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**The Intertextual Moriarty: An analysis of Kim Newman's
Professor Moriarty: The Hound of the D'Urbervilles
MA thesis**

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ABSTRACT

Kim Newman's take on Arthur Conan Doyle's well-known *Sherlock Holmes* (1887-1927) canon in the form of the novel *Professor Moriarty: The Hound of the D'Urbervilles* (2011) is a brilliant view into the world of pastiches and how they tend to stand out in the vast adaptation genre. Newman, however, does not stop at simply pastiching Doyle, but also intertextually combines the Victorian England with various other literary narratives from around the same period. Through these intertextual practices, Newman demonstrates the diverse ways and degrees to which intertextuality can shape narrative recreations, showing how it enriches the already inventive pastiche genre. This thesis examines how Kim Newman's novel functions within the pastiche genre, focusing on the various ways intertextuality manifests itself within the narrative, and the creative strategies Newman employs in its use.

The introduction of the thesis will provide background information on the novel and the reasoning behind its selection. The literature review will discuss the key concepts of adaptation, pastiche and intertextuality relevant to the thesis, followed by an overview of the current discourse surrounding *Sherlock Holmes* adaptations and pastiche. The second chapter will present an in-depth analysis of the novel's genre, along with a selection of Newman's short stories, focusing on the examples of intertextuality present within them.

Keywords: pastiche, intertextuality, *Sherlock Holmes* adaptations, James Moriarty

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INTRODUCTION

Kim Newman (1959) is a British author, journalist and critic, best known for his extensive fiction series *Anno Dracula* (1992-), which highlights Newman's interest in alternate history versions of Victorian-era London, the vast use of borrowed characters from different authors coexisting in the same narrative space, and serves his first engagement with Arthur Conan Doyle's character Moriarty. His creative background is extensive, ranging from writing plays in the 1980s for an arts center in Bridgwater to serving as the executive producer for the British horror movie *Censor* (2021). He also published multiple novels under the penname Jack Yeovil before eventually transitioning to releasing works under his own name. (The Kim Newman Website n.d.). Newman has established himself within the creative sphere, particularly in the horror genre, through his longstanding work as a columnist for a variety of UK publications, and he has also won the Bram Stoker award twice in the non-fiction category (The Kim Newman Website n.d.) for works examining the horror genre. The range of knowledge Newman has within horror, and earlier literary traditions provides him with a solid basis for any venture into the world of literary recreations, parodies and pastiches, as he is able to add a refreshing layer of intertextuality and narrative blending to such works.

The novel I have chosen as the central focus of this thesis is Newman's first substantial engagement with the classic Arthur Conan Doyle *Sherlock Holmes* canon titled *Professor Moriarty: The Hound of the D'Urbervilles* (2011). The novel consists of a collection of short stories Newman wrote as commissions for various publications, subsequently compiled into a journal-like format and presented as though written by the Doylean villain Colonel Sebastian "Basher" Moran, thereby functioning as a direct imitation of Watson's role in Doyle's canon. The

stories themselves are episodic narratives told from Moran's point of view during his years of serving as the infamous Professor James Moriarty's right-hand man and co-conspirator.

One of the main reasons for the interest in said novel lies in its fascinating perspective shift, which transforms the two briefly mentioned *Sherlock Holmes* villains (James Moriarty and Sebastian Moran) into not only the main characters but also characters that directly mirror the duo of Holmes and Watson. Newman notes in an interview that this type of perspective shift while still adhering to the stylistic recreation required of pastiche, necessitates a comparable relationship between the leading duo, meaning that he needed a "Watsonian partner for the Napoleon of Crime" (Newman 2011), which is where the relatively underdeveloped characterization of Sebastian Moran becomes significant. Furthermore, Newman also establishes that, in keeping with the imitative demands of pastiche, he decided to remain as close as possible to the canonical characterization by listing every detail that Doyle had established. At the same time, however, Newman completely reconfigures Moriarty's role, transforming him from the hidden antagonist into a central Holmes-like figure whom others seek out for help. Newman (2011b) observes that, despite the presence of "gemlike details" and "golden throwaways" in Doyle's work, the original texts provide relatively limited material for reconstructing these characters. This sense of vagueness and openness, which allows for a broad range of interpretations, is the main factor that attracted Newman to these figures. He further justifies his interpretation by stating: "*If my Moriarty is an intellectual sociopath and my Moran an instinctive danger junkie, then those are interpretations put on the 'facts' Doyle sets out.*" (Newman 2011b).

The reason this insistence on keeping both Moran and Moriarty as recognizable as possible to their familiar Doylean counterparts is important lies in the fact that everything else about the novel pivots away from this stable sense of familiarity. The other fascinating aspect of the novel

is the range and variety of intertextual references and elements present throughout the text. These references range from the substitution of character names for existing Doylean figures to the partial or full recreation of the borrowed plotlines, adapted to the context of Doyle's Victorian England, yet consistently reoriented through different focalizations and central characters. Newman's decision to use intertexts not simply as integrated and transformative narrative devices, is a key reason why this novel stands out among many other Holmes recreations. Consequently, it serves as a good case study for examining how intertextuality operates within fiction and specifically in the pastiche genre.

The general aim and purpose of my Master's thesis is to investigate the previously established concepts of intertextuality and literary borrowing, and the various ways in which they can be utilized and represented by focusing on Kim Newman's novel. To accomplish this, the thesis will analyze the selected novel through the lens of its extensive intertextuality and its engagement with the pastiche genre. The thesis seeks to answer the question: How does Kim Newman employ intertextuality in *Professor Moriarty: The Hound of the D'Urbervilles* to subvert conventions established within the *Sherlock Holmes* canon using the various other Victorian-era literary works, and how does he approach the genre of pastiche?

To properly explore the topic, the methodology will involve a combination of intertextual analysis to trace how Newman draws from, references or reworks other texts, and thematic analysis (proposed by Braun et al 2013; 2014; 2017), which is defined as a method of "identifying, analyzing, and interpreting patterns of meaning (themes)" (Braun et al 2017). Thematic analysis will allow me to uncover the underlying patterns in Newman's subversion of both the Doylean canon, and the various other narratives incorporated into the text. This approach will be combined with a comparative analysis that explicitly contrasts Newman's novel with its key source and

intertexts, i.e. it will compare Newman's portrayal of the various borrowed characters and objects with their original Victorian counterparts in the source texts.

The central theoretical framework of the thesis draws on Julia Kristeva's concept of intertextuality as the dialogic nature of texts, alongside other postmodern literary theories that have either contributed to the development of Kristeva's ideas or are closely related to the novel's genre. To provide further theoretical grounding for the novel's genre of pastiche, the thesis will also incorporate Fredric Jameson's (1998) postmodern theory of pastiche, alongside Linda Hutcheon's (2006) theory on adaptation, parody and pastiche. Hutcheon's work will offer a broader theoretical background, while Jameson's framework will enable a more specific positioning of Newman's novel within the postmodern literary landscape.

Research into the world of *Sherlock Holmes* adaptations has tended to remain grounded in a relatively narrow selection of works, typically screen adaptations, with comparatively few studies focusing on literary reinterpretations. Even less attention has been paid to the nature of adaptation itself and the influence that literary works from around the same period can have on the Doylean world. This thesis aims not only to bring a lesser studied literary adaptation of the *Holmes* canon into a wider academic discourse but also to provide a more nuanced perspective on the ways such narratives can be analyzed. Newman's novel is not simply a recreation of Doyle's works, rather, it is a text that knowingly considers the time period of the source texts, incorporating elements that Doyle had established, while simultaneously giving the narrative a completely fresh makeover.

The first part of the thesis consists of the theoretical section and literature review, which addresses adaptation theory more generally and the pastiche genre more specifically. This is followed by a brief section on copyright issues surrounding pastiches and a review of the current

state of research on *Sherlock Holmes* adaptations and pastiches. The second half of the thesis comprises of the analysis section, which starts with the positioning of the novel within the genre of pastiche and is followed by an in-depth analysis of the intertextuality present in both the titles and the narrative itself. The thesis concludes with a summary and discussion of both main sections of the study.

1 PASTICHE AND INTERTEXTUALITY: LITERATURE REVIEW

This section will first address the theoretical framework of adaptation by drawing on Linda Hutcheon's conceptualization of the term, followed by an overview of pastiche and the characteristics that set it apart from similar genres. The section is concluded with an overview of the research surrounding *Sherlock Holmes* adaptations/pastiches and section on how copyright functions around the genre.

1.1 Adaptation Theory

Hutcheon (2006: 7) approaches the concept of adaptation through three distinct perspectives, as the term encompasses an object as well as the process of making said object. Firstly, an adaptation can be seen by its most straightforward definition, as a product. The end result is meant to be a transposition of an already existing work, said transposition can extend from a simple medium switch (written text to silver screen) to staying within the same medium, but switching the context or frame the story is viewed from. Same medium adaptations can be used to give perspective to certain events or even turn the focus on characters that creators later down the line felt as though they were not expanded on enough. She emphasizes on multiple occasions that the product of adaptation as such is "a derivation that is not derivative" (Hutcheon 2006: 9), meaning that the end result comes second to the source, without being secondary or less important. Hutcheon (2006: 8) also brings attention to the ability of adaptations to turn a real-life event or story into a fictionalized narrative, a more recent and well-known example of this being the Lin-Manuel Miranda's Broadway musical *Hamilton*, which turns the era of the American Revolution into a dramatized and condensed musical performance.

The second perspective on adaptation concerns the process during which a work is transformed. This requires the creators to begin reinterpreting and reimagining existing narratives, the purpose of which differs from project to project, however the main reason Hutcheon (2006: 8) elicits is preservation. Oftentimes the narratives written throughout history carry an important message or meaning but would not appeal to a newer generation or different demographic in their original form. The process of adapting is also where the genre difference of the end product typically shows itself. If the author sets out to imitate another style, they then are forced to choose between the form of imitation, for example if the creation is to be read and consumed mockingly (parody) or comparatively (pastiche).

However, the perspective Hutcheon emphasizes most strongly is the “process of reception” (Hutcheon 2006: 8), viewing adaptation as a form of intertextuality that depends on the audience’s familiarity with the original work. The process of engaging with a piece of media entails the audience interpreting and consuming it in tandem with other works held in our memory, many of which become the source texts. The associations with those or other adaptations that have been created based on the same sources create a dialogue within the audience similar to Bakhtin’s theory of dialogism, which states that audiences tend to compare what they know with what they are experiencing (Hutcheon 2006: 21). In this instance, however, Hutcheon focuses more on the dialogue created by the sensible repetition of the same content, looking at a piece of media through the connections it has to itself through interpretation. It is the very hermeneutic identity of the end product that makes an adaptation into what it is, the recognizable direct connection to one or several source texts also helps keep it distinct from the other various smaller intertextual parallels that have been littered throughout it.

One of the central concepts that fans chase in all forms of adaptations is the idea of the product being recognizable to the audience who knows the source material and carries a certain fidelity with it (Hutcheon 2006). This in turn means that most would require a form of imitation to be present within them or for them to be imitatively recognizable, especially if one wishes for their work to become part of the more general artistic practices. Two of the most prominent adaptation genres that prominently place fidelity and imitation of style in the center of their existence are pastiche and parody, two genres that are also commonly merged for the general public. Out of the two, pastiche is the one that is important to distinguish in the context of this thesis.

1.2 Pastiche and its Characteristics

Pastiche as a genre can be regarded as one of the most significant postmodernist practices (Jameson 1998: 2). Jameson's approach to the post-modernist world does not directly reference pastiche as a genre however the way he centers on the idea that we live in a world with no possible stylistic innovation, which in turn forces people to turn to the already existing, often dead, and recreate it in name only, can be fitted to pastiche as well. Jameson (in Duvall 1999: 375) refers to this as a form of 'historicism', meaning that one takes a historical style with no regard to the cultural or political context of the time period and reconstructs it. The core of the style's existence has been diluted in the name of commodification, which in turn means the act of imitation is not celebrated, but instead concealed in a way. However, it is also important to note that this angle of criticism is not pastiche specific as it has also been directed at postmodernism as a whole through the accusation of it being a "cannibalization of all the styles of the past" (Ryan 1990: 396).

As there are many ways of approaching the genre of *pastiche* and as it is often mistakenly merged with other similar concepts, it is easier to narrow down its distinctive features by common points of comparison.

