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Added in Adaptation: The Empire Plays again in the BBC *Sherlock Holmes* “The Devil’s Foot”

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“[A]s a lover [Holmes] would have placed himself in a false position.
He never spoke of the softer passions, save with a gibe and a sneer.”
Conan Doyle, “A Scandal in Bohemia”

[Abstract]

Understanding Sterndale in Conan Doyle’s “The Adventure of the Devil’s Foot” as a foreign threat to the British Empire, critics, especially Susan Cannon Harris and Lauren Raheja, believe that Holmes exiles Sterndale to Africa to prevent the spread of contagion caused by the devil’s foot into the heart of the British Empire. However, going against this view, this paper argues that Sterndale should be viewed as a typical British imperialist; he has been doing his colonial work in Africa as a great lion-hunter and explorer. In addition, Sterndale supports the British Empire by killing Tregennis, who in

fact is contaminated and becomes a foreign threat.

While this may be slightly difficult to imagine in the fictional representation of the story, the screenplay stresses Sterndale's imperialism. The BBC adaptation of "The Devil's Foot," depicts Sterndale as a British imperialist and Tregennis as the foreign and contaminated threat to the British Empire. In the episode, Sterndale's cottage is full of exotic African objects, and his collection is reminiscent of the British Museum, a display of Britain's imperial power. Sterndale is clearly depicted as a typical British imperialist. If this is so, then it is Tregennis, who breaks into Sterndale's British Museum and kills white British people, who is the foreign threat. Thus, "The Devil's Foot" screenplay implies that Holmes's reason for the release of the criminal is to support British imperialism rather than an individual's love story.

**Key Words: Conan Doyle, British imperialism, the BBC "The Devil's Foot,"
Africa, poison**

I. Introduction

Sir Arthur Conan Doyle's "The Adventure of the Devil's Foot" revolves around two cases of murder. Mortimer Tregennis, who wants to take all of his family's money, kills his two brothers (George and Owen) and sister (Brenda). Brenda's lover, Dr. Leon Sterndale, kills Tregennis out of revenge. "The Adventure of the Devil's Foot," seems much like other Holmes stories that focus on crime and punishment. However, what separates this particular story from others is that the punishment never appears.

In other words, Holmes at the end of the story does not arrest Sterndale. Holmes, however, does have his reasons for letting the criminal go, which fall on this being a crime of passion. On the surface, Holmes seems to deeply understand Sterndale's grief because the man recently lost his lover Brenda. However, showing this type of sympathy is an uncharacteristic position for Holmes—so much so that it baffles those who follow Holmes stories closely. Holmes rarely loves, and he almost never puts himself in a position of a criminal. Rather, Holmes's almost purely logical standpoint—devoid of the emotion and sympathy that other people have—would outright reject Sterndale's motivation. If this description accurately reflects Holmes as a character, then why would Holmes set a killer free? It could not be for the reason that Holmes states because he never loves and would never put himself in a position of a lover.

Two critics have tried to explain Holmes's weak reasoning. Lauren Raheja argues that "'The Devil's Foot' concludes with Holmes banishing the foreign threat" (420).¹⁾ By calling Sterndale "the foreign threat," Raheja argues that Sterndale should be expelled from the British Empire. Similarly, Susan Cannon Harris maintains that Holmes "is not a savage "medicine-man[a reference to Sterndale]" but a civilized jurist, weighing Sterndale's motivations and actions and ultimately (and humanely) sentencing him to exile" (459). Although these critics differ in their main arguments, they both agree that Holmes expels Sterndale so that the contagion (the devil's foot) does not spread into the heart of Britain. However, going against them, I argue that Holmes sends Sterndale to Africa to continue Sterndale's colonial project, not just to stop the contamination. Sterndale, contrary to those critics' understandings, is not a foreign threat. Rather, Sterndale is as British as can be. He is a great lion-hunter and African explorer. His work in Africa suggests that he is an ardent British imperialist. If this is the case, then Sterndale's murder of Tregennis shows that Sterndale is the one who is banishing a foreign threat.

