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From Literature to Videogames: The Case of Sherlock Holmes

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From Literature to Videogames: The Case of Sherlock Holmes

O presente trabalho em nível de mestrado foi avaliado e aprovado por banca examinadora composta pelos seguintes membros:

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Certificamos que esta é a **versão original e final** do trabalho de conclusão que foi julgado adequado para obtenção do título de mestre em Inglês: Estudos Linguísticos e Literários.

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RESUMO

Este estudo consiste na investigação dos principais elementos relativos ao contexto, aos personagens e à estrutura narrativa do imaginário Sherlockiano em duas de suas adaptações para os videogames, *Sherlock Holmes: The Awakened* e *Sherlock Holmes: The Devil's Daughter*, ambos criados pela desenvolvedora Frogwares. Arthur Conan Doyle desenvolveu o imaginário Sherlockiano por meio de uma série de romances e contos, nos quais alguns elementos marcantes são recorrentes – os personagens Sherlock Holmes e Dr. John Watson; o apartamento situado em 221B, Baker Street; a cidade de Londres durante o final do período Vitoriano; o gênero ou formato narrativo da história de detetive; a composição literária em serialização. No contexto dos videogames, esse imaginário ou conjunto de elementos narrativos (contexto, personagens, estrutura), compõe o *heterocosmo*, i.e. o mundo alternativo, o outro universo (HUTCHEON, 2013, p. 14). Portanto, o foco deste trabalho é em determinar como esses elementos narrativos e literários foram representados por Doyle e, em seguida, verificar e analisar como eles foram adaptados para o meio digital e interativo dos videogames, debatendo as implicações dessa transposição. Da literatura para os videogames, esta investigação das histórias de Doyle parte da análise de passagens dos textos literários, buscando verificar como seus elementos são incorporados pela construção da narrativa dos videogames (adaptação do audiovisual, da história e da jogabilidade). Em outras palavras busca-se investigar as maneiras diferentes às quais as duas adaptações abordam as mesmas fontes, principalmente em relação à estrutura dos seus enredos e às suas mecânicas de jogo, resultando em experiências contrastantes para os jogadores.

Palavras-chave: Adaptação. Jogos digitais. Sherlock Holmes. Heterocosmo. Narrativa.

ABSTRACT

This study consists of an investigation of the main elements concerning the setting, characters and plot structure of the Sherlock Holmes imagination in two of its videogame adaptations, Frogwares' *Sherlock Holmes: The Awakened* and *Sherlock Holmes: The Devil's Daughter*. Arthur Conan Doyle developed the Sherlock Holmes imagination in a series of novels and short stories, in which some striking elements are recurrent – the characters of Sherlock Holmes and Dr. John Watson; the 221B, Baker Street apartment; the late Victorian city of London; the detective story genre or format; the literary composition via serialization. In the context of videogames, this imagination, or set of narrative elements (setting, characters, structure), make up the *heterocosm*, i.e. the alternate world, another universe (HUTCHEON, 2013, p. 14). Therefore, the focus of the study is on determining how these literary and narrative elements were represented by Doyle, and, sequentially, on verifying and analyzing how they were transposed into the interactive, digital medium that is the videogame, debating the implications of this transposition. From literature to videogames, this investigation of Doyle's stories sparks from passages of the literary texts, aiming to verify how its elements are incorporated by the construction of narrative in videogames (adaptations of the audiovisual, story and gameplay components). In other words, the study aims to investigate the different ways in which the two adaptations approach the same sources, especially concerning their plot structure and gameplay mechanics, resulting in contrasting experiences for the players.

Keywords: Adaptation Studies. Videogame Studies. Sherlock Holmes. Heterocosm. Narrative.

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1 INTRODUCTION

Sherlock Holmes, created by British author Arthur Conan Doyle (1859 – 1930), is one of the most well-known fictional characters all over the world. Since its first appearance in the novel *A Study in Scarlet* (1887), numerous narratives involving the famous detective have emerged in the form of adaptations all around the globe, awarding Holmes the title of "most portrayed literary human character in film & TV"[1]. Such a record testifies to the impact of cinematic transpositions of Doyle's creation, many of which have helped to popularize and shape the collective imagination of the character[2]. Consequently, many are the studies which analyze film and TV transpositions of the series[3], while adaptations to other media have remained largely unexplored.

This study aims at looking into Arthur Conan Doyle's Sherlock Holmes imagination and two of its videogame adaptations, namely *Sherlock Holmes: The Awakened* (2008 remastered version, originally released in 2007) and *Sherlock Holmes: The Devil's Daughter* (2016), both created by developer company Frogwares.[4] I will focus on determining how these two digital transpositions have transformed essential elements of the Sherlock Holmes imagination, especially regarding the narrative elements of setting, characters and plot structure, into features common to the videogame medium. Furthermore, by focusing on the differing narrative structures present in the adaptations, I aim at discussing the role of players of videogames by contrasting and comparing the diverse ways with which these cultural items interact with their audience.

The ability to interact with the story and conduct the narrative at the same time is what most differentiates videogames from other types of media, and therefore it is an intrinsic part of analyzing a videogame adaptation. Furthermore, this interaction can occur in different degrees of intensity. While some games like *The Awakened* present more linear narratives,

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[1] GUINNESS WORLD RECORDS NEWS. *Sherlock Holmes awarded title for most portrayed literary human character in film & TV.* 2012. Available in: <http://www.guinnessworldrecords.com/news/2012/5/sherlock-holmes-awarded-title-for-most-portrayed-literary-human-character-in-film-tv-41743>. Accessed : 9 Apr. 2019.

[2] O'Brien (2013) writes on "the idea of Holmes", (p. 66) much influenced by early portrayals of the character by actors such as Basil Rathbone, who played the detective in a series of fourteen movies from around the 1940s and Jeremy Brett, who portrayed Holmes in the Granada TV series from 1984 to 1994. Both interpretations of Holmes were themselves heavily influenced by Sidney Paget's illustrations of Sherlock Holmes for *The Strand Magazine*, where most of Doyle's writings were originally published.

[3] Books such as *Sherlock Holmes on Screen: The Complete Film and TV History* (2012) and *Sherlock Holmes For the 21st Century – Essays on New Adaptations* (2012) are two of the most recent works which are completely dedicated to studying cinematic transposition of Sherlock Holmes fiction.

[4] *The Awakened* was first published by Focus Home Interactive in 2007 while its remastered version was later published by Frogwares itself in 2008. *The Devil's Daughter* was published by Bigben Interactive in 2016.

similar to stories in media such as literature and cinema, for example, titles like *The Devil's Daughter* allow the player to make some choices within the storyline, even if their ending may sometimes be unchangeable, as is the case. In this sense, Kevin M. Flanagan (2017) argues that the player may be seen as an adapter, exploring the different ways in which digital games and adaptation are juxtaposed (p. 454). A key idea here is that the possibility of allowing the player to make choices within the videogame storylines, as a characteristic that is inexistent in more linear narratives, immerses players into a universe in which they are able to further construct their own personalized final product, albeit in limited ways as they must remain within the choices previously designed by the developers. Although both games represent a common, shared imagination, which Linda Hutcheon (2013) has deemed as *heterocosm* (p. 14)[5], their narrative designs are different from one another. The concepts posited in this paragraph are paramount to the present study, and will be further discussed in the coming sections.

Regarding the possibility of the player as an adapter, what can be considered a successful videogame adaptation depends on notions of *immersion*, or "the experience of being transported to an elaborately simulated place" (MURRAY, 2017, p. 99), and *agency*, or "the satisfying power to take meaningful action and see the results of our decisions and choices" (MURRAY, 2017, p. 123). Players want to feel like they are a part of the audiovisual universe of the transposed imagination as much as they want to see that their actions are significant within their fictional dimension. As such, in order to portray a unique narrative experience, videogame adaptations must focus on simulating the fictional world of their adapted texts as well as on portraying a meaningful user experience.

Over the next chapters, I will analyze aspects related to the *heterocosm* of the Sherlock Holmes imagination as created by Arthur Conan Doyle in his detective fiction and as how they have been transposed into the two aforementioned videogame adaptations. Considering the importance of constructing an immersive universe in a creative series such as the Sherlock Holmes stories, its *heterocosm* will be identified in terms of which narrative characteristics are the most immersive. Marie-Laure Ryan (2001) categorizes three different types of immersion: spatial, emotional and temporal, which are respectively related to the narrative elements of setting, characters and plot (pp. 120-162). Therefore, the analysis of the Sherlock Holmes *heterocosm* shall encompass all three narrative elements mentioned,

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[5] "What gets adapted here is a heterocosm, literally an 'other world' or cosmos, complete, of course, with the stuff of a story—settings, characters, events, and situations" (HUTCHEON, 2013, p. 14).

determining their most essential features and how they are represented in the adapted texts and in its transpositions. Within the videogame adaptations I will also analyze aspects related to playability, such as character design, audiovisual aspects and gameplay choices, as these are essential features of narrative construction in this digital media.

My hypothesis here is that the major differences between the adaptations and Doyle's narratives are directly related to the videogames' narrative structures, gameplay mechanics and storylines. While they both maintain the main setting, characters and plot structure of the Sherlock Holmes *heterocosm*, *The Devil's Daughter* presents a more branching structure which allows players to make some choices within the story, positioning them in the role of adapters. Flanagan discusses the subject when exploring different ways in which digital games and adaptation are involved, arguing that "[v]ideogames adapt, and make us into adapters, at all stages of their conception, creation, distribution and reception" (2017, p. 454), and this is achieved by providing players with different interactive experiences. The games to be analyzed present fairly different story structures, and therefore should reflect contrasting types of interaction as well.

Meanwhile, both digital narratives introduce the irrational/supernatural element within the predominantly rational/natural background of the Sherlock Holmes imagination. More specifically, the supernatural elements in *The Awakened* are arguably derived from its second adapted imagination, namely the Cthulhu Mythos[6], created by American author of horror and weird fiction Howard Phillips Lovecraft (1890 – 1937)[7].

Having introduced the objectives, hypothesis and concepts that underpin this work, I will now discuss in more detail the corpus of the study, its main objectives and focus, the review of previous literature on the topics and a detailed investigation on the theoretical background which supports the analysis presented in the following chapters.

1.1 INTRODUCING THE CORPUS

Conan Doyle's narratives follow the footsteps of the private detective Sherlock Holmes through the words of his roommate and sidekick, Dr. John H. Watson, who recounts

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[6] The Cthulhu Mythos nowadays has become a collective fictional universe, containing not only the tales developed by Lovecraft himself but also many more stories created by other writers in the form of imitations, not necessarily successful (JOSHI, 2001, p. 392).

[7] For more on the literature of H. P. Lovecraft and its development of horror through textual language, see Silva Ramos, Elisa. *The Apophatic Discourse in Four Horror Tales by Edgar Allan Poe and Howard Phillips Lovecraft*. 2017. https://repositorio.ufsc.br/xmlui/handle/123456789/182480.

some of Holmes' most curious cases from their residence in the now famous address 221B, Baker Street[8]. Although the different cases are mostly unrelated, the tales contain many characteristics associated with the modern detective story format, which the American author Edgar Allan Poe is widely regarded as the inventor[9]. Some of these characteristics include the presence of a brilliant, quirky and socially isolated detective; a peripheral narrator, who is always several steps behind the detective and serves as the reader's main source of identification; the overly complicated and curious case, which is deemed impossible to solve; the incompetent authorities who must request the help of the detective; and the focus on the process of solving the case (puzzle-solving), which establishes the detective's superior intellect (KNIGHT, 1980, p. 39-52). Similarly, these characteristics are the common within the Sherlock Holmes imagination.

Frogwares' *Sherlock Holmes: The Awakened* (figure 1) is in many ways a transposition of Doyle's creative universe. Rather than an adaptation of one of Doyle's tales, it is an original story which employs the same characters and settings of the written narratives. However, this videogame also adapts from a second main source: the set of stories written by Lovecraft, which became known in modern times as the Cthulhu Mythos. Therefore, the videogame is an intertextual work not only in the sense that it is an adaptation, i.e. a work in direct communication with another source text, but in the sense that it mixes both the rational/natural world of Sherlock Holmes with the irrational/supernatural creatures of Lovecraft in order to create something new.

Similar to Doyle's Sherlock Holmes's adventures, the game is also set during a late nineteenth-century London, and the characters and settings are portrayed in ways which would be considered on par with the source texts: non-playable characters dress and speak accordingly to the time and place of the story, a carriage is used as a means of travel and Holmes is first seen with a pipe in his hand. These characteristics help immerse the player into the world of the videogame, as they reconstruct the familiar universe of Doyle's tales. The player mainly controls the character of Sherlock Holmes, representing a significant shift in point of view from Doyle's stories, which are narrated by Dr. Watson. As such, the player

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[8] The real-world location in London now hosts the Sherlock Holmes Museum, which contains paraphernalia related to the stories such as Holmes' pipe used for smoking and a deerstalker hat, objects which became associated with the image of the fictional character (WYNNE, 2013, p. 1)

[9] "Poe was the first to create the intelligent, infallible, isolated hero so important to crime fiction of the last hundred years" (KNIGHT, 1980, p. 39). This is in reference to Poe's very own detective, C. Auguste Dupin, who made his first appearance in "The Murders in the Rue Morgue" (1841), reappearing in "The Mystery of Marie Rogêt" (1842) and "The Purloined Letter" (1844).

must become the detective and perform actions in order to solve the mystery, as opposed to being the more passive sidekick.

Frogwares'[10] most recent title in their videogame series of Sherlock Holmes, *Sherlock Holmes: The Devil's Daughter*, is another transposition of Doyle's tales. The game is also set in late nineteenth-century London and appropriately simulated as such. However, there are clear differences between the two titles. First and foremost, in the second game, the character of Holmes is portrayed in a much more jovial and active manner. Moreover, there is the curious addition of a character that does not exist in Doyle's literary universe: Katelyn Moriarty, who is the daughter of Holmes' arch enemy Professor Moriarty. This addition is representative of how adaptations expand and modify source texts. In this case, the new character is directly connected to a previous game in Frogwares' series, *The Testament of Sherlock Holmes* (2012), where Moriarty is killed and asks Holmes if he will take care of Kate for him. In *The Devil's Daughter*, the storyline revolves around Kate's return to London for a visit and her sinister and seemingly paranormal interactions with their new neighbor, residing at 221C.

There are a few characteristics which cause the videogames to diverge from Doyle's stories, both collectively and individually. Primarily, the shift in point of view (from Dr. Watson in the novels and short stories to Holmes in both games) grants players the possibility of experiencing the work of the detective, not as a spectator but assuming a lead role in the events (see figures 1 and 2). Consequently, the player may feel as if they have more control over the outcome of the stories. Both games also focus on representing a certain liberty of movement within their virtual worlds, immersing players in the streets of a nineteenth-century London (see figures 3 and 4), among other places. Consecutively, the gameplay tasks players with solving various puzzles by means of interacting with different objects, which categorizes the titles as somewhat traditional adventure games. According to Fernández-Vara, "most of the Sherlock Holmes videogames belong to the genre of adventure games… The main mode of gameplay in adventure games is puzzle-solving, where the player explores the world to gather information in order to learn how the game world works" (2013, p. 1). This is an overt simplification of the game mechanics involved in the genre, but which seem to work well for

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[10] "Created in 2000, Frogwares is an independent gamedev studio, based in Kyiv, Ukraine. Thanks to the work of a talented team of around 80 artists and programmers, our games are available for major platforms, including Playstation 4, Xbox One, PC and Nintendo Switch. Press and fans best know us for the Sherlock Holmes detective series, which has sold more than 7 million units worldwide." Source: FROGWARES. *Information about Frogwares company.* Available in: http://frogwares.com/company. Accessed: 28 Dec. 2019.

the transposition of detective fiction, considering its focus on solving mysteries.

As for the overall structure of the videogame narratives, while *The Awakened* presents a single, linear tale, similar to Doyle's novels, *The Devil's Daughter* is divided into shorter, independent episodes, which can be thought of as closer to the structure of Doyle's collections of short stories. Additionally, although there is an overarching, linear plot involving Kate, which encompasses the entire game, the player is presented with limited choices throughout the narrative. For example, each individual case has a small number of different outcomes, which are then revealed to be either the correct or incorrect solution of the crime being investigated, as the result of the players' own reasoning process. Nevertheless, the ending of the game is not changeable, and therefore independent of the choices made by players. Thus, although each mystery to be solved presents a branching structure, the overall storyline of the game remains linear, and the narrative may be seen as taking a labyrinthine shape, as its many different paths all lead to the same conclusion. Although this combination of structures may not alter the outcome of the story, it certainly plays a part in the representation of the Sherlock Holmes character, who may become the infallible detective who solves all the cases correctly, or the failed inspector who only reaches erroneous conclusions.

Figures 1 and 2 – Holmes and Watson as they are portrayed in *The Awakened* (left) and in *The Devil's Daughter* (right).

Source: Sherlock Holmes: *The Awakened* (2008) and Sherlock Holmes*: The Devil's Daughter* (2016).

On a last note, it is paramount to limit the implications of this study given its corpus. The videogames being analyzed are both narrative-driven titles of the adventure genre. Although the results of this study may suggest generalizations to other types of videogames, such as ones showing a different gameplay structure, I understand that all videogames are

essentially unique, and the reader should be aware that when I refer to *videogames*, I am speaking of narrative-centered titles.

Figures 3 and 4 – The streets of London as represented in *The Awakened* (left) and *The Devil's Daughter* (right).

Source: *Sherlock Holmes: The Awakened* (2008) and *Sherlock Holmes: The Devil's Daughter* (2016).

Keeping in mind the similarities and differences between the two adaptations in the corpus, this work intends to show how these videogame reinterpretations of the Sherlock Holmes imagination adapt the Sherlock Holmes *heterocosm*, as well as how they interact with players in their own individual ways, considering the differences between their narrative structures.

1.2 OBJECTIVES OF THE STUDY

The main objective of this research is to investigate how two videogame adaptations of the Sherlock Holmes literary series, *Sherlock Holmes: The Awakened – Remastered* (2009) and *Sherlock Holmes: The Devil's Daughter* (2016), have chosen to adapt this imagination, focusing on how they transformed the main elements of setting, characters and plot structure of the Holmesian *heterocosm*, as created by Arthur Conan Doyle in his textual narratives, into the digital medium of the videogame. The Sherlock Holmes imagination is arguably one of the most adapted literary universes in the world, and I will investigate different cultural items about it, ranging from the late nineteenth century to present days. Therefore, I will inevitably run into other forms of adaptation (illustrations, TV series, films) which shall have to be addressed to a certain extent, as they often become interrelated and self-referential. Nonetheless, the core of this study remains the affiliations and crossovers between literature and videogames.

Given the corpus of the study and the hypotheses postulated in the previous section,

the specific objectives of this study are: 1. To analyze the process of adapting a literary text into a videogame; 2. To study the concepts of narrative and interactivity in videogames; 3. To determine the role of the player when interacting with these videogame adaptations; 4. To examine the implications of the presence of supernatural/irrational elements in Sherlock Holmes' natural/rational narratives, such as in Howard Phillips Lovecraft's literature, and how they interact with the Sherlock Holmes imagination.

As argued in the objectives listed above, the focus of this study is on the adaptive choices of the videogame developers, specifically on the structure of the narrative of these digital transpositions of the Sherlock Holmes literary series. In order to give rise to this discussion, the investigation will approach three specific aspects present in the stories: (1) the representation of the textual/virtual world as described by Doyle and as presented by the adaptations; (2) the depiction of the main characters, considering their transformation from words into three-dimensional beings; (3) and the structure of the stories in the adapted texts and in its adaptations, considering media and genre specificities, linearity and the multiplicity of narratives usually associated with videogames. Consequently, the aspects to be analyzed shall encompass three important features of narrative-driven videogames: the audiovisual representation of the world; the gameplay, or the specific actions which the player is able to perform in that specific world; and the plotlines elaborated by the developers.

Although the three aspects to be investigated have been listed as separate features, the intention is to show how the narratives of these games are constructed by all of these characteristics combined. In *Avatars of Story* (2006), Marie-Laure Ryan argues that "by connecting the strategic dimension of gameplay to the imaginative experience of a fictional world, this approach should do justice to the dual nature of videogames" (p. 203). This "imaginative experience of a fictional world" is also experienced by the reader of a story, but in videogames players participate in an interactive, visual world, where gameplay and story intermingle. This can be observed in the two videogames to be analyzed, in which players incorporate the role of the detective and are required to perform actions which are representative of Holmes' deductive process in Doyle's narratives, arriving at conclusions which will eventually allow them to see to the end of the game. Likewise, Doyle's writings have been praised as deeply immersive works, presenting a world that "lives and breathes" (DOWD, 2011, p. 95), which contrasts with the previously mentioned claim that videogames are a media better suited for creating immersive experiences. Knight argues that

Month by month in *The Strand Magazine* readers could see, through the plots, the

crimes and the criminals of the Holmes stories, an account of what they felt might go wrong in a world that was recognisably theirs and which was, through the force of omissions and the formation of its problematic, one where their own sets of values would work. The consolations were great, and the wit and verve of Doyle's writing give those comforts the illusory vitality of a living system. (1980, p. 103)

As such, Doyle worked on developing a representation of his audience's world which was not, in fact, realistic, but which accommodated their morals and values. This masked setting, coupled with the infallible figure of the detective and Doyle's precise structuring of the plots, created a literary universe which felt familiar to its audience, not because it represented the reality in which they lived, but because it gave them a version of a world which they desired to inhabit. Through the analysis of Doyle's detective fiction, this study will show how the Sherlock Holmes *heterocosm* comprises the most immersive characteristics of its universe.

