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Sherlock Holmes on the Radio Airwaves: A Digital Remediation and Analysis

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ABSTRACT

The project consists of two corpora based on the stories of Sherlock Holmes, where radio show adaptations of the series are compared against the original publications from Arthur Conan Doyle, specifically noticing the interpellation or the way characters are hailed, as well as societal changes between the years of publication from the 1880s to the 1950s. Louis Althusser's theory of interpellation is referenced to describe and distinguish the specific ways that characters refer to each other changes in the stories, whether formal or informal. The two text corpora were marked up using eXtensible Markup Language (XML) and stitched together with code to produce a condensed display of the changes as shown on the website (https://radioholmes.newtfire.org/). The code allowed for programmatic analysis of the corpora to determine the nature of changes in interpellation as well as changes in the representation of social classes. Most notably, Sherlock Holmes and John Watson do not refer to each other with the same degree of respect or formality, suggesting an inferiority complex from Watson when compared to Holmes. Local police agencies refer to Holmes with a degree of authority and respect, while foreign law enforcement officials view him as lesser than local police. Blatant displays of racism were noted when referring to characters that were not English, as in the portrayal of Brazilians and Germans in the stories. Sexism was also noted in the stories, where women were portrayed negatively regardless of the nature of their character, whether victim or villain, and were often objectified and sexualized as merely the love interest of the main characters.

TABLE OF CONTENTS

GLOSSARY OF FILE TYPES

Plain Text file (.txt)

Plain text files do not contain any tags or code. The file can only contain text data and the formatting or styling of the text will not be retained once saved as a .txt file

Schema file (.rnc)

Relax NG Compact Syntax is used for this project to create the schema file. Schema files are used to create formalized rules that put constraints on the XML code to ensure that the formatting is consistent and there is a repeated pattern across elements to allow data analysis in the future.

XML file (.xml)

XML files are used primarily in this project to markup the source files with element tags that would allow data to be categorized and pulled from the files. XML attributes are also used to stitch together the two different sources.

XSLT file (.xslt)

XSLT codes are used to automatically apply tags and attributes onto the XML files by using templates and XPath codes. This helps reduce inaccurate tagging on repeating elements.

Tab Separated Value file (.tsv)

Tab separated value files are database files in which each entity or record in the file are recorded in a single line, separated by a tab character. This file type is used for the generation of Cytoscape networks.

LIST OF FIGURES

LIST OF TABLES

ACKNOWLEDGEMENTS

1. Introduction

1.1 Arthur Conan Doyle's Sherlock Holmes

Sherlock Holmes originated as a character created by Sir Arthur Conan Doyle for his publications in *The Strand Magazine* in the 1880s. The stories about his cases were published in *The Strand Magazine* between 1887 to 1927 and were accumulated into collections, named *The Adventure of Sherlock Holmes*, *The Return of Sherlock Holmes*, *The Casebook of Sherlock Holmes*, *His Last Bow: An Epilogue of Sherlock Holmes*, and *The Memoirs of Sherlock Holmes* (The Arthur Conan Doyle Encyclopedia).

Sherlock Holmes's role in relation to the legal system is ambiguous at times, being described as "the consulting detective" by law enforcement agencies. He is specifically depicted as an aid to the Scotland Yard in "The Problem of Thor Bridge," but also to the general police force in other stories. While Holmes is a fictional character, Conan Doyle referenced a significant person in his life when creating the characteristics and personality of Holmes: Dr. Joseph Bell (Scarlett 696). Particularly, Dr. Bell's observation and deductive reasoning skills were reflected in Holmes in the stories; Holmes's remarkable attention to detail allowed him to uncover aspects of the mysteries and ultimately lead him and the audience to the resolution at the end.

1.2 Sherlock Holmes on the Radio

Conan Doyle's depiction of Holmes is consistent across his original published stories: a detail-oriented, messy, moody detective that is not afraid to employ non-traditional methods in order to solve the case at hand. The radio depiction of Holmes may not be as consistent as the original publications in terms of Holmes's mannerisms and the plots, specifically in the adaptations in the late 20th and early 21st century. Adaptations of Conan Doyle's stories were broadcast on the radio as early as the 1930s and were featured on a wide variety of radio networks, both persisting (ABC and BBC) as well as extinct ones (Mutual Broadcasting System and Old Time Radio) ("Holmes"). There were many actors who played Sherlock Holmes and John Watson on the radio shows, with the most notable being Basil Rathbone and Nigel Bruce, the two actors that voiced the two main characters for all but one of the radio scripts ("The Adventure of Silver Blaze") used in this project. The radio show was noted under several different names, such as *The New Adventures of Sherlock Holmes*, *The Adventures of Sherlock Holmes* and several variations on these two names. The ambiguity in the naming of the radio show made it difficult to ensure a single origin, as each studio or article related to the show could have used a different title than the others. The radio scripts that were used in the project originated from the radio show titled *The New Adventures of Sherlock Holmes*, which was aired on the National Broadcasting Company (NBC) and the Mutual Broadcasting System (MBS) from October 2, 1939, till May 27, 1946 ("New Adventures of Sherlock Holmes"). It was noted that while the last episode of *the New Adventures of Sherlock Holmes* was aired on MBS in 1946, more episodes of under the same show title was aired till as late as 1966 from various broadcasting networks, both in the US and in the UK (Haendiges). Of the radio scripts in the corpus, only two were from the later shows (The Adventure of Tolling Bell and the Adventure of Silver Blaze).

1.3 Source Selection: Accuracy and Authenticity

The text from the two corpora were sourced from the Generic Radio Workshop and Project Gutenberg for the radio scripts and the published story respectively. The corpora are stored on a GitHub repository, containing both the original plain text files, as well as the marked and stitched XML files[1].

1.3.1

The nine radio scripts were sourced from the Generic Radio Workshop under the title *the Adventures of Sherlock Holmes*. The Generic Radio Workshop did not contain the most comprehensive account of all the scripts used in the radio show, as there were more episodes documented by the Arthur Conan Doyle Encyclopedia and Jerry Haendiges Vintage Radio Logs as part of the series that were not available on the Generic Radio Workshop website[2].