The BBC's *Sherlock Holmes* series has an episode based on "The Devil's Foot." This depiction of the story agrees with my reading by emphasizing Sterndale as a British imperialist, leaving implicit that Holmes's reason for not arresting Sterndale is that Sterndale can continue his colonial work in Africa. In general, the BBC Granada series between 1984 and 1994, starring Jeremy Brett as Sherlock Holmes, is known to be one of the most faithful adaptations, and this canonical fidelity is especially true in "The Devil's Foot." However, despite this authenticity, there are three changes, by my count, in the screenplay that do not appear in the original. One change is Holmes's experimentation with the devil's foot, and the second change is Holmes's use of a drug with a disposable syringe. The last change, which I will discuss in detail later, apparently characterizes Sterndale as a British imperialist and Tregennis as a foreign threat.

In the beginning of the episode, someone breaks into a room, and then the camera shows many exotic objects, and the background music is an African drumbeat. Later, the camera shows the room again, and it turns out that it is Sterndale's. He is showing off his collection to Tregennis, and Sterndale states that all of these objects, including the devil's foot, in this room come from Africa. The fact that a British man possesses a collection from a foreign land, and that Sterndale is exhibiting his collection to others, implies that Sterndale's room is similar to the British Museum. By adding these Empire-oriented scenes, "The Devil's Foot" depicts Sterndale as a typical imperialist. Tregennis, then, becomes the threat when he hurts Sterndale by killing his lover, and so this foreign threat must be expelled.

If we revisit Harris's and Raheja's view that Sterndale is the foreign threat who should be expelled, we will see that it is inconsistent with the screenplay. Rather, the episode highlights Sterndale's position as British imperialist, meaning that those who attack Sterndale, either directly or indirectly, are attacking the empire and are

therefore "foreign threats." "The Devil's Foot" screenplay therefore implies that Holmes's reason for the release of the criminal is to support British imperialism rather than an individual's love story.

II. Sterndale in between Foreign Threat and British Imperialist in "The Adventure of the Devil's Foot"

One theory that shows how Holmes could never put himself in a position of a lover is the fact that Holmes is not interested in women. In the beginning of "A Scandal in Bohemia," Watson says: "[Holmes] was, I take it, the most perfect reasoning and observing machine that the world has seen, but as a lover he would have placed himself in a *false position*. He never spoke of the softer passions, save with a gibe and a sneer" (emphasis added, 5). As Watson's statement suggests, Holmes would not show emotions or empathize with those who are emotional, because, if he ever showed such emotion, it would be "a false position." Since the publication of the Sherlock Holmes stories, critics have been interested in the relationship between Holmes and Watson. *A Study in Scarlet* relates how Holmes and Watson meet for the first time in an apartment on 221B Baker Street: "They[the rooms] consisted of a couple of comfortable bed-rooms . . . So desirable in every way were the apartments . . . For a day or two we were busily employed in unpacking and laying out our property to the best advantage. That done, we gradually began to settle down and to accommodate ourselves to our new surroundings" (28). Here "new surroundings" does not simply mean the physical place where they are going to live, but it should be understood as a new relationship which they are supposed to "accommodate" themselves to. By sharing rooms and by adjusting themselves to this

new relationship, Holmes and Watson gradually develop their close and lifelong companionship that Joseph Kestner calls “a male fantasy of domesticity without the intrusion of female presence” (49). This male fantasy continues with “The Man with the Twisted Lip.” In this story, a beggar named Hugh Boone is accused of killing Mr. St. Clair, and in the process of solving the case, Holmes asks Watson to visit his current residence at The Cedars. Holmes tells Watson: “Oh, a trusty comrade is always of use; and achronicler still more so. My room at The Cedars is a double-bedded one” (168). The words “a trusty comrade” and “a double-bedded one” recall their first meeting and sharing rooms in *A Study in Scarlet*, thereby insinuating their developed intimacy. As for “a double-bedded one,” Annette Eileen Wren writes: “Holmes and Watson possess the ideal intimate domestic partnership without a wife. This comfortable domesticity without a wife glorifies the idea of a masculine brotherhood, an idea steeped in Western traditions and history” (72).

However, not all Holmes scholars agree with these critics’ view of Holmes and Watson’s relationship as an ideal male bond. To these scholars, their close intimacy raises a question of Holmes’s sexuality. Dylan Phillips argues: “a careful reading of textual evidence in the Canon, and particularly in ‘A Scandal in Bohemia’ . . . will reveal a reading of Holmes not only as more than a metaphor for homosexuality, but also as an example of a gay man living openly despite the rampant homophobia of the Victorian era” (36).² Indeed, “A Scandal in Bohemia” is full of homosexual connotations, therefore insinuating that, as Phillips puts it, the real scandal in this story would be Holmes’s homosexuality. For example, when Holmes decides to disguise as a street pastor to deceive Irene Adler, he says:

“By the way, Doctor, I shall want your co-operation.”

