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## THE ARCHETYPES OF HOLMESIAN WORLD: A STUDY OF *SHERLOCK* (BBC) AND *ELEMENTARY* (CBS) AS APPROPRIATIONS OF ARCHETYPES

**Abstract:** The idea of Sherlock Holmes or what I am calling Holmesness has evolved with each of Holmes's onscreen representations and with it has evolved his Victorian England. My paper argues that Holmes has become an emblem of victory of good over evil, thriving in his ecosystem comprised of other characters, incidents and Holmes's Victorian England; and Holmes can only be successfully represented along with his ecosystem. To support this, I will analyse two recent television adaptations of Sherlock Holmes – *Sherlock* by BBC and *Elementary* by CBS and highlight how these series have successfully adapted Holmes and his ecosystem emblematically—not as narrative laments, but as archetypes. The chosen adaptations have not only appropriated Holmes in contemporary time, but also have appropriated his world as well.

**Keywords:** *Sherlock Holmes; Victorian England; archetype; adaptation; appropriation.*

In 2012, Guinness World Records designated Sherlock Holmes as the most portrayed literary human character in film and TV. (Guinness World Records) Starting his journey on the silver screen that began in 1916 with the silent films starring William Gillette in the title role, Sherlock Holmes has paved a long way. Be it *My Tenderly Loved Detective* (1987) a Soviet Union TV movie that has a female Sherlock Holmes, called Shirley Holmes, or the Italian-Japanese animated series, *Sherlock Hound* with an anthropomorphic dog for Holmes (1984-85), each of his adaptations has added a new dimension to the reading of Sherlock Holmes and with each reading and interpretation, Holmes gets drilled into the popular psyche as an emblematic figure who has the solution for every problem—no matter how baffling the problem is. In other words, Sherlock Holmes has long stopped being an individual character; rather he has become a cluster of signifiers that is being reread and reinterpreted with each of his audio-visual

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adaptations. To talk of Sherlock Holmes, one recalls numerous visual cues associated with him—such as his deerstalker hat, calabash pipe, ‘tall and thin stature’ (TWIST), ‘a hawk-like nose’ (STUD). But apart from his tall and thin stature and hawk-like nose, the rest of the details are not Arthur Conan Doyle’s creations. The deerstalker hat has not been directly mentioned by Doyle, it is included by Sidney Paget’s in his illustrations for *The Boscombe Valley Mystery*, published in *The Strand Magazine*, in 1891. Similarly, the calabash pipe is introduced by William Gillette. Over time, the physical description of Sherlock Holmes has evolved as well; the tall and thin man with black hair and heavy tufted eyebrows (BRUC) of Doyle’s imagination has evolved into Johnny Lee Miller (*Elementary*) and Benedict Cumberbatch (*Sherlock*) in the twenty-first century: who have remote similarities with their canonical counterpart. With such rapid and dynamic evolution, it is impossible to specify the semiotic cues that constitute the idea of Sherlock Holmes.

It leaves us with an obvious question: what are the identifiers of Sherlock Holmes, or as I call them, of ‘Holmesness’? My paper argues that Holmesness lies in what it signifies, rather than in whom it signifies. Holmesness is a complex phenomenon that can be read as the archetype of good—the deliverer of justice. It lies in Holmes’s emotionally detached Self that remains unwavering amidst any crisis, his razor-sharp intellect that endows him with an exceptional observation and deduction power, and his infallibility that guarantees that the Good always wins over the Evil. And this Holmesness thrives in the Holmesian ecosystem, comprised of the compound components of other archetypes represented through the characters from the canon, recurring in the popular audio-visual adaptations of Sherlock Holmes. If Holmes is read as the archetype of good winning over evil, his enemies stand for the archetype of evil, which will invariably lose in the end. Victorian England of Sherlock Holmes, therefore, is a utopia where remarkable crimes and their solutions are taking place, every day. It is the setting as well as a vital component of the Holmesian ecosystem, for it is not a specific geo-temporal location but is the archetype of an ideal location where the Good never fails to outwit the Evil.

