

**Introduction to Cultural Studies**  
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**Lecture – 53**  
**Catherine Belsey Critical Practice - III**

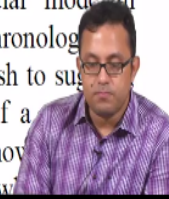
So hello and welcome to this NPTEL course entitled introduction to cultural studies, we were looking at Catherine Belsey book critical practice dissection, this will be the concluding lecture on this book. So in this section we will study in the moment we will begin with the session that is entitled the subject on the text. So we just saw in the last lecture how Belsey talks about (( )) (00:38) and Althusser and draws away ideology and the covert and overt mechanisms of ideology.

And how ideology often times operates through missions and gaps. So missions and gaps and ideology narrators become equally important perhaps sometimes more important than what is stated and articulated. So what is absent and what is sort of held back what is concealed becomes more important than what is revealed and what is represented.

So ideology becomes a very complex mechanism which operates to certain institutions which are defined by as ideological state apparatus which include education systems, educational institutions as well. Okay now in this section Belsey talks about the ideology of liberal humanism. So what is ideology of liberal humanism and that is some way she connects it with common sense and how common sense becomes so dominant narrative of meaning consumption and meaning making okay.

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power for wages. It is in the epoch of capitalism that ideology emphasizes the value of individual freedom, freedom of conscience and, of course, consumer choice in all the multiplicity of its forms. The ideology of liberal humanism assumes a world of non-contradictory (and therefore fundamentally unalterable) individuals whose unfettered consciousness is the origin of meaning, knowledge and action. It is in the interest of this ideology above all to suppress the role of language in the construction of the subject, and its own role in the interpellation of the subject, and to present the individual as a free, unified, autonomous subjectivity. Classic realism, still the dominant popular mode in literature, film and television drama, roughly coincides chronologically with the epoch of industrial capitalism. It performs, I wish to suggest, the work of ideology, not only in its representation of a world of consistent subjects who are the origin of meaning, knowledge and action, but also in offering the reader, as the position from which



So this is what she says and this should be on the screen. It is in the epoch of capitalism that ideology emphasizes the value of individual freedom, freedom of conscience and of course consumer choice in all the multiplicity of its forms. So capitalism very paradoxically and perhaps not so paradoxically it generates the freedom of choice, the freedom of consumption, the freedom to consume whatever you want to do.

The consumer choice becomes the most important form of freedom and capitalism in any high per capita society. The ideology of liberal humanism assumes a world of non-contradictory and therefore fundamentally unalterable individuals whose unfettered consciousness is the origin of meaning, knowledge and action. It is in the interest of this ideology above all to suppress the role of language.

And the construction of the subject and its own role in the interpolation of the subject, and to present the individuals as a free, unified, autonomous subjectivity. Classic realism, still the dominant popular mode in literature, film and television drama roughly coincides chronologically with the epoch of industrial capitalism. It performs, I wish to suggest the work of ideology, not only in its representation of a world of consistent subjects who are the origin of meaning, knowledge and action.

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But also in offering the reader as a position from which the text is most readily intelligible, the position of subject as the origin both of understanding and of action in accordance with that understanding. Now this is something that is highlighted by you know Belsey quite clearly that how is capitalism and classic realism they go hand in hand, how they are so collusive with each other.

And was is important to understand how this illusion of unified subject who is autonomous, who has agency, was free will et cetera. These become very important in capitalism which is obviously an illusion this entire illusion of the autonomy, the illusion of the autonomous subject becomes a very important illusion in capitalism and complicit with classic realism and as I mentioned, I may have mentioned this in the previous lecture that the rise of classic realism and the rise of capitalism at almost synchronous and simultaneous with each other.

Industrial capitalism, the rise of the classic realism. Now the important objectives used over here is you know when Belsey says that it is a world of non-contradictory individuals. When she says it is a world of non-contradictory individuals which actually means that this is consensual individuals that conform as individuals, individuals who conform to the entire ideological apparatus, the entire ideological tyranny.

And entire ideological interpolation and classic realism and facilitates its consumption, facilitates this confirmation if you will. Okay so it performs I wish to suggest the work of ideology not only in this representation of the world of consistent subjects again consistent

subjects become very important interpolated subject's consistent subjects who are the origin of meaning, knowledge and action.



