

Lunds Universitet
Institutionen för Kulturvetenskaper
IMSK01
Intermediala Studier
Handledare: Mikael Askander
2015-01-07

Silja Wendt



LUNDS
UNIVERSITET

Texting Sherlock

An intermedial analysis of visual intra-diegetic text
in the TV-series *Sherlock*

Author: Silja Wendt

Title: Texting Sherlock – An intermedial analysis of intra-diegetic text in the TV-series *Sherlock*

Year: 2015

Level: Bachelor Degree

Department: Department of Arts and Cultural Sciences

Course: IMSK01

Supervisor: Mikael Askander

Abstract

This essay aims for a qualitative examination and discussion on the use of intra-diegetic text in the BBC-series *Sherlock*. With the purpose of identifying its impact on the viewer position and the presentation of genre, different theories from the area of intermediality and film studies, such as Lars Elleström and Agnes Pethö, are presented and applied to the examination of three selected scenes from the series. The hermeneutical analysis proposes that the inclusion of intra-diegetic text in a rather unusual way contributes to an increased feeling of immersion and influences the positioning of the perceiver. Furthermore, it seems to support the genre of crime-fiction in various ways and suggests ways on how to mirror modern culture, for example the use of technology in daily life, in cultural text such as TV-series.

Keywords: Sherlock, Intermediality, Intra-diegetic Text, Immersion, Genre

Table of Contents

Abstract.....	2
Table of Contents.....	3
1. Introduction.....	4
1.1 Background.....	4
1.2 Purpose.....	5
1.3 Previous Studies.....	5
1.4 Method.....	7
1.5 Limitations.....	8
2. Theory.....	9
2.1 Theories on Intermediality.....	9
2.2 Intermediality and Film Studies.....	12
2.3 My Own Idea of Intermedia Studies.....	14
2.4 Image and Text.....	14
2.5 Image and Visual Text.....	15
2.6 Theoretical Approaches to the Gaze	17
3. Analysis and Discussion.....	18
3.1 Introduction to Intra-Diegetic Text.....	18
3.2 Modes of Modalities in <i>Sherlock</i>	19
3.3 Modes and Intermedial Relations in Selected Scenes.....	20
3.4 Impact on Viewer-position and Immersion.....	26
3.5 Impact on Atmosphere, Genre and Pace.....	27
4. Conclusion.....	29
4.1 Summary.....	29
4.2 Further Research	29
4.3 Reflection.....	30
5. References.....	31
6. Attachments.....	35

1. Introduction

1.1 Background

Sherlock Holmes, a story and character created by Sir Arthur Conan Doyle in 1887,¹ has developed through an evolution of adaptations to a media-convergent phenomenon. By now there are a number of different media and platforms (blogs, books, film, TV-series among others) adapting, and further developing the idea, thus contributing to the general “image” that many have formed regarding the famous stories and distinct characters. The four novels and five volumes of short stories evolving around the character *Sherlock Holmes*, published between 1887 and 1927,² turned out to be the initiation of a time-, continent- and media-spanning phenomenon. Besides the extensive number of theatrical adaptations, and a lot of fan-written fiction related to the originals, the various film productions should be mentioned. There have been more than 250 so far, the most recent ones being *Sherlock Holmes - Game of Shadows* in 2009 and its sequels, as well as the BBC's TV-series *Sherlock* and the US-American equivalent *Elementary*.³ Moreover in recent years a number of fan-societies have developed, ranging from various blog types to becoming as serious as establishing museums and giving out monthly newspapers, with news and articles evolving around the idea of *Sherlock Holmes*.⁴ My study will concern the recent BBC series *Sherlock*, which was initially aired in 2010, and is now, after roughly nine episodes, in the planning for a fourth season, supposedly coming in the beginning of 2016. It is therefore not a “sealed” case, but is ongoing. One can also see the series actuality through the fact that filming, even though supposed to, can't be continued until 2015, as the main actors are involved in other film-projects like *The Hobbit*, *Fargo* and *The Imitation Game*.⁵

The general storyline of *Sherlock*, in accordance with the literal original and many other adaptations, is that of the highly intelligent detective Sherlock Holmes and his most loyal assistant

1 Redmond, Chris (ed.) ‘Sherlockian.Net: The Original Stories’ <<http://www.sherlockian.net/canon/index.html>> [accessed 15 December 2014].

2 Redmond, ‘Sherlockian.Net: The Original Stories’.

3 Mark Dawidziak, The Plain Dealer, ‘Sherlock Holmes Has a Long History on Film and TV’, *cleveland.com*, 2014 <http://www.cleveland.com/tv-blog/index.ssf/2014/10/sherlock_holmes_has_a_long_history_on_film_and_tv.html> [accessed 15 December 2014].

4 See ‘Sherlock Holmes Society: Home’, *Sherlock Holmes Society of London* <<http://www.sherlock-holmes.org.uk/>> [accessed 7 December 2014].

Also ‘THE SHERLOCK HOLMES MUSEUM - THE OFFICIAL HOME OF SHERLOCK HOLMES’ <<http://www.sherlock-holmes.co.uk/>> [accessed 15 December 2014].

And: The Digital Development Factory Pty Ltd © 2014, ‘„Sherlock: The Network. Official App of the Hit TV Detective Series“’, *App Store*, 2014 <<https://itunes.apple.com/de/app/sherlock-network.-official/id734800854?mt=8>> [accessed 28 December 2014].

5 ‘BBC - “Miss Me?” The Nation’s Favourite Detective Returns to BBC One - Media Centre’, 2014 <<http://www.bbc.co.uk/mediacentre/latestnews/2014/sherlock-miss-me>> [accessed 28 December 2014], and articles on “Martin Freeman” and “Benedict Cumberbatch” on ‘IMDb - Movies, TV and Celebrities’, *IMDb* <<http://www.imdb.com/>> [accessed 28 December 2014].

John Watson, solving crimes that happen in London with which the police are at their wits end. Another similarity is Watson documenting the cases, only that in *Sherlock*, this process takes place digitally, in the form of a blog. This documentation is what actually makes Sherlock, not the police, publicly known as a real solver of crimes. Its success shows technologies' importance in new media-communications.

The most important points or adaptational differences in *Sherlock* in comparison to the original stories in the books from Doyle are that it is set in modern times and meets modern time London's busy life character, yet keeps some traditional, almost symbolic details from earlier versions; for example the hat and coat and the exact address of Sherlock's apartment in London. To reflect 21st century London, the use of technology is extensive; Cellphones, laptops, text-messaging and the use of neon-billboards, with Picadilly Circus being one of the first images in the title-sequence. Those are the most obvious ones and part of the reason the phenomenon of intra-diegetic text is introduced.

1.2 Purpose

I want to examine the series *Sherlock* and the way it uses intermedial functions in order to convey complex meaning. More specifically, my study concerns its use of intra-diegetic text, by which I mean words that are diegetically belonging to the story, but appear on the screen, the interface between story and perceiver.⁶ This examination may lead to assumptions about the series' popularity too. I think the use of diegetically produced visual text and its intermedial relation to the moving images have an impact on the meaning-potential and the series' enigmatic strength on various levels such as the pace, the genre (see page 10) and, most importantly, the viewer's perspective. I see the use of visual text as a heightening of intermedial relations. From an intermedial viewpoint, I want to examine and analyse the relation between the two media moving image and visual text, show their connection and how the use of visual text changes the message conveyed. I thus examine the intermedial rhetoric in my text, as I have a closer look on how information is mediated and with what effect.

Meanwhile, I hope to show that to adapt in a way that does modern lifestyle justice, there is a need to include communication-technology's developments in cultural texts like TV-series.

1.3 Previous Studies on *Sherlock Holmes* and TV-Series

Much has been written about TV-series as producer, distributor and judge of cultural values

⁶ I use the term *intra-diegetic* as defined in Gérard Genette, *Narrative Discourse* (Cornell University Press, 1980) p. 248. For further explanation see attachments 6.2 Intra-diegetic.

and conventions, one example being Björn Bollhöfers article 'Screenscapes': *Placing TV-Series in Their Contexts of Production, Meaning and Consumption*.⁷ Those works are often related to discussions about the mirroring of distinct nations or cultures in free TV, which in *Sherlock Holmes'* case could be the Britishness, of Victorian as well as modern times London culture.

A popular approach in studies on TV-series in general, and a study-field that forms part of the one mentioned before, is the focus on how gender roles and stereotypes are being displayed and thereby reinforced, examples ranging from *Star Trek* over *Grey's Anatomy* to *The Big Bang Theory* and *Girls*,⁸ and of course even BBC's *Sherlock* couldn't escape a thorough analysis of its main characters, their psychoanalytical or stereotypical aspects, or its relation to digital culture, collected in various anthologies like *Sherlock Holmes for the 21st century* or *Sherlock and Transmedia fandom*.⁹

Another topic relevant for my study is the representation of crime and detective stories in TV-series. Especially in the genre of crime series, there is a focus on the integration of forensic science, as in *Historicizing CSI and its Effect(s)*.¹⁰ This article studies the influences between fictional and real forensic work, a topic coming up throughout the seasons of *Sherlock* as well, aside from the typical work as detective. The aforementioned article *Screenscapes* also comes to the conclusion that genre and the representation of space in crime-series are interdependent.¹¹

Concerning the idea of *Sherlock Holmes*, most interest and effort has probably been put into studying adaptations, how those keep up the fascination with the phenomenon *Sherlock Holmes* and moreover, how the media-convergent forms of the stories contribute to that.¹² With *Från Holmes till Sherlock* Mattias Boström is offering a comprehensive presentation of Doyle's life, various character versions and more or less all the adaptations.¹³ There has of course been some comparative analyses about specific adaptations too, including the BBC-series *Sherlock*. A recent example is *The*

7 Björn Bollhöfer, "'Screenscapes': Placing Tv Series in Their Contexts of Production, Meaning and Consumption', *Tijdschrift voor Economische en Sociale Geografie (Journal of Economic & Social Geography)*, 98 (2007), 165–75 <<http://dx.doi.org/10.1111/j.1467-9663.2007.00389.x>>.

8 All works concerning those topics are found on libris or Lund universities studentpaper 'LIBRIS Uppsök - Examensarbeten Och Uppsatser I Fulltext' <<http:// uppsok.libris.kb.se/sru/uppsok>> [accessed 5 January 2015]; and <http://lup.lub.lu.se/student-papers/record/4360146> [accessed 7 January 2015].

9 Janet Brennan Croft, review on 'Sherlock Holmes for the 21st Century: Essays on New Adaptations', *Mythlore*, 31 (2013), 122–25.

Kristina Busse and Louisa Ellen Stein, *Sherlock and Transmedia Fandom : Essays on the BBC Series / Edited by Louisa Ellen Stein and Kristina Busse* (Jefferson, N.C. : McFarland, 2012, 2012).

10 Melissa M. Littlefield, 'Historicizing CSI and Its Effect(s): The Real and the Representational in American Scientific Detective Fiction and Print News Media, 1902–1935', *Crime, Media, Culture*, 7 (2011), 133–48 <<http://dx.doi.org/10.1177/1741659011406700>>.

