

# ***Gender And The Modern Sherlock Holmes Essays On F***

**Culture has always relied on art, just as artists have been dependent on culture as a problem field to draw inspiration from and as a store of social, ideological, and political practices to endorse or criticise. This volume addresses this dynamic reality by investigating how literary, cinematic, and artistic practices expose the often invisible structures and discourses which underlie the values, concepts, rites, and myths specific to Anglo-American cultural environments. On the one hand, the chapters (re-)visit classical, as well as contemporary, authors, including Charles Dickens, Emily Dickinson, Janice Galloway and Matthew Kneale, through the lenses of culture, to explore how their works become social commentaries and a cultural diagnosis. On the other hand, they explore the politics and ideological effects of cultural practices exemplified by such matters as censorship, reading communities, fan fiction and travelogues.**

**In a stunning follow-up to the acclaimed *In the Company of Sherlock Holmes*, Laurie R. King and Leslie S. Klinger present a brand-new anthology of stories inspired by the Arthur Conan Doyle canon. In this follow-up to the acclaimed *In the Company of Sherlock Holmes*, expert Sherlockians Laurie King and Les Klinger put forth the question: What happens when great writers/creators who are not known**

as Sherlock Holmes devotees admit to being inspired by Conan Doyle stories? While some are highly-regarded mystery writers, others are best known for their work in the fields of fantasy or science fiction. All of these talented authors, however, share a great admiration for Arthur Conan Doyle and his greatest creations, Sherlock Holmes and Dr. Watson. To the editors' great delight, these stories go in many directions. Some explore the spirit of Holmes himself; others tell of detectives themselves inspired by Holmes's adventures or methods. A young boy becomes a detective; a young woman sharpens her investigative skills; an aging actress and a housemaid each find that they have unexpected talents. Other characters from the Holmes stories are explored, and even non-Holmesian tales by Conan Doyle are echoed. The variations are endless! Although not a formal collection of new Sherlock Holmes stories—however some do fit that mold—instead these writers were asked to be inspired by the Conan Doyle canon. The results are breathtaking, for fans of Holmes and Watson as well as readers new to Doyle's writing—indeed, for all readers who love exceptional storytelling. The 21st century is a good time to be Sherlock Holmes. He stars in the Guy Ritchie films, with Robert Downey, Jr.; an internationally popular BBC television series featuring Benedict Cumberbatch; a novel sanctioned by the Arthur Conan Doyle Estate; and dozens of additional novels and short stories, including two by Neil Gaiman. Add to this the videogames, comic

**books, and fan-created works, plus a potent Internet and social media presence. Holmes' London has become a prime destination for cinematic tourists. The evidence is clearly laid out in this collection of 14 new essays: Holmes and Watson are more popular than ever. The detective has been portrayed as hero, and antihero. He's tech savvy, and scientifically detached—even psychologically aberrant. He has been romantically linked to The Woman and bromantically to Watson. Whether Victorian or modern, he continues to fascinate. These essays explain why he is destined to be with us for years to come. Instructors considering this book for use in a course may request an examination copy here.**

**This volume provides an extensive overview of current research on the complex relationships between gender and communication. Featuring a broad variety of chapters written by leading and upcoming scholars, this edited collection uses diverse theoretical frameworks to provide insight into recent concerns regarding changing gender roles, representations, and resources in communication studies. Established research and new perspectives address vital themes in this comprehensive text, including the shifting politics of gender, ethical and technological trends in gendered media, and gender in daily life. Comprising 39 chapters by a team of international contributors, the Handbook is divided into six thematic sections: • Gendered lives and identities • Visualizing gender • The politics of gender • Gendered contexts and**

**strategies • Gendered violence and communication • Gender advocacy in action**  
These sections examine central issues, debates, and problems, including the ethics and politics of gender as identity, impacts of media and technology, legal and legislative battlegrounds for gender inequality and LGBTQ+ human rights, changing institutional contexts, and recent research on gender violence and communication. The final section links academic research on gender and communication to activism and advocacy beyond the academy. **The Routledge Handbook of Gender and Communication will be an invaluable reference work for students and researchers working at the intersections of gender studies and communication studies. Its international perspectives and the range of themes it covers make it an essential and pragmatic pedagogical resource.**

**Essays on the International Appeal of English Crime Dramas**

**The British Female Detective, 1864-1913**

**A Study in Sidekicks**

**Forgotten Cops and Private Eyes from the Time of Sherlock Holmes**

**Gender, Technology and the New Woman**

**Feminizing Sources and Interpretations of the Past**

The treatment—and mistreatment—of women throughout history continues to be a necessary topic of discussion, in order for progress to be made and equality to be achieved. While current

