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Динамика выстраивания партнерских взаимоотношений (на материале кинодискурса телесериала «Элементарно»)

Л. Р. Комалова

Институт научной информации по общественным наукам Российской академии наук, Москва, Россия
Московский государственный лингвистический университет, Москва, Россия
 komalova@inion.ru

Аннотация. В статье представлены первичные результаты исследования целостного образа партнерских взаимоотношений между мужчиной и женщиной, лонгитюдно конструируемого в телесериале посредством кинодискурса. Исследование проведено методом культурологического анализа кинодискурса. Выявленная модель продуктивных межличностных отношений характеризует высокореклексивные межличностные отношения, которые для партнеров являются ценностной основой, конституирующей устойчивое длительное партнерство в экологичном залоге.

Ключевые слова: партнерские отношения, кинодискурс, телесериал, ценностное основание

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Original article

The Dynamics of Partnership Construction (on the basis of cinematic discourse of “Elementary” TV-series)

Liliya R. Komalova

Institute of Scientific Information for Social Sciences of the Russian Academy of Sciences, Moscow, Russia
Moscow State Linguistic University, Moscow, Russia
 komalova@yandex.ru

Abstract. The paper presents the preliminary results of Cultural Discourse Analysis research on the integral image of partnership between a male and female individual. TV-series longitudinally constructs such an image by means of cinematic discourse. The revealed model of productive partnership characterizes highly reflexive relations postulated by partners as value basis stating their sustainable long partnership.

Keywords: partnership relations, cinematic discourse, TV-series, value basis

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INTRODUCTION

The research interest towards TV-series in Humanities is caused by the fact that this format of media production occupies a significant place in cognition and entertainment. "The impact of this format is so much that it can be considered as an energetically charged field of cultural and anthropological identifications" [Конфедерат, Дядык, 2021, p. 56]. TV-series, as a mass-culture product, "form consistent patterns for everyday interactions and practices, more closely related with other moments of everyday life"¹ [Неменко, 2020, p. 47]. The repetition of characters and storylines, and the correlation of these phenomena with the real picture of the world is the most characteristic feature of TV-series aesthetics [Кислова, Ветошкина, 2021]. S. Chavlon-Demersay argues that TV-series not only create imaginary worlds, but also could be mobilized in everyday life offering the audience the schemes that precede any images and shape people's experience [Chavlon-Demersay, 2012]. Ya. A. Parkhomenko describes "TV-series as an oneiric (dreamlike, phantom, imaginary, illusory) ino-reality provoking and satisfying escapist needs of the audience to a much greater extent than literature or cinema" [Пархоменко, 2021, p. 134].

Watching TV-series has become a daily practice for the average TV-owner all over the world. E. V. Salnikova argues that in the 21st century, TV-series acquire a highly prestigious status of the artistic world that accompanies the life of modern people in long-term perspective. People share its discourse if they find relevant issues in it, associate themselves with the characters of the series, and find the plots of the series as typical situations of modern society, even if the series is historical or fantastic [Сальникова, 2019]. The remark of one of the characters in the TV-series "Mike and Molly", Molly's mother, when she declares: "You won't cheat me – I watch "Mentalist" and I know how to act in such situations" – serves as a kind of reflection in this regard.

Despite the fact that the cinematic discourse consists of artistic, non-authentic, scenic conversations between characters and such discourse is similar, but not identical, to the natural dialogical communication between real people, the cinematic discourse "contains the quintessence of typical characteristics of spoken language" and "is designed in accordance with the rules followed by speakers of the natural process of communication" [Оробинская, 2013, p. 128]. The modern film discourse reflects the speech and communication patterns of a modern

native speaker, forcing the viewer to take filmic scenario as realistic conversation, thus separating the code of reality and cultural realism [Духовная, 2014]. "Realism" of plot collisions and characters is an important advantage of the series in the eyes of its followers [Тапасова, 2018].

O. I. Bychkova considers that TV-series help shaping the value basis of worldview by which modern society interprets and summarizes information about a real everyday life. TV-series' characters enable a recipient to try their experience of being in various circumstances onto the personal picture of the world. In case this experience correlates with the recipient's values and worldview, it would be accepted as a role-model and would be used to change the recipient's picture of the world [Бычкова, 2016].