11 Bollhöfer, 2007.

12 For example in Vanacker Sabine Wynne Catherine, *Sherlock Holmes and Conan Doyle: Multi-Media Afterlives* (Palgrave Macmillan, 2012).

13 Mattias Boström, *Från Holmes till Sherlock*, 1st edn (Piratförlaget, 2013).

Footprints of a Gigantic Hound.¹⁴ A great deal more about *Sherlock* as a fan-influenced, digital and media-convergent idea is said in *Sherlock and Transmedia fandom: essays on the BBC series*.¹⁵

Some of the articles in *Sherlock Holmes for the 21st century* concern *Sherlock* as assimilated to the modern, digital culture.¹⁶ In a similar direction as my study, I could find some approaches incorporating multimodality in postmodern TV-series, for example the paper *You Should've Seen Luke!*¹⁷, and the examination of integration of modern technology,¹⁸ however I couldn't find a study explicitly looking at intra-diegetic text that is being displayed on the TV's interface.

With this small overview on the huge amount of works around the idea of *Sherlock Holmes* I hope to create background knowledge and put my study into a bigger context. Due to the fact that someone else has been studying multimodality or genre in TV-series discourse, I can build on their outcome and validate my study, thus showing how it can contribute to the bigger research field of TV-series and the idea of *Sherlock Holmes*.

1.4 Method

I chose *Sherlock* as a case-study from the genre of modern TV-Series. Regarding my method, I do a close reading with a specific perspective on my empirical material, which itself consists of chosen scenes from the series second season, available on Netflix in Sweden and Germany, as far as known, and shown on Free TV in over 180 territories.¹⁹ In order to refer to the scenes I chose to give them numbers (scene 1, 2 and 3). The exact season, episode and minute will be given in the footnotes.

I ground the analysis and argumentation of my qualitative analysis in the application of relevant theories, and some additional internet resources, like various case-studies related to the broader idea of TV-Series and *Sherlock Holmes*. Moreover, I will use a hermeneutical method, meaning my own interpretation and qualitative analysis of *Sherlock* in order to explain and raise awareness towards the use of intra-diegetic text in *Sherlock*. To be able to draw reasonable

14 Francesca Linder, 'The Footprints of a Gigantic Hound: En Komparativ Analys Av Arthur Conan DoYLES Roman The Hound of the Baskervilles Och Adaptionen "The Hounds of Baskerville" I BBC: S TV-Serie Sherlock', 2014 <<http://www.diva-portal.org/smash/record.jsf?pid=diva2:726093>> [accessed 6 December 2014].

15 Busse and Stein, 2012.

16 Janet Brennan Croft, 2013.

17 Ilaria Moschini, "'You Should've Seen Luke!' Or the Multimodal Encoding/decoding of the Language of Postmodern "Webridized" TV Series', *Text & Talk*, 34 (2014), 283–305 <<http://dx.doi.org/10.1515/text-2014-0004>>. [accessed 15 January 2015].

18 Svetlana Bochman, 'Sherlock Holmes, Tech-Geek: Uncovering New Media's Significance in "Sherlock," the BBC's Modern Adaptation of Conan Doyle's Stories', *The Victorian*, 2 (2014) <<http://journals.sfu.ca/vict/index.php/vict/article/view/85>> [accessed 29 December 2014].

19 *Sherlock in Five Languages - BBC Worldwide Showcase*, 2012 <https://www.youtube.com/watch?v=jNzeuzYPiLc&feature=youtube_gdata_player> [accessed 16 December 2014].

conclusions I combine description, application of theory and interpretation.²⁰ As I examine the structure, collage and interchangeability of certain signs, this work is a syntagmatic and paradigmatic analysis.²¹ The rather big extent of my theory-chapter in comparison to the analytical part is rooted in my will to discuss the different intermedial approaches to the phenomena that I could find in my scenes. As becomes clear, there are a variety of theories applicable if one wants to explore intermedial relations in a text.²²

Hermeneutic has been studied and conceptualized to a big extent by Hans-Georg Gadamer and Martin Heidegger, 20th-century philosophers, who set up the hermeneutic cycle. It concerns the idea of hermeneutics as phenomenological recognition. One tries to find a text's meaning by looking at details as well as the whole, jumping back and forth between those positions in order to come to comprehensive interpretative results. Mikko Lehtonen is also taking position towards hermeneutics. On the presumption that hermeneutics, too, has different definitions, depending on the purpose of its use, he understands hermeneutics simply as the asking of questions as to what a text may mean. In his approach the author's intention, the historical context and the reader's role in the process of meaning-making are being considered.²³

Especially in humanities and its methods like hermeneutics, it is important to consider a sort of meta-level about definitions and theory: One uses them to understand phenomena and explain them to others. In other words they are used as a sort of meta-language or tool to make it possible to communicate and discuss certain intermedial aspects. Yet one has to be conscious about the fact that theories and concepts are created, so there can hardly ever be a theory totally comprehensive or a definition that doesn't clash with someone else's idea. I therefore want to reiterate that my study and applied theories are neither exhaustive nor exclusive, but qualitative and proposing possibilities.

1.5 Limitations

For my analysis I restricted myself to three examples of intra-diegetic text usage, in order to be able to do a comprehensive analysis, and therefore chose some that I regard as representative for the whole phenomenon. I also chose to focus on the series itself and won't make comparisons to other versions of *Sherlock Holmes* other than what is needed or already used in the introduction in order to put it into context.

20 Johan Alvehus, *Skriva Uppsats Med Kvalitativ Metod : En Handbok*, my translation (Stockholm : Liber, 2013 (Kina), 2013), University Library (UB), p. 41.

21 Daniel Chandler, *Semiotics : The Basics / Daniel Chandler*, Basics (Routledge (Firm)) (London ; New York : Routledge, 2007), p. 84.

22 If "text" is not specified further (e.g. my text), I use the term in the sense of any meaning conveying object.

23 Mikko Lehtonen, *Cultural Analysis of Texts. [Elektronic resource]* (London ; Thousand Oaks, Calif. : SAGE, 2000, 2000), p. 123.

Moreover, the music and sound will play a minor role in my examination. Due to lack of space, I will merely mention it and not do a thorough analysis, but want to hereby acknowledge its importance and impact on conveying a message in film.

The terminology and theories I will establish in my theory-chapter are restricted to those I need in order to show where my interpretative ideas are coming from. I chose only the most relevant and applicable ones, namely Lund and Elleström, Pethö, Barthes and Martinec & Salway plus a range of texts I use only to a small extent or to reference.

2. Theory

First of all, it must be mentioned that the research field of intermediality involves discussions evolving around different areas, for example multidisciplinary, the process of adaptation, and the question of medium-specificity, as well as the importance of considering different perspectives in theoretical approaches. After explaining the area of intermediality based on different theories, I will have a closer look at theoretical views on the relation between image and text, concluding with some concepts specifically about cinematic images and visual text. Otherwise, I will explain terms that I will need in my analysis.

2.1 Theories of Intermediality

Hans Lund, former literature and intermedia scholar, has a quite clear idea of an intermedial concept. He sees intermediality as based on the interplay of basic media that he defines as word, image and sound. Those interplays form constantly changing and more or less tight connections, which again can be put into three different categories defined as combination, integration and transformation.²⁴ He hereby offers a constructional framework with the intention of being able to define and categorize different media-relation. In the typology and explicit definitions it seems as if Lund understands basic media as pure forms of mediation, and their mixing as intermediality, which would give a quite general level to his theory, not doing the phenomenon of media and their relationships justice. However, having a closer look on his analyses it becomes clear that he is aware of different ways, or modes, that the basic media can work with. They just aren't manifested in terms like modality and heteromediality that Elleström and Bruhn came up with later.²⁵ This shows the problematic nature of intermediality as a young research field, resulting in many

²⁴ *Intermedialitet: Ord, Bild Och Ton I Samspel*, ed. by Hans Lund, my translation (Lund: Studentlitteratur, 2002), p. 19-21.

²⁵ Lund, 2002, for example 'Text in comic strips' in *Intermedialitet: Ord, Bild Och Ton I Samspel*, ed. by Hans Lund p. 74-75. For further explanation see attachments 6.2 Heteromediality.

definitions and concepts that are being set up along with disagreement and debates. In order to really understand how intermedial relations and functions work, there is a need to come up with further tools and theories than Lund's concept offers.

This is approached for example, by Lars Elleström, who studies intermedial functions from a hermeneutical point of view. He states that, to understand intermediality, one needs to understand what media are and how they work.²⁶ To use the term medium in intermedial studies, he proposes and defines the complementary categories of basic, qualified and technical media. The last is, quite simply said, the actual device that realizes the two other types of media.²⁷ Basic media, which I will explain in more detail later on, are those mediations that are specified by the modes they use. If the medium is qualified, it includes an aspect related to the medium's usage in cultural context or can be defined by conventional aesthetic or communicative aspects. This proposes also that a genre can be a qualified medium, as the term genre is here to be understood as an aesthetic or communicative practice which, above all, bases on conventions or shared social codes.²⁸

Genre as described in Chandler can be seen as a type or class of text or as a concept of categorization in order to make communication easier, as many other semiotic theories, which is why there is a disagreement, too. If texts have an aspect or feature in common they can be grouped together, this group is called a genre and gets a title which from then on works as a social code that mediates information about this group of texts. By saying crime-story, we don't need to explain the type of story-line, by saying TV-series we don't need to explain the principle of the fragmented, continuing story on TV.²⁹ Furthermore, genre only arises in the context with other texts,³⁰ and a text always integrates more than one genre. Its categorization bases on the purpose of examination or use. Having clarified this, I can say that genre characterizes the medium; due to the fact that there are a number of stories including a criminological narrative, some of which many are likely to have seen, the viewer knows what to expect when watching a *Sherlock Holmes* adaptation. Or the other way around, convention qualifies medium to a genre.

For the analysis and exploration of medium-specificity Elleström proposes to use his theoretical framework of modes and modalities which are tools to examine how basic media (his definitions)³¹ are being perceived over different modes (figure 1).³² Those modes and modalities are

26 Lars Elleström, 'The Modalities of Media: A Model for Understanding Intermedial Relations', in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström (Basingstoke: Palgrave Macmillan, 2010), p.11.

27 Ibid, p.12.

28 Ibid, p. 24-29.

29 Daniel Chandler, 'Introduction to Genre Theory', *An introduction to Genre Theory*, 1997 PDF version, <<http://visual-memory.co.uk/daniel/Documents/intgenre/intgenre.html>> [accessed 19 December 2014], p. 1.

