sherlock would say: “*The game is on.*” (*Sherlock: A Study in Pink* 17:33-34)

2 THEORY OF ADAPTATION

2.1 The term adaptation

As for the term adaptation, it is easy to imagine books and films. The word incites the recipient to do so. However, adaptation involves much more. In the Victorian era, it was already customary to adapt almost everything: poems, novels, plays, operas, paintings, songs or dances. This custom somehow continues in modern times and the evolving technologies make it possible to explore the adaptation further, through diverse forms such as amusement parks, video games or virtual reality that deepens the experience of the story. (HUTCHEON 2006: XI-XII)

The adaptation is perceived to be a subsection of the practice called intertextuality. The concept of intertextuality is related to Bulgarian-born French psychoanalyst, critic, novelist, and educator Julia Kristeva. (SANDERS 2006: 17) According to her, *“all texts invoke and rework other texts in a rich and ever-evolving cultural mosaic.”* (Kristeva qtd. in SANDERS 2006: 17) It implies that all *“art is derived from other art; stories are born of other stories.”* (HUTCHEON 2006: 2) The similar claim can be found in the opinion of German literary critic Walter Benjamin who states that *“storytelling is always the art of repeating stories.”* (Benjamin qtd. in HUTCHEON 2006: 2)

Yet the adaptation is considered to be inferior, secondary and derivative by many, supposing it can never be as good as the “original”. (HUTCHEON 2006: 2) Some even claim that it is *“tampering”, “interference”* (McFarlane qtd. in HUTCHEON 2006: 2), *“betrayal”* or *“deformation”*. (Stam qtd. in HUTCHEON 2006: 2) By contrast, the American writer William S. Burroughs observes: *“Just because somebody else has an idea doesn’t mean you can’t take that idea and develop a new twist for it.”* (Burroughs qtd. in HUTCHEON 2006: V)

How to define adaptation so that the term is comprehensible for everyone? *The Merriam-Webster* online dictionary proposes the following definitions: *“the act or process of adapting”, “the state of being adapted”* or *“something that is adapted”*. (MERRIAM-WEBSTER 2021: n.p.) It can be described as a transfer from one medium to another as well. (DERCKSEN 2015: n.p.)

Adapting a novel, book or play and projecting it onto the screen first requires writing an original script. It starts from the source material, also called the source text, the original or the adapted text: the novel, book, poem, play, article or song. The adapters have to visualize the action which can be captured on film and they try to stay faithful to the source material in the process as much as possible. (DERCKSEN 2015: n.p.)

An adapter is needed to create an adaptation. Nevertheless, the matter of an adapter is somewhat controversial. It is not easy to respond to the question of who the adapter is, and the discussion regarding this matter persists. Is it the screenwriter creating the plot and dialogues or someone else? The screenwriter does not have to be considered as a main adapter as he/she uses a source material already well developed and therefore is not, in fact, a true artist. However, there are still many other persons involved in the creation of adaptation who could be considered as adapters: costume and scene designers, actors, cameramen, editors, composers. These artists feel to be responsible to the director and to the screenplay though. It follows that the director is the one who influences a film strongly and could be considered as the true author or adapter of the film. (HUTCHEON 2006: 79-85)

Apart from the adapter, the adaptation requires the existence of an audience. Each spectator reacts differently to a different medium, consequently, the principal concern of the adapter is the possible reaction of the target audience to a story. (HUTCHEON 2006: 114) As Dercksen (2015: n.p.) observes, having seen the film version of a novel, many viewers have tended to comment either that the book was better, or different in some part or that the film was better. (DERCKSEN 2015: n.p.)

2.2 Adaptation theory by Linda Hutcheon

According to Linda Hutcheon, the term adaptation has multiple uses, applying to:

- (a) the formal entity or product which is the result of transposing a particular work
- (b) the process through which the entity or product was created

(c) the process of reception (HUTCHEON 2006: 7-8)

In the first case, adaptation is seen from a formalist point of view. This means that it concerns aspects such as the perspective from which the story is told, the change of medium, characters or genres. (HUTCHEON 2006: 7-8) The issue is that the finished film is assessed and may have a translation or paraphrase link with its original. The “translation” can be in the form of transposition from one sign system to another, from words to images for instance. By paraphrase, Hutcheon understands a free rendering, a free “translation”. (HUTCHEON 2006: 15-17)

The principle of the process resides in an interpretation and (re)creation. (HUTCHEON 2006: 8) First, the adapter interprets the story of someone else in a certain way through his/her own perception, interest and feelings and then creates. In addition, the adapter’s work could be compared to that of a surgeon because he/she has to cut many unwanted scenes during the process. (HUTCHEON 2006: 18-19)

The audience perceives adaptations as palimpsests¹. It is possible to identify other works in them. Thus, there is a connection between the adaptation and the recognized work (“the original”), on the basis of which memory is used to perceive a difference or similarity. This fact explains, for example, comparing a book with its film version and the appraisal of how different they are from one another, or whether the audience prefers the book to the film. (See Dercksen in section 2.1 The term adaptation, p. 4) (HUTCHEON 2006: 8, 37-38)

2.3 Other types of adaptation approaches

Besides Linda Hutcheon, adaptation was explored by many other important scholars. Each developed one’s own adaptation theory and contributed to this concept. So, there are many adaptation theories, and sometimes they even resemble each other. Here are some of them:

Julie Sanders distinguishes adaptation from appropriation. According to her, adaptation is an activity that suggests a link with the source text and therefore always leads to this “original”. By contrast, appropriation moves away from the

1 Palimpsest - In a figurative sense, the term is sometimes applied to a literary work that has more than one layer or level of meaning. (BALDICK 2008: 244)

source text into a completely new product while it is almost impossible to trace the “original”. (SANDERS 2006: 26)

In his publication *Novels into Film* (1957), an American theorist George Bluestone notes the differences between books and films, between the written language of literature and the visual processing of film. Under the influence of these distinctions, he concludes that the film version cannot and will never be the same as the book. (BUBENÍČEK 2010: 9)

A British scholar and Director of the Centre for Adaptation Deborah Cartmell further develops the theory of a British novelist Geoffrey Wagner from 1975 by differentiating between 3 categories of adaptation:

- 1) Transposition- Is about bringing a novel to the screen. The text is transferred from one genre into a different genre form, in this instance, from novel into film, between which there is a great similarity.
- 2) Commentary- The screen version moves away from the source text, for example, novel, which is altered or certain parts are added to it.
- 3) Analogue- The film version is completely different from the source text and is, therefore, considered as a new work of art, independent of the original and existing in itself. (SANDERS 2006: 20-22)

As Brian McFarlane observes in his monograph *Novel to Film: An Introduction to the Theory of Adaptation* (1996), there emerge two important terms: transfer and narrative. He distinguishes constituents that are easily transferable into film and those where adaptation is needed. (BUBENÍČEK 2010: 15)

2.4 Examples of adaptations

The aim of this sub-section is to present various kinds of adaptations and to illustrate how different adapters have taken on this task.