“I shall be delighted.”

“You don’t mind breaking the law?”

"Not in the least."

"Nor running a chance of arrest?"

"Not in a good cause."

"Oh, the cause is excellent!"

"Then I am your man." (26-7)

Certainly, here the word "co-operation" means Watson's help for Holmes. Thus, there seems to be nothing wrong with Watson's "I shall be delighted." However, when this "co-operation" is examined in relation to Watson's final statement—"Then I am your man"—one can begin to see the homosexual connotation. To be sure, Watson's answer, "I am your man," is commonly used for the phrase "I am at your service." But when his answer becomes associated with his previous answer of "I shall be delighted," then it becomes a metaphor for sex. In this respect, the seemingly casual conversation between Holmes and Watson becomes a homosexual conversation.

Holmes's homosexuality becomes apparent when it comes to Holmes's indifference to women. Holmes's apathy towards women is well pronounced in other Holmes stories, especially in "The Adventure of the Second Stain." When Lady Hilda Trelawney Hope visits Holmes, Watson describes her appearance: "our modest apartment . . . was further honoured by the entrance of the most lovely woman in London. I had often heard of the beauty . . . but no description of it, and no contemplation of colourless photographs, had prepared me for the subtle, delicate charm and the beautiful colouring of that exquisite head" (1201). Watson, who is struck by Lady Hope, tries to verbalize how she is beautiful by using the word "honoured" and repeating the words "colour." However, on the contrary to Watson's response, Holmes is not interested in this beautiful woman; he says that "Now, Watson, the fair sex is your department" (1203). By saying this, Holmes clearly

shows that it would be impossible for him to fall in love in a romantic, heterosexual sense, since he is not attracted to women.

Whether Holmes is homosexual or not, it is certain that, when it comes to his relationship with women, Holmes *is* in “a false position.” Since this is unarguably true, I would like to examine what Holmes’s says when he releases Sterndale at the end of “The Adventure of the Devil’s Foot” in more detail. When Sterndale confesses that he killed Tregennis and waits for Holmes’s response, Holmes, contrary to Sterndale’s expectation, does not arrest him. Instead, he tells Watson: “I have never loved, Watson, but if I did and if the woman I loved had met such an end, I might act even as our lawless lion-hunter has done” (1422). By sympathizing with Sterndale and his loss of Brenda, Holmes tells Watson that he does not want to put Sterndale in prison. However, Holmes’s statement that “I have never loved” suggests that Holmes is still not interested in women, and that he prefers a world “without a female presence.” Because of Holmes’s peculiar situation, his explanation for letting Sterndale go sounds unlikely, which leads to a question of the real intention behind this decision.

At the center of this implausible reasoning lies Holmes’s wish to restore the British Empire. As many critics have observed, Doyle himself was a man of the British Empire. Kenneth Wilson writes: “Arthur Conan Doyle was an ardent imperialist. He was president of the Boys’ Empire League, an imperialist boys’ movement dedicated to ideals of patriotism and Christian manliness . . . it is not surprising that adventure stories and historical romances reproduced the ideology of popular imperialism” (24-5). As Wilson suggests, one of the dominant themes of the Holmes stories is the British Empire. In these stories, Holmes, as an ardent imperialist, brings foreign threats to justice and restores the ideals of the colonial

project. In doing so, Doyle succeeded in creating "a national immune system through his character Sherlock Holmes" (Otis 32).

Among these imperial stories, "The Adventure of the Devil's Foot" would be the most representative. In the beginning of the story, Watson worries about Holmes's health: "the famous private agent would lay aside all his cases and surrender himself to complete rest if he wished to avert an absolute breakdown" (1393).³ On the surface, Holmes's health seems to only be a matter of concern to Watson. However, the following description of the Cornish peninsula proves this assumption wrong: "there were traces of some vanished race which had passed utterly away, and left as its sole record strange monuments of stone . . . The glamour and mystery of the place, with its sinister atmosphere of forgotten nations, appealed to the imagination of my friend" (1393). The words "traces of some vanished race" translates easily to the English people. By the same token, the words "The glamour and mystery of the place" signify the heyday of the British Empire, which is now in danger of becoming one of the "forgotten nations." Thus, by paralleling Holmes's emaciated condition with the description of the peninsula, Doyle insinuates that Holmes's physical illness can be understood as the decline of the British Empire.