30 This system of genres builds on Intertextuality, see attachments 6.2.

31 See Elleström p. 27 and p. 30 .

32 Ibid, p. 12, p. 16, p. 37.

defined in order to determine how a medium is or says something. There are four modalities or aspects that describe a medium in its way to convey meaning and to be perceived; defined as *material*, *sensual*, *spatiotemporal* and *semiotic modality*;. Those areas again describe how the medium can communicate in different ways or *modes*, for example with which senses it is experienced, where and how time and space are manifested and which sign systems are at work.³³

<i>Modality</i>	<i>What the modality is</i>	<i>The most important modes of the modality</i>
Material modality	The latent corporeal interface of the medium; where the senses meet the material impact	<input type="checkbox"/> human bodies <input type="checkbox"/> other demarcated materiality <input type="checkbox"/> not demarcated materiality
Sensorial modality	The physical and mental acts of perceiving the interface of the medium through the sense faculties	<input type="checkbox"/> seeing <input type="checkbox"/> hearing <input type="checkbox"/> feeling <input type="checkbox"/> tasting <input type="checkbox"/> smelling
Spatiotemporal modality	The structuring of the sensorial perception of the material interface into experiences and conceptions of space and time	<input type="checkbox"/> space manifested in the material interface <input type="checkbox"/> cognitive space (always present) <input type="checkbox"/> virtual space <input type="checkbox"/> time manifested in the material interface <input type="checkbox"/> perceptual time (always present) <input type="checkbox"/> virtual time
Semiotic modality	The creation of meaning in the spatiotemporally conceived medium by way of different sorts of thinking and sign interpretation	<input type="checkbox"/> convention (symbolic signs) <input type="checkbox"/> resemblance (iconic signs) <input type="checkbox"/> contiguity (indexical signs)

Figure 1: Elleströms modes and modalities³⁴

Accepting this theoretical framework, one can thus advance to the understanding of crossings between media-borders, which is what Elleströms describes as Intermediality.³⁵ In his words the “inter” is “a bridge between medial differences that is founded on medial similarities”.³⁶ Important to mention is, that he approaches mediation from a hermeneutical way (with other words, he finds media specificities in the way of their perception, conception and interpretation), which makes his typology helpful for my study that is to a certain extent concerning ways of perception, too. To go on, his ideas connect the fields of intermediality and multimodality taking “intermediality as a complex set of relations between media, that themselves are always more or less multimodal”.³⁷ I find my study case representative for Multimodality, as I can, after applying different theories, find arguments for my text using diverse media and modes. This will become clear in the analytical part of my text. Something else Elleström points out is that a semiotic text's material and perception are non-distinguishable in real life, as they are part of the same process, but theoretically it is important to part them. Looking at them separately, one can see what is part of the mediums specific properties, and what actually depends on the viewer's own perception, suggesting

33 Elleström, p.17 p. 36.

34 Ibid, p. 37.

35 Ibid,p.28.

36 Ibid,p.12.

37 Ibid, p.13 and 37. For further explanations on Multimodality see attachments 6.2.

a distinction between object and subject.³⁸ Even though the description of modes concentrates on the viewer's perception and the mediation and medium, Elleström still states, similar to other scholars, that meaning doesn't lay in the medium itself but needs a perceiving mind to exist.³⁹

This is where I can see a connection to the view on intermediality as needing an embodied spectator, as a film and media scholar Ágnes Pethö describes it. She argues the need of an embodied spectator with the notion that the mediality of the mostly visual media film functions over media as well as senses, which I can find in my study case too. For example the feeling that the visual text's typography elicits or the stress one feels in example scene 3.⁴⁰ An embodied spectator is someone who actually experiences the film, or semiotic text in general, and can decode its meaning with the help of media and his senses.⁴¹

2.2 Intermediality and Film Studies

Even Pethö has approached intermedial questions, but more from a film study perspective, as becomes clear in her argumentation. In opposition to Lund and Elleström, Pethö doesn't even try to come up with a comprehensive theory about intermediality, which shows an openness towards a flexible and multidisciplinary approach towards intermedial phenomena. Anyway, intermediality is about relationships or rather processes that change constantly, which can be explained with the idea of the presence of intermediality in a diegetic space.⁴² A place "in-between" images or media, which is not manifested in the cultural text before there is a person perceiving the message. The involved media, including the receiver, constantly construct and de-construct the intermedial process, hence the notion of intermediality as changing.⁴³

Pethö states that intermedial studies target problems involving multiple media, and most of her defining notions about intermediality relate to the very multimodal and multimedial medium cinema. In relation to cinema as a complex medium, it can at least be agreed upon that cinema adapts and combines other art forms, so it can be seen as intermedial in the way as it creates tension and relationships between basic media in order to convey its message. I would say Pethö agrees with Lunds concept about relationships between basic media, because she uses and therefore seemingly accepts the categories of basic media defined by Lund in some of her close readings. Although, it becomes rather unclear what she regards as a medium in general.⁴⁴

38 Elleström, p.15.

39 Elleström, p. 21.

40 Ágnes Pethö, *Cinema and Intermediality. the Passion for the in-Between* (Newcastle: Cambridge Scholars Publishing, 2011), p. 94.

41 Elleström, p. 21 and Pethö, p. 69.

42 Pethö, p. 1 and p. 277.

43 Pethö, p. 293.

44 Elleström, p. 19 and Lund, 2002, p. 12.

To go a little more into film theory connected to text-image-relations, I go back to Lund, who states some useful points. Images in comic-strips build a dialogue with verbal language, and they work with tools (that may even be called modes), like framing and point of view, but they can work with other tools, like time and rhythm for example, that film cannot work with in the same way.⁴⁵ Yet, in my analysis I will show that the integration of intra-diegetic text empowers film with more possibilities than just those seen in comic strips with highly present modes. When film as a medium arose, scholars tried to apply analysing tools taken from literature studies, seeing film as a logocentric form like language. However the debates about images saying more than words, for example addressing the sensorial experience more and film having a different syntagmatic order than text, which has grammar rules, was the response.⁴⁶ Building on that, film theory can even be called the latest Laocoon, as it is its task to explore what is specific to film and the ways of communications it uses.⁴⁷

On this background Pethö's opinion that "film can be considered as a par excellence multimedia "enunciation" in the context of which specific intermedial relations, contrasts and interactions can be experienced", makes a point.⁴⁸ In other words: Cinema is the best way to convey intermedial text, as it has various modes, modalities and media specificities to work with, more than many other qualified media. Moreover, intermediality is not only present in but influencing film as well, meaning that an increased use of intermedial relations by the producer of a film, can significantly change the meaning-potential. Building on that conflict, apparently the strongest impact intermediality can have on film is the breaking of cinema's mimesis,⁴⁹ meaning its illusion to reflect reality.⁵⁰ This breaking due to many intermedial relations and functions can occur in a more obvious, or in a more hidden way, as Pethö shows in numerous examples. I will try to apply this on to my case and show how the combining of different semiotic systems in a cinematic text can influence its meaning.

In this section I added Pethö's view on intermediality to those of Lund and Elleström, and introduced a connection to film studies.

45 Lund, 2002, p.72.

46 Leo Braudy and Marshall Cohen, *Film Theory and Criticism : Introductory Readings / Edited by Leo Braudy, Marshall Cohen* (New York : Oxford University Press, 2009, 2009), p.1.

47 *The Oxford Handbook of Film and Media Studies*, ed. by Robert Kolker (Oxford University Press, 2008), p.28.

For an explanation of Laocoon, see attachments 6.2. More on Film and Art, see attachments 6.2.

48 Pethö, p. 58.

49 For further explanation of Mimesis see attachments 6.2.

50 Pethö, p. 4-5.

2.3 My Own Idea of Intermedia Studies

I personally agree with the idea of intermediality as a research field with multidisciplinary aspects, whose different perspectives are used to analyse cultural phenomena. It studies how different means of communication are being used to convey a message, those that are intended, for example the message in advertising clips,⁵¹ as well as those that are rather unintended, for example in manhole covers.⁵² Analysis reveals how these communicative methods are related to a cultural background, for example on what memorized knowledge the mediation builds.⁵³ I think studying intermediality makes you aware of the process and its limits that go along with the act of definition, due to the consideration of various perspectives. As to definitions, for example of medium, it is important to make sure on what bases categorization depends. Then again one has to be aware of the fact that medium-specificity is merely a tool in order to understand and explain intermedial texts, no empirical truth. I regard intermediality to be present as soon as there is an act of communication, in both in relation to the means of communication in one cultural text, or in intertextual relations, where the intermedial connection is taking place mostly in the perceiver's mind.

2.4 Image and Text

Here I want to present Roland Barthes' ideas of how words and image can be related. He reflects on his definitions by saying that there often is one type of relation more dominant in a text, but never just one present,⁵⁴ which can raise problems when actually wanting to apply his definitions, but on the other hand leaves interpretative space. Anyway, the relations he identifies are following: Firstly, an image can be supporting a text, the relation is parasitic and Barthes calls it illustration. If the more dominant semiotic text is an image and a linguistic message is present, its function towards the image is anchorage. Anchorage is in some way the opposite of illustration; as it is a text supporting an image, however it does guide the viewer towards a more specific meaning just like illustration does. More exactly, it is text elucidating a picture with its polysemous quality, and can often be found in advertising text.⁵⁵ If now image and text are standing in an equal relationship with each other, Barthes talks about relay. In a relay image and text are complementary,

51 For example Barthes analysis of Panzani-Poster; Roland Barthes, 'Rethoric of the Image' (Macmillan, 1977).

52 As analysed from an intermedial viewpoint in Hans Lund, 'Det Runda Brunnslocket : En Duomedial Artefakt under Fötterna' my translation, *Intermedia Studies Press*, 3 (2011), p. 8-9.

53 See Stuart Hall, 'The Work of Representation', in *Representation: Cultural Representations and Signifying Practices*, ed. by Stuart Hall (SAGE, 1997), p. 22.

54 Roland Barthes, *Image, Music, Text : Essays*, ed. by Stephen Heath (New York : Hill and Wang, cop. 1996, 1996), p. 38.

55 Barthes, p. 25 and p. 38 ff.

and the message they advance each other up to is created at a “higher level”, as Barthes himself calls it. The realization of this higher level might be in line with Pethö's idea of the embodied spectator. I think it supports the idea of relations between media that create an “impossible” space.⁵⁶ I will test in my analysis, how the text in film can set out meaning that the image may lack or not specify, and that can only exist in the perceivers mind. Important to note is also that Barthes, in opposition to Elleström, takes into account the perceiving object when he talks about the perception on a “higher level”.⁵⁷

As I am dealing nearly exclusively with visual text, I will expand my theoretical background with Ágnes Pethö's notions about its usage in film in the next part.

2.5 Image and Visual Text

As already mentioned, text and how it is used in my study case gets a visual aspect, which points to a sort of reflexivity, because the perceiver is aware of the text being mediated, as he has to actively read and of course is reminded of the mediums material interface that will say the TV- or Computer-screen. Self-reflexivity is said to arise when in a semiotic text the mediality of its medium is highlighted, metaphorical it can be described as focusing on the windowpane's texture while looking out through it.⁵⁸ During my analysis I will put a focus on this idea with the questions in mind, if self-reflexivity and immersion have to be opposites. Visual text also raises questions within the topic of typography, which again is said to elicit a sensual quality,⁵⁹ and which I take into account as the way in which the visual text is presented. For example does its position and font enhance the interpretation and meaning-making process,⁶⁰ and thus influence the viewer's gaze? I will therefore shortly mention this aspect in my analysis.