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articles and books expose troubling truths of the gender divide, modern cinema continues to provide problematic depictions of such behavior—with a few heartening exceptions. The Encyclopedia of Sexism in American Films closely examines the many, pervasive forms of sexism in contemporary productions—from clueless comedies to superhero blockbusters. In more than 130 entries, this volume explores a number of cinematic grievances including: the objectification of women's bodies the limited character types available for female performers the lack of sexual diversity on the screen the limited range of desirable traits for female performers the use of gratuitous sex the narrow focus on heteronormative depictions of courtship and romance The films discussed here include *As Good as It Gets* (1999), *Beauty and The Beast* (2017), *The Devil Wears Prada* (2006), *Do the Right Thing* (1989), *Easy A* (2010), *The Forty-Year-Old Virgin* (2005), *Hidden Figures* (2016), *Lost in Translation* (2003), *Mulholland Drive* (2001), *Showgirls* (1995), *The Silence of the Lambs* (1991), *Star Wars* (1977), *Thelma & Louise* (1991), *Tootsie* (1982), *The Witches of Eastwick* (1987), and *9 to 5* (1980). By digging deeply into more insidious forms of sexual/gender discrimination, this book illuminates one more aspect of women's lives that deserves to be

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understood. Offering insights and analysis from more than fifty contributors, *The Encyclopedia of Sexism in American Films* will appeal to scholars of cinema, gender studies, women's studies, and cultural history.

Ronald Adair, a quiet young man whose only hobby was playing cards, got killed. Watson attempted to crack the case but with no success. One day he decided to examine the area around the victim's house and then he ran into a strange old man. Who is he? Can it be the murderer who came back to the crime scene in disguise? Or the old man is simply a witness? Will Watson find out what happened by applying Holmes' methods or this will not be enough? You can find the answers in "The Adventure of the Empty House" which is a part of "The Return of Sherlock Holmes". Sir Arthur Conan Doyle (1859-1930) was born in Scotland and studied medicine at the University of Edinburgh. After his studies, he worked as a ship's surgeon on various boats. During the Second Boer War, he was an army doctor in South Africa. When he came back to the United Kingdom, he opened his own practice and started writing crime books. He is best known for his thrilling stories about the adventures of Sherlock Holmes. He published four novels and more than 50 short-stories starring the detective and Dr Watson, and they

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play an important role in the history of crime fiction. Other than the Sherlock Holmes series, Doyle wrote around thirty more books, in genres such as science-fiction, fantasy, historical novels, but also poetry, plays, and non-fiction. This book aims to establish the position of the sidekick character in the crime and detective fiction literary genres. It re-evaluates the traditional view that the sidekick character in these genres is often overlooked as having a small, generic or singular role—either to act as the foil to the detective in order to accentuate their own abilities at solving crimes, or else to simply tell the story to the reader. Instead, essays in the collection explore the representations and functions of the detective's sidekick across a range of forms and subgenres of crime fiction. By incorporating forms such as children's detective fiction, comics and graphic novels and film and television alongside the more traditional fare of novels and short stories, this book aims to break down the boundaries that sometimes exist between these forms, using the sidekick as a defining thread to link them together into a wider conceptual argument that covers a broad range of crime narratives. This unique and timely collection examines childhood and the child character throughout Stephen King's works, from his early novels and

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short stories, through film adaptations, to his most recent publications. King's use of child characters within the framework of horror (or of horrific childhood) raises questions about adult expectations of children, childhood, the American family, child agency, and the nature of fear and terror for (or by) children. The ways in which King presents, complicates, challenges, or terrorizes children and notions of childhood provide a unique lens through which to examine American culture, including both adult and social anxieties about children and childhood across the decades of King's works.

A Monstrous Regiment of Women

The Howard Women, 1485-1558

Prequels, Coquels and Sequels in Contemporary Anglophone Fiction

Gender and Early Modern Constructions of Childhood

Children and Childhood in the Works of Stephen King

Sherlock's Men

*From his 1887 literary debut to his many film and television adaptations, Sir Arthur Conan Doyle's Sherlock Holmes has lost none of his appeal. Besides Holmes himself, no character in Conan Doyle's stories proves as interesting as the astute detective's*

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constant companion, Dr. Watson, who somehow seems both superfluous and essential. While Conan Doyle does not depict Holmes and Watson as equals, he avoids presenting Watson as incompetent, as he was made to appear on screen for decades. A variety of reimagined Holmeses and Watsons in recent years have depicted their relationship as more nuanced and complementary. Focusing on the Guy Ritchie films, the BBC's *Sherlock* and CBS's *Elementary*, this collection of new essays explores the ideas and implications behind these adaptations. This project is an attempt to challenge the canonical gender concept while trying to specify what gender was in the medieval and early modern world. Despite the emphasis on individual, identity and difference that past research claims, much of this history still focuses on hierarchical or dichotomous paring of masculinity and femininity (or male and female). The emphasis on differences has been largely based on the research of such topics as premarital sex, religious deviance, rape and violence; these are

