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SUBVERSIVELY, DEAR WATSON: THE POLITICS OF GENDER REPRESENTATION OF DOCTOR WATSON FROM VICTORIAN LITERATURE TO POSTMODERN TELEVISION

Dissertação submetida ao Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de mestra em Letras
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Esta Dissertação foi julgada adequada e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários, da Universidade Federal de Santa Catarina para obtenção do Título de

MESTRA EM LETRAS

Florianópolis, 19 de Agosto de 2016.

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This thesis is dedicated to my Family, whose resilience was mirrored in this study.

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ABSTRACT

This comparative study focuses on the politics of gender representation through subversion in the characterization of Doctor Watson in its adaptation from 19th century literature to 21st century television. The interest of this study lies on the celebrated stories of Mr. Holmes and Dr. Watson, more specifically, on the latter. Many studies have analyzed Sherlock Holmes, but few have focused on his less famous companion, and even less have investigated Watson's recent adaptation to television in which the character is portrayed as a woman. With the objective of investigating whether this character has a politically subversive role, I bring the hypotextual character to analysis in order to compare and contrast it to its hypertextual televisual version. On the literary scope, I analyze John H. Watson mainly through the novel The Hound of Baskervilles (1901-1902) by Sir Arthur Conan Doyle and on the televisual scope, I examine the only female version of Dr. Watson ever portrayed, Joan Watson, via three episodes of the series Elementary (2012-) created by producer Robert Doherty. Since the present time still requires discussion about women's rights, in turning this lead character and story narrator into a woman, the main question that has instigated my academic curiosity was whether this gender swap could represent a political impact in the postmodern era in which it is inserted. In pursuance of this answer, I utilize, among others, Raymond William (1973)'s notion of alternative-hegemony, Ella Shohat and Robert Stam (2014)'s considerations about politics of representation, and Mimi White (1992)'s discussion of ideology in television. This thesis demonstrates that while the literary character is very representative of his Victorian era, the televisual character challenges gender hegemonic notions of her postmodern era, thus representing an alternative to the 21st century dominant ideological system of gender.

Keywords: Adaptation. Subversion. Characterization. Doctor Watson. The Hound of Baskervilles. Elementary. Cultural Studies. Media Studies.

RESUMO

Este estudo comparativo explora a política da representação de gênero através da subversão na caracterização do personagem Doutor Watson na sua adaptação da literatura do século 19 para a televisão do século 21. O interesse deste estudo situa-se na célebre história do Sr. Holmes e do Dr. Watson, mais especificamente, no último. Muitos estudos concentraram-se em Sherlock Holmes, entretanto, poucos analisaram seu companheiro menos famoso. Ainda menos estudos investigaram a recente adaptação de Watson para a televisão, na qual o personagem é retratado na forma de uma mulher. Com o objetivo de investigar se esta personagem tem um papel de subversão política, eu trago o personagem hipotextual para analisá-lo e compará-lo com sua versão hipertextual televisiva. No âmbito literário, analiso John H. Watson, principalmente, através do romance O Cão dos Baskervilles (1901-1902) de Sir Arthur Conan Doyle e no âmbito televisual, eu examino a única versão feminina do Dr. Watson já retratada, Joan Watson, através de três episódios (um de cada temporada de) a série Elementar (2012-) criada pelo produtor Robert Doherty. Como a atualidade ainda requer discussão sobre os direitos da mulher, ao tornar este personagem principal e narrador das histórias numa mulher, a principal pergunta que instigou minha curiosidade acadêmica foi se essa troca de gênero poderia representar um impacto político na era pós-moderna em que se está inserido. Para buscar esta resposta, eu utilizo, entre outras, a noção de hegemonia alternativa de Raymond William (1973), as considerações sobre política de representação de Ella Shohat e Robert Stam (2014), e a discussão sobre ideologia e televisão de Mimi White (1992). A presente dissertação demonstra que enquanto o personagem literário se mostra representativo da era Vitoriana, a personagem televisiva desafia noções hegemônicas de gênero presentes na era pós-moderna, deste modo, representando uma alternativa ao sistema ideológico de gênero dominante no século 21.

Palavras-chave: Adaptação. Subversão. Caracterização. Doutor Watson. O Cão dos Baskervilles. Elementary. Estudos Culturais. Estudos de Mídia.

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INTRODUCTION

1.1 CONTEXT OF PRODUCTION

1.1.1 *The Hound of the Baskerville*

> "I hear of Sherlock everywhere"
> (Mycroft Holmes)[1]

Sherlock Holmes, it seems, is indeed everywhere. Ronald B. DeWaal's (1994) extensive bibliography about the world of Sherlock Holmes mentions more than 25,000 productions and products associated to the famous detective, such as film, music, television, video games, comic strips, and even board games. The Guinness Book reveals that Sherlock Holmes is the most portrayed literary human character in film and television, having been represented on the screen (big or small) 254 times (Sherlock Holmes). Considering that the Guinness' award dates of May 2012, at least two more adaptations should be added to this statistics: Bill Condon's Mr. Holmes (2015) and Robert Doherty's Elementary (September 2012). This latter Sherlock Holmes representation is the source of interest that has fostered this thesis.

Historically, the Sherlock Holmes first publications reside within the late Victorian Era (1837-1901) and the beginning of the Edwardian period (1901-1910). Luc Boltanksi (2012) affirms:

> The almost immediate and widespread enthusiasm for such works can be attributed to their historical specificity. Few literary characters have been as rapidly and as enduringly acclaimed as was Sherlock Holmes. As early as the 1890s, the Holmes stories met with great success; they quickly became famous internationally, and their fame continued to grow during the first half of the nineteenth century. (41)

[1] Doyle, Sir Arthur Conan. "The Greek Interpreter"1893.*The Complete Sherlock Holmes*. New York: Barnes & Noble, 2009. 408. Print.

According to Richard Altick (1973), the Victorian period was an important literary movement of the 19th century, sharing the scenario with Romanticism, which preceded it (2). As Altick comments, due to the social, political, and economic circumstances of its surroundings, this literary movement was characterized by tradition, religious belief, etiquette, social conventions, and ethical principles (16), such as those exposed (and often criticized) by influential novelists such as Jane Austin, the Brontë sisters, Oscar Wilde, and Sir Arthur Conan Doyle.

Conan Doyle first created the characters Sherlock Holmes and John Watson in 1887 in his novel *A Study in Scarlet*.[2] The Holmes and Watson story circles around a former war physician whose path crosses that of an uncommonly intelligent and perceptive man. Both are seeking accommodations in London and they wind up sharing the apartment located on 221B, Baker Street. Watson discovers Holmes's occupation to be amateur detection and, as time progresses, Watson starts sharing Holmes's passion for investigation, accompanying Mr. Holmes in his adventures. Due to the doctor's amazement with Holmes's extraordinary abilities, he begins to write the famous narratives about history.

Investigative narratives, such as Conan Doyle's, comprise a genre broadly referred to as crime fiction, and in specific, detective fiction. In his introduction to *The Cambridge Companion to Crime Fiction* (2013), Martin Priestman points out that crime fiction is a prolific genre that most scholars agree began with 19th century gothic author Edgar Alan Poe (2). Priestman argues however, that this genre permeates several cultures, including non-Anglophonic ones. Authors James McClure (South African), and even Rubem Fonseca (Brazilian) are exemplary of this fact. Moreover, crime fiction transcends gender, having an array rife with women writers, such as Agatha Christie and Patrícia Melo and it also transposes the literary border, reaching visual media (*film noir*), videogames (*Sherlock Holmes: Crime & Punishment*), and board games (*Clue)*.

Priestman observes that, as a genre, crime fiction has had to fight for its space in literature since it has always been contrasted with 'high literature' (1). Priestman affirms that authors and critics read crime fiction although they do not accredit it with academic endorsement,

[2] Henceforth as I allude to the Conan Doyle stories, I tend to make reference to the anthology from which I read the stories (2009) rather than the original publications from the 19th century because from the former publication I can refer to pages.

something that only started to dissipate during the 1960s. (1) According to Priestman: “crime texts were increasingly seen as worthy of close analysis, and by now there are thousands of carefully argued, well-researched, elegantly written studies of the crime genre available and awaiting further comment.” (1) This study, I hope, shall contribute to this view.

Accordingly, Laura Marcus, who writes a chapter in the *Cambridge Companion to Crime Fiction* (2013) solely dedicated to detection, calls attention to the complex structure of detective fiction. She notices its double narrative, “in which an absent story, that of a crime, is gradually reconstructed in the second story (the investigation)” (245). Then, she points to the metaliterary nature of ‘the narrative of narratives,’ as Peter Brooks (1984 25) refers to detection fiction, and who further articulates Marcus’ narratorial observation. Marcus explains that such narratives have a self-reflexive quality in guiding the process of construction of the (crime) story from the beginning and, hence, making an analogy between the detection process and the actual reading of the story. For all of these traits, Marcus argues that detection fiction, which was widely popularized by Conan Doyle, was a critical influence in the 19th century literary spectrum.

According to *Discovering Sherlock Holmes*, the creator of the famous detective came from an artistic family gifted both in the art of drawing and writing. He was inclined to follow the second artistic bent, and wrote prolifically, extending his work much beyond the Sherlock Holmes *oeuvre*, whose stories Conan Doyle considered lesser, however it was the detective stories that throve. Christopher and Barbara Roden (2009), who write a voluminous introduction to Barnes and Noble’s Anthology of the stories, point out that although the Sherlock Holmes stories embody less than ten percent of Conan Doyle’s work, it was this ten percent that acclaimed him as a writer.

“The Canon”, as the Sherlock Holmes’s stories aficionados refer to Conan Doyle’s complete Sherlock Holmes stories - as opposed to his other writings and to unauthorized literature about the detective- extends to over a thousand pages comprised in56 short stories which were collected in five books and 4 novels. Although extensive and well written, The Canon and other detective fiction stories were seen as a different kind of literature, as Martin Pristeman (2013) argues:

> Crime fiction was certainly written about, but on the assumption that readers and authors were already dedicated fans, happy to ponder together the exact chronology of the Sherlock Holmes's life-story or the mystery of Dr Watson's Christian name. Where the authors claimed some academic credentials, their love for the genre was owned up to as a guilty pleasure. (1)

Thus, Pristman affirms that such fiction was warmly received by the public, but was nonetheless identified as crime fiction, and as such, considered 'low literature' by the academic scholars of the 19th century.

Although the Victorian literary criticism refused Conan Doyle's detective stories as quality literature, the fabric of the stories has a rather complex structure. In his chapter about crime short stories in the *Cambridge Companion to Crime Fiction* (2013), Martin A Kayman exposes the richness of Conan Doyle's texts and reminds the reader about the "verve of Doyle's writing, the ingenuity of the stories and the skill and economy of their construction." (48) He further states that "the problem-setting and solving structure provides fundamental narrative satisfaction [and] [...] Doyle plays enough variation on the pattern to keep it constantly fresh." (48)

Conan-Doyle's investigative literature, was therefore, recognized for its narrative construction. Another construction that calls my attention is his character building. Literary-wise, I intend to discuss Conan Doyle's third novel, *The Hound of the Baskervilles*, first published serially from 1901 to 1902 and examine the character John Watson so as to make a comparative analysis of the character in contrast with its most recent televisual appearance as Joan Watson in *Elementary* (2012-). "The Hound", as I will more concisely refer to the story, distinguishes itself from the other stories and, hence, justifies its use in this thesis, because it provides Watson with unprecedented independence, and thus limelight, as Holmes sends him to Baskervilles to investigate the case on his own. In focusing on Watson, "The Hound" offers maximized chances to observe this character's behavior and analyze its possible political potential.

1.1.2 *Elementary*

Televisually-wise, my focus lies on an US-American[3] recent production called *Elementary* (2012 -). Although 254 adaptations to the audio-visual world of fiction depict the famous detective, *Elementary* (2012 -) has an innovative format, above all in terms of character. Lynnette Porter (2012) calls attention to the different casting choice of the series: "The casting [of *Elementary*] proved interesting […], especially through a different vision for the role of Watson" (2). Agreeably, the first observable change is in John Watson, who in the series becomes *Joan* Watson, a woman. Although there have been more than five hundred adaptations of this story, apart from *Elementary, none* has yet made such a gender change. (Daisy Bowie-Sell 2015). Laura D'Amore (2014) corroborates *Elementary'*s different approach, as she observes, "*Elementary* hit the North American prime time television schedule in the fall of 2012 with its own unique twists – it was to be set in New York and the character of Dr. John Watson was to be played by Lucy Liu as Dr. Joan Watson" (129). Additionally, David Wiegand (2012) notices the divorce *Elementary* shows in relation to the literary work. He writes, "'Elementary'… will probably infuriate Sherlock Holmes purists." (Wiegand) In this sense, the critical reception of the series differentiates this Sherlock Holmes adaptation from numerous

[3]I use here the terminology "US-American" to disambiguate its more common, but excluding synonym "American" in order to allude to denizens of the United States of America. In doing so, I want to call attention to their reality of a country and not regard them as the sole inhabitants of the American continent, thus excluding any other American nationalities, such as Canadians, Brazilians, Peruvians, etc. I understand that the term "US-American" is not dominant in the USA and most countries, but the usage of this term in other regions of the world is not recent, as many people in most American countries (more specifically South American) in fact refer to US-Americans as "estadunidenses" (United-Statesians) (Kearney, 1991) and the usage of 'US-Amerikaner' is certainly not infrequent in Germany (DWDS US-Amerikaner, DWDS Amerikaner). Furthermore, it is my intention to take a stance of using an alternative-hegemonic terminology because although the oversimplified and co-opted term "American" is the standard demonym for citizens of the United States of America, I like to think that the more people that start using politically conscientious terminologies, the more incentive it represents for more people to echo them and the more reflections about what postcolonial mentality is it generates. The legitimacy of the terms depends, ultimately, on usage, and if people never start using politically assertive terminology, these terminologies will, in turn, probably never acquire social validity.

others and, as this thesis investigates, the changes inflicted in Watson may carry significant political potential in terms of representation.

Elementary is a CBS original series created by Robert Doherty, who has worked in the television industry before, mainly as a writer and producer, in series such as Star Trek (1998-2001) and Medium (2005-2011). *Elementary* was the work, however, that expanded Doherty's recognition, above all because of his position as the creator of the series (Simon 2015). The series portrays a contemporary Sherlock Holmes (Jonny Lee Miller), who (ab)uses cellular phone text messaging to contact his network of contributors and uses computers and tablets to process data. Holmes moves from Baker Street, London to Manhattan, New York City and from the 19th century to the 21st. He now offers his services of observation and deduction[4]to the NYPD and is, of course, aided by his companion, former doctor *Joan* Watson (Lucy Liu). Watson starts living with Sherlock to be his sober companion[5], but not long after their home-sharing experience, Watson also becomes his companion in crime-solving.

Lynnetter Porter (2012) affirms: "*Elementary* generated plenty of media and fan attention for its modern take on Holmes, the Americanization of an iconic British character, and casting" (3). Therefore, it is noticeable that *Elementary* has had a positive critical and audience reception from the première of its first season, and, in fact, from then on, it grew ('Elementary' Grows in Viewers). Horace Newcomb (2004) explains that, in television, the popularity measurement tool is ratings, which are a form of assimilating the audience (1890-1). As Newcomb and Bordwell & Thompson (2013) endorse, television is, ultimately, moved by the economy, and this factor strongly influences television production, for example having their shows tending to represent the politics that comply with the values advertisers wish to convey.

Elementary is repeatedly marked among CBS's best ratings ('Elementary' Grows in Viewers), having even won a place during the commercial break of the 2014 Super Bowl (Joe Flint). The series airs in

[4] Despite Sherlock Holmes's allusion to his methodology as 'deductive', Massimo Pigliucci (2012) judges his approach to be more inductive, as he endorses in his chapter "Sherlock's Reasoning toolbox" (58-59). This misconception might have been intentional since Doyle portrays Holmes a philosophy illiterate, as demonstrated in Watson's observation of his friend: "Knowledge of Philosophy - Nil." (Doyle 9)

[5]Sherlock suffers from cocaine and heroin addiction.

one of the "Big Four[6]," during prime time, and thus, holds the key demographics[7]. According to Victoria O'Donnell demographics are the most important pointer for advertisers in television and among the age groups of viewers, and key demo is considered the prime consumers due to their purchasing tendencies.[8]In this sense, *Elementary* has a large-scale viewership potential Furthermore, according to IMDB's list of awards, the series has been nominated for 15 awards and has won 6 of them, including the 2013 the Prism Award (Elementary Awards).

1.2 CONTEXTUALIZATION OF THE PROBLEM

Accordingly, my interest is in investigating a series that draws so much attention (large audience, press, TV industry, awards) and has, thus far, been on air for a significant amount of time (4 years). The first time I saw the series, my attention, too, was immediately called, exactly because of what the criticism both liked and disliked: the series' unprecedented strong disengagement with the literature from which it stems. The starkest change I could observe was Watson's gender (and race) swap, but as soon as one starts watching the series, one notices many more important choices that revolve around the political representation of characters from the white-male-heteronormative axis to the diversity-inclusive axis.

As Kimberlé Crenshaw (1991) stresses, the political relevance of destabilizing the existing *status-quo* is fundamental insofar as it brings to light the plurality that composes social structures, resists monolithic dominance of some in detriment of others, and demarginalizes the various dominated groups (200). Crenshaw discusses hegemony of diverse repressed social groups and their convergences, in an important term she calls (and coins) intersectionalty[9]. Crenshaw calls attention to

[6]The "Big Four" refer to the massive US-American open television networks that monopolize ratings especially from the 1950s to the 1990s, namely, CBS, ABC, NBC, and more recently Fox. (Newcomb 2004)

[7] "Key Demo," or Key Demographics, is the term used in television to refer to the 18 to 49 year-old groups of viewers, the most targeted demographic group in television ratings. (Newcomb 2004 1892)

[8] Jaime Weinman (2012) explains this important notion in ratings: "Young adult viewers have been TV's target demographic for decades, because they're thought to have less brand loyalty and more disposable income" (27)

[9] Although Crenshaw articulates a terminology to the idea of intersectionality, it is important to note that one of the first people to theorize about the issue was

the fact that difference and discrimination are not simply present "among groups," but "within groups" (202), and, thus, as beings with a multiplicity of facets, people should not be construed sintagmatically; that is, in sequence, race first then gender or vice versa; but synchronically.

However, due to space constraints, I focus my analysis in gender issues generated by Watson's characterization, and cannot, regrettably, encompass the multiplicity of political shifts the series undertakes, such as sexuality or race. Moreover, other lead characters, supporting characters, and even extras, involved in the series disrupt from the white-male heteronormative representations, thus opening room to diversity, strengthening race, class, and gender representations. In this sense, the series seems to inhibit exclusionary discourses, and, ultimately, to bring TV series closer to a more diverse portrayal of life, since, according to the 2010 US-American census (United States Census Bureau), only 44% of its population is Caucasian and 47.5% is male[10].

Some of the pivotal changes include not only the gender swap of *Joan* Watson, but also of *Jamie* Moriarty (Natalie Dormer); the inclusion of the virtuous lead Detective Bell (John Michael Hill) and Sherlock's sponsor, Alfredo Llamosa (Ato Essandoh), both black men; the inclusion of Watson's boyfriend of Indian ancestry, Andrew Paek (Rasa Jaffrey); the appearance of *chicana/o* characters, such as Detective Gina Cortes (Monique Curnen), detective Javier Abreu (Manny Perez), and many others; and finally including less binary gender subjects, such as Gay (Ashlie Atkinson) and Ms. Hudson (Candis Cayne).

These inclusive changes can be noticed from the series' awards. Among traditional nominations such as 'Outstanding Television Series,' lie nominations that depict the heterodox aspect of the show, such as, for example, 'Outstanding Individual Episode in a series without a regular LGBT character.' The episode that won this award, "Snow Angels," (2013) introduces the memorable character of Ms. Hudson, who changes from an uneducated, middle aged landlady[11] to a transgender educated,

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Sojourner Truth in her speech delivered in the Ohio Women's Convention in 1851 entitled "Ain't I a Woman?"

[10]Although the gender notion applied to the census was an oversimplified binary categorization of either men or women, it still works to supply a perception of the demographic numbers in New York City.

[11] In "Sign of the Four" (96), Mrs. Hudson depicts it is customary for her to open the doors and draw the blinds for the two flat mates. She also always

and classy old friend of Sherlock's[12]. Perhaps more significantly than Doherty's choice in characterization, is his choice in casting, for Ms. Hudson is actually played by a transgender actress, Candis Cayne[13].

Elementary justifies, then, its choice as object of study due to its relevant political potential. It is my aim with this thesis to investigate to what extent Watson's characterization can indeed be considered subversive, since it is precisely the gender change that first called my attention to the televisual text in relation to the literary text from which it stems. It follows, hence, that it is precisely this aspect that should guide my research: gender representation in the 19th century literature and in the 21st century television series. I first scrutinize both the literary character and the televisual character inserted in their respective context of production. The analyses are presented in chapters entitled "John Watson: The Foil that Orbits Holmes" and "Joan Watson: The Unfoil with her Own Orbit".

This study investigates the narrative elements in the literary text and the TV adaptation of Watson's characterization via subversion. Characterization refers to character construction, that is, the assembling of features that make a character what it is. Characters can be depicted through a variety of means and Watson's portrayal is the focus of my interest in this study. In this sense, two are my research questions: (1) can the characterizations of both literary and televisual Watsons be

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addresses them as "sir", further corroborating her servant demeanor. Additionally, Mrs. Hudson suggests her poorly developed education by proffering sentences such as "after you was gone." (96)

[12] Sherlock introduces Ms. Hudson to Joan in this episode thus: "Ms. Hudson is a fascinating woman. She has an Oxford don's knowledge of ancient Greek, but she's a complete autodidact. She consulted with me for several cases I worked with Scotland Yard." ("Snow Angeles" *Elementary* 00:02:11)

[13] The characterization of transsexuals increases visibility of this little discussed issue and foster debates about the concept of gender, and the acceptance of more encompassing subjectivities, from the typical binary representation of heterosexual cis men and women. But, above all, the casting of transsexuals represents an even more important political mark insofar as it gives room for transgender actors/actresses to work in the business, allowing them to gain respect, visibility, awards, and even, ultimately, higher salaries. Such logic fueled heated debates about a contemporary film, *The Danish Girl* (2015), in not casting a transgender actress for the role of a transgender character (Pulver 2015; Smith 2015; Denham 2015).

understood as subversive? If so, (2) what are the political implications of such subversion?

Furthermore, with regard to adaptations, when a source text is transferred from one medium to another, many changes tend to occur. Characterization is one of them. In recreating the same characters in another medium, an author is challenged to recompose these new versions. If the adaptation invites us to question the role characters play within the traditional way of looking at them from the source text to the adaptation, or to question the politics of a society as they come to represent a counter or concurrent force to the dominant ideology, then I consider this change in characterization to be subversive.

Here I would like to exercise caution about the polysemy of language. Gavin Grindon (2011) defines "subversion", as it is utilized in the field of Literary and Cultural Studies, as "a matter of the reversal of established values, or the insertion of other values into them." (867) Subversion in this study follows Grindon's definition in the sense that it undermines pre-established notions of accuracy and breaks with conformity. The mere classification of the inherent changes of adaptation into "faithful" or otherwise does not define the subversive role of certain characters.

Therefore, subversion is not to be confused with infidelity. Simply by making subversive synonymous with unfaithful deprives the word from its political meaning. In subversive adaptations, the changes should be of the kind that impact society politically. In this sense, a subversive behavior is that which fosters notions that are concurrent or alternative to socially dominant ones. The notion of subversion shall be further expanded in the Conceptual Framework section.

The significance of this study is threefold. First, this investigation hopes to contribute to the areas of adaptation and characterization in digital media studies of film and television, literature studies, and cultural studies. Although various thesis and dissertations at PPGI have focused on characterization[14], no thesis in this program exists about

[14] I would like to cite two of them: *Representations of Sherlock Holmes in Brazilian and English Recent Cultural Productions: An Analysis of Cultural and Historical Elements Associated with National Identity*, defended in 2006 by Matheus da Rosa Pereira; and the second addresses subversion, in a thesis called *Subversive Blood Ties: Gothic Decadence in Three Characters from Murnau's and Coppola's Renderings of Bram Stoker'd Dracula*, defended in 2013 by George Alexandre Ayres de Menezes Mousinho. Both theses have been assembled under the guidance of professor Anelise Reich Corseuil.

subversion in the characterization of either Conan-Doyle's or Doherty's Watson. Finally, the proposed investigation should be rewarding for my personal academic and professional life, as a researcher of these great areas of study, which have always enthralled me: literature, audiovisual studies, and perhaps more vigorously, cultural studies.