Many works by William Shakespeare have been adapted and are still performed mainly in theatres. An example is *Hamlet* (1603), which was put on stage at the Barbican Theatre in London in 2015. It was directed by Lyndsey Turner and the main role of Hamlet was played by the well-known actor Benedict Cumberbatch. The project *National Theatre Live* enabling live broadcasting from

London theatre to cinemas ensured that the drama was seen by viewers worldwide. Since the whole play has about four thousand verses, it is impossible to stage it in its entirety. So, what the play finally looks like depends on what parts the director decides to cut. Besides, it also depends on the acting, in history each actor approached the role of Hamlet differently. (theatre bill *Hamlet*, 2015) (See Appendix 1, p. 39)

Another play that the *National Theatre Live* showed to many viewers was *Frankenstein* (1818) by Mary Shelley that premiered at the National Theatre in London in 2011. The director Danny Boyle decided to focus his attention on recounting a story from the perspective of Victor Frankenstein's monster. The actors Jonny Lee Miller and Benedict Cumberbatch alternated their roles of Victor and the Creature every performance. Thus, the audience was allowed to see *Frankenstein* on stage in two versions, with the two actors influencing the roles differently with their own personalities. (theatre bill *Frankenstein*, 2018) (See Appendix 2, p. 40)

Apart from theatrical adaptations of classical works, adaptations of fantasy literature also encounter great success nowadays. The *Harry Potter* series (1997-2007), which is popular among young and mature readers, is an example. This "saga" quickly gained popularity and became a bestseller, producing eight films that took 10 years to make. In addition to being transferred to cinema screens, *Harry Potter* has received other adaptations. Amusement parks have been created and fans even have an opportunity to explore the world of Harry Potter in film studios in Leavesden. (See Appendix 3, p. 41)

Among the other works that have gone through the adaptation process are, for example, the *Lord of the Rings* trilogy (1954-1955) written by J. R. R. Tolkien, *The Twilight Saga* (2005-2008) by Stephenie Meyer, *Forrest Gump* (1986) by Winston Groom, *Pride and Prejudice* (1813) by Jane Austen or *The Great Gatsby* (1925) by F. Scott Fitzgerald. However, these are only a few examples of well-known literary works, which are often subject to adaptation.

2.5 Series adaptation

With regard to adaptation, film seemingly obtains the most attention. Nonetheless, the practice of retelling stories and processing them visually is equally common in television.

2.5.1 Time possibilities of the television series

Not only film, but also television uses common ways of expressing itself, working with rhythm, movements, gestures, music, speech or images. On the other hand, the serial adaptation has its specifics, among which time appears to be the most obvious. Although the “art of time management” is still important here, the adapter has to insert a certain amount of action into a certain period of time and the source text has to be reduced to a certain extent and some passages shortened, so, there are new possibilities emerging for serial production in this area. (HUTCHEON 2006: 34-35) The television series has more time available and therefore less pressure is put on the adapted text. Unlike a film, it is thus possible to preserve a large part of the source text without it being substantially altered or significantly shortened. (HUTCHEON 2006: 47)

Time is limited in a different way, in such a way that the story has to be divided into a given number of episodes of the same duration. The broadcast episode of the series must fit into a time slot that is predetermined in minutes and even in seconds. (HUTCHEON 2006: 66) For example, each episode of the series *Sherlock* takes approximately an hour and a half. This time arrangement is achieved by the head of editing.

Furthermore, in literary texts, time passes slowly, their reading takes time and effort, whereas television adaptation has a considerably faster pace, which is even faster than in film. One scene follows apace another. The viewer easily notices this difference after reading the book and then watching the story on television. It is important that the adapter takes this pace into account. (HUTCHEON 2006: 66)

2.5.2 Regularity of the television series

The series airs regularly. The viewer must remember the story of each episode in order to follow up the story with the next episode. Thus, he/she gradually

constructs the narrative of the entire series. The viewer is therefore so-called addicted to the series because he/she is forced to watch the series regularly since without this regularity he/she could not fully understand the story. Serial production hence guarantees the constancy of the audience. (ZATLOUKALOVÁ 2011: 191) Adapters are well aware of this fact and encourage this dependency by creating a suspenseful or surprising situation at the end of the episode. Such a “cliffhanger” ending greatly influences the current soap opera on television. (SANDERS 2006: 122)

An example can also be found in the *Sherlock* series. At the end of the third episode of season two, called *The Reichenbach Fall*, John standing at Sherlock’s grave leads a monologue with the dead Sherlock, believing him to be dead and begging him not to be. However, Sherlock suddenly appears nearby, and the audience learns that he has heard the whole monologue and that for some inexplicable reason he is not dead. (*Sherlock: The Reichenbach Fall*. Directed by Toby Haynes, performances by Martin Freeman and Benedict Cumberbatch, the BBC series, 2012.) Such an ending raises many questions so that the viewers cannot wait for the next episode, where they will be offered an explanation. To make the wait for the third series easier for viewers, the show’s creators filmed a short zero episode called *Many Happy Returns* (2013), lasting about 7 minutes.

2.5.3 History of television series adaptations

In order to find clues and solve the mystery of the beginnings of series adaptations, it is necessary to go back to the 19th century. It was the period from which series production started to grow the most. (ZATLOUKALOVÁ 2011: 191-192) Classic texts from the 19th century in particular were later adapted for television. Examples include Jane Austen’s *Pride and Prejudice* (1813), Elizabeth Gaskell’s *North and South* (1854) or George Eliot’s *Daniel Deronda* (1876). (SANDERS 2006: 24)

The BBC² played a major role in the development of television series adaptations. In 1950, the BBC broadcast the first series of its own production based on Louisa May Alcott's novel *Little Women* (1868, 1869). As a result, the trend of adapting well-known novels into serial form commenced. A growing audience required new series, and the BBC satisfied this need with serial adaptations of already existing works. Classical novels were widely appreciated, consequently serving as a suitable source text for the adaptations and ensuring a loyal audience. Subsequently, the BBC series adaptations were considered to be of extensive quality worldwide, particularly after the success of the 1967 broadcast of *The Forsyte Saga*, based on John Galsworthy's novels. (ZATLOUKALOVÁ 2011: 192) The *Saga* had 26 episodes and was shown on Saturday nights, with repeats the following Tuesday. In 1968, the series was repeated again on Sunday nights and became even more popular. (MARTIN 2017: n.p.) When it was on television, it was watched by a large number of viewers. Dinners were planned for these evenings and some church services were cancelled so that churchgoers could watch the series as well. (History of the BBC – 1960s 2021: n.p.)

Czechoslovak television also participated in the production of series, especially by contributing with adaptation of Vladimír Neff's novel *Sňatky z rozumu* (Marriages of Convenience) (1957), thus creating similar series to *The Forsyte Saga*. (ZATLOUKALOVÁ 2011: 192)

2.5.4 Television medium

Linda Hutcheon states in her publication that when it comes to television, the adapter faces a challenge of space. Like the film viewer, the television viewer also does not share a common space with a dramatic action in the way the theatre enables it, which means that the audience is limited to a picture with objects which represent the world but is not able to see real concrete objects like in the theatre. The television screen thus represents a window into a world that appears to extend beyond the boundaries of the screen and looks like reality.

2 The abbreviation stands for The British Broadcasting Corporation, being a public service broadcaster providing its services through radio, television and internet. (About the BBC 2021: n.p.) It was founded in 1922 with John Reith becoming its first named General Manager, defining its main purpose to “*inform, educate and entertain*”. (History of the BBC – John Reith 2021: n.p.)

Another challenge emerging is that when watching television at home, the viewer is distracted by television commercials, family members, friends or telephones, affecting the experience of the story. On the other hand, watching the television in private has some positives for the viewers, including the possibility to influence what they perceive and when, as opposed to watching a movie in the cinema, where it is practically impossible to stop the process unless deciding to leave the cinema.

It follows that different media draw the viewer into the story differently, both physically, intellectually and psychologically.
(HUTCHEON 2006: 132-133)

2.5.5 Benefits of serial production

It has been shown that the serial drama can have a positive impact on communities suffering from climate change or poverty and lead to positive social change. According to the research by a Canadian-American psychologist Albert Bandura, it is because of the tendency to imitate through observation the behaviour of characters who are regarded as role models. (WALKER 2019: n.p.) For example, after a consultation with Albert Bandura, Miguel Sabido, a producer and Vice President of the Mexican mass media company Televisa, created a television serial drama encouraging illiterate adults to enrol in literacy classes in 1970 and enrolment in these courses increased. However, it is not the only case confirming Bandura's theory.

After using the same approach, similar positive effects have been observed in other countries as well. Thus, serial dramas in India and Brazil influenced the acceptance of family planning; the serial drama stressing the importance of HIV prevention in Africa supported limiting partners in Tanzania; and people in Senegal changed their attitude, deciding that women should be at least 18 years of age before marrying. This implies that educational entertainment can play a crucial role in improving one's behaviour and in changing lives for the better.
(WALKER 2019: n.p.)