1.3.2

Project Gutenberg provides an accurate and clear data pool for the corpus. This was determined by comparing the text on Project Gutenberg and the image files of the original publication on *The Strand Magazine*. While the image files provide the most authentic records of the stories by Conan Doyle, Project Gutenberg has the most accessible and precise record of the text, since the typography that was used to emphasize parts of the text was preserved. It was important that these stylistic choices were preserved as they provide valuable information regarding interpellation and reflect Conan Doyle's and his editors' editorial choices.

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[1] For the corpora, see: https://github.com/wdjacca/SherlockHolmesRadioScripts/tree/main/XML

[2] The radio script for "the Giant Rat of Sumatra" (https://www.genericradio.com/show/2PP61KS8IGX) was updated on the Generic Radio Workshop website on 3/17/2022. It was not included in this project as the corpus was built between Spring 2021 and Spring 2022.

1.3.3

The Arthur Conan Doyle Encyclopedia was referenced to ensure the authenticity of the source text from Project Gutenberg, as the Encyclopedia website contains digital images and texts from *The Strand Magazine*'s original publications of the Sherlock Holmes stories. However, the text is ultimately not taken from this website as there are missing typography and stylistic emphasis of texts from the text presentation on the website that are inconsistent with the transcripts as noted from *The Strand Magazine* images. The Encyclopedia is also referenced for metadata of the radio plays regarding the source of the plot in the plays and the dates aired on the radio channels.

2. Interpellation

2.1 Definition

The analysis of this project is rooted in the theories of interpellation established by Louis Althusser, as well as Marxist theory. Marxist theory suggests that ideology serves as the state's superstructure, in which ideology act as the basis for the ruling and superior ideas within the society (Felluga). Based on this theory, there are predetermined dominant and subservient characters within the state system. The dominance of a person can be observed by how other individuals in the same state system interact with this person. This observance can be explained by Althusser's theories of ideology and interpellation. His perspective on ideology strays slightly from Marx's definition of ideology, where Althusser's view of ideology was concrete and material, while that of Marx's was imaginary and immaterial. Althusser's theory of interpellation is that of "all ideology hails or interpellates concrete individuals as concrete subjects" (Althusser). This theory suggests that an individual must be recognized as a concrete subject, and retain a concrete title, for other individuals to hail them as the title: The hierarchy of the society is established by the titles everyone name one another.

According to Professor Robert Birdwell on the topic of individual recognition, interpellation can be defined as "the process of a subject being caught up in an 'imaginary' relation to other people and to the social whole" (Birdwell 315). This definition of interpellation can be used to analyze social class boundaries between individuals, specifically between those of a large social gap, such as between the working class and the upper class, or even royalty. In terms of relationship analysis, the definition of interpellation aids the understanding of how a person views themself in the presence of other people: while the nature in which a person is

viewed by another individual is not concrete and will alter depending on the people involved, there seems to be a predetermined "nametag" that everyone applies to themselves to relate themselves to their society.

It is important to note that the notion of each person's hierarchy is determined by the society and the state system in which the person lives, rather than determined by the person individually at that given point. This hierarchy does not stay constant, as it changes from one societal setting to another, regardless of the individual(s) involved. As stated by James H. Kavanagh,

> I should explicitly reject any construction of this distinction to suggest that any one of these activities is a *priori* "better" or more important (or more politically "progressive") than the other; their relative importance (and their political significance) will always be determined in specific situations in relation to particular purposes. It is certainly not this theory which demands assigning hierarchical intellectual or social status to one or another of such activities (44).

While there will always be the "superior" and the "inferior" subject in any given circumstance, such standards as to whether a person falls into the "superior" or "inferior" rely heavily on the social construct of the individual's environment; a general manager is superior to their staff members within the store, but is inferior to the CEO of the company, and is equal to general managers of other stores.

Marxist theories relate to the idea of class consciousness, suggesting a clear distinction between the working class (peasants), the middle class (bourgeoisie), and the upper class (aristocrats). Interpellation can clearly be seen in interactions within and outside class distinctions, such as the use of "Sir" and "Madam" in Victorian England. Holmes's clients and

his interactions with others range from working class to upper class, breaking the invisible wall

that seemed to separate the classes from one another in English society in the 1880s.

2.2 Examples

Holmes engages with characters from vastly different classes, and his interactions with

such characters in the stories reflect theories of interpellation regarding where the characters can

be placed in the society as constructed by everyone. For example, Watson frequently refers in the

stories to Sherlock Holmes simply as "Holmes," while Holmes often refers to Watson as "dear

chap" or "old fellow," both of which contain more informality and a sense of closeness than

"Watson." Another example can be seen from the way Holmes interacts with his clients, both

when speaking to them as well as about them to Watson and other characters. For example, he

displays a certain level of respect towards Neil Gibson, his client in "The Problem of Thor

Bridge," while engaging directly with him, yet Holmes refers to Gibson with less respect and

formality when talking to Watson about the case, referring to him as "a liar", "a man with a

violent temper", and "a rich arrogant man". Neil Gibson is of a high social class, being an

American senator and the greatest gold mining magnate in the world, so it is quite surprising for

Holmes to refer to him with less respect in indirect conversations regarding Gibson, given the

high social status Gibson possesses not only in the US, but also across the globe. These different

ways of Holmes hailing his clients demonstrate the different ways that society views him.

Regardless of which class his clients were from, Holmes's conversations and exchanges with

them seems to not change significantly in terms of his level of respect in front of and behind the

client.

3. Methodology and a Primer

3.1 Research Questions

This project aims to answer the following research questions:

1. Are there interactions (both verbal and nonverbal) between characters of different social classes that are more emphasized on the radio adaptations than the original text?

2. Did the change of media (from printed to audio) impact the display of social relationships and context in the stories?