Much like Holmes, Sterndale should be understood as a typical British imperialist in that he is known as "the great lion-hunter and explorer," which points to the African hunting adventures made by explorers during this time period (1405).⁴ Big-game hunting in Africa was popular in the nineteenth and the early twentieth century. Many English writers published many books on the African hunter-adventurer. In these books, white hunters defy all odds and succeed in capturing or killing lions and tigers. Thus, big-game hunting is central to the colonial project and not just an expression of expatriate culture. William K. Storey argues: "Large hunting expeditions in Kenya and northern India were pageants of colonial

power, in which colonists exploited indigenous people for their labor while simultaneously reminding them that they were being stripped of their rights to use their own customary landholdings” (165). As Storey indicates, big-game hunting in Africa and India can be attributed to colonization because of both the metaphorical and physical symbols that are associated with that type of hunting. Killing lions and tigers—animals that are associated with Africa in the popular imagination—can be symbolically understood as the colonizer’s military excursions and economic exploitation in Africa. Thus, Sterndale’s big-game hunting should be viewed as an extension of the British imperial project.

However, Harris and Raheja argue that this great imperialist becomes contaminated, therefore becoming a threat to the British Empire. In other words, these critics argue that the British Empire is in danger because of this corrupted imperialist. Harris writes: “Dr. Sterndale demonstrates that his travels in Africa have corrupted him by adopting this tribal practice, using the poison to execute Mortimer Tregennis in an extra-legal trial” (459). Harris argues that Sterndale becomes “corrupted” because he kills Tregennis by using the devil’s foot. Following Harris, Raheja also argues that “Dr. Leon Sterndale, ‘the great lion-hunter and explorer,’ who brings a deadly substance from West Africa to England, is just such a threat” (139). To be sure it is Sterndale who brings the lethal devil’s foot, which is used as “an ordeal poison by the medicine-men in certain districts of West Africa,” to the heart of the British Empire (1419).

Nonetheless, it is Tregennis who first uses the poison so that he can have the inherited property all to himself. By using the deadly powder, Tregennis drives two *white* men insane, and he kills one *white* woman. If Tregennis is not killed, then he would use this poison again in the future. If that were to happen, and because he kills British people—as opposed to outsiders or foreigners—he would continue to

contaminate and threaten the British Empire. Then, following Harris and Raheja's argument, Tregennis is the one that *is* contaminated. Viewed in this light, although Sterndale takes revenge on Tregennis by also using the poisonous powder, Sterndale murdering Tregennis should be symbolically understood as his effort to prevent further contamination of Britain. Thus, Sterndale should not be viewed as a foreign threat; instead, Sterndale, much like Holmes, is protecting of the British Empire.

It is in this light that we should look at Sterndale's release. The conversation between Holmes and Sterndale should not be understood as a dialogue between a detective and a criminal; rather, it should be considered a discussion about colonization between two imperialists. After Sterndale explains his motivation to kill Tregennis, he tells Holmes: "I am in your hands. You can take what steps you like" (1422). Indeed, Sterndale's fate depends on how Holmes takes his steps, and it seems most likely that Holmes would take Sterndale to the police. However, Holmes does not arrest Sterndale. Rather, Holmes asks Sterndale: "what were your plans?" (1422). Without knowing the purpose of this question, Sterndale answers: "I had intended to bury myself in central Africa. My work there is but half finished" (11). On the surface, it seems that Sterndale has his personal work that he needs to finish. By the same token, this work seems unrelated to the British Empire. However, considering that Sterndale is one of the great imperialists and his work is in Africa, Sterndale in fact insinuates that his colonial work is incomplete. Capturing the hidden meaning of this speech, Holmes responds: "Go and do the other half" (11). Quite literally, Holmes wants Sterndale to "finish the job," if translated into modern parlance. This translation carries all the connotations that Holmes injects into his statement: he not only wants Sterndale to personally finish whatever individual plans he had for Africa, but he also wants the British Empire to completely control the Commonwealth. That is, Holmes is suggesting Sterndale conquer the rest of the world. Whatever Britain