American film critic Richard Dyer (2007) brings out an interesting comparative discussion between the concepts of *genre* and *pastiche*. Any genre of literature can be narrowed down by the specific features and elements that make up the style, meaning that there needs to exist a certain amount of imitation to fit into a genre space. Dyer (in Koskela 2025: 28) argues that while *pastiche* does exist on a similar playing field and at its core could be described in a similar manner, it is the specific emphasis and centering on the imitation of a specific style with a point of reference that sets *pastiche* apart from the general concept of *genre* as such. Dyer (2007: 93) claims that one cannot *pastiche* a broad subject such as tragedy, however a slightly narrower Shakespearian tragedy for example is a different story. Tragedy as a broad genre has become so generic that there is no discernible origin for a source of reference, however becoming even slightly narrower allows for a solid base from which to base an imitation off of. Pierre Fontanier's (in Genette 1997: 73) definition of *imitation* is useful when used in this context as he sees the concept focusing specifically on the turn of phrase and sentence structure used, meaning that the action of imitation needs a specific origin that can be pinpointed as a point of comparison. To Fontanier (in Genette 1997: 74), *imitation* is limited to the specific word arrangements within a style, which is important when comparing pastiche with the concept of genre as a whole. Dyer (2007: 93) also brings up that while one can imitate the general structure of a sonnet for example, it would only truly become a pastiche when the author specifies the specific style and structure origin, i.e. English Romantics or French symbolists. This shows that the ability for the reader to search up the specific origin and

have a point of comparison is important for a creation to gain the title of *pastiche*, unlike with *genre*.

Nyqvist (2017) and Koskela (2025) both also enter another *pastiche* comparison discussion involving fan creations or “*fanfictions*”. Nyqvist (2017: 194) defines these as variations or continuations of well-known pieces of media with the focus being on specific characters or canonical events. This definition as it stands could also be attributed to *pastiche* as it requires the author to mimic either the established style of characterization or plot sequences. Nyqvist also touches upon how *fanfiction* as a genre can become an example of *stylistic pastiche*, if it has chosen a literary source, such as Tolkien’s or Austen’s work. However, stylistic imitation is quite rarely the main purpose for writing this type of fiction, as while the source text might be another literary work, the focus is typically shifted to specific characters while losing the core of what made the original literary text stand out style wise. The form of imitation can also be counted as a point of difference between fanfiction and pastiche as, while previously stated, pastiche is more so focused on the structure of the style, fanfiction is more in line with the general understanding of adaptation imitation, making something the piece of material your own through creative means, even if that means a lack of fidelity (Hutcheon 2006: 20). Koskela (2025: 29) based on Nyqvist’s work states that another big difference between *pastiche* and *fanfiction* however comes from the form of publishing. While *fanfiction* as such is easily accessible content most often found online, written typically for no profit as there are copyright laws surrounding the reconstruction of intellectual property, then *pastiche* on the other hand is more in line with the traditional publishing standards and are more often than not discussed and explicitly approved pieces of writing by the original copyright holders. As mentioned before the source texts also tend to differ as, while *fanfiction* can be written based on the specific style or well renowned authors’ works, then it is more often rather

focused on the “less authentic”, while *pastiche* reaches for the aforementioned renown styles (Koskela 2025: 29).

Finally, Jameson (1998: 2) brings focus to the biggest point of comparison for *pastiche*, *parody*. Every author has a distinct style to their creations that is quite simple to differentiate from others once learned, which can range from sentence structure in literature to musical arrangements in songs. Hutcheon (1988: 11) describes *parody* as a perfect paradoxical mix between challenging the original source while also incorporating it into the “new”, which in Hutcheon’s words forces people to reconsider the very terms surrounding originality.

Both *pastiche* and *parody* in turn embody the act of imitating or mimicking, which means that the core idea of them is to copy said distinct styles of existing pieces of art. Genette (1997: 80) specifies that the relationship between *pastiche*, and by extension *parody*, and imitation is that while imitation is the core of both of these genres, they in turn are simply textures of imitation, as imitation as such is neither good nor bad which means that the distinction is made through intent.

The point at which the two genres diverge is the purpose of their creation (Jameson 1998). *Parody* intentionally seeks to mock the original, which can be done both with sympathy for the source or with ill intent, however the end goal remains to sneer at it. The intention of imitation specifically in *parody* is the mandatory aspect of having the source text be prominent enough within the product for the audience to recognize it so the satirization attempt makes sense (Chatman 2001: 28). Genette (1997: 78) adds that very often *parody* tends to stick to the letter of the text very closely, to the point of taking direct quotations and simply changing the context or purpose of them to add to the mocking element, which can be seen with *strict parody*. A *strict parody* specifically looks to change as little as possible about the source, focusing more so on the idea of recontextualizing the already existing through word substitutions etc. in an attempt to bring

focus onto the aspects that are to be mocked, while *stylistic parody* looks to making fun of the style of the source in an effort to bring forth more vulgar or inappropriate content through it (Chatman 2001: 30).

Pastiche on the other hand works to remove the mocking element of the imitation. Jameson (1998: 3) states that that *pastiche* exists as an *empty parody* that has lost all provocation that would elicit laughter. Genette (in Chatman 2001: 30) implies in his work that *pastiche* as such does not carry any intention at all, neither bad nor good, however this can be argued, as intentionality is not simply about the provocation or lack thereof. Intention in terms of *pastiches* often instead concerns the intentionality of imitation as a function or a practice. Marcel Proust, for example, had stated that the central idea behind his *pastiches* was to specifically mimic the tune of the styles, instead of any specific words (Koskela 2025: 27). He did not mention the intent to either mock or honor, he simply wanted to imitate the style and tune of the work, meaning that intentionality in this case is about the recognizable intertextual elements present in his work. Another aspect that Genette (1997: 128) also counts as mandatory for a piece of work to be referred to as a *pastiche* is a “pastiche contract” between the author of the text and the reader of said text. Genette describes this as a conscious coappearance of the author being implicit in their role as a *pasticheur* and the material being implicit in it is imitation origin.

Pastiche, while occasionally picking specific quotations or lines that might have a specific memorable status, attempts to stay away from that type of direct citation with no expansion as the main purpose behind the genre is to simply imitate, instead of copying. *Pastiche* will often only bring forth a specific direct borrowing when the phrase or scene has become almost a stereotype within the original concept, or something that is intrinsic to the style at the center of the imitation (Genette 1997: 78). A relevant abstract example of this could be the way and style that Sherlock

Holmes and Professor Moriarty ‘die’ in Doyle’s short stories as that aspect gets references in almost every iteration and recreation of their storyline, while the structure and setting can be changed to anything, it is the action of falling while scraping that has become a stereotypical part of their journey as characters. Genette (1997: 105) also brings Tolstoy’s way of portraying the conception of charity or Dostoyevsky’s fascination with the angling of crime as examples of said stereotyping.

While the pastiche genre covers quite a wide range of interpretations, the specific definition that this thesis will be working with is worded by Fredric Jameson (1998: 3) as such: *“[Pastiche is] the imitation of a peculiar or unique style, but it is a neutral practice of such mimicry, without parody’s ulterior motive, without the satirical impulse, without laughter”*.

1.3 Intertextuality

Intertextuality as a concept and usually as a part of a theoretical framework (Kristeva, Genette, Bakhtin, etc.) has garnered a wider range of meanings as the more people have delved into what it can entail, while some treat it as a simple connection between two texts in the form of a blatant reference, other look at it more in terms of a dialogue between two spaces of poetic language. Linguist and semiotician Julia Kristeva was the first to coin the term ‘*intertextuality*’ in her two essays titled *Word, Dialogue and Novel* (1966) and *The Bounded Text* (1967) (Raj 2015: 77), where she looked at the concept of *intertextuality* as invoking feelings of interconnectiveness between written texts. While the term itself is relatively new, the concept has been used by writers for much longer, one of the more well-known older examples of this being James Joyce’s *Ulysses* and its textual relationship with Homer’s *Odyssey* (Ungvarsky 2025).

Kristeva (1967: 37) defines *intertextuality* as a “mosaic of quotations, [...] absorption and transformation of another”, stating that no text stands on its own with no connection or reference to another. Kristeva believes that no author creates a completely original work of writing, everything created is in some way or another compiled from existing ideas, either subconsciously or consciously (Kristeva in Raj 2015: 78). This variety and cohabitation of said ideas is what makes a text double voiced. On one hand you have the text itself and on the other you have the outside world, the combination of which is not constant in meaning as a text cannot exist as a single unit without considering its societal and historic existence and influences. Kristeva uses the term ambivalence to describe this notion (Raj 2015: 79). Kristeva’s interpretation of *intertextuality* also appears to heavily support the later surfaced Roland Barthes’ (1975: 36) own angle of looking at *intertext* as a whole, as he similarly defines it as “the impossibility of living outside the infinite text”, meaning that, as Kristeva said, there is no concept of existing as a completely original piece of writing without a connection to the existing discourse or memory.

As a whole Kristeva heavily builds her ideas on Russian philosopher Mikhail Bakhtin’s concepts and theoretical writings. It is important to note that while Bakhtin’s *dialogism* is more focused on language in communication, then it is Kristeva who switches the main focus of his concepts onto texts. Kristeva’s essay *Word, Dialogue and Novel* mentions that Bakhtin was one of the first people to not look at texts as simply structurally existing, but instead as created directly in relation to another (Kristeva 1986: 36). Meaning that words as such are not a fixed concept, but instead a combination and intersection of ‘textual surfaces’, which in turn create a dialogue between said surfaces. Bakhtin’s theory on the dialogical nature of communication is summarized under his concept of ‘dialogism’, which in turn he defines as “any utterance, whether spoken or written, that people use in communication with each other is internally dialogic”, essentially stating

that everything around us that can be understood is therefore part of a greater whole that is constantly being recreated from the multitude of voices, both internal and external (Bakhtin 1981: 426). The dual meanings in every interaction and utterance give way to constant interaction, thus also making the reader constantly search for answers. Bakhtin also states that while dialogism may be about a word reaching for its answer-word, everything stated is as subjective as possible (Bakhtin 1981), meaning there is no universal truth, instead meaning is created from everything. The core of the dialogic nature of communication and the craving for the truth is also what drives intertextuality in texts; it is the very essence of being able to dig up the referential meaning and purpose of the intertextual presence of another within a text. As with regular communication there is no one specific answer to how an utterance can be interpreted within different contexts, which is also how intertextual reference within the dialogue between the target text and the source text can differ based on the context it is being looked at.

Kristeva (1967: 43) also emphasizes Bakhtin's interesting division of narrative words: *direct word*, *object-oriented word* and *another word*. The first of these refers to the object, or the Text, and more so concerns the author's own words without showing awareness of the influences or context of the other, while the *object-oriented word* involves the characters present in the text albeit keeping a clear distance from the author's own words and becoming almost a subordinate to the *direct word*. The most relevant out of the three for the current thesis is the third and final term: *another word*. Kristeva (1967: 43) explains this as the writer using someone else's words and giving them new meaning while also retaining the original meaning it was carrying. She connects this notion with the concept of ambivalence, two opposing feelings existing at the same time. While ambivalence gives way for societal implications to showcase themselves in a text, it also helps place the same text within a societal context, all the while these two concepts exist as one

for the author while writing (Kristeva 1967: 39) The first two of the three terms are mainly important when looking at or analyzing the writing itself, placing focus on the deliberate wording of the author within the context of the creation on its own, and the characterization and existence of the characters within the author's writing. However, the third term is a clear parallel to how *intertextuality* operates within a given text. An intertextual reference will always carry two different interpretations with it; the meaning and purpose it operated under in the source text and the contextual shift it takes in meaning within the target text. The existing ambivalence is what allows for the reference to be traced back to the original whether it exists implicitly or explicitly within the target text. Without clear ambivalence it should not be possible for an intertextual reference to exist.

Linda Hutcheon (1988), on the other hand, approaches *intertextuality* from a slightly different angle. Hutcheon (1988: 118) looks at it from the angle of wanting to connect the experienced past with the reader's present through rewriting. The rework is not done to make the past look greater or to emphasize the richness of it, it is instead done as a confrontation and a recontextualization of the past. 'The past' Hutcheon (1988: 125) refers to in this instance is what can be seen in the textual sense, a past that to the contemporary readers takes place on paper.

An interesting aspect, especially from the perspective of the current thesis, that Hutcheon (1988) also touches upon, is the core relationship that surrounds a text, and its meanings and interpretations. The more common relationship people talk about is the one present between the author of a text and the text itself, stating that the person giving the meaning to a text is the author and establishing the text as an "original" separate from the existing discourse. This concept has already been readily challenged in the form of Wimsatt and Beardsley's Newcritical concept of *intentional fallacy* (Lamarque 2006), which states that the meaning of the text is not stuck within

the confines of the author's own statements and intentions, instead the meaning should be derived from the text itself. However, while the fallacy rejects any and all external evidence in building the meaning of a text, Hutcheon (1988: 126) sees the case of *intertextuality* embracing it in a different way while still rejecting the concept of the author's intention being the leading aspect of meaning. Hutcheon (1988: 126) also states that the previously mentioned author-text relationship is instead simply replaced by a reader-text one. The relationship shift allows the focus to be placed on the existence of the text within the history of discourse itself, giving way for the readers to use the existing past to create meaning within a given text. The *intertextuality* present in the text would have no significance for the audience if the discourse surrounding the experienced past was not part of the relationship with the text.