1.3 CONCEPTUAL FRAMEWORK

The theories that will be used in this study can be allotted in four main topics: (1) Cultural Studies, (2) Narratology, (3) Adaptation, and (4) Audiovisual Media.

1.3.1 Politics of Representation

In their "Stereotype, Realism, and the Struggle over Representation," (2014) Ella Shohat and Robert Stam discuss the paramount role of representation in the media. They argue that representation has the dual function of mimesis and politics, in the sense that it really mediates the conveyance of reality through a mimetic enactment of this reality, but that it has a critical political function as it selects *how* such portrayal is made (180). This happens because reality is not captured by the camera unmediated, but rather, passes through a process of ideological straining influenced both by the context of production and the context of reception. That is, the vast body of professionals who devise the story will incorporate in it their own personal and cultural ontologic background. By the same token, the production of a show will tend to regard the ideal viewership of the show when creating it.

Nevertheless, Shohat & Stam (2014) elaborate much beyond this notion, as they problematize the oversimplification of representation. They call attention to the thin line that divides reality and the "reality" disguised in hegemonic representations that pervasive in the media. They exemplify:

> it makes more sense to say of *The Gods Must Be Crazy (1984)* not that it is untrue to 'reality,' but that it relays the colonialist discourse of official White South Africa. […] The film camouflages its racism by a superficial critique of White technological civilization. A discursive approach to [it] would not argue that it 'distorts' reality, but rather that it 'really' represents a rightist and racist

> discourse designed to flatter and nourish the masculinist fantasies of omnipotence characteristic of an empire in crisis" (180-181).

1.3.2 Subversion in the Scope of Hegemony and Ideology

John Friske (1992) introduces Cultural Studies by explaining that "The term *culture*, as used in the phrase "cultural studies," is neither aesthetic nor humanist in emphasis, but political."[15](284) Cultural Studies, is, thus, concerned with all of the meanings bounded to the social experience of people. This area of studies has its roots in Britain in the 1970s and its foundation in Stuart Hall and Raymond Williams among others. Friske emphasizes that this area is mostly "essentially Marxist in the tradition of Louis Althusser and Antonio Gramsci" (284-5).

From the Cultural Studies perspective, the focus of this study is on Raymond Williams' (1977) discussion of hegemony by exploring counter and alternative hegemony. Williams points out that hegemony represents the dominant cultural forces, almost invisibly enforcing their preponderance, but constantly being resisted by forces that are directly opposing it (counter-hegemony) or even, forces that divorce the binary for-or-against standpoint, and impersonate concurrent values to the dominant, values that do not necessarily oppose the dominant, but simply offer alternative options (alternative hegemony) that compete with the sovereign none. (113)

Antonio Gramsci is the name most associated to the origins of the word hegemony. Gramsci (1971) explores this notion drawing from Marxist theory and Perry Anderson (1976) explains that before Gramsci's maturation of the term, Marxists used the word "hegemony" to signify the "political leadership of the working-class in a democratic revolution." (15) Gramsci then elaborated on the concept of "hegemony", bringing the cultural factor into the strategies the sovereign social class developed to perpetuate their dominance over the other classes in a naturalized way. Gramsci affirms:

> Every social group, coming into existence on the original terrain of an essential function in the world of economic production, creates together with itself, organically, one or more strata 1 of intellectuals which give it homogeneity and an awareness of its

[15] Original stress.

> own function not only in the economic but also in the social and political fields. (134-135)

Williams calls attention to the fact that hegemony should be seen as a living factor constantly influencing society, as opposed to a form which is statically and fixedly dominating, passively existing. Williams stresses the fact that hegemony is not stationary, but, contrarily, restlessly disputing its predominant position, continually reinforcing and renewing itself (112). As a consequence of a continuous effort to maintain hegemonic values, there is a breach to evict it. This is where subversion can help wane and disrupt long-established tethers of values by means of counter and alternative-hegemony.

These would both be forms of subversion as understood in this study in the sense that hegemonic values tend to benefit the dominant groups (therefore disfavoring the peripheral subordinate ones, such as women, blacks, homosexuals, among others) and that bringing attention to other non-dominant values works to challenge the predominance of the established values and groups. Applied to this study, my analysis aims at examining two social constructions, literature and television, in order to unveil their capacity - or lack thereof - to challenge the monolithically dominant values of their time.

Mimi White's critique of ideology in television (1992) will also be included in my analysis of television. White draws from Stuart Hall (1985) to define ideology as a system of representation for making meaning. (170) White starts from orthodox Marxists' concept[16] of the term, and adds Louis Althusser's (1971) *interpellating*[17] layer insofar as subjects must be considered individually rather than organically and their subjectivity needs to be accounted for. White also observes that ideology is more extensive than usually considered, she enforces that

[16] In such view, ideology would represent the beliefs of the ruling social class naturally permeating through the subordinate classes so that the latter fails to realize these beliefs are indeed *not* natural and *do not* belong to them *per se*, but rather, are forcibly imposed on them. Thus, the ruling class' interests are perpetuated through the subordinate classes' unquestioned digestion of the ruling class' beliefs (White 167).

[17] Althusser construes the term "interpellation" as the delineation of the individual or collective subjects' identities within societal interactions, calling attention to the importance of taking into consideration people's individual traits rather than allotting different people with different characteristics in one homogeneous pile. Althusser discourses about this definition in his *Ideology and Ideological State Apparatuses* (1971).

ideology is not "a 'message' hidden within a text or system of representation, it is the very system of representation itself." (170)

For White, the inherent bifold nature of television, on the one hand, provides an extensive, heterogeneous corpus of analysis in which the identification of single dominant beliefs in midst of its varied systems of representation is hampered, but, on the other, television represents such a rich, realistic ground in which to investigate ideology. (White 170). Furthermore, she explores the synchronic base/superstructure nature[18] of television, in the sense that, on the one hand, commercial television's foremost objective is economic since it commodifies consumers to advertisers, in this regard acting in Marx's G*rundlage*, or "base" tier, but on the other hand, television serves the purpose of providing entertainment to its consumers with the programming aired in between advertising pauses, therefore included in Marx's *Überbau*, or "superstructure". Television, would, in this respect, comprise both base and superstructure, White argues (168-170), since it is a forceful engine of the economy (base), as Bordwell & Thompson argue (2013, 4), but also, produces social-cultural practices (superstructure), such as advocated by *Cahiers du Cinéma* (Bickerton 2009 ix).

As Williams, White remarks on the importance of perceiving the social constructs underneath television production and consumption:

> Ideological criticism is concerned with texts as social processes and social products. Given television's prominent position in contemporary social life, its dense network of texts, and its pervasive implication in a larger consumer culture, it constitutes a major arena of contemporary ideological practice. It is thus clearly important to subject the medium to ideological investigation. (196)

[18]According to Marxist theory, Williams (1977) explains, two main sectors comprise society: base and superstructure. The former represents the economic force of society, a force that would predominate over the later stratum, the superstructure, which, in turn, betokens whatever would not be related to the means and relations of production, such as religion, politics, education, art, and culture. (75)

The basic idea of an ideological analysis of television, White explains, is scrutinizing the television text by finding issues explicitly or otherwise exposed in the visual, narrative, (and auditory I would add) constructions and inquiring about their nature, manner of exposition, and subsequent handling of these issues.

In other words, an ideological analysis observes cultural problems, for example, a given series, brings to the surface the discussion of its narrative and asks questions such as "through whose perspective is this problem exposed?," "what hierarchical place does the character that raises the issue holds within the story?," "how is this problem viewed by the other characters?," "what are the other characters' hierarchical places?," and "in the end of the episode, what is the message left?" These are questions this study aims to address in its ideological analysis of *Elementary*.

1.3.3 Gender Studies

In the sense that gender is a major aspect of the social experience and key in understanding people's subjectivities (according to Althusserian terminology[19]), gender studies can be construed as a branch of cultural studies that addresses the socially fabricated differences between the feminine and masculine constructions. Imelda Whelehan and Jane Pilcher (2004) define gender studies as "a critique of gender inequalities" (ix) which extend to the personal, academically intellectual, and social arenas – the latter, "especially economically and politically" (ix). This movement notices and challenges the overrepresentation of men and the misrepresentation of women and other gender groups that defy the women/men binary, such as gays, lesbians, transsexuals, asexuals, and others.

Furthermore, Whelehan & Pilcher call attention to the intersectional condition, about which Crenshaw (1993) discourse, that gender studies experience insofar as it explores "inequalities and differences, not just between genders but within genders, based on class, sexuality, ethnicity, age, dis/ability, nationality, religion, and citizenship status, for example, are now attended to" (xii). Ella Shohat and Robert Stam (2014) problematize these inequalities and differences in representation. They affirm: "representation is also political, in that

[19] Subjectivity as seen by Louis Althusser represents the social self (subject) and its definitions through its personal constructions; in a way, it represents a less reductive idea of people's "identities." (1970 163)

political rule is not usually direct, but representative. Marx said of the peasantry that 'they do not represent themselves; but they must be represented.'" (182) Thus, Shohat & Stam call attention to the necessity of representing (not even only as actors, but as producers, directors, and writers) minority groups in films and this is the niche I explore in this study with the television series *Elementary* (2012-). In this study, I shall explore more emphatically the critique of gender inequality above all in the social sphere. Because the character on which I focus my study is, in the first text, a man, and in the second, a woman, and furthermore, because this man/woman gender swap is the main propeller of this research, I limit my address of gender studies in my analysis to the scope of women/men as defined biologically. In this sense, based on Whelehan & Pilcher's discussion, I question the political representation of women in contrast to men in the two social texts this study utilizes.

1.3.4 Narratology

Narration and Reliability

Although the debate between Plato's (373 BC) "mimesis" and "diegesis"[20] are extensive, most scholars in Narratology agree that, one way or another, every story has a narrator, that is, an agent responsible for telling the story. Narrators can take different forms and have different traits, as for example being an omniscient narrator who have many characters' perspectives or, contrarily, have the limitations of one character's point of view. It can directly address the audience or ignore it altogether. It can be embodied by an actual person or an entity, such as an animal. Or, it can even, as I shall soon explore, be the camera, showing (or not) the audience the actions, characters, and dialogues that build the story. Whatever form a narrator takes, it can be subject to bias.

[20] "Diegesis" has been discussed since Platonic times with his 'Republic' (373 BC), Artistotle's Poetics (335 BC), and more recently, with Genette's Narrative Discourse (1980). "Diegesis" is, under this context, contrasted with "mimesis" inasmuch as the first designates a story *told* and the second, a story *dramatized*, or *enacted*. In this sense, the diegesis would necessarily rely on a narrator in order to tell the story, while the mimetic narrative would make use of dramatization and not necessarily require an actual narrator (Chatman 1978 32). However, even in dramatization some kind of mediation is, ultimately, necessary, as for example the camera in a film, as Chatman himself (1978 33) and Leonard Leff (1985 458) explain. I shall expand this concept later in this section.

Wayne Booth´s (1961) concept of reliability of the narrator can be helpful in our understanding of the construction of Watson´s voice and character. That is, to what extent the readership can believe the narrator and her or his account of the story; how much this narrator can be trusted. Saved the exception of four short stories[21], the Sherlock Holmes narratives are all told by Dr. Watson. In the stories, Watson himself essentially does all of the telling, although he lends his voice to other characters during the narration by endowing them with long direct speeches, typically the clients when announcing their cases, the villains when explaining their own motives, or lastly, Sherlock Holmes when revealing his reasoning.

In this sense, this analysis construes Dr. Watson based on Dr. Watson's first person narration itself. Even Sherlock Holmes questions Watson's narrative[22] in what Gérard Genette (1983) calls the metadiegetic level; that is, in a story embedded in another story: within the diegesis[23] in which Holmes is a character, he criticizes Watson's diegesis in which their story is told. In this sense, since the character

[21] Two stories published in 1926 on "The Strand" magazine, "The Adventures of the Blanched Soldier" and "The Adventure of the Lion's Mane", are narrated by Sherlock Holmes himself. Two stories published on "The Strand", "His Last Bow" (1917) and "The Adventures of the Mazarin Stone" (1921) are narrated anonymously. However, the subsequently published story, "The Problem of Thor Bridge", published in the same magazine in 1922, explains the curious lack of narratorship of two previous stories when Watson explains that he had no alternative but to write some stories from a third-person perspective because he had little or no participation in the stories: "In others [stories] I was either not present or played so small a part that they could only be told as by a third person." ("Thor Bridge" 1012)

[22] Holmes criticizes his friend's narratives in one of the (few) stories he takes upon to write himself: "I have often had occasion to point out to him [Watson] how superficial are his own accounts and to accuse him of pandering to popular taste instead of confining himself rigidly to facts and figures" ("The Blanched Soldier" 958). After such accusations, however, Holmes admits writing a narrative is not easy and perhaps he had been too harsh on his companion. (958)

[23] Aside from the Platonic concept of "diegesis," filmmakers employ a different meaning to the term. In this context, it divorces the discussion of how the story is presented (even because, as discussed, in audiovisual narratives telling and showing often coexist), and acquires a more general meaning: that of the reality embedded in the film narrative– as opposed to the real screen time, as Bordwel and Thomson explain (2013 76). In favor of simplicity, I prefer to use here the cinematic definition, straightforwardly conveying "the universe within the narrative" to *both* the literary and the audiovisual stories.

analysis done in this study is based on a literary text whose story is told by a narrator, it seems of importance to observe the narrator in order to reflect about the narration itself. In order to illustrate this discussion, I shall further explore two important instances of narratives: narratorial voice, distance, and its participants.

Narratorial Voice, Distance, and Participants

Voice in narration concerns the perspective from which the story is told. Due to its precision[24], I use here Gérard Genette's (1983) typology in order to make allusion to the two most common kinds of voices, "homodiegetic" (or "first-person narration", that is, a narrative told via the perspective of a character within the diegesis telling her or his story.) and "heterodiegetic" (or "third-person narration", that is, a narrative told through the perspective of someone outside the diegesis telling someone else's story). Moreover, in a deeper narratorial tier, Genette introduces the (aforementioned) metadiegesis, that is, a narratorial voice within the narratorial voice: someone telling a story inside a story (164-165).

In this light, John Watson's voice is synchronically both homodiegetic and metadiegetic, for he is both narrator and character in the stories (homodiegesis) whose author is himself (metadiegesis). And homodiegesis tends invariably to become more subject to reliability verification due to the fact that characters, being part of the story told tend to be more humanized and thereupon, biased if contrasted to remote heterodiegetic narrators who tend to be more devoid of attributes and whose subjectivity the reader has more difficulty accessing (Booth 155-156).

Narratorial Distance, Abbott (2011) explains, allude to the level of involvement the narrator has with the story itself and the characters in it. Although is it fairly more common to discuss distance in regard to homodiegetic narrators, it is also possible for narrators who are not part of the diegesis for particular reasons to express themselves as having closer relationship to the story or (certain) characters, thus exhibiting

[24] H. Porter Abbott (2011) explains that first and third-person narration are largely differentiated by making use of the first-person pronoun "I" for first-person narratives. However, Genette refutes this difference while contrasting homodiegetic and heterodiegetic narration, by explaining that indeed "at any moment its narrator may use that pronoun to designate himself [/herself]" (97).

bias. Narratorial distance is, however, especially relevant for character-narrators, such as Watson.

According to Genette (1983), in relation to the story, narrators can be close distance to what is being narrated if, for example, the action narrated and the narration itself happen without a long interval of time between them. It would be the case of immediately telling a fact that has just happened. (48) Genette clarifies:

> An anachrony can reach into the past or the future, either more or less far from the "present" moment (that is, from the moment in the story when the narrative was interrupted to make room for the anachrony): this temporal distance we will name the anachrony's reach. The anachrony itself can also cover a duration of story that is more or less long: we will call this its extent. Thus when Homer, in Book XIX of the Odyssey, evokes the circumstances long ago in which Ulysses, while an adolescent, received the wound whose scar he still bears when Euryclea is preparing to wash his feet, this analepsis (filling lines 394-466) has a reach of several decades and an extent of a few days. (48).

That is, narratorial distance stands for the disparity between the order of events that happened in a story and the chronological order they are told through its plot.

In what regard the other characters, narrators can be considered close if they are emotionally involved with the other characters. If a character shares familial relations with the narrative voice, for example, narrators would tend to describe this character's actions and voice in a warmer fashion, and are, hence, considered to have short narratorial distance (30). Both short narratorial distances (in relation to the story and to characters) may be agents of bias during the narratorial process.

When applied to Watson's story, narratorial distance seem to be relevant in understanding this narrator, as he typically seems to tell the stories few years after their happening[25] and conspicuously shows

[25]The story that kills Sherlock Holmes (although we later learn he had not actually died), *The Final Problem* (1893) depicts the short time span that separates the moment of living the experience and the moment of reporting it. Watson writes: "It was my intention to have stopped there, and to have said nothing of the event [Sherlock's death] which has created a void in my life

fondness of Holmes, as he again and again openly praises his friend or makes use of evaluative adjectives, revealing personal judgment[26]. In this sense, attention should be called to the fact that whatever access I have to the story comes through this intradiegetic narrator who is closely related to his partner - maybe overrating his partner and underrating himself.

Lastly, I want to call attention to the narratorial participants, applied both to literature television. Robert Scholes and Robert Kellogg (1966), whose work on narratology explains that in the communicative act of telling a story, many participants are involved. They propose six types of participants in such a communicative act: (1) the real author, (2) implied author, (3) narrator, (4) narratee, (5) implied reader, and finally, (6) real reader. In this sense, the real author of "The Hound of the Baskervilles" (2009) is Sir Arthur Conan Doyle. The implied author is the subjective persona the reader constructs of Conan Doyle, of someone who, for instance, shared Holmes's narcotics tendencies or not. The narrator, as previously stated, is Watson. The narratee is the person Watson addresses in his account of Holmes's adventures. The implied reader is the person Doyle has in mind when writing through Watson, a person who is keen on mysteries and interested in solving them. And finally, the real reader is the person opening the pages of "The Hound" and actually reading it, such as myself.

Sarah Kozloff (1992) applies Scholes & Kellogg's categories to television. For Kozloff, endowing authorship to one individual is problematic, as so many people are involved in its production. Newcomb (2005) exemplifies this extensive workforce that includes producers, directors, and teleplay writers, among a myriad of others. For Kozloff, the next major problem when applying narrative categories to television surfaces with the narrator. Narration in television becomes more difficult to perceive, she argues, since it usually changes from verbal to visual[27]. As Christian Metz (1974) elaborates, "this intelligible

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which the lapse of two years has done nothing to fill." (438) The passage accuses that two years separate both moments.

[26]The very same aforequoted extract underscores Watson's deep feelings for Holmes, after whose death he feels hollow even two years after its occurrence. This same story's final words also work to corroborate Watson's affection for Sherlock as he explicitly discloses: "…him whom I shall ever regard as the *best* and the *wisest* man whom I have ever known." (My stress) (449)

[27] See Sarah Kozloff's *Invisible Storytellers: Voice-Over Narration in American Fiction Film (1988)* and *Humanizing "the voice of God": Narration in "The Naked City" (1984)* under the reference list of this work for some examples.

narrating presence need not be thought of as a person, but rather as an agency, that which chooses, orders, presents, and thus *tells* the narrative before us"[28] (21). In this sense, it is necessary to consider the camera angle, the choice of shots used in the final version, the kind of lighting, and the timing of the soundtrack, to cite a few. Kozloff reminds us that verbal narration is also possible by use of voice-over or on-screen narration, but the typical narrator in audiovisual stories is the camera.

Narration in Audiovisual Storytelling: The Camera

Firstly, I would like to call attention to the fact that although the camera use in television is often different from the camera use in the film industry, is has recently become less so, as David Barker (1992) points out (89), and furthermore, the narrative agency of the camera remains, however differently constructed. Barker observes that some of the major differences camera-wise from film to television involve the camera type (photographic or electronic), movement (fixed or mobile), and number (single or multiple). The fundamental contrast between these two different productions, as Barker (1992) explains, is that filmmakers usually dispose of a much more significant financial support and, through the more restrictive number of cameras, the director can have more control over the unfolding of the action and make the camera move more in order to achieve various perspectives and effects.

On television, on the other hand, camera use was typically more abundant so that rather than have the actresses and actors change positions more often or move the camera to different angles and levels more often, the superior number of cameras compensated the different perspectives. However, according to Barker (1992), the result was also usually different inasmuch as the more complex context of production of films (and some television shows, such as one of the series he discusses, M*A*S*H) could lead to more a complex narratorial outcome: "a single camera with multiple setups, unimpeded by spatial or psychological boundaries [was] able to capture visual patterns of great complexity" (89-90). Therefore, as exposed in Barker's chapter (1992), although there traditionally is a difference in camera use from films and television, this borderline has been changing. Furthermore, as Barker observes, the camera, be it in television or film, plays a significant role as the story's narrator.

[28] His stress.

Due to what Bordwell & Thompson (2013) call the invisibility of the Hollywood storytelling (232), the agents of narratives are oftentimes difficult to pinpoint. Bordwell & Thompson show that the traditional Hollywoodian style strives to sublimate all the technical structures that compose the story so that the audiovisual narrative appears to happen seamlessly and effortlessly. Thus, filmmakers employ continuity editing, framing, musical scores, and three-point lighting, among other techniques in order to disguise the technical fabrication of narratives. One consequence of such techniques is that the audience rarely notices the crucial narratorial role of cameras.

Cameras are sometimes noticed in point-of-view shots where they are detached from their dollys, the cameraperson handles them manually, and their jerky movements denounces their otherwise unnoticed presence. Similarly, as Kenneth Johnson (1993) observes, people note the camera's narratorial function in other more overt instances such as the "trespassing camera that opens *Citizen Kane*", the "voyeuristic camera in the opening sequence of *Psycho*" or the "hunting camera movements in *The Shining*." (49) However, the narratorial capacity of cameras is always present in audiovisual narratives, as Seymour Chatman endorses (1980 132-3), since, ultimately, they provide the audience with the auditory and pictorial narratorial instance: we only see what the camera shows us, from the perspective and angle that the camera shows us. This is what Leonard J Leff (1985) refers to as the "supranarrator" (458), that is, narration level of the camera.

1.3.5 Characterization

In any story, literary, filmic, or televisual, certain elements of the narrative remain important, however differently portrayed. According to Andrew Bennett and Nicholas Royale (2004), one of the most alluring of these elements is characterization, as characters play a central role in narratives. Characters escort the reader or viewer throughout the story, motivate and react to actions, and promote reflection or stir feelings in the audience. (63) William Harmon (2011) elucidates that characterization refers to character construction, that is, the assembling of all the features that make a character what it is. Characterization can be illustrated to the audience either directly or indirectly, that is, either explicitly exposing the character's personality by telling the audience what the character is like or, alternatively, characterization can be depicted subtly through the character's own actions.

Watson's perception of Holmes illustrates this distinction. In "A Scandal in Bohemia" (2009),Watson directly *tells* the reader about his perception of Holmes in a direct characterization, "he was, I take it, the most perfect reasoning and observing machine that the world has seen." (145). Contrastingly, Watson indirectly *shows* her admiration for her partner in *Elementary* (2012-) with her astounded facial expression while observing Holmes's clarification of a complex case, clearly absorbed in appreciation for his intelligence. (*"pilot"* 10'09''). On the first character description, the reader learns both that Holmes is especially intelligent and that Watson admires him by means of the Aristotelian notion of diegesis, that is to say, the characterization "told"; while on the second character description, the spectator perceives the same traits through Aristotle's notion of mimesis, that is, the dramatized characterization.

When applied to the audiovisual storytelling, characters and characterization play a special role in the television domain, as Sarah Kozloff (1992) remarks: "it is characters and their interrelationships that dominate television stories." (75) Todd Gitlin (2000), corroborates, "over and over, when I asked executives which factor weighted most heavily in putting shows in the air, keeping them there, shaping their content, I heard a standardized list. At the top, the appeal of actors and characters." (25-26) In this sense, in such a rich text for subversion analysis such as *Elementary* (2012-), this study focuses on characterization due to its prominence within the narrative.