2.5.6 Examples of contemporary series adaptations

Many contemporary television series based on novels gained popularity among viewers and the role of this subsection is to present some of them.

An example is the series *The Vampire Diaries* (2009) based on the novels by L. J. Smith, which became extensively popular mostly among younger viewers who enjoy horror and love plots, as it depicts a love triangle between a human girl and two vampire brothers. Other world-famous television series include *Game of Thrones* (2011) based on the fantasy novels by George R. R. Martin or *The Hollow Crown* (2012) which adapts William Shakespeare's historical plays.

Detective stories that began to emerge in the 19th century due to a wider interest in crime, criminology and forensic science are popular to this day and also inspire the creation of television series. (SANDERS 2006: 122) An example is the series *C.B. Strike* (2017), based on the detective novels by the author of *Harry Potter*, J. K. Rowling. The novels, as well as seasons of the series called *The Cuckoo's Calling* (2013), *The Silkworm* (2014), *Career of Evil* (2015) and *Lethal White* (2018) deal with a detective Cormoran Strike who solves various cases of brutal murders with his female assistant Robin Ellacott. The books were written under the pseudonym Robert Galbraith, as J. K. Rowling wanted them to be assessed independently, only on the basis of their literary quality. However, the true identity of Robert Galbraith was revealed and is commonly known today. Owing to the success of the novels and the fact that they have become one of the best-selling book series, it was decided that they will serve as a source for adaptation and J. K. Rowling continues to write this series with the novel *Troubled Blood* (2020). (See Appendix 4, p. 42)

However, Sir Arthur Conan Doyle's contributions to the creation of detective stories with his Sherlock Holmes character are still among the most important.

3 SIR ARTHUR CONAN DOYLE

Sir Arthur Ignatius Conan Doyle was born in Edinburgh in Scotland. He began his literary career with a short story called *The Mystery of Sasassa Valley* which was first published in the *Chamber's Journal* in 1879. His second short story *The American's Tale* was published anonymously in a magazine called *London Society* in 1880. His other works include historical adventure novels *Micah Clarke* (1889) and *The White Company* (1891), or the science fiction novels *The Lost World* (1912) or *The Land of Mist* (1926) introducing another of Doyle's famous characters Professor Challenger and his daughter Enid. (ADAMS 2012: 76-81) Despite the fact that Doyle stated: "*If in one hundred years I am only known as the man who invented Sherlock Holmes, then I will have considered my life a failure*", it is these stories that have become the most appreciated by readers and most associated with the author. (Doyle qtd. in ADAMS 2012: 76) (See Appendix 5, p. 43)

A person who considerably inspired Doyle in creating the character of Sherlock Holmes was a physician and a lecturer Joseph Bell, whom the writer met during his studies at the medical school in Edinburgh. Bell, having extraordinary capacities of deduction and often being eccentric, thus provided the basis for the detective's qualities. (ADAMS 2012: 76) In addition, other personalities like a surgeon and forensic scientist Sir Henry Duncan Littlejohn and a violinist Alfred Sherlock influenced the characteristics of Holmes who is presented in the novels as an intelligent consulting detective able to assemble details into one logical whole, playing the violin and smoking a pipe. (NEZBEDOVÁ 2020: n.p.)

Dr. Watson is inextricably linked to Sherlock Holmes. For this character, the author found inspiration in one of his colleagues, Dr. James Watson. (NEZBEDOVÁ 2020: n.p.) The detective's devoted companion occupies the role of critic, assessing his strengths and weaknesses. Even though his thinking is somewhat slower than Sherlock's, he complements him. (ADAMS 2012: 51) Watson's questions, to which the detective always has a clear answer, enabled Sir Doyle to preserve the perfection of the main character and to explain his genius to the reader at the same

time. After such questions, an iconic phrase “*Elementary, my dear Watson*”³, which is attributed to Sherlock Holmes, cannot be missing. (NEZBEDOVÁ 2020: n.p.) (See Appendix 6, p. 44)

However, the names of the detective and his associate were not always the same. When Doyle first started to write about their adventures in the short novel *A Tangled Skein* (1887), it dealt with a private detective named Sheridan Hope and his comrade, Dr. Ormond Sacker. Afterwards, the manuscript was changed in *A Study in Scarlet*, though, and the protagonists were renamed. The novel was published in 1887 and became very popular with the public. (ADAMS 2012: 77)

The author then continued writing Sherlock Holmes novels with the work *The Sign of the Four* (1890). Furthermore, another 24 stories concerned with the detective were created between the years 1891 and 1893. In spite of their acceptance and good reputation, Doyle wanted to pursue a new material and to advance in his writing career. As a result, he tried to divest himself of Sherlock Holmes in a short story entitled *The Adventure of the Final Problem* (1893), killing him in a confrontation with his arch-enemy, Professor Moriarty, on a mountain trail in Switzerland, that resulted in a fall into the Reichenbach Falls. *The Strand Magazine*, where the Holmes stories were being published, subsequently lost a large number of its subscribers. Doyle paid no attention to this and turned to new projects. (ADAMS 2012: 77-78)

Because of the pressure from fans, Doyle eventually decided to return to the popular detective later in his life, writing the novel *The Hound of the Baskervilles* (1902), which is set before Holmes’s death. The publication has become generally the most reputable of all of his stories. In addition, the writer delighted fans by inventing a way for Holmes to escape death after his fall, thus creating the opportunity for the inception of more of his adventures. The canon of Sherlock Holmes contains 56 short stories and four novels in total. (ADAMS 2012: 79)

3 Although this famous line is associated with Sherlock Holmes, it has never actually been mentioned in any of Arthur Conan Doyle’s novels or short stories. (ADAMS 2015: 27)

4 PRACTICAL PART

4.1 Adaptations of Sherlock Holmes

Popularity of Doyle's stories to this day is a proof of their quality. Sherlock Holmes and Dr. Watson are known worldwide. This is evidenced in the Sherlock Holmes Museum, situated at 221B Baker Street, where it is possible to view a file of letters sent there by people believing that the detective is real. A secretary was once even employed to deal with the correspondence of non-existent personage. (ADAMS 2012: 4)

Holmes became the subject of many film adaptations. An example is a series of films shot between the years 1939 and 1946 with Basil Rathbone in the main role and Nigel Bruce in the role of Watson. (See Appendix 7, p. 45) The first of the picturized cases was *The Hound of the Baskervilles* (1939), produced by the film studio *Twentieth Century Fox* and directed by Sidney Lanfield. It is an adaptation representing a Gothic dismal atmosphere, fitting into the popularity of the horror genre at that time. Moreover, *The Adventures of Sherlock Holmes* (1939) was subsequently made and 14 films with the same starring actors were created altogether, 12 of them being taken over by the company *Universal Pictures* which decided to transfer Doyle's stories to a modern setting. As a consequence, the viewers had the opportunity to see Holmes and Watson fighting the Nazis in a film *Sherlock Holmes and the Voice of Terror* in 1942. The extent to which the individual films were inspired by the stories and the novels was thus very different. (ADAMS 2012: 136-138)

In 1970, another adaptation called *The Private Life of Sherlock Holmes* appeared in cinemas. It was directed by Billy Wilder and actors Robert Stephens and Colin Blakely had the occasion for playing the famous roles. (See Appendix 8, p. 46) In contrast to the previous films, this one was not as successful. On the other hand, it is ascribed mainly to the fact that American studios had competition in the form of television, resulting in audiences who were no longer attracted to screening rooms as much as before. What is more, the film became popular later with the arrival of home video and it is presently considered one of the best adaptations of

Doyle's character, which also significantly influenced the modern series *Sherlock*. (ADAMS 2012: 138-140)