3. What are the changes that are made to the original stories for the adaptation to the US?

4. Is Sherlock Holmes hailed differently than other detectives, especially those from the "hard-boiled" detective era?

3.2 Editorial Methodology and Corpus Preparation

The preparation of the digital project began with organizing two text corpora. The first corpus consists of the radio scripts obtained from Generic Radio Workshop. These files include metadata about the script as well as the narrated story content in a downloadable plain text file (.txt), which was utilized to serve as the base of the corpus. Plain text files require varying levels of editing and markup in order to ensure a regular pattern across all the files for the purpose of performing queries over the data in the future. There were minor mistakes and discrepancies across the Generic Radio Workshop corpus that were noticed and corrected in order to ensure the

most accurate depiction of the data. For example, some of the metadata elements were not listed in the same sequence in the original text file, so the elements were reorganized to follow the most consistent structure of "series," "show," "date," and "cast," Any other elements that do not fit into the basic structure are included after "cast." Finally, spelling errors were fixed, and tags of stage elements were regularized. These editorial changes were documented and formatted in a schema file (.rnc), which serves as a guideline or framework to the structure of the XML files and ensures that the formatting and structure of the files are consistent across the radio script corpus. The details to the changes of the corpus, in terms of XML markup such as adding or changing element names, as well as downloadable copies of the plain text and XML files, are detailed on the digital presentation of the project.

The Generic Radio Workshop corpus includes nine radio scripts, of which four are direct adaptations and two are indirect adaptations from Conan Doyle's stories. "The Adventure of the Musgrave Ritual," "The Adventure of Silver Blaze," "The Problem of Thor Bridge," and "A Scandal in Bohemia" are the stories that were directly adapted into radio scripts, with structural and minor timeline changes that will be analyzed. "The Iron Box" and "The Murder in the Casbah" are indirect adaptations of "The Adventure of Silver Blaze" and "The Adventure of the Crooked Man" respectively. The edits and restructuring of the radio scripts from the original publications reflect the societal changes that could be observed from the 1880s (when Conan Doyle wrote the original stories) to the 1930s (when the radio scripts were aired). The remaining three scripts were original stories written for the radio show with no known original source in Doyle's writings. While these scripts do not appear to contain any adaptations from the original print publications, there are still examples of interpellation that could be applied to these scripts that would aid in the analysis of the other six scripts.

The second corpus includes the marked-up text files obtained from Project Gutenberg and the Arthur Conan Doyle Encyclopedia that represent Doyle's published versions of the stories adapted for radio. This corpus was prepared in XML markup to facilitate the process of marking aligned passages and divergences with the radio scripts, a process called "stitching". The "stitching" process was important to mark the passages where the original publication align with the radio script adaptation, and where the radio adaptation diverged significantly from the original publication. The "stitching" process also allows for a comparison of how characters are interpellated or hailed in the print and radio versions of the stories. The texts for the corpus were pulled from the above-mentioned sources to adhere to the most original versions and publications of the stories, which guarantees the accuracy and authenticity of the corpus. Minimal editorial changes were made to the files, as this portion of the corpus serves mainly as the anchor for which to link the radio scripts to original Doyle texts. As a result, the XML mark-up for the texts represents the structure of the document and can be prepared with programming tools that recognize regular patterns to capture paragraphs and sections of the documents. The code for the Doyle texts contains attributes that help to identify specific locations in the text:

<p xml:id="SIB-p6">"Seven!" I answered.**</p>**

No two paragraphs have the same location identifier (SIB-p6). The xml:id is formatted as such: "[file id]-p[paragraph number]", where the file id is input at the root element <xml>, using initials of the story (in this case, "A Scandal in Bohemia" = "SIB"), to keep the file id clear and concise. For more specific anchorage between the radio scripts and texts, <seg> elements were included in segments of the paragraphs in the following manner:

<p xml:id="SIB-p7">"Indeed, I should have thought a little more. Just a trifle more, I fancy, Watson. **<seg xml:id="SIB-p7-s1">**And in practice again, I observe. You did not tell me that you intended to go into harness."**</seg>**</p>

The @xml:id is formatted as "[file id]-p[paragraph number]-s[section number]", which are manually tagged in the files to facilitate more precise stitchwork in the later process. <seg> elements are chosen over other element tags such as <span> since the <seg> element is generally used to group lines of text, while <span> is used to style the element. The <span> element does not inherently contain any relation to text data in a document, but the <seg> element can be related to segments of a text, which is also used in English literature where segments represent broken down elements with meaningful data. For this reason, <seg> element tags are more suitable for the marking up of segmented correlation between the two corpora.

3.2 Stitchwork

The aforementioned "stitching" is the process adapted to link the radio scripts and the original publications in places where a correlation could be noticed, whether the correlation relates to the theories of interpellation, the plot, or the involvement of Sherlock Holmes with the state system. The process of stitching started with the manual matching of lines from the radio scripts to the original publications. The two files were then compared and marked for direct quotes, for paraphrased or summarized quotes, and for sequential changes to the plot, which includes the order in which dialogues were exchanged, from the original publications to the radio scripts. The nature of the changes is noted as "wording" for word choice or sentence structure changes; "sig" for significant changes, specifically to the plot; and "interpel" for changes in

interpellation. These values of changes are held in the @change attribute in the <ln> elements of each dialogue line, separated by white spaces if multiple values are needed,

```
<ln pull="#SIB-p51" change="interpel sig">
        <speaker>HOLMES</speaker>
                I was well aware of that fact, sir.
</ln>
```

The @pull attributes are applied to the radio script's <ln> tags to indicate the location in the original Doyle text in which the matched segment can be found, where the content of the attribute is taken from the corresponding @xml:id of the Doyle texts. There can be multiple corresponding @xml:ids, which are also separated by white spaces in the @pull attributes, as there are instances in which the dialogue from the radio scripts was taken from multiple sources in the original stories.

```
<ln pull="#SIB-p99-s2 #SIB-p99-s3" change="wording">
        <speaker>KING</speaker> Yes, and she will do it. Rather than let me marry
                another woman, there are no lengths to which she would not go. None.
</ln>
```

There are also several passages in the radio scripts that do not correspond to any of the texts from Doyle. These passages were given a different tag to apply to the <ln> element to indicate this divergence. These unmatched passages were given a @type="unmatched" on the <ln> elements, followed by the @change attributes that note the nature of the change from the original story, such as,

```
<ln type="unmatched" change="sig interpel">
        <speaker>HOLMES</speaker>
                I see. Then you made an utterly insincere proposition to her.
</ln>
```

The "stitchwork" serves as the basis in which analysis is performed. The discrepancies between the two versions of the stories shed light on the societal changes, highlighted by racism and legal issues that Holmes and his counterparts were involved in during their investigation. The stitchwork displays the frequency of interpellation and wording changes, which may reflect social norms that differed between the two eras in which the original stories and radio scripts were written.