Furthermore, as the study will investigate current concepts surrounding the scope of videogame adaptation studies, its results shall further inspect these theories, especially in the context of the narrative-driven games to be analyzed. Despite more recent efforts in addressing the subject by Linda Hutcheon in the updated edition of her seminal work *A Theory of Adaptation* (2013, originally published in 2006) and by Kevin M. Flanagan in his essay entitled "Videogame Adaptation" (2017), the literature concerning videogame adaptations is still scarce. Consequentially, notions of media specificities and how the literature/videogame media communicate to one another may have to be developed before any attempt to analyze Frogwares' adaptations.

1.3 REVIEWING THE LITERATURE

While there has been plenty of academic research on Doyle's canon of Sherlock Holmes literature, only a few select studies have taken its videogame adaptations as their main focus. In "Sherlock Holmes Reloaded: Holmes, Videogames and Multiplicity" (2013), Souvik Mukherjee assessed the "adaptability" of Doyle's Sherlock Holmes narratives. According to the author, characteristics such as the lack of connection between the tales and the absence of a specific chronology confer a degree of variability and multiplicity to the series which allow the character of Holmes to be easily adapted into other stories and even other universes (p. 113). This would be the case of *The Awakened* and *The Devil's Daughter*,

which develop completely new narratives involving the character and, in the case of the former, which intersect Doyle's and Lovecraft's fiction. Clara Fernández-Vara conducted a general analysis of videogames adapted from the Sherlock Holmes stories in her article "The Game's Afoot: Designing Sherlock Holmes" (2013), criticizing some of the design choices of the developers and even making a few suggestions about what she believes would be a way to improve those interactive experiences. For the critic, the videogames usually rely on puzzles which are overly transparent and ultimately discourage the level of deduction achieved by Holmes in the literary works, depriving players from feeling like they are in fact acting accordingly to Doyle's Holmes (p. 1). In "The Game Has Virtually Stumbled" (2011), Tom Dowd also criticizes videogame adaptations of Sherlock Holmes utilizing similar arguments as Fernández-Vara but focusing instead on the difficulties of adapting Holmes and its narratives. For Dowd, although videogames provide various possibilities for players to perform in ways which they cannot in real life, the medium has still not been able to properly mimic Holmes' deductive abilities from the literary narratives, and the problem of immersion identified by Fernández-Vara persists. While the two previously mentioned studies seem to draw on a discourse of fidelity[11] to criticize the videogame adaptations, the present study aims to focus on the intertextual connections between the literary works and the videogame adaptations.

After introducing the corpus, the main objectives and previous literature concerning the objects of this study, the following pages of this chapter will present three subsections discussing the background theories for the analysis which will be developed in the subsequent chapters. The subsections will be divided as follows: first, an overview of adaptation studies and its relation to the videogame format; second, a study connecting Hutcheon's concept of the *heterocosm* to Ryan's theories concerning immersion in literary texts; finally, a discussion on the concept of narrative within the videogame medium and on the engagement between players and the virtual world.

1.4 ADAPTATION STUDIES AND THE VIDEOGAME MEDIUM

In *A Theory of Adaptation*, Hutcheon argues for the study of adaptations *as adaptations*, or in other words, as works which are directly and admittedly connected to other

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[11] "Put simply, fidelity refers to the extent to which a given aesthetic object… reflects a *faithful* understanding of its source…" (JOHNSON, 2017, p. 87).

work(s). However, this relationship between adapted text and adaptation has generated diverse, sometimes conflicting theoretical lenses through which to study adaptations. Fidelity discourse, for example, tends to see adaptations as having "the responsibility… to communicate or evoke some essential features associated with the texts they are adapting" (LEITCH, 2017, p. 7). This type of criticism generally results in a judgmental view of adaptation, which tends to position the adapted text in a place of ultimate superiority over any work or works sequentially sprouted from it. According to Hutcheon, within fidelity criticism there is the assumption that adapters wish to simply *reproduce* a previous work. However, adaptation tends to be a process of "repetition without replication" (2013, p. 7), meaning that changes to the adapted work are not only presupposed, but often the goal of adapters.

The videogames analyzed in this study are certainly good examples of this case: both adapt the creative universe of Doyle's fiction while presenting original stories, sometimes even in connection to other texts, as in the case of *The Awakened*. Consequently, this study diverts from posing any judgments of value between the elements of its corpus, positioning both adapted texts and adaptations on equal ground and focusing instead on the interaction between the works and their readers/players.

A better suited lens through which to investigate adaptation within the context of the current study can be found in the field of intertextuality. This concept assumes that all texts are constantly in communication with one another, although within different relational degrees (CUTCHINS, 2017, p. 74). However, such a general statement sprouts the following question: if all texts remain in constant dialogue with one another, how do we differentiate adaptations from other intertextual processes? Or, to develop this argument in terms of adaptation studies, if a person has had access to an adaptation before its adapted text, how does he or she recognize which one is the source, and is this question even relevant for the field? Hutcheon identifies adaptation through the following interrelated perspectives:

> First, seen as a *formal entity or product*, an adaptation is an announced and extensive transposition of a particular work or works… Second, as a *process of creation*, the act of adaptation always involves both (re-)interpretation and then (re-)creation… Third, seen from the perspective of its *process of reception*, adaptation is a form of intertextuality: we experience adaptations (as adaptations) as palimpsests through our memory of other works that resonate through repetition with variation. (2013, p. 7-8).

Thus, adaptation is always an acknowledged, creative, interpretive and intertextual redevelopment of an adapted work or works. In this sense, the investigation of the adapted texts and its videogame adaptations here focuses on how these works dialogue with one another through the particularities of their medium and the specificities of their narrative

structures. I reinforce here the emphasis of this thesis on identifying the means through which the videogame adaptations add a new perspective to the collective construction of the Sherlock Holmes imagination by analyzing the different ways with which they interact with their intended audience.

Regarding videogames, few studies have investigated the medium more directly so far. In "Videogame Adaptation", Flanagan dedicates part of his essay to discussing videogame adaptations of literary texts. The author argues that videogame adaptations often create a balance between working with the adapted texts and developing the story within a well-known genre. As a consequence, literary texts would be adapted into models which are familiar to players, such as adventure games or first-person shooters, and present them with new ways to experience that world. This situation appears to be on par with Sherlock Holmes videogame adaptations, generally considered to be adventure games, since this genre mainly focuses on presenting features such as exploration and puzzle-solving, which in turn are very similar tasks to the ones practiced by a detective. Thus, the intersection between the adapted texts and the genre becomes natural.

Flanagan highlights how videogames tend to present mechanics which are previously familiar to players, which reflects part of the process of adapting a literary text into the medium of the videogame. As such, actions performed by the characters of a fictional universe are usually transformed into gameplay mechanics such as walking, jumping or punching, or, as in the more specific case of the Sherlock Holmes universe, analyzing crime scenes with the help of different objects and interacting with other people. The author compares two videogame reinterpretations of Lovecraft's fictional world, arguing that both videogames adapt the same universe in very different ways. Flanagan's investigation of these titles illustrates how adaptations of a common text can be particularly distinct from one another, depending on the adapter's choices as to which characteristics to transpose into their creations.

As argued by Hutcheon, there are many different reasons why a certain work gets adapted, which results in various diverse reinterpretations of the same work that may present contrasting points of interest, as in the case of the videogames being analyzed by this study. Although *The Awakened* and *The Devil's Daughter* were both developed by the same company and do share a few characteristics, the titles represent truly different ways of constructing a narrative in a videogame. While the first title seems to focus largely on representing the puzzle-solving characteristics of the detective fiction genre, the second often

draws attention to more active parts of the detective's work, such as chasing the bad guys. Consequently, it is paramount to investigate these approaches and how they communicate with the adapted texts, given that they focus on different aspects of the Sherlock Holmes series.

In *A Theory of Adaptation*, Hutcheon argues that what gets adapted in the videogame medium is the "cosmos" of a story, "its material, physical dimension, which is transposed and then experienced through multisensorial interactivity," which she calls *heterocosm* (2013, p. 14). This includes everything that encompasses a story, from characters to the setting and the actual plot, allowing players to immerse themselves in the universe of the game in a way "unrivaled in most other media" (2013, p. 51). Hutcheon's notion of the adaptation of the *heterocosm* seems to coincide with the majority of the videogames based on the Sherlock Holmes narratives, since most of the titles portray original stories instead of being direct adaptations from the books. In this sense, adapting the "cosmos" of the stories becomes more central in these titles as developers tend to focus on the portrayal of Holmes, the investigative process and the appearance of the world itself. Still, Hutcheon's generalist definition of *heterocosm* must be further developed before it can be used in the following chapters, and this is the aim of the next section.

1.5 DEFINING THE *HETEROCOSM*

Hutcheon is not exactly specific when she describes what comprises the *heterocosm* of a text, but her mention of material and physical dimensions brings to mind Ryan's theories concerning the notions of immersion within literary narratives, in the sense that it offers a background for establishing a more solid definition of what Hutcheon deems *heterocosm*. According to Ryan,

> [i]n the phenomenology of reading, immersion is the experience through which a fictional world acquires the presence of an autonomous, language-independent reality populated with live human beings. For a text to be immersive, then, it must create a space to which the reader, spectator, or user can relate, and it must populate this space with individuated objects. It must, in other words, construct the setting for a potential narrative action, even though it may lack the temporal extension to develop this action into a plot. This fundamentally *mimetic* concept of immersion… applies to novels, movies, drama, representational paintings, and those computer games that cast the user in the role of a character in a story[…] (2001, p. 14-15).

As such, immersion may be achieved in any sort of literary media which are able to create a representation of an imaginable universe, identified by Ryan as a "textual world".

Moreover, this universe is suggested in the mind of the reader through the language of the text, as well as through any internal cognitive information that the reader may utilize to fill in the eventual gaps of the text.

One of the building blocks of Ryan's theorization is the metaphor of transportation. This metaphor is well-known to readers who often speak of being 'lost in a book.' According to the author, within literature there is a degree of transportation to the textual world of each work which constitutes its ability to immerse the reader in its universe. Additionally, this transportation relies not only on the text's capacity to represent its textual world, but also on the reader's repertoire, performance and engagement with the text: the author can only do so much to construct the universe of their story. The reader must therefore follow the text's directions in order to develop a mental image of that world as to fulfill the transportation metaphor. Ryan describes her experience with a certain imaginatively constructed scene of Honoré de Balzac's *Eugénie Grandet* as such: "[my] visualization blends text-given information… with a personal filling in of the blanks…, but as I replay the novel in my mind the two types of detail blend into a seamless picture, and I don't remember what comes from me and what comes from the text" (2001, p. 126). This quote demonstrates how textual worlds are built by information internal and external to the text, as the reader engages with the work by filling in the gaps and essentially leaving his or her personal mark in the restructuring of that world, drawing further connections between that imaginary universe and their own particular lives.

Furthermore, Ryan associates three important characteristics of literary narratives—setting, plot and characters—to three different types of immersion: spatial, temporal and emotional, respectively. Spatial immersion refers to the text's ability to transport the reader into the setting of the work; as such, it is a concept closely related to the transportation metaphor. According to the author, the literary text must find ways with which to develop a close relationship between reader and setting. This can be achieved through various practices, such as focusing on a character's point of view, giving proper names to places, referencing locations in the real world and ascribing a "reality effect" to the textual universe, what Ryan identifies as "the mention of concrete details whose sole purpose is to fix an atmosphere and to jog the reader's memory" (2001, p. 130). Although these are not the only mechanisms available for designing an immersive setting, they were used by Doyle in his detective fiction. Thus, the focus is not on the accumulation of information regarding the setting, but on its ability to invoke the construction of a visual representation in the reader's

mind. Just as well, narrative specificities such as verb tense, type of discourse and choice of narrator may alter readers' perception of immersion, either distancing or approximating them from the narrative. As mentioned previously, the stories created by Conan Doyle have often been described as extremely immersive experiences, blending fictional stories with a realistic setting. In this sense, Ryan's theories on spatial immersion will be used when analyzing the construction of the textual world within the literary stories.

Additionally, the critic discourses on emotional immersion in terms of the reader's relationship with the characters in the textual world. Ryan states that "though we are more likely to be moved by real events than by imaginary ones, we are also more likely to be affected by what happens to people we know than by the fate of strangers" (2001, p. 149). Although the author's argument is aimed at techniques of internal narration coming from the main character, Dr. Watson's peripheral account centered on Holmes does manage to show the reader very personal and intimate sides of the detective. Doyle's mix of a realistic, contemporary environment with the very individual and private work of the detective drew readers into identifying Holmes as the hero they needed within their real lives:

> "Great emotional value was found in an individual who seemed to stand against the growing collective forces of mass politics, social determinism and scientific, super-mechanistic threats to the free individual. A figure like Holmes, who treated all problems individualistically and who founded his power on the very rational systems which had inhumane implications was a particularly welcoming reversal of disturbing currents." (KNIGHT, 1980, p. 80).

This emotional connection to Holmes is mirrored in their readers' reactions to the character's 'death' in *The Final Problem*, published by Doyle in 1883 as the detective's final adventure. According to Knight, "[t]his event… led to a public outcry which in turn led to Holmes' eventual rebirth as one of the immortals" (1980, p. 94). Such was the emotional connection between character and audience that, to this day, the Holmesian universe continues to be source of many adaptations across different media, as is the case of Frogwares' videogame series.

Finally, Ryan discusses temporal immersion in terms of suspense towards the unfolding of the plot. According to the author, temporal immersion is what drives readers into rushing anxiously through the text until the point where all their questions have been answered. As the process of reading a text comes to a close, possibilities are disregarded as conceivable narrative paths are closed and a unique conclusion is reached. To this end, Ryan identifies four different degrees of suspense within literary texts, in decreasing order of imersiveness: *what suspenses*, *how (why) suspenses*, *who suspenses* and *metasuspenses*.

Consecutively, as regards the corpus of this study, the second and third categories seem to be the most relevant for analysis. *Who suspenses* are directly related to detective fiction such as the Sherlock Holmes narratives, since they are based on the reader's craving for identity disclosure. It represents the traditional 'whodunit' stories, where the focus is not on the repercussions of the crime on the victims' lives or on the moral questionings surrounding criminality, but simply on identifying the culprit. Although it could be argued that this practice is paramount to any detective fiction, the importance of the character of Holmes to the series must be taken into consideration here. Kayman argues that "for all the talk of detecting, it is not the plotting or the intellectual work which are the key to the success of these stories, but the very special 'character' of Sherlock Holmes" (2003, p. 49). Doyle's stories are built around the detective, and readers are more interested in his specific process of solving cases instead of having questions such as 'who did it?' answered. As such, Ryan's category of *how (why) suspenses* involves the reader's curiosity on how and why things came to be as they are. In stories such as these, the outcome is already known to the reader, as it is common in Watson's recounting of Holmes' past cases (usually, readers already know if the case has been successfully solved or not), and the reader's anticipation is aimed at not only the *how* and *why* the crime was committed, but also to *how* Holmes will be able to solve it. Thus, considering the importance of the character of Holmes to the narratives awards Doyle's stories with a higher degree of suspense and therefore of immersion considering its plots, according to Ryan's categories.

Suspense in the literary texts was also brought on by Doyle's stylistic choices. Knight argues that, while the novels in the series were "slower and less organically united" (1980, p. 69), considering their length and narrative structure, the short story format of future tales combined "richness with speed" (1980, p. 78) to develop more fast-paced narratives which allowed the reader to experience the action more directly and quickly reach the climax of the narratives. This idea can be observed in the videogame adaptations which concern the corpus of this thesis, which present different narrative structures, allowing for varying degrees of action within the gameplay experience.

Considering Ryan's three categories of immersion within literary texts (spatial, emotional, temporal), I argue here that the *heterocosm* of a universe such as that of the Sherlock Holmes series of literary narratives is comprised of those characteristics which afford it with the highest degrees of immersion, as these features becomes the most striking in the minds of readers. Therefore, the elements which will be analyzed over the next two

chapters encompass the narrative elements of setting, characters and plot, according to Ryan's categories.

Within Frogwares' series of adaptations there have been many changes in the design of the games over the years. Holmes himself has been portrayed in many ways, not only physically but psychologically, sometimes deviating considerably from the literary material such as in the latest title of the videogame series, *The Devil's Daughter*, where the detective is shown to have an adoptive daughter. The actual process of solving the cases also underwent various reconstructions, sometimes relying more on the player's ability to solve puzzles while at other times requiring the user to draw their own conclusions based on the evidence gathered. Movement through the game's settings also represents some of the biggest changes in the series: while in earlier titles the world was mainly shown through predetermined angles and specific areas of interest, more recently Frogwares invested in bringing the open-world concept into the series, building a universe where players can be freer to roam around the streets of Victorian London and approach it from various different perspectives with the use of a player-controlled camera, which grants the player more possibilities for exploring the environments of the virtual world. Considering the significant changes between these titles and the overall originality of its plotlines, Hutcheon's *heterocosm* provides a useful concept for understanding the kind of adaptation that we can find in and expect from videogames. Unlike other audiovisual media, videogames do not seem to rely on the emulation of the narratives, but on the construction of the interactive universe itself.

After further defining Hutcheon's *heterocosm* in relation to Ryan's theories of immersion, the following section will present theories concerning the relationship between the medium of the videogame and the concept of narrativity.

1.6 VIDEOGAMES, NARRATIVE AND PLAYER ENGAGEMENT

In the previous pages I discussed the concept of narrativity in videogames. One of the founding debates in the area of Videogame Studies is exactly on this topic, comprising a dispute which came to be known as the ludology vs. narratology debate. Endorsers of the ludology approach believed that videogames were not—and could not—be narratives, given their primordial status of interactive items. Ludologists such as Jesper Juul[12] and Espen

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[12] See, for example, JUUL, Jesper. *A Clash between Game and Narrative.* 1998. Disponível em: <https://www.jesperjuul.net/text/clash_between_game_and_narrative.html>. Acesso em: 2 jun. 2019.

Aarseth[13] ultimately wished to emancipate the field of Videogame Studies from Literary Studies by focusing on what they understood to be the core of the medium, namely the gameplay, assuming that the presence of narrative would shift attention away from amusement and recreation (RYAN, 2006, p. 183-184). Arguments such as these presuppose a strict definition of narrative, one focused on the *telling* of a story. However, according to Ryan, more recent studies tend to "detach narrative from language and literature and to regard it instead as a cognitive template with transmedial and transdisciplinary applicability" (2006, p. 184). This practice extends the presence of narrative to different modes of engagement, as discussed by Hutcheon, incorporating the possibilities of *showing* a story, as in performance arts, and of *interacting with* a story, such as in the case of videogames and other interactive narratives.

Alternatively, critics writing from the point-of-view of narratology defend the existence of narratives within digital games, arguing that the medium characterizes yet another way created by humans to engage with stories, a perspective defended in the writing of two important authors cited in this study, namely Marie-Laure Ryan and Janet Murray. Essentially, the ludologist way of thinking stems from the beginning of the videogame medium (videogames became more readily available to the public around the 1970s) when videogames like *Tetris* and *Pac-Man*, which were heavily focused on gameplay and contained barely any narrative elements, were regarded as the true innovation of the medium. However, Ryan argues that

> [g]ames were presented as being about saving princesses and fighting monsters rather than merely about gathering points by hitting targets and avoiding collision with certain objects, even though the monsters and princesses were usually represented by geometric shapes that bore little resemblance to the fairy tale creatures they were supposed to stand for. Through these advertising techniques, designers asked the player's imagination to supply a narrativity that the game itself was not yet able to deliver. The investment of the game industry in narrative interest was boosted by technological developments that closed the gap between the game and its package, such as more memory, better graphics, higher speed, improved AI —all factors that contribute to more realistic settings and more believable characters, the prerequisites for a rich narrative experience. (2006, p. 182).

Thus, as technology provided developers with more complex resources for storytelling, narratives started to invade the medium and eventually became the norm. Ryan suggests a blend between the areas of ludology and narratology, one that encompasses both gameplay and story as core elements of digital games without necessarily subordinating one to the other. This thesis subscribes to this levelheaded approach, as it seems to better represent

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[13] AARSETH, Espen J. *Cybertext:* Perspectives on Ergodic Literature. Baltimore e Londres: Johns Hopkins University Press, 1997.

the state of affairs of videogames nowadays. Consequently, the analysis in the following chapters understands that narrative in videogames is built of a mixture of game mechanics and narrative elements, as well as the multisensory representation of these aspects in a fictional, interactive world.

Nevertheless, considering the existence of narrativity within videogames does not presuppose that the medium represents stories in the same way that other media do. As questioned by Tamer Thabet in *Video Game Narrative and Criticism*, "[w]e have read, watched, and listened to stories, but what does it mean to play with them?" (2015, p. 3). In the updated edition of the seminal book on interactive narratives *Hamlet on the Holodeck*, Janet Murray investigates two important concepts to videogames in general: *immersion* and *agency*. According to the author, immersion within videogames is "[t]he experience of being transported to an elaborately simulated place" (2017, p. 99). It is a concept which may be felt in various media as well, as discussed in the previous section, but under different degrees of intensity. As well as visually representing a setting, videogames can position the player within that world in different ways. First-person videogames, for example, allow the player to experience the world as if their own persona had been inserted into it. Alternatively, third-person titles allow the player to see the characters they are controlling. Although it is often argued that the first-person perspective grants a deeper sense of immersion to players, as they may feel like they have entered the videogame themselves, being able to see the character you are controlling arguably increases players' identification with the character, and consequently with the world they inhabit (MUKHERJEE, 2015, p. 188).