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topics that were, in the early modern society, criminal or at least easily marginalizing. The central focus of the book is to test, verify and challenge the methodology and use the concept(s) of gender specifically applicable to the period of great change and transition. The volume contains two theoretical sections supplemented by case-studies of gender through specific practices such as mysticism, witchcraft, crime, and legal behaviour. The first section, "Concepts", analyzes certain useful notions, such as patriarchy and morality. The second section, "Identities", seeks to deepen this analysis into the studies of female identities in various situations, cultures and dimensions and to show the fluidity and flexibility of what is called femininity nowadays. The third part, "Practises", seeks to rethink the bigger narratives through the case-studies coming from Northern Europe to see how conventional ideas of gender did not work in this particular region. The case studies also challenge the established narratives in such well-research historiographies as witchcraft

and sexual offences and at the same time suggest new insights for the developing fields of study, such as history of homicide.

This book examines late nineteenth-century feminism in relation to technologies of the time, marking the crucial role of technology in social and literary struggles for equality. The New Woman, the fin de siècle cultural archetype of early feminism, became the focal figure for key nineteenth-century debates concerning issues such as gender and sexuality, evolution and degeneration, science, empire and modernity. While the New Woman is located in the debates concerning the 'crisis in gender' or 'sexual anarchy' of the time, the period also saw an upsurge of new technologies of communication, transport and medicine. As this monograph demonstrates, literature of the time is inevitably caught up in this technological modernity: technologies such as the typewriter, the bicycle, and medical technologies, through literary texts come to work as freedom machines, as harbingers of

*female emancipation.*

*Gender, Family, and Politics is the first full-length, gender-inclusive study of the Howard family, one of the pre-eminent families of early-modern Britain. Most of the existing scholarship on this aristocratic dynasty's political operation during the first half of the sixteenth-century centres on the male family members, and studies of the women of the early-modern period tends to focus on class or geographical location. Nicola Clark, however, places women and the question of kinship in centre-stage, arguing that this is necessary to understand the complexity of the early modern dynasty. A nuanced understanding of women's agency, dynastic identity, and politics allows us to more fully understand the political, social, religious, and cultural history of early-modern Britain.*

*Gender, Family, and Politics*

*Realities and Fantasies of German*

*Female Leadership*

*Gender and the Modern Sherlock Holmes*

*Theorizing Adaptation*

*Post-Millennial Adaptations in British*

## Theatre

### *Echoes of Sherlock Holmes: Stories Inspired by the Holmes Canon*

*As Sherlock and Watson return from the famous Hound of the Baskervilles case, Mrs Hudson and Mary must face their own Hound, in the swirling fog of Victorian London .*

*. . . When Mrs Hudson falls ill, she is taken into a private ward at St Barts hospital. Perhaps it is her over-active imagination, or her penchant for sniffing out secrets, but as she lies in her bed, slowly recovering, she finds herself surrounded by patients who all have some skeletons in their closets. A higher number of deaths than usual seem to occur on this ward. On her very first night, Mrs Hudson believes she witnesses a murder. But was it real, or just smoke and mirrors? Mary Watson meanwhile has heard about young boys disappearing across London, and is determined to find them and reunite them with their families. As the women's investigations collide in unexpected ways, a gruesome discovery in Regent's Park leads them on to a new, terrifying case.*

*The Western tradition of excluding women from leadership and disparaging their ability to lead has persisted for centuries, not least in Germany. Even today, resistance to women holding power is embedded in literary, cultural, and historical values that presume a fundamental opposition between the adjective "female" and the substantive "leader." Women who do achieve positions of leadership are faced with a panoply of prejudicial misconceptions: either considered incapable*

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*of leadership (conceived of as alpha-male behavior), or pigeonholed as suited only to particular forms of leadership (nurturing, cooperative, egalitarian, communicative, etc.). Focusing on the German-speaking countries, this volume works to dismantle the prevailing disassociation of women and leadership across a range of disciplines. Contributions discuss literary works involving women's political authority and cultivation of community from Maria Antonia of Saxony to Elfriede Jelinek; women's social activism, as embodied by figures from Hedwig Dohm to Rosa Luxemburg; women in political film, environmentalism, neoliberalism, and the media from Leni Riefenstahl to Petra Kelly to Maren Ade; and political leaders Hillary Clinton and Angela Merkel. The essays achieve a deeper understanding of the historical roots and theoretical assumptions that inform ideas and realities of German female leadership. Contributors: Dorothee Beck, Seth Berk, Friederike Brühöfener, Margaretmary Daley, Aude Defurne, Helga Druxes, Sarah Vandegrift Eldridge, Anke Gilleir, Rachel J. Halverson, Peter Hudis, Elisabeth Krimmer, Stephen Milder, Joyce Marie Mushaben, Lauren Nossett, Patricia Anne Simpson, Almut Spalding, Inge Stephan, Lisa Fetheringill Zwicker. Elisabeth Krimmer is Professor of German at the University of California, Davis. Patricia Anne Simpson is Professor of German and Chairperson of the Department of Modern Languages and Literatures at the University of Nebraska-Lincoln.*