My paper argues that Sherlock Holmes, as an archetype, has always been adapted by the mainstream audio-visual medium as a part of the Holmesian ecosystem. To support this, I will be analysing two recent TV adaptations of Sherlock Holmes—*Sherlock* (BBC, 2012-17) and *Elementary* (CBS, 2012-19) and show how the series have adapted Sherlock Holmes not as an individual

character but as a cluster of signifiers that is a part of the larger organism containing other characters from the canon. These characters complement Holmesness as they together build the Holmesian ecosystem in the narrative. And one of the reasons behind the popularity of these series lies in their success in adapting Sherlock Holmes along with his ecosystem.

It is interesting to note that, barring a few exceptional cases, the representation of Sherlock Holmes has always accompanied his ecosystem. Even the video game, *LEGO City Undercover*, could not adapt just Doorlock Holmes without his Boswell Dr Whatsit. If we talk about the cinematic presentations, be it the *Puppet Entertainment Sherlock Holmes*, a Japanese puppetry television series written by Kōki Mitani (NHK) that is set in the backdrop of a boarding school, Baker Home, where Holmes is a fifteen years old child and Watson is his roommate, or *My Tenderly Loved Detective* (1987) a Soviet Union TV movie that has a female Sherlock Holmes, called Shirley Holmes, and a female Dr Watson, called Jane Watson—Sherlock Holmes, everywhere, is accompanied by his ecosystem. While Dr Watson is the key element of the system, there is the recurrence of the characters like Professor Moriarty, Irene Adler, Mrs Hudson and Mycroft Holmes. Kōki Mitani's work has Mrs Hudson as the housemother of Baker House and James Moriarty as the deputy headmaster of the school. An episode titled, "Elementary, My Dear Simon", from the animated series, *Alvin and the Chipmunks*, has Simon the chipmunk as Holmes, Theodore the chipmunk as Watson, Alvin the chipmunk as Professor Moriarty.

The two series in question, have adapted each of the above-mentioned characters from the canon as archetypes, and they are geo-temporarily appropriated befitting the Holmesian discourse. My paper argues that in these series, Holmes is the archetype of good and Professor Moriarty is that of evil, the Shadow. While Watson represents the Anima of the Animus represented by Holmes, Irene Adler, undergoing several metamorphoses in both the series, represents the convergence between the Shadow (the evil) and the Anima. Mycroft Holmes is the archetypal father that can be read through the Freudian lens of the primordial father. He is the father figure whom the Self (Holmes) simultaneously hates and feels fascinated about. And Mrs Hudson is the archetypal caregiver and nurturer, who sustains the Self by taking care of his needs. While the backdrop of twenty-first century London (*Sherlock*) and New York (*Elementary*) serve as the appropriated Victorian England of Sherlock Holmes, the crime, network of criminal and justice system receive their temporal

revamping too. Together they present the archetype of a utopian world of Sherlock Holmes.

**Sherlock Holmes:** In Arthur Conan Doyle's version, Sherlock Holmes is a man in his thirties with a six feet tall and thinly built stature. He is known for his intense intellectual faculties that make him successfully observe and deduct from the data given before him. Where there the Scotland Yard fails to solve the remarkable crimes committed by the criminal masterminds, Sherlock Holmes is summoned to aid them out. Holmes is what we would call in modern terms a loner and an egotistical character who believes every emotional attachment detrimental to his intellectual prowess. (BOSC, COPP, ILLU, LAST, SIGN, STUD) The behaviours such as occasional usage of narcotics, (SCAN) callousness at the sight of violence (STUD) and frequent bouts of depression (SIGN) might have been extraordinary, but not alarming, from the Victorian perspective. But Reading through the lens of twenty-first-century psychoanalysis, Holmes looks more like a man in need of psychiatric help than being the harbinger of justice. (Dalby 74)

