Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

British Cultural Studies Programme

THE EVOLUTION OF THE CHARACTER SHERLOCK HOLMES WITHIN THE FAN FICTION NARRATIVES AND DISCOURSE

Tuğçe SOYGÜL

Master's Thesis

Ankara, 2019

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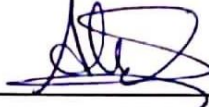British Cultural Studies Programme

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Tuğçe Soygül tarafından hazırlanan "The Evolution of the Character Sherlock Holmes within the Fan Fiction Narratives and Discourse" başlıklı bu çalışma, 20 Haziran 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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20/06/2019

Tuğçe SOYGÜL

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[1]*"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

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"For the Quest is achieved, and now all is over. I am glad you are here with me.

Here at the end of all things, Sam."

(J.R.R. Tolkien, *The Lord of the Rings*)

ABSTRACT

SOYGÜL, Tuğçe. The Evolution of the Character Sherlock Holmes within the Fan Fiction Discourse, Master's Thesis. Ankara, 2019.

Soon after the publication of the first Sherlock Holmes short story written by Sir Arthur Conan Doyle (1859-1930), the character Sherlock Holmes and his adventurers become immensely popular among readers. This popularity leads to the creation of the "Holmesian" fan community which is an immense Sherlock Holmes fan community, managing to enter the mainstream culture by altering the notion of a passive reader. "Fan-authors" of this community become active readers with the production of their fictional texts called "fan fiction" through the rereading and rewritings of the canonical Sherlock Homes stories. Additionally, being a fan is not equal to being a passive consumer, yet being a fan means having fandom with community ties in which they are given the opportunity to participate, produce and interact with each other by turning into active consumers since the boundaries between consumption and production are blurred in fandom. Accordingly, this thesis analyses how fans pave the way to the evolution of the well-known detective Sherlock Holmes in their fan fiction novels with their active participations in both the production and the consumption process of their favourite stories. It is asserted that fans' creative works reveal the significance of fan fiction studies, becoming an interdisciplinary field from the nineteenth century onwards and the importance of fan fiction genre which emerges from participatory fan culture. Therefore, the aim of this thesis is to make a comprehensive analysis between a canonical work (Sir Arthur Conan Doyle's collection of Sherlock Holmes stories, *The Memoirs of Sherlock Holmes*) and the selected works of "fanon," in other words, works of fan fiction (Nicholas Meyer's *The Seven-Per-Cent Solution* (1974) and Michael Chabon's *The Final Solution* (2004)) to discuss the evolution of the Sherlock Holmes character within the fan fiction narratives and discourse.

Keywords

Arthur Conan Doyle, *The Memoirs of Sherlock Holmes*, Nicholas Meyer, *The Seven-Per-Cent Solution*, Michael Chabon, *The Final Solution*, fan fiction

ÖZET

SOYGÜL, Tuğçe. Sherlock Holmes Karakterinin Fan Anlatıları ve Söylemi içerisindeki Evrimi, Yüksek Lisans Tezi. Ankara, 2019.

Sir Arthur Conan Doyle (1859-1930) tarafından yazılan ilk Sherlock Holmes romanının yayınlanmasından kısa bir süre sonra Sherlock Holmes karekteri ve maceraları okuyucuları arasında son derece sevilir hale geldi. Bu sevgi edilgen okur kavramını değiştirerek ana kültüre girmeyi başaran, oldukça rağbet gören bir Sherlock Holmes fan topluluğu olan "Holmesian" fan topluluğunun ortaya çıkmasına yol açtı. Bu topluluğun "fan-yazarları," kanonik dedektif hikayelerinin yeniden okunması ve yeniden yazılması yoluyla "fan kurgusu" adı verilen kurgusal metinlerinin üretiminde etkin okuyucular haline geldiler. Buna ek olarak, fan kültüründe fan olmak edilgen bir tüketici olmakla eşdeğer değildir. Tam tersine, tüketim ile üretim arasındaki sınırlar bulanıklaştığı için fan olmak demek topluluk bağlarına sahip etkin tüketicilere dönüşerek katılımda bulunma, üretme ve birbirleriyle etkileşime girme fırsatı bulabildikleri bir fan topluluğuna sahip olmak demektir. Bu doğrultuda, bu tez fanların hem üretim hem de tüketim sürecindeki etkin katılımları ile tanınmış dedektif Sherlock Holmes'un evrimine nasıl yol açtıklarının analizini yapmaktır. Ayrıca, fanların yaratıcı çalışmalarının, on dokuzuncu yüzyıldan itibaren disipline arası bir alan haline gelen fan kurgusu çalışmalarının önemini vurguladığı öne sürülmektedir. Bu bağlamda katılımcı taraftar kültüründen ortaya çıkan fan kurgusu türünün önemi ortaya konulmaktadır. Sonuç olarak, bu tezin amacı Sherlock Holmes karakterinin fan anlatıları ve söylemi içerisindeki evrimini tartışmak için bir kanonik eser ile (Sir Arthur Conan Doyle'un Sherlock Holmes hikayeleri koleksiyonu olan, *Sherlock Holmes'un Anıları* (1893)) seçili "fanon" eserleri, diğer bir değişle fan kurgusu eserleri, (Nicholas Meyer'in *Yüzde Yedi Çözüm*'ü (1974) ve Michael Chabon'un *Son Çözüm*'ü (2004)) arasında kapsamlı bir inceleme yapmaktır.

Anahtar Sözcükler

Arthur Conan Doyle, *Sherlock Holmes'un Anıları*, Nicholas Meyer, *Yüzde Yedi Çözüm*, Michael Chabon, *Son Çözüm*, fan kurgusu

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INTRODUCTION

Sherlock Holmes is a fictional private detective character known for his sceptical mind and advanced skills of logical reasoning, intelligent observation and investigation that he uses to solve the most intricate and complicated cases of his clients with his partner John Watson who seems to be his best friend supporting and encouraging him. As referred to in the stories, the 'consulting detective,' penned by British author Sir Arthur Conan Doyle (1859-1930), first appeared in *A Study in Scarlet* (1887). However, his popularity began to be spread in *The Strand Magazine* (1891-1950) beginning with "A Scandal in Bohemia," first short story written in 1891, eventually becoming 56 short stories in addition to four novels which take place between about 1880 and 1914 either in the Victorian or Edwardian eras (57-58 Wisser).. Most of Conan Doyle's stories are narrated by Dr. Watson who generally accompanies Holmes not just in his investigations, but also at 221B Baker Street by sharing quarters with him in London which is the starting point of almost all of the stories.

Although he is not the first fictional detective character, Sherlock Holmes can be considered as one of the most popular imaginary detectives listed as the most portrayed literary human character in film and TV according to 2018 Guinness World Records. Moreover, Claire Burgess, adjudicator of the Records, commented "Sherlock Holmes is a literary institution. This Guinness World Records title reflects his enduring appeal and demonstrates that his detective talents are as compelling today as they were 125 years ago," indicating the fact that Holmes' appearances surpass Hamlet with its 48 portrayals claiming the record from Shakespeare ("Sherlock Holmes Awarded Title" *Guinness World Records*). Widely considered to be a cultural icon of Britain, Holmes has a profound effect on popular culture and detective stories written from then on as a whole because of its fame that transcends the century it was written in. Thus, his fame is so widespread that many other stories related to the detective are adapted into films, plays, games and other media forms by authors other than Conan Doyle for more than one hundred years.

Though Sherlock Holmes is immediately appreciated and recognized by the readers especially in popular culture, it is hard to find a single dominant depiction for scholarly analysis due to the various descriptions of the character made by many writers during the course of time. Hence, it seems that, as a character, he has been shaped by elements from the works of 'fan fictions' in the contemporary global culture. In other words, the adventure stories of Holmes are rewritten and reconstructed by the modern audience by becoming an expanding source for the people who call themselves 'fans' and 'fan fiction writers.' Hence, the primary aim of this thesis is to analyse Arthur Conan Doyle's collection of Sherlock Holmes stories, namely *The Memoirs of Sherlock Holmes* (1893), and the selected works of fan fiction, such as Nicholas Meyer's *The Seven-Per-Cent Solution*: *Being a Reprint from the Reminiscences of John H. Watson, M.D.*[1] (1974), and Michael Chabon's *The Final Solution* (2004) in order to discuss the evolution of the Sherlock Holmes character within the fan fiction narratives and discourse. Nevertheless, apart from *The Memoirs of Sherlock Holmes,* other stories of Conan Doyle are also used to support the analysis. However, rather than addressing the process of adaptation of the short stories in fan fiction stories in depth (or any other medium), this thesis discusses the major shifts that the character has undergone both aesthetically and ideologically throughout its history in terms of its representation in the works of fan fictions. In so doing, this thesis examines the characteristics of the field of fan studies as well. Since there is no particular methodology for this kind of analysis, it requires drawing from several models of analysis, but demands, particularly, the use of some theoretical approaches and terms introduced mostly by Henry Jenkins (1985,-), John Fiske (1939,-) and Michel de Certeau (1925-1986). Nonetheless, this thesis does not discuss the theoreticians, but rather analyses their contributions to the field of fan studies, developing fan fiction, because these theorists do not form their theories on their own, but coming together, they formulate the meaning and the function of fan fiction. Hence, theories are used to study works of fan fiction and their relation to Conan Doyle's stories they are based on. By using these theoreticians' ideas, the similarities and differences of canonical stories and the fan fiction stories are examined along with the changes that the Sherlock Holmes character undergoes.

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[1] Nicholas Meyer's fan fiction novel, *The Seven-Per-Cent Solution: Being a Reprint from the Reminiscences of John H. Watson, M.D.* will be referred to in its shortened version as *The Seven-Per-Cent Solution* throughout this thesis.

For an informed understanding of the term 'fan' and later 'fan fiction,' contemporary fan studies "offers a theoretical apparatus that explains much of the appeal of current audience responses and user-generated content" and put forward various definitions of the term fan and fan fiction (Busse and Hellekson "Introduction: Work in Progress" 1). There are various types of fans, such as sport fans, rock fans, Star Wars fans, and the like. What is more, most of these stereotypes are connected to the word 'fan' usually because of its inception. In a general sense, fan is abbreviated from the term 'fanatic' which is derived from 'fanaticus' having a Latin origin at its root (Jenkins *Textual Poachers* 12) which simply means "[o]f or belonging to the temple, a temple servant, a devotee," though it literally has negative connotations as well, like "[o]f persons inspired by orgiastic rites and enthusiastic frenzy." ("Fanaticus") Despite the numerous etymological stories and myths about the origin of the words in the English language, these definitions reveal that not every linguistic origin is fictitious, yet many words, such as fan itself, have factual backgrounds as well. Hence, the term fanatic means an "excessive and mistaken enthusiasm, often evoked in criticism to opposing political beliefs, and then, more generally, to madness such as might result from possession by a deity or demon" ("Fanatic").

The abbreviated form of "fan" first appeared in the late nineteenth century in a journal that describes the followers of all kinds of professional sports teams (particularly in baseball) at the times when the act of sport shifts from a mainly participant event to a spectator activity, yet later the meaning of fan is expanded to any kind of devotee that takes place in any commercial entertainment (Jenkins, *Textual Poachers* 13). With regard to these definitions, being a fan can be considered as an action to show one's excessive enthusiasm in a variety of ways such as by supporting the object of their interest. Fans, however, have a longer history related to some of the older and the current debates about the individual and community identity, performativity and the construction of personas, audience response to popular entertainments and the popular consumption of fiction. As indicated in cultural studies, as researchers start to provide more accurate numbers concerning contemporary and historical audiences during the process of identification and perception, the studies begin to achieve sophisticated

approaches and complex understandings about the relation of these groups of fans to mass culture.

Discussion in this thesis is mainly centred on the Sherlock Holmes' fan fiction stories, the leading figure of the fan studies, Henry Jenkins, John Fiske and Michel de Certeau are among significant theoreticians as they introduce many key concepts for the understanding of fan studies. Additionally, within this introduction, the contributions of these scholars to the development of fan studies and key words are discussed respectively. In accordance with this, among current studies, 'fan studies', also referred as 'fandom studies,' is the name given to an interdisciplinary field so as to examine fans and their 'fandom' which refers to a fan community in the scholarly field. Though the field has its roots in cultural studies, the earliest works in the academic literature date only from the mid-1980s, but since then, it has emerged as an interdisciplinary field that can be categorised within the academic studies explaining how individuals or groups of people interact with a text which can be any work of literature, film, or a product of media, such as television or a famous person or an activity, like sports or music. In one of his articles, Henry Jenkins describes fan studies as follows:

> Fan studies is a field of scholarly research focused on media fans and fan cultures. Fans might be broadly defined as individuals who maintain a passionate connection to popular media, assert their identity through their engagement with and mastery over its contents, and experience social affiliation around shared tastes and preferences. Fan cultures are the social and cultural infrastructures that support fan activities and interests. In a narrower sense, fandom sometimes refers to a shared cultural space that emerged from science fiction fandom in the early 20th century, which was reshaped by *Star Trek* fans in the 1960s and which has since expanded to incorporate forms of cultural production mostly by women around genre entertainment. ("Fan Studies")

In a broader sense, therefore, it can be inferred that fan studies involve the members of a fan community and their attempt to identify and express their identity through some forms of the media emerging from a cultural studies background which is used to study both the reaction and the interaction among text, fans and other cultural phenomena, including literature, sports, music, games, and even politics. Fans are gathered in fan cultures that work as a structured network on the textual experiences to find other viewers having similar connections with the same text.

Moreover, the works of John Fiske play a significant role in introducing the theories and concepts that are used to set the features of popular culture prevalently used in industrial societies and foundations for the field of fan studies and fandom. In the article, "The Cultural Economy of Fandom," Fiske interprets fandom as a cultural form because:

> It selects from the repertoire of mass-produced and mass-distributed entertainment [of] certain performers, narratives or genres and takes them into the culture of a self-selected fraction of the people. . . . Fandom is typically associated with cultural forms that the dominant value system denigrates – pop music, romance novels, comics, Hollywood mass-appeal stars (sport, probably because of its appeal to masculinity, is an exception). It is thus associated with the cultural tastes of subordinated formations of the people, particularly with those disempowered by any combination of gender, age, class and race. (30)

On account of this, it is possible to state that almost all of the popular audiences engage in various forms of cultural productions by becoming active in producing their own meanings so as to take pleasure from the products of culture industries. Fans, however, as the active producers frequently shifting the form of this textual productivity into a form of cultural production, are significant for the characterization of a fan community since fans create a fan culture on their own by means of their production and distribution systems. Although some of the communities of fans do not exhibit the following qualities equally, there are particular characteristics of fandom in general that differ from one group of fans to another. Fandom, therefore, is a mixture of popular culture that fills certain cultural lack by adapting the dominant culture's characteristics and values.

