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 Sherlock Holmes Gives People Hope

 Through his astonishing deduction through observation, Sherlock Holmes illuminates the Victorians with hope for having better future after the Boer War. The creator of Sherlock Holmes, Sir Arthur Conan Doyle, projects the consulting detective with his heroic potential and his teacher-role as Holmes’s unique characteristics. Though Holmes is not associated with heroes, but his act of finding the suspects makes him a hopeful figure for both the victims or polices in Doyle’s stories in which reinforces Holmes’s hopeful figure to the Victorians. Thus, Sherlock Holmes gives people hope through his heroic actions and his teacher-role to others in both Sir Arthur Conan Doyle’s original creation of Holmes and modern Holmes in the British TV series, *Sherlock* (2010), and the American TV series, *Elementary* (2103).

 With the heroic potential of Sherlock Holmes’s earlier characteristic in Sir Arthur Conan Doyle’s stories, the modern Sherlock Holmes still contains his heroic potential in the British TV series, *Sherlock.* According to “Racial and Criminal Types” by John McBratney, it addresses the fact that “He [Holmes] is that point of discontinuity within the continuity of the social network that ensures its perpetuation” in which suggests the actions Holmes has done in order to circulate the Victorian society (162). As McBratney discusses in his article, Sir Arthur Conan Doyle implies Holmes’s existence as a symbol of hope during the post-war Era with his heroic actions of giving victims justice. Through observing and deducing each case carefully, Holmes is capable of identifying each suspect’s motives for each case. Therefore, Holmes presents a possibility for the Victorians to have hope of better lives with his logical reasoning as he solves a certain case. In *A Study in Pink* of BBC TV series *Sherlock*, Steven Moffat and Mark Gatiss present Sherlock Holmes’s hopeful figure when Inspector Lestrade goes to Sherlock Holmes, to solve the mystery behind four unrelated suicides. In the scene when he visits the crime scene of Jennifer Wilson, the pink lady, Sherlock observes the pink lady’s coat and legs to conclude that the pink lady has left her suitcase somewhere because her coat was wet and one of her legs has splashes of water, which are the things that Inspector Lestrade had not figure out before Sherlock arrives. Sherlock not only demonstrates a hopeful figure, but also presents heroic acts when he solves crimes. As Mariano and Thomas mention in their article, “Don’t Make People into Heroes, John,” John Watson’s “hero-worship” of Sherlock Holmes reinforces Holmes’s “heroic potential” from Sir Arthur Conan Doyle’s creation (65). Thus the first 24 minutes of the episode, Sherlock starts to observe what the pink lady wrote on the ground first, then observe her outfit. With the help of a low angle camera shooting, the filmmaker makes Sherlock looks superior than other people in the room for the first 20 seconds of the scene when he saw “Rache” written on the ground next to the pink lady. Then the filmmaker uses Sherlock’s point of view to illustrate the trend of thoughts Sherlock goes over as he observes and deduces the scene. By listing each possible connection of the pink lady as Sherlock observes the scene, the film editor keys some useful words on the screen in order to give the audiences a view of Sherlock’s thoughts. In between Sherlock’s observation of the pink lady’s personal jewelries, the filmmaker shifts from close-up frame of Sherlock’s face to close-up frame of John’s face. By shifting from the two character’s close-up face the filmmaker is able to show John’s curiosity of the way Sherlock observes the scene. As Sherlock explains the pinky lady’s mysterious suitcase, the filmmaker shifts from medium close-up of to medium close-up of John in which enhances his awe of Sherlock’s deduction. Though Sherlock Holmes has been associate as an outcast from others’ perspective, but according to Dr. Watson and Inspector Lestrade, Sherlock Holmes’s heroic acts restore the social order during the Victorian Era in which gives people hope for better lives.

 In addition to Holmes’s hopeful figure for the people during the Victorian Era, Sir Arthur Conan Doyle also implies Sherlock Holmes as a teacher, who enlightens Watson in becoming a better thinker. As Emily Ask-Perrin mentions in her article, “Battling Super-Sleuths: The Awkward Case of Sherlock, Elementary, and Building the Better Adaptation,” Sherlock Holmes presents his teacher-role with Watson when she becomes his “apprentice because he believes she can develop a skill set much like his own and become a detective.” The American TV series, *Elementary*, highlight Sir Arthur Conan Doyle’s development of Sherlock Holmes as a teacher, who reflects Doyle’s former professor, Dr. Joe Bell, to enhance Holmes’s ability to give Joan Watson hope in becoming a detective like himself. Thus according to a chapter of Leroy Panek’s novel, “Doyle”, Holmes points out Watson’s mistake and lead her to the right track of solving the case, Holmes definitely demonstrate a teacher persona as Doyle depicts in his stories when he reminds Watson what are the important facts to focus on (86). In the episode *Déjà Vu All Over Again* in *Elementary*, Sherlock Holmes decides to let Joan Watson to take the case of Callie Burrell’s disappearance in a way to train her to become a detective herself. Though during Watson’s investigation of Callie Burrell’s case for the last 35 minutes of the episode, Holmes explains the valid information about Vivian Tully’s death, event A, which may lead to Callie Burrell’s disappearance, event B; Watson then suggests the possibility of event b lead to event A. The scene starts with a close-up shot of all the information of Vivian Tully’s death and Callie Burrell’s disappearance on the wall in order to emphasize the important facts and evidences Watson and Holmes have collect for both cases. Then the filmmaker indicates Holmes’s voice over when the camera moves from the information on the wall to his face as he explains a quick overview of Vivian Tully’s death to Watson. From Holmes’s voice over as the camera move to Watson’s face in which reinforces Holmes’s role as a teacher, who is teaching Watson about what facts to analyze and focus on. The filmmaker then uses a low angle of framing when shooting Holmes as he tells Watson about his investigation on Vivian Tully’s case and Callie Burrell’s case in which indicates his intelligence and superiority of knowing what happened to the two unrelated women. With the cinematic elements of voice over, low angle frame of shot, and close-up shot, they emphasize Holmes’s role of a teacher to Watson in a way that highlights Holmes as a hopeful figure, who illuminates Watson the right path of her investigation.

 Indeed, not everyone sees Holmes as a character who has the heroic potential of giving people hope in better lives. But because of Holmes’s heroic act of investigating those unsolvable cases such as, the consecutive unrelated suicides and the deaths of two unrelated women, the Victorians and modern audiences cherish Sherlock Holmes’s existence. Because the audiences know his ability of pointing out the not-so-obvious detail for a mysterious case, therefore the audiences expect Sherlock Holmes surprises them by revealing his deduction through observation of the case. As a result, from both Sir Arthur Conan Doyle’s Sherlock Holmes and modern Sherlock Holmes, they all preserve Sherlock Holmes’s classic convention of a hopeful figure for the audiences.

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