Over the next few years, many actors took turns in the roles of the detective and his companion. In 1984, when a new television series produced by the company *Granada Television* was created, an English actor Jeremy Brett portrayed the lead role. (See Appendix 9, p. 47) Wanting to be the best and most accurate Sherlock Holmes, he gathered a large amount of information concerning his character and became obsessed with him. (ADAMS 2012: 140) However, Robert Stephens, already having experience with this role, tried to convince him not to play it as he was aware of Brett's poor mental state. In 1986, he was diagnosed with bipolar disorder and had to act with intensifying mental health problems for the rest of his years. Due to lithium prescribed by doctors, he started to have severe health problems, consequently having difficulties with reading a screenplay and not being able to perform. He died in 1995. In spite of the troubles, his portrayal of the detective has become very popular. (ADAMS 2012: 140-141)

This century, yet another adaptation was created, the American series *Elementary* (2012–2019) set in the modern age, which was inspired by the British version *Sherlock*. Jonny Lee Miller was cast in the role of the main character and Dr. Watson portrayed by Lucy Liu thus became a woman named Joan Watson. (csfd.cz, n.p.) Over the years, all the protagonists have meant a milestone in the conception of Doyle's characters, and for many, they have become the definitive version. (ADAMS 2012: 141)

4.2 British television series *Sherlock*

This modern adaptation of Sherlock Holmes was created by a writer and producer Steven Moffat and by an author, screenwriter, and actor Mark Gatiss. Their idea of bringing the main character of Sir Arthur Conan Doyle's stories to the present day was influenced by the fact that they both preferred Rathbone's version, particularly those films taking place in modern times. (See section 4.1 Adaptations of Sherlock Holmes, p. 15) (ADAMS 2012: 2) Steven Moffat stated in a press conference: "*Conan Doyle's original stories were never about frock coats and gas light. They're about brilliant detection, dreadful villains and blood-curdling crimes –*

and, frankly, to hell with the crinoline. Other detectives have cases, Sherlock Holmes has adventures and that's what matters." (Moffat qtd. in ADAMS 2012: 6)

The BBC consented to the idea for the series instantly and the studios *Hartwood Films* subsequently produced a pilot episode, *A Study in Pink*. After submitting this episode to the BBC, the network allowed the creators to make a miniseries of three episodes lasting 90 minutes each. However, the pilot has never been broadcast and appeared only as bonus material on DVD and Blu-ray versions of the first series. Steven and Mark were hence given the opportunity to alter certain aspects of the future first instalment, which eventually aired under the same title on 25 July 2010 on BBC One. (ADAMS 2012: 7)

With regard to the cast, an actor Benedict Cumberbatch was chosen to play the part of the renowned detective. Mark Gatiss confirmed: "*Benedict Cumberbatch was our first and only choice.*" (Gatiss qtd. in ADAMS 2012: 6) In contrast, finding Watson was a more involved process as the creators had to select someone who would fit with Cumberbatch. After assigning a role to an actor Martin Freeman, they found the desired chemistry between the two protagonists. (See Appendix 10, p. 48) Concerning their home at 221B Baker Street, it is not actually located on this street. Since it is a greatly busy place, it was decided to shoot the series on North Gower Street situated a kilometre away from there. (ADAMS 2012: 6-7)

Sherlock consists of four seasons altogether, each of which includes three 90-minute episodes. After the first episode in 2010, the seasons aired in intervals of two years, with the last being released in 2017. (csfd.cz, n.p.) It is worth mentioning that one more episode called *The Abominable Bride* (2016) was created and set in the Victorian era in the 1890s London, as well as a short zero episode called *Many Happy Returns*. (See *Many Happy Returns* in section 2.5.2, p. 8) (imdb.com, n.p.) (See Appendix 11, p. 49) Over the years, the series had various directors. Further, more detailed attention will be paid only to two episodes which will be compared.

4.3 *A Study in Pink* in comparison with *A Study in Scarlet*

The transmitted episode *A Study in Pink* differs from the pilot in many aspects, in episode length in particular. The change in duration from an hour to 90 minutes gave the creators the opportunity to devote more scope to introducing the

main characters, which is very important in the first episode of the series. It was directed by a Scottish film director Paul McGuigan, best known for his films *Acid House* (1998), *Gangster No. 1* (2000) and for the thriller *Lucky Number Slevin* (2006). His style significantly influenced the atmosphere of the whole series. (ADAMS 2012: 20-23) *Sherlock* was positively received and had approximately 9,23 million viewers in the beginnings, with a British broadcaster Tom Sutcliffe summarizing for a newspaper *The Independent*: “*Sherlock is a triumph, witty and knowing, without ever undercutting the flair and dazzle of the original.*” (Sutcliffe qtd. in ADAMS 2012: 23) The aim of this section is to compare several characters and selected issues of the episode with the novel.

4.3.1 Era

As already mentioned, whilst the novel takes place in the Victorian era in the 19th century, the series is set in modern-day London, which entails a number of relevant differences. One of them is the language used. In contrast to the series, the spoken language in the novel is much more polite and formal, corresponding to older times. Thus, the manner in which characters express themselves would possibly not fit into the contemporary world and could not be used in the series. The instance of such courtesy can be found in this sentence: “*It’s this as has brought me, good gentlemen,*” she said, dropping another curtsey; “*a gold wedding ring in the Brixton Road.*” (DOYLE 2013: 114) This is also evidenced in the style in which Sherlock Holmes and Dr. Watson address each other. They call themselves by their last names. On the other hand, it is different in the series, as they use their first names “Sherlock” and “John”. It is because another form of address would sound inappropriate these days. Steven Moffat argues that a person has to get used to it for a while, but if they called themselves by their last names, they would give the impression of some pretentious selective school snobs. (ADAMS 2012: 6) Additionally, Sir Arthur Conan Doyle himself uses a large number of formal words like “*summon*”, “*allude*”, “*conjecture*” or “*hence*” while depicting the story. (DOYLE 2013: 8-330)

Given that technology and devices employed differ too, it is possible to notice that hansoms⁴ with drivers clutching a whip can be found in the novel, whereas there are cars in the modern representation. Furthermore, characters communicate with mobile phones instead of telegrams, which were used in profusion before the expansion of telephones and the Internet. The latter is demonstrated in the series through the form of blogs published by the main characters on the Internet. At the utmost beginning of *A Study in Pink*, there is a sequence where John opens his laptop and the viewers have the opportunity to get a glimpse of his blog. Next, he is talking about it with his therapist. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performances by Martin Freeman and Tanya Moodie, the BBC series, 2010.) The blog allows him to record his thoughts and everything that happens to him in the form adjusted to the contemporary world, compared to the novel, where he does the similar, but in the way of taking notes in a notebook. The modern technologies utilised by the protagonists permitted the creators to extend the story into the digital sphere, as it is possible to truly find the blogs online, written by the fictitious John and Sherlock.⁵

The alteration of epoch is reflected in the clothing as well. While readers can encounter frock coats, overcoats, neckcloths, hats or top hats in the book, the fashion in the series is in accordance with the current one. However, it may be observed that Sherlock's dress is somewhat distinct from the others, since he usually wears a coat with a scarf, and sometimes also with gloves. At times, it appears as if a dress code did not apply to him, as illustrated in the episode, when Sherlock, John and inspector Lestrade come to the crime scene and Sherlock is the only person who refuses to put on the special protective suit. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performances by Martin Freeman, Benedict Cumberbatch and Rupert Graves, the BBC series, 2010.)

Another dissimilarity can be noticed in Sherlock's smoking habits. An inseparable part of the original detective is a pipe. In the novel, Holmes, for

4 The term hansom applies to a *light two-wheeled covered carriage with the driver's seat elevated behind*. (MERRIAM-WEBSTER 2021: n.p.)