Apart from the definition of fan and the fan studies, in other words, what fandom is, another significant point that needs to be understood clearly is the nature and function of fan production, that is how and to what end a fan produces. In relation to this need, one may again allude to John Fiske who comments on the nature of fan production by stating that:

> [f]ans produce and circulate among themselves texts which are often crafted with production values as high as any in the official culture. The key differences between the two are economic rather than ones of competence, for fans do not

write or produce their texts for money; indeed, their productivity typically costs
them money. ("The Cultural Economy" 39)

Therefore, when it comes to the issue of fan productivity, it is not limited in terms of textual production since works of fans are not produced in order to make profit. Circulation is different in the sense that fan culture does not make any attempt to publish or introduce its texts of its own community unlike dominant culture, because writings of fans do not need to be mass-marketed. Contradictions, gaps and dualities in the canon give way to fan productivity and invite them to produce their own texts, fan fictions which can be considered as the first kind of fan-created text to be analysed. What is more, in the late 1960s the stories printed in the 'fanzines'[2] gave chance to 'fan-writers'[3] to demonstrate and declare their presence expressed by the publication of their texts, because in this way they are also given the power to transform, change and influence what is being presented to them, and particularly what they are expected to consume passively. As opposed to the authority of the producers, fan fiction texts demonstrate how "[c]onsumption becomes production; reading becomes writing; spectator culture becomes participatory culture" (Jenkins, *Fans, Bloggers, and Gamers* 60). Regarding this, it can be inferred that in participatory culture, the roles of producers and consumers are not as separate as they used to be; instead, they have similar roles, because consumers do not only consume, but they also participate in the production by interacting with each other.

According to fan studies' perspective, the set of texts, readings, and writings of fans comprise fan fiction which is defined as a vehicle through which fandom as a profound feature of popular culture becomes visible within the culture of audience-generated texts. Fan fiction stories are, therefore, defined as "any kind of written creativity of popular culture, such as a television show, and are not produced as 'professional' writing" (Tushnet, "Legal Fictions" 655). On account of this, by using settings, plots,

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[2] "Fanzine is a term for a magazine produced by fans for fans; introduced in the 1930s by science fiction fans, fanzines were a popular means of publishing and distributing fanfiction in the media fandoms until the early 1990s and the beginnings of the digital age." (Fiesler 729)

[3] In this thesis the terms fan-writer(s) and fan-author(s) are used with a contrast to the traditional concepts of fan writer(s) and fan author(s) with an aim to make an emphasis on the hybrid identity of a fan-writer going across the boundaries of reading just by being a fan and constructs a bridge between reading and writing by being a fan-writer.

characters, and other materials taken from the published text, what is called source text, fans tend to create new stories which enrich and expand the fictional universe of the previously published text so as to transcend the narrow boundaries of the so-called definite text. Henceforth, textual transformation opens limitless and infinite opportunities for fan-writers to create new lives for their characters over and over again along with the completely different versions of the previous plot. Accordingly, by writing ever expanding fan fiction stories which consist of multiple voices and storylines, fans become active participants in both the creation and the transformation of cultural products with the genre of fan fiction, which, inherently, opposes the prominent ideas of powerless audience. That is why fan-writers do not conform the traditional approach of an audience lacking power and influence on the text. They challenge the long-established notion of a "mindless consumer" (Jenkins, *Textual Poachers* 24) by proving themselves as authors, because they actively produce texts that makes them claim power and authority.

Furthermore, fan-authors have the 'agency' to transform not only the 'canon,'[4] but also the structure of it by initiating a shift in the pre-existing fictional universes of the story since they are the ones who have the ultimate power to create a 'fanon'[5] that encompasses new stories and narratives. In other words, in an act of democratic intervention, fans substitute the term canon with fanon by creating their own stories. As Kim Bannister, a fan fiction writer, indicates that :

> I find that fandom can be extremely creative because we have the ability to keep changing our characters and giving them new life over and over. We can kill and resurrect them as often as we like. We can change their personalities and how they react to situations. We can take a character and make him charming and sweet or coldblooded and cruel. We can give them an infinite, always-changing life rather than the single life of their original creation. We

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[4] The scholars of fan studies frequently employ the concept of canon so as to indicate the previously published tex. However, canon will also be used with reference to the 'facts' presented in the fictional universe of the source text. For instance, as for the Jane Austen's *Pride and Prejudice* (1813), Elizabeth Bennet is the second daughter of Mr. Bennet and the protagonist of the novel, Fitzwilliam Darcy is the gentleman and wealthy master of Pemberley. These facts are preserved in the canonical fan fiction, while non-canonical fan fiction can, for example, make Elizabeth a zombie or create a romantic relationship between Charles Bingley, Darcy's best friend, and Elizabeth.

[5] An archive compromising multiple texts formed by fans which create a collective outlook upon the fictional universe of the source text (Santilli 42).

have given ourselves license to do whatever we want and it's very liberating. . . . If a story moves or amuses us, we share it; if it bothers us, we write a sequel; if it disturbs us, we may even re-write it! We also continually recreate the characters to fit our images of them or to explore a new idea. We have the power and that's a very strong siren. If we want to explore an issue or see a particular scenario, all we have to do is sit down and write it. (qtd in Jenkins, "Reading Critically and Reading Creatively" 140)

Along these lines, fan fiction writers have an independent agency free of forces of fandom to release stories and characters according to their own will by using the freedom they have allowed themselves. By doing so, they manage to transform the one-dimensional published text into a multidimensional textual archive together with multi-voiced characters whose primary function is to indicate the participation of the fan fiction authors which convert the perception of the fan as a sheer consumer into the idea of an active producer. Subsequently, fan-authors create a flexible diversity within the traditional concepts of authorship and text as they form their own works of fan fiction by changing the long- established dichotomies that conventionally separate reader and writer. Thus, they contrast the notion of a passive consumer audience with the understanding of active producers as follows:

If old consumers were assumed to be passive, the new consumers are active. If old consumers were predictable and stayed where you told them to stay, then new consumers are migratory, showing a declining loyalty to networks or media. If old consumers were isolated individuals, the new consumers are more socially connected. If the work of media consumers was once silent and invisible, the new consumers are now noisy and public. (Jenkins, *Convergence Culture* 45-46)

By writing their stories, fan-authors, therefore, desert their old position as passive consumers by taking an active agency and reconstructing themselves as producers. On the other hand, they do not deny neither the status of the source text or the uniqueness or the originality of it, yet they attempt to deconstruct and reconstruct the binary oppositions based on an absolute distinction between producer and consumer, author and reader. In this way, fan-authors resist passive consumption since they engage in an active participation in the cultural product.

These issues about agency and participation, however, are not unique to contemporary culture; yet, they have characterised fandom decades ago as "a heightened form of popular culture in industrial societies and that the fan is an 'excessive reader' who differs from the 'ordinary' one in degree rather than kind" (Fiske, "The Cultural Economy" 46). Accordingly, Fiske makes a distinction between two types of readers, stating that though they look the same they are quite different from each other in terms of their purpose behind the reading process. One type of reader performs the act of reading only to take pleasure, whereas the other one's approach is more critical, paying more attention to the details between the pages of the book. Fans challenge the authority of the producers since they are dissatisfied with what they read on paper both in terms of the quantitative limitations, and particularly, in terms of the quality of the source text and this gives rise to the emergence of fan fiction texts. From the nineteenth century, fans do not simply produce the typical science fiction novels; they also respond to their favourite Sherlock Holmes novels and short stories. Because of this, Henry Jenkins refers to the fans as textual poachers by adopting from Michel de Certeau's concepts, strategies and tactics in *The Practice of Everyday Life* (1980) as central themes for poaching. With the idea of poaching, de Certeau assumes that strategies are the rules imposed on the consumers by the producers, while tactics are regarded as the ways consumers rearrange these rules according to their own will. This can be summarized by referring to the specific points made by de Certeau who states that :

> I call a strategy the calculation (or manipulation) of power relationships that becomes possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) can be isolated. . . . By contrast with a strategy . . . , a tactic is a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the condition necessary for autonomy. The space of a tactic is the space of the other. Thus it must play on and with a terrain imposed on it and organized by the law of a foreign power. . . . In short, a tactic is an art of the weak. (35-37)

Regarding this, consumers poach on a field by applying tactics, and ignore the strategies set out by the producers in this field. While strategies can be seen as an intended or preferred reading of the source text, tactics are assumed to be the rereading of the canonical one along with the creation of fan fiction as follows: "[S]trategies pin their hopes on the resistance that the establishment of a place offers to the erosion of time;

tactics on a clever utilization of time, of the opportunities it presents and also of the play that it introduces into the foundations of power" (de Certeau 38-39). This process of rereading and creation is defined as "textual poaching" by Jenkins who also argues that fans engaging in fictionalization are creative writers, because "[f]andom here becomes a participatory culture which transforms the experience of . . . consumption into the production of new texts, indeed of a new culture and a new community" (Jenkins, *Textual Poachers* 46).

What is significant is that de Certeau does not acknowledge a full agency to the readers and does not intent to give those readers any ability to make an active production going beyond the "silent production" (xxi); however, Jenkins reinterprets this theory of the agency of fan-writers. As far as de Certeau is concerned, reader's actions are bound to be like a "hunter in the forest" (174), who cannot create an individual path; instead, can only make a mere decision about which path to follow among the presented ones. In accordance with this metaphor, which is widely used in fan studies later on, he talks about the impenetrable boundary and the opposition between a reader selecting meanings from the ones available. An author who produces those meanings, "[f]ar from being writers—founders of their own place, heirs of the peasants of earlier ages now working on the soil of languages, diggers of wells and builders of houses—readers are travellers; they move across lands belonging to someone else, like nomads poaching their way across fields they did not write, despoiling the wealth of Egypt to enjoy it themselves" (174). This quotation indicates both the central idea that becomes an inspiration for Jenkins' concept of textual poaching and the fundamental distinction between his theory and de Certeau's. On the one hand, both scholars present readers and fans as people exploiting "fields they did not write." On the other hand, Jenkins' assumption shows difference from de Certeau's limited view of reading as a "silent production" which insists on a separation between writers and readers. According to Jenkins, however, fans are "all writing their own stories" and by doing so, they produce their own textual interpretations of the source text that pave the way to a suspension between writing and reading (Jenkins, *Textual Poachers* 154) which characterizes the genre of fan fiction in the end.

Consequently, Jenkins' theory of textual poaching becomes extremely prominent to make progress in the early fan studies. Although Jenkins finds de Certeau's views about strategies and tactics chiefly useful to fan culture and the media consumption, he acknowledges further ideas in contrast with de Certeau' concepts as follows, "[u]nimpressed by institutional authority and expertise, the fans assert their own right to form interpretations, to offer evaluations, and to construct cultural canons" (*Textual Poachers* 18) whilst as for de Certeau's approach a reader's activity is limited to a child's scrawling:

> [the signs of consumption] are thus protean in form, blending in with their surroundings, and liable to disappear into the colonizing organizations whose products leave no room where the consumers can mark their activity. The child still scrawls and daubs on his schoolbooks; even if he is punished for this crime, he has made a space for himself and signs his existence as an author on it. The television viewer cannot write anything on the screen of his set. He has been dislodged from the product; he plays no role in its apparition. He loses the author's rights and becomes, or so it seems, a pure receiver. (31)

De Certeau denies all kinds of audience authority to change the text as this passage clearly indicates the theoretical passivity of the reader that Jenkins aims to destroy by proposing the notion of a participatory culture.

Jenkins' research on fan fiction demonstrates the productive activity of fans replacing de Certeau's ideas about passivity of the audience with the notion of activity, and therefore, participation which draws attention to textual poachers, becoming an immense progress in fan studies. Although the agency of the fans overcomes the limits of this concept, many scholars continue to describe fan fiction as poaching and fans as poachers, maintaining de Certeau's theory in which fans actually "move across lands belonging to someone else" (174). However, for some scholars like Paul Booth "poaching," for instance, "can only take place in a space of power prescribed by the producer, who strategically makes and inserts intended meanings into a text" (159), indicating a perception about source text and, in particular, the relationship between reader. With a similar argument, Cherry also suggests that he rather prefers the "poaching metaphor" since it "acknowledges the role of people in using culture but concedes ownership to the companies. It accepts the boundaries" (68). Nonetheless, as

this thesis asserts, it is these boundaries of ownership that the genre of fan fiction aims to destroy. Subsequently, theorisation of fans as poachers fundamentally indicates the fact that though texts have a writer in the first place, fans signify a new understanding of writing and producing to participate in the reproduction of the source text.

Despite the fact that poaching is widely used within the fan fiction discourse, fans essentially do not spoil others' land "despoiling [metaphorically] the wealth of Egypt" (de Certeau 175) by making consumption from the things they can find. At this moment, the image of fans as poachers actually breaks down since they actually enrich the textual lands with the help of their fan fiction writings and not by leaving the source text despoiled. Hence, far from merely poaching, fans enhance the fictional universe of the text with new versions that are characterised as fan fiction by the fans who engage in "textual liberation" (Coker 83). This notion might be a possible answer to Falzone's question about Jenkins' concept of textual poaching, "at what point does the poacher/producer cease to travel the lands of the master (narrative), and strike out into previously unexplored and/or unknown lands?" (252). Regarding this, Jenkins' conceptualization of the genre of fan fiction does not acknowledge a prominent fact about fans refusing to accept the idea of illegal and marginalized writing which is valid in the fundamental meaning of poaching; rather they establish a "new, democratic model" (Coker 84). This model deconstructs the limits of poaching both by refusing the superior status of the source text as the provider of all kinds of meanings and by allowing readers and fans to be represented in the text as the maker of alternative meanings. In other words, fans take an active part and participate in the act of making meaning in order to free the source text from its limitations. It is these times that, in Jenkins' words, "brainless consumers" (*Textual Poachers* 10) find a way to show how strong fan-authors can become through their fan fictions and communities that balance the power equation between production and consumption, writing and reading.

With fans' multiple voices, author of the source text, that is formerly in an omniscient and omnipotent position of a cultural production, is no longer in total charge; instead, it is the fans who set free the meta- text from its boundaries by taking a dominant position in the relation between audience and producer. Transformation of the power, therefore,

becomes one of the prominent achievements of fan fiction writers by redistributing the power held by the privileged ones to the masses of fans so as to take an active part during the process of production. Thus, agency of the fans indicates the most fundamental corner stone of the genre fan fiction because the source text does not make fans feel satisfied about their textual needs. It is the fans that represent the agency in order to reduce the source text to a simple blueprint serving as a mere starting point for fans' writing. All in all, the term fannish agency[6] is the keyword that de Certeau's and Fiske's works about fan culture and fandom, additionally Jenkins' work of *Textual Poachers* lack as a definition in the act of fan production .