*The story of Samson and Delilah in Judges 16 has been*

*studied and retold over the centuries by biblical interpreters, artists, musicians, filmmakers and writers. Within these scholarly and cultural retellings, Delilah is frequently fashioned as the quintessential femme fatale - the shamelessly seductive 'fatal woman' whose sexual treachery ultimately leads to Samson's downfall. Yet these ubiquitous portrayals of Delilah as femme fatale tend to eclipse the many other viable readings of her character that lie, underexplored, within the ambiguity-laden narrative of Judges 16 - interpretations that offer alternative and more sympathetic portrayals of her biblical persona. In Reimagining Delilah's Afterlives as Femme Fatale, Caroline Blyth guides readers through an in-depth exploration of Delilah's afterlives as femme fatale in both biblical interpretation and popular culture, tracing the social and historical factors that may have inspired them. She then considers alternative afterlives for Delilah's character, using as inspiration both the Judges 16 narrative and a number of cultural texts which deconstruct traditional understandings of the femme fatale, thereby inviting readers to view this iconic biblical character in new and fascinating lights.*

*A staple of television since the early years of the BBC, British crime drama first crossed the Atlantic on public broadcasting stations and specialty cable channels, and later through streaming services. Often engaging with domestic anxieties about the government's power (or lack thereof), and with larger issues of social justice like gender equality, racism, and homophobia, it has*

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*constantly evolved to reflect social and cultural changes while adapting U.S. and Nordic noir influences in a way that retains its characteristically British elements. This collection examines the continuing appeal of British crime drama from The Sweeney through Sherlock, Marcella, and Happy Valley. Individual essays focus on male melodrama, nostalgia, definitions of community, gender and LGBTQ representation, and neoliberalism. The persistence of the English murder, as each chapter of this collection reveals, points to the complexity of British crime drama's engagement with social, political, and cultural issues. It is precisely the mix of British stereotypes, coupled with a willingness to engage with broader global social and political issues, that makes British crime drama such a successful cultural export.*

*Reimagining Delilah's Afterlives as Femme Fatale*

*Travelling around Cultures*

*Early Modern Women and Transnational Communities of Letters*

*Gender and Sexuality in Post-2010 Sherlock Holmes Adaptations*

*The Best Murders Are British*

*The House at Baker Street*

**An important contribution to growing scholarship on women's participation in literary cultures, this essay collection concentrates on cross-national communities of letters to offer a comparative and international approach**

***to early modern women's writing. The essays gathered here focus on multiple literatures from several countries, ranging from Italy and France to the Low Countries and England. Individual essays investigate women in diverse social classes and life stages, ranging from siblings and mothers to nuns to celebrated writers; the collection overall is invested in crossing geographic, linguistic, political, and religious borders and exploring familial, political, and religious communities. Taken together, these essays offer fresh ways of reading early modern women's writing that consider such issues as the changing cultural geographies of the early modern world, women's bilingualism and multilingualism, and women's sense of identity mediated by local, regional, national, and transnational affiliations and conflicts.***

***My dissertation takes a selection of post-2010 Sherlock Holmes adaptations and appropriations and examines how they challenge, deconstruct, and transform gender and sexuality. I construct this investigation on the argument that, as works of popular***

***culture, the Sherlock Holmes stories reflect and engage with popular understandings of gender and sexuality; the adaptations and appropriations, also works of popular culture, underscore recent, radical shifts and changes in twenty-first-century gender and sexuality. To explore these shifts, I employ a variety of methodologies. I begin with Annette Kolodny's "playful pluralism" to better contextualize gender in the Victorian Era and the characters and character dynamics of the Sherlock Holmes canon. I further emphasize the nuances in the canon and how its inclusion of "New Woman" characters reveal Conan Doyle's more progressive views of women's rights. After establishing these key contexts, I turn to my chosen adaptations and appropriations. I first focus on post-2010 secondary characters whose complex storylines emphasize negotiation rather than textual fidelity. I argue that these characters approach gender as a performed role defined through social norms; while a character's ability to denaturalize the gender apparatus varies, all characters embody challenges to the***