Pethö shows in her discussion about text and image that film, by combining these, can raise questions about multimodal issues.⁶¹ With help of new wave film-maker Godard's films and his ideas how space is constructed as examples, she identifies two paradigms on how medial aspects of language, meaning intra-diegetic text in my case, and their re-mediation in cinema can be analysed. In the first paradigm text and image are juxtaposed, put next to each other, and either mirror and strengthen or oppose each other's meaning, which creates a new meaning (Chiasmus). This is a process of de-contextualisation and re-contextualisation and the diegetic text being a subject of

56 Pethö, p. 42.

57 Ibid, p. 41. This concept can be compared to the ideas of Maria Nikolajeva and Carole Scott, ‘The Dynamics of Picturebook Communication’, *Children's Literature in Education*, 31 (2000), 225–39.

58 Pethö, p. 404.

59 Ibid, p. 273 and Hartmut Stöckl, ‘Typography: Body and Dress of a Text - a Signing Mode between Language and Image’, *Visual Communication*, 4 (2005), 204–14 <<http://dx.doi.org/10.1177/1470357205053403>>, p.206.

60 Further explanation of typography see attachments 6.2.

61 Pethö, p. 1.

some action. In this paradigm, text and image de-construct each other when they are juxtaposed in the same complex medium film. A general conclusion is that the syntagmatic order of the paradigmatic, meaning interchangeable with alternatives,⁶² elements in the object is changed or put in a certain order with the intention to enhance a special meaning. Using text and image in the same meaning-making process means that both media “disjoint each other from their conventional perceptual pattern”.⁶³

The second Paradigm describes a sort of “borderland”, an off screen space between the involved media, where meaning is constantly constructed and deconstructed by the perceiver, in opposition to the first, more collage-like paradigm. Here the mediums are fused, meaning transformed rather than collected, into each other and the same screen or level acts as both moving image and text. In relation to intermediality a fusion is what happens to modes when they build a medium,⁶⁴ which Pethö agrees with, stating that intermediality even denotes the fusion of media. On top of that, fusion indicates the transformative nature of intermediality, like in the idea that a semiotic text is more than the sum of its parts.⁶⁵ An example Pethö takes to create a better understanding, is a scene where a character starts with a known quote, but an image a couple of moments later finishes it.⁶⁶ I understand this in a way that the image without the text, and the other way around, would lack essential parts for the intended message to be conveyed, which I can see in some cases in *Sherlock*, too. Both ideas are supposed to express that in mixing media, there isn't just a combined message, but a new one. I can see a relation back to Barthes' “higher level”. Of course, both of these paradigms in practice usually overlap or aren't as easy to identify as Pethö makes it seem.

In opposition to this, in my eyes a rather phenomenological way of seeing intermedial relations, a more structural approach to possible relations between image and visual text is made by Radan Martinec and Andrew Salway in an article about visual communication: They combine British linguist Halliday's classification of relationships between clauses with Barthes' image-text relations and then propose a generalized system of image-text relations (see figure 2).⁶⁷ On a first level they distinguish between *logic-semantic* relations and *status related* relations both of which every text and image combination has. Logic-semantic refers to the way one medium influences the other, its status describes which part is more dominant and essential. On that base the mode through which text and image are related is categorized, considering how they influence each other. The

62 Daniel Chandler, *Semiotics : The Basics*, 2007, p. 84.

63 Pethö, p. 271 and p. 276.

64 Elleström, p. 24.

65 Pethö, p. 29.

66 Ibid, p. 281.

67 Radan Martinec and Andrew Salway, ‘A System for Image–text Relations in New (and Old) Media’, *Visual Communication*, 4 (2005), 337–71 <<http://dx.doi.org/10.1177/1470357205055928>>, p. 340 ff.

status relation can be equal or unequal. Concerning logic-semantics relation they ask if one medium expands the other ones meaning, and in what way, or if they just project the meaning onto each other. To use their model in an analysis it is important to mention that identification depends on size and status often indicates a directionality.⁶⁸ I consider it as useful to apply their model to my case, as it helps to explore the image-text relation, and even identifies the visual text's importance.

I will use both those rather different theories on image and visual text combinations, Pethö's and Martinec & Salway's, in my analysis.

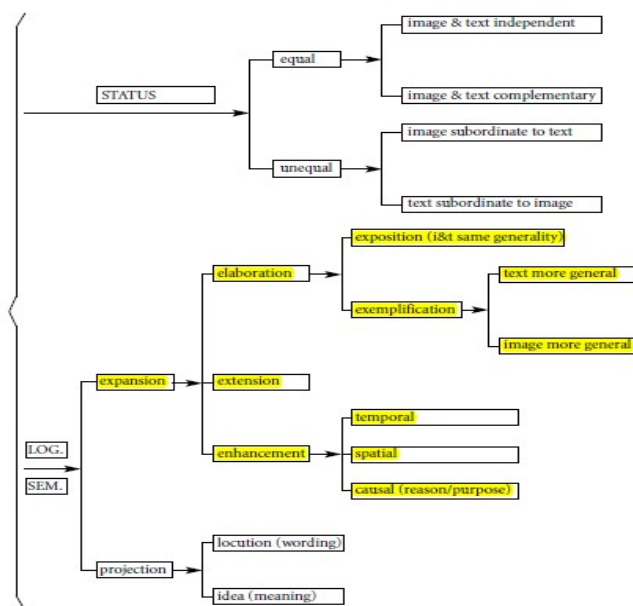


Figure 17 Network of combined status and logico-semantics.

Figure 2: Martinec and Salways model⁶⁹

2.6 Theoretical Approaches to the Gaze

The last point I want to present in my theory chapter is that of gaze. Even though the idea of gaze has been discussed mostly in terms of gender power relations I want to use it focusing on its abilities to steer the viewer position, which is closely related to spectatorship and concerns in addressing the process of a text. In *Practices of Looking* gaze in still images is being discussed.⁷⁰ I will apply that to my case and examine how moving images and visual text together form a possible viewer identification, steered through the way the viewer is invited to look and how the characters are looking.⁷¹ The reason why a viewer can identify with a position unlike the real is that the visual fantasy is not tied to the real position.

68 Martinec and Salway, p. 340 ff and p.347.

69 Ibid, p.347.

70 Marita Sturken and Lisa Cartwright, *Practices of Looking : An Introduction to Visual Culture* (New York : Oxford University Press, 2009, 2009), Campus Helsingborg Library, p. 102 f and 130.

71 Daniel Chandler, *Notes on 'The Gaze'*, 1998 <<http://visual-memory.co.uk/daniel/Documents/gaze/>> [accessed 19 December 2014].

One form of gaze is created by the way scenes are shot and elicit a subjective point of view. A close up for example increases the attention and involvement of the viewer, and lets the person in focus appear more important. Film scholar Laura Mulvey (1975) is cited by Chandler saying in order to immerse in a film the viewer must identify with the camera's perspective as one's own eyes.⁷²

In this theory chapter I tried to present and discuss the research field of intermediality, taking into account various perspectives from different scholars, mostly Lund, Elleström and Pethö. I also took in theoretical approaches towards text and image-relations and specifically cinematic images and visual text, as well as the ideas of gaze, genre and self-reflexivity. Now I will move on to apply the presented theory to my empirical material.

3. Analysis and Discussion

3.1. The Intra-diegetic Text

The intra-diegetic text my analysis is focusing on is inserted post-production, which means during the cutting-work. No additional shots are needed to realize it, but it also means that the actors aren't actually aware of the visual text while acting.

It appears already in the first season, but only occasionally and not to the extent as in the second and third season. Sometimes throughout the whole series there is still the technique of zooming in on the cell phone screen, and also the use of extra-diegetic text like "14 hours earlier".⁷³ This fact shows that the intra-diegetic text in the form it appears in *Sherlock* is a phenomenon that might be on the rise but is still developing and hasn't taken an absolute and exclusive position in text-including techniques.

The representative scenes I chose have three different types of intra-diegetic text; the first one shows Sherlock's thoughts or rather deductions; the second one - an entry in John's blog and the third text-messages which are being sent between characters.

In my discussion I will, after giving a short description of the respective scene, examine and identify the modes of the moving images and visual text that I can find and regard as important in the empirical material, based on Elleströms model, and so show my texts' multimodality. From there I will identify the relations between them, with help of Barthes', Pethö's and Martinec & Salway's ideas, which will show the intermedial relations in my empirical material, and by making those clear I show the impacts on the aspects I focus on in my purpose; immersion and genre. I will start

72 Mulvey, Laura ([1975] 1992): 'Visual Pleasure and Narrative Cinema'. In Caughie *et al.* (Eds.), *op. cit.*, pp. 22-34 cited in Chandler, 1997, section 'The eye of the camera'.

73 See episode 2 in season 2, minute 00:09.

out by posing my claims;

1. I pose firstly, that the use of intra-diegetic text in specific moments in the series *Sherlock* is supposed to enhance the immersion and the engagement level of the viewer.
2. I state moreover, that it is quickening the series pace working towards a certain atmosphere and enhancing the representation of its genre, compared to these scenes without the intra-diegetic text and possible further necessary shots.

3.2 The Modes of Modalities in *Sherlock*

As to the categorization of TV-series, using Elleströms definitions, *Sherlock* can be seen as a qualified medium. The basic media are moving images, sound and text and the contextual aspect is the fact that it is being shot in 2010-2014 and shown through various platforms. Both facts represent certain cultural influences, for example that ideological values and technical developments had a part in shaping the adaptation *Sherlock*. This overlaps with the other qualifying aspect which concerns aesthetic and communicative aspects, and which I see determined and realized in this case by the trend of watching criminal series as a genre or art-form with distinct narratives and technical features, as well as the understanding of the story *Sherlock Holmes* as a culturally valued and traditional appearance.