Therefore, before further analysis on fan fiction writing, three key terms, 'convergence culture,' 'collective intelligence' and 'participatory culture' should be defined and discussed since these concepts contrast with older notions of the passive consumer and passive consumption. However, it is not possible to talk about the influence of convergence on popular culture in detail or all of the changes that are occurring in the convergence culture. That is why within this theoretical frame, this thesis evaluates the ways in which the convergence thinking affects the relationship among writer, reader and content in British popular culture. For Jenkins, convergence culture means:

> The flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want. Convergence is a word that manages to describe technological, industrial, cultural, and social changes depending on who's speaking and what they think they are talking about. (*Convergence Culture* 2-3)

Concerning the definition of convergence culture, convergence, as an old concept taking on alternatively new meanings, points out the change of voice and participation between the producers and the consumers who interact with one another in various ways. In the age of transition, together with the technological changes, inevitable outcomes occur because "[c]onvergence does not mean ultimate stability or unity. It operates as a constant force for unification but always in dynamic tension with change. . . . There is

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[6] Within the fan fiction discourse fannish agency refers to the active participation of the fans during the production of both the canon and the fanon, in this case, their own fan fictions.

no immutable law of growing convergence; the process of change is more complicated than that" (Pool 53-54). In line with this notion, convergence indicates a process rather than an endpoint that comprises a change both in the production and the consumption.

In this world of change, the circulation of a text among different platforms depends on consumers' active participation in the culture of convergence since "[c]onvergence culture represents a shift in the ways we think about our relations to the media, that we are making that shift first through our relations with popular culture, but that the skills we acquire through play may have implications for how we learn, work, participate in the political process, and connect with other people around the world" (Jenkins, *Convergence Culture* 22-23). In regard to this, old and new media are compelled to coincide with each other. Convergence, therefore, can be seen as a much more reasonable means of understanding the media change, because it would be wrong to say that the old media are being uprooted, but rather their functions and operations are changed with the introduction of new technologies. That is why how readers consume popular culture is affected by the convergence culture, because convergence takes place in the consumers' brain and, in particular, it occurs in the minds of the people appearing in the same fandom, as Jenkins assumes "[c]onvergence occurs within the brains of individual consumers and through their social interactions with others" (*Convergence Culture* 3).

Convergence, as can be seen, is both a bottom-up and a top-down process; after all consumers use convergence to interact with other consumers and to participate more efficiently in the flow of ideas and content within this interactive environment of fandom. Regarding this, "the age of media convergence enables communal, rather than individualistic, modes of reception. Not every media consumer interacts within a virtual community yet; some simply discuss what they see with their friends, family members, and workmates" (Jenkins, *Convergence Culture* 26). This situation is also observed in the consumption process of Sherlock Holmes readers who establish the Holmesian or Sherlockian[7] community to discuss what they read and think with the other readers

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[7] Although the terms of Holmesian and Sherlockian are used interchangeably in many instances, they refer to the fan communities of the character Sherlock Holmes. In addition to this, these two words

rather than to stay in silence and isolation. Additionally, this community offers a profound opportunity for readers to participate in and share their knowledge and opinions by inviting the fans to produce their works of fan fictions about Sherlock to fill the missing parts in the stories. Since the character displays the features of 'relevance,' 'empowerment,' and 'participation' which are suggested by Fiske, he is loved by many Holmesians. As a fictional character Holmes is relevant, because his wise appearance is inserted unconsciously into the everyday lives of fans. Furthermore, he carries the features of empowerment and participation of participatory culture since Sherlock as a character becomes a role model for his fans who are willing to become Sherlock in a way that gives them the power to participate in the construction and the circulation of the Holmesian meaning in their own culture.

This kind of audiences largely form 'collective intelligence' which is a term coined by Pierre Lévy (1956-), who is a cultural theorist and a scholar. Since consumption has become a collective process with the technological advances, it is possible to see the collective intelligence as a new approach referring to an alternative source of power. Furthermore, through daily interactions within convergence culture, it is possible to use that power to make new meanings in popular culture, because collective intelligence can change many things, such as politics, education, religion and even the law itself. For the most part, Lévy argues that shared goals and objectives, in other words collectivity, enables people to do the things they cannot do on their own, because "[n]o one knows everything, everyone knows something, all knowledge resides in humanity" (20). As such, collective intelligence brings more power to 'knowledge communities', because it estimates that everyone has something to say and contribute while negotiating with producers, hence "[w]hat holds a collective intelligence together is not the possession of knowledge—which is relatively static, but the social process of acquiring knowledge—which is dynamic and participatory, continually testing and reaffirming the group's social ties" (Lévy 54).

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generally comprise the canon of stories, plays, scholarly writings, and to some extent adaptations of Sherlock. Nonetheless, there are two main differences between them, one is geographical as Sherlockian is favored by Americans, whereas Holmesian is used in a more formal way by the British people in the UK. The other difference is in terms of scope since Sherlockian becomes a notion for a fan of BBC's *Sherlock* (2010-2017) series and the RDJ (Robert Downey Jr.) films (2009-2011), while Holmesian remains to be used chiefly for scholarly purposes. Because of these, Holmesian is used throughout this thesis although fandom commonly adopted the use of Sherlockian.

As can be deduced from these approaches, consumers' active participation in these knowledge communities is called participatory culture in contrast with the older notions of passive spectatorship. Therefore, participatory culture and convergence culture are defined through common intellectual enterprises. However, members of these cultures can show difference as their needs and interests change and additionally, they might reside in more than one community at the same time. Exchange of knowledge and mutual production are the primary issues that hold these cultures or communities together by leading to a collective development, discussion and negotiation or, more particularly, a collective intelligence in the end.

Fan fictions are read as notable products of collective intelligence since people with similar intellectual interests establish a community by working together so as to create new stories. This situation gives an idea about how knowledge becomes a power in participatory culture. As for Sherlock Holmes' fan fictions, the Holmesian community becomes powerful by sharing their collective knowledge in their fandom and by writing their own Sherlock Holmes stories since "[p]rinted words did not kill spoken words. Cinema did not kill theatre. Television did not kill radio" and fan fiction does not kill the canonical work; instead, it contributes to the popularity of it (Jenkins *Fans, Bloggers, and Gamers* 14). Therefore, these emerging theories about participation and consumption entail the expansion of fan fiction writing and pave the way to the popularity of Sherlock Holmes since many writers, as well as Conan Doyle himself, create many additional stories of the detective with the different degrees of fidelity to his stories, characters and setting. As Sherlock Holmes becomes popular, different expectations for participation emerge among fans other than just making comments in the periodicals by writing their own fan fictions. However, at the time his stories had been published and became immensely popular, Conan Doyle was frustrated because of the fact that his other works were being overshadowed by these detective stories and wanted to spare more time to his historical novels (O'Brien 4). That is why he finally decided to kill Holmes in an ultimate battle with his worst enemy, Professor James Moriarty, in "The Final Problem" (1893), the final story of *The Memoirs of Sherlock Holmes*, rising an excessive public outcry. As a result, many people all around the world wore black to mourn and newspapers reported Holmes' death and more than 20.000

people end their subscriptions to *Strand Magazine*, in which the stories are printed in (Stashower 149). As he cannot manage to resist the pressure of the fans, the author resurrected famous detective in "The Hound of the Baskervilles" (1902) and continued writing more adventures. O'Brien declares:

> When Holmes "died" at Reichenbach Falls, the reaction in London was extreme. Black armbands of mourning were worn. Conan Doyle received numerous critical letters. Circulation of *The Stand Magazine* plummeted. Twenty thousand subscriptions were cancelled … With the return of Holmes, [however,] the circulation of *The Stand Magazine* surged, and so did Conan Doyle's royalties. He could not afford to leave Holmes at the bottom of the Reichenbach; nor could he afford to remain a doctor. Never again did Conan Doyle allow Holmes to die. Holmes was still alive and tending bees in his retirement when, thirty-three stories later, Arthur Conan Doyle died on July 7, 1930. (5)

Since the author wrote his Sherlock stories rather carelessly, there occurred many inconsistencies and confusing areas because of the errors and mistakes Conan Doyle made with the dates, the chronology of the stories and some of the events. For instance, Watson's war wound that is on his shoulder in "A Study in Scarlet," later appears on his leg in "The Sign of Four." Subsequently, it is from these gaps that the Holmesian fandom rises in which readers get the chance of forming both a collective intelligence and a participatory culture in order to share their knowledge and to debate about their hero's adventures.

Accordingly, Holmesian fandom offers ways of correcting mistakes and filling in gaps in the short stories of Conan Doyle by writing their own stories and novels that shape the genre of fan fiction in the end. The emergence of this comparatively new genre leads to the changes, occurring both in the appearance and the personality of Conan Doyle's Sherlock character in the hands of fan-authors as creative producers who transparently transform almost all of the characters, yet most of all the protagonist, Sherlock Holmes. Their fan fictions constitute the basis for the resignification and representation of the meaning and the understanding of authorship, readership, text and the relation among them. However, there are some discussions on the subject of whether fan fiction is legal or not since fans change the canonical work for various reasons in their writings without the consent of the source text's producer. Hence, even prior to Jenkins' *Textual*

Poachers, Tushnet's much cited article, "Legal Fictions: Copyright, Fan Fiction, and a New Common Law" (1997) on the topic of cultural politics behind fan fiction production provides a comprehensive understanding of the legalisation of fan production. Apart from this major article, he has many other works on the same subject, such as "Copy This Essay" (2004) and "Payment in Credit: Copyright Law and Subcultural Creativity" (2007) in which he introduces the concept of 'moral ownership' describing a redefinition of property rights in fan fiction writing. As such source text is considered to be public property, owned collectively both by the fan communities and by the author of the canon and copyright holders. Fans' extensive knowledge of the source text is the main source of this ownership, as "[t]hey are often better informed about the details of the characters' lives and settings than are many decision makers responsible for making new authorized works . . . this is moral ownership" (Tushnet, "Payment in Credit" 166). This notion offers fan-writers creative powers in exchange of an acknowledgement of the source text for its contribution. This fan theory of ownership is accepted by the legal authorities around the world affording authors of canons the right to protect their works from mutilation of several adaptations. Regarding this, fan-authors do not believe that they are taking an unfair advantage from the canon to produce their texts, yet they believe in their moral ownership of cultural products. Although both Meyer and Chabon make money out of their fan fiction novels analysed in the chapters of this thesis, commercial income is not the primary concern of fan production. Fans value respect and credit as the primary means of compensation; "[c]redit here works, among other ways, as a financial metaphor. Creators are paid not in cash, but in credit. The value of their works comes from circulation, dissemination, motion: credit benefits the creator only when some third party sees the new use" (Tushnet "Payment in Credit" 153). In turn, fans spare energy and time to produce a quality work rather than an imitation so as to earn that respect. On account of this:

> Borrowing elements of copyrighted narratives from transformative use is acceptable, but open verbatim copying is abhorred as it derives the source of the respect and acknowledgement they have earned. For fans, attribution systems are set in place to make sure that credit is given where due, and this forms an important part of an exchange between producers and consumers. (Oakey 51)

Collective intelligence of the fan community plays a crucial role in ensuring the right knowledge about the source text which supports this system. Thus, fans are compelled to seek out inaccuracies and flaws in the canon in order to demonstrate their passion and knowledge. Henceforth, exchange of knowledge between the members of fan community secures the sense of unity by expanding members' experiences of the source text. After a product is released to the world, that product enters the domain of the readers and ceases to be owned by a single person due to reader's intellectual and emotional active consumptions which provides them with certain property rights in relation to the source text. The author of a canon eventually hands the control to over the readers whose interpretations pave the way to changes. As Tushnet puts it, "[t]exts invite interpretation, and making a text available to the public necessarily cedes some control over it" ("Payment in Credit" 162). Moral ownership does not grant exclusive control to an individual, but rather a collective ownership of the creative process which is held by the fan community. This does not mean that fans are free to do whatever they want creatively, but they adhere to their writing conversations done collectively during the writing process of a fan fiction work. Most frequently, plagiarists who do not respect the limits of the fictional reality or the characterization of the source text are removed from the community. As Oakey states,

> [f]ans do not consider their own works to be infringing; instead they consider verbatim copying a crime of the highest order. . . . it is important to remember that fans do not consider their practices plagiaristic, only the practices of those who attempt to claim credit for work copied verbatim. Plagiarism also potentially invites negative perceptions of fans and the wrath of copyright holders. Fan fiction authors therefore seek to make a clear distinction between their own writing practices and wholesale theft of another's work. (53)

As indicated above, fan-authors are aware of the responsibility that comes with moral ownership; in turn, they watch the careful maintenance of the fan fiction's longevity and integrity as a comparatively new genre.

Moreover, before scrutinizing the evolution of Sherlock Holmes within fan fiction discourse, it is necessary to provide an overview of fan fiction novels of Sherlock Holmes in different historical periods at the outset in order to substantially illustrate the interactive nature of Holmesian fandom and fan-authors together with the interaction

between Sir Conan Doyle and his fans. So as to address this need, in Chapter I an overall analysis of Arthur Conan Doyle's short stories and novels together with Nicholas Meyer's *The Seven-Per-Cent Solution* is given along with an emphasis on the development of the Sherlock character in Meyer's fan fiction novel. Some of the defining elements of Holmes and new biographical information about the detective that do not appear in short stories have been added both in the stories written by Conan Doyle later on and to the fan fictions during the evolution of the character owing to the contributions of Holmesian fandom. These explanations are necessary to understand the interaction between canon and Sherlock fans as they illustrate why and how convergence and participatory culture begin to initiate a resignification between consumers and producers who are regarded as participants taking separate roles in the early nineteenth century. The main aim in Chapter I is be to make a study of comparison between a canonical work and a work of fanon in order to show that fans and their communities are in fact active participants interacting not only with each other, but also with the text according to a new set of rules.

Building upon the analysis made in Chapter I, Chapter II is concerned with, Michael Chabon's fan fiction novel *The Final Solution*, as this work provides an overlook to the transformation of Sherlock and the structure of his adventure stories in the eyes of his fans from the late eighteenth century to the early twenty first century. By referring to John Fiske, Michel de Certeau and Henry Jenkins' theories about fandom and fans, it is analysed that as a newly emerging genre, fan fictions have become extremely popular over the past few decades. With their influence on the culture, creative products of fans manage to subvert the authority of the source text since fans keep on living out their fandom as an integral part of their daily life. In line with this perspective, according to the respected guidelines of fan fiction writing fans have the opportunity to become active participants in both the production and the consumption process of their favourite novels by altering whomever or whatever they want in this case Conan Doyle's Sherlock Holmes character.

CHAPTER I

NICHOLAS MEYER'S *THE SEVEN-PER-CENT SOLUTION* (1974): EVOLVING UNIVERSE OF HOLMESIAN FAN FICTION

> **"**Here, though the world explode[s], these two survive*,*
> And it is always eighteen ninety-five.*"*
> (Starrett "221B")

Vincent Starrett's (1886-1974) poem "221B" published in 1942 has an influential place in the world of Sherlock Holmes with its dedication to the immortality of Victorian Sherlock Holmes, indicating the importance of the character and his partner John Watson for the readers and especially for the Holmesian fan community. Although Arthur Conan Doyle does not write additional Sherlock Holmes stories anymore, this does not mean people cannot read more, it just means they are not produced by Conan Doyle; instead, they are narrated by people who call themselves fans. Thus, the title of the poem "221B" is the shortened version of 221B Baker Street in London, where Sherlock Holmes lived between 1881-1904 and shared his room with his loyal friend Dr Watson according to canonical stories. When the stories were written, "the address was fictitious – house numbers only ran to 100 at the time. But the demands of the tourist trade called for bricks and mortar, and so today we find the Sherlock Holmes museum at the address, the house is even protected because of its special architectural and historical interest" (Ehling 268). That's why, the house of Mr. Holmes is faithfully preserved and protected by the government just as it was maintained by Mrs. Hudson, the land lady of the flat, in the Victorian times. Subsequently, with the help of the address coming to life, Sherlock Holmes, John Watson and everything that reminds their fans of them becomes immortalized together with a world where "it is always 1895" which is embodied in the significant Sherlockian poem, "221B."