A. V. Dmitrova and V. V. Kornushina affirm that TV-series serve as a means of communication that reflect the mood of modern society and the opinions, views and stereotypes that exist in it [Дмитрова, Карньюшина, 2019]. Thus, "at the beginning of the 21st century, TV-series enter the mainstream of the modern media environment and turn into a cult media product precisely because they correspond with people's reflections and the world of private communication. Series are an important element of everyday communication; they promote private communication and, at the same time, activate the reflection of the individuals about their attitude to the screen arts, certain genres and issues, certain actual images of characters presented. TV-series accompany our everyday life since the beginning of the 21st century as artistic "partners" in the dialogue between individuals and an actively modernizing society" [Сальникова, 2019, p. 132].

We analyzed TV-series by Cultural Discourse Analysis (CuDA)² as an interpretation and explanatory method that suggests a correlation between a "text" and social conditions, ideologies, and power relations in which it was created. "Society and culture are dialectically related with discourse – they are shaped by discourse and at the same time they constitute discourse" [Тичер и др., 2009, p. 199].

CuDA is focused on «the formation of theories and methods that contribute to the development of the principles of cultural coexistence and harmonization of conflicting discourses of various cultures in the processes of intercultural communication. It is assumed that the modern cultural situation in the world is characterized by the presence of sharp forms of discursive antagonism, manifested in almost all spheres of the culture of mankind» [Переверзев,

¹ Hereinafter, translation from Russian into English is made by L.R. Komalova.

² Cultural Discourse Analysis (CuDA) is a variation of Critical Discourse Analysis. Read more about the method and CuDA research procedure in: [Shi-xu, 2005; Carbaugh, 2007; Переверзев, 2009].

2009, p. 66]. Cultural analysis of discourse “pursues a new and flexible mode of discourse research that changes its object of enquiry according to the cultural political priorities of the moment: for example, Western colonialist discourses of its cultural ‘others’, marginalized discourses from non-western cultures, questions of how to raise hope in ‘troubled’ societies, or questions of how to formulate and warrant new discourses of cultural coexistence and freedom” [Shi-xu, 2005, p. 7].

Within the framework of the semantic content of cultural discourses D. Carbaugh denotes questions about how people are being related and what relations they are in [Carbaugh, 2007]. In this regard, our research discovers an alternative model of productive interpersonal relationships between a male and female individual, opposed to dominant models of family relations (functional and role relations between a man and a woman), love relations (relations based on romantic attraction) or the “battle of sexes” (relationships of contrast and rivalry) models. All these models are represented on TV-series, which, as was demonstrated in the introduction section of this article, are part of the modern mass culture, and our everyday social practice includes TV-series as a cultural product.

METHODOLOGICAL APPROACH

The object of our research are partnership relations between people. We focus on how such relations are constructed in dynamics. The purpose of this research is to describe a productive model of the relationship between a male and a female individual, presented in the TV-series “Elementary”. We consider the series as a discursive practice that exteriorizes behavioral patterns that captures current trends in building relationships between people in different situations. In this regard, we consider the series as a narrative that has no beginning and no end, provided that each series has a complete composition of the plot.

We suppose productivity to be a characteristic of relationships in which both partners benefit from these relations: they keep peace of mind, reach self-development, receive support, and realization of their abilities. According to E. Giddens, this type of relationship can be called “pure” intimate relations (as opposed to additive codependent relations) [Гидденс, 2004].

We assume that a series in which the hero is a couple (not one of the partners) can be considered as an audio-visual model of the relationship between

partners. In regard to the TV-series “Elementary”, we are talking about a specific non-romantic partnership between a man and a woman.

We choose “Elementary” because of its successful performance (seven seasons from 2012 to 2019 with 154 episodes), despite the hackneyed plot (detective investigations of Sherlock Holmes and Dr. Watson), the non-stop cast (Johnny Lee Miller, Lucy Liu, Aidan Quinn, John Michael Hill, etc.) and competition with the British series “Sherlock” (2010–2017).

In each episode, we extracted chunks of dialogues between Sherlock Holmes (a male) and Joan Watson (a female) about a particular event in their personal lives (not the investigation they were conducting). The focus was on the reflexive (and even therapeutic) dialogues between Joan and Sherlock. We manage conditionally combine them into the following groups:

- dialogues related to building partnerships between heroes;
- discussions about relations with representatives of the parental family (Mr. Morland Holmes – Sherlocks’ father, Mycroft – Holmes’ brother, Mary – Watson’s mother, Watson’s father and stepfather Henry, Lin Wen – Watson’s half-sister);
- discussions about relationships with a narrow circle of close people: friends, protégés, lovers (captain Thomas Gregson, detective Marcus Bell, Jamie Moriarty (Irene Adler), Shinwell Johnson, Kitty Winter, Dr. Eugene Hawes, Alfredo Llamas, Holmes and Watson’s consultants (Mason, Nose, Gay, twin girls), the Joan’s boyfriend Andrew, the Holmes’ girlfriend Fiona Helbrone, Garet Lestrade and others).