Kozloff argues that more than films, televisual fiction tends to follow the formulaic structure typical of each genre and, consequently, tends to be less suspenseful (72-73). To counterbalance for the feebler syntagmatic quality of television, that is, the fact that its narratives tend not to rely much on having a sequential, or syntagmatic, relationship among the narratorial experiences, the medium focuses on the paradigmatic trait, that is, televisual narratives favor substituting narratorial experiences for similar, or paradigmatic, ones. That is, because television series are long and mostly follow genres (as Jane Feuer discusses 1992 139), these narratives tend to be what Kozloff (73-74) and Thompson (2003 135) call 'formulaic' or, having a repetitive narrative (such as detectives always unveiling the mystery at the end of an episode). Kozloff argues that so as to compensate for this repetition and lack of surprise, television increments on generating more storylines. Kozloff elaborates: "ongoing scripted television narratives have learned to compensate for their lack of suspense by proliferating storylines." (74) She continues to exemplify: "Often a show will use the

same protagonist for separate storylines, as when detective shows involve their heroes in both a case and a romance." (74)

When engaged with the story, be it literary, filmic, or televisual, the audience tends to sympathize with certain characters (Bennett & Royale 2004), and hence with their ideologies. It follows, therefore, that the manner of the representation of certain characters within a narrative is relevant to be addressed in the sense that not only does it reflect ideologies, but most importantly, it propagates them.

1.3.6 Adaptation: From Literature to Television

André Bazin (1948, 1958) defends the idea that an artistic work must be acknowledged independently of other versions. This is the idea most advocated in the arena of media studies and the same stance I take in this study. Works may tell the same story, but, being structured in different media, they should be seen as independent work. This notion is contrasted with the layperson tendency of comparing the second work to the first (typically a movie to the novel), and usually favoring the latter. Bazin (1948) affirms that critics should not understand a piece of work as *made from* another, "but rather, a single work reflected through [different] art forms." (26)

Robert Stam goes even further and questions the feasibility of "faithfulness" (2005 3-4). He defends:

> An adaptation is *automatically* different and original due to the change in medium. /the shift from a single-track verbal medium such as the novel to a multitrack medium like film, which can play not only with words (written and spoken), but also with music, sound effects, and moving photographic images, explains the unlikelihood, and I would suggest even the *undesirability* of literal fidelity. (2005 3-4)[29]

Stam, thus, dialogues with Bazin's endorsement of each text being treated differently. Furthermore, it is in consonance with Bazin's notion of "style and form" (1948 20), where he defends that a story can bear different forms to convey its meaning (style), and that every story needs a form to transmit its meaning, however, when different forms, change naturally follows.

[29] Original stress.

Another relevant notion when discussing adaptations from literature to audiovisual media is the concept of different modes of production and reception. Giddings et al. explain that: "Novels are produced by individual writers and are 'consumed' by a relatively small, literate audience. Film and television are the result of groups of people engaged in industrial production, and are consumed by a disparate, mass audience" (2). As in most text construction, it is important to distinguish the authorship and audience for which this narrative is being composed. The author of a book customarily has more freedom in writing than several people with different viewpoints and priorities, as is the reality of filmmaking and television making. By the same token, the solo author of a book should worry about a somewhat narrower (literate, educated, and perhaps a little idle) readership compared to the producers of films and television shows when considering the bulk of people with which visual narratives interact.

1.3.7 Audiovisual Media: Television

Television was disseminated in the 1950s -although its embrionary stages began in the late 1920s, as Mitchell Stephen (1998) explains, and it has even since become one of the most influential means of mass communications. As Robert Allen (1992) notices, "television enters into the everyday lives of so many different people in so many different places in so many different ways." (1) He continues: "Nine-two million homes in the US have at least one TV set (98 percent of the total population of the country in the 1990s)." Television stands out from other similar media as a result of several particularities, to some of which I shall briefly allude on the following paragraphs.

First, there is the duo sequencing and diverse programming. Differently from the movies, in which only a sole piece of a specific genre of movie is typically displayed, television streams multifold and diverse programing continuously. Nonetheless, at the same time that this broadcasting is unceasing, it is also interrupted often. On television, like radio, commercial breaks interrupt the actual program streaming in order to advertise sponsors' goods. In this sense, the movie watched on movie theaters uninterrupted will be aired on television sectioned into parts and if the audience wants to disclose the end of the film, it will invariably have to watch minutes and minutes of unsought advertising.

Kristen Thompson elucidates (2003) that television fiction changes its structure even in levels as deep as their narrative. This happens with programs that are especially produced to be broadcasted in

television, like series for instance,[30] which have their narrative organized in a specific format. Because of the breaks emblematic of televisual fiction the story must accompany these interruptions and pause to resume again and again. When pausing, this discontinuance must be done in a way that tempts the spectators to continue watching the commercials in order not to miss the thread of the story.

In order to achieve this hooking effect, before breaks, the narrative usually makes use of dramatic effects that intensify the tension. That means that in a single 30-minute sitcom, the narrative will reach small climaxes three times before its final fourth sharper apex. After breaks, the program wants to ensure the audience has kept up with the story regardless of the rupture, so a brief recap of the storyline is provided, sometimes even in form of a repetition of the last line spoken. And in breaks between episodes and seasons, the digest is even less concise, as Thompson (2003) explains.

Responsible for all this discontinuance is commercialization. Sponsors of the television programming, which is offered "freely", break the programming into bits in order to air advertisements. This "free contract" is what Robert Allen (1992) refers to as "the gift and the string," (119) in which analogy, the viewers receive a gift (free broadcasting) but a string (commercials) comes with it, and in accepting the gift, the audience is automatically tied to the string. In this sense, viewers have unpaid access to programming, but, in return, are demanded to watch advertising time. This is how television works. Allen clarifies: "television is in the business of selling people to advertisers. Or, to be more precise, broadcasters are paid by advertisers on the basis of statistical probability that at a certain time of day x number of a particular category of viewers will be tuned to a particular program and thus will be in a position to watch the advertiser's message." (119)

Robert Allen further complexifies the construe of televisual narratives by mentioning the role of the audience in composing the story. He alludes to the *Reader-Oriented Criticism* developed among others by Wolfgang Iser and Roland Barthes in the 1960s and 1970s (Tyson 2006) and connects it to television, formulating what he calls Audience-Oriented Criticism. Past Roland Barthes's surmise of *Le Mort d'Auteur* (1967), *Reader-Oriented Criticism*, considers the text not to subsume its meaning fully, but to presuppose that a narrative is built not

[30] Contrary to films, which are simply broadcast on television but have been, in fact, designed for movie theaters.

only *by* someone or in itself, but *for* someone as well. Allen applies this conjecture to television in his *Audience-Oriented Criticism.* Again, due to seriality, the audience is tooled with agency in the construction of the story.

Allen explains that in short-term seriality syntagmatic interruptions naturally force the audience to try to fill in the blanks and connect the bits to find the whole. Allen illustrates: "The commercial is an interruption of the narrative- another gap between textual segments, providing an excellent opportunity to reassess textual information and reformulate expectations regarding future developments." (111) In long-term seriality, the audience is perhaps even more authorial of the narrative in the sense that the series' producers have access to the audience's feedback and can, often do, change the story to please the viewership. This happens due to the former's dependence on ratings. Such is the case of NBC' *Heroes* (2006-2010), whose creator, Tim Kring, did not alter the original cast based on audience feedback[31].

Technical devices and storytelling in television

Characterization will also be explored in the episodes through the analysis of *mise-en-scène*, cinematography, editing, and sound, as developed by Bordwell and Thompson (2012). According to them, formal elements are mechanisms used to create artistic effects in the narratives and although they apply these elements to films, they are mostly employable to most audiovisual media. *Mise-en-Scène* refers to every and anything that is displayed on the frame, such as the setting, the participants, their costumes and make-up, their staging, lighting, and even props. This formal element is strikingly pictorial and perhaps the most undisguised of a film's guises. Filmmakers manipulate their *mise-en-scène* in pursuance of the adequate aesthetics they are seeking for that piece. (112)

Bordwell and Thompson explain that cinematography denotes the manipulations of the filmstrip by the camera. (160) This contemplates the camera angles, distance, movements, lenses, and filters, among others. By exploring cinematography, directors can administer different meanings to their film, helping to build tension or humor, according to their intentionality. The third element, editing, is concerned with the

[31] "Originally, Kring designed the series to have an ever-shifting cast. However, his motivation changed when he realized how popular the original cast was with audiences." (Watch With Kristin)

junction of shots and is one of the most extensively used technique in filmmaking (218). Editing encompasses the graphic, rhythmic, spatial, and temporal transitions between shots and is a powerful tool in order to create timing and cause impact in the audience[32]. Finally, sound, which was only added to the ocular cinema experience in the late 20s (267), encompasses all audio within the movie, be it homodiegetic, heterodiegetic, sound effects, and even the sound track. It represents a compelling trait of audiovisual media, directing the audience's attention and emphasizing emotions. (266)

1.4 STRUCTURE OF THE CONTENT

This extensive literature embodies the basis on which I will steady this investigation. Its procedure is to analyze the corpus from the perspective of the aforementioned specific theoretical framework. To assess the corpus, this research intends to pinpoint a few main significant passages in both the literary and televisual texts. These passages were chosen based on their degree of relevance for the composition of the character that is object of analysis here, Watson. After reading the complete Canon of the Sherlock Holmes's stories, 4 novels and 56 short stories, one of these novels, "The Hound of the Baskervilles" (2009), distinguishes itself from the others as it emphasizes Watson's role as an investigator and, so, the literary extracts I analyze pertain to this story. Moreover, the audiovisual sequences I analyze in this thesis belong to the three first[33] seasons of *Elementary* (2012-).

My investigation scrutinizes Watson in both literary and televisual texts and seeks what social and political impact may derive from this characterization, thus deeming it subversive or not. I would like to highlight that this study focuses on the representation of Dr. Watson, and not Sherlock Holmes. In this sense, although I am aware of some of Holmes's possible subversive reading as an atypical Victorian and Postmodern man, as someone who stands out from society rather than mirrors it, my focus in this study is not on this reading, but on

[32] Classic director Alfred Hitchcock demonstrates this in his *The Birds* (1963) by gradually decreasing the shots duration and contrasting the graphic configurations of one shot to the other.

[33] *Elementary* is a very recent show thus far comprising four seasons, the last two mostly aired in 2015-2016. Due to the last season's exceedingly contemporaneity, I chose not to include them in my analysis.

Watson's. I intend to focus on the televisual character, whose representation as minority called my attention academically, and compare and contrast it to its hypertextual[34] literary correspondent, whose representation seems much more hegemonic. For this reason, I would also like to highlight my chief interest in the hypotextual character, who is turned into a woman. I discuss the literary Watson in the first chapter as a means of providing the scaffold for the analysis of the television character, whose analysis is my main interest.

Structure-wise, this study is sectioned into four chapters. This first chapter has presented contextualization for my analysis, beginning with an overall view and moving on to a specific context of investigation. Subsequently, I have identified the issue proposed to be investigated and illustrated the significance of this research. Then, I have exposed the objectives and investigation questions posed in this study. Finally, the introductory chapter has concluded with the review of the literature that provides grounds for this investigation and exposition of the procedures.

In order to investigate the possible subversive nature of Watson, I shall begin the literary analysis in the chapter entitled "The Politics of the Victorian Watson: The Man in Sherlock's Orbit" and only then will I examine its audiovisual version, in the chapter entitled "The Politics of the Contemporary Watson: The Woman with Her Own Orbit". Finally, the conclusive chapter will offer a critical discussion of the issues this study will have tried to understand, contrasting the construction of the character in both media, in an attempt to verify whether the characters can be considered subversive. Furthermore, this chapter dedicates to a political and social reflection upon the consequences of such subversion, if found. Finally, I will attempt to propose a reflection upon the issue discussed and to open room for future investigation in this prominent area.

[34] Hypertextuality follows Gerald Genette's (1983) notion of texts that are based in other texts, so that a hypotext would be the preceding text and hypertexts are the subsequent ones that follow the hypotext.

JOHN WATOSON: THE FOIL THAT ORBITS HOLMES

2.1 JOHN WATSON AND *THE HOUND*

> "It may be that you are not yourself luminous, but you are a conductor of light."
> (Sherlock Holmes to John Watson) [35]

In this chapter I investigate Sir Arthur Conan Doyle's portrayal of Dr. John H. Watson in "The Hound of the Baskervilles" (2009). Watson will be explored through his condition as the story narrator and as a character, observing his traits, his actions in the scope of the narrative, and his relationship with Mr. Sherlock Holmes. This analysis should provide an understanding of his ideological construct of gender, and, based on this analysis, I shall observe whether Watson seems to adhere to the social dominant values of his time, or if, contrarily, he tends to subvert them.

John H. Watson is a middle-class military doctor who has just returned to England after injuring his leg at the second Afghan war. (Doyle 3) Nonetheless, despite his educational and heroic history, Watson only seems to gain notoriety after his association with Mr. Holmes. As Mr. Stapleton states in "The Hound of the Baskervilles:" "It is useless for us to pretend that we do not know you, Dr. Watson. The records of your detective have reached us here, and you could not celebrate him without being known yourself" (671). It seems, thus, that everybody knows Sherlock Holmes and, *by consequence*, Watson.

In "The Hound," Watson gains more focus than in all of the 59 other stories, since the story revolves around Watson's experience in Devonshire, the county where most of the investigation takes place. Holmes sends Watson to Devonshire *in* his *lieu*, and thus provides the doctor with an opportunity to be more exposed to analysis. The story narrates the Baskerville family myth that condemns its men to be inescapably slain by an impious hound. The villain of the story, Mr. Stapleton, takes advantage of the superstition and actualizes the hound in order to literally frighten the Baskervilles to death. Stapleton uses this name as false identity to disguise the fact that he is actually a distant heir to the Baskerville patrimony and with every Baskerville who is first in

[35] This quote was taken from Sir Arthur Conan Doyle's "The Hound of the Baskervilles" (636).

succession assassinated, he has free path to obtain the Baskerville fortune.

In London, Holmes and Watson meet the Baronet, Sir Henry, the first Baskerville in succession of the Baskervilles legacy, and Holmes sends his faithful companion Watson along with Sir Henry Baskerville to Devonshire, where the Baskerville mansion is and where old Sir Charles Baskerville met his deadly fate. There, Watson attempts to investigate on his own until reuniting with Holmes, who in the end uncovers the mystery, hence allowing Sir Henry to dwell in the Baskerville mansion in peace.

2.2 HISTORICAL CONTEXT OF VICTORIAN ENGLAND

In order to understand Watson, who lived in the late 19th century, this chapter shall delve further into the 19th century itself. Late Victorian and early Edwardian England was a place of revolutions, prosperity, and contradictions. Heather Henderson et al. (2003) observe:

> Nothing characterizes Victorian society so much as its quest for self-definition. The sixty-three years of Victoria's reign were marked by momentous and intimidating social changes, startling inventions, prodigious energies; the rapid succession of events produced wild prosperity and unthinkable poverty, humane reforms and flagrant exploitation, immense ambitions and devastating doubts. (1009)

Richard Altick (1973) recapitulates the fact that the end of the 18th and 19th century England witnesses the first Industrial Revolution, in which the manufacturing process adopts a new configuration. Towards the end of the 19th century the second Industrial Revolution erupts, bringing with it the technological changes that shape the *fin-de-siècle.* Altick affirms: "In the England of the1930's the insolent luxury of the Regency was juxtaposed with the squalor and misery generated by the new industrialism" (10). Railways expansion and the accelerated transportation for people and cargo added to new machinery an abrupt industrialization of central areas. Altick comments: "Railroads brought the life blood of commerce and crowds into population center, some old, some recently transformed from country towns" (75-76). People moved from the farms of the countryside to the modern capital in order to work in the factories and strive for better life conditions, although often the opposite of better conditions happened. As Altick reinforces, the works

of Thomas Carlyle, Charles Dickens, and John Ruskin depict vividly the life conditions under which people in the urban sprawl Victorian England lived (12).

In the same vein, Raymond Williams (1973) discusses the rural-urban divide, but further elaborates that this transformation occurred not simply due to the progress of technology, but due to social constructions. He highlights the crucial role literature played in strengthening the social-economic state of affair since the 16th century. He notices the cultural construction of division between the country and the city where one would be the "world of men extending human knowledge and bringing light to nature and to the lives of others" and the other would be the "world of other men contracted in sympathy, telling their qualifying paradigms inside the walls, in an idle and arrogant observation and consumption," (6) calling attention to the ambivalent nature of the literary texts in attributing specific values to the country and other to the city, and ultimately, corroborating the rural exodus.

Another change this era underwent was that from tendency in religious belief to one in scientific validation. Altick (1973) says, "intellectual life was troubled by the breakdown of the verities that had lent the fifties and sixties an air of stability. The church's influence over men's [and women's] minds declined as decisively as did its influence over society and state." (15) With the rise of scientific studies, enhanced techniques for studying the human body, and vogue of mechanic and electric inventions, Victorianism was a conflicting time regarding beliefs for Victorians. Altick continues: "The confrontation of religion and natural science produced an atmosphere of secularism and skepticism." (15)

At any rate, the presentation (and representation) of the sprawling urban life, along with the apogee of England's imperialism, implanting colonies to the four corners of the world, made the Victorian Era a time of patriotism and self-confidence for the middle and upper Englander classes. However, not every Englishperson relished the same assurance. Class was also an issue in Victorian England. Michelle Higgs (2014) points out that on a simple morning stroll down the Victorian street to the market different class strata were observed varying from the upper-class lady impeccably dressed accompanied by her maidservant to the famished young child, (under) dressed in rags, begging money of the lady or else shoplifting from the street market vendors. (1) Altick (1973) further substantiates this view as observes how literature reflected the social construction of the time: "the novelists […] were especially

concerned with the anxieties, envy, insecurity, snobbery, and kindred psychological malaises that stemmed from the ambiguities of rank and wealth in a time of social flux." (17)

The social strata in the Victorian Era were varied, and, exempting the newly arisen bourgeoisie, tended to be fixed and did not encourage change. Higgs calls attention to the exacerbated contrast between the very poor and the very rich. She exemplifies: "While many people live in one-room hovels better suited as pig stys, other experience accommodation of a much higher standard." (37) A relatively peaceful period of absence of wars, called *Pax Britannica* (with the exception of the Crimean and Boer wars) and the advancement of medicine resulted in an intense demographic escalation. The increased population meeting the rapid urban sprawl culminated in the severe poverty from which the largest part of the English population suffered. And while some fought hunger, faced deplorable and dangerous working conditions on factories, resorted to prostitution, and child labor exploitation; the predicament of others was ennui.

As Elizabeth Langland (1995) point out, the English Aristocracy sought to alleviate their boredom by entertaining themselves. Entertainment was a burgeoning business in the 19th century. Langland explains that socializing was almost business for Victorians: "Middle-class women were pursuing a 'career of sociability' (Curtin 302), the necessary complement to a man's career of monetarily remunerated work. […] Balls and elaborated dinner parties became the functions at which a husband and wife together cemented their social status" (39-40). In the domestic real, women were assigned with the major responsibilities, as Langland clarifies, "the person who managed this complex organization [the house] was the wife" (45) In lower class families, women were mostly in charge of everything in the house, and as the status rose, maids and servants helped the wives with the housework, and the wives were mostly responsible for managing the work. Langley (1995) states, "as the century unfolded, the role of the wife as middle-class manager was confirmed. Indeed, the bourgeoisie seemed eager to acknowledge the wife's management role to distinguish her from the idle aristocracy, for whom at least a part of these functions was usually performed by a capable housekeeper." (46)

The *Guide to English Etiquette* (1844) exemplifies: "the whole of the internal administration [of the house] is in [the wife's] hands – she has the management of the children and servants, she can make her husband's home happy or miserable, she can increase his estate by the management and frugality, or she can reduce him to beggary by her

willfulness and extravagance" (72-73). Notorious from the Victorian guide to etiquette is that although women were assigned with the management of the house, it indeed belonged to men. All women did was manage *men's* homes and money, a condition that lessens their autonomy and importance. When Victorians were not at home, they went to the opera, theater, circus, and concerts, as these were both social gatherings as well as a means of passing the time. Moreover, the middle-class read substantially. Literature was one of the arts that enjoyed the most popularity among Victorian middle-class society, as Altick (1973) underscores, "the audience for the literature which continues to be read today was concentrated, therefore, in the middle-class. It was primarily there that printed matter in all its forms became a much more familiar accompaniment to everyday living than ever before, and the activity of reading occupied a notably larger portion of many person's free time" (62).

Jennifer DeVere Brody (1998) underlines that apart from class, other social inequalities permeated England in the 19th century, such as issues of race, disability, and gender (9). Although the British Empire was the first colonial empire to abolish slavery in the 19th century (1834), the centuries of exploitation of peoples, above all African peoples, naturally brought consequences to the now free slaves, who were mostly still treated as such (18-26). Moreover, Martha Holmes (1996) underlines the prejudice existent in Victorian England in what concerns disability (2). She illustrates with literature and other means the conglomerate of feelings disabled Victorians suffered mainly involving the feelings of abjectness, pity, dejection, and humiliation (2-3).

Lastly, inequivalence between women and men was by no means discrete. Brigitte Remy-Hébert (2011) endorses that women in Victorian England suffered from several deprivations, including the right of property of land, divorce, voting, and even to pursue education. Remy-Hébert states: "Many of the historical changes that characterised the Victorian period motivated discussions about the nature and the role of women. This was what Victoria called 'The Woman Question'. This question encompasses group debates about the physiological nature, the political capacity, the moral character and the place of woman in society" (2)

Throughout the century women gradually initiated fights in order to claim their rights. It was during this time that the period known as "The First Feminine Wave" arose. Charlotte Kroløkke & Anne Scott Sørensen (2005) explain that women in the late 19th century and

beginning of the 20th century were concerned with issues of equal opportunities and this fight is majorly represented by the Sufragettes, who were part of the Women's Social and Political Union (WSPU) in 1903 (3). Nonetheless, it is important to notice that this initial fight still restricted "the Woman Question" to while, educated women, as Kroløkke & Sørensen point out, insofar as it mostly consisted of white middle-class women fighting for rights that concerned them and ignored the fact that women of color or lower classes suffered still more prejudice.

However, even for white middle-class women, Victorian England was still a difficult and challenging time in which to live. Despite the fact that women were attempting to fight for their rights, changes were scarce and slow. The suffragist movement, for example, was only victorious in 1920 when women were finally awarded the right to vote. So, in this sense, and according to Kathryn Hughes, "The Woman Question" was an issue that had significant importance in the *fin-de-siècle*, and thus, one I problematize in this chapter through the examination of the character John Watson and his ideological construction of the feminine gender.

2.3 REPRESENTATION OF THE VICTORIAN WATSON

Due to the fact that Conan Doyle's Watson is a man, the representation of gender construction in Watson's ideology is built through his behavior as a man. Furthermore, observations about female characters and his notions about women in general also build his vision of the feminine subjectivity, and thus provide a notion of his perception of women. In this sense, I begin by exploring a passage in which Watson meets for the first time one of the few women living in Devonshire, Miss. Stapleton, in whose description, Watson conveys his ideological notion of femininity.

Once set in the village, one of Watson's responsibilities is to become acquainted with the Baskervilles' servants and neighbors. Two of these neighbors are the Stapletons. Jack Stapleton, whose real name is Rodger Baskerville Jr.[36], is an entomologist of Merripit House.

[36] Holmes discovers Stapleton's real identity and discloses the information to Watson in the last chapter of the book, entitled "A Retrospection:" "My inquiries show beyond all question that the family portrait did not lie, and that this fellow was indeed a Baskerville. He was a son of that Rodger Baskerville, the younger brother of Sir Charles, who fled with a sinister reputation to South

Stapleton, the story shows, is also a murderer and the main antagonist in this novel. Beryl Stapleton, the plot displays, is Stapleton's sister, a woman who lives with her brother and has no other occupation than the domestic. The story, on the other hand, shows that she is in reality Mr. Stapleton's wife[37], but pretends otherwise, after her husband's insistence, since he wants to disperse any suspicions that he might be interested in the Baskervilles legacy, which is the case.

One day Watson meets Mr. Stapleton on the moor and the two engage in conversation. Mr. Stapleton introduces himself to the doctor and is quick on dismissing Watson's introduction by explaining that because he was associated to Holmes, he had heard about him and knew who he was. Stapleton invites Watson for a walk and they talk about Holmes, the two Baskervilles (the late and the new), and the investigation, about which Stapleton shows particular curiosity. During the stroll, Mr. Stapleton becomes absorbed in capturing a "cyclopides," a sort of moth, and the naturalist's pursuit of the butterfly gives Miss Stapleton an opportunity to talk to the doctor, and thus, an opportunity for him to describe her to the reader. As Mr. Stapleton chases the butterfly, Miss Stapleton cautiously and secretively approaches Watson, mistaking him for the Baron Baskerville and comes to warn him about the danger that she believes is imminent. As she approximates him, Watson observes her and chronicles:

> I could not doubt that this was the Miss Stapleton of whom I had been told, since ladies of any sort must be few upon the moor, and I remembered that I had heard someone describe her as being a beauty. The woman who approached me was certainly that, and of a most uncommon type. There could not have been a greater contrast between brother and sister, for Stapleton was neutral tinted, with light hair and grey eyes, while she was darker than any brunette whom I have seen in England – slim, elegant, and tall. She had a proud, finely cut face, so regular that it might have seemed impassive were it not for the sensitive mouth and the beautiful dark, eager eyes. With her perfect figure and elegant dress she was,

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America, where he was said to have died unmarried. He did, as a matter of fact, marry, and had one child, this fellow, *whose real name is the same as his father's*." (726)

[37] Although Miss Stapleton is in really Mrs. Stapleton, I shall continue alluding to her by her maiden title for reasons of clarity and simplification.