Additionally, the poem is a prominent example of Shakespearean sonnet tradition which consists of 14 lines written in iambic pentameter suitable to the sonnet structure, because Vincent first presents the problem in Conan Doyle's short stories concerning

the contradictory situation in death of Sherlock Holmes, and then solves this contradiction by resurrecting the detective who is actually killed by Professor James. Related to this, Vincent Starrett argues the problem of Holmes' death in the first three lines by saying, "[h]ere dwell together still two men of note / Who never lived and so can never die: / How very near they seem, yet how remote" (1-3). By doing so, Starrett tries to emphasize that neither the readers nor the Holmesian fans are willing to see their favourite characters dead under any circumstances. Therefore, the general theme of the sonnet is the immortality of Sherlock Holmes and Dr. Watson who comfort people living in England with their very presence during the Second World War as the lines suggest, "[t]hat age before the world went all awry. / But still the game's afoot for those with ears / Attuned to catch the distant view-halloo: / England is England yet, for all our fears" (4-7). As for Holmesians, though Sherlock Holmes does not exist in real life, he lives in the heart of his readers as he is the embodiment of Englishness with his wit, reason, intelligence and ambition. Not only the detective, but also Victorian London in which foggy streets are lit by gas light never dies, "[o]nly those things the heart believes are true. / A yellow fog swirls past the window-pane / As night descends upon this fabled street: / A lonely hansom splashes through the rain, / The ghostly gas lamps fail at twenty feet" (8-12). That is why Holmesians do not accept his death and they express this in their writings just like Starrett does in his poem. In the last part of the sonnet, Starrett solves the problem stated earlier in the poem which is the unexpected death of the detective in the source text by asserting the unconditional immortality of the two, "[h]ere, though the world explode, these two survive" (13) because as for a Holmesian, "it is always 1895" (14).

Because of the theme and the structure of the poem, "221B" immediately gains popularity among Holmesians loading the concept of 1895 with a special meaning, because "[o]ver the years, the sonnet's reputation grew, as Sherlock Holmes societies adopted it as a part of their meeting rituals. By the time Starrett died in 1974, the sonnet was as well-known as *The Private Life of Sherlock Holmes*. The last line 'Where it is always 1895' also becomes the unofficial slogan of the Sherlock Holmes movement" (Betzner 5). With regard to this popularity, "the sonnet will continue to thrive, as long as dreamers read the Sherlock Holmes stories, as long as men and women imagine a

land of gas lamps and fog, and as long as we yearn for a world where two friends dedicate their lives to solving crimes and helping those in need" (Betzner 5). Therefore, the major aim of this chapter is to discuss that it is not only the character himself, but also the literary text with its narrative and aesthetic qualities which are being changed and evolved within the universe of Holmesian fandom in which the detective never dies. With this aim in mind, studying the evolution of Sherlock Holmes in Nicholas Meyer's fan fiction novel namely *The Seven-Per-Cent Solution* in which Holmes is depicted as a serious drug addict rather than a hero, should comprise an analysis of the various processes that define, shape and change the character throughout the whole novel, and the perception of fan-authors about Holmes as a heroic figure. Further, so as to fully comprehend the changes made by Meyer that differ from Conan Doyle's short stories both in terms of its flow of events and in terms of the main characteristic of Sherlock Holmes, the canon and the fanon are studied comparatively.

In accordance with the popularity of Starrett's poem, Sherlock Holmes character becomes one of the most popular fictional private detectives, keeping a significant place both in Victorian London and in Holmesian fandom. Thus, he manages to remain as a conventional English hero until today with his ambition, strength and rationality. As it is stated:

> The hero is constantly confronted by enemies which he must overcome, so he is above all things a man of action. He is good at fighting, and he uses his club, or sword or gun to telling effect. . . . The hero overcomes [his] opponents because he is strong, brave, resourceful, rational and determined to succeed. He may receive assistance from wise and benevolent beings who recognize him for what he is. (Hourihan 3-9)

As a Victorian English iconic figure, Sherlock Holmes whose heroism is narrated by Dr. John Watson, corresponds to the notion of leadership embodied in the above given definition of a hero. Taking this definition of a hero into consideration in *A Study in Scarlet,* Watson portrays Sherlock as a powerful heroic figure, "[s]urely no man would work so hard or attain such precise information unless he had some definite end in view . . . No man burdens his mind with small matters unless he has some very good reason for doing so" (Doyle12). Thus, Watson's depiction covers the general perception of a

hero who uses his talents for the betterment of the humanity along with his mind, his rationality and his quality of being a man of action. Because of his hardworking and determined image drawn by Watson, famous fictional detective is regarded as an English hero who dedicates his life to solving crimes and to some extend saving people from all kinds of hardships. On that account, for more than a century, Watson's opinions and depictions of Sherlock become an initial point for readers and fans while constructing Sherlock as a universal heroic figure in their own writings. The rereading and rewritings of the fans reveal the contradiction in the stories of Conan Doyle and challenge the legitimacy of Holmes as a heroic figure since fan fictions substantially ". . . re-evaluate the construction of Holmes-as-hero by highlighting an understated aspect of Conan Doyle's stories – Watson's oft-assumed characterization of Holmes as heroic" (Marinaro and Kayley 66). In Conan Doyle's depictions, with his heroic characteristics, Holmes is presented as an actual English hero and "it is Watson as Conan Doyle's narrator through whom readers have constructed a heroic Holmes, the legitimation of this construction is achieved by Watson's own heroism, complementing and cultivating Holmes as hero" (Marinaro and Kayley 66). However, in fan fictions, he is depicted not as a hero, but a flesh and blood human being who has heroic potentiality in his characteristics, making him more humane. Moreover, reception and perception of fans influence how a character like Holmes is read, understood, and hence changed in the hand of fan-authors as a result of both fans' and fan communities' active agency on the text, functioning and interacting in various ways.

Therefore, *The Seven-Per-Cent Solution* is a fan fiction novel of the canonical Sherlock Holmes adventures written in 1974 by Nicholas Meyer. In addition to this, the novel succeeds to take its place for forty weeks in the list of The New York Times Best Seller from 15 September 1974 until 22 June 1975 ("Best Seller List"). Apart from that, it has a film adaptation with the same name, *The Seven-Per-Cent Solution* (1976)*,* whose scriptwriter is again Nicholas Meyer. Flowing this success, Meyer writes two other fan fiction novels of Sherlock Holmes, *The West End Horror* (1976) and *The Canary Trainer* (1993), but neither of them has film adaptations. Nonetheless, Meyer writes his novel not only by transforming Sherlock character, also by changing some of the events and filling the missing parts in the canon.

While writing a fan fiction novel of Sherlock Holmes stories, Nicholas Meyer pushes the boundaries of Holmesian fan writing and explores the infinite elasticity of the character Sherlock by filling the gaps and by changing the stories to create more complete ones. As Hutter expresses "Meyer writes within the canon and yet takes us well beyond it, effectively mixing fiction with history" (358). The very first change that Meyer does with the original flow of events is to state in the introduction part of his novel that the two of the canonical Holmes adventures are in fact fabrications which are "The Final Problem" in *The Memoirs of Sherlock Holmes* and "The Empty House" in *The Return of The Sherlock Holmes* (1905) so as to point out the fact that his novel is actually a Holmesian fan fiction novel reacting to a series of canonical events by changing them and by transforming the character Sherlock according to fan-authors' own wills. In this regard, in Conan Doyle's story of "The Final Problem," Holmes evidently dies together with James Moriarty. The detective's sudden death not only shocks the readers, but also creates a furious reaction that will lead the fans to create their own stories in which they resurrect Sherlock Holmes. As a consequence of these extensive reactions, the author brings Holmes to life as well by continuing to write more stories. Even so, as a result of this unexpected end, people in the Holmesian fandom instantly become writers and producers themselves in some respect in order to resurrect the detective by changing his fate just as Meyer does in his novel. Subsequently, "[t]he tradition of Sherlockian fan writing is older than many of the Sherlock Holmes stories penned by Arthur Conan Doyle" (Polasek 196).

The other story claimed to be a fabrication by Meyer, "The Empty House," is the story of Holmes' reappearance after three years absence, revealing that he is not actually killed by Moriarty. In *The Seven-Per-Cent Solution,* Watson mentions that these two stories are not real, yet they are published only to cover the truth about Holmes' long absence called "Great Hiatus" by Holmesians referring to a period covering approximately ten years when Holmes is considered to be dead. (O'Brien 5). It is assumed to be a great gap in which Holmes does not exist in the stories of Conan Doyle, in other words, an emptiness that cannot be filled with other nineteenth century novels or characters. As can be understood from the opening scene of the novel, Meyer's true

intention in writing this fan fiction novel is to react to the death of Sherlock just like every other Holmesian by filling the gaps about Holmes' absence because:

> [T]here can be no grave for Sherlock Holmes or Watson … Shall they not always live on Baker Street? Are they not there this instant, as one writes? … Outside, the hansoms rattle through the rain, and Moriarty plans his latest devilry. Within, the sea-coal flames upon the hearth, and Holmes and Watson take their well-won ease … So they still live for all that love them well: in a romantic chamber of the heart: in a nostalgic country of the mind: where it is always 1895. (Busse and Stein, *The Private Life of Sherlock Holmes* 33)

Henceforth, by shaping him according to his own will, which shows the active agency of Holmesian fandom, Meyer eventually transforms the character Sherlock Holmes and brings him into life by letting him live with his friend on Baker Street again.

Afterwards, in the foreword Meyer presents his story narrated in the novel as the lost manuscript of Dr. Watson as follows, "[t]he discovery of an unpublished manuscript by John H. Watson may well engender in the world of letters as much skepticism as surprise" (Meyer ix). In order to justify the reliability of the story, Meyer claims that he actually edits the manuscript written by Watson himself once upon a time. Furthermore, he underlines the importance of Sherlock Holmes fan community by accepting their influence, and consulting their advice, comments, and insights throughout the writing process so as to resurrect a similar Sherlock Holmes character:

> Authentic or not, the manuscript required editing, and preparing a definitive edition of Plutarch could not be more difficult than the problems posed by a newly unearthed text of Watson's. I corresponded extensively with Sherlockians [Holmesians] too numerous to mention here; all of them proved invaluable, tireless in offering advice, comments, and insights regarding the newly discovered material. The only proper acknowledgement of the debt this book owes them is the book itself. I have, with their help, preserved as much of Dr. Watson's narrative as makes for a consistent story. For reasons which are not definitely known, Watson never (to our knowledge) go to edit the manuscript. His own death, possibly, or the vagaries of war prevented him. Therefore, in reading the work for publication, I have tried to function as I believe he would have. (xi)

Holmesians' invaluable contributions enable Meyer to discover so many materials to put in his novel, that is why Meyer shows his gratitude by acknowledging their help at the

very beginning. Additionally, through these comments he finds an excuse to resurrect Sherlock Homes so as to find a hidden manuscript in which Sherlock is not killed. In this creation of a manuscript, Meyer follows considerably strict rules enforced through a system in the fan community despite fan fiction's seemingly flexible nature of discourse. For instance, writing fan fiction stories by using pseudo-scholarship is a common practice available in fan fiction discourse which is also adopted by Meyer in his novel as well. Since Conan Doyle's stories constantly talk about unpublished cases which make fan fiction "gigantic international phenomenon" (Coppa, "A Brief History of Media Fandom" 44), many fan-authors, such as Mark Twain (1835-1910), Isaac Asimov (1920-1992), Stephen King (1947-) including Nicholas Meyer, create Sherlock Holmes fan fictions adopting Conan Doyle's writing style by pretending to be like Watson as the narrator in order to convey the story from his voice. Frequently, fan fiction writers of Holmes do not claim to be the writers of the text, but rather they act as if they are the editors of the story written by Watson himself by means of a preface so as to recount what and how the story develops in the previously unpublished manuscript. Therefore, this is what Meyer tries to do by means of a pseudo-scholarship by using Watson's voice while telling the story, and a foreword placed early on a preface explaining how the manuscript, which once belonged to Dr. Watson, is discovered in the attic in a dusty box. By doing so, Meyer conforms to the strict rules of fan discourse to fill in the gaps of the characters' lives and backgrounds. On that account, fan engagement with Sherlock Holmes demonstrates how their discourse is influential on shaping the character and controls the influence of the others as well since "texts reside in the hands of the fans" (Larsen and Zubernis 8). Regarding this, engagement between text and fan, in other words, fan ownership of the text leads to the expansion of fan fiction writing in Holmesian fandom.

After justifying his creation of Sherlock Holmes, Meyer begins to shape his Sherlock Holmes character according to his own will. He attributes more humane characteristics to him and turns him into a miserable character, in a very sharp contrast to the representation of an ideal English hero in Conan Doyle's canonical work. What is presented as heroic in Sherlock's identity from the perspective of Watson in "The Final Problem" as "I shall ever regard [Holmes] as the best and the wisest man whom I have

ever known" (132) has in fact heroic potentiality for Meyer, because Watson is treated as Holmes' biographer who "… had come to glorify me [Sherlock]" ("The Musgrave Ritual" 51). In accordance with this, Watson glorifies Holmes in a lot of ways by giving him a heroic identity. Hence, it can be said that Watson has a huge impact as the key component on the construction of Sherlock's heroic status that needs to be tempered by a mystery or an injustice that can be deduced from the conversation between Sherlock and Watson:

> You may remember how the affair of the Gloria Scott, and my conversation with the unhappy man whose fate I told you of, first turned my attention in the direction of the profession which has become my life's work. You see me now when my name has become known far and wide, and when I am generally recognized both by the public and by the official force as being a final court of appeal in doubtful cases. (Doyle "The Musgrave Ritual" 52)

Nicholas Meyer, however, ultimately establishes Sherlock not entirely as a hero, yet a human whose heroism should be preserved and shaped by his friend Watson. Subsequently, Meyer's Holmes is depicted as someone addicted to cocaine as an anti-heroic character "[f]rom the way he [Sherlock] spoke he almost seemed under the influence of some powerful narcotic," (Meyer 7). By doing so, Meyer transforms Holmes into a normal human being. As for Meyer, an ordinary man might use drugs, so in order to portray Holmes as a simple man in his fan fiction novel, he means that Holmes is actually a man with his flaws. In spite of the objections, Meyer tries to humanize the great detective by inevitably diminishing him in many ways since he mentions that "[c]hief among the Holmesian objections, as I recollect them, was my having depicted 'their' hero as a drug addict … Holmes probably was a user but that they preferred not to dwell on this aspect of his character. At best, I was considered indiscreet or tasteless for presuming to write about it" ("Seven-Per-Cent at Thirty" 26-27). Although the novel is highly respectful of the source text, it does not abstain from asking to grow outwards from the canonical depiction of the character and the events since Meyer indicates that "I believe that we have increasingly confused heroes with gods. Perhaps it is the influence of comic books and their so-called 'super-heroes,' but we no longer tolerate flaws in our great men and women . . . Once we learn our idols have feet of clay, we waste no time in toppling their pedestals" (27). Along these lines,

he tries to fill in some of the gaps left by Conan Doyle by transforming Holmes into a mere human being with a fevered imagining that comes from his cocaine-sodden mind.