My leading question for this part will be which modes are at work in the perception of the moving images and what is perceived through visual text;

Concerning the *material mode* it can be said that the interface consists of the flat surface of a TV- or Computer-screen, and the loudspeakers, conveying sound. The film itself doesn't have a physical materiality, but the objects I just described can be seen as the material frame, and the TV or Computer it is mediated through as the technical medium. The essential senses activated when watching the TV-series are seeing and hearing. I would also speak of a sense of feeling, as watching the series often triggers emotions and opinions in the perceiver, judging from my own experience. Elleström says that motion pictures, like *Sherlock*, have a fixed sequentiality and an illusion of depth.⁷⁴

The TV-Series has the spatial dimensions of height, width and time manifested in the technical medium but the viewer's capability to imagine and experience makes him see the happenings on screen as if they would have depth too. One perceives what the medium represents, not what it is. This can be called a virtual space, one that does not exist outside of the spectator's

⁷⁴ Elleström, p. 19.

perception.⁷⁵

My text supports Elleström in saying that often all the different semiotic ways of representation can be found, even if one, as in film iconic signs, tends to be dominant.⁷⁶ I will focus more closely on how the modes of *spatiotemporality* and *semiotics* are realized in the specific scenes in my discussion, as I regard them as important for my argumentation. As the cinematic image and visual text convey different semiotic codes, I distinguish between each of them.⁷⁷

The visual text itself is constructed out of arbitrary symbols, and one can only decode the meaning knowing the English language. Except for the content of the words conveying meaning, the visual appearance is important too. It is possible to recognize the typical typographic construction of a text from a blog or a text-message, for example, because the blog has titles. Having a closer look at the typography shows that all letters are white, clear and printed, not imitating handwriting. Except for the title in the title sequence, which is black. The fonts are similar but do have slight differences according to the occasion they appear in (title sequence, Sherlock's thoughts..).⁷⁸ Also, there is no other frame or background around the writing, which makes them less static. I say that the letters appearance distances them from the image, and also connotes an unemotional, cool atmosphere and logical thinking. This relates to the way the character of Sherlock is presented in the series; socially rather unskilled but thinking in highly logical processes. Moreover it reminds us of work-labs and modern interior and devices, such as Apple-gadgets, implying a sort of upper class.

It is useful to see which modes the different basic media image and text use, in order to understand how they are connected and possibly perceived by the viewer, so I will take them up in more detail later on in combination with the chosen scenes.

3.3 Modes and Intermedial Relations in the Selected Scenes

In the following, I will analyse those relations I see as the most dominant or relevant ones for my purpose. It is not possible to identify and denote whole scenes with just one relationship.⁷⁹

75 Elleström, p. 21.

76 Barthes, p. 38.

77 Chandler, *Semiotics*, p. 36 f, notions based on Saussure (Saussure, Ferdinand de ([1916] 1974): *Course in General Linguistics* (trans. Wade Baskin). London: Fontana/Collins).

78 Ross Jones, 'Sherlock Facts: 21 Things You Didn't Know', 2 January 2014, section Culture <<http://www.telegraph.co.uk/culture/tvandradio/10537064/Sherlock-facts-21-things-you-didnt-know.html>> [accessed 21 November 2014].

79 Barthes, *Image, Music, Text.*, p. 38.

Scene 1: Sherlock's deductions:⁸⁰

The scene's situation takes place in Sherlock's living-room. He is supposed to follow an officially looking and polite man in a suit. The place they are supposed to go is merely implied by the man saying "Where you are going you want to be dressed", which makes Sherlock intensively check the man's appearance. This is where on-screen-text appears. The camera-angle jumps into Sherlock's perspective, zooming over the man's body, and whenever Sherlock's mind notices a detail that gives him information about the man, this information is written out, flashing in and then fading out right next to the detail in focus. Examples are the word "manicured" next to the well-groomed fingers, "small dog" because short white hair can be seen on the suit, or "Suit:£700" when Sherlock is noticing the suits quality. He then replies "I know exactly where we are going". A closer look at the scene's spatiotemporal aspects shows that the virtual time in the image is artificially slowed down, in order to show Sherlock's thinking process and is offering the viewer more time to perceive important details. This is done because the usual viewer is presumed not to think as fast and sharp as the character Sherlock. Otherwise the space raises the perception of a real living-room and creates an illusion of reality. What's more, regarding space, I would say the words movements disrupt the static aspect of a screen and support the sensation of a three-dimensional room. The text, however, gets a temporality with the help of technical functions, like flashing up and fading out, again indicating and even visualizing Sherlock's thinking process. There also is a certain self-reflexivity present, as thoughts usually cannot be seen but here get a clear visibility by means of "indexical" signs, which breaks the illusion of reality created before.

Following Barthes rather basic definitions of image and text I see an anchorage in this scene, where the image of the camera zooming in on the man in suit could function and convey the message on its own, but the text dissolves the ambiguity and anchors the meaning the viewer is making from it. One could deduct the same things from the picture as Sherlock does, and the text tells us. Still, there are a lot more other possibilities to understand when looking at the man. Without the text, we wouldn't get the same information as Sherlock gets. There is thus an unequal status as the text is subordinate to the image, and on the logic-semantic level, there is a causal enhancement of meaning from image to text, as the text explains Sherlock's reasoning.⁸¹ Even though the text doesn't necessarily give additional meaning, it nonetheless pinpoints the important details by its position. Additional to the camera-movement, it directs the viewer's gaze so that the viewer "sees" in the same order and way Sherlock sees and perceives, which elicits immersion.

⁸⁰ Season 2, Episode 1, min 00:13:30.

⁸¹ Martinec and Salway, p. 366.

Concerning Pethö's concepts of how image and text can be related in film, I regard this scene as belonging to the first paradigm, where the media either mirrors or opposes each other; as text and image are mirrored here. It might be the same screen, but text and image are on different levels of communication. Also, both media change in their usual perception because of the presence of the other;⁸² the text carefully steers our gaze, and the moving images, in order to integrate text, are cut together in a unusual way, for example not showing the head of the suited man.

Assuming from the analysis of this scene it can be said that the immersion of the viewer is heightened. Firstly, because it gets more enigmatic; Sherlock makes assumptions and, due to the application of visual text, the viewer can follow his thoughts and therefore jump to their own conclusions. The spoken words withhold information, but the visual text challenges and helps the viewer to follow Sherlock's assumptions. Moreover, even the camera takes in Sherlock's perspective, and through showing his thoughts from his view, the viewer is put into a sherlockian perspective and is invited to take on the challenge and find out what place Sherlock, and therefore himself, the viewer, is supposed to go. The distance to the happenings on screen is reduced dramatically, as in my other examples, which stands in contrast to what Pethö is saying.⁸³

Scene 2: Watson's Blog⁸⁴

In the focus of this scene, and at the same time forming the intra-diegetic visual text is the entry of a blog that the character Watson is writing about the cases. It is laid over the background in the scene, so the viewer can see it, for example, on a wall. Typography and layout are kept in a way one would see it on a computer-screen, the text even advances as Watson is typing. As a result, the text yet again gets a temporality; that of the time it takes to type on a laptop, conveyed by the letters that appear on the wall like they would on a computer-screen. Spatially important is the placement of the text on the wall. In the perceived space the text is a lot closer to the activities and the talking that is going on in the scene, than it would be if one would see it on the computer-screen, where it actually belongs. The importance of de- and re-contextualisation becomes clear.⁸⁵ Nevertheless, there is a clear visual relation as the screen is connected to the laptops position; when it is being tilted, the texts gets tilted too, which helps to understand the connection between laptop and intra-diegetic text. At the same time the computer, which before was contributing to the material mode of the meaning conveyed through the blog's text, is now turning into an indexical sign, which is a quite unusual semiotic level in film.⁸⁶ This example supports my opinion that it is important to have a relative view on theories. Going back to the scene; the advantage of this way of text-integration is

82 Pethö, p. 271 f.

83 Pethö, p. 58.

84 Season 2. episode 1. (min 00:04:30 -00:06:20).

85 Pethö, p. 271 f.

86 Elleström, p. 17.

clear; the extra seconds that it takes to zoom in on the screen and zoom out again and show the actors mimic and gesticulation aren't needed. The position of Watson sitting in front of the lap-top typing his blog is conveyed to the viewer, so that he finds himself in it, perceiving Sherlock's reaction to the text at the same time as writing it.

Regarding semiotics, again the room is presented in the common cinematic way; moving images resemble iconically, so that it is perceived as real room. I regard everything that is on screen as one image. The temporality, conveyed through the characters acting inside the room, is quite close to the perceived time passing.

Even this example is an anchorage, as the text is emphasizing the meaning and supporting the viewer's understanding of what Sherlock and Watson are talking about. The text is subordinate to the image (status), mostly because of the size and the fact it is integrated in the image. Moreover, I would say it is a projection of locution, as the blogs entry is projected to the wall, the blog doesn't actually give additional information through its content, rather through its layout and position, which are steering the viewer's position.⁸⁷

I want to acknowledge another possible interpretation here, one where the typed text would function as a logic-semantic elaboration: The re-contextualization of the entry emphasizes and reminds of the presence of "the public". By showing the blog as one would see it when actually reading it, a sort of additional presence is perceived in the scene, the one of everyone who lives in the diegetic *Sherlock*-world and reads the blog. The critique I pointed out in my theory chapter becomes visible in this situation. It is not possible to empirically denote a relation or intermedial situation with one term, as those relations always interact with others.

Drawing conclusions of that I can say: By using the blog visually the viewer is constantly invited to construct additional meaning that wouldn't take place with just the characters talking about the blog. Thus the perspective of the viewer is strongly impacted; he gets closer and the immersion is stronger. Also, through looking at the actual blog the viewer gets inspired to take action and broadens his perception of the intra-diegetic world, and subsequently dives deeper into the time and space of *Sherlock*. To compare and support this conclusion I suggest looking at a scene in episode 2.2. at 01:13. This is another occasion where the diegetic computer-screen becomes the viewers. Here a password needs to be hacked, and as the login-field is on the viewer's interface, the urgency to get the password right is enhanced. There is almost the feeling that if he fails, the series could not go on, reminding us of a level gate in a computer-game.

Scene 3: Texting Sherlock⁸⁸

⁸⁷ Martinec and Salway, p. 363.

⁸⁸ Season 2, episode 2 (minute 00:28:30).

My third situation is following: While hurrying out of a lab he is not supposed to be in, and talking to other people at the same time, Sherlock receives two text-messages from his brother Mycroft. The content of the texts is displayed next to the phone, visually connected to it, as it moves together with the phone in Sherlock's hands, hopping up and down as he is walking briskly. It says "What are you doing? M" and "What's going on Sherlock? M". Furthermore, Sherlock is commenting on the first message, which means in order to understand his comment, the viewer needs to know who it is from, which is taken for granted by the characters, and made possible by the intra-diegetic text.

In this scene, the moving images have another temporality than is manifested in the material, which enhances a feeling of rushing, mostly because of the way the scene is cut together. A short cut of the people rushing through a room, taking only some steps, the next cut is already the next room. The time the scene is taking on screen, the material marked time after Elleström, is less than the time the people would actually take to get out of the building (virtual time).⁸⁹ Even though I know that, I perceive the time passing as very fast. The space is determined by the camera-movement, which holds Sherlock focused in the centre, but jumps back and forth between his front and back. In one instant, the camera "sees" from exactly the position the viewer has seen Watson in a second before; his position is taken by the viewer.

The text's spatiality is sort of hyperreal, as words can't be hanging in the air visually. The real perception of a virtual but seemingly real space is, however, enhanced by the fact that the text isn't attached to the screen, but to the phone, and in this way avoids a too high degree of self-reflexivity, like it happens in my other two examples as well. On top of that, the words get a rushing temporality, visually connected to the phone and therefore following the rushing actor, who is the actual receiver of the text-message, not the viewer probably sitting calmly.