Both Hutcheon and Kristeva, with the help of Bakhtin's ideas, arrive at the conclusion that no text can be removed from its more general context, be that cultural or societal, which makes every text into an interwoven textual experience and an interplay of references. *Intertextuality* allows the author to step into a dialogue where instead of meaning being created, it is arranged or composed out of the wider textual conversation, making the implied singularity of texts into an illusion (Raj 2015: 80).

1.4 *Sherlock Holmes* Recreations

The *Sherlock Holmes* collection of short stories by Arthur Conan Doyle, published between 1891 and 1927, can be regarded as one of the cornerstones of detective fiction with their widespread influence on different works and characters since their initial release. The infamy of the series has also brought forth countless retellings and adaptations over the course of the hundred years they have been around, which differ from each other by a substantial amount. As a result of

this, the adaptations of the detective stories have also become the target of researchers, from analysis into setting changes to the ways and reasons people change certain aspects about the stories when creating said adaptations, even touching upon the variety of genres they encompass.

The first proper introduction into the world of adapting *Sherlock Holmes* stories across mediums came in the year 1900 with the short production of *Sherlock Holmes Baffled* directed by American cinematographer Arthur Marvin. It was a ‘silent trick film’ or pastiche (McCaw 2019) about Sherlock Holmes’ character chasing after a disappearing villain, that had very loose connections to the original stories beyond using the detective’s name, however, it became the gateway into a wider adaptation movement surrounding the stories (McCaw 2019: 203, Topcu 2023). Since then, the range of adaptations has become massive, the most notable adaptations in terms of the amount of research done on them have however all come from the Western sphere. The most researched examples (See Polasek 2013, Rituparna 2020) of these being BBC’s *Sherlock* and CBS’ *Elementary*, both series being used as good examples of more general character analysis’ and even seeing how to fit a character or a setting from the 19th century into the current time and age, as both series take place in the contemporary world (Polasek 2013, Rituparna 2020). Ashley Polasek (2013) explores the image of Sherlock Holmes in the adaptations released around the 2010s, including BBC’s and CBS’ works, by categorizing the depictions as “post-millennial” and highlighting the shift between the heroic and antiheroic nature of Holmes’ character as “fundamental to the character’s journey into the twenty-first century.” (Polasek 2013: 392). She brings out an interesting connection between the blurring of the hero and antihero categories seen in the newer adaptations and the importance of them in the historic nature of detective fiction. Using Stephen M. Fuller’s (2005) idea of the postmodernist nature of weakening the boundary between the two categories, Polasek points out how this action is a necessary step in bringing these

Sherlock-like figures into the new day and age and having them retain core characteristics while at the same time helping them “shed the tweedy image” (Polasek 2013: 388) that the countless older adaptations have carried with them and in doing so, appeal to the new age audience. Das Rituparna (2020) on the other hand in his article about the Holmesian archetypes puts a bigger focus on the varying elements that make the original canon surrounding Sherlock Holmes recognizable and investigates how those elements have been reinterpreted in the aforementioned adaptations. Character archetype in this instance refers to the collection of traits and aspects, that when removed from the character’s name still embody the core that makes up said character. In this instance that would mean the personality, behavior and role that sits at the epicenter of Sherlock Holmes’ character when he is removed from the context of Doyle’s stories. Rituparna (2020) argues that it is not the character of Sherlock Holmes itself that has been brought into newer adaptations, but instead the archetype of “good” that he represents. However, the detective archetype of Holmes does not exist on its own, the longevity of the detective’s image and his influence come from the adaptability of the entire ecosystem of Holmes. The simplification and condensation of Holmes’ character and the Victorian-era London around him into archetypes, Holmes’ archetype becoming his intellect, eccentric mannerisms and cold rationality mixed with wit and the London archetype being a crime ridden industrial metropolis, work hand in hand with the post millennial image of him that Polasek (2013) had created in her work. By taking only the image of Holmes and the Victorian-era London setting, one can fit them into any time period and setting without losing the core of what makes them familiar. Neil McCaw (2019: 206) looks at the concept of his archetype slightly differently and argues that the 21st century Sherlock Holmes is universally recognizable because of the “cultural globalization” and that there is no one singular archetype to connect to Holmes. Implying that while there is overlapping between the variety of

interpretations, the core of the adaptation field surrounding Doyle's character is entirely about the variation. He goes as far as to state that the idea of chasing after a comparative connection between the original short stories by Doyle and the countless reimaginings is both irrelevant and pointless (McCaw 2019: 207) and that the focus should instead be on the beauty of the variation.

This leads into another repeated aspect in the research surrounding the multiverse of *Sherlock Holmes*, which is the perception of adaptations and how a part of the audience's reactions to various adaptations comes from the faithfulness of said works (Chopra 2017, McCaw 2019, Hills 2017). Using the term "faithfulness" with a creative sphere as big as the *Sherlock Holmes* adaptations however can be tricky, as there are debates over what the creation needs to be faithful towards, meaning that often the ideas that the fans of the series may feel should be carried over never get called into question by the creators (Hills 2017: 75). This concept can range from the storytelling style of the recreation (Green and Watt 2003) to the way or cadence the characters themselves speak (Hills 2017: 75). This idea connects back to the question around *what* is being adapted, the stories or the archetypes and ecosystem (Polasek 2013, Rituparna 2020). Bishop (2018) also agrees with this notion as in her opinion the recent depictions of the detective stories appear to have turned away from a fidelity towards the canon world and have instead turned towards capturing the characters as they are most recognizable to the wider audience, as wide and all-encompassing archetypes, which can be seen as the adaptations are attempting to be authentic to the self rather than the texts (Joyce 2017: 80). Some of the bigger adaptations, such as the aforementioned CBS' *Elementary* for example have made a choice to stand out with their characterization of Holmes when compared to the popular period accurate adaptations, by making him a "stylish, internet-savvy but emotionally stunted figure" and set out to add to the pop-culture depiction of Holmes, rather than match the Doylean Holmes (Hills 2015). It is also important to

remember that often the bigger adaptations have corporate motivation behind them as well. Polasek (2013: 387) puts emphasis on the financial demands surrounding blockbuster creations, which means that often the intended audiences are not the people already familiar with the source material — the people who demand the adaptations to be formatted in a specific way — and they must appeal to people beyond that. Even back during the second half of the 20th century did people such as Jon L. Lellenberg, a writer specializing in *Sherlock Holmes* creations, state that the majority of the creations from that time were already “commercially inspired” (Green and Watt 2003: 9-10).

While most of the previous research treats *Sherlock Holmes* adaptations as a monolith, then Green and Watt (2003) in their own research divide the newly created works based on Doyle’s canon into three separate types. The first of these are the completely new descriptions of the cases that are mentioned as a throwaway line in the short stories, but for whatever reason were never expanded into their own stories. They simply exist without interfering with the existing canon and therefore are simple additions to the *Sherlock Holmes* universe. These original stories often end up being reimaged by later authors, adding to the uniqueness of the Holmes adaptation genre. The final two types are often combined in this type of research; however, Green and Watt find their separation important — *parody* and *pastiche*. Parody in this format allows authors to emulate Holmes’ character but also mock him in the same breath. They can take certain characteristics and exaggerate them to the point of unnatural, the example given by Green and Watt (2003: 195-196) being Holmes’ arrogance which can be turned into pompous energy or even taking the idea of him being always right and turning it upside down. Parodies have the power and freedom to both be “sympathetic [...] or disruptive” (Green and Watt 2003: 195-196) to the source material, something that most adaptations by definition cannot be. *Sherlock Holmes* pastiches on the other hand are in

the middle of the two aforementioned types as they balance features from both, making them stand out amongst the other works. Green and Watt (2003: 82-83) go as far as to say that *Sherlock Holmes* pastiches are a separate sub-genre of literature themselves.

Polasek (2013) points out in her article that one of the main issues with having so many different adaptations of one thing is the existence of *creative entropy*, a term that has its roots in the scientific field and describes the concept of randomness and disorder with little to no predictability within a system. In the adaptation field, the term *creative entropy* encompasses the idea that there will come a point where instead of people simply adapting aspects from the originals with some type of clever twist or archetype implementation, they will end up with a piece filled with random chaotic disorder in an attempt to stand out in the otherwise busy and overcrowded adaptation field. This idea is encompassed in Nyqvist's (2017) article on the authenticity of Sherlock Holmes as she focuses specifically on the proposed subgenre of adaptations – pastiches – and how these often end up being the results of the previously mentioned randomness. There is at times a clash of two opposing ideas that ends up happening while creating these pastiches – the idea of not being able to erase the existence and influence of the originals, while also not being able to directly account for their existence either. Nyqvist (2017) also mentions that this idea comes from the fact that the authors want to not just replicate the format of the originals, but the entire ecosystem of them, without having the direct influence of them hanging overhead, an idea that was supported in Rituparna's (2020) article as well. She also interestingly points out that the reason why a lot of the more “free” adaptations of the detective stories do not fall under the umbrella of the pastiche genre is their lack of “stylistic proximity” to Doyle's works, as a big part of the existence of pastiches is the mentioned acknowledgement of the form and expression of the source texts, a notion that is also highlighted in Green and Watt's (2003: 12-13) research from the angle

of how difficult the style can be to replicate. An important aspect is also the purpose of the work, while simple adaptations take the characters and put them in a new situation or setting to see how they would solve a new case or exist in a new time period, than often enough pastiches go out of their way to answer questions about the source texts that might have been left unanswered or were not answered in an adequate way for the reader while not stepping into the concept of changing the core of the characters and making the creation into a parody. The aspect that makes *Sherlock Holmes* pastiches specifically interesting is how, as previously mentioned, they have become a separate literary form themselves as the range of the literary fields covered within the form come from well beyond the detective genre (Green and Watt 2003). Interestingly while academics such as Neil McCaw (2019) called the first known adaptation involving the detective also a pastiche, Green and Watt (2003) in their comprehensive collection of Holmes pastiches claim that the very first example of a published pastiche instead appeared seven years prior, the same year and month that Doyle's *The Final Problem* (1893) story was published, and was written by Doyle's close friend and the author of *Peter Pan*, J. M. Barrie. The story talks about Sherlock being presumed dead, which leads to Watson being arrested, however in the end he is released when Sherlock shows up again alive. The reason why this stands out is that it implies Doyle must have shared his plans to kill off Holmes with Barrie which he then used to tease the death before the actual short story publication (Green and Watt 2003). However, the very first pastiche that had no connection or influence by Doyle as a person and properly set Sherlock also as the main character was released the following year in an American magazine *Puck* and followed the more traditional format of adding to the already existing canon by having Holmes solve a diamond theft case. This can be regarded as the official first known step into the sub-genre known as *Sherlock Holmes* pastiche.

Nyqvist (2010:282) mentions in her PhD thesis that the biggest targets for Holmes pastiches are the infamous short stories *The Final Problem* (1893) and *The Empty House* (1903) as those two texts somewhat contradict each other in the original versions as a result of Doyle needing to resurrect Holmes' character post his written death at the Reichenbach Falls. From this, one can point to two types of *Sherlock Holmes* pastiches existing. The first type of pastiches that she brings out are the so-called *complementary pastiches* that seek gaps left in the source texts and instead of reimagining existing texts insert new pieces of information that further help elevate the original, a text type that Green and Watt (2003) on the other hand in their research did not include under the pastiche genre as such. These texts do not contest what was already there and mainly act as add-ons to extend the ecosystem of Doyle. The second type that Nyqvist (2010: 282) focuses on more in depth are referred to as *corrective pastiches*, which take the previously mentioned unknown and confusion left by Doyle and by using Holmes-like rationale present in the original texts attempt to give the "correct" or "real" interpretation that was hidden in said source stories (McCaw 2019: 205, Green and Watt 2003: 8-9). This is the main type that tends to fall into the paradoxical nature of wanting to erase the existence of the original texts to reimagine them while keeping their existence present for the context of them, as their main purpose is to correct what was presented. Interestingly enough the popularization of the corrective pastiche in the *Sherlock Holmes* sphere can be attributed to the original short stories also at times referencing the idea of them being Watson's rewritings or revisitations of the events, making the corrective nature of the pastiches fit quite well into the already established ecosystem that Doyle himself had created, acting in an almost commentary-like way (Nyqvist 2010: 283).