But also often the reader as a position for which the text is more readily intelligible, the position of subjects. So not only does it create, consistent objects in the form of characters classic realism, it also creates consistent subjects and readers and readers who read the classic realism text in a particular way they become complicit and consensual in that sense, so understanding becomes dominated.

And over to the mind by common sense, interpretation becomes over to the mind by common sense. So this entire idea of over determination becomes very important and over determination and interpolation they go hand in hand especially in the way Althusser studies ideology and the apparatus controlling wheeling ideology. Okay now with that in mind what you know Belsey would go on to argue.

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Classic realism is characterized by *illusionism*, narrative which leads to *closure*, and a *hierarchy of voices* which establishes the 'truth' of the story. *Illusionism* is by now, I hope, self-explanatory. The other two defining characteristics of classic realism need some discussion. Narrative tends to follow certain recurrent patterns. Classic realist narrative, as Barthes demonstrates in *S/Z*, turns on the creation of enigma through the precipitation of disorder, which throws into disarray the conventional cultural and signifying systems. Among the commonest sources of disorder at the level of plot in classic realism are murder, war, a journey or love. But the story moves inevitably towards *closure* which is also disclosure, the dissolution of enigma through the establishment of order, recognizable as a reinstatement or a development of the order which is understood to have preceded the events of the story itself.



And this should be on the screen is that classic realism is characterized by illusionism, right so what is the illusion and classic realisms and there is certain illusions which classic realism facilitates and foregrounds. What is illusionism? Narrative which leads to closure and a hierarchy of voices which establishes the truth of the story okay. So there are 3 conditions the classic realism draws on quite heavily.

What are the conditions first of all illusion and there is an illusion of completion of meaning, an illusion of totality of meanings so there is once upon a time and lived happily ever after

structure. So there is a closure, a definite degree of closure, an narrative which leads to closure which is you know designed for closures et cetera, and a hierarchy of voices. So there is a hierarchy of voice some voice is more dominant the others over here.

What is the purpose of the hierarchy which establishes the truth of the story okay. So the veracity of the story, the truth of the story, the truth quality of the story is dependent on the hierarchy of voices in operationally yeah. So classic realist narrative as Roland Barthes demonstrates in S/Z terms from the creation of enigma through the precipitation of disorder, which throws into disarray the conventional cultural and signifying systems.

Among the commonest sources of disorder, the level of plot in classic realism are murder, war, a journey of love. But the story moves inevitably to its closure which is also disclosure. The dissolution of enigma through re-establishment of order, recognizable as a reinstatement of a development of the order which is understood as to have preceded the events of the story itself.

So oftentimes in classic realism we have an accident or murder, an interruption and then we have you know a series of plot, you know which move towards closure and the closure is also disclosure as Belsey points out quite clearly. Why disclosure because it reveals that it gives a very clinical understanding of truth. So the classic, classic realist story would be the detective story.

And that is the point, that is the section that Belsey would move on quite quickly for mayhem she takes of Sherlock Holmes, but the point she is trying to establish here what comparatively is the classic realism, it gives you series of accidents, series of you know disruptions only to have it all levelled out in the end through closures, closures of disclosures which become equally important you know in a for the purpose of the plot okay.

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The moment of closure is the point at which the events of the story become fully intelligible to the reader. The most obvious instance is the detective story where, in the final pages, the murderer is revealed and the motive made plain. But a high degree of intelligibility is sustained throughout the narrative as a result of the *hierarchy of voices* in the text. The hierarchy works above all by means of a privileged voice which places as subordinate all the utterances that are literally or figuratively between inverted commas. Colin MacCabe illustrates this point by quoting a passage from George Eliot (MacCabe 1974:9–10). Here is another. It concerns Mr Tulliver, who has determined to call on the



The moment of closure is a point in which the events in the story become fully intelligible to the reader. So intelligibility, clarity, transparency, lucidity is all these things which I am talking about since the last couple of lectures when we are looking at the text these become very important for classic realism. So it should be lucid, it should be understandable in a very transparent kind of way.

So the narrative transmission should be very transparent in quality. So the most obvious instance is a detective story which in the final pages where in the final pages the murderer is revealed and the motive made plain. So you know everything has an explanation in the end. So the detective story becomes really the most celebratory example of classic realism if you will because everything is revealed in the end, the better the detective story.