Thus the first challenge for the series was to temporally adapt Holmes with his clinical conditions without compromising his role of the archetypal hero. Therefore, the Holmes of the BBC version claims: 'I'm not a psychopath, I'm a highly functioning sociopath' (S:ASIP) and the CBS one declares: 'I am a drug addict, Marcus ...two years ago, I was as pitiable a soul as you will ever meet. With help, I fought back, and I got a little bit better.' (E:AITF) Yet both the series strategically look beyond Holmes's pathological vices and present him as the harbinger of justice as was originally designed by Doyle. Here, Holmes is the archetypal Self that has its demons hidden aside and they reflect themselves in his alter ego, the Shadow Professor Moriarty. Moriarty says in *Sherlock*, 'Every fairy tale needs a good old-fashioned villain. You need me, or you're nothing. Because we're just alike, you and I. Except you're boring. You're on the side of the angels.' (S:TRF) in *Elementary*, Moriarty confesses, 'My first instinct was to kill you... But then, the more I learned about you, the more...curious I became. (It) seemed to be a mind that rivalled my own, something too complicated and too beautiful to destroy.' (E:Heroine) Holmes is also the Animus, the masculinity that stands as a contrast to the Anima represented by Watson and Irene Adler in both the series. Jung in his treatise (Jung 3-41) talks about Animus to be certain qualities associated with masculinity. He writes, 'The animus is the deposit, as it

were, of all woman's ancestral experiences of man...he brings forth something we might call ... the spermatic word'. (Jung n. p.)

Holmes is the embodiment of qualities that are historically identified as non-feminine such as the preference of logic over emotion, and incapability of forming familial attachments. (E:AGG, FWD, S:ASIP). To even out his callousness there arrives the warmth of Dr Watson.

**Dr. Watson:** Watson represents the living aspects of the otherwise 'Meticulous automaton...a calculating machine '(SIGN). He befits the Jungian vision of Anima. „The Anima means a diminution of vitality, of flexibility, and of human kindness...She is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment. She is the solace for all the bitterness of life.” (Jung n. p.)

Watson is everything that is Non-Holmes: if Holmes is logic, calculations and detachment, Watson is emotion, randomness and attachment. He is the replacement of Irene Adler who in return has been transformed into the converging point between the Shadow and the Anima. Thus, Watson is the Anima to Holmes's Animus and the replacement for what the absent Irene Adler could have been.

The complexity of the Holmes-Watson relationship is multilayered and it thrives on their interdependence. Their inseparable bond has divided the critics and the scholar into two opposing camps debating whether there was a homoerotic bond between the duo. June Thomson, commenting on this debate, writes: “(t)he friendship between Holmes and Watson is arguably one of the most famous ever recorded, and to chronicle its progress, including the setbacks from which it inevitably suffered. I don't think it was homosexual, although some evidence in the canon might suggest, on first reading, a homoerotic relationship.” (Thomson n. p.)

This problem has been addressed very interestingly by both the series as they deal with it by questioning the gender role of Dr Watson. To audio-visually appropriate such complex dynamics of the Holmes-Watson relationship, *Elementary* changes John Watson into a woman, Joan Watson, and *Sherlock* blurs the definitive outline of the Holmes-Watson relationship by creating scope for sexual ambivalence within the narrative. (*Sherlock*) Despite the repeated denial from the makers of *Sherlock*, the homosexual element often emerges through the behaviour of the duo portrayed onscreen. *Sherlock* openly addresses the

homosexual speculation as we see Watson being repeatedly taken for Holmes's sexual partner. (S:ASIP, ASIB). He is unflinchingly loyal towards Holmes and prioritises Holmes over everyone, even over his wife, Mary Morstan, he is emotionally vulnerable in front of Holmes, (S:TLD) uncontrollably grief-stricken at Holmes's supposed death (S:TRF, MHR). All of these are indicative of Watson's strong attachment which is more complex than being the same-sex friendship. On the other hand, Holmes who is visibly jealous when Mary Morstan arrives as a sharer of Watson's attention feels responsible for protecting Watson, who in return is always the damsel in distress. (S:TEH, TLD)

*Elementary* appropriates Watson as Holmes's Anima as it transforms John Watson into Joan Watson. Discussing this sex swap, Ryan Lizardi says that, [i]n the process of past text, that may have stood slightly outside the hegemonic norm, but is now brought more in line with accepted history. He observes that a female Watson works to heteronormalise the relationship between Watson and Holmes that has been the subject of homoerotic speculation in previous interactions." (Lizardi 119)

Though Holmes is inclined to consider Watson and himself to be the intellectual parents of Kitty Winter, one of Holmes's protégés, and tells Joan Watson: "No. We're much better than that. We're two people that love each other. We always have been", their love sans any sexual encounter. (E: WRHI)