***binary structures of "male" and "female." Next, I scrutinize adaptations that maintain the male-male relationship between Holmes and Watson; in short, the Victorian homosocial bond shifts to more emotive, affective bromance-like relationships. My fourth concentrates on two female authors who transform Sherlock Holmes into Charlotte Holmes. Sherry Thomas and Brittany Cavallaro appropriate Sherlock Holmes for the purpose of promoting and exploring feminism and women-centered stories. To frame this chapter analysis, I utilize feminism, gender studies, and adaptation studies. My conclusion is an appropriation of my own. This story takes place as a parallel to "The Man with the Twisted Lip" (December 1891). Rather than follow Sherlock Holmes and John Watson on a case, "The Adventure of the Elephant Figurine" follows Mary Watson, psychic detective, on a case regarding the vindictive spirit of a dead husband. I wrote "Elephant Figurine" as a contribution to the feminist appropriations of the Sherlock Holmes canon.***

***This book investigates the development***

***of Sherlock Holmes adaptations in British theatre since the turn of the millennium. Sherlock Holmes has become a cultural phenomenon all over again in the twenty-first century, as a result of the television series Sherlock and Elementary, and films like Mr Holmes and the Guy Ritchie franchise starring Robert Downey Jr. In the light of these new interpretations, British theatre has produced timely and topical responses to developments in the screen Sherlocks' stories. Moreover, stage Sherlocks of the last three decades have often anticipated the knowing, metafictional tropes employed by screen adaptations. This study traces the recent history of Sherlock Holmes in the theatre, about which very little has been written for an academic readership. It argues that the world of Sherlock Holmes is conveyed in theatre by a variety of games that activate new modes of audience engagement. Behind every detective stands a great woman . . . When Sherlock Holmes turns down the case of persecuted Laura Shirley, Mrs Hudson - the landlady of Baker Street - and Mary Watson - the***

**wife of Dr Watson - resolve to take on the investigation themselves. From the kitchen of 221b, the two women begin their inquiries and enlist the assistance of the Baker Street Irregulars and the infamous Irene Adler. A trail of clues leads them to the darkest corners of Whitechapel, where the fearsome Ripper supposedly still stalks. They soon discover Laura Shirley is not the only woman at risk - the lives of many others are in danger too. As Mrs Hudson and Mary Watson put together the pieces of an increasingly complex puzzle, the investigation becomes bigger than either of them could ever have imagined. Can they solve the case or are they just pawns in a much larger game? It is time for Mrs Hudson and Mary Watson to emerge from the shadows and stand in the spotlight . . .**

**Gender and Genre in 21st Century**

**Visions of Sherlock Holmes**

**Sherlock Holmes from Screen to Stage**

**"Now Watson, the Fair Sex is Your Department"**

**Women and Religious Writing in Early Modern England**

**The Women of Baker Street**

## ***A History of Early Modern Women's Literature***

***This collection examines gender and Otherness as tools to understand medieval and early modern art as products of their social environments. The essays, uniting up-and-coming and established scholars, explore both iconographic and stylistic similarities deployed to construct gender identity. The text analyzes a vast array of medieval artworks, including Dieric Bouts's Justice of Otto III, Albrecht Dürer's Feast of the Rose Garland, Rembrandt van Rijn's Naked Woman Seated on a Mound, and Renaissance-era transi tombs of French women to illuminate medieval and early modern ideas about gender identity, poverty, religion, honor, virtue, sexuality, and motherhood, among others. This study challenges critical assumptions about the role of religion in shaping women's experiences of authorship. Feminist critics have frequently been uncomfortable with the fact that conservative religious beliefs created opportunities for women to write with independent agency. The seventeenth-century Protestant women discussed in this book range across the religio-political and social spectrums and yet all display an affinity with modern feminist theologians. Rather than being victims of a patriarchal gender ideology, Lady Anne Southwell, Anna Trapnel and Lucy Hutchinson, among others, were both active negotiators of***

***gender and active participants in wider theological debates. By placing women's religious writing in a broad theological and socio-political context, Erica Longfellow challenges traditional critical assumptions about the role of gender in shaping religion and politics and the role of women in defining gender and thus influencing religion and politics.***

***It is 1921 and Mary Russell--Sherlock Holmes's brilliant apprentice, now an Oxford graduate with a degree in theology - is on the verge of acquiring a sizable inheritance. Independent at last, with a passion for divinity and detective work, her most baffling mystery may now involve Holmes and the burgeoning of a deeper affection between herself and the retired detective. Russell's attentions turn to the New Temple of God and its leader, Margery Childe, a charismatic suffragette and a mystic, whose draw on the young theology scholar is irresistible. But when four bluestockings from the Temple turn up dead shortly after changing their wills, could sins of a capital nature be afoot? Holmes and Russell investigate, as their partnership takes a surprising turn.***