FINDINGS

Through the analysis of “Elementary” dialogues we crystalized the following dynamics of relationships between the main characters.

At the beginning of the series (season 1), Holmes and Watson are bonded functionally: Watson performs the control and advisory function of a companion curator, helping Holmes maintain sobriety. Their personal situations could be characterized as a crisis: the loss of a beloved woman for Holmes, and a professional mistake that took person’s life and forced Watson to learn a new profession. Involvement in joint activities (cohabitation and co-working as consulting detectives) allows both of them to realize their interest in this activity as a matter of life and their usefulness in this field.



Watson: What do you think's inside? In this day and age, the simplest way to track someone is via their cell phone.

Sherlock: You cloned the phone that Moriarty's been using to contact us.

W: I did.

Sh: Hmm.

W: Right after you told me that you'd never let Moriarty hurt me. I thought you'd try and pull something like this. **You asked me to be your partner.**

Sh: **You are my partner.**



W: You lied about hearing from Moriarty so you could come here on your own.

Sh: Watson. Most puzzles I see from the outside and it gives me a certain clarity. I am right in the center of this one. It has blurred my vision, to say the least. **I just lied to protect you.**

W: I didn't ask you to protect me. And **I did not sign on to work with you to be put on the sidelines every time you or Gregson or anyone decides it's too dangerous.**

Sh: You want the danger.

W: **I wanna know I'm not kidding myself by staying with you.**

Sh: The reasons I'm here are personal.

W: I could say the same thing. **I have been with you every step of the way these past couple of weeks.** We have worked hard on this case. **Whatever answers he's got in there for you, I deserve them too.**¹

(Season 1, series 22, 00:38:48–00:40:00)

The second season reveals the relationship between the guru (Holmes) and the protégé (Watson). Sherlock estimates this union as productive, at Watson he sees a valuable potential that he is trying to develop in every possible way. The season ends with Sherlock leaving the country, a decision which Joan considers as a break of their partnership.



Sh: **Our collaboration works, Watson. Even when things are less than ideal between us, it works.** When I look back on the last 18 months, I often categorize it as a kind of...

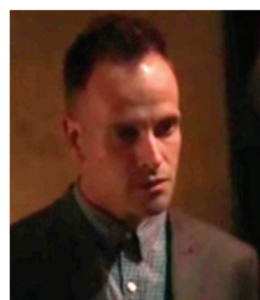
¹ Scripts are taken from the following web-sites: <https://sublikescript.com/series/Elementary-2191671>; <https://engvideo.net/en/serials/elementary/#>

grand experiment. The results of which have demonstrated to me, much to my surprise, that **I am capable of change. So I will. Change. For you. For the sake of our partnership.** For the sake of our work. **Stay.**

W: You have this kind of... pull. Like gravity. **I'm so lucky that I fell into your orbit.** But if we live together, that's how it will always be. Me orbiting you. There'll always be the next case, the next problem. And I will always get pulled along. It's an exciting way to live, but there are consequences. **We will work this out.** I know we will. But **I need to get my own place.**

(Season 2, series 24, 00:27:10–00:28:50)

The third season highlights a turning point in relationships. Now Joan is an independent, self-sufficient woman, an independent private detective consulting New York police. Holmes' return with a new protégé opens an opportunity to reflect their own partnership, its value and uniqueness of partners. From that moment, Holmes and Watson become equal full partners.



W: If Elspeth had anything to do with what happened...

I would've gotten to him myself.

Sh: Are you worried I plan to take the credit? **I'm disappointed, Watson. I warned you repeatedly over the course of our partnership...**

W: **There is no partnership! You ended it** in that note you left me eight months ago. The one that was five whole sentences long.

Sh: I concede the note was a mistake. I should have bid my farewells in person.

W: Yes, you should have. But the truth is, you were right... **I didn't need you anymore. I still don't.**

(Season 3, series 1, 00:14:35–00:15:10)

The fourth season begins with a series in which partners lose the possibility to consult the police, and their partnership seems to be in jeopardy. For the first time the question of the significance of their partnership arises before them (to a greater extent, before Watson). The core idea of the season is that one really can work out, or reinstall relations with family and friends only when the "nuclear relations"² in the pair are established.