Yet, Joan plays the archetypal role designed for Watson—the Anima to the Animus of Holmes. Watson evens out Holmes's coldness with her warmth of emotion. As if to buttress the Anima-Animus trope, the series ends with Joan adopting a child and thus conforming to one of her newly ascribed gender roles, whereas, Holmes lurks in the background as the secondary caregiver to the child. The BBC version does not offer a much different ending as it leaves widower Watson a single parent to take care of his child with frequent support from none other than Sherlock Holmes. (*Sherlock*: Season 4, *Elementary*: Season 6)

**Irene Adler:** It is not Watson who is the only mother in *Elementary*, Irene Adler, also known as Jamie Moriarty, is also a mother and another case of sex swap in *Elementary*. Adler/Moriarty, an otherwise cold-blooded murderer is a protective and caring mother to a daughter that she has with Joshua Vikner, an economist and a professor in a university and also a criminal mastermind. While Vikner can be read as the compensation for the lack of phallus in Adler/Moriarty—something that her canonical counterpart has, her motherhood

is the nuance that identifies the intrinsic femininity in the Adler/Moriarty conundrum.

My paper argues that by identifying Adler with Moriarty, the text in question has presented Adler/Moriarty as an emblem— something akin to Jungian Anima. Jung calls The Anima the great illusionist and the seductress. Adler/Moriarty too draws Holmes into life with her ‘Maya’: He no more can avoid emotional attachment only to get his heart broken soon after. Adler/Moriarty symbolises what Jung calls “the frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another. Because she is his greatest danger she demands from a man his greatest, and if he has it in him she will receive it.” (Jung n. p.) *Elementary*, by identifying Irene Adler with Moriarty takes Adler beyond the genderised identification of ‘The Woman’ of Doyle. Adler is the emotional entanglement that throws Holmes’s sanity into disorder as we see him spiralling down the rabbit hole of destruction when he comes to know about Adler’s death— something that Adler/Moriarty herself fakes. (E:M.)

Yet, it is not the first time that Irene Adler is being identified/associated with Moriarty on screen. *Sherlock Holmes* (2009), a film by Rachel McAdam, portrays her as a femme fatale who is a skilled professional thief employed by Professor Moriarty and is in love with Holmes. *Sherlock* too portrays Adler as an associate of Professor Moriarty as she employs Moriarty, the consulting criminal, to destroy Holmes. (S:ASIB). Adler keeps “I am Sherlocked” as her mobile phone passcode, wishes Holmes on his birthday and New Year, and fixes an orgasmic alert for her SMS on Holmes’s phone. But, in the same breath, she berates him for believing that she was in love with him and pushes him into depression with the news of her apparent death. Adler is the diversion that appears naked in his ‘mind palace’ to deviate him from deductions. Charles Augustus Magnussen calls her Sherlock’s ‘pressure points’ that can unsettle the otherwise stable mind of the sleuth. (S:HLV) As the bisexual dominatrix of *Sherlock* and the criminal mastermind with a disguised gender identity of *Elementary*, Adler represents the enigma that has been intrinsically associated with Jungian Anima.

**Professor Moriarty:** Jamie Moriarty, who doubles for Irene Adler in *Elementary* is also the Shadow of the Self. Like her canonical counterpart, Jamie Moriarty symbolises everything that Holmes could have been, had he had chosen the side of evil. Moriarty tells Holmes: “My first instinct was to kill you. But then,

the more I learned about you, the more...curious I became. Here, at last, seemed to be a mind that rivalled my own, something too complicated and too beautiful to destroy" (E:Heroine) and "You need me or you're nothing. Because we're just alike, you and I. Except you're boring. You're on the side of the angels," to which Holmes replies: "I am you." (D:TRF) The identification between Holmes with Moriarty is the archetypal bond that ties good and evil as two sides of the same coin. The famous fall of *The Final Problem* that Doyle has intended to be the end for both good and evil, turns out to be a symbolic resurrection in which the good, Holmes, comes out alive. But, as the Self cannot exist without the Shadow, Moriarty's presence is felt in Holmes's life even after his death.