had achieved at the time of Doyle's writing was only a "half finished" empire; there was much more world left to colonize. This reading is plausible exactly because Holmes is not a regular person with normal emotions. He cannot let criminals just go, and he unable to love women and therefore cannot sympathize with Sterndale on that front. The only rational reason for Holmes's excuse that, had he been a lover, he would have acted as Sterndale did is only a pretense to hide his hope for the restoration of the British Empire through Sterndale's work in Africa.

III. The Empire Plays again in the BBC *Sherlock Holmes* "The Devil's Foot"

The first BBC *Sherlock Holmes* television series starring Alan Wheatley as Sherlock Holmes and Raymond Francis as Dr. Watson was released in 1951. The series had six live episodes, and the writer of these episodes, Caroline Alice Lejeune, once said: "we picked the stories that seemed likely to give a variety of subject, while rounding out the portrait of the man . . . We have tried, as *loyally* as we can, to preserve both the spirit and the high spirits of the original stories" (emphasis added, 296). As Lejeune mentioned, these six episodes were very faithful to the original stories. Even the titles of the episodes were the same, except the omission of the words "The Adventure of." For example, "The Adventure of the Empty House" and "The Adventure of the Dying Detective" were titled "The Empty House" and "The Dying Detective." Along with the titles, there were some changes, which should be adjusted because of the television format, but they did not affect the episodes' canonical fidelity.

The BBC Granada *Sherlock Holmes* television series were also loyal to the original stories. The Granada *Holmes* series were released between 1984 and 1994. Jeremy Brett acted as Sherlock Holmes, and David Burke (1984 and 1985) and Edward Hardwicke (1986-1994) as Dr. Watson. Initially, the Granada *Holmes* planned to adapt all 60 Holmes stories, but the series abruptly ended with Brett's death, with only 43 episodes having been recorded. While televising the original Holmes episodes, Michael Cox attempted to represent those 43 stories as faithfully as he could. Even Brett carried "a copy of the original stories on set and to script meetings" (Polasek 48). Observing Brett's efforts, Louisa Ellen Stein and Kristine Busse call the Granada *Holmes* series "the dedicated to-the-letter adaptations of the Jeremy Brett version" (Stein and Busse20). Likewise, Paul Rixon says: "Throughout the reviews, a number make reference to what are described as two of the best known adaptations of Sherlock Holmes, those starring Basil Rathbone (1940s) [film series] and Jeremy Brett (1980s-90s)" (171).

However, "The Devil's Foot," has some changes. The Baker Street Wiki discusses two changes: the first is Holmes's drug addiction. As soon as Holmes and Watson arrive in a small cottage, Holmes tries to take drugs by using a syringe. But Watson comes in, and Holmes hides the syringe. Watson sees the syringe and leaves the place without a word. Later, the camera shows Holmes standing on the sand. Holmes with a stern look buries the syringe and drug bottle, thus implying that he is not going to take drugs anymore. As for this, the Wiki writes: "The decision to include this was down to an agreement between Jeremy Brett and the series' writers, suggested by a concerned Brett. He had learned of the series' big fan base among children and young people, and fearing Holmes' addiction could be misconstrued as a heroic trait, decided to have it removed from the series and have the narrative address this."

The second change is Holmes's hallucination. To prove that Sterndale killed Tregennis, Holmes and Watson conduct a dangerous test with the devil's foot. During the test, Holmes experiences hallucinatory visions such as his childhood and his fight against Professor Moriarty. The wiki writes: "Some of the hallucinations endured by Holmes also seem to hint at his physical and mental struggle with leaving his drug addiction behind." Although the two changes seem different, they both can be understood as Holmes's addiction.