² We introduce the term "nuclear relations" for the first time ever.



W: Mr. Cook. I'm Joan Watson. You called me yesterday.

Cook: How did you know where I lived?

W: I'm here because I want you to give a message to Mr. Holmes [*Sherlock's father*].

Cook: He has a secretary. Several of them, actually.

W: You're the one who called me.

Cook: Very well. What's your message?

W: **He can come and visit his son or he can stay away. What he can't do is threaten to come and then never show.**

Cook: Mr. Holmes is an extremely busy man.

W: **I'm busy, too. So is Sherlock. Tell him.**

Cook: Can a heroin addict be busy? I'm just curious. I imagine procuring the drug might take some effort, but, after that, it's a... simple matter of aim and shoot, is it not?

W: **What's the hardest you've ever been hit?**

Cook: Excuse me?

W: It's a simple question. **Talk to Mr. Holmes. Tell him what I said. I'd hate to have to come back.**

(Season 4, series 1, 00:18:35 – 00:15:10)

In the fifth season, the established relationship between Joan and Sherlock allows Watson to acquire a resource of free time for her own project (a protégé – Shinwell). And Holmes has the opportunity to constructively finish “guru – protégé” relationships with Kitty.



Kitty: Maybe they're just an excellent way of avoiding talking to me.

Sh: For goodness' sake.

Kitty: No! **You are unhappy because I've**

decided to stop being a detective.

Sh: I get it. But can we please move on? We've been over this. I'm not unhappy. I accept and, more importantly, I understand your decision.

Kitty: Rubbish! You've been frosty with me ever since you met Archie; I'm not an idiot. But do you know, **if-being a detective is the only way to be your friend, then fine, you and I are done.**

Sh: Well, thank you for letting me know this time. That's quite unlike you.

Kitty: Excuse me?

Sh: **The last time that you left, it wasn't made clear to me that our friendship had run its course;** It took me two years to work that out.

Kitty: What are you talking about?

Sh: Two years. Two years, not a single word from you. I mean, you couldn't even be troubled to send a simple

e-mail to let me know you were okay. **I don't mind whether you're a detective or not. The only thing I want, the only thing I've ever wanted, was for you to be happy.**

Against all the odds, it happened. You didn't tell me. Kitty: Two years ago, I was on the run. I'd just tortured and disfigured a man. If the authorities were looking for me, I didn't want you to have to lie about where I was.

Sh: **Do you really think that would've been hard for me? To lie to protect a friend?** I've been asking myself what I could've done differently, if I could've done anything better. **Friendship has never come that easily to me. I thought that what we had was-meaningful.**

Kitty: **It was. It is.**

Sh: I mean, **you made a... person, Kitty, and you didn't tell me.**

(Season 5, series 16, 00:30:43 – 00:32:22)

In the sixth season, the question of fathers and children is again raised, but now it acquires a different characteristic: Joan realizes her desire to become a mother. The appearance of a child is a classic challenge to the couple relationship between a man and a woman, which in the series is played out as social parenthood: Watson strives to adopt a child, Holmes arranges conditions for the child without becoming his father (Holmes may become an uncle; Holmes is the godfather of Kitty's son). Symbolically, the season ends with Sherlock's words: “we're two people that love each other,” that testifies awareness of a deep close relationship with Watson.



W: We could have fought this together.

Sh: We could have failed.

W: **That doesn't sound like us.**

Sh: I wanted to thank you.

W: Don't.

Sh: I wanted to thank you for everything you've done for me over the last six years.

W: Sherlock...

Sh: I was dying when we first met. I mean, I looked well enough. Just got out of rehab and all that. Thought that I knew everything, but I didn't. I didn't realize how much... how much work I would have to put in and how much time it would take. But most of all, I-I didn't realize that... things could get better. And that I could actually be... Yes, **I was dying. And no one could see it but you. You saved my life, Joan.**

W: **We're partners.**

Sh: No. **We're much better than that. We're two people that love each other.** We always have been.

(Season 6, series 21, 00:36:52 – 00:38:42)

The seventh season becomes a kind of reflection of relationships and projection of the future. Holmes is losing his father, forced to stage his death, which leads to a new period of separation with Watson. The last episodes briefly presents four years of the heroes' lives in a state of complete autonomy from each other: Holmes, under fake personalities, continues to fight the underworld in Europe, Watson consults the New York police, adopts a child, writes a book. Sudden news of Moriarty's death becomes the impetus for the reunion of partners. And after Joan's illness and forced break in work partners worry whether Captain Bell will agree to hire their couple as consultants. Before the meeting Sherlock says Watson: "A long as we're together, what does it matter?", thereby emphasizing the fact that their partnership is still truly valuable to him.