The Awakened was first published exclusively as a first-person videogame and was later remastered into a second version which allowed players to experience the game in the third-person perspective. This change in point-of-view arguably alters the type of immersion experienced by the player. Borrowing from Ryan's immersion theories, while players may feel more absorbed in the settings of the game (temporal immersion) as the medium simulates its world as being seen through their own eyes in the first-person mode, the third-person perspective allows players to see Holmes on their screen at all times, and may increase their emotional connection to the character (emotional immersion).

The concept of agency, as discussed by Murray, is directly related to that of immersion: "[t]he more realized the immersive environment, the more active we want to be within it" (2017, p. 123). Thus, agency reflects the player's wish to feel like their actions are meaningful within the fictional world. This feeling can be experienced through various

different features of videogames. For example, Murray mentions the pleasure in being able to navigate through the space of the game, exploring places and experiencing new ways to traverse them. The act of moving forward through a set of rooms, for instance, allows the player to experience the story moving forward through each step taken. The possibility of making choices within the narrative may also provide the player with the sense that the narrative is being shaped and altered by their specific choices, turning them into meaningful elements. A story with multiple paths to be followed allows for a different experience to sprout each time the game is played (2017, p. 127-128). Above all, games provide players with the ability to experience something which they may not be able to in their lives. People may feel as if they have no sense of control over what happens to them, but most videogames allow them to retry after failure, as many times as they wish, and to experience lives which they may not be able to conceive for themselves; such is the power of agency (2017, p. 136).

The two theoretical concepts presented above are key to explaining how the narrative structure in a videogame may alter the way players interact with it. Both *The Devil's Daughter* and *The Awakened*'s remastered edition allow players to experience the games through a first-person or a third-person perspective, arguably altering their relationship with the games' setting and/or characters. Additionally, both titles represent a simulated version of Doyle's London which allows for spatial movement, although sometimes limited, a strategy to immerse the player in the world of the game. Finally, as *The Awakened* presents a more linear story as opposed to *The Devil's Daughter's* choice-making mechanics, the narrative structures of the videogames are bound to present themselves differently to their players.

Regarding the engagement between videogame and player, the concept of agency itself represents the importance of story engagement within the medium, as players can feel like their actions are significant within the world of the videogame. Additionally, players may interact with videogames through joysticks, mouse and keyboard or even touchscreens, and their actions in the real world are transformed into the virtual language of a specific videogame in the form of its gameplay. According to Mukherjee, "gameplay combines spontaneous play existing in supplementarity with the structured framework of game rules" (2015, p. 88). The gameplay of a specific title consists of various elements such as movement, combat and exploration, which manifest itself in the form of sets of game mechanics such as jumping, punching or using an item.

Additionally, players tend to define the gameplay of a title by means of a certain narrative genre, relating them to specific elements and game mechanics. For example, when

Fernández-Vara (2013) states that the Sherlock Holmes videogames belong to the genre of adventure, she identifies the main gameplay of the genre as one of puzzle-solving and consequently associates this gameplay to the element of exploration. Moreover, it could be said that the exploration element is achieved through interaction with other gameplay elements, such as movement, comprised of game mechanics such as clicking in a place where the player wishes to move to or using buttons to move through the world more directly. As the resolution of a videogame depends on the players' interaction with it through its specific gameplay elements, the mechanics available to the player drastically alter the player's perception of immersion and agency. In adaptations of the Sherlock Holmes series, for example, players would expect to be able to perform specific tasks related to the work of the detective, such as using a magnifying glass to look for evidence and being able to draw deductions based on the appearance of other characters, much as the detective does in Doyle's narratives. If developers fail to transfer Holmes' actions into their games as mechanics, players may feel less immersed in the virtual environment.

Moreover, as players are introduced to the mechanics of a game through built-in tutorials and/or the practice of trial and error, they begin to assimilate the rules of that virtual world and to develop a scheme of its cosmos. Assimilating the rules of a virtual world depends on the players' capacity to identify and learn the characteristics which compose the virtual world of the videogame, building from the knowledge they have of the real world and of other videogames as well. As such, when players enter a virtual world, they must figure out which rules to which they must conform and how the videogame will respond to their commands. This practice touches on an important concept within the realm of visual perception, namely the theory of *affordances*. As posited by Gibson, "[t]he *affordances* of the environment are what it *offers* the animal, what it *provides* or *furnishes*, either for good or ill" (1986, p. 127). The author first exemplifies the concept as such:

> If a terrestrial surface is nearly horizontal (instead of slanted), nearly flat (instead of convex or concave), and sufficiently extended (relative to the size of the animal) and if its substance is rigid (relative to the weight of the animal), then the surface *affords support*. It is a surface of support, and we call it a substratum, ground or floor. It is stand-on-able, permitting and upright posture for quadrupeds and bipeds. It is therefore walk-on-able and run-over-able. (1986, p. 127).

This concept may be adapted into the virtual universe of videogames in order to explain its capabilities. To use Gibson's nomenclature, programmers must allow ground surfaces to be *walk-on-able* and objects to be *pick-up-able*, for example. However, props in videogames do not always contain the same affordances which they do in real life. For

example, when human beings look at a chair, they first identify it through its main component; because they contain a flat surface, as described by Gibson, they are *sit-on-able* objects, which constitutes their main purpose. But they also represent other capabilities when related to humans: they are *stand-on-able*, *pick-up-able* and, depending on their weight, even *throw-at-able*. When players enter a new virtual world, they must start to determine which affordances have been programmed into the game. Consequently, the mere existence of a chair in an interactive world does not necessarily mean that the object contains any affordances. The chair may simply be a visual prop, and not be interactive at all. It may also contain a set of the affordances provided by chairs found within the real world: it may be only *sit-on-able*, for example. It may also provide completely different affordances from its real-world counterpart. In a game where objects may be transformed into other objects, for example, a chair may be *transform-into-able*. Therefore, one of the first ways which players must engage with the virtual world of a videogame is to figure out its rules, as well as how the virtual world responds to the player's commands. Thus, users must determine which actions they are able to perform in the videogame, discover which combination of buttons or keys correspond to those commands, how those commands relate to the audiovisual elements of the world and how the universe responds to each player interaction.

In this sense, Gibson's theory of affordances offers a strong basis of analysis for the different ways in which players and videogames converse. When players enter the virtual world of *The Awakened* or *The Devil's Daughter*, they must discover the possible functions of every item within their three-dimensional universe. Objects and characters may either be interactive or simple props in the background. Since the actions which the player can perform in a videogame are directly related to the affordances of its objects, an aptly immersive world must include interactive elements which make sense within the *heterocosm* which they are adapting. Just as well, discovering the affordances of objects is necessary for the development of the games' storylines. Therefore, the player's temporal immersion also depends on its development.

Lastly, although gameplay may be understood as a game component in itself, it is vital to analyze it in relation to other main videogame aspects. As argued by Mukherjee, "the supplementarity of the narrative, ludic and machinic aspects of video games as well as the multiplicity of their associations need to be considered for understanding how gameplay functions" (2015, p. 19). These components all work together in order to form a more interactive relationship between player and game: narrative is constructed through audiovisual

and textual support and experienced through ludic interaction and machinic response.

The past subsections have presented important theoretical concepts which will be paramount for the analysis developed over the next chapters. After further debating Hutcheon's notion of the *heterocosm*, the second chapter will present a close look into Doyle's Sherlock Holmes narratives, drawing excerpts from the short stories and novels in order to identify the main elements of its *heterocosm* regarding setting, characters and plotlines, and focusing on how they have been represented by Doyle.

Sequentially, the third chapter will investigate Frogwares' videogames, focusing on how they chose to adapt the *heterocosm* of the Sherlock Holmes series. More specifically, the third chapter will focus on the role of the player in the construction of this virtual narrative and the videogames' contrasting narrative structures.

Stills from the games will be chosen based on their relevance to the construction of the virtual world. Gameplay elements shall be described as best as possible, considering the limitations of the textual medium into representing them fully as interactive elements. Finally, the concluding chapter shall present closing remarks which further connect the literary tales with the two videogame adaptations by drawing conclusions on how they dialogue with one another, as well as how the interaction with different media may alter fans' perception of the series. The possible implications of the study will be presented as a steppingstone to further investigations on these topics.

2 THE *HETEROCOSM* OF THE SHERLOCK HOLMES IMAGINATION

Considering the previous discussion about Hutcheon's *heterocosm* and Ryan's theories of immersion, this chapter will examine Conan Doyle's collection of Sherlock Holmes stories in order to determine the main elements of its *heterocosm*, focusing on how its imagination derives from the literary texts. In order to achieve this objective I will investigate narrative elements such as setting, character and plot, the three features considered by Ryan as being essential to engage with the text, drawing examples from the novels and short stories to illustrate the analysis. Before delving into the literary excerpts, however, the following section shall present an overview of the context of publication of Doyle's narratives in order to familiarize the reader with the series.

2.1 CONTEXT OF PUBLICATION

The Sherlock Holmes tales were written by Arthur Conan Doyle as a series of fifty-six short stories and four novels, released between 1887 and 1927. With the exception of the first two novels, *A Study in Scarlet* (1887) and *The Sign of the Four* (1890), all stories were published in *The Strand Magazine* from 1891 to 1927, which is when the series became well known to the public. The short stories published in magazine were later collected into five different volumes: *The Adventures of Sherlock Holmes*, *The Memoirs of Sherlock Holmes*, *The Return of Sherlock Holmes*, *His Last Bow* and *The Casebook of Sherlock Holmes*, as they are known by readers nowadays. Doyle's two other novels, *The Hound of the Baskervilles* (1902) and *The Valley of Fear* (1915), were also published in *The Strand Magazine*, although in a serialized format, and later released in book format in the years mentioned above. The narratives printed in the magazine were accompanied by the now famous illustrations of the British artist Sidney Paget, whose depictions of Holmes and Watson have helped to shape future adaptations of the detective and his sidekick. As these illustrations were released alongside the first publication of the stories, they will be used in the following analysis to illustrate key points of the discussion, alongside other significant images.

Having explicated some of the main characteristics concerning the series' context of publication, the following sections will delve into the analysis of the stories themselves, drawing examples in order to investigate the main elements of the *heterocosm* of the Sherlock Holmes imagination and how these elements are represented within the literary texts. In order to accomplish this task, I will analyze the narrative components of setting, character and plot, identified by Ryan as the main elements responsible for the creation of an immersive textual universe.

2.2 SETTING

This section will analyze two elements of the setting of Conan Doyle's detective fiction considered here to be essential within the Sherlock Holmes imagination: the famous apartment at 221B, Baker Street, and the streets and locations of Victorian London[14]. Both of

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[14] "We can hardly imagine Doyle's Sherlock Holmes far from his famous lodgings at 221B Baker Street in late-Victorian London, surrounded by hansoms, fogs, the Baker Street Irregulars, and the varied and ever enchanting mysteries of a great urban area." (CAWELTI, 1976, p. 140).

these elements predominate among the choices for the setting in Sherlock Holmes adaptations[15] and they have been intensely described by Doyle in the literary texts as well. The following analysis will investigate passages from the written narratives in order to determine the importance of these elements within the Holmesian imagination and how they have been represented by Doyle in his works.

2.2.1 B, Baker Street

The Baker Street apartment at 221 is a meaningful location within the Sherlock Holmes imagination, considering that the very own essential partnership between the detective and his sidekick, John Watson, originated in the address. In *A Study in Scarlet* (originally published in 1887), the first story in Doyle's series, Watson shares the tale of how he first met Holmes. The doctor had been living expensively at a hotel room and was in search of a place to live, somewhere which he could potentially share with a roommate. He is then introduced to Sherlock Holmes by a common acquaintance, as the detective had also been searching for someone with whom to share lodgings, and they decide to see the address together over the next day.

On their first visit to the apartment, Watson describes it as "consist[ing] of a couple of comfortable bedrooms and a single large airy sitting-room, cheerfully furnished, and illuminated by two broad windows" (2015, p. 7), into which they both decide to move in right away (see figure 5). As such, the apartment serves its first purpose in the story as a shared home between these two characters: it is there that they sleep, eat and keep their belongings.

As both men share the space of the sitting-room, the location plays a very important role in their relationship, both as friends and colleagues. Spending most of his time indoors, Watson begins to be fascinated by the figure of Holmes, who oftentimes is shown to be quite a peculiar character. For example, Watson notes that "now and again a reaction would seize him, and for days on end he would lie upon the sofa in the sitting-room, hardly uttering a word or moving a muscle from morning to night" (2015, p. 8). Therefore, it is their primordial status as roommates at 221B, as well as the disposition of the apartment, which initiates and

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[15] The apartments at 221B, Baker Street and the city of London have been the residence of Holmes and Watson in adaptations such as the Granada TV series (1984 – 1994), BBC's *Sherlock* (2010), which portrays a twenty first-century version of the city, and in the many videogame transpositions created by Frogwares.

strengthens their association and gives rise to an everlasting partnership, one that stands to this day in the various adaptations of the series.

Figure 5 – An illustration of the 221B, Baker Street apartment by Ernest H. Short for *The Strand Magazine*, published in 1950.

Source: https://www.sherlockian.net/investigating/about-holmes/attachment/floorplan/
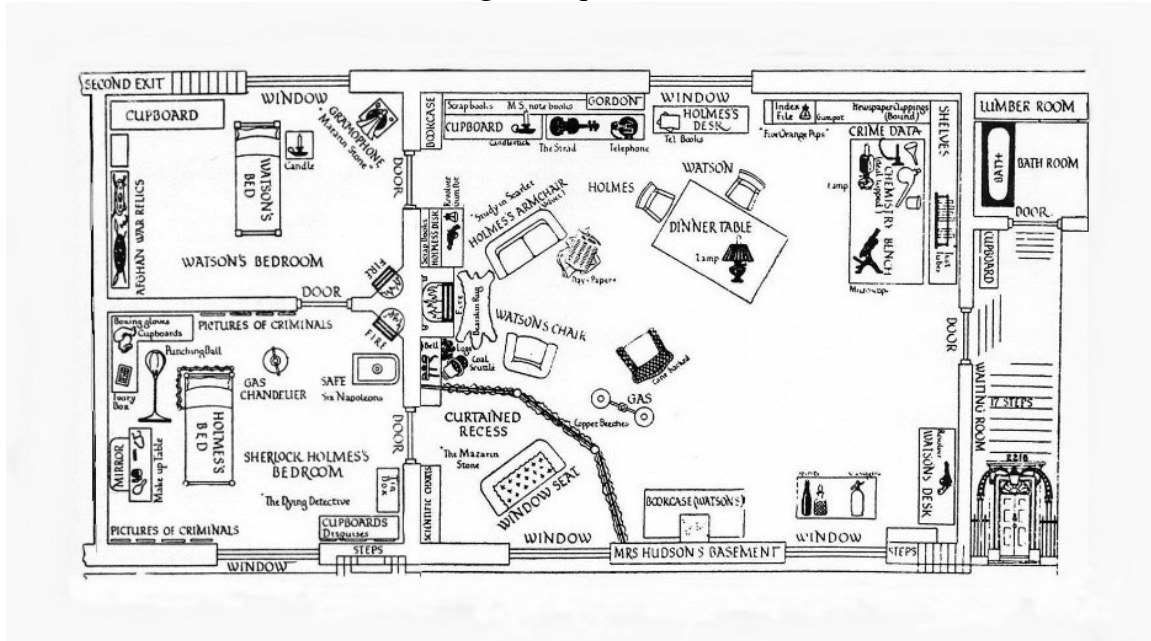
After Watson learns about Sherlock Holmes' occupation as a consulting detective their relationship is elevated to that of confidants. Holmes is often visited by "people who are in trouble about something and want a little enlightening" (2015, p. 12) and the doctor is then invited to be present at many of these meetings with clients. Therefore, the second role of the Baker Street apartment in the series is that of the detective's office. People who come to consult with Holmes range from all sources of social backgrounds, from Scotland Yard police officers to actual royalty. In "A Scandal in Bohemia" (originally published in 1891), the detective is visited by the King of Bohemia himself, who has gotten entangled into quite a complicated love affair which could result in a potential scandal. Before the King shares his private tale with Holmes, however, he requests for utmost discretion in the matter from "this gentleman, your friend" (2015p. 148), referring to Dr. Watson, to which Holmes replies: "It is both, or none…You may say before this gentleman anything which you may say to me" (2015, p. 148).

As the partnership between the detective and his friend continues throughout the literary texts, clients must place their faith on both men as they communicate their most

personal concerns and secrets, and the nature of the location in which they meet, that of the apartment at 221B, plays a role in that trust as well. As visitors are invited to join them in this address for business matters, they are simultaneously being summoned into Holmes' and Watson's private chambers, which portrays a high level of trust which the detective and the doctor ultimately place in their clients. Consequently, the men and women who come to the consultant for help and advice are made to feel comfortable in a familiar environment, as opposed to the certainly more public and less inviting headquarters provided by the police (see figure 6).

Finally, there is one more essential representation of the Baker Street lodgings which must be discussed, that of a study room. By this I mean that the detective uses his home and office, especially the sitting-room area, as a place for thought, research, analysis and deduction, the basic elements of crime solving within the series. These processes are shown to begin as soon as Holmes is aware of a potential mystery; for example, it is from the advantageous upper floor window of his home which the detective first observes his client in "A Case of Identity" (originally published in 1891), correctly deducing before they even meet the woman that her "Oscillation upon the pavement always means an *affaire de coeur*"[16] (p. 175). The apartment is also shown to be Holmes' main archive, where the detective keeps all the knowledge which could be of possible use to his reasonings. In "The Sussex Vampire" (originally published in 1924), Watson mentions "the great index volume" containing entries such as "Victor Lynch, the forger", "Venomous lizard or gila", "Vittoria, the circus belle", "Vanderbilt and the Yeggman", "Vipers", "Vigor, the Hammersmith wonder", and the one sought for in this specific tale, "Vampirism in Hungary" (2015, p. 992), all this information being contained within the entries for the single letter V. Just as well, in "The Musgrave Ritual" (originally published in 1893), Watson notes that "month after month his papers accumulated, until every corner of the room was stacked with bundles of manuscript which were on no account to be burned, and which could not be put away save by their owner" (2015, p. 361). One could only assume the true length of the knowledge indexed by Holmes in his files, but, considering that his encyclopedic research was predominantly performed within the confines of 221B, it is prudent to regard the lodging as his personal library as well.

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[16] A matter of the heart; a love affair.

Figure 6 – Holmes and Watson receive the King of Bohemia in their own apartment in A Scandal in Bohemia.

Source: *The New Annotated Sherlock Holmes*, vol. 1 (2004, p. 15).

Oftentimes, the apartment is also represented as the detective's laboratory, a place to analyze evidence especially through the use of chemical substances (see figure 7). In "The Naval Treaty" (originally published in 1893), Watson describes a scene, certainly a strange image to be found within a personal home:

> Holmes was seated at his side-table clad in his dressing-gown, and working hard over a chemical investigation. A large curved retort was boiling furiously in the bluish flame of a Bunsen burner, and the distilled drops were condensing into a two-litre measure. My friend hardly glanced up as I entered, and I, seeing that his investigation must be of importance, seated myself in an arm-chair and waited. He dipped into this bottle or that, drawing out a few drops of each with his glass pipette, and finally brought a test-tube containing a solution over to the table. In his right hand he held a slip of litmus-paper. "You come at a crisis, Watson," said he. "If this paper remains blue, all is well. If it turns red, it means a man's life." He dipped it into the test-tube and it flushed at once into a dull, dirty crimson. "Hum! I thought as much!" he cried. (2015, p. 418).

The presence of a full set of chemical substances and paraphernalia within his own home highlights the importance which Holmes places on analyzing the evidence himself. Just as well, the fact that the detective could perform most of his research inside his own chambers without ever having to come into contact with any other specialists conferred him with an

extra degree of trustworthiness, as the most delicate matters of his clients could be kept as private as possible, possibly not even leaving the location.

Figure 7 – An illustration by Sidney Paget for *The Strand Magazine*, referring to the passage quoted above.

Source: *The New Annotated Sherlock Holmes*, vol. 1 (2004, p. 670).

The three main representations of the apartment at 221B, Baker Street described above (the home, office and study) intermingle in such a way as to suggest the importance of work in the detective's life. There is no obvious separation between his hobbies and his work, his personal life and his business associations. Additionally, as Dr. Watson becomes entangled in this environment, his entire existence also begins to revolve around his interest in the detective and his peculiar cases. The characters will be further analyzed in a specific future section, but, it is necessary to reinforce the importance of the lodgings at Baker Street in shaping the relationship between these characters.

2.2.2 Victorian London

The streets of nineteenth-century London are the predominant setting for most of the Sherlock Holmes literary narratives, as well as many of its adaptations. Doyle's style of mixing real and fictitious addresses drew the attention of his readers, who recognized many of

the street names and prominent areas of the city. The very own apartment at 221B, Baker Street is a good example of this practice: although the street certainly existed at the time, house numbers have been shown to have gone up only to 100 (KRAFT JR., 2011, p. 179). This was arguably a device used by Doyle to protect any residents of the addresses which he mentioned in the stories, as the exposure of their lodgings could cause public disturbance.