Another academic who has focused on the world of *Sherlock Holmes*' adaptations is the aforementioned Neil McCaw. In his addition to *The Cambridge companion to Sherlock Holmes*,

McCaw (2019: 203) specifically points out that because the era of the silver screen adaptations for the *Sherlock Holmes* canon started with the pastiche genre, it can in return be claimed to be responsible for the subsequent boom in creations that promise the audience a glimpse into the world beyond the “Doylean canon”. Sameer Chopra (2017) similarly to Stephen Joyce (2017) in his article on the authenticity of Holmes across adaptations points out that adaptations make a choice in the target of their fidelity or “faithfulness”, they either focus on the original canon – by either matching the aspects they choose to focus on to the original or by recontextualizing them in an attempt to give them new significance – or some other definitive adaptation that has made their mark amongst the countless other works. Showing that the influence of the adaptations and pastiches that were released near the beginning of the 1900s on the decades of adapted Holmes counterparts that have come since then cannot be understated. For example William Gillette’s play that later became a movie was considered synonymous with the character of Holmes himself (McCaw 2019: 203) and became the origin of the well-known depiction of Sherlock Holmes with his pipe and his “Elementary, My Dear Watson” catchphrase that adaptations and reworking use to this day, even though it did not originate from Doyle’s own works (McCaw 2019: 203, Joyce 2017: 80). McCaw (2019: 206) similarly to Green and Watt (2003) also emphasizes that the popularity of both the adaptations and the pastiches means that Holmes’ character has gone through every angle from interpretation to parody and that oftentimes the references people attribute to the various archetypes of Sherlock Holmes can be chased back to other reworkings. As mentioned previously these cross references continue to extend the *Holmes* ecosystem from simply containing Doyle’s own words, but also the countless influential reworkings that at times have as much or an even bigger impact on a new creation. An interesting example of an impact that some people count as more negative comes from the popularity of Nicholas Meyer’s creation titled *The Seven-Per-*

Cent Solution, that revolves around Sherlock Holmes interacting with Sigmund Freud. This was the first time a longer novel type pastiche that stepped away from the short story style of Doyle's own works garnered that much attention and can be regarded as the reason why a lot of the later published pastiches tended to stray away from and at times even diminish the iconic format of the originals, much to the dismay of people (Green and Watt 2003: 96-98).

McCaw (2019: 210) and Hills (2015) both interestingly also bring attention to the idea that the more traditional umbrella term of *adaptation* for the countless creations based around *Sherlock Holmes* does not do justice to the variety and creativity that said creations can carry. Hills (2015) draws upon Hutcheon's adaptation theory and states that the line between adaptations and allusions is blurry and leaves too much up for interpretation. The common combinations of references to Doyle's works and the decades of reimaged Holmes interpretations often enough have more similarities to Hutcheon's idea of "short intertextual allusions" than longer revisitations (Hills 2015) which would place the countless *Sherlock Holmes* based works outside of the common adaptation definition. In its most simple form "adaptations" tend to carry solid and certain rules or guidelines for how to showcase the retold story, however as McCaw (2019: 210) explains, everything in the *Holmes* canon can be debated or negotiated, from the gender of the characters (Rituparna 2020) to the locational setting of the story being told in. He states that while he prefers to leave the binary idea of adapted and adaptive works in the past (McCaw 2019:207), if one must use the term for these works, than it should be looked at as a combination of recognizable interpretation as well as an open invitation to reimage the works even further (McCaw 2019: 210). There are also discussions around the question of why everything can be negotiated in the canon. One of the more rational reasons is the simple fact that the *Sherlock Holmes* short story canons have slowly been entering the public domain (Hills 2015), with the final two stories having entered

it in 2023. Meaning that there have been fewer legal constraints getting in the way of authors and creators filling the *Sherlock Holmes* sphere with more creative entropy. However, this only applies for the original short stories, and the references present in them, and not to any references present in the influential reworkings that came afterwards. To account for the increasing addition of these creations, Nicola Bishop (2018: 59) for example proposes in her research that the newer adapted works should rather carry the umbrella term of “re-imaginings” as they carry traits more similar to postmodern intertextualities than traditional retelling representations.

Sherlock Holmes adaptations and re-imaginings form a diverse and expansive field shaped by genre-specific purposes and tensions between fidelity and creative reinterpretation, often deliberately exploited by creators, which has led some scholars to question the adequacy of the term *adaptation* and instead favor *reimaginings* as a more accurate descriptor of their intertextual complexity.

1.5 The Question of Copyright

There has been much talk surrounding the idea of how people other than the original author are allowed to use and reinterpret characters and storylines that are under existing copyright laws. 17 U.S. Code § 102 and Copyright, Designs and Patents Act 1988, better known as the US and UK copyright laws respectively, state that it is the creation and its expression that is under protection, not the general idea or concept used. This means that the specific original wordings, distinct characters, plot sequences and specific enough scenes all have legal framework surrounding them (U.S. Copyright Office 2026, UK legislation 2026). Both frameworks also specify that names and titles on their own do not automatically fall under copyright protection, however the combination of name, personality, appearance etc. that make up the entire image of a fictional character are

protected, as the characters in their entirety belong to the literary work itself. If the author wishes to also hold ownership and protection of the name on its own, they have to reach out and have it trademarked, much like the Conan Doyle Estate Ltd. had done with the name Sherlock Holmes in 2010 (Bennett 2014). While the action of trademarking does not stop people from using the name in their work, it does give the trademark owner some leeway to argue its usage in certain places, i.e. book titles.

The case of pastiches being able to exist and to a certain degree bypass a variety of copyright restrictions, is not explicitly mentioned in the US copyright law, they have instead been lumped together with other derivative works, which specifies that as long as a work is transformative, they are allowed to engage in certain borrowings of copyrightable material. The UK copyright framework on the other hand has a specific section within their "exceptions to copyright" guide on pastiches, parody and caricature, making them legal terms after a law change in 2014 (Intellectual Property Office 2014). This guide specifically outlines the purpose and intent behind the exceptions, stating that the copying or borrowing must adhere to the "fair dealings" section of the law. Fair Dealing in this instance does not have a statutory definition, it is simply described as a question of how a fair and honest person would deal with the situation, and the extent can differ from case to case.

There has been wide debate over when derivative works fall under fair use and when there is actual fear of a person taking legal action against a creator. An example of an author and their team taking the legal angle was the 2009 copyright dispute between J.D. Salinger, the author of *The Catcher in the Rye* and Swedish author Fredrik Colting (Chan 2009). Colting had written and published a book titled *60 Years Later: Coming Through the Rye*, which featured the character Mr. C or better known as Holden Caulfield, the main character of Salinger's book 60 years after the

events of the original story. It is important to note that Caulfield's name is never mentioned in Colting's book. Salinger and his team sought legal action against the book being published and spread in the US, claiming that it was an unauthorized sequel, rather than a simple derivation and transformative recreation. The issue with many copyright disputes surrounding transformative recreations is that there is no specific legal framework for the boundaries of them aside from the at times vague fair use clauses. Many of the debates hinge on people's own interpretation of law and can result in situations similar to the Salinger and Colting case where the judge can rule that while it infringes on copyright laws in America, countries like the UK can still give the green light for the book to be published.

Sherlock Holmes related recreations and adaptations have also been riddled with legal cases because of the protective nature of the Doyle Estate, which is currently run by the remaining members of the Doyle family and his descendants. However, as of January 1st, 2023 (PBS 2022) all works pertaining to the *Sherlock Holmes* canon have entered the public domain in the USA, 23 years after the UK, meaning that there should not be any more roadblocks for derivative works containing the characters belonging to the *Sherlock Holmes* canon to exist. The reason for the difference in copyright release between the US and UK was the US' 1998 Copyright Term Extension Act, which stated that no copyright for works published post-1923 that were still under copyright protection at the time would be released before January 1st, 2019. This meant that copyright surrounding the final ten Sherlock Holmes stories was in turn extended by around 20 years, making the copyright length for the final works 95 years, compared to the usual 75 (Stoltz 2023).

Two major legal copyright cases surrounding the *Sherlock Holmes* short stories from recent history were the *Klinger v. Doyle Estate* in 2014 and the *Enola Holmes* lawsuit in 2020. The

Klinger case surrounded the publication of a sequel to an anthology of *Sherlock Holmes* pastiches and other inspired works under a different publisher that had not gotten explicit permission or a license from the Doyle Estate to publish anything containing the characters. The estate even went as far as to threaten Klinger that they would personally make sure that none of the big distributors, like Amazon, and Barnes and Noble's would sell the book (Denniston 2014). The argument used by Klinger and the court however was that anything pertaining to Holmes and his stories published prior to 1923 was already in the public domain and by extension under fair use. However, the issue with the case falls back on the vagueness surrounding the law, as the estate was attempting to counter argue that the characters of Holmes and Watson were not static and were still being evolved and developed in the ten stories that at that point in time were still protected by copyright law. This case ended up establishing the boundaries of later *Sherlock Holmes* recreations as the outcome stated that while Sherlock Holmes and the rest of the character were indeed part of the public domain, any character specific details established in the later stories, such as the existence of Watson's second wife (Reid 2014) were still protected by copyright law on behalf of the Doyle Estate.

The *Enola Holmes* lawsuit on the other hand centered specifically on said boundaries somewhat established at the end of the Klinger's case, this time surrounding Holmes' character in Nancy Springer's book *The Case of the Missing Marquess: An Enola Holmes Mystery* and the Netflix movie *Enola Holmes*. The lawsuit was similar to Klinger in the sense that it centered on the question of what parts of the character were still under copyright law, with Holmes' warmer demeanor and respect towards women and his friendship with Watson being at the epicenter of the lawsuit (Moss 2020a). The Estate argued that both of those traits were nowhere to be found in the stories existing in the public domain and were part of the post-war Sherlock Holmes evolution that

Doyle had engaged with. The cases, however, did not end up having a proper trial as it was dismissed on prejudice by stipulation (Moss 2020b), meaning the case was closed because an agreement was reached by both parties. The Doyle Estate has been accused on several other occasions of also overreaching with their copyright claims in an attempt to protect the source material while attacking completely legal derivative works.

Kim Newman does not explicitly state anywhere that he had personally run into any trouble with the Doyle Estate in the process of getting his own collection of stories published. However, that could also be related to the fact that as stated in the *Notes and Acknowledgements* at the end of the book, the idea for the short stories came from several individual commissions to write Holmes-related stories for BBC Online, *Sherlock Holmes' Mystery Magazine* and two anthologies titled *Gaslight Grimoire* and *Gaslight Arcanum*, meaning that the commissioners could have been the ones to deal with the legal side of the pastiche stories.

Overall, while the copyright law in place does establish clear boundaries for the protection of creative works, it is still vague enough to allow clear misuse of it in legal cases as clearly established by the Doyle Estate. The Doyle Estate and their deliberate targeting of derivative works is merely the most well-known example of literary copyright misuse in a court of law by the copyright holder themselves; however, such prominent cases have also helped further establish the boundaries and legal ramifications for future cases surrounding other literary works. Also, while the public domain entering should mean that there will be no proper basis for any further blatant misuse of the law by the Estate, they still own the trademark for the names of Sherlock Holmes and other Doylean figures, meaning that authors still have to be careful with titles and other commercial creations.

2 EXPLORING THE INTERTEXTUAL PASTICHE: *PROFESSOR MORIARTY: THE HOUND OF THE D'URBERVILLE*

Professor Moriarty: The Hound of the D'Urbervilles by Kim Newman as previously established is a collection of short stories written across multiple years for a variety of reasons, from other anthologies to BBC commissions, and was later published as a collective novel in 2011. The novel contents relevant for the analysis consist of the central seven short stories. The analysis is separated into two parts with the first focusing on the positioning of Newman's novel as belonging to the pastiche genre and the second section focusing on the intertextuality present within the titling scheme and the narrative itself.

2.1 Framing the Genre

It is important to establish Kim Newman's novel *Professor Moriarty: The Hound of the D'Urberville* (2011) as a postmodernist pastiche beyond simply trusting the genre categorization on various literary websites or stores. This can be done through the pastiche conventions established by literary scholars such as Sanna Nyqvist found within the novel, and the implicit structure of the novel that Newman reveals through the title of the novel itself.

2.1.1 Corrective and Complementary Pastiche

Nyqvist (2010: 282) describes two different types of pastiches – *corrective* and *complementary pastiches*. *Complementary pastiches* being texts that do not recreate the existing with the intention of replacing them, instead they find gaps and add to the source without affecting the already existing canon. *Corrective pastiches* on the other hand take the existing that might have

been left vague by the author and attempt to recreate or give the “real” and “true” interpretation of the source texts.