> indeed, a strange apparition upon a lonely moorland path. (674)

This passage illustrates what Harmon's (2011) calls indirect characterization, insofar as the reader's perception of Miss Stapleton is bridged via Watson's narrative. The narratorial temporal distance (Genette 1983) seems short since he writes his reports in a short span of time, habitually taking no more than a few days ("The Hound" 677, 681). Nonetheless, the emotional distance may now be mildly jeopardized as a result of Watson's overt attraction to the woman. Watson's earnest attention to beautiful women is not novel, as he has over and again noticed women's figures. A celebrated example is Mary Morstan, Holmes and Watson's client in *The Sign of the Four* (1890), a lady who later becomes Watson's wife. Additionally, in describing his future wife, Watson himself admits to being largely acknowledged about the female sex, as he states, "in an experience of women which extends over many nations and three separate continents, I have never looked upon a face which gave a clearer promise of refined and sensitive nature" (Doyle 80).

Miss Stapleton's physical description is, however, supported by others, as Watson affirms that the woman's famous allure precedes her (line 3). Furthermore, notwithstanding the dispute of whether the woman was as alluring as described, this passage illustrates the feminine notions Watson carries. In the passage, Watson depicts the woman as extremely attractive, delicate, and sensitive. He upholds others' claims of her beauty (4), and reinforces this by means of appraisal. As J. R. Martin and P. R. R. White (2005) explain, this Discourse Analysis notion of appraisal, is a useful tools to scrutinize the manner with which a writer exploits words in order to express judgment values of approval, or conversely, disapproval in her or his text. (7) Accordingly, in the aforequoted passage, his lexical choices supplements her good-looks associated with her delicateness four times in this short paragraph, either explicitly ("beauty" on line 3, "beautiful," and "perfect" both on line 10) or through references ("that" on line 4).

Additionally, after establishing his positive assessment, he moves on to exemplifying her beauty in his narrative. Watson's lexical choice such as "slim," "elegant," and "tall" (8) provide clear physical examples of what he considers attractive in women. Additionally, and more significantly for this analysis, Watson demonstrates with this excerpt some of the ideals he shares with the current Victorian ideology concerning the construction of the feminine subjectivity. This

construction is achieved by employing adjectives, such as "finely" (8), "sensitive" (9), and "elegant" (11), which transpose the physical description and attribute to women psychological and behavioral qualities. Walter E. Houghton (1957) explains that, in this respect, women were expected to be a man's antithesis, in the sense that: "In upper-class circles, […], there existed a complementary admiration for strength. The idol here was not power, but manliness. That was a Victorian requirement for men – just as women had to be womanly." (201) and while one wonders what "manly" and "womanly" might signify, Houghton makes a clear distinction between physical strength versus fragility and delicacy. Watson's esteem of such traits is noticeable from the description of Miss Stapleton and corroborated by his description of his own future wife in "Sign of the Four" (Doyle 2009).

It is not by chance that the archetypical figure of the Victorian upper-class woman is that of the Angel. According to Collins and Rundle (1999), this angelic notion was largely and popularly associated to the upper-class women in the mid-19th century (743). Victorian poet Coventry Patmore was the precursor of the notion of the "Angel in the House" in his homonymous narrative poem (1854), which verses about the perfect woman. This perfect woman is portrayed as gentle and subtle, almost ethereal, as a single couplet from the poem demonstrates: "'Neither: your gentle self, my Wife / And love, that grows from one to all." Jeanne Peterson (1984) synthesizes (and problematizes) the depiction of this typical Victorian woman thus:

> Her single life provided training for her role as angel-wife. As a wife and mother she obeyed her husband, adored him, and promoted his spiritual and physical well-being. She supervised the servants' activities under the watchful eye of her husband and became the devoted and loving mother of a large Victorian family. She was an acquiescent, passive, unintellectual creature, whose life revolved entirely around social engagements, domestic management, and religion. (678)

As Peterson endorses, the angel-wife bore not only physical, but behavioral traits. Women, in this sense, were completely devoted to the house and marital life. Watson again reverberates this notion in his portrayal of Mrs. Lyon. During a conversation with Dr. Mortimer, he learns that Laura Lyon is another neighbor's (Frankland's) daughter and

because her initials match the last letter the late Mr. Baskerville received before his death, he is interested in learning more about her. During this conversation, Dr. Mortimer informs Watson:

> '[…] She married an artist named Lyon, who came sketching on the moor. He proved to be a blackguard and deserted her. The fault from what I hear may not have been entirely on her side. Her father refused to have anything to do with her because she had married without his consent and perhaps for one or two other reasons as well. So, between the old sinner and the young one, the girl has had a pretty bad time.'
> 'How does she live?'
> 'I fancy old Frankland allows her a pittance, but it cannot be [much]' (695-6)

The first issue that I broach in this extract stems from the implications derived by the word "entirely". Its use naturally conveys Mrs. Lyon's partial guilt in her husband's abandonment. Furthermore, although certainly Dr. Mortimer suggests it might not be her fault, the sheer mention of the woman in discussing the disengagement corroborates the idea that she would naturally be the first person to whom the separation responsibility would be attributed. If Dr. Mortimer consciously or not really did not believe the woman was not somewhat responsible, he could have simply not mentioned her at all when speculating about the reasons why Mr. Lyon left. The burden of marriage sustenance has long been laid on women's shoulders, according to Peterson (678). As Kathryn Smith (2008) points out, although society and the church did not appreciate divorces and saw both parties of a divorce unchristianly, it evidently followed that women would suffer more from the separation, since, as Mrs. Lyon represents in the novel, their finance and social reputation would suffer (5). In that sense, women would strive more fiercely to avoid separation. Very blatantly, it is possible to observe here that to which Imelda Whelehan & Jane Pilcher (2004) call attention as the "gender inequality" (ix) that has existed for centuries and still does.

Smith (2008) calls attention to the fact that although divorce was legalized in London in 1857 through The Divorce and Matrimonial Causes Act, not many were the women who could afford it, and furthermore, women only gained the right to the lands they possessed prior to the marriage in 1870 and 1882 with The Married Women's

Property Acts. In that sense, apart from the social issues, women were significantly motivated to maintain their marriages. At any rate, if the man was a villain ("blackguard" line 2), than it would perhaps be more consistent to ascribe him with the fault. Moreover, since the father disapproved of the union and refused to be involved, it may follow that both men probably were more related to the cause of separation than was the woman.

Concerning Watson, when he poses the question "how does she live" (line 7) that denounces his perception of women. His most logical questioning after he knows that the woman has neither a husband nor a father, is to inquire about her means of surviving. Watson's natural association of men (her father and her husband)to the woman's financial support confirms his ideological view of woman's dissociation with provision and man's responsibility towards the family's income. Dr. Mortimer's most logical response, in turn, is to attribute her financial means to another man, her father. The lexical choices here again are opportune. When explaining the woman's probable source of income, Dr. Mortimer uses the derogatory vocabulary "allow" and "pittance", which expose regency and authority.

The notion that women sought marriage for financial motives or otherwise in further elaborated with the unveiling of Mrs. Lyon in the conspiracy. Sometime after the resolution of the mysterious Hound of the Baskervilles, Watson and Holmes are sitting by the fire on 221B Baker Street when Watson finally convinces Holmes to disclose the details of the investigation. Concerning Mrs. Lyon, Holmes affirms:

> [Mr. Stapleton] had found a way out of his difficulties though the chance that Sir Charles, who had conceived a friendship for him, made him the minister of his charity in the case of this unfortunate woman, Mrs. Laura Lyons. By representing himself as a single man he acquired complete influence over her, and he gave her to understand that in the event of her obtaining a divorce from her husband he would marry her. […] He therefore put pressure upon Mrs. Lyon to write this letter, imploring the old man to give an interview. (727)

Mr. Stapleton's promise of marriage, that is, the idea of (re) marrying, is so alluring that Mrs. Lyon is influenced to call in favors she would clearly prefer not to. ("put pressure upon") Although she had no knowledge of what her letter might cause to the old Mr. Baskerville, she

seemed to perceive it would not add to his welfare. It was a strange request, to say the least. But regardless of her hesitance she proceeded with the action, such was the influence the perspective marriage had on her. The character's action, thus depicts the importance marriage brought to women then, in its representation of financial safety and even, in some cases as it is hers, recuperation from familial disgrace, in the sense that her previous husband had abandoned her and now she was seen with contempt and pity not only by the villagers, but her own father.

Karen O'Brien (2005) emphasizes the scientific endorsement Victorian men relied on in order to justify women's attachment to the house, and detachment from an educational life: "If women's intellectual activity had often been regarded in the [18th Century] as a distraction from their domestic and social duties, it was now [in the 19th century] also seen as a deviation from their biological nature, one which could lead to all sorts of undesirable medical symptoms." (3) In this sense, Watson perpetuates the idea that women needed men to provide for them, instead of seeking themselves intellectual development through education, which, in turn, would endow them with jobs, and ultimately, financial means.[38]

Furthermore, Watson's positive assessment of the feminine construction connected to the family can be verified on several occasions throughout the narratives, such as in "The Sussex Vampire," in which good women are devoted to their families and husband. Watson describes the client's wife in this story as being "as loving a wife as a man could have—to all appearance absolutely devoted." (993) In contrast, independent women, especially those who did not seek marriages, are often endowed with the villain role in the stories. This is the case in "The Adventures of the Three Gables" (Doyle 981), which portrays a woman who is wealthy, independent, has a mind of her own, and enjoys life and polygamy. In this story, she is, of course, the villain.

That is also the case of the famous Irene Adler, in "A Scandal in Bohemia," who is described as having "the face of the most beautiful woman, and the mind of the most resolute of men," thus reinforcing the

[38] Although women's undesirability in the workplace was current in the Victorian upper classes (such is the case of the main characters in "The Hound"), it is important to problematize the notion that many impoverished young women worked under inhuman conditions in factories and wealthy family houses, such as Picard (2006) and others (Williams 1973, Altick 1973) reinforce.

gender division in which women should be delicate and beautiful and men strong and intellectual. Again, this woman who merges both boundaries is certainly the villain. Ellen Harrington (2005) shows the contrast detective fiction of the 19th century made when comparing the "angel in the house" with its antithesis: "figuring women as dangerous criminals to society in general and to detectives in particular and demonstrating that the detective's underestimating women's abilities, particularly by idealizing them as household angels, can cause a detective to fail to apprehend the real criminal" (15) In this sense, women who were in dissonance with the angel construct were devious. Watson seems, in this respect, to find appropriate women who comply with these Victorian notions of being delicate as well as devoted to their families and those who subvert this notion, he portrays as malefactors, in accordance with Harrington.

Independence in Victorian England was not for all. As Brigitte Remy-Hébert (2011) explains, women were not (are still not?) supposed to be independent because their independence would deviate them from their families, for whose care they were responsible. Upper-class women were responsible for tending to the husband, house, servants, and children, and were not welcome in political, intellectual, and academic environments (2). Houghton (1957) emphasizes the gender distinction in the 19th century. He exemplifies with Victorian excerpts that the idea then was that women's "true function is to guide and uplift her more worldly and intellectual mate," (349-350) Furthermore, *The Habits of Good Society: A Handbook for Ladies and Gentlemen*, a text written in the 19th century to instruct men and woman about their manners, reinforce this idea, in showing that moral codes were not the same for ladies and for gentlemen. It shows that while men were taught to be a gentleman and have gentlemanly traits such as tolerance and courage, women were taught to be ladies, and develop lady-like traits, such as delicacy and sensitivity. While men were expected to have self-respect, honesty, and dignity; women were, differently, expected to have agreeableness, politeness, and dignity. While men were taught boxing, dueling, field sports, and fishing; women were taught more soothing activities such as social and domestic value, music, embroidery, singing, and something called "appropriateness" (208-240).

Kathryn Hughes explains that women were not expected to pursue education, but rather to build and nourish a family. She explains:

> […] it was important for a well-educated girl to soften her erudition with a graceful and feminine manner. No-one wanted to be called a 'blue-stocking', the name given to women who had devoted themselves too enthusiastically to intellectual pursuits. Blue-stockings were considered unfeminine and off-putting in the way that they attempted to usurp men's 'natural' intellectual superiority. Some doctors reported that too much study actually had a damaging effect on the ovaries, turning attractive young women into dried-up prunes. Later in the century, when Oxford and Cambridge opened their doors to women, many families refused to let their clever daughters attend for fear that they would make themselves unmarriageable.

Thus, women's proudest achievement lay in their successful marriage, thus guaranteeing their financial support, so that they could appropriate their time to become devoted housewives who served their guests hospitably and their family lovingly. Smith (2008) affirms that "under the belief that women were instinctively maternal and compassionate, they were placed as the focal point of the home, their role to spread morality and virtue to their husbands and children." (4) Picard (2006) explains that in order to arrange successful marriages, if women did not interest men with their family heritage, they had to interest them with their figures. Moreover, in order to maintain these successful marriages and please husbands, women ought to be delicate and sensitive (102).

In this light, in the matter of feminine social constructions, Watson continues endorsing Victorian values insomuch as the characteristics Watson attributes to women are, not related to their independence, intelligence and education, or fierceness; but rather, to their physical fragility, their beauty, and familial or domestic devotion. The domiciliary and delicate portray of women in "The Hound of the Baskervilles" endorsed by the homodiegetic narrator reflects, reinforces, and perpetuates this notion of women. This notion is, however, unfavorable to women and, on the other hand, conveniently beneficial to men inasmuch as it secludes women to the domestic sphere, constructing them as someone "who has no existence outside the context of her home and whose sole window on the world is her husband," like Elaine Hartnell (1996) observes (460).

If, on the one hand, Watson' ideological construct endows women with certain traits, on the other, it provides men with different ones. As I shall now argue, apart from Watson's educational background, he also fits in the profile of a typical Victorian man for his physical and psychological construction. Detective Lestrade, for instance, provides a physical description of Watson as being a "middle-sized, strongly-built man" (Doyle 505) and Holmes oftentimes stresses Watson's physical ability, insofar as he sometimes asks Watson to venture in his investigations: "Would you go in, Watson? Your appearance inspires confidence." (Doyle 910) and sometimes asks him to sit that one out for the same reason: "There is no prospect of danger, or I should not dream of stirring out without you." (Doyle 472).

Furthermore, Watson's own actions within the narrative corroborate this idea. Another acquaintance he makes in Devonshire is that of the Barrymores, the family who has taken care of the Baskervilles' Hall for generations. When Watson inquired about the Barrymores, Doctor Mortimer tells Watson that they are considered a "respectable couple" (659), but Watson soon discovers that her brother, who seems to be lurking around the moor, is a convicted felon. Watson is surprised that such a familial contradiction is possible since his description of the sister, "a hard solid person, very limited, intensely respectable, and inclined to be puritanical," (680) clashes directly with the description of the brother (presented below). After Mrs. Barrymore explains that her brother has been living in the moor and they have been taking him food to guarantee his survival, Baskervilles and Watson are faced with the predicament of what to do next. Finally, they decide to capture her brother and venture into the moor to find him, something that finally happens:

> There was thrust out of an evil yellow face, a terrible animal face, all seamed and scored with vile passions. Foul with mire, with bristling beard, and hung with mated hair, it might well have belonged to one of those old savages [...] The light beneath him was reflected in his small cunning eyes which peered fiercely to right and left though the darkness like a crafty and savage animal […] Any instant he might dash out […] I sprang, therefore, and Sir Henry did the same […] I caught only a glimpse of his short, squat, strongly built figure as he sprang to his feet and turned to run […] A lucky long shot of my revolver might

> have crippled him, but I had brought it only to defend myself if attacked and not to shoot an unarmed man who was running away. (690-691)

Through indirect characterization (Harmon 2011), Watson's actions in face of danger support the claim that Watson himself is physically capable insofar as he leads the hunt against Mrs. Barrymore's brother (Selden), a man who is portrayed as primitive and ferocious, and, thus, a man who inspires fear and requires someone stout enough to confront him. Selden is a wanted convict for such a brutal murder that his sanity is put to question, and for such a crime, he is seen as a vicious brute. This idea is sustained by the man's physical description ("evil yellow face," "terrible animal face," on line 1, "foul with mire," on line 2, and "small cunning eyes," on line 5) and actions ("peered fiercely to right and left… like a crafty and savage animal" on lines 5-6). And Watson, unhesitantly, is the first to spring forward and confront the man with a "strongly build figure" (6-8).

Although the reliability of the narration might find room to be questioned in this excerpt through Watson's proximity to the confrontation and distaste for the man, Baskerville was also there and only did something after Watson had (7-8). April Toadvine (2012) shares my perception of Watson's strength, in stating: "Conan Doyle's Watson is a man who often is one Holmes asks to accompany him when there is likely to be a fight. It is clear that he is good in a difficult situation because of his military experience" (52). It follows that Watson seems indeed physically capable and that his notion of muscular masculinity is analogous to the prevailing social conception of the masculine body in the Victorian Era.

Houghton (1957) further endorses the prevailing precept for men as having physical stamina. The gradual but increasing acceptance of science over religion occasioned a shift from theology to anthropocentrism and with the focus centered more in people rather than in God, people's physical form became once again central. Even for the religious a movement that was regarded as the "Muscular Christianity" highlighted the importance of the vigorous physical conditions of men, as Houghton comments, "it was this Christianity, which had considerable vogue in Victorian England, that was budded, not too unfairly, Muscular." (204) Donald E. Hall further explains (1994) that this movement centers around:

> The association between physical strength, religious certainty, and the ability to shape and control the world around oneself. Acts such as hunting, doctoring, and twisting were inextricably linked with "self-" construction and a physical armor-plating to withstand various potential threats to religious belief, body health, and social stability. (7-8)

Therefore, men were expected to be physically fit, and thus, apt to defend the Christian faith, and, in extension, as Cotton Minchin (1901) suggests, conquer the world: "if asked what our muscular Christianity has done, we point to the British Empire" (113).

Toadvine (2012) affirms that the wars in which Queen Victoria was involved, such as the one in Crimea and South Africa, sustained that a "growing emphasis on athleticism in men, especially for young middle-class men, meant that men were expected to be physical, athletic, and certainly courageous in the face of physical danger" (49-50). Toadvine continues explaining that Watson's characterization is built as someone who is physically strong and capable of ready attack, possibly due to his experience with armory during his participation in war (52).

The passage that describes Watson's confrontation with Mrs. Barrymore's brother is also illustrative of Watson's gentleman traits of bravery and honor, another important Victorian feature, as I shall substantiate soon. As chase and chasers finally meet, despite the uninviting prospect, Watson is the first to spring toward danger to confront it amid the darkness and seclusion that surrounds them (lines 8-10). Watson sets the scene of the menacing primitive creature (2-8), then he establishes the undesirable dark conditions (8-10), and so, reasoning follows that he should stay away from the danger. But, contrarily, he utilizes the conjunction "therefore" (9) to convey his logical rationale that he should move towards, rather than away from, the convict, hence, depicting his courageous personality.

Watson's attitude indicates how much he desires to recapture the convict and warrant the villager's safety, as he justifies his hunt of the man earlier: "We were only doing our duty in taking this chance of putting him back where he could do no harm. With his brutal and violent nature, others would have to pay the price if we held our hands." (688) His motives to seize the convict are, again, very noble, since he does not want the man for personal reasons, but rather, because the man is

hazardous, and consequently, could harm the village people. People, who incidentally, Watson has just met, but still would risk his life to defend. Ergo, in his motivation to catch the man, he depicts his bravery.

Nonetheless, the man escapes (line 12), and although Watson is tempted to shoot him with his pistol, he refrains from doing so, in spite of himself (12-15), since he deems the act unfair to the convict, in the sense that the man had no weapon of his own that matched Watson's, he was running away from Watson and Baskerville rather than confronting them, and, on top of it, in doing so, he had his back to Watson (14-15). Therefore, in his self-restraint, Watson also shows his honorable virtues.

Another honorable characteristic that Watson shares with the gentleman notion is his patience. Over and again Watson treats Holmes respectfully, sometimes against his welling yearning to act differently. Oftentimes, Watson even puts himself in a submissive position in relation to his friend. An example is a moment in which Holmes and Watson are still in London. Holmes asks Watson, who demonstrated no intentions of leaving: "Going out, Watson?" The latter responds "Unless I can help you," to which Holmes answers: "No, my dear fellow, it is at the hour of action that I turn to you for aid. But… When you pass Bradley's would you ask him to send up a pound of the strongest shag tobacco? Thank you. It would be as well if you could make it convenient not to return before evening" (648).

As Holmes has a dominating nature, Watson practically always utilizes his gentleman's features of patience and kindness towards others. Thus, Watson continually represses his natural responses, in spite of his clear social vantage in detriment of Sherlock's, who is not a doctor, certainly not a surgeon, and indeed does not seem to have a profession at all. Watson himself explains: "He was not studying medicine […] Neither did he appear to have pursued any course of reading which might fit him for a degree in science or any other recognized portal which would give him entrance into the learned world" (Doyle 8). Holmes affirms he is a consulting detective and it is inferred that he has invented the occupation, since he claims to be the only one (Doyle 11).

The unprecedented profession of "consulting detective" certainly carries less social status than that of an army surgeon (Doyle 3). Toadvine (2012) validates this argument by stating that Watson is seen and respected by others due to his profession: "The first way that Watson is delineated as middle-class is in the way his character is identified. His first name, while mentioned, is rarely used; instead, he is usually referred to by his professional title: Doctor" (52). Francesca

Marinaro and Kayley Thomas (2012) further corroborate this view as they observe that, "having endangered his life in the service of the Empire as a military doctor, [Watson] corresponds to a precise definition of Victorian notions of heroic, civic duty" (66). Therefore, Watson is both portrayed as socially valued and as renouncing his socially superior class position, and thus, he seems to be in consonance with the gentlemanly feature of patience and kindness.

The Habits of Good Society: A Handbook for Ladies and Gentlemen (1875), supports this view, in explaining that moral codes are present in the routine of every Victorian and it centers, among other virtues, in kindness, benevolence and tolerance. It instructs, "'Smooth the way to the head through the heart,' and we may be sure that what is good here in morals is good in manners. Rudeness will never win the day; an amiable, kind manner rides over the course." (212) This idea is further reinforced in John Henry Cardinal Newman's writing, like *The Handbook*, another Victorian text:

> [A gentleman] is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; [he] interprets every thing for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out… He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny. (1852)

The passage that illustrates Watson's early conversation with Mr. Stapleton, also depicts another important masculine value: education. During their walk, the two men also discuss the late Mr. Baskerville and the mystery that hovers over his premature death. As they walk, they observe the fauna and flora of the surrounding moor. Watson notices that Stapleton seems to understand much about the vegetation of the moor and Stapleton warns Watson of the dangers underlying it. Sometime through the conversation, they both hear a "long, low moan" that developed into a "deep roar" (673). After which Watson enquires about the source of the roar and Stapleton replied that "the peasants say

it is the Hound of the Baskervilles calling for its prey" (173), and Watson, knowing he is conversing with Mr. Stapleton, who is one of the few "men of education" in the neighborhood (644), replies rhetorically: "You are an educated man. You don't believe such nonsense as that?" (673)

The importance of this remark lies in the highlight Watson gives to education. Watson's very first words ever uttered in the Sherlock Holmes stories regarded his education: "In the year of 1878 I took my degree of doctor of medicine of the University of London, and proceeded to Netley to go through the course prescribed for surgeons in the Army." (Doyle 3) It seems that the narrator wants to establish his social status right away and throughout the narrative we perceive that education and intelligence are positively contrasted with the lack thereof.

When Watson rhetorically asks Mr. Stapleton if he believed in something supernatural, he implied that he did not due to his education and his presumptuous tone hints at his stance. Indeed Watson makes this statement clear later, with increased presumption in his tone: "Stapleton may fall in with such a superstition […], but if I have one quality upon earth it is common sense, and nothing will persuade me to believe in such a thing [as this hound]. To do so would be to descend to the level of these poor peasants." (692) Watson's remark about Mr. Stapleton and his report about his educational background depict his esteem for intellectual cultivation.