Unlike the foregoing examples, here I think the relation is a relay as both image and text give each other a deeper meaning, even though they could function by themselves or in another context.⁹⁰ Mycroft's message and Sherlock's action are independent but together heighten the meaning; Because of the text the viewer knows that Sherlock has to rush even more, and because of the action, it is explained why Mycroft is contacting Sherlock. In accordance to these observations, I see the status-relation of text and image as equal and complementary. Text and image elaborate each other in the form of an exposition, meaning they have the same level of generality. Also it definitely is a case of re-contextualization. The scene wouldn't be the same without the text-messages being visible; Mycroft informing Sherlock about the fact that he knows something is

89 Elleström, p. 17.

90 Barthes, p. 38.

going on, makes Sherlock hurry even more, explains his hurry to the viewer and also can make the viewer feel nervous and trigger a hurried feeling in them as well. If now the text-message would have another context it could be a totally harmless question. If it would be shown on the mobile-phone the flow of the scene would be interrupted and I think, the importance of the text message would decrease as well. Through the visual text being shown like it is, the flow and rhythm of the scene can be continued, in contrast to when the camera is zooming in on a phone screen, which would need Sherlock to stop in his pace, too.

The way the text is shown moving up and down is steering the viewer's way to look at the scene. Viewers not only see the text on the screen as they would on a phone; again they are put in the position of Sherlock who has to decipher the words while moving. (Everyone who tried to read a text-message while walking can retrace this feeling and recalls it, unconsciously, when he sees the scene). Also similar to the first scene, the words appear flashing on the screen and then fading out to the back, indicating how they are positioned in Sherlock's mind - important in the moment of perception, stored away as not important in the next second. In this way the viewer's gaze is what influences the distance and the perspective he is taking on. However, the gazes of the characters are supporting the meaning-making process too, for example when Sherlock's gaze is directed to the phone in the same second that the visual text appears. The viewer understands simultaneously that now he has read the message and what its content is, so he can follow the conversation taking place afterwards.

Summing up, I can say that in all examples there is, through hyperreal text, the "happening" of an imaginary space, which is being perceived although not shown by the involved media. This perception can only take place when someone actually experiences the scenes and because there is the fusion of media in one perceptual process.⁹¹ In the first scene it is the imagination of the place Sherlock is supposed to go, in the second one the idea of the diegetic public reading the blog and in the third scene the conversation of Mycroft and Sherlock.

The examination of the image-text relationships in those scenes suggests that the image isn't always superior to text and sound in films. It is essential for the conveying of meaning, but, as usual, it is more ambiguous than the intended message is supposed to be. Therefore it might be superior to but not independent of other media. Pethö and Elleström support this assumption, as they regard moving images as the basic media of film.⁹²

Now, a few notes on the soundtrack must be made: One of the interesting aspects about the first scene is that the background music is very similar to the title-track, slightly exciting and

91 Pethö, p. 276.

92 Elleström, p. 27 and Pethö, p. 28.

mysterious. In the same second that Sherlock is thinking, when his “Leaps of deduction” are at work, this sound-sequence reappears. Like a leitmotif⁹³ Sherlock's thinking process is denoted with a melody in the viewer's head, creating a social code that represents the specific characterization of Sherlock in this specific series. The melody appears in various moments throughout the series, however not in my two other chosen scenes. The music in both of the other scenes is creating tension, although with very different paces. During scene 2 it is rather building up slowly, the viewer gets a subtle feeling of expectation. In the third example-scene the music is very fast and tensed, fitting to the plot with the open question if Sherlock and Watson will get caught or not. On my interpretation one can see which highly sensual modes music in film is using. That I regard the music in scene 3 as fitting and tensed, indicates an expectation towards the genre of crime-series which again helps producers to highlight a genre.⁹⁴

3.4 The Impact on Viewer-position and Immersion

From my examination of the image-text relations that are present in my empirical material and after I identified what additional information we get through the visual text I can now argue how the viewer position is influenced.

Firstly, the inclusion of intra-diegetic text makes the scenes more enigmatic, because it functions as a sort of clue, where the message must still be decoded. Of course additional information could be integrated by for example just letting the characters say something, read out the messages or by using an extra-diegetic narrator, but that would seem unrealistic and provoke a distancing from the illusion of reality. In opposition, by using the visual text on the interface the viewer becomes activated and his mind is more focused on the series, so immersion and mimetic experience is increased .

To go on, the viewer is invoked to take in the happenings from a character's point of view, enhanced through the fact that basically thoughts and private messages are shared through the texts presence. Also, his gaze is directed through the text's position and movement in combination with the camera-angle. On top of that, the visual text empowers the viewer with Sherlock's skills by giving information about his thoughts and giving the viewer the possibility to “see with his eyes”. In the presented scenes the viewer is positioned mostly into Sherlock's but occasionally also Watson's perspective.

So, the visual words function as sort of clues and positioning the viewer in relation to the

93 Explanation see attachment 6.2.

94 Kathryn Kalinak, ‘Music to My Ears: A Structural Approach to Teaching the Soundtrack.’, *Indiana Theory Review* 11, 1990, p. 32, 35. Kalinak proposes here theories about music and genre and music that elicits certain atmospheres.

diegetic narrative leads to the situation that more viewer engagement is needed and possible, which again makes the viewer feel more involved and the experience more immediate for him.

As I showed in my analysis the intra-diegetic visual text, in opposition to text that is usually mediated on the interface, like subtitles, actually invites more immersion. Drawing on this finding, I formed the opinion that self-reflexivity and immersion can take place in the same intermedial meaning-making process. New media scholars J. David Bolter and Richard Grusin in *Remediation* come up with two different forms of immersion.⁹⁵ There is, on one hand, the strife for virtual reality to be as immersive as possible, which is supposed to be realized by immediacy, meaning the perceptual “vanishing” of the medium or the mediation or 4th wall itself. In this mimetic way, the illusion of reality is created. On the other hand a text can be mediated with hypermediacy. Here the perceiver is highly aware of the mediums interface and the medium itself, realized for example on computer-screens with various windows. The experience becomes more real as the perceiver can actually get active, but he is, due to the hypermedial aspects like text and windows on the interface, being self-reflective, aware of the mediating process and the diegetic narrative loses its illusion of reality to a certain point. I agree with the point that the experience is more real through hypermedial aspects, but I argue that the distance isn't necessarily bigger, rather the viewer comes closer to the diegetic world.

Leaning onto that, I say in *Sherlock* the self-reflective aspects actually enhance the viewer's immersion into the story. Partly because the high active engagement lays mostly on the mental level or in the thinking process, so the viewer doesn't get physically active as in front of a computer-screen. Also it supports immersion because the identification with characters gets stronger.

3.5 The Impact on Atmosphere, Genre and Pace

Regarding my second claim, the impact of the visual intra-diegetic text on the presentation of *Sherlock* as a typical criminal story, the following can be said:

By making the viewer able to see and understand text like messages or blogs at the same time as he can see the face and therefore reaction of the receiver, there is no need to include additional shots, as it used to be in former film-productions. The scenes' duration is thus shortened, respectively quickening the pace. This of course needs the viewer to be faster in his understanding process too. With other words, the viewer has to be attentive and focused not to miss anything, which again makes the series more catching and exciting. In addition to that, it enhances the viewer's feeling of being a detective that has to be concentrated and think logically, apart from only watching *Sherlock* doing his work.

95 J. David Bolter and Richard Grusin, 'Remediation : Understanding New Media', 1999, p. 21 ff and p. 31 ff.

The mysterious and in the beginning slightly confusing addition of intra-diegetic text raises questions in the perceiver and at the same time offers clues to a deeper understanding. This adds an enigmatic aspect to the scenes, something strongly related to the genre of crime-stories. The urge to understand is provoked and satisfied later on, if and when the viewer realizes why Sherlock is doing something in a certain way.

As I mentioned in my interpretation of the letters' typography, genre and atmosphere are not only affected by the challenges of “playing detective” that is offered to the viewer, but also by the typography. It mirrors the intelligent, logical thinking processes that Sherlock applies, as well as the presence and use of technical devices. Under my analysis it became clear that a mode of movement is added to the visual text in all cases which makes the text more dynamic, fusing it into the moving images of which it is laid over. This also prevents boredom as it supports the perception of a faster tempo, furthermore supported by the avoidance of exhaustive background or thought explanations, which would be necessary without the information the text is giving. All this is creating a fast rhythm and atmosphere that is kept throughout the series and fits to the genre and image of *Sherlock*.

Other indexes towards the genre are of course the narrative that ends with a solution, different symbols, the appearance of forensic work and iconic signs like the looking glass and the hat Sherlock is using, or the names “Sherlock Holmes” and “John Watson”. That a viewer takes those signs as something indicating a crime or a *Sherlock Holmes*-related story only if he is confidential with its ideas, shows how the presentation and ideology of genre bases on cultural and social codes.

Summing up my examination of *Sherlock* I can say, that in the series a high level of intermediality is created due to the similarities in how the two mediums - moving image and visual text, are utilized to convey one meaning via two different ways and using several modes. Although, both are mainly perceived visually. Also, my study shows that the use of intermediality doesn't necessarily have to be breaking the illusion of reality, as Pethö indicates.⁹⁶

The use of intra-diegetic text in *Sherlock* shows how producers of cinematic text are using time in order to reach the illusion of reality. To target the sensual perception and create immersion in cultural texts the way they mediate has to be assimilated to the continued technological innovation, but the viewer also has to accept the conventions of filmic representation to be immersed.⁹⁷

96 Pethö, p. 4-5.

97 Kolker, p. 27 f.

4. Conclusion

4.1 Summary

I have examined which influences the usage of visual intra-diegetic text in the TV-Series *Sherlock* has on mostly the viewer's perspective and immersion, yet also the enhancement of genre. After introducing the reader to the background of my case, the context of the idea *Sherlock Holmes*, I have given an overview of intermediality in theoretical discourse and relevant concepts as well as ideas like visual communication, image-text relations, gaze and genre. Then I described, analysed and discussed my empirical material, formed by a selection of scenes from the series *Sherlock*, which, in relation to my chosen theories, include representative use of intra-diegetic text. In my hermeneutical analysis of the modes and image-text-relationships present in the chosen scenes, I came to results that show how the text influences the whole semiotic text, up to the overall perception and meaning of the series. My conclusion is that the addition of visual intra-diegetic text is

- steering the viewer's gaze in order to support meaning-making
- positioning the viewer in a certain perspective that enhances immersion
- empowering the text to have a temporality and viewer engagement that is highlighting its genre

4.2 Further Research

I regard my study as a starting point towards examining how cultural knowledge and habits influence the making of and the meaning making in cultural texts, in for example TV-series. Analyses like mine can show the connection of the semiotic systems of a text and the addressee's cultural background. Related to cultural studies my work could contribute to an examination of the mirroring and confirmation of cultural values in *Sherlock*.

Moreover, I think and hope that my study has opened some new perspectives in the study field of visual text in cinematic text. Of course, one could and should in further studies evolving around visual text in *Sherlock*, take into account the sound, how it supports the scenes that use intra-diegetic text.