***Documenting lived experiences of men in charge of others, this collection creates a social and cultural history of early modern governing masculinities. It examines the tensions between normative discourses and lived experiences and their manifestations in a range of different***

*sources; and explores the insecurities, anxieties and instability of masculine governance and the ways in which these were expressed (or controlled) in emotional states, language or performance. Focussing on moments of exercising power, the collection seeks to understand the methods, strategies, discourses or resources that men were able (or not) to employ in order to have this power. In order to elucidate the mechanisms of male governance the essays explore the following questions: how was male governance demonstrated and enacted through men's (and women's) bodies? What roles did women play in sustaining, supporting or undermining governing masculinities? And what are the relationship of specific spaces such as household or urban environments to notions and practice of governance? Finally, the collection emphasises the power of sources to articulate the ideas of governance held by particular social groups and to obscure those of others. Through a rich and wide range of case studies, the collection explores what distinctions can be seen in ideas of authoritative masculine behaviour across Protestant and Catholic cultures, British and Continental models, from the late medieval to the end of the eighteenth century, and between urban and national expressions of authority.*

**Regulating Selves and Others**

**The Penguin Book of Victorian Women in Crime**

***The Ashgate Research Companion to Women and  
Gender in Early Modern Europe***

***The Encyclopedia of Sexism in American Films  
Adventures in the Machinery of the Popular  
Imagination***

***Masculinity, Conan Doyle, and Cultural History***

States of emotion were vital as a foundation to society in the premodern period, employed as a force of order to structure diplomatic transactions, shape dynastic and familial relationships, and align religious beliefs, practices and communities. At the same time, societies understood that affective states had the potential to destroy order, creating undesirable disorder and instability that had both individual and communal consequences. These had to be actively managed, through social mechanisms such as children's education, acculturation, and training, and also through religious, intellectual, and textual practices that were both socio-cultural and individual. Presenting the latest research from an international team of scholars, this volume argues that the ways in which emotions created states of order and disorder in medieval and early modern Europe were deeply informed by contemporary gender ideologies. Together, the essays reveal the critical roles that gender ideologies and lived, structured, and desired emotional states played in producing both stability and instability.

"Asking why adaptation has been seen as more

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problematic to theorize than other humanities subjects, and why it has been more theoretically problematic in the humanities than it has been in the sciences and social sciences, *Theorizing Adaptation* seeks to both explicate and redress "the problem of theorizing adaptation" through a metacritical history of theorizing adaptation from the late seventeenth century to the present, a metatheoretical theory of the relationship between theorization and adaptation in the humanities, and analysis of the rhetoric of theorizing adaptation. The history finds that adaptation was not always the bad theoretical object that it increasingly became from the late eighteenth century: in earlier centuries, adaptation was celebrated and valued as a means of aesthetic and cultural progress. Tracing the falling fortunes of adaptation under theorization, the history reveals that there have always been dissenting voices valorizing adaptation. Adaptation studies can learn from history not only how to theorize adaptation more positively, but also to consider "the problem of theorization" for adaptation. Metatheoretical analysis of what theorization and adaptation are and how they function in the humanities finds that they are rival, overlapping, inimical processes, each seeking to remake culture -- and each other -- in their images. It is not simply the case that adaptation has to adapt to theorization: rather, theorization needs to adapt to and

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through adaptation. The final section attends to the rhetoric of theorizing adaptation, analyzing how tiny pieces of rhetoric have constructed adaptation's relationship to theorization, and turning to figurative rhetoric, or figuration, as a third process that has can mediate between adaptation and theorization and refigure their relationship. Moreover, particular rhetorical figures can redress particular problems in adaptation studies and open new ways to theorize adaptation studies"--

This is a study of masculinity in the works of Arthur Conan Doyle, particularly the Sherlock Holmes stories. The work is divided into three sections, focusing on aspects of masculinity in three eras - the Victorian Holmes, the Edwardian Holmes and the Georgian Holmes.