4. Analysis

The analysis of the two corpora were facilitated by the digital mark-up and presentation of the corpora on the radioholmes.newtfire [3] website. The corpora are not conclusive of all Sherlock Holmes text and material, and are not conclusive to all Conan Doyle publications, but rather serves as an anchor and a clear scope for the purpose of the analysis in this project.

4.1 Evolution of Sherlock Holmes as a Character

Sherlock Holmes has always been the main character in Conan Doyle's stories, from when he published them in *The Strand Magazine*, until his stories were adapted into radio scripts. The adaptation of crime stories in the radio genre was popularized by the rising crime rates in the 1930s – 1950s, which was coupled by the societal pressures to curb the rise of crime rates (Barber; Taylor). The stories of Sherlock Holmes were popular for the relatability of the stories to the society at the time: the readers could relate to the agencies and locations mentioned in the stories, allowing Holmes to sound more like a neighbor rather than a fictional character (*Discovering Sherlock Holmes - A Community Reading Project From Stanford University*).

As the character that garners the most narration, Holmes's character evolved from the original publications to the version that the radio audience had been described by the adaptation. Particularly, the clients he worked with, as well as the methods in which he employed to solve mysteries changed in the nature of interaction.

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[3] See https://radioholmes.newtfire.org/analysis.html and https://radioholmes.newtfire.org/reading.html.

Although Holmes is considered a private detective on most accounts, he was sometimes employed by the Scotland Yard or police agencies to aid their investigations in specific cases. Three of the nine stories in the corpus are cases that Holmes had received from police agencies, while the private clients of his range from a seamstress to the king of Bohemia. It is interesting to note that the private clients of Holmes seem to be of decreasing personal connections to Holmes as the timeline progresses between the nine scripts. This suggests a degree of distance that Holmes places between his personal life and his professional career.

The first client was Reginald Musgrave, an old acquaintance of Holmes, who Holmes aided in solving the mystery of his butler Brunton's disappearance. This was the arguably most personal case to Holmes, as he has had prior interactions with Brunton before the incident, which was evident through the conversations between Holmes and Musgrave in both the radio script as well as the original publication, which could be seen by the alignment in content on the digital representation of the corpora. This was also a case in which Holmes did not mention a payment for his service, as he simply uncovered the hidden treasure of Charles the Second's crown for Musgrave. In this instance, there is no explicit mention of any kind of reward in both versions of the story. It can therefore be inferred that the satisfaction of helping an acquaintance was enough of a reward for Holmes to take on the case.

Conversely, Holmes's case for the king of Bohemia in "A Scandal in Bohemia" not only seemed one of the most distanced clients from himself, but also involves a direct mention of the compensation in which Holmes received for his service. The characters involved in this case were both strangers to Holmes, one being the king of Bohemia and the other a former Prima Donna of the Imperial Opera of Warsaw. Holmes has no direct connections to the king, as he was from a different country, the kingdom of Bohemia, as well as a member of the royalty.

Holmes was "employed" by the king to help him retrieve a photograph that he had left with a

former lover, Irene Adler, in hopes of preventing his reputation of being tainted by his past.

Holmes ultimately declined to accept the king's offer of his ring as payment, but he had offered

to keep Adler's photograph instead, which comparatively would be of much less value than an

emerald ring. Holmes's denial of payment from the king was detailed in both versions of the

story, with slight changes in the items involved and the sentence construction of the conversation

between Holmes and the king. One significant change between the two versions that was noted

by the digital representation of the radio script was the omission of the mention of the reasoning

behind Holmes's choice to not accept the king's offer of his ring. In the original story, it was

noted as such, "'I thank your Majesty. Then there is no more to be done in the matter. I have the

honour to wish you a very good morning.' He bowed, and, turning away without observing the

hand which the King had stretched out to him, he set off in my company for his chambers"

(Doyle). With the comparison to the radio script, it could be seen that Holmes's mention of the

significance of Adler's photograph to him, although crucial to the presentation of Holmes as a

character, was unmatched to the original story, which was coded as

> **<ln type="unmatched" change="sig">**
> <speaker>HOLMES</speaker> Oh no, no, no,
> <mention ref="king">your Majesty</mention>. This is something I shall treasure all my
> life. This and a golden sovereign I received from the lady's hand. They will remind me that I was
> once tricked by a woman! A woman that I shall never forget.
> **</ln>**

Holmes's decision to decline the formal payment seemed to stem from a place of self-pride,

viewing the photograph as a reminder of the time in which he was fooled by a woman. The sheer

fact that Holmes was fooled by Adler's tactics led him to change the title of how he hails Adler:

from "a woman" to *the* woman". This change in title reflects how Holmes now view Adler with

greater respect and of higher level than other women, as he had never been tricked by a woman before.

The decision to place self-pride over monetary reward suggests that Holmes values his ego over wealth, which is also displayed in "The Problem of Thor Bridge." In the story, the client, Neil Gibson, was also a stranger to Holmes. However, the interaction between Gibson and Holmes during their consultation meeting was very different than that of the king and Holmes; Gibson had made clear to Holmes that he would be willing to pay any monetary amount to clear his mistress's name in the case, whereas the king had made no mention of payment before the end of his case. In response to Gibson's demeaning comment about compensation, Holmes was described in both versions of the story stating, "Mr. Gibson, my professional charges are on a fixed scale. I don't vary them, except when I omit them altogether" ("The Problem of Thor Bridge"). The explicit mention of a professional charge suggests a clear attempt of division between Holmes's personal and professional lives, as Holmes seemed to not charge his personal clients. This statement from Holmes also demonstrates his priorities: valuing self-worth and ego over monetary reward. Given that Gibson had offered for Holmes to name his fee and to have no regard for the price it takes to solve his case, Holmes could have provided a high quote, which would allow him to gain more compensation from this case and potentially have a better quality of living. However, Holmes had decided to adhere to his fixed professional charge in the face of the disrespect that Gibson has displayed, rather than to make use of the opportunity to make a fortune. This interaction with Gibson may have been the start of Holmes having less regard for the compensation he receives from his non-personal clients, which is later reflected in the case of "A Scandal in Bohemia."