Sherlock's addiction to cocaine is mentioned first in the early pages of Conan Doyle's "The Sign of Four." In its opening scene, Sherlock depicts the cocaine as "a seven-per-cent solution" in order to escape "the dull routine of existence" (3). As for canonical Watson, Holmes' drug addiction is nothing to be exaggerated since he uses it occasionally in the absence of a case to solve as follows, "[s]ave for the occasional use of cocaine, he had no vices, and he only turned to the drug as a protest against the monotony of existence when cases were scanty and the papers uninteresting" ("The Yellow Face" 17). In the source texts, Holmes is shown using drug only twice through the eyes of Watson who expresses his loathing about this habit. Meyer, on the other hand, further develops Holmes' addiction to provide a deeper insight to the detective's psychology, as such Tucker makes a remark about his novel as "[t]he most extreme example of the psychological approach to Holmes is found in Nicholas Meyer's *The Seven-Per-Cent Solution …*" (par.13). Meyer lets Holmes use cocaine as a solution to cover up his sudden death in the source text. When Meyer's Watson asks Sherlock what he should say to the public about the detective's absence by saying, "'what about my readers- my readers! What Shall I Tell them?'," Sherlock replies "'Anything you like,' . . . 'Tell them I was murdered by my mathematics tutor, if you like. They'll never believe you in any case'" (Meyer 169). As can be deduced from these lines, Sherlock's cocaine addiction has greater significance in Meyer's novel since the whole story is about Holmes' being an addict, and his effort to get rid of this addiction with the help of his best friend John Watson. In addition, the novel is in fact offers a solution found by Meyer to continue writing additional adventures of the detective. Apart from this, just as Vincent Starrett does in his poem, Meyer emphasises the eternal life Sherlock Holmes possesses in his fan fiction. According to the fans, Holmes must always be alive as a role model with his intelligence and ambition to personify justice. That is why his being murdered by his mathematics tutor will never be accepted by his fans. Therefore, he possesses an eternal life as a symbol of these qualities making him an immortal detective.

> [Holmes] stands before us as a symbol . . . of all that we are not but ever would
> be. . . . we see him as the fine expression of our urge to trample evil and to set
> aright the wrongs with which the world is plagued. . . . [He] is the
> personification of something in us that we have lost or never had. For it is not
> Sherlock Holmes who sits in Baker Street, comfortable, competent, and self-
> assured: it is we ourselves who are there, full of a tremendous capacity for
> wisdom, complacent in the presence of our humble Watson, conscious of a
> warm well-being and a timeless imperishable content. . . . This is the Sherlock
> Holmes we love – the Holmes implicit and eternal in ourselves. (Smith 111-12)

In line with this, Sherlock Holmes is the personification of the fans who want to see the justice and he also symbolises the people having an enormous capacity for wisdom, intelligence and handwork. Because of these qualities, Sherlock is relevant to the characteristics of his readers which make him eternal in their heart. Moreover, it can be said that while Conan Doyle sees Holmes's death as a problem in his story "The Final Problem," Meyer views it as a solution that sheds light on many mysteries about the character in his novel. This is one of the changes and the first step of the evolution of the character Sherlock Holmes in the hands of fan-authors. Hence, this is an example of an infinite transformation of the famous detective in a fan fiction universe "as the case of Holmes and Watson demonstrates, given enough time, the 'universes' of fan fiction—as if responding to laws of motion or evolution—will expand into new areas of the imaginary until even the original stories are dwarfed by the industrial-paced productivity of their derivatives" (Poore 159). As witnessed in the very beginning of Meyer's novel, participation of fans can be the evidence of the extent of power and agency that they manage to increase by changing the parts they do not like in the canon.

Apart from this, the other change Meyer makes in relation to the transformation of Holmes is to alter the story and the relationship between Professor James Moriarty and Sherlock Holmes. Other than Mr. Holmes and Dr. Watson who become two of the central literary characters in nineteenth century fiction, Professor Moriarty, who only appears in two of Conan Doyle' stories, is recognised as the most famous antagonist of his novels by the readers. In spite of this, the absence of Moriarty in the canonical stories is one of the reasons that makes him more fearful and prominent for the readers, "Moriarty's absence does not diminish his status – it actually enhances it. The professor is a sort of Sherlockian boogeymen, haunting the stories through to the end of the

canon" (Doyle and Crowder128). In his short stories, Conan Doyle introduces Moriarty as the most clever and talented criminal Holmes encounters so far. In a sense as a boogeymen, the personification for terror as can be understood from Holmes and Watson's conversation, "[y]ou know my powers, my dear Watson, and yet at the end of three months I was forced to confess that I had at last met an antagonist who was my intellectual equal. My horror at his crimes was lost in my admiration at his skill" (126). Yet, he is like a ghost that no one lay eyes on other than Holmes himself. Although Holmes respects Moriarty's intelligence, he also describes him as "the Napoleon of crime," a criminal mastermind and a genius abstract thinker. Apart from being an admirable criminal having an extensive link to a bigger network of crime, he is also a mathematics professor with a genius mind. Furthermore, he looks after the criminals in England by protecting them from getting caught in exchange for their support, obedience and money. In relation to this, Conan Doyle depicts Moriarty's genius criminal mind as follows:

> He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the center of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. (126)

However, according to author's original intentions, "The Final Problem" ought to be the last case Sherlock deals with. To end the story with a climax, that is not only to catch Moriarty by Holmes, but also to finish his career, would make Holmes a hero in the hearts of his readers. Conan Doyle explains this fact as follows, "if he [Holmes] could be assured that society was freed from Professor Moriarty he would cheerfully bring his own career to a conclusion" (Doyle 130). Hence, by creating Moriarty as Holmes' mirror opposite, the author wishes to kill the detective so as to concentrate on his other works and to get rid of the weary task of creating Sherlock Holmes stories. As a reference to this wish, in his diary Conan Doyle writes "Killed Holmes" which is an implication to detective's death in the "The Final Problem" (see figure 1). Therefore, Moriarty is used chiefly as a narrative device by the author in order to put an end to the

stories of Sherlock Homes by killing the detective on top of the Reichenbach Falls where both Holmes and Moriarty fall to their deaths (see figure 2).
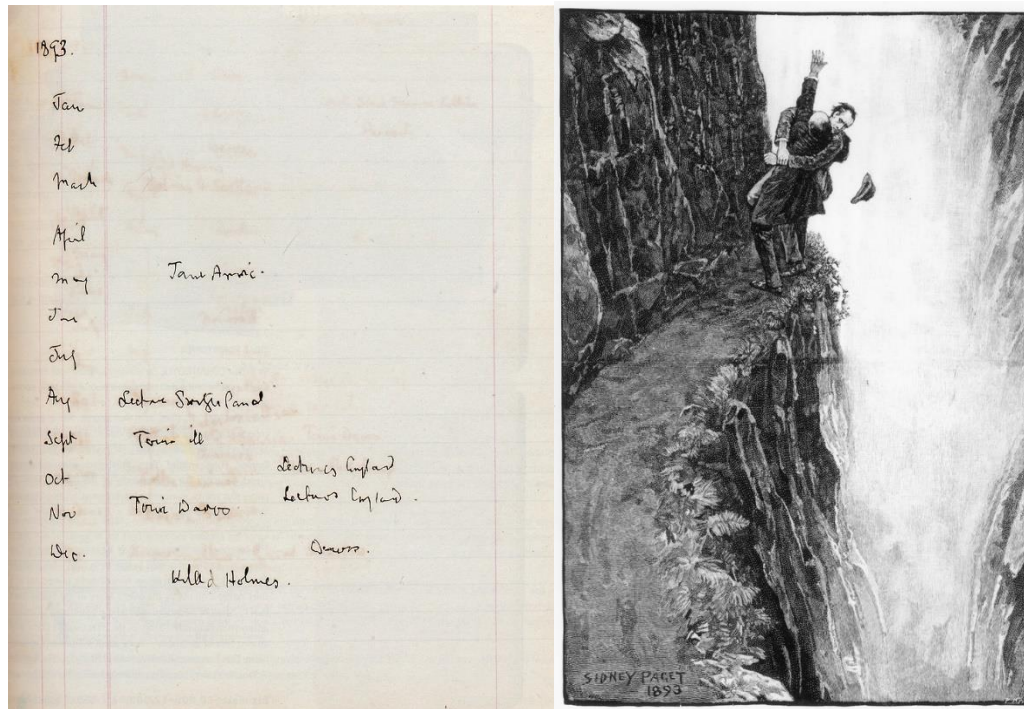
Figure 1: In December 1893, Arthur Conan Doyle wrote in his diary "Killed Holmes" which is a reference to detective's death in The Final Problem (Doyle)

Figure 2: Sidney Paget's illustration of the death of Sherlock Holmes on top of the Reichenbach Falls in "The Adventure of the Final Problem" (Paget)

As a result of this tragic end, not only the readers of *The Strand Magazine* who follow Sherlock Holmes stories with keen interest, but also Holmesians start to mourn for the detective. In order to show their reaction to the author, fan-writes "massages of grief, condolence and, most of all, anger – anger at the publication and the author for allowing this terrible incident to occur" (Davies ix). As the tittle, "The Final Problem" suggests Conan Doyle seeks to finish the adventures with the encounter of the protagonist and antagonist, because he thinks that if he writes any other additional story, it will be trivial as the major character is already dead. Thus, Holmes writes a letter to his best friend

towards the end of the story to state that his "career had in any case reached its crisis, and that no possible conclusion to it could be more congenial . . . than this" (Doyle 132). A while later, however, pressure of the public and financial problems forced the author to bring Sherlock Holmes back from death. Yet, many Holmesians attempt to bring the detective into life in their fan fictions before Conan Doyle himself, as they are not very sure that the author will make Sherlock Holmes alive again. Doyle's speech to the Author's Club in 1896 becomes a contributing factor to the uncertainty among fans as well since Conan Doyle tries to defend his decision of killing Holmes in his speech by asserting that "I have been much blamed for doing that gentleman to death, but I hold that it was not murder, but justifiable homicide in self-defence since if I had not killed him, he would certainly have killed me" (qtd. in Miller). In the rest of the speech, he goes on explaining "[the] trying occupation" of creating different plots and settings for each twenty-six Holmes stories.

Therefore, in the source text Professor Moriarty serves as a means of leading path towards Holmes death due to Conan Doyle's decision. However, in many of fan fictions, Moriarty is treated as Holmes' archenemy giving him a greater prominence and role. In relation to this difference, "[h]ow one reads the role of Moriarty may indeed depend on where one places agency . . . [because] in the hands of fans, Moriarty as fan-metaphor becomes everything from the hero of the story to a central figure of agency" (Stein and Busse, *Sherlock and Transmedia Fandom* 230-31). In the case of Meyer's novel which is one of those fan fictions giving a bigger significance on the character James Moriarty, Meyer interprets him in a much more different way than Conan Doyle. Even though his novel opens with a similar illustration of Moriarty as "Napoleon of Crime" (Meyer 6), later on it is revealed that he is in fact Holmes' childhood mathematics tutor rather than a criminal. Nonetheless, in Meyer's fan fiction, Sherlock introduces Moriarty to Watson as a criminal by accusing him of several crimes as a result of his extreme use of cocaine, yet in reality, he is the product of Holmes' imagination. As for Meyer, Moriarty is far from being a criminal, but Holmes imagines him as such while he is under effect of drugs. In accordance with this, Meyer's fan fiction novel suggests that Sherlock Holmes fans actively shape the figures in the stories by changing the background stories of the characters in pursuit of creating more about

the sequence. Since the canonical Moriarty is the most important counter figure in the adventures, Meyer shows the agency of fans during the active process of engagement and authorship by changing the background story of Moriarty which makes the antagonist not a criminal, but an innocent man.

With further reference to the changes, Meyer not only shapes the background stories of the characters, but also rewrites Holmes' childhood story in relation to James Moriarty. Although Holmes once talks about his brother briefly, there is lack of knowledge about Holmes' childhood and his family in the canonical stories, as Watson says:

> During my long and intimate acquaintance with Mr. Sherlock Holmes I had never heard him refer to his relations, and hardly ever to his own early life. . . . His aversion to women and his disinclination to form new friendships were both typical of his unemotional character, but not more so than his complete suppression of every reference to his own people. I had come to believe that he was an orphan with no relatives living, but one day, to my very great surprise, he began to talk to me about his brother. (Doyle 95)

Since Conan Doyle does not mention Holmes' childhood memories, "there is an infinite universe to study and in which to speculate" (Klinger 17). Thus, the childhood world of Holmes becomes an inviting black spot for the readers having "a strong desire to engage directly with Holmes and Watson" (Faye 6) with an active participation by means of their fan fictions. Accordingly, fan participation is a creative act increasing the number of Sherlock Holmes rereadings through fan discourse and fan works. In fanon, therefore, Meyer fills this gap by serving the ultimate goal of fan participation which is to maintain the continuous engagement between fans and Sherlock Holmes canon. In line with this, Meyer's Moriarty reveals a "great tragedy" in Holmes' childhood, (17). However, he rejects to make a further explanation of the subject after realising that Watson does not know anything about it. Nevertheless, towards the end of Meyer's novel, the mystery of the great tragedy in Holmes' childhood mentioned earlier by Moriarty reveals itself. As stated in the novel, because of Holmes' repressed childhood memory that comes to light in his time of depression while using cocaine, Sherlock imagines Moriarty as a criminal mastermind. In his childhood, his father's murdering his mother due to her adultery and his committing suicide turns into a great tragedy in Holmes' life. Moriarty's comment on this event to Holmes and his brother Mycroft is the primary reason why Holmes

starts using drugs to escape from the harsh reality. In his subconscious, Holmes accuses Moriarty of this traumatic event without having a solid reason, but being a mere child. As a result, his tutor, Moriarty turns into a dark dangerous figure who darkened his childhood in Holmes' subconscious (Meyer 164-65). Since Holmes is unable to cope with the emotional breakdown of this event, he consciously denies to face the reality by pushing them into his unconscious while chasing evil in pursuit of justice which triggers his drug addiction. Moreover, believing that Holmes does not accept them, Meyer's Watson decides not to discuss these with him. This is one of the issues that Meyer adds to the background story of Sherlock Holmes in order to elaborate more on the source of Sherlock's cocaine addiction. Thus, it can be said that, the new biographical information added into Holmes' past transforms the protagonist and influences the other characters' identities including Moriarty.