Sherlock's Sisters: The British Female Detective, 1864-1913 examines the fictional female detective in Victorian and Edwardian literature. This character, originating in the 1860s, configures a new representation of women in narratives of the nineteenth and twentieth centuries. This analysis explores female empowerment through professional unofficial or official detection, especially as this surveillance illuminates legal, moral, gendered, institutional, criminal, punitive, judicial, political, and familial practices. This book considers a range of literary texts by both female and male writers which concentrate on detection by

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women, particularly those which followed the creation of Sherlock Holmes by Arthur Conan Doyle in 1887. Cultural movements, such as the emergence of the New Woman, property law or suffragism, are stressed in the exploits of these resourceful investigators. These daring women deal with a range of crimes, including murder, blackmail, terrorism, forgery, theft, sexual harassment, embezzlement, fraud, impersonation and domestic violence. Privileging the exercise of reason rather than intuition, these women detectives are proto-feminist in their demonstration of women's independence. Instead of being under the law, these women transform it. Their investigations are given particular edge because many of the perpetrators of these crimes are women. Sherlock's Sisters probes many texts which, because of their rarity, have been under-researched. Writers such as Beatrice Heron-Maxwell, Emmuska Orczy, L.T. Meade, Catherine Pirkis, Fergus Hume, Grant Allen, Leonard Merrick, Marie Belloc Lowndes, George Sims, McDonnell Bodkin and Richard Marsh are here incorporated into the canon of Victorian and Edwardian literature, many for the first time. A writer such as Mary Elizabeth Braddon is reassessed through a neglected novel. The book includes works by Irish and Australian writers to present an inclusive array of British texts. Sherlock's Sisters enlarges the perception of emerging female empowerment during the nineteenth century, filling an

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important gap in the fields of Gender Studies, Law/Literature and Popular Culture.

Gender, Otherness, and Culture in Medieval and Early Modern Art

The Routledge Handbook of Gender and Communication

Who Is Sherlock?

Essays on Identity in Modern Holmes

Adaptations

Early Modern Women in the Low Countries

The Lost Seduction

Combining historical, historiographical, museological, and touristic analysis, this study investigates how late medieval and early modern women of the Low Countries expressed themselves through texts, art, architecture and material objects, how they were represented by contemporaries, and how they have been interpreted in modern academic and popular contexts. Broomhall and Spinks analyse late medieval and early modern women's opportunities to narrate their experiences and ideas, as well as the processes that have shaped their representation in the heritage and cultural tourism of the Netherlands and Belgium today. The authors study female-authored objects such as familial and political letters, dolls' houses, account books; visual sources, funeral monuments, and buildings commissioned by female patrons; and further artworks as well as heritage sites, streetscapes, souvenirs and clothing with gendered historical resonances. Employing an innovative range of materials from written sources to artworks, material objects, heritage sites and urban precincts, the authors argue that interpretations of late medieval and

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early modern women's experiences by historians and art scholars interact with presentations by cultural and heritage tourism providers in significant ways that deserve closer interrogation by feminist researchers. Over the past three decades scholars have transformed the study of women and gender in early modern Europe. This Ashgate Research Companion presents an authoritative review of the current research on women and gender in early modern Europe from a multi-disciplinary perspective. The authors examine women's lives, ideologies of gender, and the differences between ideology and reality through the recent research across many disciplines, including history, literary studies, art history, musicology, history of science and medicine, and religious studies. The book is intended as a resource for scholars and students of Europe in the early modern period, for those who are just beginning to explore these issues and this time period, as well as for scholars learning about aspects of the field in which they are not yet an expert. The companion offers not only a comprehensive examination of the current research on women in early modern Europe, but will act as a spark for new research in the field.

"In 2007, while giving a book talk, Harry Potter author J. K. Rowling revealed an interesting fact about beloved character Albus Dumbledore's love life. "Dumbledore is gay, actually," she said as the audience erupted in cheers. She added: "I would have told you earlier if I knew it would make you so happy." Though most fans initially praised the announcement, LGBTQ fans in particular questioned why the author chose to make it

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informally, while never actually writing explicitly gay characters into the storylines. As it turns out, this type of bait-and-switch is fairly common between fans and creators; there's even a term for it: "queerbaiting." In this first comprehensive examination of queerbaiting, fan studies scholar Joseph Brennan and his contributors examine cases like Rowling's to shed light on the exploitative industry practice of teasing homoerotic possibilities that, while hinted at, never materialize in the program narratives. Looking at everything from popular TV series to video games to children's programs, and more, these essayists--some of the biggest names in the emerging field of fan studies--explore the consequences of the misleading practice, both for fans and creators. The result is a first-of-its-kind collection that is sure to appeal equally to fan, queer, and media studies students and scholars"--

Nearly 130 years after the introduction of Sherlock Holmes to readers, the Great Detective's identity is being questioned, deconstructed, and reconstructed more than ever. Readers and audiences, not to mention scholars and critics, continue to analyze who Sherlock Holmes is or has become and why and how his identity has been formed in a specific way. The films *Sherlock Holmes*, *Sherlock Holmes: A Game of Shadows*, and *Mr. Holmes* and television series *Sherlock* and *Elementary* have introduced wildly divergent, yet fascinating portrayals that reveal as much about current social mores and popular culture as about the detective. More than ever, fans also are taking an active role in creating their own identities for Holmes through fan fiction and art, for

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example. "Who is Sherlock Holmes?" is still a viable question. The answers provided by illustrators, scriptwriters, directors, costume designers, set designers, actors, scholars, and fans provide insights into both Victorian and the modern-day Sherlock. Like the many disguises the Great Detective has donned throughout canon and adaptations, his perceived identities may be surprising or shocking, but they continue to make us look ever more closely to discover the real Sherlock Holmes.