5 John's blog can be found on this link: <https://johnwatsonblog-co-uk.tumblr.com/>, and Sherlock's here: <https://thescienceofdeduction-co-uk.tumblr.com/>

example, asks Dr. Watson: “*You don’t mind the smell of strong tobacco, I hope?*”, and his companion answers: “*I always smoke “ship’s” myself.*” (DOYLE 2013: 24) In contrast, John’s smoking completely disappeared in the series and Sherlock’s addiction is replaced by nicotine patches, as he explains that it is “*impossible to sustain a smoking habit in London these days.*” (*Sherlock: A Study in Pink* 42:25-28) Yet there are some other indications of his vice in the episode, as represented in a scene, where Lestrade lets Sherlock’s apartment to be searched, causing a nervous reaction in him. It may be because the creators wanted to point to the fact that from time to time, Doyle’s detective gave himself an injection of a seven-percent solution of cocaine to prevent the boredom that had befallen him when there was no interesting case. (ADAMS 2012: 27)

Lastly, in comparison with *A Study in Pink*, it seems that in the novel, the representation of women is much lesser than that of men. In the series, there are characters such as a specialist registrar Molly Hooper, working in the morgue at St. Bartholomew’s Hospital in London, or a Detective Sergeant Sally Donovan, a Scotland Yard police sergeant. However, these characters cannot be found in *A Study in Scarlet*, or in any other of Doyle’s Sherlock Holmes novels. Even a victim discovered at Lauriston Gardens in the Brixton Road named Jennifer Wilson, is a gentleman named Enoch Drebber in the book. Thus, the characters of men are predominant in the novel, and when women appear, they do not play a particularly important role. The potential reason for this might be that in the Victorian era, the position of women in society was less significant than men’s, they married earlier and their primary task was to care for the family.

In conclusion, in terms of the era, many differences were discovered between the novel and its serial adaptation, such as the language used, technology, clothing, smoking, and the representation of women in society. On the other hand, similar variances are expected in the modern interpretation of classic work and indicate what has changed since the Victorian era.

4.3.2 Characters

4.3.2.1 Sherlock Holmes

In the novel, the detective is described from the perspective of Dr. Watson in the following way: *“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, 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.”* (DOYLE 2013: 32) It may be questioned, however, whether a description like that corresponds to Sherlock Holmes portrayed by Benedict Cumberbatch. The actor is definitely slim and tall, and his height is even magnified by Martin Freeman, his fellow of a smaller stature. Otherwise, it is rather up to viewers to consider for themselves how comfortable they are with this new rendition of the well-known figure with curly hair.

Throughout the story, readers get acquainted with the character’s qualities, including an eccentricity and a zeal for detective work. His nature incorporates many personality traits that particularly attract attention. When Watson meets his old friend Stamford, who suggests Holmes as a flatmate, he also warns him that he might not like him as someone to share the rooms with, and that Holmes has strange ideas and is passionate about some disciplines. Subsequently, Stamford explains that there is not enough feeling and consideration in this man for the very love of science, and that he is able to give his best friend the latest plant alkaloid, not out of evil intention, but to verify how it will work. (DOYLE 2013: 14-16) Moreover, he later adds: *“When it comes to beating the subjects in the dissecting-rooms with a stick, it is certainly taking rather a bizarre shape.”* And he clarifies that the detective does so *“to verify how far bruises may be produced after death.”* (DOYLE 2013: 18) As ascertained, all the attributes of the main character mentioned above in this paragraph are the same in the series, but the form through which John Watson becomes familiar with them differs. In the episode, John is not warned by Mike Stamford during their meeting, thus being first exposed to Sherlock’s demeanour when he meets him for the first time. (*Sherlock: A Study in*

Pink. Directed by Paul McGuigan, performances by Martin Freeman, David Nellist and Benedict Cumberbatch, the BBC series, 2010.) With regard to the dissecting room business, it was depicted in *A Study in Pink* as well, with Molly Hooper witnessing it. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performances by Benedict Cumberbatch and Louise Brealey, the BBC series, 2010.) Mark Gatiss and Steven Moffat decided to include this shocking scene in the series despite the fact that earlier adaptations had avoided this sequence, probably due to fear of making the audience feeling too uncomfortable. (ADAMS 2012: 25)

Other similarities found between the original Holmes and the modern Sherlock include his habits of playing the violin and being silent for several days, with which John familiarizes himself after the detective's suggestion to reveal their shortcomings before moving in. (ADAMS 2012: 26) What both versions of the detective also have in common is that their characteristics may be perceived as annoying by those spending time with them. An example can be found in a conversation in the second chapter of the novel, called "The Science of Deduction", where Watson compares Holmes to Dupin from Edgar Allan Poe's stories. The detective is not flattered by this comparison, he downplays Dupin and brags about his own faculties, claiming that he could solve cases better than Dupin can, and that he should write a textbook for detectives to teach them what not to do. (DOYLE 2013: 50-52) Afterwards, readers have the opportunity to observe Watson's thoughts: "*This fellow may be very clever, but he is certainly very conceited,*" or "*I was still annoyed at his bumptious style of conversation. I thought it best to change the topic.*" (DOYLE 2013: 52) In the series, the similar perception of Holmes's personality is illustrated in the reaction of sergeant Sally Donovan, when she sees him coming to the crime scene with John. Her behaviour shows every sign of hatred for the detective, not being pleased with his presence there and calling him "*freak*". (*Sherlock: A Study in Pink* 21:38-22:09) On the other hand, Sherlock's traits of arrogance, inconsiderateness, or self-satisfaction may be exaggerated in the series in order to entertain the viewers, as in the novel, Holmes is also depicted as a decent man and appears to be more cordial, often with a smile on his face. To paraphrase Benedict Cumberbatch's explanation, the audience has an indirect pleasure of Sherlock, as he cannot stand mediocrity and ordinariness, and his

behaviour borders on sociopathy. Viewers like him because they do not have to confront him or spend time with him in person, they can sit comfortably and enjoy him on a television screen (ADAMS 2012: 28).

Concerning the detective's knowledge, Dr. Watson is surprised in *A Study in Scarlet* at the fact that whilst Holmes is proficient in deductions based on observation and has a good knowledge of certain branches of science like chemistry, anatomy or geology, he does not know anything about literature, philosophy, politics or astronomy. Watson even discovers his ignorance reaches such an extent of not having an idea about the solar system and not knowing that the Earth orbits the Sun. Seeing his companion's astonishment, Holmes provides an explanation that one has to choose what he/she decides to fill his/her brain with, since it does not have infinite capacity and it may happen one day that any new knowledge could displace something one once remembered. Later, he adds the fact about the solar system makes no difference to his work. (DOYLE 2013: 34-36) This is alike in the series, however, it is not depicted in *A Study in Pink*, but in another episode of the first season, called *The Great Game* (2010), where Sherlock discusses John's record of the case from the first episode on the blog, being angry over his description of his ignorance: "*What does that matter? So we go 'round the sun. If we went 'round the moon or round and round the garden like a teddy bear it wouldn't make any difference. All that matters to me is the work. Without that my brain rots.*" (*Sherlock: The Great Game* 4:55-5:07)

To summarize the findings relating to the complex character of Sherlock Holmes, it was discovered that in the serial adaptation, the detective greatly resembles the original one from Arthur Conan Doyle's novels, as his qualities, knowledge and skills are of equal importance and extent. Certain personality traits might nevertheless be magnified for the purpose of the series to make them more humorous and to entertain the audience.