Kim Newman’s work can arguably be placed within both categories simultaneously. The overarching theme present in the novel is taking aspects found within Doyle’s original work and offering a renewed reinterpretation of them within a new context, typically some other specific Victorian era classic. If one were to attempt to divide the short stories present in Newman’s novel into the two categories proposed by Nyqvist (2010), then it would appear that all short stories within the novel, apart from the final seventh short story, fall under the *complementary pastiche* label, while the finale of the novel is an interesting example of a *corrective pastiche*, that takes the existing and reimagines it through a perspective switch. In Newman’s case, the *complementary pastiches* are short stories that exist vaguely in the same universe as Doyle’s works; however, they lack any clear interaction with the original narratives in any relevant way, it is almost possible to read them as completely separate from the Doyle canon. Newman’s *corrective pastiche* on the other hand is in a direct dialogue with Doyle; it exists to fill in gaps and correct the vagueness surrounding Moriarty’s presence within the short story. The corrective essence of the short story is meant to play with the concept of Watson’s interpretation of events not being the only angle the events can be looked at from as it was not only Holmes’ duo that was present at the Reichenbach falls. Moran in this instance was also recollecting the events, supporting Nyqvist’s (2010) mentioned importance of the revisitation of events from outside sources being at the core of the Doylean ecosystem.

Kim Newman’s complementary pastiches do not attempt to ‘fix’ the Doylean short stories or other classics, instead he looks to add to the material present by either simply using the vague setting or expanding the narrative beyond what was shown. Newman does not attempt to replace

the short stories written by Doyle as there is no rewriting being done to the original narratives. Newman simply takes the recognizable elements present within the *Holmes* stories and twists them in an imaginative attempt to see how Moriarty and Moran would handle a similar but different enough storyline. The acknowledgement of Doyle's works that is present within the texts and can be pointed out centers on the reader's familiarity with the premise of the original *Holmes* narratives, rather than the specific plot sequence and the leading characters. There is a lack of a contradicting "This is not how that character acted in the original" feeling because Newman replaces Holmes and Watson with their counterparts, Moriarty and Moran, while also not having the same villainous characters opposing them within the narrative. This means that, rather than contradicting the already pre-existing Doylean short story with Holmes as its center, Newman's work contributes to the expansion of the Sherlockian universe without erasing the existence of Holmes' canonical presence in similar situations. A prime example of this is the title of the novel itself, *The Hound of the d'Urberville*.

The Hound of the Baskervilles (1901-02), the short story Newman pastiches in his novel, was one of four longer novels that Doyle wrote featuring Sherlock Holmes' character, and it was also the very first Holmes appearance after the publishing of *The Final Problem* aka Sherlock Holmes' apparent death, however the events within it take place at some vague point before the mentioned short story. It was the success of the Baskerville short story that forced Doyle's hand and made him resurrect Holmes' character in the short story *The Adventure of the Empty House*, which canonically takes place post - *The Final Problem* (Cavendish 2002). The plot of the short story surrounds an urban legend of a mysterious killer beast that has followed the Baskerville family for generations and how the heir to the Baskerville estate needs someone to protect him

while he is present in the area. This leads to Holmes sending Watson to the scene to make observations to report back.

This plot sequence is evidently present within Newman's *The Hound of the d'Urbervilles* (Newman 2011a: 137-210) as well. However, instead of the Baskervilles' estate in Grimpen Dartmoor being the central space, it is Thomas Hardy's infamous D'Urbervilles' estate in Trantridge Wessex that becomes the focal location for the happenings of the mysterious hound. Moriarty and Moran are prepositioned with a task to kill the hound present on the d'Urberville estate by Jasper Stoke, the nephew of Hardy's Simon Stoke, who Newman created solely for his narrative. Moriarty sends Moran to do said task, while staying behind with the excuse of having more important happenings to tend to. Similarly to Holmes's surprise appearance in Doyle's story, Moriarty is also later revealed to have been present at the estate and helps 'catch' the culprit alongside his accomplice to conclude the storyline.

The imitation present within Newman's novel revolves mainly around taking the important central plot aspects and using them in a similar, but new context: the main character's accomplice being called to investigate the happenings (Watson vs Moran), a mysterious hound wreaking havoc around an inherited estate, an important character being revealed to have been masking his original identity (Jack Stapleton vs Jasper Stoke), a mysterious hidden figure that watches the men from a distance (Holmes and Moriarty), the hound being a regular animal (Starved dog vs a white wolf) etc. The aim of Newman's imitation is to create a recognizable alternative storyline that can exist within the same space as the existing without replacing it. It is the incorporation of Thomas Hardy's characters that allows for the said existence.

The best example of a corrective pastiche within Newman's work is the final short story, familiarly titled *The Problem of the Final Adventure* (Newman 2011a: 375-467). The title already

informs the reader that there is no combining of Doyle's work with any other outside source present within it, instead this is a combination of two of Doyle's own works – *The Final Problem* and *The Adventure of the Empty House*. Newman tackles the infamous contradictory nature of the two stories and attempts to give a sensible retelling of the Reichenbach Falls incident and the lead up to it from the point of view of Moriarty and Moran. Nyqvist (2010: 282) mentions the paradoxical nature of *corrective pastiches* and how they wish to erase the original while keeping the context of them around. However, in the case of Newman, it can be argued that while he is taking the existing stories and correcting them enough to where the contradictions that Doyle himself has left in make sense, Newman is still not attempting to replace the originals. Even with the retelling of the death sequence, Newman does not actually contradict anything that Doyle has written down, he simply finds a way to explain certain holes or gaps present, and in doing so allows for an alternative view of the events.

The Final Problem is established as a public letter that Watson published to clear Sherlock Holmes' name after one of Moriarty's brothers goes out of his way to slander him two years after the incident. It describes that Holmes became transfixed with a mysterious criminal mastermind who appears to be behind most, if not all criminal activity in London. Holmes describes his encounters with Moriarty as he attempted to put a stop to his activity and informs Watson that Moriarty had approached him to get him to stand down, which resulted in them agreeing to a duel after Holmes stands his ground. This is followed by a description of them arriving near the Reichenbach Falls and Watson getting distracted enough to where Moriarty could meet up with Holmes alone at the top of the falls. It is also important to note that Doyle's text does not actually describe the scene at the top of the falls in any way, it also does not tell us anything about what went on between Moriarty and Holmes, nor does it tell us how the incident takes place, who pushes

who, do they fall together etc. This can all be explained by Watson simply not being there, Doyle relies on the safety net of vagueness that an outside force describing the events presents, there is no description about their death because Watson never saw it. The vagueness of the death is also the premise that Doyle uses to resurrect his character in *The Adventures of the Empty House*.

The Adventures of the Empty House is the direct follow-up to *The Final Problem* and as already established, explains that Holmes had won the exchange with Moriarty and had been living in hiding for several years afterwards while travelling the world. It is also established that this was the first time since that faithful day that Watson had also been reunited with his partner. *The Empty House* also introduces us for the first time to Sebastian Moran's character, who gets a Moriarty-like short appearance and a "tell, don't show" type of description of how evil of a person he is. However, this is where Doyle himself hints at Moran's importance to Moriarty and gives him a similar descriptor as Moriarty about how dangerous he is: "*On the margin was written, in Holmes's precise hand: The second most dangerous man in London. 'This is astonishing,' said I, as I handed back the volume. 'The man's career is that of an honourable soldier.'*" (Doyle 1903).

The issue with both of these short stories is the clear lack of any detailed description of what had happened and in one case how the conclusion was reached, and the other case how the present events were arranged. The vagueness present means that there is a lot that can be included without explicitly contradicting the contents present within the text.

The Problem of the Final Adventure is Kim Newman's clear attempt at establishing the timeline and sequence of events that take place in the shadows without Watson being there to observe them. The reason that it is clear, that unlike the rest of the short stories by Newman, the final one takes place at the exact same time and directly contests the descriptors of Doyle's narrative, is that for the first time within Newman's novel there are multiple direct scene imitation

references from a different point of view containing the exact same characters and quotations. Newman is not hiding behind the switching of names or places to make the situation different from Holmes' adventures, Moriarty and Moran are indeed in the same place at the same time as Holmes and Watson.

The most notable example of this is the direct inclusion of the only written conversation that Holmes and Moriarty have in all of Doyle's works:

/.../ 'You have less frontal development than I should have expected,' said he, at last. 'It is a dangerous habit to finger loaded firearms in the pocket of one's dressing-gown.'/.../ In an instant I had slipped the revolver from the drawer into my pocket, and was covering him through the cloth. /.../ "'You evidently don't know me,' said he. "'On the contrary,' I answered, 'I think it is fairly evident that I do. Pray take a chair. I can spare you five minutes if you have anything to say.' 'All that I have to say has already crossed your mind,' said he. 'Then possibly my answer has crossed yours,' I replied. 'You stand fast?' 'Absolutely.'"' (Doyle 1893)

Startled at my presence on his threshold, he reached into his pocket as if caught doing something unmanly by a schoolmaster. **"You have less frontal development than I should have expected"** I said. **It is a dangerous habit to finger loaded firearms in the pocket of one's dressing-gown.** /.../ He took out a revolver and put it on the table. **"You evidently don't know me,"** I said. **"On the contrary,"** he answered, **"I think it is fairly evident that I do. Pray take a chair. I can spare you five minutes if you have anything to say."** **'All that I have to say has already crossed your mind,'** I said. **'Then possibly my answer has crossed yours,'** he replied. **'You stand fast?' 'Absolutely.'**" (Newman 2011: 439)

The direct borrowing from Doyle's works, which has been made bold within the quotes, helps establish the aforementioned setting and time frame of the events taking place. Genette (1979: 78) mentioned that while pastiches tend to stray away from direct copying of the original text, they tend to still lean into it when the piece of content is central to the angle of imitation present. Newman's usage of the word for word dialogue in this instance could be seen as an attempt to clearly differentiate the relevance and style of the short story from all his other ones included in the novel, and by doing so Newman establishes Moriarty's positioning within the narrative to that of Holmes' in Doyle's source text. Newman has made it abundantly clear from the beginning that Moriarty is playing the part of Holmes in his recreations and as the intention of his short story is

to work as a *corrective pastiche*, it is important to insert in the necessary sections that establish said corrective context. The framing of the dialogue in both instances is a retelling of the events to Watson and Moran and helps to position the motivations of both Holmes and Moriarty going into the final showdown while showing who is in control of the narrative in that instance.

2.1.2 Establishing the Structure of the Novel

Newman's way of establishing not only the genre, but also the structure of his novel can also clearly be found when investigating the title of the novel itself – *Professor Moriarty: The Hound of the d'Urberville* (2011) – beyond simply focusing on the Doyle reference found within. The title informs the reader immediately that there are two aspects which will henceforth be important in understanding what the contents of the novel will be like. It is important to note as well that the title additionally hints at intertextual relations between at least two texts existing within the novel, this angle of reading the novel will be touched upon and analyzed in the next section of the thesis.

The most obvious aspect is the presence of the name Moriarty, which informs the reader that a limelight appears to have been placed on the infamous crime lord, instead of the typical detective. This establishes the shift in focal point and points to a subversion of Doyle's own works by giving Moriarty Holmes' placement within the storyline, while, as we find out after delving into the narrative itself, making Holmes take on the briefly mentioned side character role that Moriarty previously filled. Newman takes the central relationship dynamic that Doyle has at the forefront of his stories between Holmes and Watson and asks the question of "What if Moriarty had his own Watson? How would that affect his storyline?". In the *Notes and Acknowledgements* section of the novel Newman credits the movie *Silver Blaze* or *Murder at the Baskervilles* (1937)

as the origin of said questions (Newman 2011) as the 1937 movie looked to place the Doylean villains, both Moriarty and Moran, into the narrative of the Baskerville family; from this Newman saw the Watson-like role potential that Sebastian Moran as a character was capable of playing if his character was expanded upon.

The second and arguably more important aspect that the title presents us with can be found within the expanded section – *The Hound of the d’Urbervilles*. This is also the title of the fourth short story within Newman’s novel and, as mentioned previously, is an obvious collage of the titles of Arthur Conan Doyle’s short story *The Hound of the Baskervilles* (1901-02) and Thomas Hardy’s *Tess of the d’Urbervilles* (1891). The collage of them establishes the structure of each of the short stories, as well as informing the reader that references to various texts can be found within the stories themselves, establishing a basis for intertextuality. Newman would take a recognizable Doyle short story and blend it together with one or more recognizable storylines that the average literature lover should be able to recognize, as most of them come from a similar time period or carry a similar significance to Doyle’s own short stories. The choice to include specifically chapter four within the novel’s title appears to also be deliberate, as out of the seven short stories, it is the most straightforward in informing the audience about which narratives are at center stage within Newman’s work. The combination of the two aspects establishes the type of storyline that the novel will present to the audience without even having to open the novel. It shows that Kim Newman’s novel is a Moriarty-centric work of literature that has established the presence of a blend of recognizable storylines from Doyle and other well-known authors.