The more revelation comes in the end, every explanation is awful, every riddle, every conundrum is solved et cetera. So the motive is made plain, the murderer is revealed et cetera. But a high degree of intelligibility is sustained throughout the narrative as a result of the hierarchy of voices in the text. The hierarchy works above all by means of a privileged voice which places as subordinate all the utterances that are literally or figuratively between inverted commas.

So the hierarchy voices becomes very important example in classic realism. Now when you take this more, when you take this structure into detective story and see how it works you find the obvious hierarchy in detective stories a detective has the topmost position in terms of the voice. The detective seems to norm best what is happening in terms of before now and

after. The detective offers explanation temporal explanations, semantic explanations to the readers in terms of how the action is unfolded etcetera.

So in that sense the detective story becomes a classic realist text okay. Now with that we come to Belsey very famous reading of Sherlock Holmes. The Sherlock Holmes becomes for Belsey the very important example of classic realism and how in an entire idea of the intelligent detective, intelligent investigator who can offer any explanation who can supply, any kind of you know solution to any problem becomes a massive example of the celebration of classic realism.

But also an equally importantly how Belsey seems to detect the fragility in classic realism in Sherlock Holmes story. So Sherlock Holmes stories not just celebration of classic realism or not just you know massive you know advancement of classic realism in terms of disclosure and closure and detection and investigation, but also if you do a deeper deconstruction on Sherlock Homes narratives as Belsey does in this section.

We find we will manage to detect ironically you know some of the fragility some of the uncertainty and unreliability as inherently embedded in classic realism which it does is best to efface, to conceal. Okay, so and there are several examples that Belsey offers in terms of Sherlock Holmes stories and this is the story, The Return of Sherlock Holmes and particular story that Belsey takes up as an example is a Charles Augustus Milverton Story which is actually about a black male.

And interestingly if you look at the way classic realism works in these stories of Holmes is very male. The investigation is very male, is very masculine and woman often on has not given any voice, they are omissions, very conspicuous omissions in the narrative polity or narrative strategy, narrative framework. So the hierarchy is very male you know the male detective is literally always saying everything so Homes sometimes takes up a god-like position in those narratives.

And you know so the gender and the realism they go hand in hand in Sherlock Holmes stories and that is something that Belsey highlights quite clearly throughout you know her reading or Sherlock Holmes. So how we define how do we characterize Sherlock Holmes narrative



especially in the relation through the scientific investigative intelligence of Holmes, especially the way it is narrated in a classic realist way.

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The stories are a plea for science not only in the spheres conventionally associated with detection (footprints, traces of hair or cloth, cigarette ends), where they have been deservedly influential on forensic practice, but in all areas. They reflect the widespread optimism characteristic of their period concerning the comprehensive power of positivist science. Holmes's ability to deduce Watson's train of thought, for instance, is repeatedly displayed, and it owes nothing to the supernatural. Once explained, the reasoning process always appears 'absurdly simple', open to the commonest of common sense.

The project of the stories themselves, enigma followed by disclosure, echoes precisely the structure of the classic realist text. The narrator himself draws attention to the parallel between them:



So the stories are a plea for science not only in the spheres of conventionally associated with detection of footprints, traces of hair or cloth, cigarette ends et cetera. They reflect the widespread optimism characteristic of the period concerning the comprehensive power of positivist science. So positivist sciences, empirical science of science which you know operates and detection.

Detection of sight, smells, touch et cetera. So everything that is positive or palpably present empirically evident that becomes about a positivist science and say you know in that sense these stories become reflect the optimism characteristic of the period. So you know the classic realism the story the celebration of intelligence in a story they are all reflective complexity of the optimism of the main intelligence and these stories.

Holmes's ability to deduce Watson's train of thought, for instance, is repeatedly displayed and it owes nothing to the supernatural. So again it is very deliberate avoidance of supernatural in Sherlock Holmes stories becomes the strategy becomes part of the classic realist narratives. So everything is logically explained, everything can be explained, everything is potentially explicable and his explicability is sometimes becomes a highlight in Sherlock Holmes stories.

It can be explained to a logical deduction to logical analysis and hence is on supernatural by default. So it is lack of the supernatural, lack of the uncanny becomes very important feature



in Sherlock Holmes stories and is something that is very much a part of the classic realist strategy of narration okay.