4.3.2.2 John Watson

In the novel, Holmes's faithful companion is a former military doctor, who recently returned to England from the second Afghan war, due to his wound of the shoulder caused by a bullet. After staying at a private hotel in London, he seeks

some less expensive housing. (DOYLE 2013: 8-10) John in the series is portrayed similarly, coming back from Afghanistan as well. However, his injury does not agree entirely with the one of the original Dr. Watson. Aside from getting shot in the shoulder, he also limps, which has psychosomatic reasons and is caused by the trauma of war. This can be observed in *A Study in Pink*, as he frequents a psychotherapist, or in the scene where John and Sherlock are in a restaurant, waiting for a murderer. When they think they see him in a cab, they try to catch up with him, running through various streets in London, with John forgetting his stick, but having no difficulty with such physical activity. He realizes that he has left it in the restaurant only at the moment when Angelo, its owner, brings his stick home to him. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performances by Benedict Cumberbatch, Martin Freeman and Stanley Townsend, the BBC series, 2010.) The difference in the doctor's injury is due to Doyle's inconsistency, which the creators wanted to rectify. The author had often been mistaken when writing Sherlock Holmes stories, forgetting where he had placed John's injury. Thus, in *A Study in Scarlet*, Dr. Watson is suffering from a subclavian artery wound, while in other novels, he has a leg injury, for example. (ADAMS 2012: 26)

When meeting Stamford, who proposes Sherlock Holmes as a flatmate, Watson explains in the novel that he prefers someone quiet to share the rooms with, as he is "*not strong enough yet to stand much noise or excitement*", and "*had enough of both in Afghanistan to last him for the remainder of his natural existence.*" (DOYLE 2013: 16) Yet it looks later in *A Study in Scarlet* as if he enjoyed the detective's company, in spite of the fact that he wanted to avoid such a life full of thrill. He ruminates about that before meeting Holmes, after returning from the war, his life was pointless, with his health allowing him to go for a walk only in fine weather, having no friends to break the monotony of his days, and that these are the reasons why he welcomes the mysteriousness surrounding his companion. (DOYLE 2013: 32-34) It is possible to notice the similarity in the episode, as in the opening scene of *A Study in Pink*, John is bothered in his sleep by scenes from the war and appears to be somehow lonely and unhappy in the beginning of the series. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performance by Martin Freeman, the BBC series, 2010.) On the other hand, after meeting the detective,

his life changes and the audience can observe that his demeanour indicates a craving for danger, as illustrated in their conversation, where Sherlock says: *“You’re an army doctor. Seen a lot of injuries, then? Violent deaths? Want to see some more?”*, and John answers: *“Oh, God, yes.”* (*Sherlock: A Study in Pink* 16:52-17:15) The same may yet be observed in another scene, where John draws Sherlock’s attention to sergeant Donovan’s accusation that he enjoys the case in a strange way, to which Sherlock responds: *“And I said dangerous and here you are.”* (*Sherlock: A Study in Pink* 47:58-48:01)

With regard to his first introduction to Holmes, differences can be found between the original and its adaptation. In the novel, the detective is able to deduce immediately that Watson has been in Afghanistan, whilst in the episode, he inquires whether the doctor has been in Afghanistan or Iraq. However, it is not because of his poorer detective skills in modern interpretation, but it is due to the political situation, which differs from the one back then. (ADAMS 2012: 26) Moreover, the original Watson, unlike the series, informs his companion about being very lazy and having a bulldog, on which the detective conducts a pill experiment later in the novel, to test his theory about the murderer’s way of killing his victims. (DOYLE 2013: 26, 160)

In conclusion, John Watson’s character is similarly depicted in both the novel and its adaptation, in terms of having the same experiences, his desire for danger, or his curiosity concerning Holmes. However, some contrasts were discovered, such as John’s war injury, laziness, or ownership of a bull terrier. What is more, unlike the novel, more emphasis may be put in the series on the fact that, with his human decency, John represents Sherlock’s moral barometer, because he does not always think about the ethics of his actions, and while for Sherlock, people are mere pieces of the puzzle, Watson invests his feelings in them and cares about them (ADAMS 2012: 50-51).

4.3.2.3 Mrs. Hudson

Mrs. Hudson is Sherlock Holmes and Dr. Watson’s landlady, offering them rent at a reasonable price at 221B Baker Street. Although she often repeats in the series that she is their landlady and not their housekeeper, giving the opportunity

for the creation of amusing scenes, such as when she offers John tea and stresses it is just for one occasion, with him requiring biscuits, she is their housekeeper in Doyle's novels. (*Sherlock: A Study in Pink*. Directed by Paul McGuigan, performances by Martin Freeman and Una Stubbs, the BBC series, 2010.) In *A Study in Scarlet*, it is represented, for instance, in a passage where John gets up earlier than he usually does and, consequently, does not have his place laid by the landlady at breakfast and has no coffee prepared on the table, which makes him sullen, ringing the bell to indicate he is waiting. (DOYLE 2013: 42) This dissimilarity is caused by the change of era, as the occupation of housekeeper would no longer seem realistic nowadays. (ADAMS 2012: 26) Apart from the information mentioned above, there is no further description of this character in the novel, so Mrs Hudson portrayed by Una Stubbs in the episode is a piece of work of the creators. (See Appendix 12, p. 50)

4.3.2.4 Inspectors Lestrade and Gregson

In the novel, Lestrade and Gregson are both Scotland Yard inspectors who turn to Sherlock Holmes when they do not know how to deal with an investigation. Despite Holmes solving the case for them, they are the ones who get the credit for it. They both admire him, but at the same time envy him. Lestrade, whose first name is not revealed in *A Study in Scarlet*, is depicted as a "*little sallow rat-faced, dark-eyed fellow*", being a famous detective (DOYLE 2013: 40), and Tobias Gregson as "*a tall, white-faced, flaxen-haired man*" (DOYLE 2013: 66), being the cleverest of Scotland Yard detectives. The two are constantly competing during the investigation. Compared to the novel, Gregson, unlike Lestrade, does not appear in *Sherlock*. Greg Lestrade in the series, portrayed by Rupert Graves, is thus a combination of these two inspectors (imdb.com, n.p.). (See Appendix 13, p. 51) He also requests the consulting detective's help and is irritated when Sherlock solves a case on his own without needing him, but he does not seem to despise him as much as he does together with Gregson in the novel. He is rather his friend, allowing him to enter the investigation even when other characters do not like it. It is particularly members of the forensics team Philip Anderson and Detective Sergeant Sally Donovan who hate Sherlock.

4.3.3 Title

While the episode of the show is called *A Study in Pink*, as a result of the discovered victim Jennifer Wilson wearing pink clothes and having a pink suitcase and mobile phone, the novel is entitled *A Study in Scarlet* because Sherlock Holmes calls an investigation into the murder of Enoch Drebber in the same way. He tells Dr. Watson: “*I might not have gone but for you, and so have missed the finest study I ever came across: a study in scarlet, eh? There’s the scarlet thread of murder running through the colourless skein of life, and our duty is to unravel it, and isolate it, and expose every inch of it.*” (DOYLE 2013: 102)

4.4 *The Hound of the Baskervilles* novel in comparison with the film version *Sherlock*

Twenty-four film adaptations of *The Hound of the Baskervilles*, which is one of the best-known Sherlock Holmes novels written by Arthur Conan Doyle, have been created in total. One of them, for example, is the 1959 film made by Hammer studios, with Peter Cushing in the role of Holmes and Andre Morell playing Dr. Watson. (ADAMS 2012: 132) The *Sherlock* version of this novel by the creators Mark Gatiss and Steven Moffat, called *The Hounds of Baskerville*, thus became the twenty-fifth adaptation, which aired in 2012 and was directed by Paul McGuigan. It is the second episode, constituting the second season of the show. (imdb.com, n.p.) Mark Gatiss claims that Sherlock Holmes has never been closer to the horror genre, as in this story. (ADAMS 2012: 133) The aim of this section is to compare a number of selected scenes and issues of the episode with the novel.

4.4.1 Opening

In the television series, the first scene with Sherlock consists of him arriving bloodstained with a harpoon in his hand. When John sees him like this, a horrified expression appears on his face. Presumably, the detective was solving a case by piercing pigs. (*Sherlock: The Hounds of Baskerville*. Directed by Paul McGuigan, performances by Benedict Cumberbatch and Martin Freeman, the BBC series, 2012.) Such an opening, however, cannot be found in Doyle’s novel *The Hound of the Baskervilles*, but in one of his short stories called *The Adventure of Black Peter*. (ADAMS 2012: 4)

The novel, by contrast, begins with Dr. Watson examining the stick, which a client James Mortimer had left behind. Holmes subsequently asks Watson to tell him something about it using the deductive method. (DOYLE 2004: 8) His companion obeys and despite overlooking everything important, the detective says: *“Really, Watson, you excel yourself... I am bound to say that in all the accounts which you have been so good as to give of my own small achievements you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating. I confess, my dear fellow, that I am very much in your debt.”* (DOYLE 2004: 10) In the film version, a part of this monologue is to be found in an altered form in a different scene, where John is not on speaking terms with Sherlock because of his behaviour. As a result, Sherlock tries to appease him by saying: *“You’ve never been the most luminous of people, but as a conductor of light, you are unbeatable... Some people who aren’t geniuses have an amazing ability to stimulate it in others.”* (*Sherlock: The Hounds of Baskerville* 53:07-15)

4.4.2 Setting

In contrast to the novel, which is set in the manor Baskerville Hall, being the residence of the Baskerville family, situated in Dartmoor in Devonshire and surrounded by the moor and the hamlet of Grimpen, the modernized adaptation takes place in the Baskerville chemical and biological weapons research centre, with the location preserved, but with a field of landmines in the vicinity of it. It is a secretive government military operation, inspired by the real Porton Down army facility⁶ (ADAMS 2012: 133). The titles slightly indicate this significant difference, as the novel’s name *The Hound of the Baskervilles* refers to a family line and the title of the episode *The Hounds of Baskerville* refers to the military base. The dark, ghostly and terrifying atmosphere of the book was emulated by the creators.