Although the Wiki contains only two changes from Doyle's original, there is one more change that stresses Sterndale as a British imperialist. In the original story, a conversation between Tregennis and Sterndale happens at Sterndale's cottage. During the conversation, Sterndale happens to introduce the devil's foot to Tregennis. When Sterndale later knows that Tregennis killed Brenda with the devil's foot, Sterndale believes that Tregennis took out the powder at that time. However, "The Devil's Foot" episode shows that Tregennis steals the powder a few days after the meeting. This scene runs about 50 seconds by my count, which is a relatively long time compared to the length of the episode's 50 minutes running time. As soon as "The Devil's Foot" begins, the camera first shows the night sea and Sterndale's cottage without any light. Then the camera moves inside the house, which is never described in the original story. The room has African wood dolls and masks, and African drumming fills the room. The beat gets faster and faster, suggesting that something bad is about to happen. Then the camera shows some pictures of a photo book and writing in a journal. Although the photos and writing are not clear enough, it is most likely related to Africa, especially considering the room.⁵⁾ All of these African-related objects, including the music, suggest that Sterndale's room is much like the British Museum. Stuart Frost explains the British Museum: "The Museum was founded in 1753, which means that its history is intimately linked to that of the British Empire.

The Museum's collection contains countless objects whose acquisition was facilitated either directly or indirectly by colonialism" (487). As Frost suggests, the British Museum is not a common museum; rather, it is a symbol of the British Empire in that it shows off imperial power by displaying many foreign and exotic objects. Thus, by depicting Sterndale's room full of African objects, "The Devil's Foot" emphasizes Sterndale's British imperialism, which ultimately means he cannot be a foreign threat.

Sterndale's British imperialism is further highlighted during the conversation between Sterndale and Tregennis. While the actors' lines are exactly same as those in the original story, "The Devil's Foot" once more carefully depicts Sterndale's cottage. The camera shows many reagent bottles on a desk, and two bottles have labels: "Radix pedis diabolic" (devil's foot root) and "PULV (powder) CUBEBE." Since the original story clearly explains that the devil's foot comes from Africa, let us pay attention to cubebe. Cubebe or Cubebe pepper is a plant cultivated in Java, the West Indies, and Africa, which were all colonized by the British. By including the cubebe along with the devil's foot, the episode is asking its viewers to focus on just how much of an imperialist Sterndale is. That is, if the camera had only shown the Radix pedis diabolic, a viewer might understand the reasoning, since the story and episode are named after the plant. But the dramatization of the story goes one step further than that by including a plant that is not relevant to the story. The *mis-en-scene* here is suggesting the Sterndale is really an imperialist because he not only keeps the poisons and weapons of colonized lands, but also the condiments and food. The episode goes over the top in highlighting Sterndale's imperialism because it adds more elements from colonized lands that do not directly deal with the plot.

However, the BBC episode does not stop with the portrayal of Sterndale as an imperialist. Rather, by showing Tregennis as the intruder of the room, "The Devil's

Foot” suggests that it is Tregennis who threatens the British Empire. With the pictures and the journal behind, the camera shows Tregennis sneaking into the room through a window. Surprisingly, the sound of the window breaking is loud enough to startle viewers. Considering that intruders usually want to break into a house as quietly as possible, this is an unusual thing. Thus, this loud sound can be viewed as the producer’s intentional device to highlight Tregennis as an intruder of Sterndale’s house and by extension an intruder of the British Empire.

IV. Conclusion

Considering that Holmes is one of the representatives of law and order in the Victorian era, it is striking that he does not hand Sterndale to the police. Holmes does not follow this protocol in this instance because of a purely—and uncharacteristically—emotional reason. As Holmes explains, Sterndale’s crime was motivated by his love; the only reason Sterndale murders Tregennis is because Tregennis killed Brenda, with whom Sterndale was in love. This crime of passion gets a free pass, so to speak, for Holmes believes that, if he had been in love, he would have acted the same as Sterndale.

Critics such as Harris and Raheja argue that Holmes’s reasoning is not plausible. They argue that Holmes in fact sends Sterndale away from the British because he is contaminated and becomes a foreign threat to the British Empire. However, Sterndale should not be understood as a threat to the British Empire. Instead, he should be viewed as a typical British imperialist; he has been doing his colonial work in Africa as a great lion-hunter and explorer. In addition, Sterndale supports the British Empire by killing Tregennis, who in fact is contaminated and becomes a foreign threat.