Nevertheless, Doyle's choice of a contemporary setting is certainly one of the characteristics which attracted his readers the most. Knight argues that the locations are "familiar enough and many streets are those the readers would walk through to catch their trains" (1980, p. 94). As such, familiarity seems to be a key element within the Sherlock Holmes narratives: Doyle still hoped that his audience would be surprised every week with the outcome of each new mystery, but the characters, the setting and the structure of the plots were the recognizable elements which connected the series into one coherent textual world, resulting in the creation of the *heterocosm* which concerns this study.

Both past and present readers are able to construct a rich visualization of the streets and locations visited by Holmes and Watson, considering the detailed descriptions provided by Doyle. In "The Golden Pince-Nez" (originally published in 1904) the doctor conveys a thorough picture of the streets outside their apartment:

> Outside the wind howled down Baker Street, while the rain beat fiercely against the windows. It was strange there, in the very depths of the town, with ten miles of man's handiwork on every side of us, to feel the iron grip of Nature, and to be conscious that to the huge elemental forces all London was no more than the molehills that dot the fields. I walked to the window, and looked out on the deserted street. The occasional lamps gleamed on the expanse of muddy road and shining pavement. A single cab was splashing its way from the Oxford Street end. (2015, p. 575).

In this single paragraph readers become familiarized with diverse elements associated with the Victorian London setting. The gas-lit lamps, the cabs and/or hansoms which dotted the streets and the bleak city weather, all this observed from the window of a modern dwelling such as their apartment, are certainly striking characteristics which repeat themselves across many other locations described in the novels and short stories. Additionally, Doyle often brought his readers along the journey alongside the detective and his sidekick whenever the duo needed to travel to a certain location, such as in the extract below found in "The Empty House" (originally published in 1903):

> I had imagined that we were bound for Baker Street, but Holmes stopped the cab at the corner of Cavendish Square. I observed that as he stepped out he gave a most searching glance to right and left, and at every subsequent street corner he took the utmost pains to assure that he was not followed. Our route was certainly a singular one. Holmes's knowledge of the byways of London was extraordinary, and on this

> occasion he passed rapidly and with an assured step-through a network of mews and stables, the very existence of which I had never known. We emerged at last into a small road, lined with old, gloomy houses, which led us into Manchester Street, and so to Blandford Street. Here he turned swiftly down a narrow passage, passed through a wooden gate into a deserted yard, and then opened with a key the back door of a house. We entered together, and he closed it behind us. (2015, p. 458-459).

Such practice is arguably a literary representation of movement, a characteristic difficult to convey within written narratives. This textual construction will be useful when discussing the videogame adaptations, considering that movement is an important gameplay element in both transpositions, and a recurring element within Doyle's tales.

Finally, a prominent feature which constitutes the setting of these stories is the issue of criminality itself. As the background of Doyle's fictional narratives entered the homes of middle-class men and women, crime was represented as being a part of society, an element which concerned residents of the same stratum in London. Therefore, criminality existed as something to be feared on a daily basis, as it was shown to be a problem which any citizen could experience. This is depicted by the diverse cast of clients which come to the detective for consultation, such as simple pawn broker Jabez Wilson, introduced in "The Red-Headed League" (originally published in 1891), or the wealthy lady Mary Sutherland who is in search of her lost fiancé in "A Case of Identity".

Criminality is often shown to be systemic in the city of London. Organized crime is present in the novels and short stories especially through the character of Professor Moriarty, considered to be Holmes' archenemy. In "The Valley of Fear" (originally published in 1915), Holmes refers to Moriarty as "The greatest schemer of all time, the organizer of every devilry, the controlling brain of the underworld, a brain which might have made or marred the destiny of nations" (2015, p. 734). This establishes the Professor as a criminal mastermind, a man responsible for a chain of "a hundred broken fighting men, pickpockets, blackmailers, and card-sharpers… with every sort of crime in between" (2015, p. 741). These two sides of criminality within Doyle's settings are a representation of the late nineteenth-century London which he inhabited, one so filled with traps and pitfalls in every corner that a detective such as Holmes offered a glimmer of hope in such dark and decadent times.

The infamous figure of Moriarty as a crime lord suggests the existence of an underground world inhabited by the lowest social classes of the city, yet another reference to the reality of late Victorian London. However, Knight argues that this underworld is heavily blanketed by Doyle, who mostly restrains his settings to the more conventional world of the bourgeoisie (1980, p. 94). Many are the narratives which acknowledge the existence of these

lower-class citizens, but it is usually Holmes alone who comes into contact with such people, and Watson's tales become mere reports of Holmes' experiences in these locations. For example, in the novel *The Sign of Four*, the detective disguises himself as a seaman (see figure 8) in order to penetrate what he calls the "war-path" (2015, p. 117). The act of disguising becomes necessary since Watson's narratives have increased Holmes' fame, even among the criminal caste.

Figures 8 and 9 –Holmes disguised as an old seaman (left) and an illustration of the Baker Street Irregulars (right).
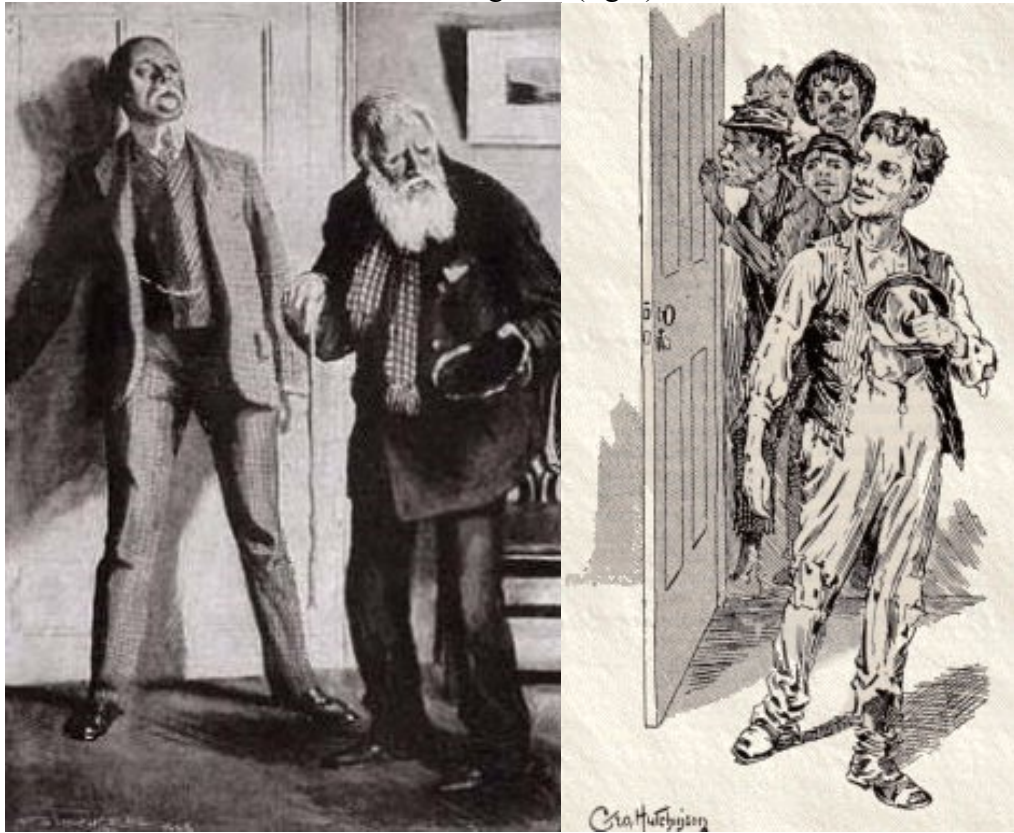
Sources: https://thenorwoodbuilder.tumblr.com/post/54939209642/the-stage-lost-a-fine-actor-sherlock-holmes (left) and http://esl-bits.net/Sherlock.Holmes/A.Study.in.Scarlet/06/default.html (right).

However, although much of this underworld of London is kept hidden from the reader, there are still elements which bring it to the surface, notably the Baker Street irregulars. They were described by Holmes as his "unofficial force… a dozen dirty and ragged little street arabs" (2015, p. 110), led by an older boy named Wiggins (see figure 9). The term street Arab is used to describe orphan lads who would inhabit the streets and often resorted to petty crimes such as pickpocketing in order to survive. Their low social status conferred them with advantages which were incredibly useful to the detective. For example, as they were

hardly noticed by the more distinguished members of society, the boys were able to eavesdrop and return back to Holmes with whatever information he may wish to have. Therefore, the existence of the Baker Street irregulars is a subtle reminder of the underbelly of Victorian London, albeit an embellished one, considering that the boys' social conditions are neglected in favor of their readiness to aid in the detective's investigations in exchange for a small fee.

2.3 CHARACTERS

This section will focus on the two main characters of Doyle's criminal fiction, Sherlock Holmes and John Watson, as well as on their roles as detective and sidekick (respectively) within the Holmesian imagination. I will draw excerpts from the narratives in order to determine how the characters are represented by Doyle in his writings.

2.3.1 Sherlock Holmes, the Detective

As the novels and short stories are predominantly narrated by Dr. Watson as recollections of their past adventures together, the audience's visualization of the detective will always be somewhat biased by the doctor's interpretation of the facts. Nevertheless, it is through the eyes of Watson which the reader is introduced to Holmes (see figure 10), and the doctor's words have shaped most of what is recognized as the Holmesian *heterocosm*, to use Hutcheon's term, including any adaptations which have sprouted from the series.

The eccentricity of Holmes is certainly what attracts readers of Doyle the most. Regarding his physical form, Watson first describes him in *A Study in Scarlet* as such:

> His very person and appearance were such as to strike the attention of the most casual observer. In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing, save during those intervals of torpor to which I have alluded; and his thin, hawk-like nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile philosophical instruments. (2015, p. 8).

The physical description above already marks some of the most striking characteristics of the detective. The "man of determination" was always willing to take on an interesting case which could bring him out of the boredom of common life, and giving up on a mystery was never an option for the detective. According to Holmes himself, whenever he is

unemployed his "mind is like a racing engine, tearing itself to pieces because it is not connected up with the work for which it was built" ("Wisteria Lodge", 2015, p. 831). This passage evidences the importance of his practice in the detective's life; in fact, it could be argued that work was the essence of the character. As the novels and short stories are centered on his most mysterious and intricate cases, there certainly is no other role for Holmes except for that of detective.

Figure 10 – An illustration of the detective by Paget.

Source: in *The New Annotated Sherlock Holmes*, vol. 1 (2004, p. 185).

Consequently, every other characteristic attributed to him is to some extent connected to his career. His interest in science, his encyclopedic knowledge of criminality and of such specific themes as tobacco ashes are all necessary tools for his practice. However, other types of information considered of utmost importance by Watson, such as knowledge of the solar system, were deemed by Holmes as unnecessary; the only data which he saw as worthy to keep in his mind were directly connected to his professional interests.

Another main characteristic attributed to the character of Holmes is his special ability for deduction, which can be observed throughout the entire series. In "A Scandal in Bohemia", for example, Watson experiences Holmes' reasoning at first hand:

> "It is simplicity itself," said he; "my eyes tell me that on the inside of your left shoe, just where the firelight strikes it, the leather is scored by six almost parallel cuts. Obviously they have been caused by someone who has very carelessly scraped round the edges of the sole in order to remove crusted mud from it. Hence, you see, my double deduction that you had been out in vile weather, and that you had a particularly malignant boot-slitting specimen of the London slavey. As to your practice, if a gentleman walks into my rooms smelling of iodoform, with a black mark of nitrate of silver upon his right fore-finger, and a bulge on the right side of his top-hat to show where he has secreted his stethoscope, I must be dull indeed if I do not pronounce him to be an active member of the medical profession." (p. 146).

Watson often mentions that whenever Holmes explains the reasoning behind his deductions the doctor is left with the impression that it is quite a simple task to perform. However, as Holmes himself notes, the doctor *sees* but does not *observe*, meaning that he fails to deduce from his surroundings. Holmes' abilities may seem straightforward when minutely described as above, but Watson, their clients and the readers are never shown to be on the same level as the detective, establishing him as the intellectual authority of the stories.

When Watson contrasts Holmes' stained and blotted hands with his delicate touch, the reader is presented with a double-sided character. The detective is often presented as a cold, calculating man, one to which the intricacies of human feelings are unimportant. He is shown to have no interest in sexual relationships whatsoever, and seems to have no other friends except for his sidekick. And yet, many are the times which Watson notes a certain degree of emotion coming from the man, often connected to his practice as well. In "The Crooked Man" (originally published in 1893), for example, the doctor writes that "In spite of his capacity for concealing his emotions, I could easily see that Holmes was in a state of suppressed excitement" (2015, p. 392). As such, the detective is often represented as being in a very good mood when he is engaged in a mystery worthy of his intellect.

In other cases, a more sensible side of Holmes is shown as well, especially when dealing with the most delicate situations of his cases. In "The Abbey Grange" (originally published in 1904), Holmes is met with a supposedly straightforward murder/robbery situation. By the end of the tale, Sherlock has deduced that there has been no robbery after all, and that the murder had been plotted by the deceased's wife and her lover. However, the detective also discovers that the dead husband had been incredibly abusive and violent towards his wife, which is what triggered the murder plot in the first place. Considering the situation, Holmes declares himself and Watson as judge and jury, respectively, and they both

decide to absolve the couple of their 'honorable' crime, choosing not to share their knowledge of the case with the police (2015, p. 614-616). In stories such as these, the detective is shown as a man of principle; it becomes clear to the reader that Holmes is more interested in the well-being of his victims (and on seeing the resolution of a mystery) than on catching criminals. Ultimately, it is the detective who decides on the outcome of the stories based on his own judgment, which positions his level of authority within the series even above the police.

The descriptions of Holmes' investigations above grant him the title of the hero of his time. Knight argues that "Aloofness, self-assertion, irritation with everyday mediocrity were not merely forgivable-they were necessary parts of a credible comforting hero" (1980, p. 80). Therefore, Holmes' eccentric character is part of his persona as a superior intellectual being, one whose authority is above that of others, including the law. And yet, his disposition for handling the mysteries of his mostly bourgeois clients allowed his contemporary readers to see him as a savior. At a moment when even the police could not handle the increasing waves of criminality, the detective represented a ray of hope within the society of the time.

2.3.2 John Watson, the Sidekick

As Dr. Watson narrates most tales of the Sherlock Holmes series, much of what the reader learns about his character comes from the sidekick himself. Furthermore, because the focus of the stories is on the detective's unusual cases, much of the doctor's persona can be interpreted through his interactions with Holmes as well.

John Watson (see figure 11) first introduces himself to his readers on the very first paragraphs of *A Study in Scarlet*. Most notably, we learn that he attached himself to the army and served at the second Afghan war (1878-1880), where he was injured in battle. A sick and wounded man, he was sent home to England, where he lived at a hotel until he found that he needed to share rooms with someone in order to better administer his wages, which eventually led him into meeting Holmes (DOYLE, 2015, p. 3-4). As for his physical appearance, he is described in "Charles Augustus Milverton" as a "middle-sized, strongly built man—square jaw, thick neck, moustache" (DOYLE, 2015, p. 550). Not much else is said about Watson's looks beside this vague description, which has certainly shaped the readers' visualization of the doctor, as well as most adaptations of the character.

Figure 11 – Watson is represented on the left of the image by Paget.

Source: in *The New Annotated Sherlock Holmes*, vol. 1 (2004, p, 476).

Regarding his personality traits, Watson presents himself through his words and actions as a dedicated friend and colleague to Holmes. In "The Speckled Band" (originally published in 1892), he describes his interest in the detective's occupation as such:

> I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions, as swift as intuitions, and yet always founded on a logical basis with which he unravelled the problems which were submitted to him. I rapidly threw on my clothes and was ready in a few minutes to accompany my friend down to the sitting-room. (DOYLE, 2015, p. 239).

Watson is shown to always be readily available whenever Holmes requests his company; such is his interest in the detective's adventures. Furthermore, he is often presented as eager to take part in the action. In "A Scandal in Bohemia", Holmes asks Watson to "throw into the room what I give you to throw" and to "raise the cry of fire", to which Watson quickly responds as such: "Then you may entirely rely on me" (2015, p. 154).

This action also stands as evidence to the doctor's political nature. As the task which Watson must perform could be seen as illegal, Holmes warns him of the risks, to which the doctor assures him that he does not mind "breaking the law…nor running a chance of arrest" as long as it is for "a good cause" (2015, p. 153). This exchange presents Watson as a man of honor and principle, as much as Holmes himself is shown to be. The doctor rarely condones the detective for some of his most questionable actions, such as when he decides to omit information from the police (as in the example presented above from "The Abbey Grange"), restraining his criticism towards Holmes' constant use of drugs (mostly cocaine, which was permitted at the time), which Watson considers as a "drug mania which had threatened once to check his remarkable career" (2015, p. 589). Watson's concerns regarding Holmes' vices

could be attributed to his medical preoccupations, but they also stand out as the worries of a good friend.

As a companion, Watson also served as great stimulus for the detective's reasoning. In "The Creeping Man" (originally published in 1923), the doctor describes his part in their relationship as such:

> I was a whetstone for his mind. I stimulated him. He liked to think aloud in my presence. His remarks could hardly be said to be made to me—many of them would have been as appropriately addressed to his bedstead—but none the less, having formed the habit, it had become in some way helpful that I should register and interject. If I irritated him by a certain methodical slowness in my mentality, that irritation served only to make his own flame-like intuitions and impressions flash up the more vividly and swiftly. Such was my humble rôle [sic] in our alliance. (p. 1027).

The excerpt above suggests that Watson saw himself as yet another instrument in the detective's repertoire of analytical tools. Holmes often attempted to have Watson draw deductions as the detective did, such as in "The Blue Carbuncle" (originally published in 1892), where Holmes requests that his colleague attempt to analyze a hat which was left under his guard, probably only to see him fail at his observation. Such passages portray Watson's deductive powers as extremely less significant than Holmes' almost superhuman reasoning abilities.

Figure 12 – An illustration of Miss Mary Morstan.

Source: https://bakerstreet.fandom.com/wiki/Mary_Watson

However deep and intimate the connection between detective and sidekick seemed to be, their relationship suffered a considerable turn after the facts of *The Sign of the Four*. In this particular case, Watson falls in love with Holmes' client, Miss Mary Morstan (see figure 12), and by the end of the case the couple is engaged to be married. Watson warns Holmes that this may be their last case together, but the readers of the series would surely recognize this affirmation to be equivocal since Watson never truly abandons his escapades with the detective. Nevertheless, the doctor seizes to be the detective's roommate and moves in with his new wife into their own place. In "The Engineer's Thumb" (originally published in 1892), Watson writes the following: "I had returned to civil practice, and had finally abandoned Holmes in his Baker Street rooms, although I continually visited him, and occasionally even persuaded him to forego his Bohemian habits so far as to come and visit us" (DOYLE, 2015, p. 254). His return to civil practice meant the opening of a new office and the return to his medical career. Watson's return to professional activity after his marriage to Mary presents the reader with yet a different side of him, that of a husband. In "A Scandal in Bohemia", he makes new remarks towards this new moment in his life:

> I had seen little of Holmes since the singular chain of events which I have already narrated in a bold fashion under the heading *The Sign of the Four*. My marriage had, as he foretold, drifted us away from each other. My own complete happiness and the home-centred interests which rise up around the man who first finds himself master of his own establishment were sufficient to absorb all my attention… From time to time I heard some vague account of his doings… Beyond these signs of his activity, however, which I merely shared with all the readers of the daily press, I knew little of my former friend and companion. (DOYLE, 2015, p. 145).

Watson's newfound responsibilities towards his new wife and home dragged him out of his untroubled life as a bachelor, and his interests and curiosity turned from Holmes into his new occupations. Watson was certainly a man of devotion, whatever his current fixations may be.

Knight argues that "Watson personifies the virtues of middle-class manhood: loyal, honest and brave" (1980, p. 84), and the excerpts presented in this section are evidence to this characterization of the doctor's persona. Watson is the reader's point of entry into Sherlock Holmes' mind and textual universe, and his excitement at being a part of the detective's adventures is certainly contagious. However clueless the doctor might have been regarding the subjects of logic and deduction, it is Watson's third-person perspective which constructs the Holmesian *heterocosm*, distancing the reader from the detective's deductions, which are

kept to himself until whenever he sees fit to share it with his sidekick, while at the same time approximating readers to Holmes' idiosyncrasies of character.

2.4 PLOT STRUCTURE

Since this study presents concepts related to Sherlock Holmes' *heterocosm* without focusing on a single story from the series, this section will investigate some structural elements which are predominant within Doyle's detective fiction. The first part will discuss important characteristics of short stories and of detective fiction, drawing notions from Edgar Allan Poe's seminal theoretical texts, who is considered to be the inventor of both narrative structures. The final part of the section will analyze key features more specific to the Sherlock Holmes literary texts, considering the general plot of the entire series.