So the project of the stories themselves enigma followed by disclosure echoes precisely the structure of the classic realist text. So in anyway the Sherlock Holmes stories becomes a structural replication of the classic realist text in the sense that there is an enigma, there is an accident, there is after violence maybe an interruption and it was followed by a disclosure. Disclosure which operates through deduction and that becomes a classic narration of the classic realist text.

That is the structure followed by classic realism or classic realist text quite you know extensively and you know as you can see on the screen (()) (14:48).

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The project also requires the maximum degree of 'realism'—verisimilitude, plausibility. In the interest of science no hint of the fantastic or the implausible is permitted to remain once the disclosure is complete. This is why even their own existence as writing is so frequently discussed within the texts. The stories are alluded to as Watson's 'little sketches', his 'memoirs'. They resemble fictions because of Watson's unscientific weakness for story-telling:

I must admit, Watson, that you have some power of selection which atones for much which I deplore in your narratives. Your fatal habit of looking at everything from the point of view of a story instead of as a scientific exercise has ruined what might have been an instructive and even classical series of demonstrations.

(*'The Abbey Grange', R*



Where Belsey says quite clearly that a project also requires the maximum degree of realism, verisimilitude, plausibility. So realism, verisimilitude plausibility, you know these are this can possibly happen. So the plausibility factor is quite high in Sherlock Holmes and there is a requirement as a condition for any classic realist text in order to make it realistic in quality. An interest of science no hint of the fantastic or the implausible is permitted to remain once the disclosure is complete.

So everything is very scientifically and logically and empirically you know explicable and so there is nothing outside the radar, outside the parameter, outside the pervy or positivist science. This is why even the own existence as writing is so frequently discussed within the

text. The stories are alluded to as Watson's little sketches his memoirs. So Watson becomes a little sketch maker if you will of the Sherlock Holmes stories.

And very interesting section and this is quoted by Belsey it is on the screen where the story is called the Abbey Grange, where Holmes is actually accusing Watson of not being scientific enough in terms of his narrative politics and this is what he says. I must admit, Watson, that you have some power of selection which atones for much which I deplore in your narratives. Your fatal habit of looking at everything from the point of view of a story instead of as a scientific exercise has ruined.

What might have been an instructive and even classical series of demonstrations. So Watson is admonished over here for not being scientifically minded enough. So being more of a storyteller rather than a scientist not something which Holmes does not approve, does not seem to prove over here. And he is telling off Watson quite clearly by saying that you know your selective powers as a narrator is quite at least ought to be desired.

Because you end up being a storyteller rather than a scientific analyst and that does disservice account at Holmes, does a great disservice to my ability to scientifically you know go through evidences and proofs and make logical deductions in that process. So again we have the voice of a very male scientists you know admonition a storyteller so again you could do a very interesting gender study here as well.

And remember that this is the high point of imperialism Sherlock Holmes stories are been written where you know the empire becomes a very important commodity and so you know it becomes almost imperative for the Holmes narrator to play up the classic realist tradition. Because in terms of looking at how everything can be scientifically control, contain and conveyed anything outside the realm of science becomes an absence in Sherlock Holmes.

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The classic realist text had not yet developed a way of signifying women's sexuality except in a metaphoric or symbolic mode whose presence disrupts the realist surface. Joyce and Lawrence were beginning to experiment at this time with modes of sexual signification but in order to do so they largely abandoned the codes of realism. So much is readily apparent. What is more significant, however, is that the presentation of so many women in the Sherlock Holmes stories as shadowy, mysterious and magical figures precisely contradicts the project of explicitness, transgresses the values of the texts, and in doing so throws into relief the poverty of the contemporary concept of science. These stories, pleas for a total explicitness about the world unable to explain an area which none the less they cannot ignore version of science which the texts present would constitute a challenge to ideology: the interpretation of all areas of life social and psychological. is to be subject to rational scrutiny



So and there is a reference on page 95 you know how the Sherlock Holmes stories become a big advertisement for classic realism, but what is also interesting is in this what Belsey says very quickly that we can see the strains, you can see the effort and the effort given in terms of making it more and more classic realist, it then reveals the fractures, it then reveals the scenes.

It then reveals the constructed quality of classic realism and that sense it becomes very important narrative you know take them together the Sherlock Holmes stories. So on the one hand there are pleased for verisimilitude, there are pleased for realism, there are pleased for empiricists or empirical kind of narrators while on the hand they are so anxious to repeat the entire obstruction over and over again that in the anxiety you might find you know they actually reveal their own constructed quality.