Their inseparability and mutual obsession that are often tantamount to strong sexual passion are perceptible in both series. While In *Elementary*, Moriarty is the love of Holmes's life, *Sherlock* portrays Jim Moriarty with a homoerotic fascination for Holmes and leaves sufficient space for a homoerotic interpretation of their liaison. (S:MHR) Moriarty is the forbidden desire that lurks in the unconscious and from there, reminds of its presence by asking, "Miss me?" (S:HLV, TFP)

Mrs Hudson and Mycroft: Both the series use complex gender identity as a tool to dismantle the stereotypes and taboos associated with Victorian England that openly acknowledged nothing but heteronormativity. After mystifying the gender identity of Watson and Moriarty, *Elementary* portrays Mrs Hudson as a transgender woman who nurtures and nourishes the oblivious sleuth—a role that she is playing since Doyle's time. Authentic to the spirit of the mother archetype, she cares for Holmes by cleaning his house, cooking food for him while he is busy solving cases and knitting comforter for his pet turtle. (E:SA, TMMOAC, TAOTNC) Jung identifies the mother archetype with the maternal sympathy, helpful instinct, all that is benign, all that cherishes and sustains, that fosters, growth and fertility. (Jung 18)

**Mother and Father Archetypes:** Mrs Hudson of *Sherlock* shares an overt mother-son relationship that does not go amiss even by a nonchalant Mycroft Holmes. (S:ASIB) She is enlisted by Moriarty as one of the few people whom Holmes truly loves. (S:TRF) Mrs Hudson unconditionally loves and cares for Holmes, irrespective of her occasional protests that she is the landlady and, unlike her canonical predecessor, not a housekeeper. Mrs Hudson of both texts is a mother archetype who dismantles the patriarchal convention of motherhood by

representing the margin, instead of the centre of society. While *Elementary's* Mrs Hudson is a social pariah because of her transgender identity, *Sherlock's* one is an outcast because of her past that involves her being an exotic dancer and the ex-wife of a cartel leader. Through her, the series acknowledge the universality of motherhood that is beyond the patriarchal demarcations of gender and social stigmas.

If Mrs Hudson is the mother archetype, Mycroft can be read as the Freudian father. In Doyle's version, Mycroft is the only blood relation of Holmes who appears during the narrative course. But both the twenty-first-century adaptations, bring onscreen the parents of the famous sleuth. *Elementary* has an alive but mostly absent father, Morland Holmes and the vision of the deceased mother, Mary Homes, whereas *Sherlock* projects both the parents alive.

In *Sherlock*, the father, Carlton Holmes appears in three episodes and prefers keeping his sons alone, whereas Mycroft replaces the absent father by becoming the authoritative figure that likes to control and govern Holmes's life. Most of the time portrayed with an aura of mystery, Mycroft is the archetype of authority who works in tandem with the British government, MI6, as Holmes says: "He is the British Government". He is the controller as he tries to use Watson to monitor Holmes's movement, (S:ASIP), he is the protector as he uses his authoritative influences to protect his brother on many occasions (S:ASIB, TGG, TAB), and he is the provider as Holmes depends on his resources, sometimes, to trespass into the high-security areas, to do away with not-so-legal activities (S:TST, THB) and sometimes to fake his own death. (S:TEH)

Yet the relationship that the siblings publicly share is mostly of rivalry and hatred. Holmes openly wishes Mycroft's death (S:TAB) and he does not hesitate to drug Mycroft in a family party on Christmas and steal his laptop with the classified information—an act akin to annihilation for MI6 personnel. (S:TLV) Mycroft is thus the Freudian father who evokes fascination and jealousy alike. Freud calls this authoritative father as someone who is feared and envied and 'in the act of devouring 'the father, the son accomplishes his identification with him, as he acquires a portion of his strength in that totem meal. (Freud 142)