Apart from the changes in nature of his cases and clients, the methods Holmes deployed to solve the cases also evolved throughout the corpora. There seems to be a progression towards more non-traditional methods in the corpora. Through the process of "stitchwork" over the two corpora, it was noted that the radio scripts tend to employ a less direct description of the approach Holmes uses to solve the case, especially if the process would be deemed "illegal" or "questionable." There seems to be a correlation between the nature of the cases and the technique Holmes uses to solve the mystery that could be noted through the analysis of the corpora using the "stitched" representation: Holmes's approach is less "adventurous" and adheres more to the code of law if the case involves a murder or a death of a person. For example, Holmes deployed proper and lawful investigative work in "The Problem of Thor Bridge" as well as in "The Musgrave Ritual" to clear the name of Grace Dunbar and to solve the mysterious disappearance of Brunton.

One may argue that this hypothetical correlation is contradicted in "The Adventure of the Tolling Bell," where Holmes had used trickery to uncover the villainous intentions of Gillian, who had been the mastermind behind the peculiar rise of suicides in the village. While faking a funeral would not be considered illegal, and therefore adhering to the code of law, the approach Holmes decided to use to drive Gillian from his hiding spot above the bell ultimately led to Gillian's demise as he jumped off the tower. It can, therefore, be understood that Holmes's questionable actions indirectly led to the death of Gillian. This scene was addressed in the radio script by Holmes stating, "I had no intention of causing that unhappy man to jump to his death, Watson. Though I can't help but feel that his poor, demented mind may find a happier oblivion this way rather than in the confines of an asylum ("The Adventure of the Tolling Bell"). The way Holmes described the circumstances that led to Gillian's death has a certain lack of sympathy

that is alarming to note. Holmes seemed to have no remorse in knowing that his actions caused

Gillian's suicide. In fact, he appeared to be justifying his actions by suggesting that Gillian was

"freed" from the demons he had been dealing with in the world by leaping to his death.

Fakery and trickery could be justified as a method to drive out the truth, as seen in "The

Case of the Iron Box," where Holmes suggested Sir Walter Dunbar fake his own death in order

to reveal the truth behind the Murdock families' stealing of the treasures in the Dunbar's iron

box. In this case, there was no significant loss as a result of the deception, which makes the

seemingly deceitful actions more desirable than leaving the mystery unsolved.

4.2 Evolution of the Societal Setting

The setting in which Conan Doyle intended for Sherlock Holmes to be based was

Victorian England, with the society being established from the standards of the middle class

(Kauvar and Sorensen 4). However, the Victorian Era was also a time in which racism and

sexism ran rampant.

Most of Holmes's clients in the corpora were male, specifically men who held high

power in a specific region, society, or family. Regardless of the nature of the case presented to

Holmes by the men, there seemed to be a recurring phenomenon of women only having minor

roles in the cases: most of the female characters held jobs of a domestic nature, often serving the

clients in some manner, such as housemaid or servant; or they were victims of the case, rarely

brought up unless in the context of their misfortune. For example, Mrs. Hudson was mentioned

in *A Scandal in Bohemia, The Adventure of Silver Blaze* and *The Problem of Thor Bridge* only in

passing, serving as the person in which visitors to Holmes and Watson interact with at the door

before being led to the two men. The diminished description of Mrs. Hudson as the landlady of 221 Baker Street, which was the building that Holmes and Watson were renting serves as an example to depict woman in a more domestic manner: Mrs. Hudson was not portrayed as the role of a landlady, but rather as a role more like that of a housekeeper. Similarly, Mrs. Gibson, the wife of Neil Gibson in *the Problem of Thor Bridge*, was only mentioned in the story in the context of her murder, despite the noticeable significance of Mrs. Gibson in relation to Mr. Gibson, the main character of the story. Women in the Victorian Era were stereotyped as "tenderhearted" and "modest" (Kauvar and Sorensen 5). This narrative of Victorian women is generally depicted in the stories from the corpora, a specific example being the care Irene Adler displayed towards Holmes when he was undercover as a clergyman. Adler was concerned enough about Holmes when he was hit while defending her from the mob that she took a stranger into her home. The kind-hearted nature of the Victorian lady was taken advantage of by Holmes in this scenario, as he used his fake injury, in combination with the assistance from the hired "mob," to help him solve the mystery of where the photograph was.

On the contrary, the stories seemed to depict most of the women involved as tainted, countering the description of a Victorian woman being modest. Yvette Corvey from "The Case of the Dead Adventuress" is the most prominent example of this depiction, as she was described as having many admirers, notably being Reginald Shipton and Duc De Boncourt. Corvey's relationship to her admirers seem to be more than cordial from what the descriptions in the stories suggest, which is contrasting the expectations of a modest Victorian woman. Corvey's relations is not the only mention of complicated relationships in the corpora, as many other men in the stories also had affairs and multiple lovers. However, Corvey is depicted as the villain and

the victim in the case, due to the sole reason that she is unwilling to return a gifted jewelry piece to Shipton, her previous lover.

Corvey's portrayal as a villain due to her reluctance to return a gift is not the only depiction of this theme. Irene Adler is also shown as the wrongdoer in "A Scandal in Bohemia" for not giving up a photograph that was gifted to her by the king. She was not only shown as the source of the problem, but also as a deceitful and cunning woman that was aiming to destroy the king's reputation on the day of his engagement announcement. While this negative view of Adler is prominent in both versions of the story, a significant portion in Conan Doyle's version of the story was completely omitted in the radio script:

> "Did I not tell you how quick and resolute she was? Would she not have made an admirable queen? Is it not a pity that she was not on my level?" "From what I have seen of the lady, she seems, indeed, to be on a very different level to your Majesty," said Holmes coldly (Doyle, *Adventures*).

While the king had viewed Adler as "not on his level" in a negative manner, Holmes's response suggests a contradicting opinion, as there is a sarcastic tone in relation to the notion of Adler being on a different level. Holmes's comment had insinuated that Adler was on a higher level in terms of intelligence and morals, which was because he was fooled by Adler. Since Holmes was humbled by Adler, he would use the honorable title of "*the* woman" when referring to her and had refrained from his old habits of "make merry over the cleverness of women" (Doyle, *Adventures*). This suggests that Holmes had viewed women as generally not as clever as him, which inherently displays characteristics of sexism. The removal of this portion of the story from the radio script, which aired a few decades after the publication of the story in *The Strand Magazine*, suggests an attempt to reduce the level of sexism in the script. However, the effect

may not have been as successful, as the omission of reasoning behind Irene Adler being referred

to as "the woman" in the radio script may have led to more negative speculation of Holmes's

impression of Adler.