2.4.1 Poe, Short Stories & Detective Fiction

Edgar Allan Poe was not only a prolific writer of fiction, but also a productive literary critic. As such, he is known for having perfected the structure of the short story to what is now recognized as its modern version. In "Philosophy of Composition" (first published in 1846), Poe debates the importance of the length of a written work of art:

> The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression — for, if two sittings be required, the affairs of the world interfere, and every thing [sic] like totality is at once destroyed. (2015).

As the passage suggests, Poe believed that brevity was paramount for keeping the reader engaged and consequently immersed in a textual narrative. In "Extra! Extra! Poe invents science fiction!", John Tresch argues that in his own short stories, Poe "perfect[ed] linguistic techniques that could convey settings, actions, characters, and moods with a maximum of precision", in "a search for *increased technical efficiency* in a new mode of production" (2002, p. 123). Accordingly, each word in a short story carries a high level of intensity of meaning; as they must be limited in quantity, the writer ought to strive for their utmost quality.

As previously mentioned, Doyle's Sherlock Holmes series is comprised of fifty-six short stories and four rather short novels, and there are clear differences which can be noticed between both structures. According to Knight, the first two novels, *A Study in Scarlet* and *The*

Sign of the Four, "are slower and less organically united, less swiftly converging on a climax of revelation than the later adventures" (1980, p. 69). It is important to observe that Knight uses in this passage the same term which Poe applies in his essay on literary composition, the concept of unity which he deemed to be vital in a written of work of art.

As such, Doyle's short stories seem to better represent certain effects directly associated with the detective tale, such as a sense of action and mystery. However, it could be argued that the first two novels portray a different type of impression, as they focus on other aspects of the Sherlock Holmes imagination. Doyle's first tale, *A Study in Scarlet*, means to introduce the textual universe of Holmes' narratives, beginning with the very first contact between the detective and his sidekick. Meanwhile, *The Sign of the Four* narrates how Dr. Watson met his future wife, Miss Mary Morstan, and represents a significant turn in his relationship with Holmes, as they cease to be roommates. As both novels focus intensely on the relationships between characters instead of on the cases being investigated it is understandable that they would be considerably lengthier, so as to cause a more impactful, everlasting sensation on the readers of the series. The two remaining novels, *The Hound of the Baskervilles* (1902) and *The Valley of Fear* (1915), present special cases , as they were not originally published in their entirety but rather in serialized chapters. Consequently, their context of publication draws them closer to the short story format, as each published section of the novels was designed to be read individually.

The origins of what is today regarded as detective fiction also derive from Poe's textual narratives. Much as his successor Sherlock Holmes, his own detective, C. Auguste Dupin, is a man of intellect, who truly observes in the world what other people fail to notice. In the very first paragraphs of "The Murders in the Rue Morgue" (originally published in 1841), the narrator discourses on the importance of the analytical man, stating that "He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of *acumen* which appears to the ordinary apprehension præternatural" (POE, 2011, p. 63). Therefore, the figure of the detective is that of a man with arguably superhuman abilities for reasoning.

The narrator, an unnamed man who (coincidentally?) is also the detective's roommate, is the mediator between inspector and reader: he attempts to follow the intellectual's reasoning and is often amazed by his explanations, as is Watson when Holmes shares his deductions with him. In the same tale, as Dupin explains his thought process, the narrator states the following:

> At these words a vague and half-formed conception of the meaning of Dupin flitted over my mind. I seemed to be upon the verge of comprehension without power to comprehend—men, at times, find themselves upon the brink of remembrance without being able, in the end, to remember. (POE, 2011, p. 78).

The passage above shows the narrator as always being at least one step behind the detective, although there are often several. Additionally, when he first meets Dupin, the narrator is startled by the detective's knowledge of his "soul" through sheer observation (POE, 2011, p. 66). This introduction between detective and sidekick is very similar to the one described later by Watson when he becomes Holmes' colleague.

As for the stories, their emphasis is on the resolution of exhilarating mysteries, which appear to be unsolvable even by the authorities. In "The Purloined Letter" (originally published in 1844), Dupin is visited by Monsieur G—, the Prefect of the Parisian Police, who comes to consult the detective on a delicate case. Similarly, Holmes is often visited by Scotland Yard detectives such as inspector Lestrade when they are met with seemingly unsolvable mysteries. Thus, in both cases, the detective's job is to reconstruct a story which has already happened, coming to conclusions about the identity of the culprit and the motives behind the crime, if there even is one. Such a description of the essence of the detective genre may seem simplistic, but it has shaped the basis for most (if not all) detective fiction to come after it, including the Sherlock Holmes textual narratives.

As much as Poe's narratives developed the genre of detective fiction, Dupin was the protagonist of only three short stories, while Doyle developed an extensive collection of Sherlock Holmes tales. In *Detective Fiction and Literature* (1991), Martin Priestman argues that Doyle's strongest contribution to the detective genre is the series format, one which took advantage of the popularity of magazines of the time. Priestman defines the overall structure of the series as such:

> The series is by definition indeterminate along the axis which links the separate stories together. But there is also the axis in which each story taken as a unit is necessarily highly determinate and finite: any flow onwards from one unit to another would threaten to undermine the required equivalence of each unit by subordinating some to others. I would like to argue that this structure of the series as a whole, whereby an indeterminate axis repeatedly crosses a single or unitary one, is also a vital element in the structure, and even the subject matter, of each story taken individually. (1991, p. 86).

I've attempted to represent Priestman's axes visually in the following image (see figure 13), for a clearer understanding of the author's argument. The *indeterminate* axis, portrayed horizontally contains characteristics which repeat themselves across the series, such as the presence of Holmes and Watson, the apartment at Baker Street, the city of London and the detective's repertoire of analytical skills. Meanwhile, the *determinate* axis, depicted

vertically in the image, represent the individual features of each story, such as specific clients and locations introduced in each case, as well as the details of the mystery themselves.

Figure 13 – A visual representation of Priestman's scheme.
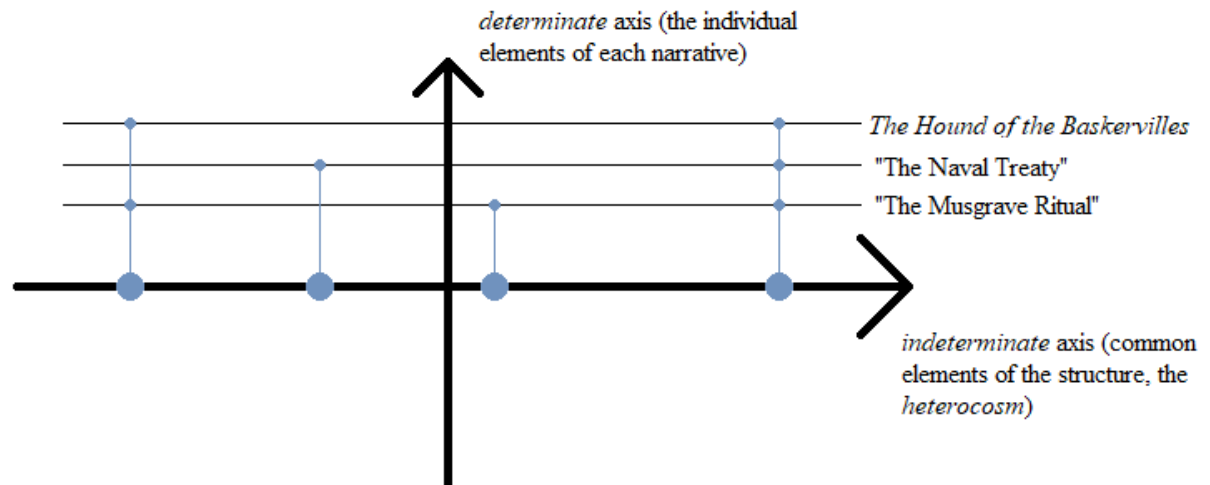
Source: Ramos (2019, p, 50).

Consequently, Poe's short story format and his structure of the detective tale paved the way for all future authors, allowing Doyle to develop the idea as a recurring series of narratives, released in a monthly frequency. The brevity of the works required Doyle to connect them through a sense of familiarity, working with common elements across different stories, the origins of the Holmesian *heterocosm*, as well as original ones, which would keep his readers constantly excited for a new taste of action. The detective's figure of authority, his near-supernatural ability for solving crimes, the narration from the sidekick's perspective are all characteristics which have survived the test of time, representing the most significant characterization of Doyle's literary imagination and of its main character, Sherlock Holmes. Keeping this arrangement in mind, the next section will investigate some specificities of the structure of the plot within Doyle's detective fiction.

2.4.2 Repetition with Variation

As this study concerns the textual world created by Conan Doyle for the Sherlock Holmes adventures without focusing on a single novel or short story, but on the recurring

elements in the series, it is necessary to identify some of the overall structures encompassing the literary sources, structures which repeat themselves across different narratives in order to create a consistent textual world, or Priestman's *indeterminate* axis, as described above. In his study on crime fiction, Knight attempts to identify parts of this structure across diverse moments in the series' history:

> The structuring of the narrative units within an organic, convergent model is in some ways simple, in others quite complex; here too the effect is dual. At its barest, analysis of the Holmes story would have three parts: relation, investigation and resolution of mysterious events. This reveals an unchanging basic structure, but, like a lot of structural analysis, tells us little about what the stories mean as they are communicated. In the early Holmes stories there is surprising flexibility in presenting relation, investigation and resolution. Not until later stories does a fixed pattern emerge, the structural system so well remembered. In that formula, the story opens with Holmes and Watson at Baker Street; a client arrives; Holmes deduces from the client's appearance; the problem is outlined; Holmes discusses the case with Watson after the client leaves; investigation follows-usually some is conducted by Holmes alone, but most occurs at the scene of the crime with Watson and the police looking on; Holmes identifies what has happened, normally in action of some kind; Holmes explains all to Watson, back at Baker Street. (1980, p. 75).

However, any attempt to identify a fixed structure across Doyle's narratives, such as Knight's description above, shall at its best simply outline a construction which repeats itself for the purpose of coherence. This is an important mechanism for the creation of an immersive textual world, since it allows readers to enter a recognizable world with each new story, one where they already feel at home. However, the author of a series must also account for variation in order to not bore his audience. Knight identifies this variability within *The Adventures of Sherlock Holmes*, one of Doyle's collections of short stories, as such:

> As you read through *The Adventures*, the elements often seem familiar but there is no sense of formulaic repetition; each story has something different in its structure or in the context of some of the structural units… You gain a sense of a common pool of methods, of familiar patterns being re-enacted, but the reader of *The Strand* would not have found this month's story quite like the previous one. (1980, p. 75-76).

Since there are both degrees of repetition and variation within the literary series, it could be argued that each one of Doyle's narratives is a unique mixture of recognizable features pertaining to the fictional world of Sherlock Holmes. For example, as much as the recurring setting of the stories is the city of London, each of the tales mentions various different locations within it, such as Hyde Park in "The Noble Bachelor" (originally published in 1892), the British Museum in "The Musgrave Ritual", and the famous although fictitious address of 221B at the very real Baker Street, where Holmes (and Watson, temporarily) resided. The cast of characters follows a similar rule: the detective and his sidekick are the main characters while each story presents entirely new characters, especially in the form of

clients, victims and criminals. Finally, as identified by Knight, the plotlines of each case follow a similar structure, one associated with the genre of detective fiction, and yet they manage to present diverse mysteries with levels of suspense which allow for a high degree of immersion. This multiplicity within the narratives' plots relies principally on a combination of Holmes' abilities, such as his experiments in alchemy, his extensive knowledge of criminality and/or his exquisite aptitude for disguising himself, which help him solve his cases. Consequently, Doyle's construction of an immersive, coherent textual world gave him a diverse range of possibilities with which to choose from, in order to present a unique narrative each time.

Before moving on to the investigation of the videogame adaptations, one final significant aspect of the Sherlock Holmes *heterocosm* must be discussed, namely its focus on rationality. Knight states that

> [t]he embarrassing success [of the series] depended on the hero's power to assuage the anxieties of a respectable, London-based, middle-class audience. The captivated readers had faith in modern systems of scientific and rational enquiry to order an uncertain and troubling world, but feeling they lacked these powers themselves they, like many audiences before them, needed a suitably equipped hero to mediate psychic protection. (1980, p. 67).

Therefore, Doyle's focus on rational thinking was a response to the needs of the society of the time. As fiction invaded the house of the middle-class, readers expected settings and plots which were closer to their own reality.

This focus on science and reason meant that there was little room for themes which had previously dominated popular fiction such as the supernatural, which had populated the pseudo-medieval, Gothic literature of eighteenth-century England. According to Daniel Serravalle de Sá, "Fear and anxiety towards death were central themes in these narratives in which plots oscillated between verifiable reality and the acceptance of a supernatural world" (2010, p. 38, my translation)[17]. Consequently, the supernatural theme is rarely touched upon in Doyle's Sherlock Holmes series, with its most striking exception being *The Hound of the Baskervilles*. In this novel, Holmes is met with a case concerning the Baskerville family, which supposedly suffers from a curse in which a gigantic hellish-looking hound is said to have caused the death of many of the family's male heirs. By the end of the story, Holmes deduces that the curse had been a ruse perpetrated by a secret successor to the Baskerville fortune, who wishes to inherit the estate of the family. As such, even though there are

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[17] "O medo e o anseio pela morte foram temas centrais nessas narrativas cujos enredos oscilavam entre a realidade verificável e a aceitação de um mundo sobrenatural"

elements of the supernatural throughout the story, its resolution is still quite rational, forming a tale of the 'explained supernatural', a term usually attributed to the Gothic stories by Ann Radcliffe[18]. As both videogames to be analyzed portray the supernatural element as one of their main narrative features, it will be enlightening to compare their use of this element to that of Doyle's, determining whether the paranormal theme within the adaptations is accepted as reality or not and discussing its implications.

2.5 CHAPTER SUMMARY

This chapter focused on analyzing some of the most significant characteristics of the Sherlock Holmes imagination through a close reading of Doyle's series of detective fiction. The first part investigated the two main locations which constitute the setting of the Sherlock Holmes written narratives, namely the 221B apartment at Baker Street and the city of London, especially during the late nineteenth-century. By means of excerpts from the novels and short stories, it was demonstrated that the lodgings inhabited by Holmes and Watson were presented in the narratives not only as a home, but also as an office and a study room. Furthermore, the existence of the apartment was shown to be paramount to the formation of the detective-sidekick formula. Meanwhile, the city of London was shown to be represented by Doyle as the contemporary setting of his readers, which were able to recognize the streets and locations described by the author within his narratives. Excerpts from the tales showed that the depiction of the city is marked by certain graphical features such as the gas-lit lamps, street cabs and the somber weather of the town. Finally, the main issue of criminality was investigated within the series. Passages from the tales showed it to be a matter entangled deep within all the different social classes of the time, evidenced by the detective's diverse clientele.

The second section discussed the two main characters which readers accompany in Doyle's detective fiction: Sherlock Holmes and John Watson. Holmes was characterized as *the detective*, considering that his entire life surrounds his professional exploits. As a man of science, reason and deduction, Holmes keeps his distance from anything that could distract him out of this highly analytical world and yet, his connection to a single man, namely Dr.

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[18] Ann Radcliffe was a prolific English writer of Gothic fiction during the eighteenth-century, mostly known for her novel *The Mysteries of Udolpho* (1794). Her stories often contain supernatural elements which are ultimately demystified by the end of the narrative.

Watson, flourishes within the series. He becomes his one friend and confidant, and together they solve only the most peculiar cases which pique Holmes' interest, independent of his client's social class. As for John Watson, he was identified as *the sidekick*. As the narrator of the detective's adventures, much of what is known about the doctor refers to his relationship with his friend and colleague. He is a trustworthy and honorable man, always ready to attend to Holmes' summons and needs, as well as a loyal friend, often concerned about the detective's well-being. After his marriage to Mary Morstan, Watson is also represented as a devoted husband, which evidences his infallible duty towards the important people in his life.

Finally, the third section discussed the overall structure of the plot of the series. The first part contextualized on the creation of the modern formats of short stories and of detective fiction, as derived from Edgar Allan Poe's literary texts and critical essays. The short story format was shown to be appropriate for the development of a unified story, causing a significant effect on its reader. Meanwhile, detective fiction was shown to contain a structural background, with determined character roles such as that of the detective and of the sidekick, and solid plots based on analysis, deduction and resolution. The second part of the section focused yet again on Doyle's narratives, observing some of the common structures within the series plots. The stories were shown to contain individual combinations of recognizable features, such as the main characters and locations which repeat themselves throughout the series, in order to create a coherent textual world as well as to maintain a sense of originality within each tale. Lastly, a discussion was made on the main element of rationality within the structure of the narratives, which repeatedly dismisses the possibility of a supernatural phenomenon being present in the series' *heterocosm*, which may have been altered in some of its future transpositions to videogames. Sequentially, the next chapter will analyze two videogame adaptations of the Sherlock Holmes imagination, *Sherlock Holmes - The Awakened* and *Sherlock Holmes - The Devil's Daughter* in order to determine how they have adapted the Holmesian *heterocosm* as described in this chapter and the implications of its possible changes.

3 ADAPTING THE SHERLOCK HOLMES IMAGINATION

As the previous chapter focused on identifying and analyzing the main elements of the *heterocosm* of the Sherlock Holmes imagination as developed by Arthur Conan Doyle, this section shall focus on discussing the two aforementioned videogame adaptations of the

series, especially in relation to how they chose to adapt this *heterocosm* into the videogame format. I will investigate elements concerning audiovisual, plot and gameplay aspects across both videogames, drawing comparisons between their design choices and considering how they may alter the experience of their players. In order to illustrate the analysis, stills and dialogues from the games will be used when deemed appropriate.

3.1 ADAPTING THE SETTING

This section will focus on the main elements related to the setting of the videogames, especially concerning the choices made by the developers when adapting the locations mentioned in the previous chapter: the apartment at 221B, Baker Street and the Victorian city of London.

3.1.1 The Base of Operations

The apartment at 221B, Baker Street is an essential location in the two videogames being investigated. In both cases, after an introductory cut-scene,[19] it is the first area with which the player can interact; their point of entry into these gameworlds. On analyzing both adaptations closely, however, there are also many differences which can be noticed between their setting transpositions and which imply different uses for the location, just as in Conan Doyle's stories.

The rooms are filled with furniture and other personal objects, but still manage to present contrasting views of the Sherlock Holmes imagination. While *The Awakened* seems to construct a more organized, colorful, well-lit environment, *The Devil's Daughter* aims towards representing a more chaotic room, with papers being found on the walls and on the floor, all this under poor lighting, which often leaves much of the room under shadows (see figures 14 and 15).

This difference in style is also reflected on the audio heard within the apartments: while there is no background sound in *The Awakened*, with the area's aural component being sound effects such as footsteps and the opening and closing of doors, in *The Devil's Daughter* the player is also able to hear the sounds of people talking on the streets as they approach the windows, shaping a location that feels more alive and active. These contrasting design choices

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[19] A cinematic, non-interactive sequence within a videogame.

observed in the games' first interactive locations set up the stage for what appears to be very distinct approaches to a detective story: as *The Awakened*'s cleaner and quieter environment seems to reflect the pensive, rational side of the investigation process, the louder, more active world of *The Devil's Daughter* appears to focus primarily on its more energetic components, and the following pages will further evidence this argument.

Figures 14 and 15 – Comparison shots of the detectives' work desks in *The Awakened* (above) and *The Devil's Daughter* (below).

Source: *Sherlock Holmes: The Awakened* (above) and *Sherlock Holmes: The Devil's Daughter* (below).

The two videogames present the same room disposition as the one described by Watson in *A Study in Scarlet*: the two bedrooms joined by a large living room which is shared

by both Holmes and his sidekick, the latter being single and living with Sherlock in both games. As such, the address continues to serve the purpose of home for both men. However, it must be noted that the identification of the 221B apartment as Sherlock and Watson's home in the videogames is mainly aimed at setting out the narratives' backgrounds, not necessarily serving any gameplay purpose. Visual props such as dishes over the table and hanging clothes are not interact-able objects and provide no affordances whatsoever, but aid in the development of a reality effect, presenting a location which truly seems to be inhabited by the two main characters and increasing player immersion meanwhile.

The second main role of the apartment identified in the previous section within Doyle's literary series was that of the detective's office. Although both versions of the sitting-rooms as seen in the figure above may be suitable for meeting with clients, the detective is only visited by people in *The Devil's Daughter*, while in *The Awakened* the only characters to enter the apartment are Holmes and Watson themselves. Similarly, there are no specific game mechanics or interact-able objects present within the room which are directly associated with the process of receiving guests or interrogating victims, meaning that the designation of the room as the detective's office is mainly due to storyline occurrences independent from player interaction, and seems to be exclusive to *The Devil's Daughter* in this case.

More evidently, the ways in which the player is allowed to interact with the apartment are directly connected to the third function of the room identified in the previous chapter, that of a study room, and which appears to be the main purpose of the location in both videogames. Throughout *The Awakened*'s narrative, the player is often required to return to this location in order to analyze evidence found in crime scenes, and this practice is strictly achieved through the use of Holmes' personal chemical laboratory (see figures 16 and 17). The player can interact with instruments such as a microscope and a scalpel in order to uncover more information about the case. However, it must be noted that this interaction is strictly limited to the game's predetermined sequence of events, and part of the player's challenge is to discover which items must be used in each of the instruments available to them, e.g. not every piece of evidence can be visualized under the microscope. This attests to the game's focus on the solving of puzzles: the player must determine the correct answer to every problem presented by the game, which finally rewards them with the continuation of the story.