And while in *Sherlock*, Mycroft narrowly escapes death, in the final episode, *The Final Problem*, in *Elementary* he dies. (E:NLF) Holmes of *Elementary* is quasi-antipathetic towards his elder brother, as well. Irrespective of the presence of Morland Holmes, the real father to split Holmes's primordial wrath, Mycroft remains to be its direct target and he is the more recurring and influential

presence in Holmes's life than his father is. He compromises his reputation and standing with the British government to save Holmes from going to jail in the charge of aiding terrorism. Holmes who has no idea of his sacrifices is hostile to him. (E:AITB) He periodically insults him, expresses his desire to see him dead and, almost in an Oedipal fashion, sleeps with Mycroft's fiancé, Nigella Mason. (E:SN) Under Holmes's apparent antipathy, therein lies a deep-seated fascination for Mycroft. (E:PIB, AITB, NLF) The former considers the latter to be a man of better genius and intellect than that of Holmes, for he has successfully managed to deceive Holmes—the infallible—for a long time, regarding his association with MI6. In *Sherlock* too, Holmes is fascinated, if not overtly envious, of Mycroft's multilingualism, the ability of deduction and the mastery in disguise—the exact abilities of Holmes but with greater precision and acumen. (S:ASIP, TAB)

That envy and fear in Holmes transcend the superficial level of sibling rivalry and reach the symbolic sphere where the elder must be replaced by the younger. Holmes can never cast off the qualities that he shares with Mycroft. Yet, each time that Holmes solves a mystery, he annihilates the better-qualified Mycroft and himself becomes the archetypal hero of the discourse.

**Holmes's Victorian England:** The last but not the least challenge of appropriating the Holmesian ecosystem lies in the appropriation of Holmes's Victorian England. Holmes's Victorian England, as I have said earlier, is not a specific geo-temporal location, rather it is, in itself, an archetype where the good shall always win over the evil. Despite his Norbury (YELL) of the twenty-first century that has been incarnated in Vivian Norbury (S:TST), Holmes is unflinching. With time, his methods and skills have evolved. By the side of profound knowledge in chemistry, anatomy and British law, he has mastered the latest science of forensics, toxicology and genetics. Matching his advanced genius, the crimes that are being committed must be advanced too. The theft of expensive diamonds has become the theft of radioactive materials; the remarkable choice of weapon has led the criminals from venomous vipers (SPECK) to biological weapons (S:THOB; E:NLF, TLB) The criminal activities now range from genetic engineering (S:THOB; E:SM, PT, Hounded), chemical warfare (E:TTF, TGU) to cyber and dark-web crimes. (E:WAE, CD, OWOH, MEM. S: TFP, TGG, HLV) The most iconic case of Holmes that combines the eeriness of the inexplicable with the then-latest wonders of science, *The Hound of the Baskervilles*, gets an iconic makeover.

In the twenty-first century, the lab-made phosphoric hound turns into a robotic war-dog in *Elementary* (Hounded) and into H.O.U.N.D, a hallucinogenic drug in *Sherlock*. (S:THOB) The criminals who were the representatives of feudal and imperial oppression of the Victorian time such as the landed gentries, (Baron Gruner) and imperialists (Dr. Grimesby Roylott, Culverton Smith) have been transformed into power-monger capitalists, such as the CEOs and the vice presidents of tech companies, integrated solutions and insurance companies (*Elementary*: Odin Reichenbach, Tyus Wilcox, Del Gruner) or as the media moguls. (*Sherlock*: Charles Augustus Magnussen).

Though Doyle has been silent about sexual crime against women and children in his texts, the crimes against Violet Smith of *The Solitary Cyclist*, Mary Sutherland of *A Case of Identity* or Helen and Julia Stoner of *The Speckled Band* can be read as the tip of an iceberg.

The series in question, however, have been explicit about crimes against women and children especially those that are related to troubled upbringing or sexual trauma in childhood. (E:CP, TIC, TOTGA, PP; S:HLV) This calls for obvious addressing to the associated issues such as teenage pregnancy, substance dependence and psychological disorders that have rarely got scope to surface in Doyle's world.

These crimes and criminals are still beyond the reach of the police department, as they were in Doyle's world. The inept Scotland Yard has continued to be inept (*Sherlock*) as inept has been the NYPD (*Elementary*) in the twenty-first century. The ineptitude of the police department signifies a society that is on the verge of collapsing and thereby is in the need of a saviour. While the decrepit police force is the emblem of failing law and order that needs help from the archetypal hero, behind the hero, there stands a legion of nameless people working from the underbelly of the city. They are The Baker Street irregulars of Victorian London who have undergone very little change in their twenty-first-century forms. They are the homeless people (*Sherlock*) and the street vendors (*Elementary*) in these two series.