Apart from these differences between canon and fanon, there is a similar aspect in both novels concerning Holmes characteristics that is his pursuit of isolation, though the reason for this pursuit is completely different. Canonial Holmes alienates himself from the society becoming an isolated introvert, a frighteningly analytical and an intellectual detective. As Watson describes his "[a]ll emotions, and that one particularly, were abhorrent to his cold, precise but admirably balanced mind. He was, I take it, the most perfect reasoning and observing machine that the world has seen, but as a lover he would have placed himself in a false position. He never spoke of the softer passions, save with a gibe and a sneer" (Doyle, *The Adventures of Sherlock Holmes* 5). The prize of his dedication to his profession, therefore, is lifelong loneliness and alienation in order to be successful as Watson utters by himself during one of their adventures "I found myself regarding him as an isolated phenomenon, a brain without a heart, as deficient in human sympathy as he was pre-eminent in intelligence" (Doyle 95). Accordingly, for Conan Doyle the fundamental reason for Holmes' indifference to women is his profession because Holmes indicates that "love is an emotional thing, and whatever is emotional is opposed to that true cold reason which I place above all things. I should never marry myself, lest I bias my judgment." After this statement Watson wonders "what remains for you?" Holmes' answer to this is plain and straight "'For me . . . there still remains the cocaine-bottle.' And he stretched his long white hand up for it"

(Doyle "The Sign of Four" 157-58). With this answer, he puts the relation between Sherlock Holmes and cocaine as the reason for Holmes' alienation from love and society at the same time. Whereas Meyer explains the reason for this situation in relation to the death of Holmes' mother who is killed by his own father, leaving a traumatic effect on his subconscious. Thus, Meyer puts Holmes' childhood trauma forward as a solution explaining his indifference to women, his detest for Moriarty, the source and the cause of his addiction and the reason why he adapts this profession in the first place:

> [U]nder the saturating influence of the cocaine, Moriarty's illicit liaison with Herr Holmes's mother assumes its true emotional proportions – and they are boundless! . . . Of course . . . all these conclusions he buries deep in his soul – in an area to which I [Freud] have tentatively applied the clinical term 'unconscious' – never admitting any of these feelings to himself, but exhibiting the symptoms of his ideas, nevertheless – in his choice of profession, in his indifference to women…and finally in his preference for the drug under whose influence his true, innermost feelings on the subject are eventually to be revealed. (*The Seven-Per-Cent Solution* 166)

In this case, Meyer actively creates his own fan fiction and transforms the character Sherlock Holmes in canonical stories. He rewrites Holmes' childhood story in relation with many things to answer why he is addicted to cocaine, or why he is dedicated to his job, and why he does not like Moriarty that much and finally why Holmes cannot fall in love with any woman. In this way, Meyer forms his own meanings during the interaction process between Conan Doyle's canon and his fanon, because "if meaning is embedded in the text, the reader's responsibilities are limited to the job of getting it out; but if meaning develops, and if it develops in a dynamic relationship with the reader's expectations, projections, conclusions, judgments, and assumptions, these activities . . . are not merely instrumental, or mechanical, but essential" (Fish 2-3). This process of making meaning provides fan culture a way to produce their own texts, images and other forms of productions since fans are not restricted to passive consumption. In their fandom, consumers are themselves producers which can be deduced from the blurred boundaries between producer and consumer, author and the audience. Subsequently, Jenkins' conceptualization of fans as textual poachers who use their agencies to actively produce, and the idea of fan culture as participatory culture can be witnessed in Meyer's novel in which the famous detective goes beyond the limits of its own canon. Since fan

works enlarge the story beyond its literary canon, "the reader in the case of . . . fan fiction then becomes the writer, creating more readers to interact with new texts, perpetuating the cycle *ad infinitum*" (Faye 6). Hence, an active consumer can become an active reader first and an active writer afterwards. To make a concluding remark about the relationship between Moriarty and Holmes, in the canon James Moriarty is presented as a criminal who ultimately kills Sherlock Holmes. Yet, the extreme reactions of the public to the death of Holmes lead to speculative back up stories of Moriarty giving him a new identity in every imaginable way. By changing Moriarty's identity, Meyer saves Holmes from the death and fills a missing part in the canon about Holmes' childhood, because "in the world of . . . fan fiction, the gaps in knowledge of Sherlock Holmes's character lead directly to the desire to fill in the blanks on the map, to own a greater knowledge of the detective than the detective himself would willingly allow" (Stein and Busse, *Sherlock and Transmedia Fandom* 6).

As active participants in cultural production, fans fill the gaps in the character Sherlock Holmes since "the studies of early fandom not only demonstrate the initial development of fan fiction as fans filled in the perceived gaps within a story, but also provide early examples of participatory culture" (62 Keltie). By adding new information to his characteristic and in the background stories related to his personality, fans interact with the detective more intimately in their fan fictions which paves the way to the transformation related to Sherlock. Therefore, other than changing the relationship between Holmes and Moriarty, fans also feel responsible for making an explanation about Sherlock's alienation from all emotional feelings including the society in which he lives. Though, both Conan Doyle and Meyer depict Sherlock Holmes as someone who is incapable of falling in love, Conan Doyle does not indicate any specific reason for this unlike Meyer. As for him, the reason for this situation is Holmes' work ethic which requires exceeding sacrifices and dedication to be a private detective since "Holmes loved his art" (Doyle 107) more than anything else according to the literary canon.

In the quest of scientific thinking and the self-conscious methodology, which is the production of a self-conscious mind, canonical Holmes uses an important and equally

famous technique, 'the science of deduction,' which is the ability to observe and deduce. Therefore, canonical Holmes is a man of science using this technique which is as famous as the detective himself by fallowing a range of steps. First main step allowing for the deep level of deduction to take place is the observation of small details. By observing as much as he can, Holmes assembles a series of clues which enables him to infer more scientific and factual reasons. For instance, the moment Holmes sees Watson, he realises that his friend has been ill in the past few days:

> 'I perceive that you have been unwell lately'. . . 'I thought, however, that I had cast off every trace of it.' 'So you have. You look remarkably robust.' 'How, then, did you know of it?' 'My dear fellow, you know my methods.' 'You deduced it, then?' 'Certainly.' 'And from what?' 'From your slippers.' [Holmes explains his deduction process in detail] Like all Holmes's reasoning the thing seemed simplicity itself when it was once explained. He read the thought upon my features, and his smile had a tinge of bitterness. 'I am afraid that I rather give myself away when I explain,' said he. 'Results without causes are much more impressive.' (Doyle 29)

Holmes is able to see his friend's previous illness even when there is little to observe, and he gathers his specific findings accurately so as to see how they fit one after another. A detective like Holmes begins his observations with the facts before making any definite deductions and adding his interpretation into them while paying attention to the specifics and observing the details. The second step during the observation process is to use senses, because Holmes gathers data not only by observing every detail, but also by involving all his sense. As an example, unlike other people, Holmes is able to smell a faded scent of a woman while examining a paper to find small details as follows. He says, "when I examined the paper upon which the printed words were fastened I made a close inspection for the water-mark. In doing so I held it within a few inches of my eyes, and was conscious of a faint smell of the scent known as white jessamine. . . . The scent suggested the presence of a lady, and already my thoughts began to turn toward the Stapletons" (Doyle, *The Hound of the Baskervilles* 219). Another step that Holmes follows in the pursuit of scientific deduction is to create a little bit of time to think by occupying himself with smoking pipe or playing the violin. When Watson asks Holmes to see what he is planning to do in order to solve the case, Holmes replies by saying:

> To smoke . . . It is quite a three-pipe problem, and I beg that you won't speak to me for fifty minutes' He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird. I had come to the conclusion that he had dropped asleep, and indeed was nodding myself, when he suddenly sprang out of his chair with the gesture of a man who has made up his mind and put his pipe down upon the mantelpiece. (Doyle, *The Adventures of Sherlock Holmes* 24)

In a sense, pipe smoking helps Holmes sort out his thoughts and dispersed clues by triggering his solution finding imagination, in the same way that music, in Holmes' choice playing the violin, is a way for the detective to focus on solving the case by doing something with his body. The key point of this step is to give your mind time to think so as to filter the unimportant details, because a detective needs to be out there observing all the time. Hence, Holmes gives himself breaks for solitude which is the reason why he desires loneliness that much. As a close friend of Holmes', Watson is aware of the situation and stresses on the importance of Holmes' loneliness. Thus, he writes, "I knew that seclusion and solitude were very necessary for my friend in those hours of intense mental concentration during which he weighed every particle of evidence, constructed alternative theories, balanced one against the other, and made up his mind as to which points were essential and which immaterial" (Doyle, *The Hound of the Baskervilles* 32). So as to eliminate the inconsequential observations, Holmes thinks comprehensively through the past and future events in the quietness of his mind. Other than these steps, saying it aloud also helps Holmes slow down his thinking since his mind works much faster than the other people. To put it in different way, speaking aloud is a device for Holmes to crack the case, therefore, Holmes tells Watson almost everything during the case, as he says "[n]othing clears up a case so much as stating it to another person" (Doyle 3). By means of this, Holmes archives mindfulness to evaluate each clue on its logical merits allowing him to pause and focus particularly when he encounters a confusing mystery. Consequently, when Holmes utters his noted word "elementary" in the canon (Doyle 75), he does not underestimate work of a detective as an easy job, yet he refers to the elements of the solution and the essentials of a case as elementary and fundamental components in order to follow these steps of deduction. Although some people interpret this word as a device diminishing Watson's intelligence and allowing Holmes to show off, the word is the indication of the elements used in

deduction technique. On that account, this is the way how a detective like Sherlock Holmes thinks by using the science of deduction technique in order to meet the needs of the world into which he was born, because "[i]n the Victorian age, the study of 'natural philosophy' and 'natural history' became 'science,' and students who had once been exclusively gentleman and clerical naturalists, now were professional 'scientists'" (Klinger 20).

Therefore, in Conan Doyle's stories, Holmes' ability to make science of deduction comes from his dedication to the Victorian values and its attitudes towards crime and mystery which are considered as threats to the social order. Regarding this "[f]or a variety of reasons- the growth of poverty and social unrest that followed the industrial revolution, the example of repeated revolutions [shortly] those whose interests lay in the existing social order felt threatened and vulnerable throughout virtually the whole nineteenth century" (Clausen 111). On account of this, people in the nineteenth century, who expected protection against the dangers coming with the revolutions, put their faith into Sherlock Holmes so that they might find a little peace in the imaginary world of Conan Doyle. Thus, Holmes, whose principal aim is to clear away crimes and mysteries with the uttermost devotion to his profession, considers science as a purifying means. As for the author "[d]eduction, the elucidation of mysteries through scientific reason, is Holmes's ruling passion, and only by subordinating everything else to it can he serve as the guardian of a threatened society that his author means him to be" (Clausen 107). This goal turns the detective into one-dimensional character that is a crucial element for the theme of the stories. Because of this, stories put detective's isolation and alienation from the society as the cause of his scientific mind. In order to perform "methods of observation and inference" (Doyle 52), one has to separate oneself from the society to defend the social order in an effective way. That is why Conan Doyle presents Holmes' scientific methods in relation with the ideas and values of the Victorian age, whereas Meyer does not share the same concern in his work of fan fiction.

Meyer's genuine concern is to express his own ideas about how a detective should look like within the collective platform of fan culture which contains answers to many fan questions, like what if this happens or what if these characters look like this. Since it is

possible to do so much with fan fiction, a fan-author can create alternative endings and ultimate beginnings, because fan fiction is an immediate response of the readers to the issues. Moreover, fans' authentic and creative ideas help them stay active in a participatory culture since fans are just like ordinary people and "we humans are often 'everyday creative', or we would not even be alive" (Richards 3). So as to be a creative participant in the transformation of Sherlock Holmes, Meyer portrays the character in a different way than Conan Doyle. For him, Sherlock is a detective using science of deduction not because of the Victorian values and its attitudes towards crime, but because of his childhood trauma which gives birth to his search of justice in his younger ages by using a deductive technique. Although the method of the science and its steps are quite similar to one another in canon and fanon, the reason for Holmes to use science of deduction is totally different in Meyer's novel. While Conan Doyle sees "Holmes as a resonant symbol of the late Victorian faith in the power of logic and rationality to ensure order" (Jann 685), Meyer treats him as an active product of creative fans.

Agency of fan-authors performing "collaboration and participation, leveraging collective intelligence via practices like eliciting user annotations, distributing and wilfully sharing expertise, decentering authorship, mobilizing information for relatedness, hybridization, and the like" (Knobel and Lankshear 20), alters many things related to Sherlock Holmes. The relationship between Holmes and his best friend, John H. Watson, is another point that attracts the attention of fans creating lots of alternative relationship in fan fiction novels by means of active participation of fans and their exchange of knowledge in fan communities. In canonical stories, the friendship between Watson and Holmes is essential in solving their cases in a successful way. Hence, these stories are extremely popular not just because of Holmes' wit to solve problems, but also because of the strong friendship between Holmes and Watson. The bond between them is essential in the stories to initiate an adventure since readers want to see these two men collaborating each other while solving their client's cases. Their iconic relationship begins when both men agree to be flat mates in 221B Baker Street. In Conan Doyle's series, Watson is a war veteran having a degree in medicine. Throughout the stories, Watson accompanies Holmes keeping journals consistently about their adventures and assisting his friend along the way. Without Watson's friendship and

support during cases, Holmes cannot be as a great detective as he is. Hence, complete existence of the one depends on the other as they complete each other's identity.

Christopher Redmond claims that, "[t]he mutual affection of Holmes and Watson is understated, both as a demonstration of the friendship's firmness and as a natural consequence of Victorian formality." (42). Conan Doyle ensures readers' knowledge about this firm friendship between two friends by using simple words conveying deeper meanings between the lines of his stories. In the stories, Watson admires his friend's strong mind and body by saying "it was when he [Holmes] was at his wits' end that his energy and his versatility were most admirable . . . , and he was undoubtedly one of the finest boxers of his weight that I have ever seen" (Doyle 17). Similarly, in the same story, Holmes requires Watson's assistance in the case and trusts his friend to remind him something very important at the end of the story that he should stay humble as a detective, "'Watson,' said he, 'if it should ever strike you that I am getting a little over-confident in my powers, or giving less pains to a case than it deserves, kindly whisper 'Norbury' in my ear, and I shall be infinitely obliged to you'" (Doyle 25). As Redmond utters, "the relationship between Holmes and Watson is one of equals . . ." (47), it is mutual. What one lacks, the other one contains. For instance, Holmes lacks the compassion that Watson has, while Watson lacks Sherlock's intelligence. Watson is a tidy person, whereas Holmes is untidy and messy. Despite these contrasts, both men feel powerful loyalty and closeness to each other, "[b]ut no words in the canon speak to the affection and friendship between Sherlock Holmes and John H. Watson more than the closing words of 'The Final Problem'...he simply calls Sherlock Holmes 'the best and wisest man whom I have ever known'" (Doyle and Crowder, *Sherlock Holmes for Dummies* 104).