Figures 16 and 17 – The chemical laboratory (above), and a piece of fiber being analyzed under the microscope (below).

These rope fibres are clearly hemp. Now about the origin of these stains.
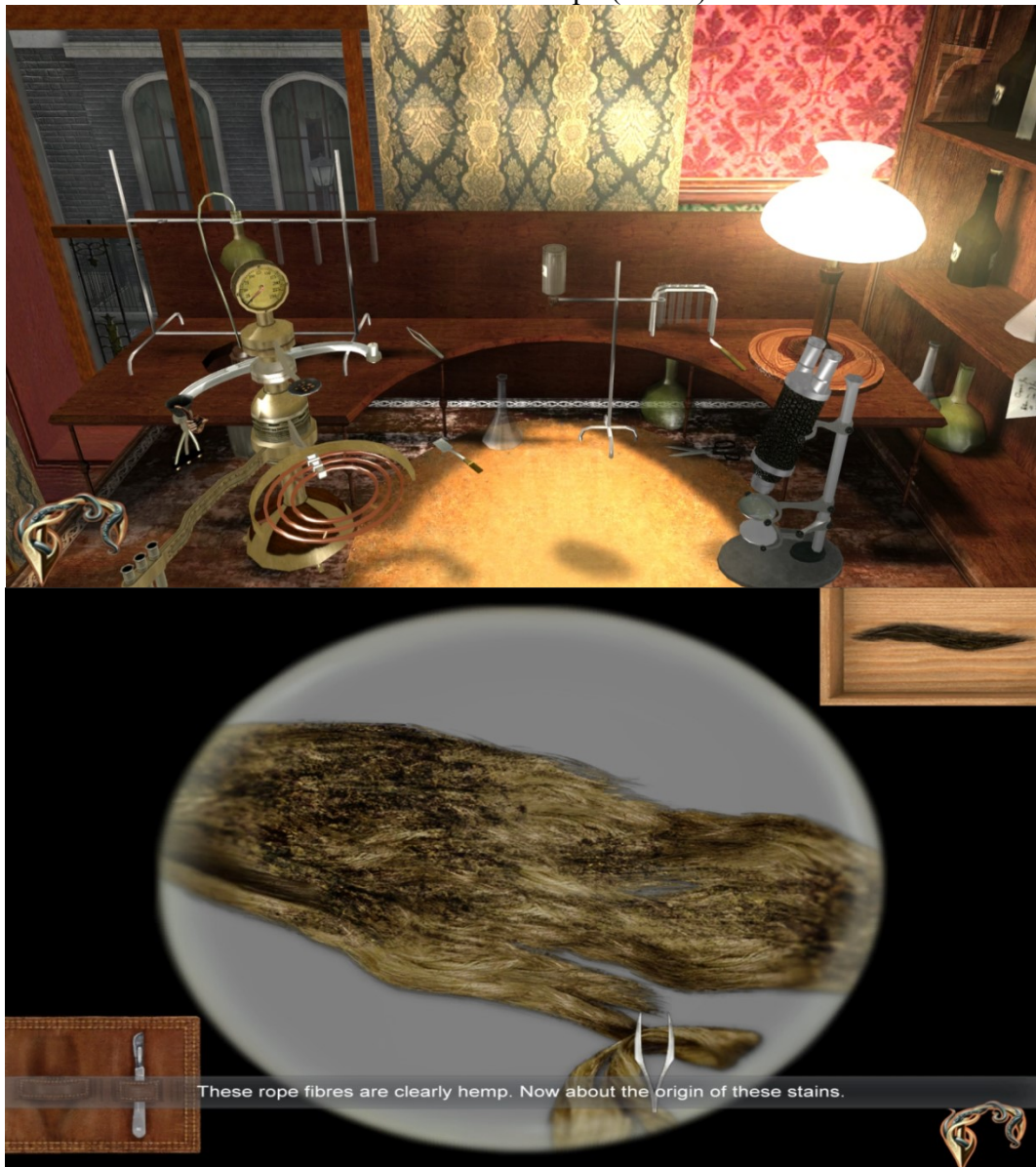
Source: *Sherlock Holmes: The Awakened*.

Sequentially, players undergo a similar experience in *The Devil's Daughter*, although in an extended format. Holmes' analysis table is used in the game not only as a chemistry set but also to analyze other pieces of evidence, such as papers and photographs (see figure 18). Additionally, there are other interact-able objects within the area which attest to its quality as an investigation room. Holmes' famous archive, as described by Dr. Watson in "The Sussex Vampire," was transposed into the game as sets of research books, newspapers and encyclopedias, and it becomes explorable whenever the player is required to find information contained within its files (see figure 19). Players can also find a map of London in one of the

walls of the apartment, which becomes readable at specific moments when the game asks players to find certain places they need to visit within the game.

Figure 18 – A photograph being cleaned with solvent.

Source: *Sherlock Holmes: The Devil's Daughter*.

Finally, there is a wardrobe and a makeup station within the detective's private bedroom, which is accessible to the player at any time, and which allows them to alter Holmes' appearance from a selection of outfits, wigs, hats and fake beards (see figure 20). This feature is aimed towards moments in the game when the player needs to disguise the detective but can be used anytime as a way to customize the figure of Sherlock Holmes as well.

Considering the information presented above and the importance of interactivity within videogames, it can be said that both adaptations seem to focus on positioning their players in the role of a detective, given that the interact-able objects within these rooms all relate directly to the investigative process. Actions such as sleeping and eating, which are mechanics commonly present in other videogame genres, are completely left out, as Holmes's and Watson's personal lives are obliterated in the face of crime-solving action. In this sense, both games populate the room with visual props, which helps construct a more immersive area, however, *The Devil's Daughter*'s design choices offer more interact-able objects within the apartment and, therefore, may be said to incite players with a higher feeling of agency, as

it allows them to experience a more complete version of a detective's range of skills and abilities. Additionally, the possibility to alter the detective's appearance at any moment of the game allows the player to create their own personal version of Sherlock, albeit in limited ways.

Figures 19 and 20 – The range of encyclopedias found within the archive (above) and a Sherlock Holmes with no hair, glasses and a full beard (below).

Source: *Sherlock Holmes: The Devil's Daughter*.

3.1.2 The Game is Afoot

Just as in Conan Doyle's narratives, the streets and locations of a Victorian version of London continue to be an intrinsic part of the setting in both videogames analyzed. As the player leaves the 221B apartment, they are met with a limited zone comprising the local neighborhood, in which they are allowed to roam freely. This local area encompasses streets and buildings which simulate a city similar to the one portrayed by Doyle in his writings: gas-lit street lamps and hansom cabs can be observed alongside the roads, and farther locations seems to be partially hidden by the foggy weather (see figures 21 and 22).

Figures 21 and 22 – The streets outside apartment 221B in *The Awakened* (above) and *The Devil's Daughter* (below).

Source: *Sherlock Holmes: The Awakened* (above) and *Sherlock Holmes: The Devil's Daughter* (below).

Additionally, players can find many people roaming the streets or simply enraptured in conversation with one another. Once again, sound appears to be the main contrasting component between the two adaptations: while there is no background music or conversation noise in the streets of *The Awakened*, the neighborhood in *The Devil's Daughter* feels more lively, as a theme song is played to set the mood and the cacophony of a bustling town of talking people can be heard all across the location.

As players are introduced to these more expansive areas of the games, movement becomes an important mechanic. The immersive streets of Doyle's late-Victorian London become three-dimensional, traversable places in the two adaptations, a suitable transposition considering the games' focus on exploration. As mentioned previously, *The Awakened* can be played both in first and third-person mode, which can be switched at any moment in the game and may alter the player's perception of the environment. In first-person mode, the player has more freedom of movement as they are able to control each step of their avatar with keyboard keys and freely direct the game's camera by moving their mouse. However, in third-person mode the player is limited to using their mouse for movement: a click on a walk-on-able surface sets the location where they want to go, and the avatar moves to the place accordingly, but the player is not able to control the path taken by the avatar to arrive at their destination. Just as well, the camera in this mode is presented as set angles for each of the game's areas and cannot be controlled by the player. These two different approaches to movement present the player with contrasting immersive experiences: in first-person mode, the player may feel a stronger sense of spatial immersion as they can move around the game's areas more freely. However, seeing their avatar on the screen in third-person mode may increase their emotional connection to the character they are controlling. The possibility to switch between these two game modes at any time allows players to opt to play each portion of the game as they prefer, and even experience the same moments in these contrasting ways.

As *the Devil's Daughter* allows players to experience the game through both the first-person and third-person perspective as well, players are also able to choose how they wish to visualize each part of the game. In the game's third-person mode, however, movement is similar to *The Awakened*'s first-person mode, which allows players more freedom of movement as they are able to willfully direct the game's camera. In this sense, players are able to experience a combination of both spatial and emotional immersion in third-person as well, as they can see and control each step of the avatar on their screen, which may increase their sense of agency as well.

Both adaptations also offer players many other locations which they can navigate. Since all the cases in *The Devil's Daughter* take place in London, the areas which are explorable in this game are all contained within the city. In this sense, the developers seem to have followed an approach similar to Conan Doyle's, as there are mentions of real/historical places in London such as the Whitechapel district and the borough of Lambeth, in an attempt to present the player with tangible locations. However, it must be questioned whether this strategy still serves the same purpose as it did for Doyle, considering the difference in audience between the author's narratives and of *The Devil's Daughter*. As Doyle's stories were originally released in *The Strand Magazine*, distributed in the United Kingdom only, the mention of real, local areas was a strategy used by the author to inject his readers with a sense of relatability. Nowadays, when a videogame is launched, it reaches worldwide audiences, and this emphasis on the city of London could be seen as less immersive. However, if the game is studied for what it is, i.e. an adaptation of the Holmes imagination, it can be said that the references to real places within the city of London appear less to serve the purpose of drawing a connection to relatable places, but are aimed instead towards Doyle's narratives themselves. As such, the game's focus on the city of London seems to address players who have had previous contact with the books and short stories, meanwhile extending the Holmes imagination by presenting their own interactive versions of it.

In contrast, *The Awakened*'s explorable locations present a wider range of possibilities. Besides the city of London, the player is also sent to two international locations: Switzerland and the United States, and these two intercontinental trips seems to suggest contrasting approaches with different goals. Switzerland is the only location outside of England which the detective visits in Doyle's stories, and it is featured in "The Final Problem," where Holmes seemingly dies alongside his nemesis, Professor Moriarty. Therefore, the foray into Switzerland in *The Awakened* can similarly be considered as a strategy to draw a connection between the videogame and Doyle's narratives, addressing the player-reader as in the case of *The Devil's Daughter*. Alternatively, the venture into the United States may be understood as a reference to the globalization of the Sherlock Holmes imagination, and the potential behind adaptations. As the duo arrives in the country, Watson shows his excitement of being in a new continent, "ready to welcome us with open arms" (see figure 23). Ever since its creation, the Sherlock Holmes imagination has reached worldwide recognition, not only through the facilitated distribution of Doyle's writings but also through its many adaptations, and the game's extension of the Holmesian setting into the United States

suggests an explicit reference to this phenomenon, and represents an expansion of the Holmesian cosmos itself.

Figure 23 – Holmes and Watson arrive in the United States.

And here we are, in the new world! A whole continent ready to welcome us with open arms! Is this not invigorating Holmes? Think of the challenge that lies ahead!

Source: *Sherlock Holmes: The Awakened*.

Finally, there is the issue of criminality within the games' contexts to be discussed briefly. *The Devil's Daughter*'s setting focuses on the city of London and its population. As the game is comprised of multiple, unrelated cases, Holmes meets with and is visited by many different clients from all sort of social backgrounds, such as Tom, a poor eight-year-old little boy whose father has been missing, the well-to-do lady Mary Sutherland (adapted directly from Doyle's "A Case of Identity"), and even members of the Scotland Yard. Similarly to the books and short stories, the diverse cast of characters within the game seems to suggest that criminality affects all types of people within London's society, including the detective himself, whose adopted daughter, Kate, is kidnapped towards the end of the game.

Alternatively, *The Awakened*'s storyline presents a case where multiple people from all around the world are being kidnapped, drugged and taken to an abandoned lighthouse off the coast of Scotland, where they shall eventually commit ritual suicide in order to summon an ancient being of great power, a tale reminiscent of Howard Phillips Lovecraft's literary creations, as previously mentioned. The case is of international reach and suggests the existence of a network of organized crime spread across different countries, as the victims

must be from different nations in the world. Therefore, *The Awakened* shows criminality as a matter which may also affect all kinds of people, but focusing instead on its international reach, drawing a connection to its context of release within the modern, globalized world.

Organized crime is also shown to be a significant matter in *The Devil's Daughter*. In *The Awakened*, this is mostly represented by the international spread of the case, which shows criminals in different countries all united towards the same goal. Conversely, *The Devil's Daughter*'s focus on the city of London itself provides a more limited picture of organized crime, as the city's underworld is shown to be dominated by different gangs and their leaders. This can be observed in one of the game's individual cases, "Infamy," where Holmes interacts with some of these influential criminals, and through the various mentions to past solved cases contained in his archive.

As in Doyle's tales, the mention of organized crime points to the existence of an underground scene within the social setting of these videogames as well. In *The Awakened*, this hidden world seems to be directly connected to Lovecraft's literature. Throughout the game, Holmes and Watson find various secret locations which suggest the performing of obscure rituals involving blood sacrifices and magic runes, such as a room below the docks of London in which there appears a statue of Cthulhu, a monstrous being created by Lovecraft (see figures 24 and 25). Therefore, the developers of *The Awakened* opted to use Lovecraft's weird fiction as a background for the game's underworld of organized crime, presenting the supernatural element as a threat to the rational world of Holmes and as a mystery to be solved and unmasked.

Conversely, the underground scene in *The Devil's Daughter*'s setting is contained within the city of London, and represented through different ways. As previously mentioned, the game's third case, "Infamy," sheds light on this matter, as Holmes suffers an attempt on his life by a gang leader seeking revenge for a past imprisonment. As in the novel *The Sign of Four*, the player disguises Holmes in order to penetrate London's war-path, materialized in this case by the Green Dragon Tavern, which is filled with criminals of all sorts and even illegal gambling rooms on its upper floors. However, unlike Doyle's narratives, where Watson is the narrator and does not usually accompany Holmes in his underground escapades, the player of *The Devil's Daughter* is able to experience this contact with London's underbelly directly, and to participate in all the action which may arise in this dangerous location. In this sense, the games can be said to present a more complete version of its *heterocosm* than Doyle's literature, considering Knight's argument that Doyle merely hinted

at some of these elements, blanketing much of the detective's investigation process behind Watson's peripheral narration.

Figure 24 – Holmes and Watson find a monstrous statue in an underground temple.

Source: *Sherlock Holmes: The Awakened*.

Figure 25 – A sketch of the Cthulhu idol drawn H. P. Lovecraft.

Source: http://alienexplorations.blogspot.com/2017/02/hp-lovecrafts-sketch-of-cthulhu-idol.html.
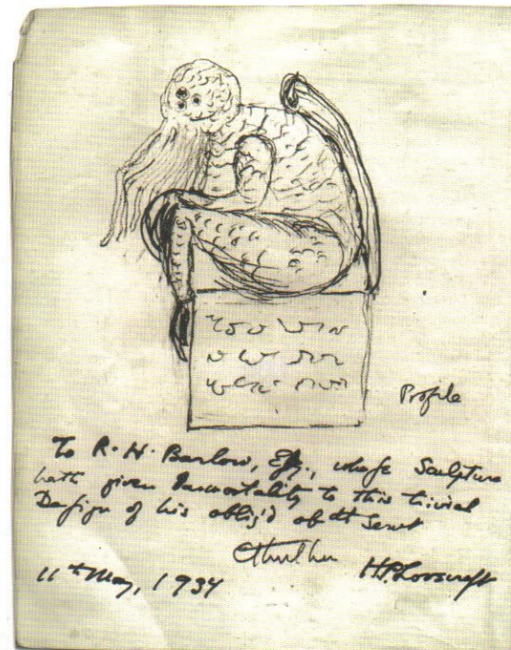
Holmes' more evident contact with London's lower class in the novels and short stories, his interactions with the Baker Street irregulars, were transposed into the universe of

both videogames, which attests to their importance within the Sherlock Holmes *heterocosm*. In *The Awakened*, this relationship is portrayed mostly through verbal interactions, as one of the boys is a *talk-to-able* character positioned across the street from the 221B apartment. However, as in Doyle's tales, this relationship is merely based on the exchange of relevant information for a small sum of money, and the boys seem prepared to answer to the detective's call at any time just as well.

Alternatively, *The Devil's Daughter* presents a contrasting background to the irregulars, with a special focus on their leader Wiggins. In the game's first case, Holmes asks Wiggins to follow a suspect, and the boy becomes a playable character for a short time. The player must follow the man without being seen, hiding behind objects and even climbing above houses, presenting a different point-of-view of the city to the player. Additionally, a few striking moments during this chase scene reveal yet another side of the city through Wiggins' eyes. For example, he enters a house where a young chimney sweeper is being forced into doing his job and decides to help him. In this puzzle section, the player must guide Wiggins to the top of the chimney while cleaning its insides, and a timed bar represents the boy's lungs being filled with soot (see figure 26). The timer must be beaten for the puzzle to be solved, but also for Wiggins to survive this task.

Figure 26 – The player must guide Wiggins through the chimney before his lungs fill with soot.

Source: *Sherlock Holmes: The Devil's Daughter*.

Just as well, on reaching his final objective, a large mansion with two men inside, the player hears Wiggins comment the following: "Do only two people live here? I wish one was me!" ("Prey Tell"). Such sequences portray a different side of London to lower class citizens and, although outspoken social criticism may not be part of the game's narrative, the situation allows the player to reflect on the quality of life and on the social gap between the different characters who inhabit the game's setting, enriching their experience with the game's late Victorian context and increasing their sense of immersion, while constructing a reality effect.

Finally, Professor Moriarty, the most well-known villain within the Sherlock Holmes imagination, plays a tangential role in both videogames as well. While on a visit to Switzerland during *The Awakened*'s storyline, the detective encounters his archenemy in a mental institution and becomes surprised by the fact that he has survived the fall at Reichenbach, a direct reference to the incident in Doyle's "The Final Problem," which killed the villain in the literary narratives. Moriarty escapes the institution and is seen once again in a later entry in Frogwares' videogame series, *The Testament of Sherlock Holmes*, where he perishes through the detective's actions and asks Holmes to raise his only daughter, Kate. Finally, in *The Devil's Daughter*, the girl learns of her origins and is terrified of being cursed by her father's shadow, calling herself "the devil's daughter" (see figure 27).

Figure 27 – Kate's concern about her origins.

I'm a Moriarty! I'm the Devil's daughter! I'm cursed, I'm a monster!

Source: *Sherlock Holmes: The Devil's Daughter*.

The brief mention of Moriarty in these two adaptations attests to the importance of the character within the Sherlock Holmes imagination: even when the villain is not one of the main characters of the story, his presence still looms above the detective's life. Additionally, although the Professor indeed perished in the videogame series, the developers have attempted to keep Moriarty's name alive with the creation of Kate, his daughter, and her adoption by the detective, establishing an eternal connection between Holmes and the Moriarty family.

Therefore, both games present a setting where criminality and social struggle are seen as indispensable elements of their sociocultural background, a reasonable depiction within the Sherlock Holmes *heterocosm*, considering the importance of crime-solving action within Doyle's literary imagination. In order to embody the heroism of the Sherlock Holmes character, it is necessary to represent a setting with constant criminal activity and increasingly difficult mysteries to solve. Ultimately, there seems to be no hope for peace and security within the Sherlock Holmes imagination.

3.2 ADAPTING THE CHARACTERS

In the following pages I shall investigate the main characters of the aforementioned videogames, especially the figures of Sherlock Holmes and John Watson, in relation to how they were adapted into videogame avatars.

3.2.1 Playing Detective

Although Sherlock Holmes is the main playable character in both videogames, there are still striking differences between the two interactive versions of the detective. Regarding his physical appearance, the two adaptations seem to have relied on different source materials to reinvent the character in digital format. While the Holmes character in *The Awakened* seems to follow the more classic look attributed to early adaptations such as the Granada TV series (see figures 28 and 29), characterized by its tidy hair, clean-shaved face and neat clothes, *The Devil's Daughter* presents a more chaotic version of the detective, with a longer, unkempt mane, traces of uncared-for facial hair and less formal clothing, an appearance more

commonly attributed to one of the most recent cinematic adaptations of the character where the detective is played by the American actor Robert Downey Jr. (see figures 30 and 31).[20]

Furthermore, although Watson has been writing and publishing tales of their adventures inside the games, as in Doyle's narratives, which is evidenced by exemplars of the books scattered around the games' locations and dialogues between Holmes and Watson, *The Devil's Daughter* is the only game which presents Holmes as a man of fame. In the adaptation's third case, "Infamy," the detective is even visited by an American actor who wants to study Holmes' character in order to play his role in a big theater production, indicating the globalization of the detective's cases through Watson's stories. This can also be said to follow the more current trends of Sherlock Holmes adaptations, which also include BBC's 2010 TV series, *Sherlock*, where the detective is played by the British actor Benedict Cumberbatch. Therefore, it can be noted that the developers of the videogame series have chosen to stick with the current trends of the time when adapting the look of the detective, potentially in order to attract the audience of these cinematic adaptations as well.