While this may be slightly difficult to imagine in the fictional representation of the story, the screenplay stresses Sterndale's imperialism. The BBC episode "The Devil's Foot," depicts Sterndale as a British imperialist and Tregennis as the foreign and contaminated threat to the British Empire. In the episode, Sterndale's cottage is full of many exotic African objects, and this collection is reminiscent of the British Museum, a display of Britain's imperial power. Sterndale in this episode is clearly depicted as a typical British imperialist. If this so, then it is Tregennis, who breaks into Sterndale's British Museum and kills white British people, who is the foreign threat. This is proven by the fact that Holmes, who in other stories shows his support for the Empire, allows this criminal to escape his punishment, and he even makes up an implausible excuse. The screenplay and the story agree on this.

Screenplays and dramatizations can be beneficial in helping a reading of a story. While arguing the intentionality of depictions on screens is difficult, those depictions can sometimes—even if accidentally—highlight something that scholars and other experts can miss. After watching "The Devil's Foot," "The Adventure of the Devil's Foot" gains a new meaning that is at once obvious and hidden. Granted, there is a lack of research on this important Holmes story, but, from the research that has been published so far, no one suggested that Sterndale is a colonialist and that would give him a pass to commit murder. It seems something beyond the understanding or expectation for fans of Sherlock Holmes. However, the reading becomes plausible once the character of Holmes is understood. He cannot, automaton that he is, love women, nor can he allow criminals to go free. Yet, in this instance, he imagines what he would do had he been able to love, and he breaks a rigid, Victorian era protocol. Despite himself, Holmes must protect the Empire. That is, British imperialism must be upheld—at all costs.

Notes

- 1) Except Harris's and Raheja's articles, there has been no academic discussion of this story.
- 2) For more detailed textual evidence for Holmes's homosexuality in the story, see Phillips's "The Real Scandal in Bohemia: Homosexuality, Victorian England, and Sherlock Holmes." *Baker Street Journal* 64.2 (2014): 34-42.
- 3) Leslie Klinger says: "The word is 'should' in the Strand Magazine text, perhaps a significant difference in light of subsequent events" (1393).
- 4) Klinger writes: "Charles Thomas suggests that Sterndale is the nephew of Richard Lemon Lander (1804-1834) of Truro, Cornwall, a pioneering explorer of West Africa. On an 1830-1831 expedition, he discovered the source of the Niger River in the Bight of Benin. He was killed by tribesmen on an 1832-1834 trading expedition up the Niger" (1405).
- 5) In fact, the camera shows four pictures. The first picture is an African wild horse, and the other three pictures seem to be some beaches in Africa.

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국문초록

영국 BBC 그라나다 시리즈 〈악마의 발톱〉에 각색된 제국주의 연구

장성진

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코난 도일의 〈악마의 발톱〉에서 셉록 홈즈는 트레제니스를 살해한 스텐데일을 체포하지 않고, 아프리카에서 못 다한 일들을 끝내도록 도와준다. 수잔 캐논 해리스와 로렌 라헤저는 스텐데일을 제국주의를 위협하는 오염된 혼종으로 보고, 홈즈가 스텐데일을 아프리카로 보내는 것은 제국주의의 심장인 런던에서 위험요소를 없애는 것으로 이해한다. 하지만, 본 논문은 스텐데일은 오염된 혼종이 아닌 전형적인 제국주의자이며, 반대로 트레제니스가 오염된 혼종으로 이해되어야 한다고 주장한다. 스텐데일은 당시 제국주의의 표상이었던 아프리카 사냥꾼으로 아프리카에서 가져온 악마의 발톱을 사용해서 백인을 살해한 혼종인 트레제니스를 사냥하여 처벌을 내린다. 따라서 스텐데일은 오염된 혼종이 아니라, 영국의 제국주의를 상징하는 제국주의자로 이해되어야 한다. 그리고 이 주장은 영국 BBC에서 각색된 〈악마의 발톱〉에서는 더욱 명확하게 드러난다. BBC 버전은 스텐데일을 전형적인 제국주의자로 그리고 트레제니스를 오염된 제국주의자로 명확히 재현하고 있다. 또한, 원문에는 없는 스텐데일의 집을 영국의 대영박물관처럼 묘사를 한다. 또한 이 집을 침입하는 스텐데일의 모습을 과장되게 보여줌으로써, 스텐데일을 제국주의의 상징인 영국을 침입하는 인물로 그리고 있다.

주제어: 코난 도일, 제국주의, BBC 그라나다 시리즈 〈악마의 발톱〉, 아프리카,
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