W: I still think we should've called him [Captain Bell] first, give him a heads-up that we want to consult again.
Sh: I think he'll appreciate the surprise. Or

he'll punch me. Either way.

W: So, Tuesdays might be a problem. I don't have Rose [nanny] on Tuesdays, and Arthur's [Watson's son] only in school until...

Sh: **We'll work it out.**

W: What if he says no?

Sh: He won't say no.

W: But what if he does?

Sh: Well... **As long as we're together, what does it matter?**
(Season 7, series, 00:41:40 – 00:42:12)

Based on the analysis of series' plot, conventionally, the relative partnership dynamics can be fixed as follows: establishing contact (season 1) ⇒ developing a new type of relationship (season 2) ⇒ establishing equal full partnership (season 3) ⇒ strengthening partnership (season 4) ⇒ partnership as a source (season 5) ⇒ combining autonomy and partnership (season 6) ⇒ pure autonomy and renewal of the partnership (season 7).

The analysis also shows that such productive partnership is possible in specific conditions. Holmes and Watson's relationship does not construct as a hierarchical subordinate relationship within the workplace, as on "Mentalist", "Newsroom" or "Candice Renoir" series; it is not a competitive strategy, as shown on "Masters of Sex" series; it is either a new wave of feminism, as on "Body of Proof" series. One of the conditions is the partial inclusion in social activity (they are not on a permanent job

like captain Gregson or detective Bell). They both have high professional competence that allows making accurate conclusions about the nature of phenomena and maintain deep communication between each other. They are open to new experience and ready for learn. They never hush up problems. Openness in relationships is the main principle in their relations. And yes, they are free to dispose of themselves, their time, they are not involved in dependent relationships.

CONCLUSIONS

To conclude we can say that what began as post drug addiction therapy first turned into scholarship, then transformed into minor labor companion, successfully developed in equal full partnership which means companionship, friendship, family, and love.

We believe that the commitment by the partners to their relationship (provided the relationship evolution sometimes accompanied by some very dramatic events), demonstrated in "Elementary" TV-series, therefore, postulates this relationship as value basis which allows partners to demonstrate the wealth of their inner world and mental resilience in front of social challenges.

Given the fact that "a movie is a social product reflecting historical, political, and ideological contexts" [Ломова, 2022, p. 34], and that "Elementary" TV-series, certainly, has found its audience¹ and still is in demand by cinema-users², we suppose that sustainable productive interpersonal relationships is a meaningful and sought value basis in modern society.

In this regard, "Elementary" TV-series launches different, other than fascination, mechanism for interaction between a recipient and a "screened product"³, namely, a search for externalizing language that allows to work with your own interpersonal relationships via filmic text, and speaking wider – cinematic discourse.

¹ See, for example, "Elementary" ratings on <https://myshows.me/view/25119/rating/> and on https://www.imdb.com/title/tt2191671/episodes?ref_=tt_eps or read users commentaries on <https://www.kinopoisk.ru/series/661210/>

² We introduce the term "cinema-user" for the first time ever. In this context "cinema" is a Latinized form of Greek "kinemat-", combining form of "kinema" – "movement", from "kinein" – "to move" (see: <https://www.etymonline.com/search?q=cinema>). In this case "cinema" and "movie" means the same – a screen exhibiting, explicating, and reproducing moving images.

³ In this case "a screened product" correlates with the notion of "screened work" – a creative product designed with the use of optical, analog or digital systems, in which images exist in time and are perceived by viewers through optical and electronic screens (Infopedia: <https://infopedia.su/6x6e8.html>).

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ИНФОРМАЦИЯ ОБ АВТОРЕ

Комалова Лилия Ряшитовна

доктор филологических наук, доцент
руководитель и ведущий научный сотрудник Центра эмерджентных практик
Института научной информации по общественным наукам Российской академии наук
профессор кафедры прикладной и экспериментальной лингвистики
Московского государственного лингвистического университета

INFORMATION ABOUT THE AUTHOR

Komalova Liliya Ryashitovna

Doctor of Philology (Dr. habil.), Associate Professor
Head and Leading Research Fellow at the Centre of Emerging Practices
Institute of Scientific Information for Social Sciences of the Russian Academy of Sciences
Professor at the Department of Applied and Experimental Linguistics, Moscow State Linguistic University

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