Houghton (1957) explains that the fundamental achievement that brought pride to a young man's family was his financial success and independence so as to be able to provide for his new family. He affirms: "to win the race of life, to outdistance your competitors, to reach the top and hold the position in which you gave the orders that others executed – this was the crowning glory" (191). In this sense, education was a critical part of a middle and upper-class boy's subjectivity insofar as it makes their prosperous future feasible. In order to do so, they would often attend boarding school, an entirely masculine sphere. That would be ideally achieved with a prestigious occupation, such as being an engineer or doctor (Picard 234). Watson is clearly a man with an educational background that substantiates his intellectual development.

Regardless of Watson's intellectual competence, he cannot accompany Sherlock's investigations *on par*. Watson's intellect is often subjugated though his incapability of investigating when contrasted to Sherlock Holmes. One clear example is the passage that opens the story of the Baskervilles mystery. In London, Baker Street, both friends were

at home intrigued by a cane that had been forgotten there the previous night. Holmes asks Watson to scrutinize the cane, and as his friend ventures his inferences, Holmes interrupts him with praises ("'Good!' said Holmes 'Excellent!'" 635), and when Watson finally finishes, Holmes continues:

> 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 it. I confess, my dear fellow, that I am very much in your debt. (636)

Watson is thrilled, but after Holmes's continuous silence, he asks him: "has anything escaped me?" (636), to which Holmes answers: "I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me I meant, to be frank, that in noting your fallacies, I was occasionally guided towards the truth." (636) So, despite Watson's misadventure, Holmes expresses excitement at his friend's speculations perhaps because, as he stated himself, Watson's failure leads him to success. In this light, this passage demonstrates Watson's incapability to apply Holmes's deductive methods and investigate *per se*.

The dynamics in the analysis of the mysterious cane in the beginning of the book functions as a micro demonstration of its macro counterpart of the analysis of the mysterious hound insofar as it allows Watson to venture an investigation, only in the end, to pull the rug from his feet and show that his interpretations were mostly inaccurate and furthermore, that they were in fact not needed since Holmes had known about it since almost the beginning of the story, as he states: "[I] had at guessed the criminal before ever we went to the west country" (729) and also: "By the time you discovered me upon the moor I had complete knowledge of the whole business" (729). Additionally, Watson's role in the investigation seemed simply to be a decoy for Stapleton, since Holmes affirms that, "I was my game to watch Stapleton. It was evident, however, that I could not do this if I were with you, since he would be keenly on his guard. I deceived everybody, therefore, yourself included" (729).

Although Holmes states that Watson helped during the investigation ("my dear fellow you have been invaluable to me in this as in many other cases" 705), after Watson's protests, it is clear that it is not for his investigative skills, but rather, for his (unintentional) part in the façade or even for his "stimulations" that occasionally guide Holmes to the truth, as illustrated in the excerpt about the cane. Hence, the portrait of John Watson is that of someone who had difficulties to deal with the encumbrance of solving the cases, as he seems to be unable to actually investigate on his own and offers Holmes no real help.

However, it is important to highlight that this fact does not disprove Watson's education and intellectual competence. On the contrary, in Watson's averageness he imprints on himself the notion of the typical Victorian in regards to education: a man who has pursued his intellectual development in college and furthermore in his specialization for surgery in the Army is naturally not unintelligent. He is simply not genial; he is the standardized middle-class Victorian man, as Toadvine endorses: "With his physical capabilities, and his average, though not genius intellect, John Watson meets the definition of the hearty, average middle-class man, described earlier. His averageness makes him the representative of societal norm, unlike Sherlock Holmes" (52).

In this sense, Watson is thus constructed as the epitome of the foil figure; that is, of somebody's antithesis, highlighting the other's qualities by displaying his or her own liabilities. Agreeably, Patricia Wentworth (2003) endorses Watson's foil function in Conan Doyle's stories (207). Watson is so much recognized as Sherlock's foil that *Encyclopaedia Britannica Online* exemplifies the entry "foil" with Watson: "An obvious example [of foil] is the character of Dr. Watson in Sir Arthur Conan Doyle's Sherlock Holmes stories. Watson is a perfect foil for Holmes because his relative obtuseness makes Holmes's deductions seem more brilliant." (Foil). April Toadvine (2012) believes that "Classic movie and television depictions of Holmes and Watson have [furthermore] focused on Holmes as the intellectual superior of a slower-witted, *almost buffoonish* Watson"[39] (48). Conan Doyle himself admits Watson's role in the stories: "[Sherlock Holmes] could not tell his own exploits, so he must have a commonplace comrade *as a foil*[40]– an educated man of action who could both join in the exploits and narrate them. A drab quiet name for this unostentatious man. Watson

[39] My stress.
[40] My stress.

would do." (qtd. in introduction Doyle 2009 x) Albuquerque (1979) further validates this label as he states, "In his first adventure – A Study in Scarlet – his faithful helper, Dr. Watson, that 'commonplace comrade' "[41] (45).

Although unostentatious Watson is repeatedly observed as Holmes's foil; he is not, however, the only person who cannot accompany Holmes's thoughts and observations. Holmes is the one who is certainly not the average man, as Toadvine (2012) remarks. His outstanding intellectual aptitude, accelerated reasoning, and his cultivation of specific knowledge distinguish him from the average man. According to Kathryn Smith (2008), "Holmes's persona has become more or less representative of an individual whose intellect places him in a position above the rest of humanity" (1). Consequently, no other detective such as G. Lestrade or Tobias Gregson[42] can be on the same level as Holmes's, and indeed no other person. Perhaps the only exception is James Moriaty, Holmes's nemesis. Nonetheless, Watson serves the foil purpose since he is continuously beside Holmes and in constant contrast with his intellectual capability, never being able to accompany his prodigy friend's line of thoughts. This is, however, a notion that Joan Watson seems to challenge, as will be discussed in the next chapter.

As endorsed by Henderson et al. (2003), Victorian England was a time of antagonism, not only in in what concerns the social and economic spheres, but also in what regarded gender. Women were not only pushed toward the domestic and familial scope and given the responsibility to nourish the family but also dissuaded to pursue an intellectual, educational, and professional life. On the other hand, men were given domain of the world outside the house, where they had to prove their physical, psychological, and intellectual capacities to conquer a professional space that assured his family's survival. Although such gender relation is expected from this time, my argument is that, as the analyzed passages depict, Watson seems to endorse the same expected gender relations from his time rather than subverting them.

The problem with the gender criteria for role distribution is the consequences of their subversion. In this sense, women who did not

[41] My translation.

[42] In "A Study in Scarlet" Holmes affirms: "Gregson is the smartest of the Scotland Yarders. He and Lestrade are the pick of a bad lot. They are both quick and energetic, but conventional—shockingly so." (14)

comply with the marital and domestic pursue were not socially accepted. This idea was observed in the comparison between Miss Stapleton, who confined to the socially dominant ideologies for women of being delicate and tending to her family, and Mrs. Lyon, who, conversely, had married with no consent and in being abandoned by both her husband and her father, had to be submitted to her father's pity or the villain's whims.

In Watson's representation of the feminine and masculine gender throughout the study of "The Hound of the Baskervilles," the narrator seemed to share the Victorian gender division of men and women insofar as he attributes physical stamina, gentlemanship, and intellectual development to men on the one hand; and on the other, beauty, delicacy, and dedication to the family to women. Both facets characterize, thus, Watson as someone who conforms to the ideological constructs disseminated in the Victorian society. In this sense, Watson does not seem to challenge the established ideologies of gender that were current and dominant during the Victorian Era, but on the contrary, he appeared to largely corroborate them in the representations of feminine and masculine constructions. Albuquerque (1979) agrees with the unsubversive depiction of Watson, as he says, "[Holmes's] assistant […] was the perfect Englishman, traditional, with his wife, to serve as proof of respect to the Victorian principles. Watson is almost Victorian, Holmes could not be so"[43] (122). Nonetheless, while Holmes might be considered subversive in some respects (although not about gender) on both texts, and perhaps above all on the literary text, as previously noted in the introduction to this thesis, I focus my analysis on Watson rather than Holmes. This choice reflects both the fewer number of studies conducted about the character Watson if compared to Holmes and the main motivator of this study, which has been the representation of Watson as a woman in the televisual adaptation of the stories.

Whether a novel limits itself to or overflows the confines of gender ideologies of its time is of central importance inasmuch as such reflections bring gender concerns to the forefront of discussion, and can impact the social-political sphere of its current and subsequent eras. This happens, as Raymond Williams (1977) poses, in the sense that these portrayals might represent an alternative hegemonic option to the ideologies that dominate its society and culture. In conforming to its contemporary hegemony, Watson's representation of gender misses the opportunity of providing the social structure with resistance. In

[43] My translation.

Watson's conduction of the convention, he fails to be luminous of plurality.

From the male literary character to the female televisual character, it is my intention to scrutinize the possibility of change in gender ideology. By analyzing the same character, but now inflicted with changes of media and gender, the next chapter endeavors to examine if this new Watson depicts changes in her representation of the feminine and masculine ideological construction. In order to accomplish this objective I juxtapose Victorian to postmodern values and contrast the latter to the depiction Joan Watson makes of both genders in the television series.

JOAN WATSON: THE UNFOIL WITH HER OWN ORBIT

3.1 JOAN WATSON AND *ELEMENTARY*

> "You have this kind of pull, like gravity. I'm so lucky that I fell into your orbit. But if we live together, that's how it'll always be: me orbiting you."
>
> (Joan Watson to Sherlock Holmes) [44]

As the previous chapter explored Watson in the literary text, this chapter will approach the character in the televisual text. This chapter investigates how the adapted television text *Elementary* (2012-) portrays the character of Doctor Watson. My analysis is especially concerned with depictions of gender that the character offers in her characterization and the possible sociopolitical impact of the changes it bears in terms of gender depiction.

Playing the role of Dr. Watson, stars Lucy Liu, who has a solid career, having made her debut in the entertainment business in the 1990s with a small part on *Beverly Hills 90210* (1990-2000). Her break in Hollywood, though, came with the more prominent role of Ling Woo in the FOX series *Ally McBeal* (1997-2002). After that, the actress performed in major feature films like *Charlie's Angels* (2000) and *Kill Bill vol.1* (2003). Similarly to gender-wise importance of casting Candice Cayne, Lucy Liu is another interesting casting choice for *Elementary*, not only in regards to gender, but also race. Although Liu is an acclaimed US-American actress, she has a foreign ancestry that has marked her career, as her stereotypical characters "Ling Woo" and "O-Ren Ishii" in *Ally McBeal* and Kill Bill vol. 1 illustrate. The characters' names alone corroborate the idea. Liu comments that in *Elementary* it was a relief to be able to speak naturally and not have to do an Asian accent ("My Dear Watson" 2013). Liu's characterization in *Elementary* suggests, therefore, a double inclusionary political significance, in embodying such a famous character and imprinting in it the marks of both gender and race.

In *Elementary* (2012-), Liu dramatizes character Joan Watson, a former doctor who winds up by living with Sherlock Holmes. Holmes is a gifted Londoner who used to work for Scotland Yard thanks to his

[44] "The Grand Experiment" *Elementary*. Creator Robert Doherty. CBS, New York, 2012 - . 00:29:13. Television.

high observation and deduction skills, but who is also a drug addict. Although the book character also makes occasional use of cocaine and opium, this hypotextual Holmes has serious problems with his heroin addiction. He is forced to come to a New York rehabilitation clinic as a result of an addiction downfall and after his release starts a recovery period. For this reason, former medical practitioner Joan Watson goes live with Holmes as his sober companion, or as Joan puts it herself, someone "to make the transition from [his] rehab experience to the routine of your everyday life as smooth as possible" ("Pilot" 00:02:20). As Watson and Holmes work to accommodate each other's routine, Watson initiates her contact with criminal investigation as Holmes resumes his work as a consultant with the New York Police Department. In doing so, both Watson and Holmes soon realize how much she likes the investigative work. Ultimately, Watson winds up leaving her job as a sober companion and dedicating her time fully to become a detective.

Albeit drawing several plot parallels between the literary work and the series, the audio-visual stories are mainly independent. In its production, *Elementary*, underwent changes in comparison to the literary text, as André Bazin (1948) and Robert Stam (2005) note that is expected of adaptations of different media. One of the promotional sentences of the series is "New Sherlock, New Watson, New York" and as the slogan implicates, the series does bring renewed characters into a new setting. Additionally, it inserts both into a new storyline. From the 19th century Victorian London, the story is brought to 21st century New York City. Instead of sharing 221B, Baker Street, the detectives now live in "The Brownstone," a building in downtown New York. With this setting adaptation, comes cutting-edge technology, a stylish contemporary wardrobe, and the other Soho. Furthermore, the writers of the show designed original[45] serial storylines for the series, which is composed of four seasons (the forth still airing in 2015-6) each with 24 episodes with a runtime of approximately 60 minutes.

The series maintains what Laura Marcus (2003) refers to as "the complex double narrative" (245), and follows two main plotlines, the emotional or personal and the professional plotlines. Both narratives are

[45] Despite the great majority of stories in the series having been created for the show, some make overt allusion to the literary canon. Such is, for instance the case of "The Hound of the Cancer Cells", "The Man with the Twisted Lip" and "The Five Orange Pips", which refer to "The Hound of Baskervilles" (1901-1902), "The Man with the Twisted Lip" (1891), and "The Five Orange Pips" (1891), respectively.

closely intertwined in the series, but the professional plotline that revolves around the criminal narrative typically has a shorter cycle, reaching closure in a single episode. Contrastingly, the personal plotline normally lingers to more episodes until it is resolved. Actually *Elementary* (2012-) develops smaller lines of action both personal and professional and follows the multiple plotlines formula of television, to which Kristin Thompson (2003) alludes, "one or two strands of the narrative achieve closure within a single episode, while five or six ongoing plotlines proceed across episodes, some quickly, some slowly" (53).

Although the series shows major plot and setting changes, this work focuses chiefly on character changes. And as others have pointed out (Wiegand 2012, Daisy Bowie-Sell 2015), the most conspicuous change in character is that of Watson. First, for laying the ground work of such a significant change in the Sherlock Holmes narrative; second, because of its radical nature in turning a man into a woman; third, because of inflicting such a change in a such major main character as Watson, who is both narrator and the second main character in the literary narrative; and fourth, for having a political potential in making this important character be a woman. All of these components combined suggest that the construction of Joan Watson might be the most striking of the changes brought with the new show.

In order to analyze Joan Watson, I shall mainly draw from episodes of the two first seasons of *Elementary* (2012-), since the latest two are very recent (mostly 2015-2016). Moreover, since the series has such an extensive body, with 4 seasons and 24 episodes each, I shall use discretionary power in relation of the selection of texts. Another consequence of working with an extensive text, is the many analysis possibilities it offers. *Elementary*, in particular, appears to explore a myriad of questions related to power, not only in what regards sex and gender, but also race, nationality, and class. However, due to space constraints, this study focuses on the character of Joan Watson and her political potential regarding gender. The episodes selected are the ones which seem to entail more emphatically this political potential. I analyze in depth three sequences, although I bring more examples to complement my examination. From the first season, the selected sequences to be analyzed come from the episode entitled "While You Were Sleeping" (episode 2) and "Risk Management" (episode 22), and from the second season, the sequence is taken from the episode "Dead Clade Walking" (episode 14). Apart from these specific episodes, I shall be using a few extracts from other episodes occasionally because they

are authentically illustrative of my points and their mentioning is, thus, made necessary.

3.2 HISTORICAL CONTEXT OF POSTMODERN U.S.A.

Although there seems to be little reason to contextualize contemporary times, a brief contextualization of the postmodernity in which this new Watson lives provides a better understanding of her as a character and the context of production of the text that presents her. Like the 19th century (or any other), the postmodern era is also full of contradictions and different views. Postmodernity as viewed by Frederic Jameson (1991) is a historical period that initiates with the end of the Second World War (1) and reaches the present time. During such period, the United States of America has undergone fierce struggles, as Paul Kennedy (1989) comments, among the Cold War (1947-1991), the Vietnam War (1955-1975), the oil crisis (1973) and stock market crash (1974), the early 2000s recession, and the conspicuous 9/11 attacks (2001) and subsequent "War on Terror". Terry Anderson & Joe P. Dunn (2010) argue that such agitated period as the end of World War II, inspired several sociopolitical movements, like the Counterculture Movement of the 1960s, the opposition to the Vietnam War, Civil Rights Movement, and the dawn of the Second and Third-Wave Feminist Movement. However, as the world saw many significant victories for the marginal groups, many victories are still waiting to be seized. Charlotte Kroløkke & Anne Scott Sørensen (2005) explain that second and third wave feminist have acritical role in history. They note that patriarchy exploited consumerism and oppressive beauty standards for women, disregarded their intellectual and professional aspirations, and still shackled women to the domestic sphere (11).

Kroløkke & Sørensen admit to the victories first and second wave feminists paved, but underline the challenges current third-wave feminists face. They state that, "[third-wave feminists] propose a different politics, one that challenges notions of universal womanhood and articulates ways in which groups of women confront complex intersections of gender, race, class, and age-related concerns" (17) Thus, third-wave feminists understand the complexity of subjectivity and criticize essentialist and static notions of identity. Moreover, Kroløkke & Sørensen highlight the still persistent violence against women in a myriad of levels, from physical (with mutilation) to verbal (even via the internet). It seems that feminists nowadays must look at a changed reality, a postmodern reality, which is still heavily socially

patriarchal, and defy it in order to open room for more opportunities and voice for women in nowadays society. In this sense, although women have gradually and progressively gained more political and social space, still so many issues stem from sexism in the postmodern world. Many women still do not work, still not having left the domestic sphere. The ones who do work, besides earning less than men, are also mostly endowed with the primary responsibility of taking care of the house and family. Although the number of women now in the labor market has changed significantly, as more and more women gained access to superior education, a few problems remain.

First, as the USA Census endorses, collaborating Teresa Tinklin *et al.'*s study (2005), women continue pursuing gender-biased majors, reducing women's academic choices and restricting them mostly to underpaid jobs. Furthermore, the 2012 USA Census endorse the Equal Opportunity Commission's study (1999) that shows that most women still major in degrees related to education, such as pedagogy (75.3%). On the other hand, majors such as engineering have women in their lowest rates (14.2%). Second, it follows, consequently that women tend to seek professions that are in accordance with their majors, which are typically subaltern to main occupations performed by men. This was the case of the many women who have for instance gained access to the labor market in the form of secretariat in the late 1950s and 1960s. This situation is not so different today, as the 2010 USA Census (Occupation) shows, insofar as 96% of secretaries working in the USA are women. Furthermore, wherever women are situated in the marketplace, their work is economically less valuable if compared to men on the same position. Not surprisingly, even on the majorly women-dominated sector of secretariat, the 2010 USA Census shows that whilst the average annual income of a woman secretary was U$34,304, for men it was U$39,641.

Lastly, as Teresa Tinklin *et al.* (2005) critiques and the Bureau of Labor Statistics (2015) endorses, women are still the main entity responsible for domesticity. According to the data, 83% of women do the housework, women spend double the time men do taking care of children, and on full-time yearlong jobs, men spend more time at work daily than women (8.3 hours compared to 7.7 hours). Such statistics corroborate the idea that women are still the main gender in charge of the house and family while men seem to be more responsible for work. However, women have also penetrated the workforce and many women spend hours of their days at work. That is, if on the one hand, women did gain more access to the academic and professional arenas, on the

other, they remain responsible for the domestic sphere, and must, in this sense, now juggle these three areas of their lives synchronically. Hence, as seen, gender is still a problematic social construction nowadays and deserves further inquiry.

3.3 REPRESENTATION OF THE POSTMODERN WATSON

In this section, I would like to compare and contrast the postmodern Watson's construction of gender with the same construction of the Victorian Watson. The fact that Watson is in the series a woman allows access to her perception of what is feminine via her own behavior, actions, and lines. Additionally, her demeanor in relation to other woman and men should also prove helpful in rendering possible an ideological analysis of Watson's construction of gender. The first sequence I analyze in this chapter is the second episode of the first season, entitled "While you were sleeping." I argue that this sequence consolidates the subversive gender approach the series takes in underscoring men's responsibility with the housework and concomitantly stressing women's reduced responsibility in relation to the housework, both notions that, although defended, are still little accomplished in the postmodern society. As Teresa Tinklin *et al.* (2005) endorse: "women expected to work but […] they generally saw this as secondary to their domestic responsibilities," (131) and further, "while [the 21st century children on whom my research is based] believed that bringing up children was a joint responsibility, they were aware that this was most often done by women" (136).

In the personal storyline, this episode explores the process of drug addiction recovery by Sherlock Holmes and Joan Watson's support. Watson takes Holmes to meetings and the duo proceeds acquainting each other. On the professional storyline, this episode brings the case of a series of murder with the same *modus operandis,* or the usual form a criminal performs a crime, that links seemingly disconnected victims. Watson and Holmes struggle to understand the thread that unites the murderees and helps uncover the murderer. In this chosen sequence, the two discuss an anomaly that might show the connection a victim has with others. The first two establishing shots of the sequence set the scene in time and space. The first establishing shot is a long shot of the East River depicting the just-risen sun, thus, situating the viewership about the time in which this sequence is inserted. Subsequently, another establishing shot depicts a long shot of the Browstone, the big, semi-derelict building where they live, situating the viewership in space. As

the next shot starts with a clear cut, the external sound effects from the previous shot are muffled, giving room to the quieter acoustics of the indoor shot. Low-key lighting is applied to Holmes's face, which is foregrounded on the right hand-side of the frame in a medium close-up. He is sitting observing a picture that is in the computer screen across from him, also forefronted, on the left. The *mise-en-scène* of the shot shows deep space to capture the unfocused far end of the room in which Holmes is. The room is empty, but the sound of Watson's footsteps announce her soon occupation of that space.

As the camera remains stationary in front of Holmes, Watson appears in the middle ground of the shot coming from another room. Although the camera is still focused on the foreground, it is possible to see that she is wearing grey pants and blouse, sober black chunky heels, and jewelry. Furthermore, her bulky black handbag sits on the armchair besides her, from which she withdraws a couple of folders to scrutinize. Her garment and behavior suggest that she might be leaving for work. On the other hand, Holmes's costumes and behavior disagree with Watson's as he appears not to be going anywhere in his informal clothing and laidback behavior. He is wearing a slightly worn out informal T-shirt reading "good looking," casual khaki cargo pants, and worn out matte black boots (see figure 1). The sequence continuously presents him stationary and she, contrasting with his stasis, is represented in movement, stressing the idea that he and the house, rather than she and the house, are in more congruence.

Fig. 1 (00:11:52): Costume and behavior contrast between Holmes and Watson.

The initial shot, which depicts the domestic scene, shows Holmes quietly and comfortably sitting down, looking at the computer and Watson as the one to enter the scene, standing, and moving from place to place. Thus, an introductory subversion can be observed as the sequence suggests Holmes's domestic nature contrasting with Watson's depiction connected to the outside of the house. This notion is often portrayed in the series. As the 2010 USA Census evidences, although women have entered *en masse* the work market, they mostly have not left the domestic realm as well, leaving women torn in the position of both pursuing a professional career and taking care of the house and family, but being primarily, the domestic caretakers. Furthermore, Marcie Pitt-Catsouphes *et al.* (2006) remark that, "dominant cultural values continue to stress employment and breadwinning as key elements of fatherhood and masculinity. This suggests that the part of domesticity that emphasizes men's roles as providers still resonate." (21-22). Thus, postmodern men still seem to pertain to the sphere outside the house and postmodern women still seem to belong more to the domestic circle, if compared to men. In this sense, the series' portrayal of the opposite notion in this sequence seems to undermine the current dominant ideology of gender.

When Watson enters the shot, she greets him and mentions she has made coffee while she brings a coffee pot and her mug to the red table that is centralized in the frame. In order to capture Holmes's reaction, the camera frames Holmes from a medium shot on the other side. Holmes's right profile is now in view. He remains looking at the computer screen the entire time and does not look at Watson for a moment. After her announcement, Holmes continues gazing into the computer screen while he extends his right arm, holding an empty mug and says "thank you" (00:11:22) (see figure 2), presuming her statement "I've made coffee" meant it was for him and furthermore, assuming she would naturally walk the significant distance that separates them (note again figure 1) in order to serve him coffee.

Fig. 2 (00:11:23): Holmes extends his mug and expects coffee to be poured into it.