The title itself already presents some of the needed imitation of an existing piece of literature required to place the novel into either the parody or pastiche genre. The more clear-cut imitation can be found immediately when delving into the structure of the very first short story,

Volume in Vermilion (Newman 2011: 19-66). The general structure of the short story is a journal-like retelling of Sebastian Moran's very first meeting with James Moriarty, where Moran describes how he ended up in his vicinity and what his role in the professor's life will be henceforth. The structure is almost identical to Doyle's stories in establishing the narrator as not the main character, but instead as an accomplice or assistant; Moran is the Watson to Moriarty's Holmes. The audience does not get any descriptors of the story world or the events from the point of view of Moriarty, much like Holmes was never given the narrator's role nor voice by Doyle. Both characters are the driving force behind Moran and Watson being placed in situations to write journal entries on, which are the short stories themselves, without describing the inner workings of neither Moriarty nor Holmes. This gives a clear indication that the central imitation in Newman's works is focused more on the narrative structure of Doyle's works, rather than the language. Furthermore, the chapters are separated into individual narratives centering around a singular event that has a clear starting point and conclusion and are being told from the focal character's accomplice's point of view using the first person 'I', a characteristic found within the majority of Doyle's short stories as well.

2.2 The Role of Intertexts

As briefly mentioned, one of the central and most noticeable features of *Professor Moriarty: The Hound of the d'Urbervilles* is the sheer amount and extent of the intertextuality present. Intertextuality in its most simple and basic form refers to any and all references to materials outside of the current story, for example the previously established *Tess of the d'Urbervilles* being referenced within the title of the novel. However, pastiches and similar types of literary reworkings can also give way for a type of intertextuality that one might not consider at first glance – the

source material itself and aspects adjacent to it, which in Newman's case is the same collection of Doyle's own short stories and a couple of onscreen adaptations.

2.2.1 Intertextuality within the Story Titles

The previous section included an analysis of the titles of the fourth story, *The Hound of the D'Urbervilles*, and the final story, *The Problem of the Final Adventure*, showing how they implicitly signal their narrative content through recognizable elements and introduce a naming scheme later reused in the titles; even where this scheme is not consistently applied, Newman's title choices still cleverly signal the varied aims and emphases of the stories.

For example, the fifth short story's title *The Adventure of the Six Maledictions* (Newman 2011a: 221-310), similarly to the final one, does not carry a secondary non-Holmes source reference. It can be regarded as a direct reference to Doyle's short story *The Adventures of the Six Napoleons* (1904). Another slightly more far-fetched connection for the title could also be Doyle's anthology *The Adventures of Sherlock Holmes* (1892), which was released as a collection of different short stories he had written over the years up until 1892.

In this case, the use of the anthology's title could be seen as a reference to the structure of this specific short story: a series of smaller adventures connected by the continued presence of the main characters. While Doyle's collection consists of separate short stories with no clear chronological order, Newman's smaller adventures occur within a tight timeframe. This near simultaneity is made explicit when Moriarty outlines the urgency of the plot, stating that the central items must be obtained within two days: "*I have made a "shopping list", announced the Professor. 'Four more choice items to add luster to the collection. It is my intention that these valuables be secured within the next two days'*" (Newman 2011: 248).

On the other hand, *The Six Napoleons* has two direct references in Newman's text: first through the Pearl of Borgias, a key object in Doyle's original story that Newman also foregrounds, and second, through the structural idea behind the climax of Moriarty's plan – the use of six identical hiding places for the jewels, an issue that will be discussed later in the analysis. Following this pattern, Newman's title can be read as a deliberate fusion of the two Doyle's works, designed to provide the reader with as much information about the following story while also referencing multiple already existing texts, even when one reference falls outside the primary scheme of narrative importance.

The seemingly established naming scheme however seems to slightly fall apart when examining the titles of the first three and the fifth short story. Newman's opening story, *A Volume in Vermilion* (Newman 2011a: 19-66), clearly signals only one of its source texts – Doyle's *A Study in Scarlet* (1887). *A Study in Scarlet* introduces the detective duo Sherlock Holmes and John Watson and marks their first narrative collaboration, a structural role mirrored by Newman's story, which introduces the partnership between Moriarty and Moran.

A similar strategy is evident in the following *A Shambles in Belgravia* (Newman 2011a: 67-84), a playful reworking of Doyle's *A Scandal in Bohemia*. In Doyle's canon, this story introduces Irene Adler, a character who famously outwits Doyle's Holmes; Newman adapts this narrative function, with Adler instead outsmarting Moriarty. In both cases, the titles help orient the reader through the narrative timeline, but they do not clearly signal the secondary intertexts present in the stories.

In *A Volume in Vermilion*, the primary intertext is Zane Grey's *Riders of the Purple Sage* (1912), evident through the prominence of the characters of Jim Lassiter and Little Fay as targets of Moran's first mission. Likewise in *A Shambles of Belgravia*, Anthony Hope's *Prisoner of*

Zenda's central villain Duke of Strelsau or 'Black Michael' directly replaces the role of the King of Bohemia as the narrative counterpart. Neither title directly references these secondary texts, even though their presence is immediately recognizable. This omission may be deliberate. By prioritizing parallels with Doyle's titles and narrative functions, Newman arguably eases the reader into the novel's structure rather than drawing attention to less central intertexts. Alternatively, the lack of explicit reference may reflect the limited narrative importance of these secondary novels, which function primarily through character names rather than deeper engagement with their original plots, serving as a reward for attentive or well-read readers rather than as core structural elements.

The sixth short story, *The Greek Invertebrate* (Newman 2011a: 311-374), at first glance appears to present the same issue as the previous stories, as its title clearly references only a Doyle work, *The Adventure of the Greek Interpreter* (1893). *The Greek Interpreter* is mostly known for introducing Holmes' brother Mycroft, who otherwise plays a limited narrative role. Newman, on the other hand, expands this introductory function into a full narrative, using the concept of familial introduction to acquaint both Moran and the reader with Moriarty's two brothers.

Through this expansion, Newman contributes to the long-standing debate surrounding Moriarty's family tree by offering an interpretation of how many brothers Moriarty has. Doyle's canon mentions both a Colonel James Moriarty and an unnamed station head Moriarty alongside the central James Moriarty, creating ambiguity that later writers have sought to resolve. Newman aligns with the popular interpretation that Moriarty has two brothers, all named James Moriarty, an idea most notably popularized by Vincent Starrett and later supported by John Bennett Shaw (Klinger 2006).

The central intertext that does not get reflected within the title is Arnold Ridley's *The Ghost Train* (1941). Unlike the previous short stories, here the lack of a reference within the title is slightly more confusing as the central premise of Newman's narrative is based on Ridley's concept of a mysterious supernatural occurrence used to hide a war train carrying military arms. An explanation for the lack of reference could be that Newman wished to keep the focus of the reader on the Moriarty brothers' dynamic and their relationship, something that did not exist within Doyle's own narrative and thus is completely Newman's own original interpretation, rather than the background plot. The use of the term 'invertebrate' in the title can be seen as an indication of this, by being a hint towards the characterization of Moriarty's brothers, as they are both quite a bit different from the evil genius archetype that Doyle's and Newman's central Moriarty encompasses. The title is clearly centering the brothers, meaning that in this instance the additional knowledge that the premise of the train plotline appears to originate from Ridley does not add too much to Newman's story. Also unlike with some of the previous intertexts, he additionally does not give any sort of new spin to the plot other than changing the final fate of the train itself.

The lack of a solid intertext including titling scheme being followed throughout the novel seems odd initially, as Newman's deliberate addition of the fourth short story into the main title of the novel appeared to set a solid base for intertextual expectations. However, it would appear that instead of the central scheme being about the intertexts themselves, it is instead on what is the central element of each short story. For example, *The Hound of the D'Urbervilles* clearly shows that the presence of Hardy's intertext was the most important aspect of the story, while *The Greek Invertebrate* indicates that the characterization of the brothers is what the readers should be focusing on. The modification of Doyle's own titles to fit Newman's needs is also the first

indication that the purpose of Doyle's works is more than simply existing as source texts for Newman's pastiche, they have a clear intertextual role themselves.

2.2.2 The Intertextual Narrative

While the titles of the short stories are a good introduction into how Newman looks at intertexts within his creations, the best way to showcase their full usage and the interesting angles Newman approaches them from is to investigate the narratives Newman creates within *Professor Moriarty* themselves. The following section will analyze a few of the short stories found within Newman's novel based on the role that the central intertext encompasses.

The fifth story in Newman's novel, *The Adventure of the Six Maledictions*, is at first glance one of the more traditional examples of using visible intertext, where familiarity with the source text is not required to follow or enjoy the narrative. However, unfamiliar references may still prompt questions about the prominence of certain characters or objects. Newman mitigates potential confusion by briefly summarizing the necessary contextual background rather than engaging extensively with the intertextual sources themselves.

The short story is Moran's recollection of one of Moriarty's more ridiculous adventures. It follows a man named Mad Carew coming to ask for help after having stolen a jewel from an idol in Nepal and now not being able to rid himself of it fully. Moriarty's plan involves acquiring the most "cursed" items in the world he can think of, *The Six Maledictions* as Moran calls them, to accompany the idol's jewel. The chase for each of these items turns into small, isolated adventures with the biggest focus being on Moran's chase for the Jewel of Seven Stars.

The central intertexts present within this short story are the six cursed items or jewels that Moriarty sends his underlings and co-conspirators to chase after:

A covered blackboard – relic of his pedagogical days – stood by his desk. Like a magician, Moriarty pulled away the cloth. He had written his list clearly, in chalk: 1. The Green Eye of the Yellow God, 2. The Black Pearl of the Borgias, 3. The Falcon of the Knights of St John, 4. The Jewels of the Madonna of Naples, 5. The Jewel of the Seven Seas, 6. The Eye of Balor. (Newman 2011: 248)

The biggest emphasis is placed on The Green Eye or the idol's jewel, as referred to before.

It is a reference to a poem by the same name written by J. Milton Hayes in 1911. The poem is a well-known example of a dramatic monologue that begins with the lines: *“There's a one-eyed yellow idol to the north of Khatmandu, / There's a little marble cross below the town; / There's a broken-hearted woman tends the grave of Mad Carew, / And the Yellow God forever gazes down.”* (Hayes 1911)

The poem follows a young military officer named Mad Carew who steals The Green Eye emerald from the “yellow god”, a reference to the golden statue it resided in. Newman not only takes the tale of Mad Carew and uses elements, such as the jewel and Mad Carew's character from it, but also canonizes the poem by Hayes itself. Moran provides his ‘journal’ an annotated version of said poem (Newman 2011: 232-236), while also referring to Hayes by name: *“Since the tale has been set down by another (one J. Milton Hayes – ever heard anything else by him?), I'll copy it longhand.”* (Newman 2011: 232). Here the intertextual references do a crossover between the fictional world and the ‘real world’ by fictionalizing Hayes in the eyes of the reader, while also historicizing the Mad Carew poem as a historical retelling in Newman's canon. Hayes is not the only real-world person either to be placed within the perimeters of Doyle's London, as there are small throwaway lines referencing Karl Marx' existence (Newman 2011: 281) and even events such as Gounod's opera *Faust* (Newman 2011: 251). By incorporating real-world references, Newman enhances the novel's sense of realism while exploiting the freedoms of the pastiche genre, even as the central characters remain fictional.

The rest of the blatant intertextual references in connection to the jewels are the *Six Napoleons* (1904) by Doyle, but also the novels *The Maltese Falcon* (1930) by Dashiell Hammett and *The Jewel of Seven Stars* (1903) by Bram Stoker, the opera *I gioielli della Madonna* (eng. *The Jewels of the Madonna*) (1911) by Ermanno Wolf-Ferrari, and the Irish mythological creature Balor or better known as Balor of the Evil Eye. The specific choice for most of these intertexts appears to be the central importance of a relic strongly associated with different negative emotions and on some angles supernatural danger, be it immense greed and obsession (*The Maltese Falcon*), a sacred Egyptian curse (*The Jewel of Seven Stars*) or forbidden desire and sacrilege (*The Jewels of Madonna*). The only intertext out of the selection not to have a specific jewel at the center of it is the Irish myth. Balor is known as a mythological creature who has a poisonous eye that brings destruction and devastation when casting its gaze, even so beyond the creature's existence there are no known ties to jewels or coins. However, Moran offhandedly mentions that the 'coin' in his hand could very well be the very same Evil Eye from the myth (Newman 2011: 265-266), meaning that Newman does not historicize Balor as he does with the rest of the borrowed characters or works. The sudden deviation from the narrative established jewels and historicizing could derive from Newman wanting one of the smaller adventures to not have as strong ties to anything specific, allowing him more freedom to put Moran through a small Scotland Yard heist to simply add stakes to the overarching plotline. Another reason could be Newman's mission to erase most of the supernatural elements of the intertextual sources and give them a more realistic interpretation, which would play into the previously mentioned realistic feel of the novel's job as a journal.