A problem the producers of *Sherlock* and even other modern TV-series might be confronted with in the future is how the phenomenon of visual intra-diegetic text changes when the series is translated. How much does the meaning-making process actually depend on the viewer's English-skills to understand and follow? This research approach obviously belongs to the discourse of the

translation of language in TV and film in general, and might contribute to some insight.

Lastly, it would definitely be useful to do a similar analysis as mine with other series, involving those that use intra-diegetic text as well as those that do not use it, in order to find out if one would find results similar to mine. It would give my case more validity, or at least test it and make it a contribution to the research discourse of digital media's effects on TV story-telling.

4.3 Reflection

Many ways and more platforms to watch a series (DVD, cellphones, *Youtube*, *Piratebay*, *Netflix*) are being developed. We can see even more film productions conforming to this development. With an overload on offerings concerning TV-series and with the cultural adaptation to entertainment TV's special and reality enhancing effects producers have to come up with new and interesting features, of which I think *Sherlock* is an eloquent example. By including up to date topics, and gadgets, the series gains a high actuality and people can identify better with it. By analysing it I contributed to the understanding of how TV-series like *Sherlock* develop along with culture and how they realize the transformation of old stories into new spatiotemporality and so try to develop as well as keep cultural goods and values.

I think phenomena like the one I analysed in my study show and mirror the interference of our Western-European cultural lifestyles with technological devices, our interconnectedness via technological devices and our dependence on it. This is why it is such an interesting phenomenon to study within the area of cultural sciences.

To come to an end I want to mention shortly one interesting question that Martinec states in the paper on visual communication;⁹⁸ Why do we create such texts full of blurred boundaries and multimodality, such as used in *Sherlock*? I think one possible answer is, that it mirrors real life. Real life as it is growing more multi-layered and more multimodal, and we have more and more technological possibilities to represent that in mediated cultural texts.

98 Martinec and Salway, p. 337.

5. References

5.1 Printed Sources

- Alvehus, Johan, *Skriva Uppsats Med Kvalitativ Metod : En Handbok* (Stockholm : Liber, 2013 (Kina), 2013), University Library (UB)
- Barthes, Roland, *Image, Music, Text : Essays*, ed. by Stephen Heath (New York : Hill and Wang, cop. 1996, 1996), University Library (UB) ÖS G
- Barthes, Roland 'Rethoric of the Image' (Macmillan, 1977)
- Bolter, J. David, and Richard Grusin, 'Remediation : Understanding New Media', 1999
- Boström, Mattias, *Från Holmes till Sherlock*, 1st edn (Piratförlaget, 2013)
- Braudy, Leo, and Marshall Cohen, *Film Theory and Criticism : Introductory Readings / Edited by Leo Braudy, Marshall Cohen* (New York : Oxford University Press, 2009, 2009)
- Bruhn, Jörgen, 'Heteromediality', in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström (Palgrave Macmillan, 2010)
- Busse, Kristina, and Louisa Ellen Stein, *Sherlock and Transmedia Fandom : Essays on the BBC Series / Edited by Louisa Ellen Stein and Kristina Busse* (Jefferson, N.C. : McFarland, 2012, 2012)
- Chandler, Daniel, *Semiotics : The Basics / Daniel Chandler*, Basics (Routledge (Firm)) (London ; New York : Routledge, 2007, 2007), SOL Library SOL Br
- Croft, Janet Brennan, 'Sherlock Holmes for the 21st Century: Essays on New Adaptations', *Mythlore*, 31 (2013), 122–25
- Elleström, Lars, 'The Modalities of Media: A Model for Understanding Intermedial Relations', in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström (Basingstoke: Palgrave Macmillan, 2010)
- Genette, Gérard, *Narrative Discourse* (Cornell University Press, 1980)
- Hall, Stuart, 'The Work of Representation', in *Representation: Cultural Representations and Signifying Practices*, ed. by Stuart Hall (SAGE, 1997)
- Kolker, Robert, ed., *The Oxford Handbook of Film and Media Studies* (Oxford University Press, 2008)
- Kress, Gunther, 'What Is Mode', in *The Routledge handbook of multimodal analysis*, ed. by Carey Hewitt, 2009
- Kristeva, Julia, *Desire in Language: A Semiotic Approach to Literature and Art*. (New York: Columbia University Press, 1980)
- Lund, Hans, 'Det Runda Brunnslocket : En Duomedial Artefakt under Fötterna', *Intermedia Studies Press*, 3 (2011)

- Lund, Hans, *Intermedialitet: ord, bild och ton i samspel* (Studentlitteratur, 2002)
- Nikolajeva, Maria, and Carole Scott, 'The Dynamics of Picturebook Communication', *Children's Literature in Education*, 31 (2000), 225–39
- Pethö, Ágnes, *Cinema and Intermediality. the Passion for the in-Between* (Newcastle: Cambridge Scholars Publishing, 2011)
- Sturken, Marita, and Lisa Cartwright, *Practices of Looking : An Introduction to Visual Culture* (New York : Oxford University Press, 2009, 2009), Campus Helsingborg Library
- Vanacker, Sabine Wynne Catherine, *Sherlock Holmes and Conan Doyle: Multi-Media Afterlives* (Palgrave Macmillan, 2012)

5.2 Online Sources

- Bochman, Svetlana, 'Sherlock Holmes, Tech-Geek: Uncovering New Media's Significance in "Sherlock," the BBC's Modern Adaptation of Conan Doyle's Stories', *The Victorian*, 2 (2014) <<http://journals.sfu.ca/vict/index.php/vict/article/view/85>> [accessed 29 December 2014]
- Bollhöfer, Björn, "'Screenscapes": Placing Tv Series in Their Contexts of Production, Meaning and Consumption', *Tijdschrift voor Economische en Sociale Geografie (Journal of Economic & Social Geography)*, 98 (2007), 165–75 <<http://dx.doi.org/10.1111/j.1467-9663.2007.00389.x>> [accessed 15 January 2015]
- Chandler, Daniel, 'An Introduction to Genre Theory', *The Media and Communications Studies Site*, 1997 <http://faculty.washington.edu/farkas/HCDE510-Fall2012/Chandler_genre_theoryDFAnn.pdf> [accessed 4 January 2015]
- Chandler, Daniel, 'Notes on The Gaze', *Notes on 'The Gaze'*, 1998 <<http://visual-memory.co.uk/daniel/Documents/gaze/>> [accessed 19 December 2014]
- Chandler, Daniel, 'Semiotics for Beginners: Intertextuality' <<http://visual-memory.co.uk/daniel/Documents/S4B/sem09.html>> [accessed 4 January 2015]
- Dawidziak, Mark, The Plain Dealer, 'Sherlock Holmes Has a Long History on Film and TV', *cleveland.com*, 2014 <http://www.cleveland.com/tv-blog/index.ssf/2014/10/sherlock_holmes_has_a_long_history_on_film_and_tv.html> [accessed 15 December 2014]
- 'International Movie Database - Movies, TV and Celebrities', *IMDb* <<http://www.imdb.com/>> [accessed 28 December 2014]
- Jones, Ross, 'Sherlock Facts: 21 Things You Didn't Know', 2 January 2014, section Culture <<http://www.telegraph.co.uk/culture/tvandradio/10537064/Sherlock-facts-21-things-you-didnt-know.html>> [accessed 21 November 2014]
- Kalinak, Kathryn 'Music to My Ears: A Structural Approach to Teaching the Soundtrack.', *Indiana Theory Review* 11, 1990 <http://scholar.google.se/scholar?q=kalinak+music+in+my+ears&btnG=&hl=sv&as_sdt=0%2C5> [accessed 17 October 2014].

- Lehtonen, Mikko, *Cultural Analysis of Texts. [Elektronisk Resurs]* (London ; Thousand Oaks, Calif. : SAGE, 2000, 2000), <https://www-dawsonera-com.ludwig.lub.lu.se:2443/abstract/9781412932721> [accessed 30 November 2014]
- 'LIBRIS Uppsök - Examensarbeten Och Uppsatser I Fulltext' <http://urn.kb.se/resolve?urn=urn:nbn:se:hh:diva-528> (Star Trek) <<http://uppsok.libris.kb.se/sru/uppsok>> [accessed 5 January 2015]
- Linder, Francesca, 'The Footprints of a Gigantic Hound: En Komparativ Analys Av Arthur Conan Doyles Roman The Hound of the Baskervilles Och Adaptionen" The Hounds of Baskerville" I BBC: S TV-Serie Sherlock', 2014 <<http://www.diva-portal.org/smash/record.jsf?pid=diva2:726093>> [accessed 6 December 2014]
- 'LUP' - Lund University Publications' <<http://lup.lub.lu.se/search/>> [accessed 7 January 2015].
- <http://lup.lub.lu.se/student-papers/record/2277700> (The Big Bang Theory)
- <http://lup.lub.lu.se/student-papers/record/1324902> (Grey's Anatomy)
- <http://lup.lub.lu.se/student-papers/record/4360146> (Girls)
- Martinec, Radan, and Andrew Salway, 'A System for Image–text Relations in New (and Old) Media', *Visual Communication*, 4 (2005), 337–71 <<http://dx.doi.org/10.1177/1470357205055928>> [accessed 28 December]
- Moore, Charlotte, and Ben Stephenson, eds., 'BBC - "Miss Me?" The Nation's Favourite Detective Returns to BBC One - Media Centre', 2014 <<http://www.bbc.co.uk/mediacentre/latestnews/2014/sherlock-miss-me>> [accessed 28 December 2014]
- Moschini, Iaria, "'You Should've Seen Luke!" Or the Multimodal Encoding/decoding of the Language of Postmodern "Webbridized" TV Series', *Text & Talk*, 34 (2014), 283–305 <<http://dx.doi.org/10.1515/text-2014-0004>> [accessed 6 December 2014]
- Puetz, Michelle, 'Mimesis', *The University of Chicago: Theories of Media*, 2002 <<http://csmt.uchicago.edu/glossary2004/mimesis.htm>> [accessed 5 January 2015]
- Redmond, Chris (ed.), 'Sherlockian.Net: The Original Stories' <<http://www.sherlockian.net/canon/index.html>> [accessed 15 December 2014]
- 'Sherlock Holmes Society: Home', *Sherlock Holmes Society of London* <<http://www.sherlock-holmes.org.uk/>> [accessed 7 December 2014]
- Sherlock in Five Languages - BBC Worldwide Showcase*, 2012 Youtube-Video; <https://www.youtube.com/watch?v=jNzeuzYPiLc&feature=youtube_gdata_player> [accessed 16 December 2014]
- 'Sherlock (TV Series 2010–) - Episodes - IMDb' <http://www.imdb.com/title/tt1475582/episodes?year=2010&ref_=tt_eps_yr_2010> [accessed 21 November 2014]
- Stöckl, Hartmut, 'Typography: Body and Dress of a Text - a Signing Mode between Language and Image', *Visual Communication*, 4 (2005), 204–14