They reveal the own strains, the strains were going to show. So the classic realist text had not here developed a way of signifying woman's sexuality except in a metaphoric and symbolic mode whose presence disrupts the realist surface. Joyce and Lawrence were beginning to experiment at this time, beginning of twentieth 20th century with merits of sexual signification.

But in order to do so the largely abundant the course of realism so much is readily apparent what is more significant however is that the presentation of so many woman in a Sherlock Holmes story is as a shadowy mysterious and magical figures precisely contradicts the

projects of explicitness transgresses the values of the text and doing so chosen to relieve the poverty of the contemporary concept of science.

So in the idea of the woman figures being shadowy, mysterious almost magical presence of Sherlock Holmes stories it completely undercuts the confidence of realism. It completely undercuts the confidence of positivist science. So in that sense it begins to be problematic okay. These stories pleas for a total explicitness about the world. So these stories may be read as please for an entire explicitness about the world.

Everything is explicit, everything can be explained, everything has an evidence. So that becomes immortal, the mantra if you will in the stories, but despite being pleas for total explicitness about the world these stories are unable to explain an area where nonetheless they cannot ignore.

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unable to explain an area which none the less they cannot ignore. The version of science which the texts present would constitute a clear challenge to ideology: the interpretation of all areas of life, physical, social and psychological, is to be subject to rational scrutiny and the requirements of coherent theorization. Confronted, however, by an area in which ideology itself is uncertain, the Sherlock Holmes stories display the limits of their own project and are compelled to manifest the inadequacy of a bourgeois scientificity which, working within the constraints of ideology, is thus unable to challenge it.



The version of science which the text present would constitute a clear challenge to ideology. The interpretation of all areas of life physical, social and psychological is to be subject to rational scrutiny and requirements of coherent theorization, confronted however of an area in which ideology itself is uncertain, the Sherlock Holmes stories display the limits of their own project and are compelled to manifest the inadequacy of a bourgeois scientifically which working within the constraints of ideology is thus unable to challenge it.

So this is a very loaded section and an excellent example of deconstructing a certain text. So on the one hand it is quite clear to any I mean normal reader the Sherlock Holmes story has

become a plea imperious science and plea for you know explanation, deduction, investigation, logical analysis et cetera however is also a common narrative which cannot seem to conceal his omissions.

So the omissions in Sherlock Holmes stories they sometimes come to the forum, the inability to you know talk about woman, inability to talk about anything which lies outside the gendered idea of science. The very gendered, the very masculine idea of rationality in science, anything which lies outside it is omitted by default and that becomes very important condition because then what we see is an inability to talk about things outside the you know the rationalist narrative.

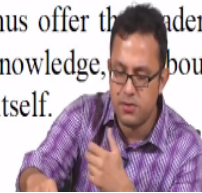
And in that inability it begins to show its own fractures and this is what Belsey says quite clearly that they display the limits of their own project. So they expose the inter limits of the constraints of their own project, you know the constraints being when the constraint of a masculine rationality and anything outside that particular system becomes inadmissible by default.

And there are not lies a mission, there are not lies the absences. So the absences are due to the inadmissibility, their inadmissible because they cannot come inside the limits of the bourgeois, rational masculine structure or the bourgeois scientificity which is constantly highlighted by Holmes, but you know the over reliance on the bourgeois scientificity also exposes the omissions an Holmes originally become a problem.

And therein lies the double condition of Sherlock Holmes stories on one hand, they become a plea they become an advertisement for realism, advertisement for explicit knowledge on the other hand they also display the limits of that knowledge. So in that sense it becomes very important a very complex text okay.

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The classic realist text installs itself in the space between fact and illusion through the presentation of a simulated reality which is plausible but *not real*. In this lies its power as myth. It is because fiction does not normally deal with 'politics' directly, except in the form of history or satire, that it is ostensibly innocent and therefore ideologically effective. But in its evasion of the real also lies its weakness as 'realism'. Through their transgression of their own values of explicitness and verisimilitude, the Sherlock Holmes stories contain within themselves an implicit critique of their limited nature as characteristic examples of classic realism. They thus offer the reader, through the process of reading as work, a form of knowledge, not about 'life' or 'the world', but about the nature of fiction itself.