As the existence and context surrounding the jewels is explicitly important for the reader to understand the type of adventure the characters must go on to retrieve them, Newman provides contextual retellings for the general plot sequences of the intertextual sources. However, unlike

with *The Green Eye of the Yellow God*, Newman avoids providing any of the actual source text and puts forth a short and general retelling of the core aspects that is generally showcased in the form of Moran's own writing. Newman uses this method to establish the necessary background and signal his critical approach to the secondary literature, while leaving enough narrative flexibility to link the plot elements effectively with Doyle's England. A good example of this is Moran's explanation surrounding the ruby from Stoker's *The Jewel of Seven Stars*:

I had heard of item five. It was **an Egyptian ruby** with sparkling flaws in the **pattern of the constellation of the plough**, set in a golden scarab ring, dug out of a Witch Queen's Tomb. Most of the archaeologists involved had died of Nile fever or Cairo clap. The sensation press wrote these ailments up as 'the curse of the Pharaohs'. I knew the bauble to be in London, property of one **Margaret Trelawny** – daughter of a deceased tomb robber. (Newman 2011: 250-251)

The emphasis on the elements in bold surrounding the ruby, the constellation and even the name Margaret Trelawny showcase that the main important details the reader must know are the jewel itself and its appearance, and the fact that Margaret Trelawny appears to be in possession of it currently. The latter of the two details might not say much to a person who is not familiar with Stoker's novel, however it helps place the average reader on the level of Moran's current knowledge of what the combination of Trelawny and the ruby means. On the other hand, the mention of the combination acts as a foreshadowing of the situation Moran will be walking into for anyone who has read the novel.

The Jewel of the Seven Stars is a novel about a barrister Malcolm Ross and Margaret Trelawny, who deal with the sudden comatose or trans-like state and the following revival of Margaret's Egyptian artifact obsessed father, who appeared to have conducted an experiment in attempt to resurrect an Egyptian Queen named Tera. An important aspect of the novel is that Margaret also gets possessed by Tera, which leads to the original version of the novel ending with Margaret disappearing and leaving only the jewel behind while everyone else dies, most likely from Tera's curse. However, there are also two other versions of the novel, a revision which

includes the removal of the death-filled ending entirely and a second version where the entire experiment fails and Margaret lives happily ever after with Malcolm.

Newman combines the outcomes of the two versions. He keeps the experiment “successful” as Margaret is presented to the reader as Tera; while also keeping Margaret alive and healthy, this open-ended application of Stoker’s characters and elements can only exist, because of the bare bones summary that Newman had provided earlier. There is no indication of how long after Stoker’s narrative Newman’s story would be taking place, however, Newman’s Margaret Trelawny is alive in Kensington Palace Garden living as ‘Tera’ and throwing Egyptian themed gatherings for anyone from higher class congressmen to armed forces. An interesting point to also consider, when discussing how much of Stoker Newman has decided to include in his work is Moran’s remark: “*For the moment, I entertained the possibility that Margaret Trelawny was – as she claimed – wicked Queen Tera reborn.*” (Newman 2011: 283) combined with “*Its [The ruby’s] redness grew larger, tinting my whole view. I suspected there was something funny in the incense.*” (Newman 2011: 283), when he first sees Margaret. The hesitancy or outright lack of belief present in Moran and his immediate comment on the incense making him feel dizzy would indicate that Newman appears to have yet again removed the supernatural element from Stoker’s characters to match them better into the realistic Victorian-era London that Moran and Moriarty reside in. Another hint at this was also Moran’s emphasis on the press being the ones to connect the archeologists’ deaths to the situation, which in this case would be a reference to the initial version of Stoker’s novel where everyone involved died. This general type of ‘picking and choosing’ which secondary novel narrative elements to use and how much of the canonical context they would keep is also not unique to this one case in Newman’s novel either.

Newman's third short story *The Red Planet League* (Newman 2011a: 85-136) is the only short story that in its entirety flips the formula that Newman has established so far. Here the central plot elements come from the secondary intertext used, rather than Doyle's canon. The central intertexts are H.G Wells' *War of the Worlds* (1898) and his short story *The Crystal Egg* (1897). The latter being more narratively relevant than the former, however the setting of the outer world creatures being in contact with Earth is an important distinction from both.

The title is a reference to Doyle's *The Red Headed League*, which follows Holmes and Watson as they deal with the aftermath of a group of rich red headed eccentric American men called The Red Headed League disappearing without notifying one of their many employees, a pawnbroker named Jabez Wilson (Doyle 1887). The specific plot elements of the rich Americans or the pawnbroker seeking help are not specifically relevant for Newman's work, however he uses the concept of an exclusive secretive club centered around a specific calling to his advantage in the form of establishing *The Red Planet League* that instead of being centered around red heads, placed focus onto the fascination with outer space and specifically the red planet Mars.

The short story follows Moriarty's years-long feud with a young astronomer Sir Nevil Airey Stent, a reference to the Royal Astronomer in *The War of the Worlds*, who used to be Moriarty's pupil during his mathematician life, but was not aware of his dealings as the leader of a criminal organization. Stent had a public lecture in front of the Royal Astronomical Society titled *The Dynamics of an Asteroid: A Comprehensive Refutation*, a lecture meant to directly challenge and refute Moriarty's published work by the same name. Moriarty's plan consisted of making Stent believe that the crystal egg that he had bought from a corner shop combined with a special telescope from the mysterious Red Planet League would give him a direct communication path to Mars and by extension Martians, who ended up being rare squids instead.

An interesting note here is Moriarty's comment when he initially tells Moran to contact the necessary people to get their hands on the squid that he uses to trick Stent with: "*I wish to place an order for a dozen vampyroteuthis infernalis. That is not yet an officially recognised genus of coleoidea, but specimens come on the exotica market from time to time.*" (Newman 2011: 95). The consistent usage of only the Latin name combined with the emphasis on the lack of proper recognition is an indication that Newman specifically chose the vampire squid as yet another layer of the attempted historicizing of Moran and Moriarty's activities, as the very first capture of the squid in the real world dated back to between 1898–1899 during the Valdivia Expedition and was first named in 1903 (Field Museum 2016), directly playing into the rest of the period accurate inclusions Newman has deliberately made for the layer of factual backing for Moran's journal entries.

As mentioned previously the central intertexts in this specific short story are H.G. Wells' *War of the Worlds* and *The Crystal Egg*, a short story that is often claimed to be the precursor to the *War of the Worlds*. Both works tackle the dystopian civilization where Martians are either invading Earth or humans have a direct window into their life on Mars. Unlike with the previous short story that used only some very specific elements with open-handed freedom, while still acknowledging the existence of the novel, *The Red Planet League* instead removes the existence of Wells' creations entirely and credits Moriarty as the creator of the plan that follows quite closely the narrative points of *The Crystal Egg*.

This is the only short story by Newman where it is possible to draw direct quotation parallels between the action of his narrative and the secondary text. A great example of this is Stent's way of coming across the crystal egg compared to the beginning of Wells' short story:

Above a dingy window was a sign - '**C. Cave, Naturalist and Dealer in Antiquities**'. The goods on offer ran to dead birds, **elephant tusks**, shark maws, fossils and the like. /.../ My attention was drawn to the window by a red flash, which I perceived out of the corner of my eye. A stray shaft of light had reflected

off an odd object – **a mass of crystal worked into the shape of an egg and brilliantly polished.**
(Newman 2011: 102)

There was, until a year ago, a little and very grimy-looking shop near Seven Dials over which, in weather-worn yellow lettering, the name of “**C. Cave, Naturalist and Dealer in Antiquities,**” was inscribed. /.../ They [the goods] comprised some **elephant tusks** and an imperfect set of chessmen, /.../ There was also, at the moment the story begins, **a mass of crystal, worked into the shape of an egg and brilliantly polished.** (Wells 1897)

Multiple direct phrasal parallels – the name of the shop, the elephant tusks, the description of the crystal – exist between the two and more importantly these are also not the only direct quotations present within Newman’s text either. The only other time Newman has included the intertext directly was with Hayes’ poem, however with the poem Newman also acknowledged the author and gave a layer of separation between the plot of the intertext used and the narrative within Newman’s own story, while still combining the two. In this case, however, that secondary author layer is entirely removed and the ‘author’ of the quotations is now Stent as the narrative surrounding the crystal egg is retold through Stent’s own journal entries.

The reason this usage of Wells’ work is fascinating is the stark difference to anything else Newman has done thus far. Many of the other intertextual plot elements can easily be glossed over as they are mostly vague narrative or character borrowings, however in this case Newman in a way turns Wells into the source text instead of Doyle. Newman’s interpretations of the Doylean figures can now instead be looked at as the intertextual insertion into an established plotline. This again adds to the interesting ways that Newman approaches how intertextuality can not only be used but also looked at. The feeling of the Doylean figures being the referential sources in the same way that the countless other 19th and 20th century works have been thus far leads to another fascinating angle that Newman work can be looked at from.

2.2.3 Doyle as an Intertext

In the case of Newman's pastiche, an interesting point can also be made on the function that Doyle's source texts and other Holmes reworks can have on the narrative. While short stories such as *The Hound of the D'Urbervilles* follow the normal source text usage typical to adaptations through the general plot sequence that can be mapped quite closely to Doyle's *Hound of the Baskervilles* or clearly recognizable narrative choices made by placing Newman's Moriarty and Moran in an almost one to one role of Doyle's Holmes and Watson, some of the other stories place Doyle's ideas in a similar loose intertextual space that for example Stoker's work exists in.

On first glance Newman appears to do something similar with *The Adventures of the Six Napoleons* as he did with *The Jewel of Seven Stars* in the story *The Adventure of the Six Maledictions* by picking specific elements that he wishes to place a recognizable amount of attention on while disregarding the majority of the actual plot that led to it. In this case Newman picked the general concept of the six identical busts that need to be broken to find the pearl inside as not even the culprit could spot the original one:

Six plaster casts of Napoleon were drying in the passage. One of them was still soft. In an instant Beppo, a skillful workman, made a small hole in the wet plaster, dropped in the pearl, and with a few touches covered over the aperture once more. /.../ **He could not tell which contained his treasure.** Only by breaking them could he see. **Even shaking would tell him nothing**, for as the plaster was wet it was probable that the pearl would adhere to it—as, in fact, it has done. (Doyle 1904)

In *The Six Maledictions*, the six busts of Napoleon were replaced with the six identical caskets that Moriarty planned to place each of the jewels into, so the people after each of the items would not immediately know who has what during the final confrontation in front of his Conduit Street base:

Moriarty opened Bassick's bag and took out **six identical caskets**. He lined the boxes on his desk and flipped each of their lids open. Inside, each container was custom-made to contain a different treasure, with apertures ranging from a bird-shaped hole for the Templar Falcon to a tiny recess for the Borgia Pearl. Every Jewel of the Madonna had a nook. The Professor fit his acquisitions into their boxes and shut the lids. /.../ **They weigh the same. /.../ They rattle the same.** (Newman 2011: 297)

Here we can see a direct referential parallel between Newman and Doyle, however there are core differences between what elements are present and how said elements are used, similarly to the usage of Margaret Trelawny's character within Newman's own canon.

However, on a closer reading of Newman's work, it becomes apparent that instead of using Doyle's own original short story as the central intertext, the main origin of the context around the Pearl of Borgias appears to instead be from the loose movie adaptation of said Doyle's story titled *The Pearl of Death* (1944). This in turn adds another layer of intertextual influence to the usage of the extended Holmes canon that adaptations and reworkings have established.

The Pearl of Death was a 1944 adaptation of *The Adventure of Six Napoleons* and belonged to a series of 13 other similar Doyle adaptations. An emphasis must be placed on the term 'loose adaptation' when discussing said creation as it not only changed some of the characters' names, added more contextual backstory to Doyle's work, but also created the character of the Hoxton Creeper, a recurring Holmesian character not originating from Doyle's own works. The contextual specification of what Newman uses as the basis is important here, because one of the core features of Newman's pastiche is the handpicking of well-known villains across the 20th century literature and creations, however Doyle's *The Six Napoleons* narrative lacked any significant and memorable evil force, something that the movie adaptation added in successfully enough that the character became an integral and repeatedly revisited character even after the adaptation. The entire arrangement of the narrative in *The Six Maledictions* is the search and later usage of a well-known jewel with an almost obsessively cursed chase after it and the adaptation provides just that.