A subtle and progressive acoustic chord background score transitions the cut from this medium shot of Holmes's right side to the initial indoor shot that comprises the deep space of the room, depicting the left side of his profile and, in the back, the whole room in which he is. The camera still maintains focus on the foreground with Holmes, but on the far middle ground, it also depicts a blurry Watson. Sondra Watanabe, one of the editors of the show, stresses in one of the videos CBS produced about the creation of *Elementary* (2012-), "Pieces of the Puzzle" the importance of the editing process to the overall narrative: "a lot of people think that in editing there's [sic] just a few choices […], but in reality, we're storytellers." (00:00:44) Indeed the editors' choice of change in perspective from one shot to the other and the cinematographers' choice of focal point, in maintaining throughout most of the sequence Holmes's perspective and focus helps construct tension about how Watson should react to Holmes's actions and add to the story construction.

She turns to look at Holmes, one can only imagine, perplexed, then turns back to her coffee, pours some from the coffee pot into her mug very calmly and says, putting the coffee pot on the table, "It'll be right here," then makes a short emphatic pause, and continues, "when you're ready." (00:11:24). The musical score cue that initiates with Holmes's presupposition that Watson should serve him calls attention to a perceptive change in the atmosphere and emphasizes both Holmes's

socially impudent behavior and Watson's disruption of his habit with her refusal to walk to him and serve him coffee. Bordwell & Thompson (2013) state that "sound is a powerful film technique for […] it engages a distinct sense mode" (267). Stuart Fischoff (2005) complements this notion by noting that film scores are often added to alter the psychological mood of the audience: "not only are dramatic effects heightened by the addition of music and, frequently, sound effects, but in many instances the faces, voices, and even the personalities of the players are experientially altered." (3)

Holmes takes his eyes off the computer for the first time to look at her, hands extended in the air with his empty mug (see figure 3), the camera racks the focus from him in the foreground to her in the middle ground, and shows Watson immersed in drinking her coffee by the table, looking at the off-screen space of one of the corners of the room, oblivious to Holmes. He, then, forced by Watson's attitude, finally stands up to go get his own coffee (see figure 4). At this point, again form and content intersect as sound plays the part of intensifying the feeling emanated with the sequence. When Holmes transfers at last his attention from the computer screen to Watson, the sonic texture of the sequence is intensified with loudness, pitch, and rhythm. As Holmes stands up to go get his own coffee, the sound volume increases, some lower-pitched, gradually faster bass chords accompany the acoustic higher pitched chords in a complex fugue scoring[46]. This composition seems to accelerate the initial feeling of strangeness. The music composer for Elementary, Sean Callery, comments in the CBS video "Pieces of the Puzzle" that the music that is in the background of the scenes "pertains to the dramatic telling of the story" (00:00:35). Thus, Callery seems to further validate the emotional function of scoring in this sequence. In collaboration with the visual narrative and the dialogue, the background, non-diegetic score that Callery adds to this moment calls the attention of the viewers to this change in atmosphere and seems to invite the audience to reflect about Holmes's and Watson's quite different construction of gender.

[46] Fugues are, according to the Merriam-Webster Online Dictionary, a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts.

Fig. 3 (00:11:29): Watson refuses to serve Holmes and he looks at her for the first time in the sequence.

Fig. 4 (00:11:30): At last, Holmes stands up to go pour himself coffee.

Apart from sound, Watson's limit-drawing scene is further underscored by the combination of *mise-en-scène* and cinematography, which work to accompany the meaning conveyed by the narrative. Although the camera is positioned in a way that allows for much deep space, the selective focus of the lenses works within that space to direct the audience's attention to the main point of interest. This is noted when the focus racks from Holmes to Watson, in which time the camera directs the audience's attention to her and her reaction to Holmes's inappropriate behavior. At this moment, all the attention is drawn to

Watson and her response. Bordwell & Thompson (2013) endorse the key role of meaning making that depth of field and focus has. They state, "selective focus guides the viewer's eye: we tend to pay attention to what is most clearly visible" (174) In this sense, the changed focal point on Watson underscores her focus in drawing the limit for Holmes and teaching him about different gender roles.

To finalize the sequence, a medium close up of Holmes looking at Watson a little surprised cuts into the previous shot to show his reaction to an approach he did not seem to be used to (see figure 5). Although the camera angle is straight on, Holmes has his head in a lower position and in order to look at Watson, he does so from lower to upper position, as figure 5 depicts. This seems to further assert Holmes's feeling of self-awareness in being socially censured. Sondra Watanabe discloses: "A lot of suspense is based on looks between characters. […] That's a big part of editing. Not necessarily who's talking, but what's going on around the talking" ("Pieces of the Puzzle" 00:03:33). Watanabe's observation on characters' looks further demonstrates the importance of this moment in the sequence. She continues, "close ups I try to withhold them and tell they're really meaningful, especially in tighter shots." (00:03:47)

The emphasis in this sequence is both on Watson's construction of subversive gender roles both for women and men in relation to domesticity and her function in propagating such values. Because Holmes's reaction to Watson' refusal to serve him is to silently stand up and go fetch his coffee himself, this sequence seems to demonstrate not only that Watson's notion of gender is not based on the idea that women should serve men in the domestic sphere, and concomitantly that men should serve themselves, but this sequence also establishes that Watson has the pivotal role of awareness raising in relation to domestic roles. Since the Us-American reality is that women are still the main responsible gender for taking care of the house, as the Us-American Bureau of Labor Statistics (2015) endorses, then Watson's portrayal of gender in this sequence works to subvert such notion and invite the audience to a reflection on gender roles with what regard the house chores, thus implementing what Imelda Whelehan & Jane Pilcher (2004) notice that must be done: challenge the misrepresentation of women.

Fig. 5 (00:11:34): Holmes cannot suppress a look of surprise at Watson after he stands up to fetch his own coffee.

The second sequence I bring to analysis illustrates Watson's perception in what concerns the postmodern feminine aesthetics, bearing, and manner. This sequence is taken from episode 14 of the second season, named "Dead Clade Walking". Although I problematize some issues, this sequence is mostly representational of Watson's subversive role in the spectrum of the series, and further distances itself from a hegemonic gender notion in the postmodernity by illustrating Watson's encompassing conception of femininity and the valorization of education for women. Moreover, although this study does not broach studies of race in depth, Watson's contribution to the area is also perceived from the sequence. This episode revolves around an old unsolved case of Holmes's. Watson finds and investigates one of Holmes's unsolved cases while he is having trouble with a sobriety sponsee he's recently taken in, a young man called Randy. In the end, Watson and Holmes work together to break the case, but Randy, unfortunately relapses. Although Randy in himself is not relevant for my analysis of this episode, his issues require Holmes's attention, and leaves Watson to investigate more solely, as she decides to reopen one of Holmes's cold cases. Unlike the literary Watson, however, the televisual Watson successfully handles on her own the investigation since, although Holmes intervenes, Watson is responsible for major findings in the case.

In the very beginning of the episode, Holmes receives a worrying text message from his sponsee and hurries to tell Watson that he must leave to meet Randy. He takes his jacket and heads to the front hall to talk to his housemate. A right-on camera angle shows Holmes entering

the hall framed in a long shot. He is positioned in middle ground mid-left screen. The camera shows the deep space of the room, all in focus. The *mise-en-scène* depicts no one but Holmes in the mid-left middle ground of the shot and a large mildly empty hall. The lighting is soft and only four spaces are emphasized with diegetic light stemming from lamps: the door from where Holmes is coming, the couch where the next shots soon show another character, and two desks which are full of props such as books and boxes of reports and the fact that they look like the most alive place in the house helps convey the idea that this home is employed more for work than for domicile (see figure 6).

Fig. 6 (00:00:46): Holmes enters and *mise-en-scène* underscores the characterization of the setting.

Upon entering the hall in a hurry, donning his jacket, Holmes tells his partner, who is nowhere to be seen in the shot, that he must leave. As he quickly walks toward the camera, it tracks backward in order to accompany Holmes's movement and incorporates to the frame the other character who was sitting by the lamp-lit couch reading from a long sheet of paper. But instead of Watson Holmes (and the audience) finds an unfamiliar woman. He comes to a halt in the middle of the shot and looks at her. Concomitantly, the soundtrack that was unmusical thus far, now receives a subtle instrumental musical score of low deep pounds intermingled with higher-pitched chimes. Sound again works to set the mood of this sequence to the audience.

Bordwell and Thompson (2013) state that "[sound] can actively shape how we understand [images]" (268), and undeniably the overall sonic texture of the sequence adds to it a tone of mixed mystery and

wittiness as we perceive Holmes's confusion and try to understand this mysterious new character. The camera now foregrounds on the stranger in a medium long shot (see figure 7). The camera lingers on this foregrounded woman whom the focal length of the lens helps enlarge. As Bordwell and Thompson explain, "The focal length alters the size and proportion of the things we see, as well as how much depth we perceive in the image" (169). In this sense, cinematography helps to compose the characterization of this stranger, enlarging her – a trait that is usually more masculine.

Fig. 7 (00:01:09): The camera focuses on Gay and cinematography emphasizes characterization

Furthermore, as it can be perceived from the sequence thus far, opposing the literary text, the narrator does not seem to be Watson, whose presence the narrative does not even encompass at this moment, but rather, and ultimately, what Leonard J Leff (1985) calls the *supranarrator*, that is the camera. The camera seems to be the only agent showing the progression of the plot to the audience, either including or excluding the other participants and actions of the story, focusing on specific perspectives, and limiting the range of knowledge the audience has to its lenses.

Holmes observes her from the middle ground with surprise as he realizes she is not Watson. Holmes seems a little disconcerted at the woman, and, not knowing what to do, he apologizes, saying that he expected to find his housemate. The woman, who is very comfortably lodged, stares back at him as he stares at her not understanding who she is, accepts his apologies ("No problem") and introduces herself off-

handily: “I’m Gay,” (00:00:56) to which Holmes responds, somewhat not knowing how to react, “I’m not.” Diverging from Holmes’s disquiet, the woman feels visibly comfortable and assertive (see figure 8). She barely gives Holmes any attention more than necessary, so while Holmes gawkily gathers a reply, she returns to her reading. After Holmes responds, she looks back at him, as if surprised at his misunderstanding, and explains, “It’s my name.”

Fig. 8: (00:01:01): Gay’s self-assurance contrasts with Holmes’s discomfort.

The scene cuts to a medium shot of an embarrassed Holmes saying, “yes, of course.” He, then, introduces himself as well, “I'm Sherlock.” Gay, then, looks back at him and complements: “I also *am,*”[47] then she makes a short pause and continues looking directly into his eyes very confidently and finishes her sentence, “gay.” (see figure 9) She continues, “so, you know, saves time.” Gay emphasizes both the words “am” and “gay”, respectively with stress and pause, and makes a point of looking at him almost challengingly. Holmes is quick to show he does not have a problem, although he still looks uncomfortable as he remarks “how efficient.”

[47] Original stress.

Fig. 9: (00:01:09): Gay confidently looks at Holmes and is very naturally open about her sexuality.

Although *Elementary* has a mostly politically subversive portrayal of gender (race, sexuality, and class), it is important to see it through critical lenses, and hence, I would like to problematize a few issues that stem from this sequence. First, although sexuality is not the focus of my research, I shall broach few issues relating to this matter, as the woman's self-designation as "Gay" cannot be ignored. It is important to notice how the umbrella term "gay" engulfs the term "lesbian". The fact that the character names herself Gay while at the same time in fact being homosexual points to the absence of the term "lesbian," a terminology specifically used for women whose sexual preference is also for women. Another problematic construction in terms of sexuality regards the stereotypical portrayal of the lesbian. Gay is not only homosexual, but also clearly masculine in both outfit and demeanor. Richard Dyer (2006) comments that, "in a film, one of the methods of stereotyping is through iconography. That is, films use a certain set of visual and aural signs which immediately bespeak homosexually and connote the qualities associated, stereotypically, with it" (357). Dyer discusses stereotyping in films, but in this case, it is likewise applicable to television. In this sequence of *Elementary*, it is possible to see that Gay is garmented in an overly masculine manner, as she is associated to homosexual. In focusing on the archetypical notion of the "butch" lesbian, Gay's characterization discards the opportunity of revealing the rich plethora of different lesbians. In the *lieu* of characterizing this woman both as homosexual and masculine, the series

could have settle for one of the other, therefore, breaking with this stereotype.

Moreover, Holmes seems to show in this specific sequence resistance in embracing differences, and the sequence almost depicts the typical male dominance, in the sense that he behaves strangely with her, does not show easiness, and she is the one on the spotlight, answering all the questions. Although, arguably, she is also the stranger in his house, and it follows naturally that one wants to understand who the other is. Additionally, Gay herself, feels very comfortable with her masculine femininity, and even assuredly when talking about her sexuality so openly and assertively, showing she has no interest in Holmes ("So, you know, saves time") and acting in a way that does not convey she feels less than Watson because her femininity is different, or ashamed of her gender or sexual orientation. She depicts self-assurance from beginning to the end of the sequence in her conduct and discourse, as observed from figure 9 and the previous analysis. Furthermore, the central focal point of this analysis, Watson, also seems to contrast with Holmes's reception and approximate her behavior to Gay's, as I shall elaborate next[48].

While the camera cuts to show each of the interlocutors during this dialogue (00:00:49 – 00:01:17), a loud thud of an upstairs door slamming shut interrupts their conversation at the end and in the back, footsteps can be heard descending the staircases. At this time, Watson's off-screen voice alerts her presence, as she naturally and cheerfully says, "Oh, I see you've met Gay." While Watson's voice is uttered, the musical score fades away and the camera cuts to another straight-on, wide-angle, long shot, but this time, from the angle behind one of the desks, which privilege a *mise-en-scène* that incorporates all three characters. As Watson draws near the desk, Holmes excuses himself from Gay, and joins his partner to inform her of his leaving to see Randy. While he talks to Watson, he glances continuously at Gay on his other side. As Watson stands on the right-hand side of the frame, foregrounded, Holmes stands a little behind her on her left, and Gay

[48]It is, however, essential to notice that, in bringing Watson's perception of Gay, I do not mean to imply that Watson, being the woman who complies with the norm, should be in a position to judge and "accept" the other representations, but my analysis is focused on the character Watson, so in order to attempt to access her ideological construction, it follows that her perception of the issue should be broached.

continues very comfortably sitting scrutinizing the long sheet of paper in the furthermost background on the left.

The *mise-en-scène* of this frame emphasizes the contraposition between the two female characters (see figure 10). Watson contrasts with Gay in every possible way. Watson is wearing a pink and black sheath dress and is adorned makeup and jewelry. She also has her hair tight in a ponytail, but it swings right and left every time she walks with her high heels. Bordwell & Thompson (2013) state that the *mise-en-scène* can work to "accentuate the action and engage our attention" (112). Indeed, the props and costumes of some characters and the lack thereof in others in this sequence add to the figures and acting, all of which culminate in this stark contrast between these two female characters, in the sense that although both are female, one is extremely feminine, and the other, overtly masculine.

Fig. 10 (00:02:38): *Mise-en-scène* helps convey the contrast between the two female characters.

Here Watson's characterization seems to play a double part in subversion. On the one hand, Watson herself, with her own behavior and garment, does not seem to question the femininity norm. On the other hand, she deals very naturally with other types of femininity, such as Gay's masculine femininity. Watson's (and Gay's) behaviors suggest that Watson sees Gay simply as another form of femininity in women and does not show resistance in any fashion towards difference. Watson's behavior around and towards Gay can be perceived in the contrastive behavior between Watson and Holmes. As Holmes receives Gay with peculiarity, continually stares at her, and shows puzzlement,

Watson introduces her in the most natural manner and behaves very comfortably around Gay. Watson's conduct appears, thus, to convey that her ideology in relation to the construction of the feminine subjectivity is broad and encompasses different forms of femininity. Subsequently, Watson seems to portray supporting view of gender in what concerns Gay's femininity.

Jack Halberstam (1998) advocates that the postmodern dominant conception of women is the traditional feminine body and behavior. She brings her own life experience to illustrate what the current norm for women is: "masculinity has been rendered shameful by public responses to my gender ambiguity" (xii) Halberstam critiques that the only largely socially accepted form of femininity is the traditional notion of being delicate, groomed, graceful, and demure. She stresses that those who do not fit this format are easily and largely outcast by the current society. In the beginning of the 20th century, Michel Foucault (1954, 1963, 1976) cautions society about the discourse of sexuality having become medical and Halberstam comments that the medical discourse of the feminine and masculine constructions were reductive: "What Ellis and other sexologists began, Freud and the machinery of psychoanalysis finished with the establishment of a system of psychic development that hinged completely on binary gender and binary sexual identity" (77).

Another critique that cannot be ignored from this sequence is a notion noticeable from figure 10: the mild exploitation of Watson's physical attributes. These also appear to be stressed in this sequence, with her slow, gentle stride, her hair moving sideways, and her tight, short dress showing her thighs. Indeed Watson's body sometimes seems to be exploited in the *mise-en-scène* and cinematography via costumes and camera angles. Later in this same episode, Watson is depicted in her intimacy at home (see figures 11, 12 and 13) as a short sequence shows her having coffee in her stay-at-home clothes and her body seems to be focalized.

Fig. 11 (00:08:37): Watson starts revolving around Holmes, staring at him from a 3/4 angle.

Fig. 12 (00:08:40): Watson continues her stride, now looking down.

Fig. 13 (00:08:41): Watson at last arrives on Holmes's other side, facing

First, the costume conveys sensuality as she is wearing tight but comfortable jogger pajama pants, a thin black tank top that shows her bright purple bra on both her sides, and is very atypically barefoot. Watson is always wearing shoes, even at home, but in this scene she is shown more leisurely, barefoot and with her hair loose. Second, the photography of the sequence also seems to emphasize a sensual tone to the character, who is depicted in a medium shot sole in the frame, opposing Holmes, who seems to be in the receiving end of the shot, where the camera is positioned. The lighting in the shot is dim and the key light focuses on Watson. Finally, the cinematography also intensifies the physical sensory atmosphere. This short sequence focuses on a conversation with Holmes, in which Watson is first on one of his sides and then slowly turns, while sipping from her coffee, to his other side in a slow, quiet, stride. The angle with which the camera captures Watson's look is interesting. On the first shot of the sequence (fig. 11), horizontally she appears two-thirds turned towards the camera, and vertically, her head is positioned a little lower so that she looks slightly upward to face the off-screen space beside the camera, the space Holmes, hypothetically, occupies.

On the second shot in this sequence (fig. 12), in an over-the-shoulder medium shot of her, in which Holmes's back is visible in the foreground, she continues her walk to Holmes's other side, but now lowers her gaze, staring into her coffee mug, and thus allowing the audience to fully appreciate her figure. She is seen in profile and her erect posture adds to the appreciation. Again the lighting is dim and the key light centralizes on Watson, but this time focuses on her body. Lastly, on the third shot (fig. 13), Watson finally arrives on Holmes's other side and turns again facing the camera, but still has her eyes down, inviting the audience to look at her secretly, voyeuristically. The key light once more focuses on her body and her tight stay-at-home clothes, which underscore the casual sexy look the camera takes on her. From the first to the last shot, this short sequence seems to emphasize Watson's body in a sensual manner.

This notion is known as Objectification. Objectification theory (Frederickson & Roberts 1997) posits that the tendency of viewing women through sexual objectification is prevalent; women become, thus, no longer subjects, active agents, but through the valorization of their bodies in separate pieces seen sexually, they become objects. This practice of objectification is not infrequent in the postmodern society, as Dawn Szymanski *et al.* (2011) expose, "given the widespread prevalence of the sexual objectification of women in U.S. culture, and

the documented potential negative effects it can have on females, it is important that psychologists know how to integrate this information in their work" (7)

Implemented to audiovisual studies, Laura Mulvey (1975) applies psychoanalysis derived from Sigmund Freud and Jacques Lacan to film in something she calls the "male gaze"[49]. She depicts how the formal elements of film oftentimes, typically in the Hollywoodian classical cinema, use women pictorially in order to satisfy the patriarchal pleasure in looking at them. This notion is perhaps epitomized in Hitchcock's *Rear Window* (1954), with Jeff's voyeuristic gaze upon the windows across from his. Mulvey further explains:

> This is what makes cinema quite different in its voyeuristic potential from, say, striptease, theater, shows, etc. Going far beyond highlighting a woman's to-be-looked-atness, cinema builds the way she is to be looked at into the spectacle itself. Playing on the tension between film as controlling the dimension of time (editing, narrative) and film as controlling the dimension of space (changes in distance, editing), cinematic codes create a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire (843).

In this sense, by means of narrative, cinematography, and editing, movies utilize the three different looks Mulvey establishes (the camera's, the audience's, and the diegetical look between and among characters) in order to depict women as if seen through the male gaze. This gaze, which, as Mulvey later elaborates (1989), is not born necessarily by men, but rather, by either sex. Whichever the real spectator, she or he will forcedly have her or his look "masculinized," regardless of the spectator's will, following the male gaze that films generate. Men gain, hence, pervasiveness and, consequently, power as this look is centralized. Therefore, the sequence appears to conform to

[49] Because my research does not bear its core in the visual analysis of women's objectification, I do not extend my observation about the male gaze, nonetheless, due to the relevance of this point in this episode, I felt the need to include this theory succinctly.

the norm of the dominant postmodern femininity (delicate and dainty) and, through the use of Mulvey's (1999) "male gaze," further corroborates the current tendency of objectifying women, as Szymanski *et al.* (2011) demonstrate, and in this sense, this later sequence does not seem to represent subversion.

However, although Watson herself is dainty and beautiful, she is blatantly so in a different way. Watson is evidently not Caucasian, but of Asian ancestry, and thus, carries the stigma of the label "women of color", even if she is embodied in such a famous US-American/Chinese actress such as Lucy Liu. Christine Clark and Teja Arboleda (1999) explain that colored people refer to any noon-white person: "The term People pf Color emerged in reaction to the terms 'non-white' and 'minority.' The term people of color attempts to counter the condescension implied in the other two" (17). Hence, as a woman of color, Liu does not represent the Eurocentric beauty of the white, pale-faced woman that since the Victorian times – and indeed before then, as Madeline Caviness notes (2001 98) – is considered the model of feminine aesthetics and as Karen Pyke and Denise Johnson (2003) argue continues to do so (33-34). Watson represents a different kind of beauty, one that is Asian, "exotic," and peculiar. In characterizing Watson as Asian, the series seems to cause a double subversion for the first time turning into a woman a lead character that has traditionally been portrayed as a man, and furthermore, having this woman be of color.

The series creator, Robert Doherty, observes that portraying Watson as a woman was the idea he had from the beginning: "it was a notion that came up very early in the development process" ("My Dear Watson" 00:00:08) Furthermore, Katherine Frith *et al.* (2004) affirm that even in the Eastern context, Asian women are seen as less attractive than white women. They carry a study examining advertisement in fashion magazines and conclude that even in Singapore and Taiwan Caucasian models are more recurrent than Asian ones, especially when the focus is on their body and in sexual innuendo. Watson, hence, deeurocentralizes the notion of beauty. These studies corroborate the notion that Watson does not represent the traditional ideal of beauty; and thus, incorporates to the aesthetics and femininity of the postmodern woman more encompassing notions that challenge the sovereign pattern of beauty and femininity. In this sense, Watson offers resistance to the processual hegemony, with both an alternative hegemonic concept of aesthetics and femininity.

All and all, although this sequence shows that Holmes acts more hesitant and uncomfortably, it brings different forms of femininity, it

shows that Watson embraces differences in the projection of others, and that Gay demonstrates her own self-assurance in relation to her masculine femininity (and sexuality). Nevertheless, it is problematic that Gay is portrayed in such a stereotypical way, reducing the large spectrum of forms that naturally compose the universe of woman. Representing a homosexual woman in pants, boots, and plaid shirt, large, and with deep low voice is such a limiting expression of lesbians. The intersection of sexuality and gender could have been better utilized in this sequence as a means of desimplifying such a rich universe. Moreover, Watson's own representation is partially conforming to the sovereign values of femininity and attractiveness. Although she still conforms to the patterns of grooming, ornaments, and body, she brings in a racial addition to the aesthetic construction of beauty.

So, although *Elementary* broaches in this sequence the topic of differences and partially wastes the opportunity to represent more challenging notions of gender, partially, it portrays a subversive approach to the matter. In face of how this character has been overall characterized, as promoting ideological shifts in relation to aesthetics and femininity, for instance, Watson's characterization seems to bear significant political echoes. Katherine Frith *et al.* (2004) argue that Asian women are still seen as "the other" in Western culture and stigmatized as such. However, *Elementary* refutes the spectacle in the representation of this major character, and, in this sense, works in an inclusionary manner towards race as well as gender, even if not fully.