In addition, women in the stories do not receive a fair description and introduction as

compared to their male counterparts. However, the descriptions for men in the radio scripts

largely revolve around the level of sophistication they exude, as well as their talent, such as

Musgrave's portrayal of Brunton: "He was a young school teacher out of a place when he was

first taken up by my father. He was a man of great ability -- handsome, spoke several languages,

and played every musical instrument" ("The Musgrave Ritual"). Brunton is considered the

villain of the story at this point, but the description of his personality and features were still

overwhelmingly positive.

On the contrary, Gibson's wife was portrayed as the victim at the start of the case in "The

Adventure of Thor Bridge," as she was seemingly murdered by the mistress Grace Dunbar.

Despite her demise, all the description surrounding his wife focused on her beauty and her

shortcomings, with phrases from the original publication such as, "I can see that she was rare and

wonderful in her beauty. It was a deep rich nature, too, passionate, whole-hearted, tropical, ill-

balanced, very different from the American women whom I had known" (Doyle, *Case-Book*).

The terms "ill-balanced" and "rare" suggest a level of alienation between Mrs. Gibson and other

women, especially in a negative light. This suggests that American women were more well-

balanced than Mrs. Gibson, and it was the rarity in her beauty that drew Mr. Gibson to her. Most

notably, a proper introduction for Mrs. Gibson was not even given in the radio script; Maria

Pinto, the daughter of a government official, was her name in Conan Doyle's original

publication. In the radio script, she was only ever referred to as "Mrs. Gibson," "Mr. Gibson's wife," or "the dead woman," even though her death, undoubtedly, is the main factor of the case.

Contrastingly, Grace Dunbar was described in a positive manner, despite the horrendous murder she was being accused of, which was certainly more severe in nature than Brunton's crime. She was described by Watson as "one of the most beautiful girls that I've ever seen. Her bright, flashing eyes and her air of quiet confidence seemed sadly out of place in such a setting" ("The Problem of Thor Bridge"). This portrayal of Dunbar seems to understate the severity of her crime, portraying her instead as a bright, innocent, and pretty girl.

The reason behind this vast difference in description between the two women seems to be rooted in race. Grace Dunbar is English, while Maria Pinto is Brazilian. Dunbar was always described as "a fine woman," while Pinto was described as "a mad woman." While the radio scripts contained less negative descriptions of Pinto, excluding important parts from Conan Doyle's publication such as "She was a creature of the tropics, a Brazilian by birth, as no doubt you know," and "She was crazy with hatred and the heat of the Amazon was always in her blood," there was also an omission of her societal status as compared to Dunbar in the radio scripts: Dunbar was a governess, but Pinto was born of a higher-class, to a government official in Manaos. In the radio script, Pinto's social status seems to be intentionally omitted in order to portray Dunbar as the typical "damsel in distress" to be rescued by Mr. Gibson and Holmes from the horrible accusations of murder.

"A Scandal in Bohemia" is another story that involved a non-English character: the king of Bohemia. The description of the king's German descent was portrayed negatively through Holmes's analysis of the king's note, stating "Observe the curious construction of the sentence, 'This account of you we have from all quarters received.' A Frenchman or a Russian could not

have written that. It's the German who is so discourteous to his verbs" (Doyle, "The Project

Gutenberg Book of The Adventures of Sherlock Holmes"). The term "discourteous" has a

negative connotation, and the comparison to a French or Russian suggests a level of hierarchy in

Holmes's opinion: the French and the Russians are better than the Germans. The distaste towards

Germans was prominent in both versions of the story, suggesting a long-stemmed history of

ethnic stereotyping from the 1880s to 1940s, as German, both the language and the people, were

stereotyped as "angry, arrogant, conceited, and loud". While the description of the king of

Bohemia in the original publication was most possibly included as a result of the ethnic

stereotyping of Germans, the inclusion of this description in the radio scripts could be attributed

to anti-Nazism views from the British society as a result of the ongoing war (WWII) that was

occurring at the time of the airings on the radio networks. Germany was under Nazi rule when

the radio adaptions were scripted and aired, and with Germany being part of the Axis power and

the United Kingdom being part of the Allied power, the distaste towards the king of Bohemia

that was emphasized in the radio script could be inferred as an aversion towards Nazist Germany.

4.3 Evolution of interpellation of major characters in Sherlock Holmes

4.3.1 Sherlock Holmes

Holmes interacts with people of different social classes and relations in the corpora,

ranging from close friends and acquaintances to distant kings. In some of the stories, Holmes

also worked alongside local police agencies, aiding them in the investigation of the case at hand.

In terms of the titles used to refer to Holmes, it is noted that Watson mostly hails Holmes simply

as "Holmes" rather than "Sherlock Holmes," suggesting an informal relationship between the

two men. There was only one instance in the radio script corpus in which Watson had called

Holmes something other than "Holmes": old fellow. Other characters in the story tend to refer to

Holmes as "sir" or "monsieur," depending on the nationality of the character[4].

Table 1: Summary of how characters hail Holmes and Watson in the radio scripts

Story	Title	Referee	Count
The Problem of Thor Bridge	Sir	Sherlock Holmes	12
	Mr. Holmes	Sherlock Holmes	1
	Old chap	John Watson	6
	Old fellow	John Watson	4
	My dear fellow	John Watson	2
The Musgrave Ritual	Sir	Sherlock Holmes	1
	Mr. Holmes	Sherlock Holmes	12
The Case of the Dead Adventuress	Monsieur	Sherlock Holmes	14
	Mr. Holmes	Sherlock Holmes	6
	Old chap	John Watson	1
The Adventure of the Tolling Bell	Sir	Sherlock Holmes	10
	Mr. Holmes	Sherlock Holmes	22
	Old chap	John Watson	1
The Adventure of Silver Blaze	Sir	Sherlock Holmes	9
	Mr. Holmes	Sherlock Holmes	5
	My dear fellow	John Watson	1
Elusive Umbrella	Sir	Sherlock Holmes	2