Figures 28 and 29 – Jeremy Brett as Sherlock Holmes in the Granada TV series (left) and Holmes in *The Awakened* (right).

Source: https://peterjeremywilliamhuggins3.tumblr.com/post/133890016298 (left) and *Sherlock Holmes: The Awakened* (right).

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[20] Robert Down Jr. played the role of Sherlock Holmes in *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* (2011). A third film is set to be released in 2021.

As in Doyle's narratives, the detective's lifestyle in both games is shown to be directly connected to his work. The two adaptations start with a similar approach to Holmes' character, who is revealed to be currently unemployed and overwhelmed by boredom. In *The Awakened*'s opening cut-scene, Watson notices Holmes' indifference towards their conversation, to which the detective replies: "It is the tedium, my dear Watson. Life is ordinary, the papers are lifeless, any hint of audacity and dare I say romance has vanished from the criminal world." Similarly, in *The Devil's Daughter*'s introductory cut-scene, Watson draws a medical metaphor concerning Holmes' state, saying that "Mr. Holmes is relapsing. This illness that he has seizes him when he finds himself with nothing to do. He becomes completely asocial… But there is a cure, if only a temporary one: a thrilling enquiry…" Therefore, it can be noticed that the two videogame adaptations focus on the characterization of Holmes through his job as a detective.

Figures 30 and 31 – Robert Downey Jr. as Sherlock Holmes (left) and Holmes in *The Devil's Daughter* (right).

Source: https://www.independent.co.uk/arts-entertainment/films/news/sherlock-holmes-3-robert-downey-jr-reveals-film-will-start-shooting-this-year-a6994441.html (left) and *Sherlock Holmes: The Devil's Daughter* (right).

Nevertheless, there are other story elements in the videogames which present clues towards the detective's personality. The very beginning of *The Awakened*'s narrative, for example, presents the detective as a just man concerned about the well-being of the less

fortunate citizens and, in this specific case, immigrants, as opposed to the game's wealthy characters. On interrogating a noble man named Mr. Stenwick, who is concerned about the disappearance of his Maori[21] manservant, Stenwick reveals that he keeps the Maori's salary in a safe as he did not think the immigrant would need any personal money, considering himself a "good man" for having brought the Maori into England. After analyzing the crime scene and deducing that the servant has been kidnapped, Holmes later replies to the man the following: "Mr. Stenwick, I wish my news were your servant simply left your employment voluntarily for the services of a more honest man." Therefore, the detective is shown as a man who is sensitive towards the struggles of the lower class as well, similar to Doyle's presentation of the character in his narratives.

Figure 32 – Kate asks her adopted father for help in one of the game's final moments.

Source: *Sherlock Holmes: The Devil's Daughter*.

As for *The Devil's Daughter*, the player can experience a different side of the detective through his relationship with his adopted daughter, Kate. Sherlock and Kate's relationship is shown to be a complicated matter. As the girl had not appeared in Frogwares' series of videogames before, the player discovers that, after her father's death, she was sent to a boarding school. She returns home after her school gets flooded, and as Holmes spends his days focused on his work, Kate befriends the detective's new neighbor at 221C, Alice

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[21] The Maori are the native people of New Zealand.

De'Bouvier, who is later revealed to be spying on the detective. As Holmes becomes suspicious of Alice's behavior, he attempts to limit Kate's interactions with the woman, and this causes angry discussions to sprout between the detective and his daughter. Additionally, Holmes' lack of contact with Kate over the years is shown to have distanced the detective from the girl. For example, in the game's third case, "Infamy," Kate becomes sad after her father forgets her birthday, storming out of the room while wishing that Alice would adopt her instead. Nevertheless, their relationship is restructured by the end of the game, after Kate is kidnapped by Alice. The detective shows much concern over Kate's mental and physical state, finally convincing her that he loves Kate and was only worried about her well-being (see figure 32). Consequently, the game's overarching storyline portrays a side of Holmes which focuses on his personal life, putting him in the role of concerned parent, a striking deviation from Doyle's narratives.

Figure 33 – The player's cursor changes as they find the clickable object in the scene: the rope.

Source: *Sherlock Holmes: The Awakened*.

Nonetheless, the gameplay mechanics associated with the character are still predominantly related to the process of investigating a crime. In *The Awakened*, gameplay is heavily reminiscent of puzzle adventure games, where the player must solve puzzles in order to experience the narrative. Players are tasked with minor objectives, such as finding a

specific person to interrogate or examining a crime scene, and must determine the solution to this challenge so as to be rewarded with the continuation of the game's storyline. This task is mainly accomplished using the mouse in *The Awakened*, as the player needs to explore the environments of the game in order to discover which objects or parts of the scenario are interact-able. For example, when the player's cursor passes over a rope in a certain part of the docks, an explorable area of the game, its icon changes into a hand, indicating that the object is, in fact, pick up-able (see figure 33). Therefore, much of the gameplay of *The Awakened* involves the player attempting to discover which objects and/or areas of the world have been provided with affordances by the programmers of the game, in contrast with the other, merely visual props contained within the game's space.

Figure 34 – The player uses the "Sherlock Talent" mechanic.

Source: *Sherlock Holmes: The Devil's Daughter*.

Figure 35 – The players uses the "Imagination Talent" mechanic.

Source: *Sherlock Holmes: The Devil's Daughter*.

Conversely, *The Devil's Daughter* extends Holmes' investigative process across more varied gameplay mechanics. Although the player still needs to discover which objects and areas are interact-able, the player may also launch the "Sherlock Talent" mechanic, which the game describes as the ability to "concentrate your attention on finding details that others are inclined to overlook." While in this mode, the player's screen turns a monochromatic hue, in order to represent the detective's exquisite observation skills, and words pop out on the player's screen near a point of interest as a representation of Sherlock's mind at work (see figure 34). Players may also activate the "Imagination" skill at certain specific moments of the game, which allows Holmes to visualize how a certain past situation occurred, such as a victim's moment of death, by picking the correct sequence of events (see figure 35).

Just as well, *The Devil's Daughter* presents a specific mechanic related to the process of interrogation. While dialogues in *The Awakened* are strictly presented through non-interactive cut-scenes, the former allows players to choose the order in which a set of pre-determined questions shall be asked by Holmes. Additionally, players are also able to act during a dialogue when the person being interrogated is telling a lie, prompting them to pick the correct counter evidence to whatever they said and unlocking new deduction paths.

Figure 36 – The player deduces Tom's character portrait.
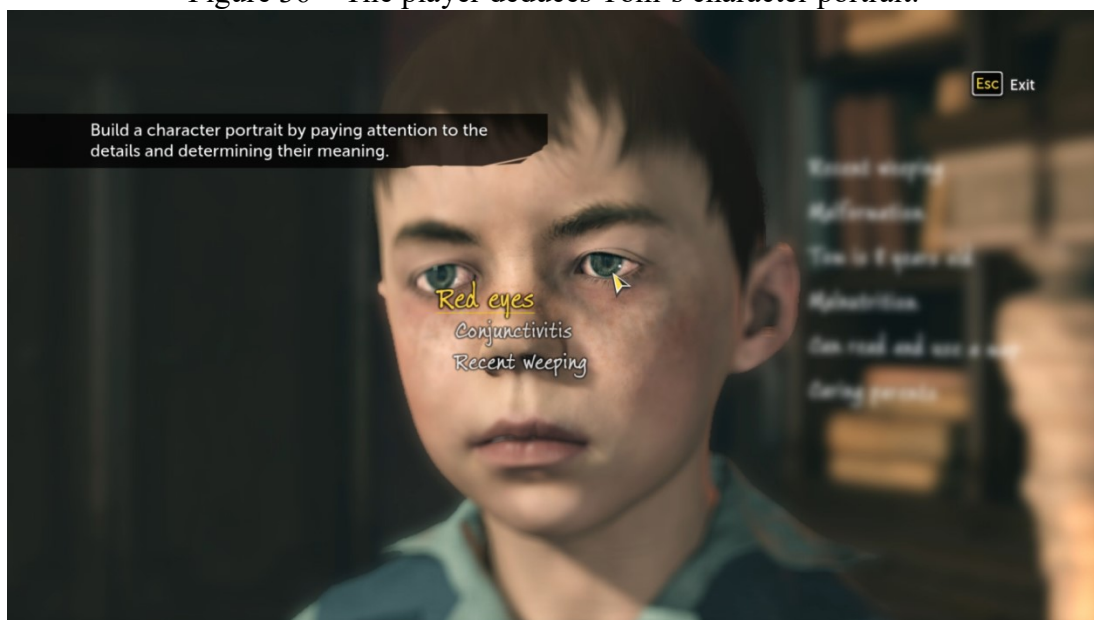
Source: *Sherlock Holmes: The Devil's Daughter*.

Finally, when interrogating someone for the first time, players are able to determine their "character portrait" through a process reminiscent of Doyle's narratives, where the

detective is shown to be able to quickly identify a person through the mere observation of their figure. Players must identify the relevant characteristics of the person being interrogated in order to draw deductions from them, and while some of them are pre-determined by the game, others present the players with choices. For example, in the game's first case, "Prey Tell," the players must identify Tom's red eyes and choose whether the boy has been weeping or has conjunctivitis (see figure 36).

Figures 37 and 38 – Holmes' "Deduction Space" (above) and the player making a choice (below).

Source: *Sherlock Holmes: The Devil's Daughter*.

The Devil's Daughter presents yet another important mechanic related to the detective and his reasoning skills, known as the "Deduction Space" (see figure 37). This

screen shows a representation of Holmes' mind, in which clues can be connected in order to form deductions and/or facts. The player can also make some choices regarding this reasoning process. For example, in the game's second case, "A Study in Green," the player is prompted to choose whether they believe a curse related to the case is real or not (see figure 38). The connection between these deductions eventually leads the player to a final conclusion based on their personal choices, which is revealed to be either right or wrong. Therefore, the player may achieve an erroneous conclusion in each of the game's cases, presenting a further level of interactivity with the storyline, a situation that does not happen in *The Awakened* or in Doyle's novels and short stories, which present pre-determined, set narratives. Additionally, to each of the correct/incorrect conclusions reached, players are also able to opt to either condemn or absolve the criminal, allowing them to show their moral choices in relation to the game's stories. For example, in the game's fourth case, "Chain Reaction," the perpetrator of the crime is revealed to have committed murder in order to keep a sum of money that was needed to treat his daughter from a serious illness. The player is then able to choose whether they will imprison the man or let him be free (see figure 39).

Figure 39 – The player is prompted with a final choice.

Source: *Sherlock Holmes: The Devil's Daughter*.

Mechanics such as the ones described in *The Devil's Daughter* show a more interactive representation of the detective's quasi-supernatural reasoning skills when

compared to *The Awakened*'s gameplay, in which Holmes' special abilities are predominantly shown through dialogues and cut-scenes, requesting no player interaction whatsoever. As such, the player is able to experience a more emotionally immersive feeling towards the character of Holmes, as the game involves the player in each step of the detective's specific investigation and deduction process. This feeling is also increased by the fact that players are able to shape the detective's final choice regarding the future of each criminal, equating their moral choices to that of Holmes and ultimately becoming closer to the character. When contrasted with *The Awakened*'s gameplay choices, players may be able to feel like a more active agent inside *The Devil's Daughter*'s world, since they are required to perform more diverse mechanics associated with the detective's work.

3.2.2 Playing the Sidekick

Whereas Dr. Watson is the narrator of Doyle's tales, the reader's point of entry into the Sherlock Holmes literary imagination, in the videogame adaptations the doctor becomes a secondary, occasionally playable character, and in the following paragraphs I discuss how his avatar is represented in the games, as well as the implications of this change in point-of-view when compared to the literary narratives.

Figure 40 – David Burke as John Watson in the Granada TV series (left) and Watson in *The Awakened* (right).

Source: https://bakerstreetbabble.weebly.com/221b-home/category/holmes-watson-friendship (left) and *Sherlock Holmes: The Awakened* (right).

The doctor's physical appearance seems to follow the same pattern as that of the detective's in both adaptations. While in *The Awakened* Watson takes on a more classical look, reminiscent of Doyle's own description and of early adaptations of the doctor alike, e.g. the English actor David Burke in the Granada TV series (see figure 40), *The Devil's Daughter* introduces a strikingly different physical appearance for the character. This taller, leaner version of Watson appears to follow the steps of recent cinematic adaptations of the Holmesian imagination as well, where the doctor is played by the English actor Jude Law (see figure 41).[22] As such, the appearance of Dr. Watson in the two videogame adaptations also appears to follow the current trends of their time of release.

Figure 41 – Jude Law as John Watson (left) and Dr. Watson in *The Devil's Daughter* (right).

Source: https://moviecultists.com/2011/11/02/four-new-posters-for-sherlock-holmes-a-game-of-shadows/ (left)
and *Sherlock Holmes: The Devil's Daughter* (right).

Regarding the doctor's personality, there is little to be said outside of Watson's interactions with the detective and what they reveal about his character. In both adaptations, the doctor is primarily represented as Holmes' sidekick and confidant, always playing a part in the detective's cases and ready to help his colleague whenever his assistance is needed. In *The Awakened*, for example, the doctor often follows the player around when the detective is being controlled, including in Holmes' trips into Switzerland and the United States.

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[22] Jude Law played the role of Dr. Watson in *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* (2011). A third film is set to be released in 2021.

Conversely, while much of the exploration in *The Devil's Daughter* is accomplished by the detective alone, without the presence of the doctor, Watson is still readily available whenever Holmes requests his assistance, even when the detective needs to break into a warehouse to search for evidence. This also attests to his loyalty to Holmes, as he shows himself ready to break the law in the favor of the investigation.

The sidekick is also defined by his profession in the two videogames, albeit solely in relation to the relevancy of his medical career to the games' criminal cases. In *The Awakened*, Holmes tells Watson that: "as a doctor, your impeccable credentials will allow you to ably advance out investigation at the Black Edelweiss Institute," when the detective needs to investigate the mental institution at Switzerland by infiltrating as a fake patient. Similarly, in *The Devil's Daughter*'s first case, "Prey Tell," Watson decides to pay a medical visit to the case's main suspect, who is later discovered to be suffering from tuberculosis, and he observes Holmes attempting to sneak into the house unseen, to which the detective replies: "you must play the role of the conscientious doctor, while I sneak inside Marsh's house…" In both cases, Watson's medical profession is shown to be advantageous to the detective's investigation process, as the figure of the doctor allows Holmes to infiltrate locations and ask personal questions without raising suspicion. Watson's status not only helps Holmes to stealthily proceed with his own missions, but also to receive reports with any meaningful information the doctor may have discovered regarding criminal suspects.

As in Doyle's narratives, Watson is also recognized within the videogames as a storyteller. In *The Awakened*, this fact is merely hinted at through dialogue between the main characters, as Holmes asks Watson the following question during their train ride to Switzerland: "am I not myself considered by some of your readers as an improbable hero living out outlandish adventures?" However, besides this remark by the detective, there are no other mentions of Watson's tales within the game's storyline. Alternatively, the detective is represented as a worldly famous figure in *The Devil's Daughter*, as evidenced by the aforementioned American actor wishing to play him in a theater production, and this is shown to be directly related to Watson's fictional tales about their adventures together, as the American actor is shown to be reading passages from the doctor's books.

Besides Watson's in-game documentation of Holmes's cases, *The Awakened* portrays yet an additional side of the doctor's storytelling skill, as the game appears to be played inside Watson's mind, as a memory of past events, and consequently through his own perception of the facts, much as in Doyle's novels and short stories. On starting a new game,

the player is presented with an introductory cut-scene, which shows the doctor squirming in his bed as if he is having a nightmare, which is shown to have been caused by one of Holmes' past cases. As the cut-scene progresses, Watsons wonders about "how did this all begin," and the game's story is then presented as having happened two years before the doctor's nightmare. Furthermore, whenever the player reaches one of the game's lose states, e.g. if Holmes' is caught by one of the doctors inside Switzerland's mental institution sequence, a cut-scene shows Watson waking up to another nightmare, exclaiming "no, no, it can't be. It can't end like this (see figure 42)." This attests to the entire story of the game being told inside the doctor's mind, and possibly as a nightmare. Therefore, the player experiences the game through Watson's perception of the facts, similarly to Doyle's narratives, which draws a direct connection between the adaptation and its source material, unlike in the case of *The Devil's Daughter*, where the facts appear to be happening in real-time.

Figure 42 – Watson wakes up from a nightmare.

Source: *Sherlock Holmes: The Awakened*.

In the occasional moments where Watson becomes a playable character in the videogames, the focus continues to be on his role as the detective's sidekick. In *The Awakened*, for example, at specific moments in the storyline when Holmes and Watson are conversing about the case inside their apartment at 221B, the player gains control over Watson mid-conversation as Holmes asks him a question related to their investigation, which the player must answer correctly in order for the game to continue (see figure 43). In another moment, towards the beginning of the game, the player also gains control over the doctor as

Holmes tasks him with getting information from the Baker Street irregulars' lad across the street, and finding a book about the Maori population in their local book store. In both cases, Watson's actions are always limited to tasks which Holmes has given him. Similarly, in *The Devil's Daughter*, the player also gains control over the doctor's avatar in the aforementioned warehouse break-in sequence, when the detective asks for his help with a certain room puzzle. The player needs to change between controlling the two characters in order to overcome the conundrum, allowing the story to continue.

Figure 43 – The player answers the detective's question as Dr. Watson.

Source: *Sherlock Holmes: The Awakened*.

Although Watson is still shown to play a relevant part in Holmes' investigation process, even becoming a controllable character at times, it can be observed through the examples presented above that the focus of the videogames relies heavily on Holmes' character. While this was also true of Doyle's narratives, Watsons' point of view as the narrator of the stories allowed readers to also experience the doctor's more personal side, his characteristics which are less related to his relationship with Holmes. As a contrast to the literary imagination, for example, there is nearly no mention of Watson's past life or of his time spent outside 221B, as the player's goal is centered on solving the cases brought to the detective and, consequently, on playing Holmes' character. Ultimately, this shift in point of view appears to focus specifically on the detective's work, and even on his private life, as in

the specific case of *The Devil's Daughter*, in lieu of the doctor's personal touch to his documented stories within the literary imagination, drawing players further away from an emotional connection towards Watson and further positioning him in the role of sidekick, or as one of Holmes' investigation tools.

3.3 ADAPTING THE PLOT STRUCTURE

This final section of the analysis chapters will focus on elements concerning the structure of the plot of the two videogames, in relation to how they adapted the structure of Doyle's narratives presented in the previous chapter. I will focus especially on the issue of player choice and its implications concerning the player's role within these videogames, as well as on the repercussions of inserting supernatural elements into the detective's rational world.

The two videogames are adaptations from the same source material, namely the Sherlock Holmes imagination. As such, they seem to maintain some of the main elements of Doyle's literary series, more specifically the ones directly related to the structure of the detective plot derived from Poe's seminal works. Constructions such as the detective-sidekick relationship and the inaptitude of official forces such as the police continue to be present in both adaptations, which points to their self-identification primarily as detective stories. However, on further analysis, it can be noticed that the videogames also present highly contrasting plot structures, which allows players to experience this common universe in very diverse ways and under strikingly different circumstances.

In the previous chapter's discussion about the literary series' plot structure, it was noted that Doyle's first two novels, *A Study in Scarlet* and *The Sign of the Four*, represented slower-paced stories, considering the characteristics of the novel format. Meanwhile, the subsequent short stories and serialized novels released in *The Strand Magazine* portrayed a stronger sense of action when compared to the former stories, as their shorter, "unity of impression" structure, to use Poe's expression, allowed readers to reach the narrative's conclusion faster, potentially increasing their sense of temporal immersion. This difference in plot structure can be observed in the videogame adaptations as well. *The Awakened* presents a singular story, reminiscent of Doyle's novels. Meanwhile, *The Devil's Daughter* is comprised of multiple, unrelated cases, similar to Doyle's short stories, later released as collections of short tales; and an overarching plotline involving the detective's adopted

daughter, Kate, which is hinted at throughout the first four cases present in the game and resolved over the last one, entitled "Fever Dreams."

As in Doyle's stories, it can be observed that each type of plot structure presented above shines a different light on the Sherlock Holmes imagination. *The Devil's Daughter's* first four cases appear to be more on par with the structure of the detective tale, as in the case of the short stories and serialized novels, considering that their focus on a quick resolution allows players to reach the stories' climax faster, resulting in the stronger sense of unity described by Poe and possibly increasing the player's sense of temporal immersion as well. Conversely, the longer story presented in *The Awakened*, as well as the overarching plot of *The Devil's Daughter*, allows players to experience a plot which leaves a relevant mark within the series' imagination, as it gives them more time to process information. In *The Awakened*, this can be noticed in the story's focus on professor Moriarty's escape from the Swiss mental institution, as the game ends with the detective concerned about what the future may bring after the release of the villain. The importance of this fact to Frogwares' videogame series materializes in the Professor's future appearance and death in *The Testament of Sherlock Holmes*, and his perpetual influence over Holmes can also be observed in the overall plot of *The Devil's Daughter* through the character of Kate. As such, the contrasting plot structures manage to serve different purposes in the videogame adaptations, allowing players to experience different types of immersion as the games choose to either focus on the climax of the story, or on its everlasting influence over the videogame series.