Mimi White (1992) cautions her readers about the amonolithic characteristic of ideological representation in television, as she affirms that

> the ideological meanings and positions produced on television – in episodes, series, or whole networks – are not unified or monolithic, but that does not imply that television can mean anything you want it to or has something for everyone. Rather, a range of intersecting and sometimes even contradictory meanings runs through the course of programming, offering some things for most people, a regulated latitude of ideological positions meeting the interests and needs of a range of potential viewers. (190).

The relevant idea is to weigh the dominant and the non-dominant ideologies at the end of the analysis and observe what tendency it follows mostly. Under this light, it seems that the sequence faults in

sometimes still depicting a restrictive notion of gender (and sexuality), nonetheless, it overall still works to promote differences, showing resistance in regard to hegemony, and thus, subversion. Seeing that *Elementary* was first aired in CBS, an open television channel that encompasses a myriad of spectatorship types, including very conservative viewers, it seems that the production of the show included different ideological perspectives. However, the show depicted to this same audience, with highly conservative spectators, especially counter-hegemonic portrayals of gender, such as the ones discussed in this chapter.

Helen H. Kang and Natasha Patterson (2014) observe that "the plot and character developments in *Elementary* go beyond simply playing a numbers game of representational politics. What *Elementary* does, and does very well, is not only ascribe intelligence to a female lead character and a woman of color but also interrogate the very concept of intelligence through the figures of Joan Watson and Sherlock Holmes" (129) In this sense, *Elementary* (2012-) would portray a subversive characterization of women and, additionally, as will be soon evident with the subsequent sequence analyses, by providing moments where Watson's emotional facet combines with her intellectual side, Doherty has provided the series with a female detective that merges both sides and shows highlights not only the importance of both, but their organic combination.

Moreover, this sequence also broaches the issue of education for women. When Watson and Holmes are by the desk, they discuss the cold case which Watson is trying to solve with Gay's help, as Watson explains why she is consulting with Gay: "[this stone] stood out to me, so I tracked down Gay. She's a geology fellow at NYU. I asked her to take a look." (00:02:30) Gay offers, therefore, her professional opinion, and Holmes pays close attention to her, suddenly seeming excited with new perspective on the case. Gay says she would have to see the stone, and Holmes is very interested to accompany them. However, as Holmes delightedly and smiling invites himself to tag along, Watson reminds him of his sponsee who is about to use and needs his help.

This sequence also serves to demonstrate the valorization of women's education. Firstly, the blatant educational and professional domains are observable in Gay. Watson respects her as a professional, and so does Holmes, as demonstrated from the passage. Watson does so in requiring Gay's help for the unveiling of the case. Holmes also shows he values Gay's academic knowledge, as he becomes noticeably interested in the case after listening to Gay's assessment of the stone,

asking to join them (while completely forgetting about his responsibility as a sober sponsor), and, all the more, even smiling for the first time; a very atypical behavior for Holmes, who is generally solemn and serious.

In fact, Gay is one of the many female experts in the scientific field whose assistance either Watson or Holmes recurrently request. Other examples include the aforementioned Miss Hudson, with her expertise in Linguistics ("Snow Angels") and Agatha Spurrell, an esteemed British climatologist ("A View From Olympus"). Gay embodies, thus, a "*woman* of education" when contrasting to the Victorian notion of "man of education" explored in the previous chapter. And even today, a "woman of education" does not represent the norm in most of the postmodern society, as discussed in the Historical Context section of this chapter.

Secondly, contrarily to Holmes, the only man and the only person in the room who does not hold a university degree, Joan Watson in the series is herself a surgeon. Watson then turns into an investigator, a career that envelops Watson's medical knowledge, as often observed in the series, and further, a career that is typically dominated by men, as I shall later discuss. Watson's and Gay's educational e professional facets work as an adding force to a large group of women who are deprived of education and professional careers and also for the large group of women who, although have pursued professional and academic careers lack the valorization they deserve, as discussed in the historical contextualization of this chapter.

Hence, I defend that this sequence appears to demonstrate the subversion embodied in Watson via the bulging postmodern feminine construction of 1) an encompassing conception of femininity and aesthetics and 2) the successful migration of women from the domestic to the professional-educational sphere. Faced with the postmodern reality presented in the beginning of this chapter, such notions supply resistance to the oppression of women. This resistance is the precise argument Raymond Williams (1977) utilizes to explain hegemonic dominance (112). Such forces as counter and alternative hegemony observed in the gender representation of Watson work to hinder and challenge the sovereignty of the dominant patterns of what it is to be a woman in postmodernity, thus reconstructing women's representation (Whelehan & Pilcher 2004). White (1992) stresses the importance of such ideological analysis for the peripheral groups: "marginalized or disempowered social groups […] may develop strategies for focusing on isolated moments within the textual flow that offer the possibility of disrupting and destabilizing the dominant ideology" (191).

The last subversive sequence this chapter examines in depth is from episode 22 of the first season, "Risk Management". I argue that this sequence epitomizes the politics of gender representation by depicting Watson's fight against gender prejudice in her professional environment and by presenting her professional development as an investigator. Both these aspects, as I shall argue, add to Watson's role as a subversive character in the series. Thus, this sequence embodies perhaps the most significance instance of the subversive role Watson sustains in terms of gender representation within the show. On the personal plotline, as Holmes's recovery period with a sober companion has expired, Watson would have moved out of the Brownstone and to another client. However, parallel to their relationship as sober companion and client, ever since the first episode Watson and Holmes have also developed another professional relationship, as Holmes notices Watson's investigative inclination. Nearing the end of their contract, Holmes, thus, repeatedly invites Watson to continue staying with him and develop her investigative skills as his professional partner.

After reflecting about career changes again, Watson finally accepts Holmes's proposal, and ever since both of them work successfully together. The turn from mere observer and teller of Holmes's deeds from an equal partner marks an important milestone in Watson's role and an even more important landmark for women in fiction. Kang & Patterson (2014) corroborate this notion when they comment,

> The character of Dr. Joan Watson, as played by Lucy Liu, is not only a stark departure from the original Dr. John Watson in Sir Arthur Conan Doyle's stories but she also does not adhere neatly to preexisting models of female detectives in recent popular culture. In feminist criticism of crime television shows, particularly detective dramas, much of the focus has been on charting how the image of women has changed – often in response to second-wave feminism – from primarily the victim of crime to an investigator of crime (130).

Joan Watson does more than become a strong, capable female investigator in a male-dominated genre, as Kang & Patterson (2014 130) affirm, but she seems to subvert the Sherlock Holmes's stories also by openly denouncing sexist discourses in their workplace, such as this next sequence depicts.

In this episode, personal and professional plotlines intertwine more as Holmes takes up a case for personal reasons. In trying to better understand his past, Holmes accepts a case that his archenemy, Moriarty, requires him to solve before giving Holmes answers about his past. Moriarty is – and has historically been, over the course of years of presentation and representation of this character in fiction, first with the literary hypertext and the subsequent hypotexts – the only other person whose intellect is *on par* with Holmes's, making of Moriarty another genius. However, unlike Holmes, Moriarty, is drawn to the criminal world and utilizes his high IQ for organized crime. In Conan Doyle, Holmes's archenemy is a man, James Moriarty, but the series, again shows minority inclusion in portraying such an abnormally intelligent character in the skin of a woman, Jamie Moriarty.

This episode opens with an incoming call from Moriarty in which Holmes is asked to investigate the murder of a man whose killer the police failed to find. Moriarty promises to provide answers to Holmes's questions if he can successfully unveil this mystery. Particularly motivated by the prospect of understanding the questions that haunt his past, Holmes accepts the deal. Watson and Holmes, then, start the investigation. In order to collect data, they are often at the 11th precinct of the NYPD, the division with which Watson and Holmes work. Captain Thomas Gregson (Aidan Quinn) is the commander in charge of the precinct and the man to whom the duo answer in the police department. From the beginning of the episode, the Captain has recurrently offered Watson a job that deviates from the investigative world and converges with her previous job as a sober companion. At first, Watson politely declines, explaining to the Captain that she no longer works with sober companionship, ("you know that I don't do that kind of work anymore" 00:04:50). As the captain insists, Watson discretely takes a French leave and rejects his offer.

However, the Captain's insistence does not cease, and, this time, Watson reacts differently and confronts him. Because I argue that editing plays a significant part in emphasizing the importance of Watson's confrontation, I begin my audiovisual analysis with the shot that precedes the selected sequence and focus first on the transition between both shots. In this previous sequence, Holmes has a conversation with a suspect in a park. The last shot of this sequence is framed in a long shot with the two men in the middle ground, left-hand side of the frame. The camera is stationary and as the characters finish their conversation, Holmes walks away as the other man (and the audience) calmly watches him depart on the right-hand side of the

frame. The camera lingers in this shot, despite the lack of dialogues or action, except for Holmes's walking away and the suspect, giving his back to the camera, watching him. No extra narratorial meaning seems to be connected to this quiet and smooth final shot of the sequence, as the suspect neither chases after Holmes nor shoots him on the back. Rather, its purpose seems to be rhetorical as the graphic, spatial, temporal, and sound relations between this last shot and the next contrast starkly.

Bordwell & Thompson (2013) highlight the significance of discontinuity editing: "clashes from shot to shot would prod the spectator to engage more actively with the film" (261). Indeed the clash in this specific transition seems to call the attention of the audience and convey the meaning that the second shot has a tenser atmosphere than the previous one (see figures 14 and 15). This sequence supplements the aforementioned stress *Elementary*'s editor, Sondra Watanabe, lays on editing as an important storytelling tool ("Pieces of the Puzzle" 00:00:44). The suave closing of the previous sequence in the park deliberately mismatches the opening of the next, which, in emphasizing the abruptness of Watson's confrontation, begins unexpectedly First, graphically, the shots' transition contrasts in an opposite figure movement from one to the other shot. From the left-to-right departure movement of Holmes on the right-hand side of the frame to the right-to-left entrance movement of Watson on the same right-hand side of the frame on the next shot, the editing of these two shots already seem to convey dissimilarity.

Spatially and temporally, the transition of shots carries additional contrast. From an outdoor to an indoor scene, with no transition, the editing seems to underscore the different space and suggest the different temporal relation between the two shots. Whereas editing will typically strive to build continuity in US-American film, as Bordwell & Thompson (2013 232) assert, and television, as Kristin Thompson (2003 36-37) complements, it is sometimes employed to stress disruption (Bordwell & Thompson 221). The transition between these two shots shows discontinuity in space by jumping from a shot in the park to a shot in the inside of an office disregarding a establishing shot, that typically situates the spectator in time and space about the next sequence. Here the editors' choice was not to situate the audience, but contrarily, to displace it, so that from the one second that separates the shots, the spectator is still trying to understand what has changed and where the plot is at the moment, when the next sequence is already being presented. Since the sequence that follows brings confusion and

argument, this transition adds to the confrontational tone of the narrative by adding a contrastive emphasis.

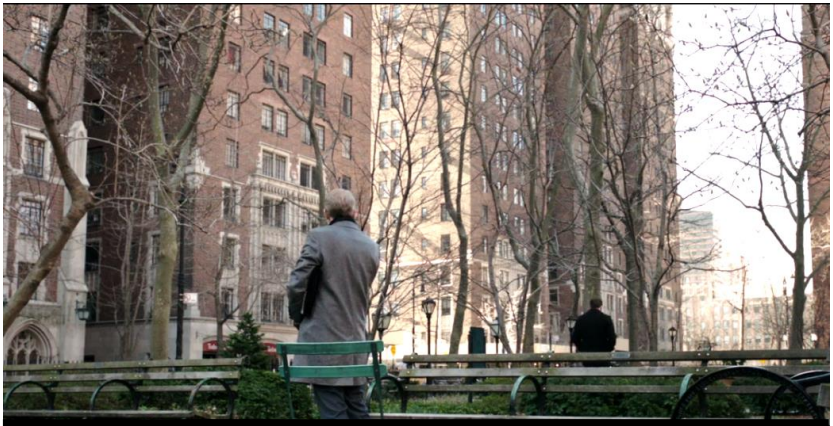

Fig. 14 (00:18:06): Holmes leaves after conversing with a suspect and the camera lingers in his exit.

Fig. 15 (00:18:10): Watson abruptly enters Captain Gregson's office and editing conveys disruption to add to the overall meaning of confrontation.

Moreover, the precipitous shot also suggests a different time notion since, as the space has changed, there is no logical notion conveyed by the transition that time has not. As Bordwell & Thompson (2013) observe, the order of presentation of events hints the audience about the connection between the shots, as in a shot-reverse-shot

sequence in which the shot of the second character speaking is logically associated to that of the first, so that the spectator connects the dots and construes that the second shot shares the same space of the first and follows it subsequently in time (235-236). Consequently, when this notion is not hinted with such an abrupt change of space, it seems natural to imagine that time, which mostly flows in a narrative, has also changed. Furthermore, the lighting on both shots also seems to corroborate the time change, as the preceding shot appears brighter than the subsequent one.

Finally, the manipulation of sound also seems to influence the construction of abruptness in this transition. It is noticeable that there is a stark change in this transition auditorially. On the outdoor sequence, the audio engineers of the series chose to capture a few of the external sound tracks. Additionally, due to the attentive tone of Holmes's conversation with the suspect, the sequence is also underscored with instrumental music that accentuates the mood. During their conversation, a suspenseful musical track composed of different scores accompanies the discussion, including a dramatic atmosphere to the sequence. *Elementary*'s musical composer, Sean Callery, stresses the linkage sound has with the narrative, "there has to be an absolute connection to what you're going to score" ("Pieces of the Puzzle" 00:01:18). Agreeably, sound and image seem to echo each other in the end of this sequence. In a shot with a longer duration and almost static figure movements, the musical score also accompanies the graphical lingering towards the end of the final shot by focusing on one score that elongates until the shot cuts into the next.

Contrastingly, the next shot, which has Watson and the Captain as the focal narrative point, opens with the lack of musical scoring. Thus, the few sound effects the scene offers are foregrounded in the surrounding silence, emphasizing the tense tone that emanates from the shot, further increasing the sensation of discomfort. The absent musical track amplifies the other noises around the shot, which would have otherwise been smoothed. Accordingly, Captain Gregson's typing sound and Watson's still unseen loud footsteps are augmented in the elseways silent office. Furthermore, the silent atmosphere seems, thus, more disturbed by Watson's voice, when she enters the office already speaking up to the Captain. Hence, together, the graphic, spatial, temporal, and sound mismatches of this transition punctuate Watson's unanticipated attitude.

Indeed, Watson, who is typically more patient and friendly, appears very brusquely in the Captain's office in a medium long shot

which foregrounds the Captain in the left and has Watson on the right middle ground. As the Captain is sitting down quietly working and Watson is the active figure that enters the office and stands by the door, the *mise-en-scène* places even more emphasis on Watson and her confrontation. Initially, only the Captain by his desk is visible in the frame, then the camera, which is positioned behind the desk, pans to the right slowly, so as to incorporate Watson to the frame, who is entering by the door and directly addressing the matter at hand by bluntly saying "Are you trying to get rid of me?" (00:18:08). Watson's face is serious as she stands by the open door, which she does not close, as she confronts the captain, and the lack of privacy is further underlined by having people running to different directions outside the door and close to the office (note again figure 15).

When Watson explains that it seems that he is unhappy with her work, the captain immediately denies her accusation ("No, of course not" -00:18:22- as his face seems to genuinely depict he thinks that idea is absurd) and supplements his confidence in her work by saying Watson is turning into "a pretty damn good investigator" (00:18:28)[50]. Still, Watson perceives that something is not right, and she deliberately forces the captain to acknowledge what it is. In a medium close up of the Captain, he admits with his sober countenance that there is indeed something bothering him. He looks into her eyes, sighs, and invites to her sit down, succumbing to Watson's insistence in being straightforward.

The next shot (see figure 16), transitioned with a clear cut, shows Watson now foregrounded on the right, taking a seat, and the Captain, centralized in the middle ground of the shot. The Captain moves towards the door to close it, while looking out the door, as if to verify that nobody is listening. The fact that the Captain wants privacy to talk to Watson suggests that the nature of the conversation is delicate and that he does not desire the police force eavesdropping and judging their conversation.

[50]Watson's performance as a detective is already noticed in this sequence. The fact that a captain of the New York Police Department appreciates Watson's work and believes she is a good investigator enforces Watson's development as a detective, something that I will later argue to substantially endorse the gender subversion promoted by the characterization of Watson.

Fig. 16 (00:18:36): Captain Gregson builds a more private atmosphere to talk to Watson.

As the Captain ascertains himself that the circumstance is now more cloistered, he takes the seat close to her and expresses his preoccupation with her safety. Again, the sound accompanies the tone of intimacy as the noise stemming from the passersby is shut along with the door. Their conversation is portrayed in an over-the-shoulder shot-reverse-shot structure in a medium close up. The Captain tells Watson that working with Holmes is dangerous and that although Holmes does not get hurt, "people like you do, people like his ex-girlfriend do" (00:18:48). The fact that Captain believes that the two people who are susceptible to danger are women corroborates the notion that he displays a misogynist attitude. However, contradictorily, Watson has already rescued Holmes from abduction ("Rat Race") and the "dead ex-girlfriend," Irene Adler, who is very much alive is, in reality, one of the world's most intelligent and dangerous masterminds (Moriarty), as I shall further elaborate later. Both these facts work to contradict the Captains' baseless statement.

In turn, Watson observes emphatically that the Captain himself was also in danger ("*you're* in the danger zone also"[51] 00:19:00). However, the next shot shows the Captain's deliberate amusement by her suggestion as he literally laughs at the thought (see figure 17), and replies that he has 30 years of experience and a gun – inescapably, such

[51] Original stress.

a phallic symbol – as he opens his jacket to show her his gun (see figure 18).

Fig. 17 (00:19:01): Captain Gregson laughs at the idea that his susceptibility to danger is comparable to Watson's.

Fig. 18 (00:19:04): The Captain shows Watson his gun.

Watson then, at once, rolls her eyes, sits back in her seat and complements: "and a penis." (00:19:06) The continuous absence of musical track concentrate the focus on the dialogue and the swooshing of Watson's coat as she moves it when saying this last line "and a penis," additionally stresses the silence that accentuate the serious tone of her observation. About this sequence, Kang & Patterson (2014) note: "while Gregson tries to deny Watson's claim that he is being sexist, he

puts Watson in the same category as Holmes's ex-girlfriend, a (female) victim, rather than as Holmes's partner and equal on a case" (133).

Of special emphasis in this sequence is both Watson's enhanced investigative ability and assertiveness in confronting the captain, as straightforwardly as accusing him of feeling superior to her due to his gender. Watson's investigative development can be noticed by analyzing Holmes's investigative methodology, which is to "observe and deduce". In fact, Watson seems to have mastered his method (something the literary character was never quite able to do) as she demonstrates in this sequence. She *observes* the captain's continuous job offers that draw her to her previous career, which is very problematic in itself since this occupational shift represents a return to a caretaking position, typically fulfilled by women, and a removal from the investigative arena, mostly dominated by men, as any shot of the precinct can depict and Cortney A. Franklin (2007) endorses. Moreover, Watson *deduces*, accurately, that the Captain does not want her to continue her investigative career, demonstrating her authentic understanding of Holmes's methodology. Furthermore, she courageously acts upon her instinct and confronts the Captain, demanding an explanation from him and observing that she does not need special care. Finally, she boldly points to his sexism to his face by mentioning that according to him, he did not need special treatment because, besides a gun, he had a "penis" (00:19:06)

In this sequence Watson calls attention to the sexist notion that police work oftentimes displays for detective women. In fact, as Maureen Reddy (2003) point out that since Victorianism women detectives were rare, as she states that "sensational fiction, Victorian development from gothic fiction, includes few female detectives in comparison with its vast number of female victims" (191-192). In this sense, this position women occupy in detective fiction in whatever media suggests the fragility of the female sex and denies it the cognitive capability of uncovering villains and rescuing victims. Despite the fact that her co-workers typically respect and value her work, she is still faced with misogynist prejudice at work. Indeed Franklin (2007) points to a blatant imbalance in the men and women ratio in the police force and posits that the male peer support works to oppress women in the policing sphere. She states, "Research has established the historical underrepresentation of women in policing and the oppression these women have faced in terms of occupational opportunities and social encounters with male police peers" (1).

Instead of ignoring the issue, Watson determinately and openly faces and addresses it. Hence, I argue that this sequence further depicts Watson's subversive role in, firstly, having in her ideological construction of gender the notion that women are entitled to working in dangerous occupations as much as men, secondly, in conveying her creed to such an authoritative figure, such as Captain Gregson, who never again questions her skill to defend herself, and thirdly, in fighting, thus, against such a sexist, and as Franklin (2007) underscores, recurrent view of detectives, as she defends her right to be an investigator as much as any other men. Shohat & Stam (2014) call attention to the capacity[52] of television to stir political change, "many oppressed groups have used 'progressive realism' to unmask and combat hegemonic representations, countering the objectifying discourses of patriarchy and colonialism" (180). Therefore, in creating such a strong, will-powerful, and intelligent female lead character to embody Dr. Watson, *Elementary* (2012-) can serve as an attack on dominant representations (and realities) of women in the police workforce as minor characters. In this sense, this representation may epitomize Raymond William's (1977) alternative cultural hegemony, offering resistance to the dominant notion of gender, which unfortunately, oftentimes regulates women's career choice.

Watson is so much capable of investigating just like any other man and does not need extra protection that she herself is responsible for capturing Holmes's archenemy, Moriarty. On a plot twist towards the end of the first season, Watson and Holmes discover that Holmes's allegedly dead ex-girlfriend, Irene Adler, is not only alive, but is, in fact, his nemesis, Jamie Moriarty. Since their discovery of Irene's existence, Watson was the first and only to suspect Irene and Moriarty's inexplicable connection, and later, indeed, Moriarty shows herself as the real person behind Adler's persona. Holmes naturally feels devastated and is determined to catch her for the criminal she is, but, this task proves unmanageable as Moriarty wins over and again. Nonetheless, in the last episode of the season, "Heroine", Watson devises a plan that catches the villain. After Holmes fails in preventing Moriarty to finalize her criminal plot, Watson, who has observed that Moriarty is, atypically to her sociopathic condition, emotionally connected to Holmes, arranges for Holmes to simulate an overdose as a result of Moriarty's victory and, thus, drawn by her sentiment, drag Moriarty to the hospital where

[52] Although, as they argue (2014 180), many are the possible capacities of television, depending on how it is steered by its production.

Holmes is in an attempt to extricate him to Europe with her in her escape.

Here is it curious to notice, however, that although Moriarty has been characterized as a woman, and this marks another relevant shift in characterization, in this disclosure, Moriarty's character represents adversely typical portrayal of women as it is connected to emotions. In being a very rational and unusually intelligent character, the gender change in Moriarty represents overall a major political conquest to women. However, in this moment, it is necessary to problematize *Elementary*'s choice to connect to this denouement an emotional aspect for it hampers Moriarty's achievements insofar as emotions have historically been associated to weakness and have been utilized many times to undermine women's social and political force, as Catherine Lutz (2014) cogently argues.

She historicizes the epistemic notion of emotions and demonstrates how it has synchronically been opposed to reason, and thus, reduced as a phenomenon, "[Anthropologic] cultural construal in the twentieth-century West has become clearer: emotion has been considered an unfortunate block to rational thought" (104). Furthermore, as science (mostly practiced by men, especially in the beginning of the 20th century) "associated emotionality with normal female functioning and with deficient human (sex unspecified) functioning," (104) scientific arguments have for decades been used to deprive women of their righteous political and social entitlements, such as the voting rights for which the second-wave suffragists fought.

Thus, instead of taking the opportunity of fully promoting an alternative ideology for women in such a remarkable capture as that of Moriarty by Watson, the series works to reduce it by appealing to the stereotypical association of women and sentimentality. In this sense, Moriarty sees her fall from a successful criminal life due to affection. Instead, the series could have designed Moriarty's seizure to a rational rather than emotional factor. However, just like Watson, the series provides Moriarty in the new form of a woman with both heightened intellect and emotions. Perhaps this more realistic and holistic approach to people can represent a way to deconstruct the *either* intellectual *or* emotional binary and emphasize people's more organic construction, giving relevance to both counterparts of human beings.