The Modern Myths

The Cambridge Companion to Sherlock Holmes

Sherlock Holmes for the 21st Century

Sherlock's Sisters

The Adventure of the Empty House

The Detective's Companion in Crime Fiction

*Drawing on art history, literary studies and social history, the essays in this volume explore a range of intersections between gender and constructions of childhood in the 15th, 16th and 17th centuries in Italy, England, France and Spain. The essays are grouped around the themes of celebration and loss, education and social training, growing up and growing old. Contributors grapple with ways in which constructions of childhood were inflected by considerations of gender throughout the early modern world. In so doing, they examine representations of children and childhood in a range of sources from the period, from paintings and poetry to legal records and personal*

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*correspondence. The volume sheds light on some of the ways in which, in the relations between Renaissance children and their parents and peers, gender mattered. Gender and Early Modern Constructions of Childhood enriches our understanding of individual children and the nature of familial relations in the early modern period, as well as of the relevance of gender to constructions of self and society.*

*Myths are usually seen as stories from the depths of time—fun and fantastical, but no longer believed by anyone. Yet, as Philip Ball shows, we are still writing them—and still living them—today. From Robinson Crusoe and Frankenstein to Batman, many stories written in the past few centuries are commonly, perhaps glibly, called “modern myths.” But Ball argues that we should take that idea seriously. Our stories of Dracula, Dr. Jekyll and Mr. Hyde, and Sherlock Holmes are doing the kind of cultural work that the ancient myths once did. Through the medium of narratives that all of us know in their basic outline and which have no clear moral or resolution, these modern myths explore some of our deepest fears, dreams, and anxieties. We keep returning to these tales, reinventing them endlessly for new uses. But what are they really about, and why do we need them? What myths are still taking shape today? And what makes a story become a modern myth? In *The Modern Myths*, Ball*

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*takes us on a wide-ranging tour of our collective imagination, asking what some of its most popular stories reveal about the nature of being human in the modern age.*

*This book offers to delineate a key phenomenon in contemporary Anglophone fiction: novel expansion, when the plot and characters from a finished novel are retrieved to be developed in new adventures set before, after or during the narrative time of the source-text. If autographic and allographic sequels are almost as old as literature, prequels – that imagine the anteriority of a narrative – and coquels – that develop secondary characters in the same story time as the source-text – are more recent.*

*The overall trend for novel expansion spread in the mid-1980s and 1990s and has since shown no sign of abating. This volume is organised following three types of relationships to the source-texts even if these occasionally combine to produce a more complex structure. This book comprises 11 essays, preceded by an introduction, that examine narrative strategies, aesthetic, ethical and political tendencies underlying these novel expansions.*

*Following the overview provided in the introduction, the reader will find case studies of prequels, coquels and sequels before a final chapter that encompasses them all and more.*

*Accessible exploration of Sherlock Holmes and his relationship to late-Victorian culture as well as his*

*ongoing significance and popularity.*

*Governing Masculinities in the Early Modern Period  
Gender and Emotions in Medieval and Early Modern  
Europe: Destroying Order, Structuring Disorder  
Gender in Late Medieval and Early Modern Europe  
Collected Essays on Literature and Art  
Essays on Film and Television Adaptations Since  
2009*

### *A Study in Scarlet Women*

*This book contains expansive, multifaceted narrative of British women's literary and textual production from the Reformation to the Restoration.*

*A wonderfully wicked new anthology from the editor of *The Penguin Book of Gaslight Crime* It is the Victorian era and society is both entranced by and fearful of that suspicious character known as the New Woman. She rides those new-fangled bicycles and doesn't like to be told what to do. And, in crime fiction, such female detectives as Loveday Brooke, Dorcas Dene, and Lady Molly of Scotland Yard are out there shadowing suspects, crawling through secret passages, fingerprinting corpses, and sometimes committing a lesser crime in order to solve a murder. In *The Penguin Book of Victorian Women in Crime*, Michael Sims has brought together all of the era's great crime-fighting females- plus a few choice crooks, including *Four Square Jane* and *the Sorceress of the Strand*.*

*Teasing Fans Through Homoerotic Possibilities*

*From Maria Antonia of Saxony to Angela Merkel*

*Queerbaiting and Fandom*

*Essays on New Adaptations*