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[4] Summary table also available on: https://radioholmes.newtfire.org/analysis.html#summary

	Mr. Holmes	Sherlock Holmes	26
	Old chap	John Watson	5
	Old fellow	John Watson	1
A Scandal in Bohemia	Sir	Sherlock Holmes	1
	Mr. Holmes	Sherlock Holmes	6
	Old fellow	John Watson	2
	My dear fellow	John Watson	4
Murder in Casbah	Mr. Holmes	Sherlock Holmes	14
	Old chap	John Watson	5
	Old fellow	John Watson	3
	Watson	John Watson	13
Iron Box	Old fellow	John Watson	2
	My dear fellow	John Watson	2

Holmes is often enlisted to help local police forces in their cases, and therefore would be expected to be seen as equal to the policemen. This can be seen by the tone in which Holmes interacts with Inspector Lestrade in "Elusive Umbrella" and "The Problem of Thor Bridge," where Holmes called Lestrade "my dear fellow", suggesting a friendship or acquaintanceship in the eyes of Holmes. Conversely, Lestrade always referred to Holmes with a level of authority, preferring to call him by "Mr. Holmes", which sets Lestrade further away in personal connection to Holmes than how Holmes had viewed him.

While Inspector Lestrade may have had an authoritative view of Holmes and his relation to the society and state system around them, Colonel Ross in "The Adventure of Silver Blaze" may have disagreed with Holmes's status in the community. The interactions and interpellation

exchanged between Holmes and Colonel Ross may have seemed cordial at surface level, but

Holmes had explicitly mentioned in the story that "his [Colonel Ross'] manner to me was just a

trifle cavalier" ("Silver Blaze"). There are no clear depictions of disrespectful titles used against

Holmes by Colonel Ross, but the content of their conversation suggests a slight dismissal in tone

from Colonel Ross, who often headed off with Inspector Gregory instead of staying with Holmes

for his investigation. This insinuates that Colonel Ross does not see Holmes on the same level in

terms of authority as Inspector Gregory, possibly due to Holmes being a private detective and not

a member of the local police force.

4.3.2 John Watson

Watson is often described as Holmes's trusty companion by Conan Doyle's audience, in

both the radio shows and the original publications in *the Strand Magazine*, and his friendship and

closeness to Holmes is reflected in the way Holmes hails him. Holmes refers to him with terms

of endearment, such as "old fellow" or "dear old chap" at least 30 times throughout the corpus,

while he only referred to Watson by his last name thirteen times and never by "Dr. Watson."

These terms show that Holmes views Watson as a very close friend, foregoing his legal name

and instead opting for more general terms that display a higher level of fondness. Remarkably,

Watson is rarely referred to by his full name of John H. Watson; he is mainly mentioned as

"Watson" or 'Dr. Watson." However, Watson seemed to not reciprocate the sentiment, as he

preferred to call Holmes by his legal name, as mentioned above. The explanation behind the

disjointment of endearment could display a hidden hierarchy between the two men, where

Watson sees himself as inferior to Holmes, and therefore hails him by the title of "Holmes," as

insinuating to the famous nature attached to the name; and Holmes sees himself as equal to

Watson, viewing him as a friend rather than a doctor with a certain authority over him.

Holmes and Watson's relationship is often a topic of interest for the audience, as they were depicted as close platonic partners in many of Conan Doyle's stories. Homosociality between the two men were observed, mostly due to the level of closeness the two displays in the radio scripts and in the original stories. It is important to note, however, that the suggestions of homosexual relations between Holmes and Watson cannot be concluded from the interactions presented by Conan Doyle in his original publications and the radio scripts. Holmes and Watson's close relationship is referenced in the context of the stories, where the term "our chambers" was used to describe their environment in "The Musgrave Ritual," suggesting a shared living area. The existence of a shared living area reflects the intimacy between the two men but could not conclude as anything other than the two men being roommates in the stories. Any suggestion of a more romantic relationship between Holmes and Watson would be rebutted by Watson's preface of "my friend Holmes" in the original publication of "the Musgrave Ritual", as this clearly states the platonic nature of their connection. It was interesting to note that the inclusion of a clear definition as friendship was removed from the radio script, alluding to a suggestion of closer relationship of homosociality between Holmes and Watson than simple friends.

While some of the wording in the stories may have led to ambiguous results regarding the relationship between Holmes and Watson, certain significant moments in the plot seem to create a female love interest for Watson to remove any suggestion of a possible relationship between the two. In "The Adventure of Tolling Bell," where Gillian, the postman, deduced that a lady had written a letter to Watson based on the scent s emitting from the letter. When confronted by Holmes about the "young friend from Daylis," Watson seemed almost flustered, depicted in the radio script as, "How did you know about? I mean, I don't have a young friend from Daylis,

Holmes" ("The Adventure of the Tolling Bell"). While there could be many interpretations for

Watson's nervousness, the mention of the lady friend puts a clear love interest for Watson in the

universe of Sherlock Holmes stories. Another example could be seen in "A Scandal in

Bohemia," one of the first interactions between the two men was Holmes congratulating Watson

for his marriage: "Marriage suits you, Watson. You look in splendid shape" ("A Scandal in

Bohemia"). This direct mention of Watson's marriage could aid in a clearer definition of the

relationship between Holmes and Watson. It could be inferred from the mention of Watson's

marriage that Conan Doyle was attempting to remove any possible stigma and association of