Another aspect that could be argued to constitute as an example of Doyle's creations filling the intertextual role is the entire presence of Holmes' character within Newman's novel. The

perspective switch that Moriarty and Holmes go through was briefly discussed previously, however what was not mentioned was the way Newman incorporates Holmes.

Moriarty as a character within Doyle's own narratives is present for only one story, gets brief mentions in a few others and can be interpreted to play hidden parts in most of the ones where he is not mentioned, even though he arguably influences one of the biggest parts of Holmes' character arc. Newman, similarly, to how he has used the general idea of other characters such as Trelawney and Stent, takes this vaguely present status of Moriarty and pastes it directly onto his version of Holmes. Newman's Sherlock Holmes is only physically present within the final short story that centers on the Reichenbach Falls and their final duel. However, unless one pays specific attention to throwaway lines by Moran, it is possible to completely miss the increasing importance that he starts to play in Moriarty's life towards the end of the novel, similarly to how Doyle's Moriarty functions. Holmes is referred to directly on three separate occasions, outside of the one-to-one recreation of Moriarty's and Holmes' meeting at Baker Street, with each of the mentions getting more specific. The first direct nameless reference to Holmes comes in the sixth story: "*Even the Red Planet League pales beside the fate of Fred Porlock, convicted in a court convened in our basement of a capital crime for selling information about the Firm's dealings to outside sources.*" (Newman 2011: 323) This is a seemingly throwaway intertextual reference to the short story *Valley of Fear* (1915), where the "outside sources" is another way of saying Sherlock Holmes' inner circle. The lack of attention that Moran narratively puts on this comment shows that Holmes is already in the vicinity of Moriarty, however, has not become important enough to need specific attention yet, a parallel to how Moriarty can be interpreted to be behind most of the dealings that Doyle's Holmes solves without needing to be directly referenced. The other two mentions happen in the final short story. The first of these is in the quote: "*/.../ who [Mycroft Holmes] turned out to*

be the brother of the Thin Man of Baker Street /.../' (Newman 2011: 376). Holmes has now become important enough to be directly named, but not important enough to be the main source of interest, a similar role to that of Moriarty's brief mention in *Valley of Fear*, where he serves as a reminder of his crimes. The final mention comes in the third to last line of the novel: "*Professor Moriarty and Sherlock Holmes rushed at each other.*" (Newman 2011: 467). This is the only time Holmes is ever mentioned by name in the novel and is yet again comparable to how Moriarty's first canonical mention by name only comes in *The Final Problem* as he has become an unavoidable obstacle in the narrative. The entire presence of Holmes' character within Newman's novel takes on the same role and journey of importance that Moriarty had for Doyle. This is why it could be argued that Newman does not simply do a perspective switch but also flips their entire character roles and influences to the point that Doyle's Moriarty becomes the direct intertextual source for Newman's Holmes.

CONCLUSION

Kim Newman novel *Professor Moriarty: The Hound of the D'Urbervilles* is a fascinating example of a literary work that not only engages with the very concept of a pastiche, a genre that seeks to imitate without mocking, but also constructs a multidimensional crossover work that follows not only the conventions of the genre itself, but also seeks to reference the general literary world surrounding Doyle's initial creations through intertextuality. This thesis aims to shed light on the approaches Newman takes to the concept of intertextuality by examining the various ways in which other works of Victorian-era England are incorporated to the contemporary narrative through pastiche.

The theoretical section covered the more general aspects of adaptation through Hutcheon's (2006) approach to the topic. Hutcheon (2006) narrows adaptations down to three perspectives: the product, the process and the perception. The third perspective seeks to account for the audience and how they interact with the product. This is the most important angle to keep in mind, especially when the adaptation also includes various outside references that must function for both readers familiar with them and those who are not aware of their source. When narrowing the genre down from adaptations to the pastiche sub-genre, it can be seen how the level of imitation that needs to be present for a recreation increases drastically. Pastiche as a genre is often confused with parodies, however the main distinctive features that sets them apart is the purpose behind the creation. While parody focuses on the mocking of the source material, pastiche instead imitates the existing style, characters or narrative through a neutral angle. Intertextuality is yet another layer of the different relationships that a text can have with the broader cultural context. Julia Kristeva (1986), who popularised the term *intertextuality*, builds the theoretical work of Mikhail Bakhtin (1981) and conceives of written texts as a combination or a 'mosaic' of various quotations drawn

from a wider cultural sphere. Kristeva (1986), alongside Hutcheon (1988), argues that no text exists independently from its broader cultural context and that meaning is not created anew but rather rearranged and recreated. This idea can be seen to directly parallel how pastiche as a genre operates.

When narrowing the focus further down to the world of *Sherlock Holmes* pastiches, the questions of fidelity or what elements must remain recognizable and to what extent, become particularly significant. Finnish researcher Nyqvist (2017) notes that such recreations often face the challenge of acknowledging Doyle's original context while simultaneously distancing themselves from his direct authorial influence. The lack of any specific rules surrounding how *Holmes* pastiches should be approached means that there is a high degree of creative entropy within the genre, resulting in considerable variation in how authors balance adaptation and originality. At times, this freedom leads authors to move beyond adaptation in order to distinguish their work. These creative challenges are further complicated by the historical issue of copyright, as the canon of *Sherlock Holmes* was under the strict control of the Doyle Estate, who imposed restrictions on the use of its characters and narratives. However, these copyright controversies helped establish more clear boundaries between the rights surrounding the source texts and the recreations. The immediate danger of pastiches and other *Holmes* adaptations running into copyright issues has fortunately subsided as of the beginning of 2023, when the last of the *Sherlock Holmes* short stories entered the public domain to be freely used.

Kim Newman's novel is an interesting literary work due to the way in which he not only identifies the similarities between the contextual relationships that both pastiches and the concept of intertextuality entail, but also uses both to his advantage to construct a series of stories that at times attempt to blur the boundaries between what is the intertext and what is the source material.

Newman's novel can be regarded as fitting into both categories of pastiche identified by Nyqvist (2010). It is a *complimentary pastiche*, because it does not attempt to overwrite or erase Doyle's original work in order to incorporate his narratives into the wider Holmes canon. Newman instead rewrites familiar Doyle stories to run parallel to the originals through a shift in perspective that places Moriarty into the leading role, while retaining a recognizable narrative structure that engages with key Doylean plot points, thereby keeping the level of imitation necessary for a pastiche. A particularly illustrative example of this is the short story referenced in the title of the novel itself, *The Hound of the D'Urberville*, as it is Newman's pastiche of the Doylean *Hound of the Baskervilles* narrative, with Moran and Moriarty replacing Watson and Holmes and the characters of Hardy's *Tess of the D'Urbervilles* assuming a comparable narrative role to that of the Baskerville family. The narrative does not attempt to replace Doyle's story, as Holmes is entirely absent, and the Baskerville family is never mentioned by name; rather, the familiar Doylean elements suggest that the narrative exists as a parallel or alternative version of the source text. Newman's novel can also be regarded as a *corrective pastiche* when considering the final story, as it engages in the practice of revising or reinterpreting the narrative tensions present between Doyle's *The Final Problem* and *The Empty House*. However, Newman does this while still acknowledging the existence of the original short stories, framing them as Watson's interpretations of the events. Through this strategy Newman escapes Nyqvist's central concern regarding how the authors negotiate Doyle's overarching influence.

The central intertextuality shows itself in every aspect of the novel, starting with the titling schemes and extending to the narrative elements. Every short story's title is a clever reworking of an existing Doylean story that informs the reader of the central elements of the following narrative. The important aspects range from the meeting of the leading characters — Doyle's *A Study in*

Scarlet becomes Newman's *A Volume in Vermilion* — to the highlighting of the central intertexts — Hardy's *Tess of D'Urbervilles* being referenced in the secondary title *Hound of the D'Urberville*. The intertexts themselves receive varying degrees of emphasis in Newman's narrative. He initially incorporates a more conventional form of intertextuality in the form of simple name referencing that, beyond being a fun reference for the audience, does not add much to the overall narrative. Newman makes it abundantly clear when the context of the source for the intertextual addition is narratively important by including small summaries of the necessary aspects. The best example of this is the fifth short story *The Adventure of the Six Maledictions* that includes the greatest variety of intertexts; here, each of the central borrowed elements is accompanied by a short paragraph describing sufficient plot relevant material from the source to inform unfamiliar readers of its importance and provide those familiar with the source text with a foreshadowing indicating how the original context around the element has been changed in Newman's interpretation. Newman typically tends to avoid using one-to-one narrative or quotational imitation, which fits into the normal pastiche rules; however, in the third short story he breaks said genre conventions. *The Red Planet League*, instead, flips the established convention of whose work stands as the central narrative by placing the intertext, in this case Wells' *Crystal Egg*, into the role of the primary narrative, while the Doylean figures are inserted into Wells' story world. Newman deliberately includes direct phrasal quotations from Wells' work to establish that the central action is taking place within Wells' work and not Doyle's, which leads to the unusual phenomenon of Doyle's work assuming the role of the intertext.

Doyle functioning as an intertext mainly works because of the genre of the novel being pastiche. Newman creates a new narrative using the Doylean figures, instead of simply producing a one-to-one adaptation of the canon, which means that any reference he makes to Doyle's

narratives can also be regarded as serving an intertextual role. Holmes' characterization is one of the more interesting examples of this, as it can be argued that Newman does not use Doyle's Holmes as the primary source, but instead draws on Doyle's Moriarty. The intertextual approach here involves Newman disregarding specific character traits and instead using the general context in which Moriarty is portrayed, particularly how he becomes increasingly narratively important over the course of the stories. This demonstrates another way in which Newman makes use of intertextuality as a literary strategy.

In conclusion, Newman employs intertextuality to subvert canonical conventions by reversing character roles, blending multiple literary sources, and destabilizing the distinction between primary and secondary texts. His approach to pastiche is both faithful and innovative: it preserves recognizable elements of the Holmesian tradition while using them as a foundation for narrative experimentation. Through this, Newman not only reinterprets Doyle's canon but also expands the creative and theoretical possibilities of the pastiche genre itself.

Additionally, my thesis added another *Sherlock Holmes* pastiche into the wider discussion surrounding recreations inspired by Doyle's works and provided a differing view into how intertextuality can work in various ways in tandem with the genre of pastiche. The thesis focused mainly on the analysis of the narrative intertextuality and did not look into how intertextuality plays a role in the presentation of the leading characters of Moriarty and Moran, however that could be a future research topic to expand the analysis into Newman's novel even further as the author himself has stated that he had a variety of interpretations of the characters in mind while writing.

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RESÜMEE

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

Birgie Bligzna

The Intertextual Moriarty: An analysis of Kim Newman's *Professor Moriarty: The Hound of the D'Urbervilles*

Intertekstuaalne Moriarty: Kim Newmani teose „Professor Moriarty: The Hound of the D'Urbervilles” analüüs

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Kim Newmani teos „Professor Moriarty: The Hound of the D'Urbervilles” on huvitav näide Arthur Conan Doyle'il põhinevatest adaptatsioonidest oma küllase intertekstuaalsuse kasutuse ning James Moriarty peategelaseks tõstmise poolest. Antud magistritöö eesmärk on uurida kuidas Newman intertekstuaalsust kasutab ning kuidas teos täpsemalt mahub pastišši žanrisse. Sissejuhatusele järgnev magistritöö esimene pool annab ülevaate adaptatsiooni, pastišši ning intertekstuaalsuse teooriast, millele järgneb „Sherlock Holmesi” adaptatsiooni uuringute kaardistamine. Magistritöö analüüsiosa on jagatud kaheks, millest esimene osa uurib teost kui pastišši ning teine osa analüüsib intertekstuaalsuse kasutust.

Newmani kasutab intertekstuaalsust Doyle'i teostes leiduvate konventsioonide õõnestamiseks, tehes seda tegelaskujude rollivahetuste ning mitme erineva kirjandusallika kombineerimise kaudu. Allikate kombineerimisest tulenevalt on võimalik ka välja tuua kuidas Newmani alusteksti ja interteksti piirid pole ranged ning kuidas need muutuvad vastavalt lühijuttudele. Newman läheneb pastišši žanrile nii traditsiooniliselt kui ka uuenduslikult. Teoses on selgelt näha pastiššile omane Doyle'i teostel põhinev imitatsioon, kuid Newman astub ka sammu kaugemale kasutades neid imiteeritud omadusi ka narratiiviga ning tegelaskujudega eksperimenteerimiseks. Newman mitte ainult ei tõlgenda Doyle'i kaanonit ning muid intertekstuaalseid viiteid, vaid ta laiendab nii „Sherlock Holmesi” maailma kui ka pastišši žanri võimalusi.

Märksõnad: pastišš, intertekstuaalsus, „Sherlock Holmesi” adaptatsioonid, James Moriarty

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