It is indeed intriguing that the process of adaptation that needed so much rereading and appropriation did not require to appropriate the Baker Street irregulars anew as they are as socially irrelevant today as they were a century earlier. They are still unrecognised and underprivileged nameless masses who can be conveniently used and disposed of as per the requirement of the hero. They, combining with the other elements of the Holmesian ecosystem, create an

emblematic geo-temporal location that is a metamorphosed version of Holmes's Victorian England. It is the utopia, an archetypal geo-temporal location that has been serving as the background for crime fiction since the time of Monsieur Auguste Dupin of Edgar Allan Poe.

To conclude, the series in question have been considered successful adaptations of the canon, as it is visible from the number of awards and positive audience responses that the series got. I have argued earlier that one of the reasons behind their success is their identifiability with the canon—irrespective of many modern appropriations. And this identifiability is achieved through the adaptation of Holmesian ecosystem along with Holmes himself. Though there are some fan-fictions and comic book adaptations that pick Sherlock Holmes exclusively out of his ecosystem, his mainstream adaptations hardly imagine him sans it.

It is difficult to put Sherlock Holmes within a specific frame of place and time as he is universal with his numerous adaptations and representations. Starting from key rings, cushions, coasters to video games and hypertextual literature, he has outreached every corner of the world in every possible medium. Holmes and his ecosystem have continued to evolve through time as they are not any more the characters from the canon, rather they are the conglomeration of universal archetypes where Holmes and his utopian world are at the centre of it.

#### **Acronyms:**

##### **Arthur Conan Doyle:**

*"The Boscombe Valley Mystery": The Adventure of Sherlock Holmes (1891):* BOSC

*"The Adventure of Bruce-Partington Plans": The Adventure of Sherlock Holmes (1891):* BRUC

*"The Adventure of Copper Beeches": The Adventure of Sherlock Holmes (1892):* COPP

*"The Adventure of the Illustrious Client": The Case-Book of Sherlock Holmes (1924):* ILLU

*"His Last Bow": His Last Bow: Some Reminiscences of Sherlock Holmes (1917):* LAST

*"A Scandal in Bohemia": The Adventure of Sherlock Holmes (1891):* SCAN

*"The Sign of Four": The Adventure of Sherlock Holmes (1891):* SIGN

The Adventure of the Speckled Band: *The Adventure of Sherlock Holmes* (1892):

SPECK

*A study in Scarlet* (1887) Ward Lock & Co: London: STUD

“The Man with the Twisted Lip”: *The Adventure of Sherlock Holmes* (1891): TWIST

“The Adventure of the Yellow Face”: *The Memoirs of Sherlock Holmes* (1893): YELL

### **S: Sherlock**

*A Sandal in Belgravia*: ASIB

*A Study in Pink*: ASIP

*His Last Vow*: HLV

*Many Happy Returns*: MHR

*The Abominable Bride*: TAB

*The Empty Hearse*: TEH

*The Final Problem*: TFP

*The Great Game*: TGG

*The Hounds of Baskerville*: THB

*The lying Detective*: TLD

*The Reichenbach Fall*: TRF

*The Six Thatcher*: TST

### **E: Elementary**

*Art in the Blood*: AITB

*All in the Family*: AITF

*A Giant Gun, Filled with Drugs*: AGGFWD

*Command:Delete*: CD

*Child Predator*: CP

*Heroine*:

*Hounded*:

*M.*: M

*Murder ex Machina*: MEM

*Nobody Lives Forever*: NLF

*One Watson One Holmes*: OWOH

*Paint it Black*: PIB

*Poison Pen*: PP

*Possibility Two*: PT

*Snow Angels*: SA

*Seed Money*: SM  
*Step Nine*: SN  
*The Adventure of the Nutmeg Concoction*: TAOTNC  
*The Games Underfoot*: TGU  
*The Illustrious Client*: TIC  
*Their Last Bow*: TLB  
*The Many Mouths of Aaron Colville*: TMMOAC  
*The One that Got Away*: TOTGA  
*Through the Fog*: TTF  
*We are Everyone*: WAE  
*Whatever Remains, However Improbable*: WRHI

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