4.4.3 Characters

It is possible to observe that the majority of the characters, however being of the same name in Doyle’s novel and in its film version *Sherlock*, occupy different

⁶ Porton Down - also known as the Defence Science and Technology Laboratory - is where much of our top-secret military research is concentrated (BBC 2016, n.p.)

roles in the story. For instance, Dr James Mortimer, who comes to see Sherlock Holmes to shed light on the mysterious death of Sir Charles Baskerville, of whom he was a medical attendant and personal friend, becomes Henry Knight's therapist named Louise Mortimer in the series. The surname of a married couple serving at Baskerville Hall, named Eliza Barrymore and John Barrymore, is given to Major Barrymore in the show, who oversees the Baskerville Military Base. Mr. Frankland, being a neighbour residing at Lafter Hall close to the Manor of Baskerville, is Dr. Bob Frankland in *Sherlock*, a research scientist and a friend of the deceased father of Henry Knight. A naturalist Jack Stapleton and his wife Beryl Stapleton transformed into Dr. Stapleton, a genetic scientist working in Baskerville, having a daughter Kirsty who turned to Sherlock because of her escaped rabbit Bluebell, which turned bioluminescent.

On the other hand, the part of Sir Henry Baskerville, who is one of the most important characters in the story, has been mostly preserved. In Doyle's narration, he is the last known member of the Baskervilles, the heir after Sir Charles's death, and the potential victim of a monster in the form of a hound. In the modern version, he lost his title of nobility, but is named Henry Knight due to the aim of the creators to imply the aristocracy in his last name (ADAMS 2012: 134). Impersonated by Russell Tovey, he is represented as rich and is haunted by scenes of his father's death, dominated by a giant hound. (See Appendix 14, p. 52) (*Sherlock: The Hounds of Baskerville*. Directed by Paul McGuigan, performance by Russell Tovey, the BBC series, 2012.)

As for Sherlock Holmes's part in the story, it is considerably different. Not in the sense of his role as a detective, however, but in the length of time he occurs there. In the original, he is absent for most of the time, and Dr. Watson is the main contributor to the investigation (ADAMS 2012: 133), as Holmes explains that he cannot leave London because many people need him there to solve various cases. Instead, he sends his companion to go with Sir Henry Baskerville to Dartmoor, which he accompanies by saying: "*If my friend would undertake it there is no man who is better worth having at your side when you are in a tight place. No one can say so more confidently than I.*" (DOYLE 2004: 110) The scene at the beginning of the episode, where Sherlock suggests sending John to Dartmoor alone because he

is too busy, saying “*But don’t worry, I’m putting my best man onto it*”, refers to the same point. (*Sherlock: The Hounds of Baskerville* 13:14-16) Nevertheless, his bearing is somewhat unpredictable, and he instantly changes his statement, deciding to go, since he “*wouldn’t miss this for the world!*” (*Sherlock: The Hounds of Baskerville* 13:58-14:00) It is because the creators wanted to involve him more in the story. (ADAMS 2012: 133)

4.4.4 Plot

In the novel, Dr Mortimer utters an important sentence while explaining the circumstances of Sir Charles’s death, when he found footprints near the body: “*Mr Holmes, they were the footprints of a gigantic hound!*” (DOYLE 2004: 46) In the modern adaptation, Mark Gatiss preserved it and created a key plot by using the word “hound”. (ADAMS 2012: 134) However, contrary to the novel, it is said by Henry Knight, when discussing his father’s death which happened 20 years ago. (*Sherlock: The Hounds of Baskerville* 12:20-23) Apart from the identical sentence, the storyline extensively differs in both versions. In Doyle’s story, Dr James Mortimer acquaints Holmes with the curse of the Baskervilles, which is that members of this family line have been plagued by a hound from the moor ever since Hugo Baskerville kidnapped a girl he liked. Because she ran away, he set a pack of hounds after her and chased her on horseback, along with his friends. However, they later found both the girl and Hugo dead, with a huge petrifying hound standing over him. Dr Mortimer fears a similar curse may have befallen Sir Charles and that the present heir to the Baskerville manor, Sir Henry Baskerville, might be in danger. Eventually, Jack Stapleton is discovered to be the main antagonist, seeking to acquire the property of the Baskervilles by killing all of its remaining members. Knowing that Sir Charles was a superstitious man, had a weak heart and thus a scare could kill him, Stapleton decided to murder him with the help of the legend about the hound, using an ordinary big dog and phosphorus that made it a terrifying, glowing creature. Stapleton also tries to kill Sir Henry then, but fails and dies himself in the Grimpen Mire, with Holmes shooting the dog.

In the film version, the murderer, the motive, and the method of murder are different. Sherlock, together with John, ascertains that Bob Frankland is the person

who killed Henry Knight's father 20 years ago. He was in charge of the H.O.U.N.D. project, an experiment being conducted in the CIA laboratories in the 1980s with the objective to create an airborne hallucinogen for military use. Nonetheless, prolonged exposure to the chemical led to insanity and violent behaviour in the test subjects. Henry's father knew what Frankland was doing and threatened to make it public, and thus the latter decided to keep Knight quiet by committing the crime. He killed him with his own hands, using a hallucinogen, and so the drugged Henry thought his father had been killed by a hound, as he was a child and did not fully understand the situation. At the end of the episode, a scary dog truly does appear on the scene, but it is an ordinary dog that Henry, Sherlock and other onlookers perceive as a monster due to Frankland's reuse of the hallucinogen in the fog. The animal is shot by John and the antagonist dies by running into a minefield when trying to escape from Sherlock, John, Lestrade and Henry. (*Sherlock: The Hounds of Baskerville*. Directed by Paul McGuigan, performances by Benedict Cumberbatch, Martin Freeman, Rupert Graves, Russell Tovey and Clive Mantle, the BBC series, 2012.)

5 CONCLUSION

As the title of the Bachelor's thesis suggests, its main aim was to compare the British television series *Sherlock* with the original Sherlock Holmes novels by Sir Arthur Conan Doyle. Prior to the comparison part, however, the theory of adaptation was first briefly introduced, with further attention focused on series adaptation to explain what it entails to transfer a written story to a film form and what important matters the creators have to deal with.

With regard to the practical part, the novel *A Study in Scarlet* was the first subject to research. It was compared with the corresponding episode of the series, *A Study in Pink*, in terms of era, title and the main characters, as it was necessary to explain in greater detail the principal differences between the classic work and its modern interpretation, and the complexity of protagonists. It was observed that the change of era results in a number of relevant dissimilarities, which are nonetheless possibly expected by the audience. Furthermore, the examination of the personality of Sherlock Holmes proved that his character traits in the adaptation are similar to the novel, with small adjustments in order to entertain the audience. John Watson is depicted with certain differences, but with the essential characteristics preserved. It was also discovered that the portrayal of Mrs Hudson in the series is mostly a piece of work of the creators, as there is not much mention of this character in the novel, and that Inspector Lestrade in the adaptation is a combination of Lestrade and Gregson, as the latter does not appear in the novel.