The differences in plot structure between the aforementioned games also appear to alter the relationship between the player and their main character. In *The Awakened*, as gameplay is limited to interacting with specific objects and areas of the world, the detective's deduction process is mainly shown in between interactive sessions, through the use of cut-scenes. In this situation, the player has no control over the outcome of the case, and can be considered more of an observer of the game's storyline: its continuation serves as a reward after each successful event. For example, when Holmes is investigating a crime scene inside a house in the United States sequence of the game, a click over a set of footprints triggers him into stating the following: "These footsteps indicate a person of small stature. And the fact that they are so closely set, suggests they made their way with great stealth." As the detective completely reveals his deduction after the player's click on an interact-able surface, it could be said that the player acts in a role similar to the one played by Watson in Doyle's narratives, where the sidekick often sits back and observes the detective do his job.

When compared to the previous example, the player's role in *The Devil's Daughter* appears to be much more active and dynamic, considering the different ways with which the player can interact with the game, by means of its more numerous mechanics and the ability to opt for different outcomes at the conclusion of each case. As players are required to choose between different deduction paths based on the clues they may have found, they will reach distinct conclusions based on their specific view of the situation, e.g. whether they believe a suspect's words or not. Additionally, as previously mentioned, the game also requires players to decide over the future of their final suspect, as they may either absolve or sentence them. In this sense, not only the detective becomes judge, jury and executioner, but so does the player, as these decisions require interaction. This process results in different outcomes each time the game is played, and is completely dependent on player choice (within the limitations imposed by the developers). Therefore, as the player of *The Devil's Daughter* must choose which paths to follow, they are also positioned in the role of adapter, as it is through their interactions with the game that a final version of the story is born. Even though the overall outcome of the story remains the same every time, i.e. Holmes saves Kate from her kidnapper, Alice, the player is able to shape their own version of Holmes, whether as the infallible or failed detective, the lawful or empathetic man.

Another point about the Sherlock Holmes literary imagination discussed in the preceding chapter was the matter of familiarity within the series. It was highlighted that Doyle seemed to have aimed for a mixture of recurring elements, such as the ones identified here as central to the Holmesian *heterocosm*, and new elements, such as the characters and plotlines involved in each one of the detective's specific cases. As adaptations of the Sherlock Holmes imagination, this repetition can be seen through their connection to the source texts, as they have chosen to maintain the main elements of the *heterocosm*. Additionally, as the two aforementioned videogame adaptations are also part of a larger series, this process based on "repetition with variation" can also be observed within their universe, such as through the maintenance of an all-encompassing plot which connects multiple games, namely the storyline involving the Moriarty family and their constant influence over the detective.

However, the adaptations also seem to have aimed towards variation, brought on by the insertion of new elements into the imagination. For example, although both videogames make use of the same two main characters (Holmes and Watson) and setting (221B and London), there are significant differences between the audiovisual representation of these elements, as discussed in the previous sections. More importantly, the two videogames

present original plotlines with new characters and locations to visit. In this sense, the "repetition with variation" label persists, as they present a sense of connection within their own videogame series as well as with their source material, while at the same time bringing a degree of originality, on par with current trends of their time of release, and within the Holmesian imagination in a way reminiscent of Doyle's serialization techniques.

Finally, there is one last important story element within the two aforementioned videogames which must be discussed, as it represents a significant shift from Doyle's narratives, which is the hint of the supernatural. In *The Awakened*, this is directly related to the adaptation's other source texts, that of Lovecraft's literature, which constructs a world where the existence of paranormal activity is factual. Alternatively, *The Devil's Daughter* builds its own mysterious universe, as Alice De'Bouvier, Holmes' new neighbor, is said to perform séances where she can speak with the dead. However, in both cases the supernatural elements are not confirmed to exist in fact: Holmes is able to stop the summoning ritual at the end of *The Awakened*, and it is not proven whether Alice is indeed able to invoke preternatural forces in *The Devil's Daughter*.

In this sense, it could be said that the focus of the two videogames continues to be on the rational world, as in Doyle's narratives. Although the games' supernatural elements are never in fact disproven, their stories do not indulge in the matter. In *The Awakened*'s final cut-scene, as Holmes and Watson reminisce over the case at their apartment, the doctor asks his friend whether he believes that the summoning ritual would have been indeed completed if they had not stopped it in time, to which Holmes responds: "Who knows Watson? Who knows? But you speak of the past. What troubles me more is the future," in reference to Professor Moriarty's escape. Meanwhile, in *The Devil's Daughter*, Holmes finds Alice's hidden ritual room, but does not ask himself whether this could be real or not, given his preoccupation with finding Kate and keeping her safe from the evil woman. In both cases, the videogames deviate from questioning the true existence of these supernatural phenomena in the face of reality.

Although the presence of these paranormal elements does not alter the games' emphasis on the rational side of their stories, they still appear to imply a shift in focus: a look into the future, as pointed out by the quotation from *The Awakened*'s Sherlock Holmes. The lack of proof concerning the veracity of the games' supernatural plots allows the universe of Frogwares' series to remain a mystery, leaving room for additional, future stories. Furthermore, it lessens the detective's figure of authority, as it suggests that there may be

situations which are even beyond Holmes' (and, in turn, empirical knowledge's) reach. It creates a sense of discomfort, in contrast to how reassuring Doyle's stories may have appeared to be during their time of release, given his representation of the detective as a hero of his time, society's last hope for justice and resolution. However, instead of looking into the present, as did Doyle, the videogames present a look into the future and its uncertainties, a practice which can be associated with the modern society of today. As humanity is bombarded with a bleak view of imminent doom from economical imbalance to climate change, whatever is to come is indeed a mystery. Just as Doyle's stories, the games are shown to be a sociocultural product of their time.

3.4 CHAPTER SUMMARY

This chapter focused on discussing the two videogame adaptations of Doyle's literary imagination, especially in relation to how they adapted the main elements of the Holmesian *heterocosm*. The first section analyzed the main locations which compose the setting of the games, focusing on their portrayal of the detective's apartment at 221B, Baker Street, and the representation of the streets of Victorian London. Through the investigation of audiovisual, story and gameplay elements, it was demonstrated that the two videogames present their setting in contrasting ways. Considering the audiovisual elements of the setting, it was shown that *The Awakened* presents a more static environment, as opposed to *The Devil's Daughter*'s more active one. As for the gameplay involved in room 221B, it was noted that the more recent title presents a broader variety of mechanics when compared to the former game, although in both titles the focus of the room seems to be on its role as the detective's study room.

Sequentially, the investigation of the games' remaining setting showed contrasting representations as well. While *The Devil's Daughter* focused on representing the city of London, *The Awakened*'s storyline branched into various other locations, including other countries. However, both games still portray the city as one of its main traversable locations. The movement mechanic in both games is similar, allowing players to choose whether they wish to experience the games' sequences in first or third-person mode. As for the social context of the games, there seems to be a focus on representing the issue of criminality, as it plays an important role in Doyle's series as well. Although the setting of *The Awakened* is more international, both games portray a world overtaken by organized crime, affecting any

and all citizens. As players control the character of Holmes, they often follow the detective into the most underground locations within the videogames' setting, a significant divergence from Doyle's literary imagination where these parts of the city are often blanketed by Watson's narration. As the detective encounters the lower-class citizens in both games' settings, his principal connection to them is also represented through the Baker Street irregulars, as in Doyle's stories. However, *The Devil's Daughter*'s setting is the only one to present a view into the lives and daily hardships of the lower class, mainly represented through the sequence when Wiggins becomes a playable character. This can be seen as an extension to the Sherlock Holmes *heterocosm*, as Doyle himself refrained from discussing such matters in his literary works. Finally, Holmes' arch nemesis in Doyle's imagination, Professor Moriarty, plays an important, although tangential role in both games as his existence connects them into a series, which points to his importance within the Holmesian *heterocosm*.

The second section discussed the adaptation of the two main characters of Doyle's literary series, Sherlock Holmes and John Watson, into videogame avatars. Regarding their physical appearance, it was shown that both games seem to follow the trends of their context of publication, with the earlier title following a more classic look for the characters, closer to how they were described by Doyle and represented in early influential adaptations, whereas the latest game seems to have used a more recent and modern look for the characters, inspired by some of its more recent cinematic adaptations. In both videogames, Holmes is a well-known figure due to Watson's publications of his adventures, but in *The Devil's Daughter* he appears as an international celebrity. As for his personality, the two videogames focus on portraying it through his job as a detective, evidenced by both the game's storylines and the mechanics associated with the character, strictly related to the investigation process. The detective is shown to be a "man of the people," as in Doyle's narratives, as he is always ready to help anyone, whenever a good mystery is involved. *The Devil's Daughter* also shows a more personal side of Holmes as a parent through his difficult relationship with his adopted daughter, Kate. More importantly, the main difference between the games' representation of the detective concerns the gameplay mechanics associated with him. In *The Devil's Daughter*, the player has full control over the outcome of the investigation, and is even allowed to decide on the fate of each criminal.

As for Dr. Watson, there seems to be less information regarding his character when compared to Doyle's literary imagination. The doctor's personality traits in both games can be

identified through his interactions with the detective. As such, he is mainly characterized by his loyalty to his colleague, being always ready to help with his investigations, and by his profession, which is occasionally relevant to the detective as well. Watson also appears as the storyteller in both titles, responsible for documenting and setting the stall for their adventure together. Additionally, *The Awakened*'s story is presented as one of the doctor's memories of a past case, drawing a connection to Watson's role of narrator within Doyle's series. Finally, Watson occasionally becomes a playable character in the two videogames; however, his mechanics are strictly limited to whichever task was given to him by the detective, evidence to his primary role as Holmes' sidekick.

The last session dealt with matter concerning the plot structure of the videogames, in relation to the previous chapter's discussion regarding Doyle's literary series. The two videogames were shown to be primarily detective stories, as they contain many of the main characteristics of the genre. Meanwhile, it was identified that *The Awakened*'s structure and *The Devil's Daughter*'s overarching plot are closer to Doyle's novels, as they focus on presenting facts which are more everlasting then the individual cases of the latter, which are contained stories within themselves. It was also shown that the difference in gameplay between the two adaptations resulted in a contrasting relationship between player and main character. As *The Devil's Daughter* presents a more dynamic plot structure through the existence of player choice, especially to what concerns the outcome of each individual case, there is a closer, more direct connection between the actions of the player an of the detective, unlike in *The Awakened*, where the passivity of the storyline places them in a position closer to that of an observer, comparable to Watson's role as the narrator of Doyle's stories. Player choice in *The Devil's Daughter* was shown to allow players to become adapters themselves, since they allow for a different version of Holmes to emerge each time the game is played.

Finally, the issue concerning supernatural elements was discussed. It was noted that the two adaptations still appear to focus on the rational/natural aspects of their worlds, much as in Doyle's series, since the existence of supernatural phenomena in the videogames is never proven or even discussed further. However, this interrogation allows the developers of the games to create a sense of mystery within their world, which serves as a potential for future narratives. As Doyle created a detective who was shown as capable of resolving all the most intricate issues of his society, the games' detective is instead portrayed as a man worried about the future, and whether he will be able to face the challenges to come.

In the final chapter I will conclude this study by returning to its main research questions and contrasting them directly with the analysis of Doyle's literary series and of its two videogame adaptations, finishing, as the modern detective would have it, with a look into the future.

4 CONCLUSION

This study aimed at investigating the Sherlock Holmes imagination through its source texts, created by Arthur Conan Doyle, and two of its videogame adaptations, namely *Sherlock Holmes: The Awakened* and *Sherlock Holmes: The Devil's Daughter*. More specifically, it intended to identify some of the main elements of this imagination, deemed here its *heterocosm* (a concept I take from Linda Hutcheon), and sequentially to determine how the videogame adaptations chose to transpose these elements into this interactive medium. Through the analysis of the novels and short stories, this study has shown that the main elements of the Holmesian *heterocosm* comprise its two main characters, Sherlock Holmes and John Watson; its two main settings, the apartment at Baker Street and the streets of Victoria London; and its main plot structure, based on the detective/short story format and the serialization of its common elements. Sequentially, the analysis of the two adaptations showed that, while the developers of the two videogames have chosen to transpose the main elements identified above into the digital worlds of their adaptations, there have been also various changes made to these elements, especially concerning the developer's design choices and the specificities of the medium.

In this sense, it becomes relevant at this point to return to the specific objectives of this research, as to further connect the elements analyzed in the chapters above. The specific objectives of this research were: 1. To analyze the process of adapting a literary text into a videogame; 2. To study the concepts of narrative and interactivity in videogames; 3. To determine the role of the player when interacting with these videogame adaptations; 4. To examine the implications of the presence of supernatural/irrational elements in Sherlock Holmes' natural/rational narratives, such as Howard Phillips Lovecraft's literature, and how they interact with the Sherlock Holmes imagination.

As the videogame medium is especially characterized by its high level of interaction with its audience, it can be said that the most unique aspect of the process of adapting a literary work into a videogame concerns gameplay mechanics, as the audiovisual and story

elements are inherent to other media as well, such as in the case of cinema. For example, through the analysis of the two adaptations' setting, it was shown that an important aspect of their world was player movement and camera positioning. The change between first and third-person perspective may alter the player's perception of the world as they focus on either increasing their sense of spatial or emotional immersion, and the two adaptations have chosen to give players the possibility to opt between their preferred mode, giving them more control over their experience and allowing them to feel like more active agents within the three-dimensional world of the videogames.

The representations of the Holmes and Watson are another good example of how decisions regarding gameplay mechanics can deeply alter the perception of the player. The analysis of both videogames showed that the former is primarily seen in the videogames as a detective, while the latter is represented as the sidekick. In the two adaptations, the mechanics associated with Holmes concern his process of investigation: players must interact with objects and solve puzzles which in turn advance the story while dialogues with other characters are almost strictly related to the practice of interrogation. Meanwhile, the doctor is mostly a non-playable character who only becomes controllable in moments when Holmes requires his assistance, and, even during these sequences, his actions are limited to whichever task is at hand. Therefore, it can be noted that the actions which avatars can perform may greatly alter the player's perception of them.

Through the analysis of the two adaptations in the previous chapter, it was shown that narrative in videogames is built from three main aspects: audiovisual, gameplay and story elements. The previous chapter discussed each individual main component of the Holmesian *heterocosm* identified in chapter two in relation to all three aforementioned elements, and aimed at reflecting their importance within narrative construction. For example, the investigation of all three elements during the analysis of the apartment at 221B showed different sides of the rooms which would not have been noticed if the research had simply focused on the matter of gameplay, considering its emphasis on the detective's professional life. The rooms' visual props and sound effects, therefore, help set the mood of the location and build the games' background story, increasing the player's sense of immersion as it creates a reality effect, or a world with a potential for narrative.

As important as the audiovisual elements of a videogame may be for narrative construction, interactivity still plays a major role in the player's perception of a game, considering how important it is to the medium. In this sense, the two videogames present

contrasting types of mechanics, which consequently reflect on the structure of their plots. In *The Awakened*, the process of investigation is much simpler in the sense that it does not require much innovative player interaction, besides clicking with the mouse. Players must focus on discovering interact-able objects within the game's different areas and finding a use for them later. Occasionally, a click on a relevant location will cause the character of Holmes to utter a few sentences, revealing his deduction process in a way similar to Doyle's narratives, where Watson is the narrator and observer of the detective's method. As such, the actions performed by the player, i.e. the click of the mouse, are less equivalent to the actions performed by Holmes on the screen, and the player may feel more as an observer, or a director, then as the main character of a story.

Conversely, *The Devil's Daughter* presents a wider range of gameplay mechanics. Not only the detective is able to interact with crime scenes in a more advanced way, with mechanics such as the "Sherlock talent" and "Imagination" presented in the previous chapter, but there also specific mechanics related to interrogating a person and to process of deduction. These last two mechanics are paramount to the detective's investigation within the game, and to the continuation and eventual resolution of its story. Furthermore, they require players to opt between a few different choices regarding the outcome of each case, allowing them to insert more of themselves into the game. In this sense, the ability to make choices ultimately allows players to experience the process of transposition as they create their own version of the detective. As such, a game such as *The Devil's Daughter* may be seen both as the product of a process of adaptation and a tool for creating adaptions, as players are given more freedom to develop their unique interpretation of the Holmesian imagination, given the limitations imposed by the game's developers. Therefore, the analysis of the videogames shows that the role of the player within videogames is directly related to its developers' choices regarding interactivity and player choice.

Finally, this study aimed at investigating the implications of the two adaptations' use of irrational/supernatural elements within the predominantly rational/natural Holmesian imagination. The results revealed that the two videogames continue to maintain their focus on the rational/natural aspects of their world, as they chose to neither confirm nor disprove the existence of these phenomena. Instead, it was identified that the result of this action was to appeal to a modern audience, presenting a world which is more on par with today's reality, where the technological race and an uncertain view of what is to come dominate society and the media. On leaving the question of the supernatural unanswered within the videogames'

universes, the developers draw a connection to the games' more recent context of publication by directing the player's look into the future.

Therefore, it can be concluded from the analysis of and the comparison between the two videogames that the most striking difference between *The Awakened* and *The Devil's Daughter* is directly related to their developers' choices regarding interactivity, gameplay mechanics and plot. Regarding the games' setting, although there are audiovisual differences which set them apart from one another, they still maintain many of the characteristics created by Doyle's literary imagination. The structure of the detective's apartment, the image of Victorian London as well as the social context regarding the presence of criminality all remain present, only this time adapted into a three-dimensional, traversable space. However, it was shown that *The Devil's Daughter* goes a step further regarding its representation of the late Victorian city of London, as it brings a level of social criticism which is absent from Doyle's literature and *The Awakened*'s setting.

As for the two main characters, Holmes and Watson, further differences can be observed. Concerning their physical appearance, although they have been noted to draw their influences from different source materials, they construct well-accepted representation character of the detective and his sidekick within the Holmesian imagination, considering all of its adaptations across time and space. Holmes' personality and character traits in *The Awakened* appear to remain much the same as in the novels and short stories, as a just man who lives for his job and who will solve any mystery. Alternatively, by presenting players with choices concerning the outcome of its cases, *The Devil's Daughter* allows players to shape their own version of the detective, who may even fail at achieving the correct solution to each mystery. Additionally, Holmes' relationship with his adopted daughter Kate, although problematic at best, presents an original side of the detective as it positions him in the role of father.

Dr. Watson's character is also heavily altered, especially considering the change in point of view from Doyle's tales, where the doctor is shown to be the sole narrator. In the two adaptations, the loss of Watson's narration results in the loss of his character and personality, as it is through his words which we get know him outside of his role as sidekick. From a war veteran and a family man, we see Watson become the mere sidekick, a simple tool during the investigation process as he occasionally is summoned by the detective for aide. As such, the two videogames are entirely focused on the detective, his cases and even his personal life, as in the case of *The Devil's Daughter*.

Concerning their plot structures, the two videogames manage to present significant differences between each other while maintaining a strong connection with their source texts, as they approximate themselves either to the novel or the short story format, both practiced by Doyle. More importantly, as previously mentioned, their contrasting approaches to plot interactivity present some of their most prominent differences. *The Awakened*'s static plot, as discussed above, positions players within the role of an observer, while *The Devil's Daughter*'s focus on player choice allows them to become adapters as they can build their own personalized plot.

In conclusion, this study has shown how the areas of Literary Studies, Videogame Studies and Adaptation Studies may be joined through their focus on narrative and its elements. It has also revealed how there are still plentiful elements of Doyle's Sherlock Holmes narratives which remain to be studied, especially considering its many adaptations and their influence over the Holmesian imagination. Lastly, this research has indicated many futures paths to follow within all three areas involved, especially concerning issues of narrative immersion, as the advance of technology and the development of new media constantly alter the ways in which human beings experience stories.

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GLOSSARY

Adventure game: a videogame genre usually associated with mechanics of exploration and puzzle-solving.

Affordance: In the context of videogames, the characteristics afforded by objects and characters in the virtual world, as programmed by the game developers, which may or may not correspond to their real life counterparts.

Agency: The player's ability to feel like their actions and/or choices within the videogame are meaningful and impactful, which may be experienced in different levels of intensity.

First-person: A graphical perspective in which the screen simulates the world as seen through the ways of the main character, and players seemingly appear to enter the world of the videogame themselves.

Gameplay: The set of elements and mechanics which constitute a videogame, i.e. the actions which players may perform and how the game responds to them.

Heterocosm: As defined by Hutcheon, the material and physical characteristics of a story, the story world.

Immersion: The player's ability to feel as if they have been transported into the virtual world of the videogame.

Localization: The translation of a videogame, often involving the adaptation of diverse elements such as cultural references and business models in order for the game to be better received by a certain audience, e.g. when a title made in Japan is later released in the West.

Mechanic: The specific ways with which a player is able to interact with the game world. For example, the element of movement within a videogame may be comprised of mechanics such as walking, running, jumping, swimming, etc.

Modding: The process of modifying one or more elements of a videogame, realized by players. These alterations are called *mods*.

Open-world: A term used to describe videogames which portray a virtual world more freely explorable, as opposed to games which present a higher degree of linearity.

Porting: The process of adapting a game to another platform, such as a videogame console, a computer operational system or a cellphone.

Remaster: An updated version of a previously released videogame, containing technologically enhanced audiovisual elements.

Third-person: A graphical perspective in which players are able to see the characters which they are controlling inside the audiovisual world of the videogame.