Although Holmes is depicted more intelligent than anyone in the story, one should not think Watson as a fool and Holmes as a flawless person, that is a common misunderstanding among readers. When Adrian Malcolm Conan Doyle, son of Sir Conan Doyle, comments that "those who consider Watson to be a fool are simply admitting that they haven't read stories attentively. Certainly, Watson was no fool" (qtd. in Accardo 102). No matter how clever Holmes may be, his plans do not always work as

the way he anticipates, and at those times, Watson is there to save them both. In *His Last Bow* (1917)[8], Holmes makes a plan to see if the rumours are true about a poison believed to turn sane man into a mad one, yet both Holmes and Watson are affected by it immediately. However, it is not Holmes' intelligence that saves them both in the end, but Watson's bravery, "I broke though that cloud of despair and had a glimpse of Holmes's face, white, rigid, and drawn with horror-the very look which I had seen upon the features of the dead. It was that vision which gave me an instant of sanity and of strength" (Doyle 94). Without Watson's quick thinking and his mind, they would both be dead. Thus, Watson's presence is crucial for Holmes to succeed in their cases as well, because if it were not for Watson taking part in the experiment, everything would go as planned and Holmes would be either dead or insane due to poison, and the case apparently would be a failure. Although he is aware of the danger and risks of the case, Watson stays by his friend's side several times throughout the adventures in order to save Holmes' from difficult situations. Unlike Watson, it is not usual for Holmes to appreciate his companion's bravery with his gratitude. However, Holmes thanks his good friend for being with him once in the canon, "'I knew you would not shrink at the last,' he said, and for a moment I saw something in his eyes which was nearer to tenderness than I had ever seen" (Doyle, *His Last Bow* 58). Though Holmes is not verbally grateful for his companion's presence, it is observable that he owns a dept of gratitude for having such a good friend that keeps him out of harm whenever he needs him.

Conan Doyle narrates the pair in a way that, categorising them as good friends does not correspond to the bond, they have for one another as Holmes himself expresses best, "'Good old Watson! You are the one fixed point in a changing age'" (Doyle, *His Last Bow* 108). The true brotherly love between Sherlock Holmes and John Watson is narrated in a careful way to make the friendship too weak for a romantic interpretation. Nonetheless, creative ideas of fans and re-imagination of canonical gender roles change the relation into a variety of new and different things. For instance, *Elementary* CBC's television series portrays a female, Joan Watson, accompanied by a male Sherlock

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[8] In American editions, this story is included as part of *His Last Bow*. Therefore, all the quotations related to that story are taken from the novel *His Last Bow* throughout this thesis.

Holmes character and a female Moriarty as detective's nemesis who tricks Holmes into falling in love with her. Yet on the other hand, in Meyer's fan fiction novel Watson functions as a caretaking friend needed by Holmes in his most desperate times when he is on the verge of death due to his excessive cocaine addiction. Since the heart of the novel is about "Holmes, suffering from his cocaine addiction. Watson lures his friend to Vienna for treatment by a young Austrian doctor who has had some personal experience with that drug, a Dr. Sigmund Freud" (Hutter 358). In turn, Freud has a treatment for Holmes' addiction and delusions about Moriarty, consisting mostly of hypnosis. John takes care of his friend's health since he is the only friend of Holmes'. Regarding this, Sherlock cannot function in society without Watson, "[a]lthough he was never a detective, he was certainly important because he represented the prevailing late-Victorian morality of the society in which he and Holmes lived" (Toadvine 48). Although dependence between these two men is mutual in canon, in Meyer's story Holmes needs his friend more than Watson needs him since he is not depicted as an all-knowing consulting detective, but as a weak drug addict unable to use his detective skills. While Freud treats Sherlock, Watson observes his friend's agony and the miserable situation he is in. Therefore, Watson never leaves Holmes during treatment, and he even tries praying to God even if he is not accustomed to that kind of religious practice.

> Sleep was impossible. Even had I not been able to hear the detective's piercing screams and wails through the walls, the simple knowledge of the torture he was enduring was enough to keep me awake. Was it worth it? Was there no other way of saving him except by so severe a trial that he might die in attempting to live? I am not a praying man, and I sensed the hypocrisy of my gesture; nevertheless, I knelt and grovelled before the Creator of all things—whoever and whatever he might be—and begged him in the humblest terms that came to mind to spare my friend. I cannot say with certainty what effect my prayers had on Holmes; but they proved sufficiently distracting to ease me into a fitful sleep. (Meyer 82)

John keeps Sherlock alive and human in every way he can, without Freud and particularly Watson's efforts, the successful detective might have been dead because of cocaine long time ago. Meyer crafts the relation between these two men with such care emphasising on the reason why Watson plays a significant role in Holmes' well-being. Although Conan Doyle focuses on Holmes as the intellectually superior character in the

canon, Meyer draws attention to Watson as someone who can think more clearly than Holmes himself. By changing the roles of the characters, Meyer puts Holmes' godlike features in the canon into question. By giving Watson to a superior position, he transforms both John Watson and Sherlock Holmes and the canonical stories.

In Meyer's story, although Freud manages to heal the detective's body damaged by excessive drug use in the end, neither he nor Watson can recover Holmes' dejected soul. In canon, Holmes' attention is aroused by compelling cases, and he gets rid of the monotony of life while solving them. Similarly, what finally arises Holmes' curiosity in fanon is the kidnapping of one of the doctor's patients in a mysterious way. Apart from Sherlock's recovery from drug addiction and the importance of Watson's role in this, Meyer provides layers to the depth of the story leaving the foundation of the story familiar with the canonical Sherlock Holmes stories. With reference to this, after hearing about the kidnapping, Holmes makes up his mind to solve this mysterious incident, and the case takes Holmes, Watson and Freud across Austria in pursuit of an enemy planning to start a European war, which is another dimension of the story suggesting a traditional Conan Doyle style of detective fiction writing. Once again, with Watson's help, the detective solves the case and finds the kidnapped patient, but he faces a villain who wants a global war. Holmes, however, asserts during the denouement that they only managed to postpone the war, "'We have not really prevented a war,' Sherlock Holmes observed, setting aside his brandy. 'The most we can be said to have done is postponed it' (Meyer 160). This can be considered as a direct reference made by Meyer to Conan Doyle's other stories, such as *His Last Bow* involving Sherlock in a war breaking out around Europe in 1914. After solving the case, instead of returning to London with his friend, Holmes wishes to travel alone for a while, and advices his friend that he should claim he is killed by one of his enemies that is another reference to the story "The Final Problem" in the canon. In short, Nicholas Meyer's novel is mainly about Sherlock's recovery from his cocaine addiction with the help of his caring friend John Watson, and his prevention of a possible world war by revealing a kidnapping plot. Even though fan fiction writers are drawn to stories offering new aspects and creative mysteries. Therefore, Meyer both fill the gaps left by Conan Doyle about his early life, family and personality that gives meaning to his strange actions and habits, and

transforms the character Sherlock. This transformation reflects the act of changing established canonical roles, which paves the way for the evolution of the characters' identities that are not limited to canonical works anymore. Consequently, these expansions provide freedom to fan fiction writers and to their fan community, Holmesian fandom participating on the evolution of Sherlock Holmes.

The freedom in Holmesian fan writing is one of the profound sources of taking pleasure; by changing canon or adding new things on its narrative, fans create themselves an entertaining way of participation. The well-known sentence in Holmesian fandom, 'Elementary my dear Watson' is one of those new words which is derived from the word 'elementary' in the canon and transformed into its new form in its later interpretations and adaptations. Due to this collectively created transformation, many Holmesian fans prefer to use this sentence in their fan fictions rather than the old version. Like the famous line in Vincent Starrett's poem 'the game is afoot,' which is an intertextual canonical reference in itself, 'Elementary my dear Watson' is a collectively invented cultural production. Although Holmes never utters these words, many fan-authors including Meyer makes use of them to contribute to the collective knowledge and the evolution of the character. Nonetheless, Meyer prefers the word "fellow" instead of Watson while explaining his deduction process about how their client's skin managed to stay so white when she was under captivity although there was a window in her room in which she was kept:

> Elementary, my dear fellow. Our client's skin was white as a fish's belly, yet we know from her own statement that there was a window in her prison and that it was large enough to accommodate her escape. Inference: although the room possessed a window, there was something that prevented any great degree of sunlight from entering, for surely, if it had, she would not be so pale. (104-05)

In other words, productions like this famous phrase that involves a collection of references, catch phrases and visual cues are mixed with Conan Doyle's Sherlock Holmes, evolving him in its fandom. Apart from that, Meyer does not forget to use Starrett's famous words in the poem "221 B" given in the beginning of this chapter, 'the game is afoot', in one of the letters written by Holmes to inform Watson about the fact

that the action is about to begin, "[t]he game is afoot and your assistance would prove invaluable. Bring toby to one one four Munro road Hammersmith. Take precautions. Holmes" (40). In this context, these culturally discovered collections are the "free-floating intersubjective body of knowledge" in Sherlock Holmes fan writing (Collins 44).

Apart from this actively created fan production, Holmes never wears a deerstalker or an Inverness cape in the canon. However, he is mostly characterized by these indicators that are originated in Sidney Paget's (1860-1908) drawings. Since most of the readers in the Victorian age are uneducated, sketches and illustrations are vital for them to understand the text better and pleasure from reading and characters. That is to say, "[I]f we only had Conan Doyle's description to rely upon, it is doubtful that Holmes would ever have evolved into a figure of desire. Watson's description of the detective in not likely to have set many Victorian hearts aflutter; however, Sidney Paget's early illustrations for *The Strand* certainly did" (Graham and Garlen 25). All together, Paget made 365 published illustrations for Sherlock Holmes stories in *Strand Magazine* in which the series are published as popular and prestigious as the image of Holmes. As Paget prefers to use a black and white atmosphere to convey the deep, shadowy mood of the stories, these paratextual drawings have a darker tone influencing the other settings in detective stories as well as the mood of fan fictions and the later film adaptations. Although the deerstalker cap and the inverness cape are never mentioned specifically in Conan Doyle's stories, he talks about an "ear-flapped travelling-cap" (3). The exact look of the cap and the cape first appeared in Paget' drawings for "The Boscombe Valley Mystery" and later in "The Adventure of Silver Blaze" in which gives Holmes his distinctive grim-looking appearance (see figure 3).
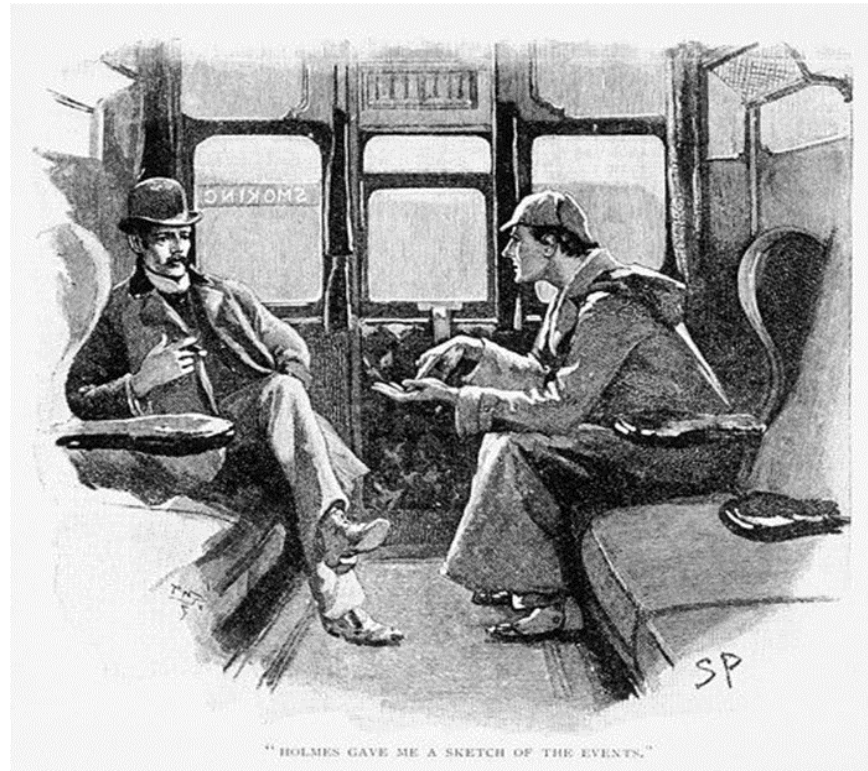
"HOLMES GAVE ME A SKETCH OF THE EVENTS."

Figure 3: Sidney Paget's illustration of Sherlock Holmes with his deerstalker and Inverness cape along with his companion John Watson form "Silver Blaze" with the sentence taken from the same story, "Holmes gave me a sketch of the events" (Paget)

Paget's illustrations of Sherlock Holmes including his facial expressions eventually defined the appearance of a fictional consulting detective, creating a more handsome character than Conan Doyle's descriptions as a tall thin looking man "with his long, thin forefinger" and "his long, thin shins" (Doyle 3-108). As the writer of *Smithsonian*, Sarah C. Rich assumes that Paget "gave Sherlock a deerstalker hat and an Inverness cape, and the look was forevermore a must for distinguished detectives – so much so that while the deerstalker was originally meant to be worn by hunters . . . the hat now connoted the detective work, even without a detective's head inside it" (n.p.). Hence, Paget does the same thing for Holmes what John Tenniel does for Lewis Carroll's Alice stories by determining the appearance and partly his identity as a famous detective. Though the Inverness cape is not as famous as his deerstalker cap and his pipe, cape makes Holmes' thinness more visible by giving him his distinctive physical appearance (see figure 4).

Figure 4: Sketch of Holmes' inverness cape along with his deerstalker cap in "Silver Blaze" (Paget)

Though Conan Doyle does not state in his Sherlock Holmes stories that the character wears an Inverness cape and a deerstalker cap, once Paget places those clothes on Holmes, it becomes impossible for people to imagine him without them. In the light of these, illustrations of Paget can be considered as canonical although they do not appear between the lines of the canon since "canonical illustration[s] determines how we imagine Sherlock Holmes. . . . [A]n illustration that seems uniquely suited to a story, that somehow captures the essence or feel of that story and its characteristics, is likely to become canonical, to determine features of the story world described by the text" (Wartenberg 93). Due to the reliability of these illustrations, other illustrators continue to imitate his style while drawing the famous character after the death of Paget whose visualization paves the way to the transtextuality of Holmes stories and the character at the same time.