Next, the novel *The Hound of the Baskervilles* was explored, along with the episode based on this story. After comparing the opening, the setting, characters, and the plot, it is possible to arrive at the conclusion that significant differences can be found. On the other hand, they often occur in order to make the original story fit with the present-day setting and the most important details and storylines of Arthur Conan Doyle's work are mostly preserved, albeit with slight variations.

From observation, it can also be deduced that the creators of *Sherlock*, Mark Gatiss and Steven Moffat, tried to be as faithful as possible to the source material since it is still possible to trace the original in their work and they included certain passages in the series that all previous adaptations had avoided. What is more, it is

possible to find traces of Doyle's other works in both of the examined episodes and some extracts from the observed novels appear in other episodes which were not subject of comparison. The positive reception of the film version by the audience and an abundance of adaptations regarding the consulting detective corroborates the quality of Doyle's writings. Given that the findings are only limited to the two novels by Doyle and to the two episodes of the series, it is impossible to claim with certainty whether the conclusions may be applied to other episodes or Doyle's publications as well. Thus, new opportunities for further research arise in this area.

6 BIBLIOGRAPHY

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Sherlock: The Great Game. Directed by Paul McGuigan, performances by Benedict Cumberbatch and Martin Freeman. The BBC series, 2010.

Sherlock: The Hounds of Baskerville. Directed by Paul McGuigan, performances by Benedict Cumberbatch and Martin Freeman. The BBC series, 2012.

Sherlock: The Reichenbach Fall. Directed by Toby Haynes, performances by Benedict Cumberbatch and Martin Freeman. The BBC series, 2012.

7 RESUMÉ

Cílem bakalářské práce je porovnání románů Sira Arthura Conana Doylea, v nichž figuruje legendární postava Sherlocka Holmese, s moderní adaptací *Sherlock* z produkce BBC. Práce je rozdělena na dvě základní části. Teoretická část je zaměřena na stručný popis teorie adaptace, kde má čtenář možnost se seznámit s terminologií a přístupy různých badatelů. Zvláštní pozornost je věnována seriálové tvorbě, a to zejména její specifičnosti, historii, či kladům, které může přinášet. Doloženy jsou také příklady různých adaptací. Následuje kapitola zabývající se Sirem Arthurem Conanem Doylem a jeho literárním konceptem postavy detektiva. V praktické části se nachází informace o rozličných adaptacích Sherlocka Holmese a o britském televizním seriálu *Sherlock*. Další pozornost je věnována srovnání dvou vybraných děl s televizním seriálem, přičemž předmětem analýzy jsou publikace *Studie v šarlatové* a *Pes baskervillský*, kde jsou zkoumány hlavní postavy, dějová linie, doba, do které je příběh zasazen, nebo prostředí příběhu. Nejdůležitější zjištění jsou shrnuta v závěru.

8 ABSTRACT

The Bachelor's thesis aims to compare Sir Arthur Conan Doyle's novels, which feature the legendary character Sherlock Holmes, with the modern BBC adaptation *Sherlock*. The thesis is divided into two main parts. The theoretical part is focused on a brief description of adaptation theory, where the reader has the opportunity to get acquainted with the terminology and the approaches of various scholars. Particular attention is paid to the series creation, especially to its specificity, history, and the benefits it can bring. Examples of various adaptations are also provided. The following is a chapter dealing with Sir Arthur Conan Doyle and his literary concept of the character of the detective. The practical part includes information about various adaptations of Sherlock Holmes and about the British television series *Sherlock*. Further attention is paid to the comparison of the two selected works with the television series, with the publications *A Study in Scarlet* and *The Hound of the Baskervilles* being the subject of analysis, where the main characters, storyline, time period and setting are examined. The most important findings are summarised in the conclusion.

9 APPENDICES

Chapter 2.4 Examples of adaptations

Appendix 1



Actor Benedict Cumberbatch as Hamlet

Source: Luminary View. Accessed 27 July 2021. Available at:
<https://www.luminaryview.com/new-blog/2019/7/19/spotlight-national-theatre-lives-hamlet-2015>

Appendix 2



Actors Benedict Cumberbatch and Johnny Lee Miller both as Frankenstein and the monster

Source: Guild Hall. Accessed 27 July 2021. Available at:
<https://www.guildhall.org/events/national-theatre-live-at-home-frankenstein/>

Appendix 3



Warner Bros. Studios in Leavesden

Source: Daily Mail Online. Accessed 27 July 2021. Available at:

<https://www.dailymail.co.uk/travel/article-2026172/Harry-Potter-studio-tour-Fans-scenes-Leavesden.html>

Chapter 2.5.6 Examples of contemporary series adaptations

Appendix 4



Actor Tom Burke as Cormoran Strike and actress Holliday Grainger as Robin Ellacott

Source: SerialZone.cz. Accessed 27 July 2021. Available at:
<https://www.serialzone.cz/serial/cb-strike/>

Chapter 3 Sir Arthur Conan Doyle

Appendix 5



Sir Arthur Conan Doyle himself

Source: Waldina. Accessed 27 July 2021. Available at:

<https://waldina.com/2016/05/22/happy-157th-birthday-sir-arthur-conan-doyle/>

Appendix 6



Detective Sherlock Holmes and Dr. Watson in the illustration by Sidney Paget published in *The Strand Magazine* in 1892

Source: Getty Images. Accessed 27 July 2021. Available at:
<https://www.gettyimages.com/detail/news-photo/les-personnages-des-romans-de-sir-arthur-conan-doyle-le-news-photo/1186083903?adppopup=true>

Chapter 4.1 Adaptations of Sherlock Holmes

Appendix 7



Sherlock Holmes and Dr. Watson portrayed by Nigel Bruce and Basil Rathbone

Source: Pinterest. Accessed 27 July 2021. Available at:
<https://cz.pinterest.com/pin/304555993520418282/?autologin=true>

Appendix 8



Robert Stephens and Colin Blakely in *The Private Life of Sherlock Holmes*

Source: Amazon.com. Accessed 27 July 2021. Available at:

[https://www.amazon.com/Robert-Stephens-Blakely-Private-Sherlock/dp/](https://www.amazon.com/Robert-Stephens-Blakely-Private-Sherlock/dp/B00OJ7FXX4)

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Appendix 9



Jeremy Brett in the role of Sherlock Holmes

Source: The Strad. Accessed 27 July 2021. Available at:
<https://www.thestrاد.com/home-old-050719/was-sherlock-holmes-actually-meant-to-be-any-good-at-playing-the-violin/6517.article>

Chapter 4.2 British television series *Sherlock*

Appendix 10



Benedict Cumberbatch and Martin Freeman in *A Study in Pink*

Source: Den of Geek. Accessed 27 July 2021. Available at:

<https://www.denofgeek.com/tv/sherlock-a-study-in-pink-review-2/>

Appendix 11



Benedict Cumberbatch and Martin Freeman portraying the lead roles in *The Abominable Bride*

Source: IMDb. Accessed 27 July 2021. Available at:
<https://www.imdb.com/title/tt3845232/mediaviewer/rm4122733312/>

Chapter 4.3.2 Characters

Subsection 4.3.2.3 Mrs. Hudson

Appendix 12



Mrs. Hudson portrayed by Una Stubbs

Source: Pinterest. Accessed 27 July 2021. Available at:
<https://www.pinterest.ch/pin/726135139889593107/>

Subsection 4.3.2.4 Inspectors Lestrade and Gregson

Appendix 13



Portrayal of Inspector Lestrade by Rupert Graves

Source: CultBox. Accessed 27 July 2021. Available at:

<https://cultbox.co.uk/features/lists/sherlock-greg-lestrade-best-moments>

Chapter 4.4 *The Hound of the Baskervilles* novel in comparison with the film version *Sherlock*

Subsection 4.4.3 Characters

Appendix 14



Actor Russell Tovey as Henry Knight in *The Hounds of Baskerville*

Source: Den of Geek. Accessed 27 July 2021. Available at:
<https://www.denofgeek.com/tv/sherlock-series-2-episode-2-the-hounds-of-baskerville-review-2/>