<<http://dx.doi.org/10.1177/1470357205053403>>

The Digital Development Factory Pty Ltd © 2014, ‘„Sherlock: The Network. Official App of the Hit TV Detective Series“’, *App Store*, 2014 <<https://itunes.apple.com/de/app/sherlock-network.-official/id734800854?mt=8>> [accessed 28 December 2014]

‘THE SHERLOCK HOLMES MUSEUM - THE OFFICIAL HOME OF SHERLOCK HOLMES’, n.d. <<http://www.sherlock-holmes.co.uk/>> [accessed 15 December 2014]

5.3 Study Material:

TV-series *Sherlock*

Copyright © 2015 BBC, BBC One, England, 2010 – present

Producers: Steven Moffat, Mark Gatiss

Link to BBC One Website:

<http://www.bbc.co.uk/programmes/articles/3FvspTyB0YHhtN7MRns2Fm/about-sherlock>
[accessed on 6 Januar 2015]

6. Attachments

6.1. Stills from the selected scenes

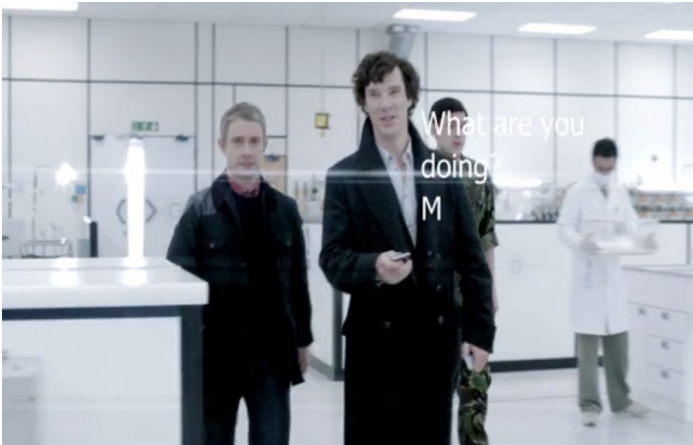


Scene 1: Sherlock's Deductions (Season 2, Episode 1, min 0:13:30)

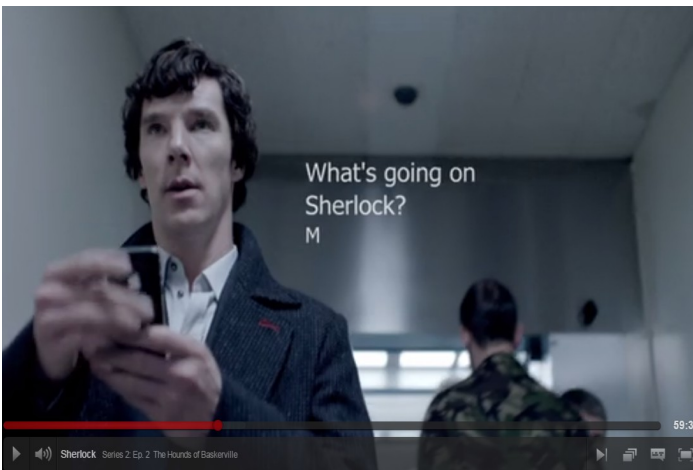




Scene 2: Watson's Blog (Season 2, Episode 1, minute 0:04:30 and 0:05:30)



Scene 3: Texting Sherlock (Season 2, Episode 2, minute 00:28:30)



All pictures are Screenshots from the series shown on Netflix, taken by the author.

© Netflix. ® All Rights Reserved. Netflix
 <<https://www.netflix.com/Login?locale=sv-SE>>
 [accessed 5 January 2015].

6.2 Explanation of Terms

Intradiegetic

Intra-diegetic means, according to Genette, belonging or happening in the story. However, one has to be aware of the different levels, that terms like diegetic and intra-diegetic offer, but that aren't constituted in for example Genette. I use the word intra-diegetic rather than diegetic, to make clear that the text I am talking about is not diegetic as a spoken sentence would be. The text I am looking at appears in the same context as usually extra-diegetic signs would, only that in the study-case, the diegetic characters are aware of the texts' content in some way.

Heteromediality

Grounded on hybridization and other postmodern trends, Jörgen Bruhn developed an open approach that argues against the existence of pure, monomedial text, defined as Heteromediality. Rather, he says, all media are mixed and use a number of codes and conventions and modes, even Lunds basic media. This would define all text as intermedial and not be helpful, which gives Bruhn the reason to introduce new definitions of intermediality and heteromediality instead. He sees intermediality as part of heteromediality and, as texts always refer to others, intertextual. Lunds diagram is in his eyes intermedial as its elements are conventionally distinct forms. I think both Lund and Bruhn are talking with the same perception of media and meaning-making, only that they define on different levels. Here I want to remind that he names but not comes up with new concepts of studies. (Lund already does this, and Elleström too). Another example of Intermediality still searching for its frames.⁹⁹

Intertextuality

Rather than being enclosed units tied to their author, texts are interrelated vertically and refer to each other, in addition to having an horizontal axis that connects them with author and receiver.¹⁰⁰

Multimodality

There is an interesting debate or problem considering the concept of modes and modality which I wish to explain here:

As becomes clear in my theory chapter Martinec takes a very structuralistic approach to identify the meaning-making process, basing everything on syntagmatic and paradigmatic analysis. In a very contrasting way to this stand Elleströms perceptual concept of modes, which highly depends on the way different segments of a semiotic text are perceived (Elleström, p.11). The similarity of the underlying theories restricts nearly to the fact that they are treating it as a communicative practice. This is necessary due to the fact of the increasing number of multimedia texts (ibid,p.11) and to the

⁹⁹ See Jörgen Bruhn, 'Heteromediality', in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström (Palgrave Macmillan, 2010), p. 225ff.

¹⁰⁰ See Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*. (New York: Columbia University Press, 1980), cited in Chandler 'Intertextuality' in *Semiotics for Beginners* <http://visual-memory.co.uk/daniel/Documents/S4B/sem09.html>.

basic assumption that Jörgen Bruhn expresses in “Multimodality is a fact of any conceivable text in any conceivable medium” (Bruhn,p.227). The base to Martinec's approach and a very established concept has been put forward by Gunter Kress and Theo van Leeuwen: They take on multimodality as a socially founded semiotic theory, and are starting out with the notion that language is just one possibility of many to communicate. Modes then are the different potentials that a communicative mean has, they influence the meaning-conveying and there is a nearly endless number of types of modes: font, colour, syntax, intonation. This is where Elleström roots his critic; he sees this theory as too undefined to be able to work with it. However, Kress and van Leeuwen state moreover that meaning of modes is often connected to the cultural context it appears in, even though there are basic modes that don't change with the cultural context, such as an image is mediated spatially. Like Elleström they thus see the importance of cultural influence on meaning-making which Elleström express with his notions of qualifying aspects. To find out a semiotic entities' modes, one should look for the similarities in the communication aspects, and he will get answers concerning the modes social as well as formal aspects, as in the end every aspect that steers the meaning (layout example) is a semiotic texts mode. How modes define the way that a meaning is realized is defined as *modal fixing*, and a premise is to have a frame, in order to identify what is inside and outside a text and be able to part it in structural segments. The difference between Kress and van Leeuwen and Elleström becomes clearest in that they look on the modes materiality rather than on the way a text is conceived, and that they consider the focus on the social use of modes. Moreover, Elleström takes Peirce concept of signs as basis and works on a much more abstract level than, as becomes clear in my theory, Martinec and Salway, who refer to Peirce and just linguistics scholars Kress and van Leeuwen, who have been criticized for their very hierarkisk approach.¹⁰¹

Laocoon

The background of the Laocoon problem is the discourse on Medium-specificity that evolved from Lessing's work *Laocoon or the limits of painting and poetics*, where he argues for a dissimilarity between those two art-forms.¹⁰²

Film and Art

Debates on film as medium evolve mostly around medium-specificity and the discourse of art versus medium. About Interartiality and Intermediality, Lund says that a medium is art, as soon as the creator or the perceiver considers it as such.¹⁰³ An unstable yet useful definition. A similar idea is that media can be qualified as art on a broader reception, for example known artists works being considered art because of its creator, not its medial/actual characteristics. From this viewpoint art can be seen as a sort of genre, too. According to Elleström the strongest similarity is the fact that art, like any media needs a mediating substance.¹⁰⁴

101 See in: Gunther Kress, 'What Is Mode', in *The Routledge handbook of multimodal analysis*, ed. by Carey Hewitt, 2009, p. 54-66. See also Lars Elleström, p. 11 and Jörgen Bruhn, p. 227, both in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström (Palgrave Macmillan, 2010).

102 Kolker, p. 42.

103 *Intermedialitet: Ord, Bild Och Ton I Samspel*, ed. by Hans Lund, my translation (Lund: Studentlitteratur, 2002), p. 13.

104 See Kolker p. 89, Lund p.13, Bruhn 'Heteromediality' and Elleström p. 11.

Mimesis

Mimesis refers to the characteristics of, among other media, film. Film doesn't just represent real objects, but rather tries to imitate the real, the nature, as good as possible, encompassing aspects like senses and temporality, striving to give the experience of the mediated text so that it is perceived as if real. The idea of Mimesis plays an important role in the Visual Turn and the image becoming a greater importance compared with text than it had before. Mimesis is described as "the nature that culture uses to create second nature, the faculty to copy, imitate, make models, explore difference, yield into and become Other. The wonder of mimesis lies in the copy drawing on the character and power of the original, to the point whereby the representation may even assume that character and that power." by Taussig, Michael in *Mimesis and Alterity*.¹⁰⁵

Typography

Simply put, typography concerns graphic forms of text. On a more linguistic level Stöckl sees it as semiotic mode on its own as it contributes to meaning. Even more so, it is actually needed to convey words as it serves to encode written language, but is also connotative in itself. Stöckl states about the function of typography that "type faces may point to the nature of the document, carry emotional values or indicate the writer's intended audience, and aspects of the layout may serve to reinforce the thematic structure of a given text and facilitate access to its information.", which presumes that the graphics form and position must be fitted to what is supposed to be expressed with the text in order to reach a parallel harmony between both structures. As becomes clear, the purely aesthetic forms of text play a role in meaning-conveying, as it is the case in Sherlock, too.¹⁰⁶

Leitmotif

A melody that reappears in connection to a distinct character or action, until those are recognized by only hearing this melody. It denotes the character or action, functioning as a conventional code.¹⁰⁷

¹⁰⁵ by Taussig, Michael in *Mimesis and Alterity* . (New York: Routledge, 1993) xiii. Cited in Michelle Puetz, 'Mimesis', *The University of Chicago: Theories of Media*, 2002 <<http://csmt.uchicago.edu/glossary2004/mimesis.htm>> [accessed 5 January 2015].

¹⁰⁶ See Stöckl 'Typography: Body and Dress of a Text - a Signing Mode between Language and Image', pp. 205ff.

¹⁰⁷ Kalinak Kathryn, 'Music to My Ears: A Structural Approach to Teaching the Soundtrack.', *Indiana Theory Review* 11, 1990, p.41.