homosexuality for the two men.
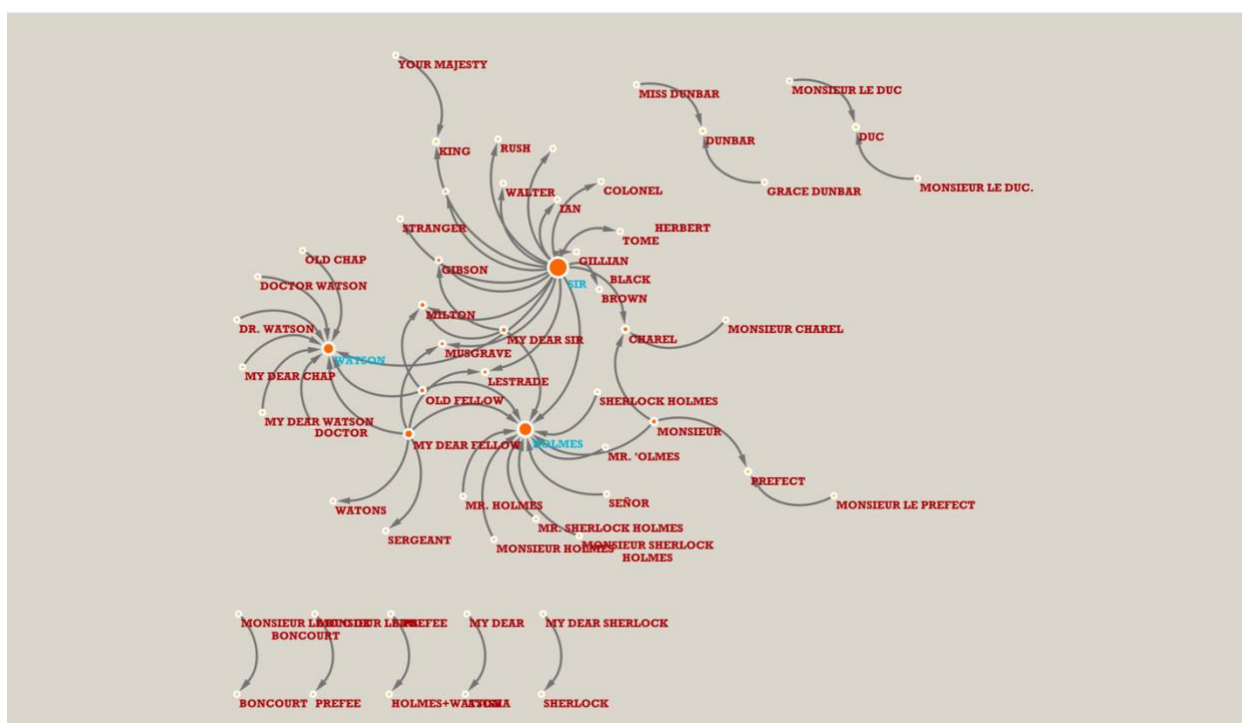
4.3.3 Network Analysis

Figure 1: Cytoscape network of how characters in the radio script hail each other

Using the XML markup that was performed on the radio scripts, specifically tagging each

mention of a main character in the corpus, a tab-separated value (.tsv) file was created for the

purpose of network analysis, which could be located on the GitHub repository. The .tsv file was

imported into Cytoscape, with the speaker being the interaction node, the character being

mentioned being source node, and the title that was used as the target node: the edges of the table

show the interaction between the characters and their titles. The resulting network shows the

directed relationships between each node, with "sir", "Holmes", and "Watson" being the three

most used titles, as highlighted in blue in the network. This was determined using Cytoscape's

"analyze network" function, which allowed the display of the nodes according to the degree of

frequency. The conclusion of "sir", "Holmes", and "Watson" being the three most used titles is

consistent with the data that was displayed in the summary table (Table 1), where the two most

mentioned characters were Holmes and Watson.

Summary Statistics	
Number of nodes	58
Number of edges	58
Avg. number of neighbors	2.000
Network diameter	1
Network radius	1
Characteristic path length	1.000
Clustering coefficient	0.000
Network density	0.018
Connected components	8
Multi-edge node pairs	0
Number of self-loops	0
Analysis time (sec)	1649112603.435

Figure 2: Statistical summary of the network

5. Conclusion

5.1 New discoveries

Sherlock Holmes has always been a topic of great interest, regarding the character himself as well as the cases he was involved in. Conan Doyle's stories were adapted into radio shows that were aired in the early 20th century, the stories of which mostly were consistent between the two versions as seen in the digital analysis conducted using the XML files. Some patterns could be noted across the two corpora: Holmes tends to employ more lawful methods of eliciting details and results to solve a case if the mystery involves a death, especially if the death involves foul play; sexist descriptions were consistent across both versions, where women were portrayed negatively, or only in relation to the beauty they exhibit, regardless of the nature of their character in the story; descriptions of characters that were of nationalities other than British were also consistently racist, focusing on the negative stereotypes of the German and Brazilian characters in particular.

Holmes's relationship with law enforcement officials and agencies stayed relatively neutral and friendly, with only a slight altercation with French police, as they seemed to have interacted with Holmes in a disrespectful manner. Holmes and Watson's relationship was explored, where the homosocial suggestions, as well as Watson's possible inferiority complex compared to Holmes. The terms of endearment used by Holmes to refer to Watson were counted and displayed to show the level of closeness that Holmes had to Watson.

5.2 Future directions

The digital project in its current state could not display a complete analysis of Conan Doyle's original publications and the radio adaptations, as there are constant updates to the sources available online that could not be considered at this current time of the project. For example, new transcripts of the radio shows are being updated on the Generic Radio Workshop, with the latest being that of the "the Giant Rat of Sumatra" updated in mid-March 2022. Current files included in the corpus were stored in a GitHub repository, organized by the origin (Conan Doyle story or Radio Script). Other files and code that were used in the project were also included in the repo, to have a concentrated area to retrieve code to use for future development of the project.

The current corpus for the radio scripts only included the nine transcripts available from the Generic Radio Workshop, which provided a workable data sample for this project. However, the radio show contains many more adaptations from the original publications of Conan Doyle, which may not have downloadable transcript files available yet. Future research could include the manual or automated transcription of the rest of the radio shows to collect a complete corpus of the radio show. With an updated corpus, more analysis between the original publications and the radio adaptations could be completed, generating a better representation of the research into interpellation of the characters.

Additionally, the scope of the project could be expanded to include film adaptations. Film versions replaced radio shows as technology advanced in the late 20th century, as well as the wide-spread boom of the film industry both in the United States and the United Kingdom leading to an increase in Sherlock Holmes films. Some of the films focus on a particular collection of Conan Doyle's publications, while others take stories from the whole collection and form their

own collection sorted by their series. It could be interesting to note the changes that were made

to the original stories in order to include or omit portions that would be considered socially

unacceptable in the current society, such as clear mentions of racism or sexism that the society

has been striving to eliminate from modern media.

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Programming: Pascal, Python, XML
Data Analytics: StatTools, NodeXL