Notwithstanding, it follows that Watson, the feminine character that is the object of study in this research, is still the person responsible for capturing Holmes's number one villain. Indeed, corresponding to Watson's prediction, Moriarty does make her appearance at the hospital,

and the police are, at last, able to capture one of the world's most powerful masterminds. In their conversation in the hospital, Holmes reveals Watson's plan to Moriarty and stresses his partner's relevance in his enemy's capture, "You know, she solved you, Watson" (00:38:15) Moriarty is incredulous as a medium close up of her shows her trembling. Holmes continues "you said there's only one person [himself] in the world that can surprise you. Turns out there's [sic] two," (00:39:42) indicating, correctly, that Moriarty did not foresee Watson's devise. In a very impacting shot, as Moriarty realizes she is about to be arrested, she turns and sees Watson, who has just come into the room with the whole police force on her back and the camera closes up on both their faces (see figures 19 and 20).

The analyses of these sequences works to demonstrate Watson's protuberant role in *Elementary* as a character that brings a subversive reading to the series via an ideological construction of gender that resists the hegemonic notion in the postmodern era. As this chapter depicts, although many important aspects concerning gender have evolved from the 19th to the 21st century, many still need defiance. I defend through the examination of these sequences that Watson functions as what Raymond Williams calls alternative hegemony as she represents replacement for the dominant ideology. She does so as a woman who is not focused on domesticity, who breaks from the intellect/emotional binary representing both sides, who has pursued an atypically feminine academic course and profession, and who is so professionally (and intellectually) successful that at times, even surpasses two geniuses' reasoning, thus straying, perhaps for the first time, further away from the limiting category of foil.

Fig. 19 (00:40:08): Moriarty realizes she has been defeated for the first time and looks back to face the person responsible.

Fig. 20 (00:40:09): In the next shot, Watson comes into the hospital room bringing the police force behind her.

FINAL REMARKS

> "The real political task in a society such as ours is to criticize the workings of institutions that appear to be both neutral and independent, to criticize and attack them in such a manner that the political violence that has always exercised itself obscurely through them will be unmasked, so that one can fight against them."
>
> (Michel Foucault)[53]

This study set out to explore such institutions, such as literature and television, that are often seen as neutral, and strived to criticize them in order to combat their hegemonic ideological systems. In analyzing two popular texts, namely the 19th century novel *The Hound of the Baskervilles* and the 21st century television series *Elementary*, this study aimed at examining the gender representation both texts depict through the eminent character Dr. Watson. In the first text, as the character is male, I focused more on the construction of this character, as a paradigmatic figure of the masculine self in the 19th century. In the second text, as the character is female, my focus was larger on the ideology this character has of the feminine features in the 21st century[54].

On both texts, my interest was to situate the character's gender construction in relation to her or his historical contextualization so as to analyze if they either tended to acquiesce, or contrarily, to resist the predominant representations of gender of their time. Two were my initial research questions, first, if the characterizations of both the literary and televisual characters could be construed as subversive gender-wise, and if so, what were the political implications of their subversion. In exploring these questions, this study concluded that while the literary character appeared to comply with the Victorian hegemonic notion of gender, the audiovisual character seemed to display an alternative reading of gender that resisted the dominant postmodern ideology. Hence, in its contribution to strengthen counter-hegemonic forces and legitimize marginalized and disempowered social groups such as women, the television character can be considered subversive.

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[53] This extract was taken from Foucault's "Human Nature: Justice versus Power" *Reflexive Water: The Basic Concerns of Mankind* [sic] (1974 171).

[54] Nonetheless, many times indirectly and even directly, these characters also illustrated notions of the other gender.

It is important to note, however, that although Conan Doyle might be, like other Victorian authors such as Jane Austen and Oscar Wilde, indirectly criticizing the Victorian society and its ideological system through the characterization of Holmes, who underplays Watson most of the time, and may, therefore, express class subversion, the reasons why I do not explore this notion in this thesis is twofold. Firstly, I focus on gender subversion in this study, and in that arena, neither Watson nor Holmes appears to depict any level of significant alternative hegemonic subversion. Secondly, the character in focus here is not Sherlock Holmes, but Doctor Watson. The notion that Holmes is not the stereotypical Victorian man of his time only serves to show that, contrarily, Watson is, and the latter, in whom I focus, does not, in fact, work to undermine his society, like either Holmes might in both texts (although I do not discuss this analysis in this thesis) or the female character of doctor Watson does in the television series.

From the comparative analysis of Doctor Watson in "The Hound of the Baskerville" and "Dead Clade Walking", one can conclude that, regarding physical traits, the Victorian character shows his conformity to the prevailing ideology of gender, while the postmodern character, although partially conforms to postmodern dominant ideology of gender, mostly it resists it. As Donald E. Hall (1994) explains, dominant value for men in Victorian England was to be physically capable and virile. Strength was one of the most desirable qualities for a man to have in that time and Watson certainly shows his physical capability via direct and indirect characterization. The indirect instance can be evidenced from the passage where he faces Mrs. Barrymore's criminal brother in the moor. Moreover, Holmes's constant mention of Watson's capability, as April Toadvine (2012) endorses (52), depict Watson's direct instance of his characterization as physically fitting. In what regarded women, on the other hand, John Watson showed from his description of Miss Stapleton that he valued women who were delicate, attractive, and elegant, just as Collins and Rundle (1999) endorse were the Victorian notion of women in what concerned their physical attributes.

In the postmodern era, these values did not change much, as Jack Halberstam (1998) highlights, as dainty femininity continues being the dominant form (xii). This is one instant that I problematize in the televisual text since Watson in this respect does not seem much subversive. Watson is portrayed as a beautiful, delicate woman, always very dainty with her high heels, dresses, and adorns, as the sequence with Gay illustrates. Furthermore, Watson's body also seems sometimes

exploited in what Frederickson & Roberts (1997) explains is common practice in the postmodern society. This is especially done by means of Mulvey's (1975, 1954) male gaze, as the intimate short sequence of Watson at home evidences. I argue that these are instances where Watson's characterization abides to the ruling feminine ideology of postmodernity, in which women are objectified into erotic matters to be appreciated. This objectification is typically, then, turned into a self-objectification, as Frederickson & Roberts (1997) note, and thus, women tend to follow strict beauty notion in order to mold their varied beauties into one sovereign pattern of attractiveness. Hence, in this moment, the series seems to miss the opportunity to provide resistance to such ideology.

On the other hand, Joan Watson validates her subversion in showing her encompassing feminine ideology including other forms of femininity, such as the masculine femininity, which Jack Halberstam (1998) discusses at length. In the episode "Dead Clade Walking" brought to analysis on the third chapter of this thesis, where Watson and Gay interact, Joan Watson's comprehensive ideology of the feminine self is observed. Halberstam (1998) cogently argues that although manifold forms of femininities exist only the delicate dainty variant is acceptable nowadays and explores how the social unacceptance of difference is harmful both anthropologically and socially (28). Furthermore, although Watson is attractive, she is so a different form, blatantly highlighting the racial representation in the media and, again, representing a more encompassing ideology, this time in what concerns aesthetics. The same sequence is exemplary of this notion and depicts Watson's deeurocentralism of beauty in the US-American show.

Moreover, one further trait that depicts the resistance Joan Watson exercises to the hegemonic notion of gender, contrarily to John Watson, entails domesticity. In the literary work, Watson as man is never portrayed doing any domestic work (nor is Holmes), but instead, this work is performed typically by Mrs. Hudson, a woman. Additionally, through Watson's perspective, it is possible to observe his feminine ideology, as he seems to think women should be devoted to the family and house. This notion is illustrated in the passage about Mrs. Lyon as well as in the one about the wife in "The Sussex Vampire". Jeanne Peterson (1984) illustrates the image the nineteenth century had of the ideal woman as shown via the "Angel in the House,"

> In the Narrowest sense, the Angel was the one near to God, the pious one who kept the family on the Christian path. In secular terms, the angel provided the home environment that promoted her husband's and children's well-being in the world; she also provided a heaven from its worst pressures through her sound household management and sweetness of temperament." (677)

Contrastingly, Joan Watson conspicuously demonstrates she is no "Angel in the House," although it is widely accepted and the Bureau of Labor Statistics (2015) indeed shows that women keep playing the role of the Angel in the middle of the 20 or 21st century. Teresa Tinkling *et al.* stress the fact that in the postmodernity "boys and girls [are] being educated for very different occupational and domestic roles" (130). Although Watson and Holmes are not married and have no romantic or sexual relationship, they do not function much differently from a married couple domestically-wise in the sense that they live together. Lynnette Porter (2012) validates this idea in her discussion about the Holmes-Watson relationship: "That the Holmes-Watson friendship is as deeply binding a love relationship as a marriage is not in question" (190). Nonetheless, Watson has repeatedly shown that she will not be responsible for tending the house. She has, in fact, set with Holmes that each would be responsible for certain house chores (as observable from episode "Snow Angels"). Indeed both of them work as detectives and it seems only logical that both also share the housework. Watson's subversive behavior is summarized in the sequence where she refuses to serve Holmes's coffee, and invites him to stand up and walk to the table to serve coffee himself.

More strikingly, education is another aspect that grounds the postmodern character's subversion in the hypertext. Education in Victorian times was a commodity for men only, as Kathryn Hughes exposes. Women were not to worry about studying as it would take them nowhere. In fact, according to Hughes, it was undesirable that women followed an intellectual trend, as she exemplifies: "Blue-stockings were considered unfeminine and off-putting in the way that they attempted to usurp men's 'natural' intellectual superiority." Thus, the scholarly ambition only further separated women from their true aspiration: finding a fitting husband. Husbands were the ones who should seek education so as to have a decent occupation, and provide for the family financially. Indeed the Victorian Watson follows this protocol

faithfully. He has studied medicine and then taken a specialization in surgery in the army. Both the combinations of highly cherished institutions, medical school and the army (the latter which further reinforce the physical aspect in Watson's characterization) corroborate Watson's fitting into the typical Victorian middle class. Toadvine (2012) further endorses this idea as she states "The first way that Watson is delineated as middle class is in the way his character is identified. His first name, while mentioned, is rarely used; instead, he is usually referred to by his professional title: Doctor." (52).

Sherlock Holmes, on the other hand, as discussed in the second chapter of this thesis, seems to hold no educational degree and not to exercise a prestigious an occupation as his friend, and yet, as recurrently highlighted in the literature[55], Holmes is clearly better esteemed socially than Watson. This class power inversion suggests again that Conan Doyle may have conveyed a certain level of subversion through his characterization of Holmes. However, as previously discussed in this conclusion, I focus my character analysis on John Watson and his political representation compared to Joan Watson in *Elementary* (2012-).

The Postmodern Watson again strays from the norm, now in regard to education. Watson is a doctor, but Watson is a woman. As Paula Fass (1989) shows, women of the postmodern world face a few issues about education. First, many women still do not pursue an educational life, second, their academic choice is more often than not much gender-based, and thus, most women choose academic paths that are connected to caring, especially of children. This fact is observable from the statistics the 2012 US-American census brings with 75.3% female students in areas such as pedagogy. And although medicine in part accords with the notion of caring, it is so in a more "scientific" fashion and is still, according to the same census, a scholastic area dominated by men. Moreover, Watson shows her estimation of other "women of education," as she (and Holmes) constantly request the aid of other women academics, such as the sequence with Gay illustrates.

[55] In "The Hound," for instance, when both Holmes and Watson are making the acquaintance of Dr. Mortimer, the latter openly admits to only having heard of Watson due to his association with Holmes, suggesting Holmes vaster and more respected career. Dr. Mortimer greets Watson thus: "Glad to meet you, sir. I have heard you name mentioned in connection with that of your friend." (Doyle 638). This social superior respect Holmes has in comparison to Watson is recurrent in the other stories.

Furthermore, many of these women are knowledgeable in areas that are equally more "scientific" and, consequently, less monopolized by women nowadays, as again, Gay's expertise in geology is illustrative.

Connected to education, but perhaps even more relevantly, the notion of profession supports more evidently the subversion stemmed from the postmodern Watson and contrasts with that of the Victorian Watson. One's profession will be present in most of the one's life, and in this sense, seems even more relevant than education as a characteristic that composes one's identity. As so, office practicing as a doctor has been John Watson's occupation from beginning to end of his stories. Watson never changes occupations, although he often accompanies Holmes in his adventures (although his function really seems to be that: accompanying, as he does little investigation in it itself). Additionally, in having such a prestigious occupation as a doctor, Watson complies with the Victorian middle-class aspirations for an esteemed occupation, as Toadvine (2012) articulates.

On the other hand, the evidence that Joan Watson's professional life is subversive is threefold. First, in her career as a doctor she subverts the postmodern dominant professions for women, which favor men in professions such as medicine, as evidenced from the aforementioned substantiation about education (USA Census). Second, she changes professions to deal with drug addicts, which although is a caring occupation, is still not the typical female profession especially due to its hazardous aspect. But Watson ultimately undermines the feminine ideology professionally-wise as she becomes a consultant detective, a profession almost entirely practiced by men in the USA, as the US Department of Justice denounces (Criminal Victimization). Watson is indeed mostly immersed in a masculine universe, oftentimes at the precinct. Third, besides turning into a detective, she becomes a professional who is above the average, as her peers and superiors' valorization of her work depict. Captain Gregson's own appraisal of Watson's work on the sequence analyzed provides evidence to this argument. Furthermore, as revealed from the same sequence, whenever her supposed fragility as a woman is questioned, she fiercely defends her right to be a detective and to share that masculine environment.

Lastly, and perhaps most significantly, in the comparative analysis between these two characters, the postmodern Watson seems to have finally increased her rank as character in the narrative by leaving behind the label of foil, something of which John Watson was the epitome. The Victorian Watson is rarely able to produce any valid investigation and certainly cannot accompany Holmes's intellectual pace

- even occasionally, as the passage in which Holmes asks Watson to infer information from the cane in the beginning of the novel analyzed here demonstrates. Additionally, as discussed before in this study, the author of the novel, Sir Arthur Conan Doyle, admits to Watson's foil function in the stories, attributing to an "unostentatious commonplace comrade" (qtd. in introduction Doyle 2009 x) the assignment of telling the grand Sherlock Holmes's stories in a way that displayed Holmes's grandeur. April Toadvine (2012) corroborates the idea of Watson as an internal reader: "In Conan Doyle's original texts, John Watson has acted as a stand-in for readers, asking questions that they need Holmes to answer. As a result, readers feel slightly superior to Watson, because, however wrongly, they get the sense that Watson is less capable than they [are]." (62)

This evolution from foil to more is something I have tried to underscore with the chapter titles. With the title of the first chapter, "John Watson: The Foil that Orbits Holmes," I emphasized the literary Watson's role as a foil to Holmes, as Holmes himself admits that his friend is "not luminous", but "a conductor of light" (Doyle 636). Conversely, as the televisual Watson tells Holmes that if she continued following his steps, she would never have an orbit of her own ("The Grand Experiment" 29'13"), and as stars are luminous bodies and satellites circumgyrate them, I try to link both ideas in the two titles. So, with "Joan Watson: The Unfoil that has her Own Orbit" I tried to convey the idea that Watson surpasses the simple function of foil, by adding the created word "unfoil".

In this sense, Holmes seemed to need the literary Watson's company either for his silence, in whose absence Holmes seems not to be able to think properly, or for Watson's *wrong* line of thoughts, which ultimately guides Holmes's thoughts to the solution, as Holmes himself states during the passage of the cane analysis. So, in asking all the incorrect questions and making all the incorrect inferences, Watson helped Holmes reach the solution, since the latter perceived that Watson's ideas were incorrect and so dismissed them in order to find the correct ones. This remark seems to imply that Watson is indeed not very helpful, never applying Holmes's methods of "observation and deduction" correctly, as Holmes distinctly observes in the passage.

Both the idea that Watson cannot apply Holmes's methods and cannot investigate seemed to have been deconstructed in Doherty's characterization, as the second chapter of this study demonstrated. Accordingly, Joan Watson proves to be a much more dexterous investigator. In fact, Watson seem so much professionally capable that

she opens season three of the series working both for the New York Police Department with Captain Gregson and for private clients Holmeslessly. As the third season initiates, we learn that Holmes has left for London with no returning date and that Watson continues working for the NYPD solely, taking Holmes's place as the force's consulting detective. From the first to the other seasons of the television show, Watson is seen to gradually move forward in her progression to becoming a fully capable and independent detective, as the sequence with the head of the police department, Captain Gregson, demonstrates. Furthermore, after Watson has been exclusively working with the Captain in the first episode of the third season, "Enough Nemesis to Go Around", he himself states that he would only maintain consultant detectives if they are above the ordinary level, as he clearly states, "the work needs to be exceptional," ("Enough Nemesis to Go Around" 00:16:34) and in fact tells Holmes that in his absence, Watson has performed exceptionally: "[Watson]'s done a hell of a job since you've been gone" (00:16:52).

But perhaps one of the most compelling arguments to demonstrate the postmodern Watson's "unfoilness" is her capture of Holmes's archenemy Moriarty. When Sherlock Holmes himself in incapable of capturing his nemesis, as it also follows in the literature, Joan Watson is the one to devise a plan that accomplishes that, even if it is connected to the emotional tier of the characters. The emotional connection to the capture of Moriarty is the other moment where I criticize the series' take in Watson's characterization. In associating such a rational and important moment of capturing Moriarty to sentimentality the series misses again the opportunity to develop a more subversive approach to the characters of both Watson and Moriarty. Still, Watson's master plan allows for the capture of Holmes's most powerful enemy. The relevance of this arrest must be properly stressed in order to understand the significant change for this character in this adaptation and allow proper discussion upon their consequences. Perhaps like Irene is *the* one and only woman, Moriarty is *the* one and only nemesis of Sherlock Holmes, who has no other parallel intellectual competition. Holmes was never able to catch Moriarty, neither in the literary text nor in the televisual text, and this powerful character was the one responsible for having originally killed Holmes in the Reichenbach Falls ("The Adventure of the Final Problem" 1893).

In this sense, as mentioned in the introduction of this thesis, Conan Doyle admits that Holmes was meant to die that day and never again return, but afterwards the author decided to resurrect his hero,

contrary to his will, due to its massive success with readers. The fact that (Doherty's) Watson is the one to devise the brilliant plan that allows for the capture of Moriarty demonstrates her outstanding investigative skills that at times, such as these, even transcend Holmes's. Additionally, the fact that Moriarty has also been turned into a woman in the show is another indicator of the series subversive course, inasmuch as it represents another index of the highly intellectual position women assume in the narrative.

Interestingly, although Joan Watson is naturally not always capable of keeping up with Holmes, she was the only Watson to be close to it more often and even sometimes surpass Holmes's perception, as the Moriarty sequence exposes. It is, nonetheless, of essence to highlight that Holmes's intellectual superiority is granted by his genius and not disputable in this study. This irrefutable fact does not determine that Joan Watson cannot be a quality detective *as well*. She may be less than Holmes often, but still a valuable professional, and assuredly, a better professional than John Watson. Although Sherlock Holmes will still be Sherlock Holmes, Joan Watson is certainly more than John Watson ever was. What this thesis is concerned with is Joan Watson's changes in comparison to John. That Sherlock Holmes is unparalleled as a detective is a known fact. What I am interested in is adding to this homeostasis is Joan's role and understanding how it has changed since John. In this sense, in her development, Joan seemed to have reached a mid-position, not yet Sherlockian, but no longer Johnian.

Watson's capability as a detective is one of the most noteworthy arguments in defense of her subversive role in the series since her enhanced intellect and capacity develop from a male character in the literature into a female character in Doherty's series. This notion is especially visible in comparison to John Watson's limited investigative abilities. Both these notions are observable from the passages analyzed in this study and highlight the stark change from Victorian to postmodern Watson, who, unlike the literary character, can, in fact, detect.

Joan Watson represents, therefore, a woman that inspires a different reading of the canonic British literature, and consolidates the subversive characterization of Dr. Watson in the skin of an inclusive, intelligent woman (of color) who underlines a successful professional life in an otherwise male-dominated environment in detriment of the domestic and familial life. In this sense, Watson contributes to making women's place in the world a more significant and capable experience. Her political importance lies in her alternative-hegemonic representation

conducive to dialogues that promote disempowered social groups. In the postmodern world, in which the struggle for gender equality is still so ardently needed, as Charlotte Kroløkke & Anne Scott Sørensen (2005) and Imelda Whelehan & Jane Pilcher (2004) among others highlight, Joan Watson represents one important instance of this fight.

Because of hegemony, which naturalizes dominant social fabrications, is so intertwined with the reality we experience, mingling itself with common sense, it represents a more menacing threat to minorities than deliberate oppression (Antonio Gramsci 1971; Raymond Williams 1977). For this reason, studies that work to unveil it, such as this one, are so utterly fundamental. As Mimi White articulates, "Ideological analysis is empowering insofar as it helps lift the blinders or false consciousness[56] and enables people to understand the system - even perhaps their favorite television shows –help perpetuate their oppression" (165). With the ideological analysis this study has undertaken, hence, I hope it has contributed to the politics of cultural studies, television, and literature, in "lifting the blinders of false consciousness" and being conducive of reflections about gender, feminism, inequality, as I hope to have fostered a discussion about the locus of women in the postmodern era.

On behalf of lifting these blinders, seemingly neutral institutions such a literature and television should be further studied in order to unveil their meanings and draw parallels with the reality they portray. In the sense that the (then) exposed ideologies and hegemonic values can be fought. Counter-hegemonic discourses, that is, as Foucault designates "ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledges and relations between them" (Weedon, 1987: 108) attempt to dismantle dominant powers and are of essence to political changes in our society. Reflecting on the subversive nature of texts can open room to political discussions reflecting on our society, on the human race, and ultimately, promoting positive changes, thus, fulfilling our political task, as Foucault proposes.

Finally, in order to continue lifting the blinders of consciousness, as Foucault suggests, I would like to propose that forthcoming researches continue studying the televisual text tackled in this study and focus on the incredibly relevant part that race plays in the narrative.

[56] As White (1992) explains, according to classic Marxist readings, *false consciousness* represents an illusory understanding of society, biased towards dominant social classes' benefits (165).

Although this study has engaged the issue of race pertinent to the televisual character played by Lucy Liu, the intersectionality between race and gender was not fully explored in this study due to space constraints. I argue that such an important aspect of Cultural Studies should be further studied and brought to light in academic work inasmuch as such studies can provide the issue with the much-needed visibility and discussion it requires, as Bell Hooks (1982) and Kimberlé Crenshaw (1991) among others endorse. In this sense, this thesis would like to suggest the race and gender intersection of Joan Watson as object of study for future academic inquiry.

Ella Shohat and Robert Stam (2014) underscore the relevance of representation in the media, as they affirm that representation is an issue "of specific orchestration of ideological discourses and communitarian perspectives. While on one level, film is mimesis, representation, it is also utterance, an act of contextualized interlocution between socially situated producers and receivers," and they conclude "in this sense, art is a representation not so much in a mimetic as a political sense, as a delegation of voices" (180). That is, apart from being representations in the sense of reflecting life, perhaps more importantly, audiovisual media bear the responsibility of proving voice to the agents represented in the narrative, and this character construction is directly influenced by those building it and by those it is built for.

In tackling the female Watson question, *Elementary* (2012-) creator Robert Doherty says that,

> When this opportunity arose, I did a lot of research—psychological assessments of the original characters by actual doctors. One of the things I came across is that Holmes struggles a bit with women. He struggles with people in general, but there are moments when he doesn't quite seem to get the fairer sex. What could be more trying for Sherlock Holmes than working with Watson as a woman? (Comic Com Elementary Panel – Part 1)

Despite the fact that Doherty does not mention having a specific audience in mind, but, instead, comments only on the psychological motivations for the plot, Annette Kuhn (2008) observes that some narrative televisual texts are targeted for a female audience, it is possible that this is the case with *Elementary* and that this greater focus on Watson and her construction as a woman might be motivated by a

massive female audience. This might be the case with the series since Kuhn affirms that "one of the defining generic features of the woman's picture[57] as a textual system is its construction of narratives motivated by female desire and processes of spectator identification governed by female point of view" (225). Although *Elementary* is not exclusively constructed under Watson's perspective, the show does seem to follow the hypertext's narration and many times be guided by Watson's viewpoint, as I argue elsewhere[58]. In this sense, it seems possible that a political representation, or the "semiotic principle that something is 'stand for' something else, or that some person or group is speaking on behalf of some other persons or groups" (Shohat & Stam 2014 183) can derive from the "person or group" represented. This notion encourages the political and effective power of minority groups, such as women, and projects pervasive mass media such as television as a vehicle that can empower groups that are, in really, by no means minor.

[57] Woman's picture, Kuhn (2008) explains, is the kind of film that is produced having women as the chief audience target (225).

[58] Bougleux, Larissa. "From Watson to Watson: The convergence of Personal and Impersonal Narrations in the Adaptation of Doctor Watson." *Echoes: Reflections on Language and Literature.* Winter 2016 (forthcoming).

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