And this is you know the section with which will end in adopting and this is last word on classic realism that Belsey says. The classic realist text installs itself in the space between fact and illusion through the presentation of a simulated reality which is plausible but not real. In this lies it is power as myth. So classic realism is a myth but it is a very effective myth and since that it is a myth which relies on very similar truth.

The appearance of truth not truth but appearance of truth. It is because fiction does not normally deal with politics directly except in the form of history or satire that it is ostensibly innocent and therefore ideologically effective. But in it is evasion of the real who lies in a weakness as a realism. The evasion of the real also lies the weakness as realism. So it defined that it is actually not been able to incorporate or encompass what is really real right.

You know the inability encompass everything which is real that becomes a problem that becomes a limitation in classic realism and that limitation is experienced in Sherlock Holmes stories. Through the transgression of the own values of explicitness and verisimilitude, the Sherlock Holmes stories contain within themselves an implicit critique of the limited nature as characteristic examples of classic realism.

So the Sherlock Holmes stories may be read as an implicit critique of realism in a sense that it cannot does not seem to be able to acknowledge everything that is out there in the real world. So in that sense it is a very limited form of representation and a limited quality of representation is highlighted in Sherlock Holmes story especially in the way Belsey is reading it.

They does offer the reader through the process of reading us work a form of knowledge not about life or the world but about the nature of fiction itself so it is a metafictional quality about Sherlock Holmes the Belsey is so able to sort of get out. So by not being able to offer knowledge outside is on realistic parameter, classic reallest parameter and the Sherlock Holmes stories become they tell you not just things about the world.

But also the nature of fiction itself the fact that is fiction okay. So and the last bit that Belsey says is very important and she says.

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whatever it cannot explain or understand. In the Sherlock Holmes stories classic realism ironically tells a truth, though not the truth about the world which is the project of classic realism. The truth the stories tell is the truth about ideology, the truth which ideology represses, its own existence as ideology itself.



In the Sherlock Holmes stories classic realism ironically tells a truth though not the truth about the world which is the project of classic realism. The truth the stories tell is the truth about ideology, the truth which ideology represses its own existence as ideology itself. So this is a beautiful and brilliant example of reading of ideology and what Belsey saying away is quite moving and she say that ironically the classic realism and Sherlock Holmes stories they end up telling the truth.

But it is not the truth about the world. It is the truth about his own limitation as the narrator (( )) (25:23) the truth is the truth about his own inadequacy as a narrative technique that is something which is highlighted in the Sherlock Holmes stories. So is not a truth about, is not tall claiming about knowing everything about the world is actually an inward-looking truth which tells you the limitations of classic realism as a narrative.



And that is something just highlighted in the Sherlock Holmes stories and by extension it also tells you the truth about the limitation of ideology, the ideology is actually construct, ideologies as a discursive formation as a narrative which is formed by material and abstract conditions, but ideology is not true. Ideology is a partial representation of the truth. So the limitation of classic realism in Sherlock Holmes stories which is highlighted.

If you do a deep reading of it is also by extension the limitation of ideology. And the claim of ideology has on reality, so ideology is not reality and that is something which would get to know if into a deeper deconstruction is reading on Sherlock Holmes and that is what Belsey says. The truth the stories tell is the truth about ideology. The truth which ideology represses what is the truth is on existence as ideology itself. So ideology is ideological in quality.

Ideology is not outside of ideology, it is a formation, is an act of formation, is an act of construction which can be deconstructed right. So this is a very moving session as you can see and this gives a very fresh perspective and Sherlock Holmes stories, you know stories which you grew up reading as adolescent readers. But you know it is a very important of course it is profoundly political.

As I mentioned, his stories were written at the height of the empire to the anxieties of intelligence, anxieties of positivistic science very historical at that point in time. So that since is a profound historical texts, but Belsey does not do more complex. She takes up the historical condition of Sherlock Holmes but the same time she investigates the narrative conditions on Sherlock Holmes.

On how even the narrative conditions generating anxiety which may be read as anxiety of the classic realist text itself. (( )) (27:20) they can really tell you about what is really happening in the world. It does not quite know outside of his own you know positivistic parameter and that is something which the Sherlock Homes stories reveal its own constructed quality and its own inadequacy as classic realistic text.

So with that we conclude Catherine Belsey's critical practice I am you know hoping you found it interesting and we will now move on to the final text of this particular course which is Slavoj Zizek's, Welcome to the Desert of the Real which should be the text in our next session. Thank you for your attention.