Holmes, therefore, transcends the text and moves into the medium of performance in which stage adaptations quicken the transformation of the character. In 1899, *Sherlock Holmes*, was written mostly by William Gillette (1853-1937) an American actor and

writer who performed the character Sherlock on stage. While writing the play, he worked together with Conan Doyle in order to keep fit to his vision of Sherlock Holmes character. Though Gillette is not the first person to play Holmes, he becomes the most popular one due to his successful acting. According to the public, Gillette's performance turns the character into a flesh and blood person. Accordingly, the biographer John Dickson Carr highlights how successful Gillette is as Sherlock Holmes with the following descriptions: "out of [the train], in a long grey cape, stepped the living image of Sherlock Holmes. Not even Sidney Paget had done it so well in a drawing. The clear-cut features, the deep-set eyes, looked out from under a deerstalker cap; even Gillette's age, the middle forties, was right" (117). By means of his convincing performance, Gillette contributes to the rewiring and the transformation of the character in many ways. Firstly, he changes the physical qualities of Holmes given by Conan Doyle who narrates him as a man whose appearance "strike[s] the attention of the most casual observer. In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing, save during those intervals of torpor to which I have alluded; and his thin, hawk-like nose gave his whole expression an air of alertness and decision" (*A Study in Scarlet* 8) (see figure 5). This description is solidified by the black and white illustrations of Paget. After Gillette's stage performance, he becomes the embodiment of the detective accompanied by different sketches made by a different illustrator, Frederic Dorr Steele, an American illustrator (1873-1944).

In 1903, Collier's Weekly, an American magazine, invited Steele to make illustrations for *The Return of Sherlock Holmes*. Although there is not much resemblance between Gillette's embodiment of Holmes and the Paget's illustrations of the character, Steele associates Holmes with Gillette's role. He describes him as a person "'blessed by nature with the lean, sinewy figure and keen visage required [of an actor playing Holmes], and his quiet but incisive histrionic method exactly fitted such a part as Sherlock. I can think of no more perfect realisation of a fictional character on the stage" (qtd. in Zecher 307). Steel contributes to the visual evolution of the character in the minds of the readers by taking Gillette's portrayal of Holmes as a model which is chiefly responsible for the association of Holmes with the calabash pipe (see figure 6). Though Conan Doyle

depicts Holmes with the habit of smoking pipe, he never specifically utters that Holmes smokes a calabash pipe, and the illustrations of Paget also show a straight pipe as a contrary to the depiction of Gillette's curved pipe. As a consequence of the Gillette's success in becoming Holmes on stage, Holmes, in turn, as a fictional detective becomes the actor Gillette in print which is mostly illustrated by Steele (see figure 7).

Figure 5: Sidney Paget's illustration of Sherlock Holmes while smoking a straight pipe in "The Adventure of the Greek Interpreter" (Paget)

Figure 6: A footage of William Gillette' performance in *Sherlock Holmes* with a curved pipe (Sherlock Holmes (1916))

Figure 7: Frederic Dorr Steele's illustration of Sherlock Holmes for *Collier's Weekly* (Steele)

Holmes' becoming Gillette is an early prominent contribution to the evolution of Sherlock Holmes character. Therefore, both Gillette and Steele change the way people perceive Holmes in terms of his appearance. This situation paves the way for future changes and evolutions of the character who enters into the world of fan fiction. Within Holmesian fandom, several fans make their own contributions to the evolution by changing the character by means of the freedom that fan fiction allows them. Among fan-authors, Meyer can be considered as faithful to the Victorian concept of Holmes and to the appearance of the character, yet he also adds his own touches while depicting the detective's thin look, pale skin and twinkling eyes. In Meyer's depiction, "[h]e seemed thinner and paler than usual, which was thin and pale indeed, for he was habitually gaunt and white. His skin had a positively unhealthy pallour and his eyes were without their usual twinkle. Instead they roved restlessly in their sockets, aimlessly taking in

their surroundings (it seemed) and yet registering nothing" (4). By exaggerating the gloomy atmosphere surrounding him, Meyer disturbs the image of Holmes as a thinking machine by making him more human who feels fear in the extreme. Although he does not mention Holmes' deerstalker cap, he talks about an "ear-flapped travelling cap" along with his long cloak, which gives the detective his distinctive thin look, just like Conan Doyle, "[h]is cloak, which he had resumed, was billowing about him like a sail, and the wind blew so strong that it made off with his ear-flapped travelling cap" (Meyer 109). Since the influence of Gillette and Paget on Holmes is so strong, Meyer uses a very similar picture of Gillette's Holmes wearing a deerstalker hat and smoking the curved pipe in the cover photo of his novel which indicates his combination of Sherlock Holmes depictions (see figure 8).
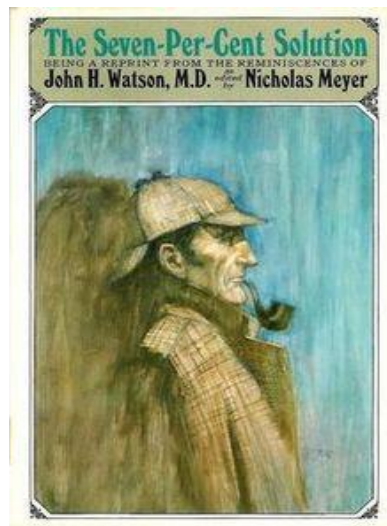

Figure 8: The cover photo of *The Seven-Per-Cent Solution* (Meyer)

Taken as a whole, Sidney Paget's illustrations introduce the deerstalker cap, inserted in the current appearance of the detective. Later, the actor William Gillette smokes the curved pipe and Frederic Dorr Steele visualises this outlook in his drawings, yet none of these things are available in the canonical portrayal of Sherlock Holmes. Even though a reader does not read any of Conan Doyle's stories before, he or she can easily recognise who is being represented along in the story with the character's profession when sees a deerstalker, a pipe, an Inverness cape or a magnifying glass. Additionally, in more

recent incarnations, Holmes is visualised by many actors on screen, such as Rupert Everett (1959-), Robert Downey Jr. (1965-), James D'Arcy (1975-) and most recently by Benedict Cumberbatch (1976-) in the BBC's tv series, *Sherlock.* Every portrayal adds something new to the detective:

> Cumberbatch's portrayal of Holmes as a tall, artistically dressed young man clutching a Blackberry is an almost perfect synthesis of man and machine. One the one hand, he is a highly Romantic figure, almost Byronic with his flowing black hair, long coat, and trailing scarf; on the other, he first appears to us in the cold and disembodied form of a text message: a personality of pixels. (Coppa, "Sherlock as Cyborg" 211)

Modern Sherlock Holmes is shown as a reflection of technology than as a person and his thinking process is similar to the searching process of an engine due to the technological advancements of the age. Sherlock of the modern age is revived by Benedict Cumberbatch's acting that combines the classic Sherlock with his wit, use of drug and outfit, and the modern one by means of a personality of a sociopath. Although the Cumberbatch Holmes has colder and more arrogant personality than the canonical Holmes, he is devoted to his friends making sacrifices. Apart from different textual depictions, portrayals of Sherlock Holmes also contribute to the essence of the character and change the way how he is perceived by the audience. Hence, Cumberbatch's portrayal of Sherlock Holmes is one of the most celebrated depictions reflecting the modern version of the character. The creator of the series, Steven Moffat (1961-), praises the actor and the portrayal as "[i]t's a bit of a blessing that one of the hottest young actors on the planet at the moment happens to look like Sherlock Holmes. He does have the look. He's got that imperious style and he's a bit Byronic" (Masters n.p.).

Therefore, every illustration, depiction and portrayal of Sherlock Holmes contributes to his transcendent popularity as a fictional detective by changing the character from something basic as presented in canon into a more evolved man with further features. In fact, Holmes' appearance and body in canon is "by turns invisible, polymorphic, or problematical, there to be repressed or overlooked, both in the stories and by the reader. Holmes's body is subject to his will: disciplined by drugs, it is also infinitely mutable, capable of any disguise, even appearing to change height" (Coppa, "Sherlock as

Cyborg" 211). On the other hand, Holmes' body functions in a different way in fan fictions which is the indicator of various imaginations contributing to the evolution of the character. While there is a limited Sherlock Holmes character in the canon, there are several Sherlocks in the works of fan fiction that are constantly in the process of becoming more. This is the ongoing mechanism of fan fiction multiplicity arising from the relation between canon and fanon created by fan engagements and their collective intelligence. With the help of this interaction, fan fiction creates a liberating space for fans to become empowered by exploring new aspects of the source text. The idea of participation "is marked by generosity and a sense that the more who participate the richer the experience" (Knobel and Lankshear 20) since writing fan fiction promotes free advice and support for the benefit of collectivity and cooperation before competition. Therefore, there is no defeated side in fan fiction writing, everyone is a winner as they take pleasure from their participation.

CHAPTER II

MICHAEL CHABON'S *THE FINAL SOLUTION* (2004): TRANSFORMING CANON INTO FANON

> "All novels are sequels; influence is bliss."
> (Chabon, *Maps and Legends*)

Michael Chabon's novel, *The Final Solution* (2004) is a profound example showing the union of traditional Holmesian community and fandom which is a richer world than ever with its explicit references to Arthur Conan Doyle's stories of Sherlock Holmes and the detective himself along with the use of contemporary issues. *The Final Solution* first appeared in the *Paris Review[9],* with the following subtitle "A Story of Detection" in 2013. As a literary magazine, *Paris Review* awarded the novel with the 2003 Aga Khan Prize for Fiction which makes it a well-known product among Holmesian fans. Moreover, the novel lends itself to be interpreted as a fan fiction novel due to the author's explanation about how Conan Doyle's Sherlock Holmes mysteries and its fan fiction inspired him when he was a child. Chabon also mentions Nicholas Meyer's *The Seven-Per-Cent Solution* as an inspirational fan fiction novel while discussing it with Steve Inskeep, host of *National Public Radio* in their broadcast.

> The first writer that I really fell in love with was Sir Arthur Conan Doyle, and in particular his Sherlock Holmes stories, and the first story that I ever wrote was a Sherlock Holmes story. It was a kind of pastiche. I was inspired by the then-new example of *The Seven-Per-Cent Solution* by Nicholas Meyer. I guess I was ten or eleven years old, when I decided I would write my own Sherlock Holmes adventure. And I think it was just sort of a natural part of that process that I would look back at Conan Doyle and Sherlock Holmes and start thinking about him and writing a story, although he's never named as such in the book. (Chabon, The *Final Solution* 5)

In this excerpt of the broadcast, Chabon asserts how canonical Sherlock Holmes story "The Final Problem," and Nicholas Meyer's work of fan fiction, *The Seven-Per-Cent*

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[9] A literary magazine that shows original writings and interviews with famous writers, established in Paris in 1953.

Solution lead him to write his own novel *The Final Solution.* In Conan Doyle's "The Final Problem," Holmes faces with Professor Moriarty, his greatest enemy, at the Reichenbach Falls where both opponents eventually die. Though the author's main intention is to get rid of Holmes by killing him in the Swiss Alps, he later revives the character due to the behest of fans and his publisher in *The Hound of the Baskervilles* (1902). Additionally, Chabon's title also reminds Meyer's *The Seven-Per-Cent Solution* where Holmes is depicted as a serious drug addict who only manages to recover from this addiction by solving an intricate case with the help of his best friend John Watson and Sigmund Freud. By taking Conan Doyle's "The Final Problem" and Meyer's *The Seven-Per-Cent Solution* as inspirations, Chabon presents his novel, *The Final Solution* which is a story of a retired Sherlock Homes living in the English country side during the Second World War. Hence, the major aim of this chapter is to analyse how Sherlock Holmes is evolved hand in hand with the universe of fan fiction due to the inevitable perpetual conversations between authors and texts inside the participatory culture of Holmesian fandom. Since when a work inspires a fan-author, he or she wonders what happens next, and what happens in scenes that are not shown which create continuous fan claims who ask more. It is explained by them as "[w]hat we want is more stories, and we will find them—one way or another, and by various methods, each suited to our nature and our age and our tastes and our creativity" (Faye 2).

As many fans are curious about the questions starting with 'what if,' fan productions, such as fan fictions, fan arts or fan videos, in other words fan vids, take the leap from just imagining to creating since fans start using their imagination to constitute new events by filling in the gaps and sometimes even to mix universes. Henceforth, fans create a collective intelligence by means of a participatory culture since many of them create, while many prefer to participate by commenting, criticizing, debating, reading, and occasionally editing from plot to character representation. Therefore, being a fan is all about community, participation and creative expression that might be observed in a much more visible way in the works of fan-authors like Meyer's and Chabon's fan fiction novels since "[f]an fiction is what lierature might look like if it were reinvented from scratch after a nuclear apocalypse by a band of brilliant pop-culture junkies trapped in a sealed bunker. . . . They're fans, but they're not silent, couchbound

consumers of media. The culture talks to them, and they talk back to the culture in its own language" (Grossman 1). In turn, everyone participates both in the creation, and in the conversation as well. Chabon manages to do both with *The Final Solution* by joining in the enthusiasm inside the fan fiction universe since "no one writes of Sherlock Holmes without love" (LeCarré xv).

As an answer to "the question of what happened to Holmes in retirement and old age," (Tucker par.10) Chabon brings an aging, elderly Holmes back for one more case to demonstrate creative transformativity of fans that contributes to the evolution of the character. Chabon explains why he chooses to write a retired old Sherlock Holmes while mentioning the major thing that motivates writers to write fan fictions in his essay "Fan fictions: On Sherlock Holmes." He emphasizes on people's desire to learn more about their favourite characters and states that this is what motivates writers to produce all kinds of materials from commercial to fan fiction, because humans are forced to fill in the blank spaces by their imaginations. Thus, he confesses to penning a Sherlock Holmes pastiche when he was a child as a result of the inspiration of Nicholas Meyer's fan fiction novel addressing his desire to know more about Holmes:

> The first short story that I ever wrote was a tale of Sherlock Holmes, a pastiche written in a clumsy, ten-year-old's version of the narrative voice of Dr. Watson. I was inspired to write my account of Holmes's fateful encounter with Jules Verne's Captain Nemo by having read and then adored Nicholas Meyer's then-popular account of the encounter between the detective and Sigmund Freud, which had in its turn been inspired, like every pastiche and monograph before and since, by those magical gaps, those blank places on the map that Conan Doyle left for us, by artlessness and by design. (*Maps and Legends* 58)

Hence, set in 1944, the story features an eighty-nine-year-old detective whose name is never mentioned, yet simply referred to as "the old man" throughout the story (Chabon 7). However, there is no doubt of the old man's identity since all the necessary clues are available in sight along with Chabon's praise to Conan Doyle on the acknowledgments as "I don't think Sir Arthur Conan Doyle is really given enough credit for the quality of his writing" (Chabon, *The Final Solution* 7) enabling reader to assume that this elderly gentleman is most likely the famous detective Sherlock Holmes. Apart from that,

although Holmes remains unnamed throughout the novel, the author narrates a notable detective while wearing a hunting cap and an Inverness cape and carrying his well-known magnifying glass. Though the old man avoids giving his name to people, his characteristic behaviours are the indicators of his true self; "Aside from giving his name and title . . . he lit his cigarette like a soldier, hastily, and listened with an air of one accustomed to seeking flaws in strategies" (Chabon 62-63). Most of all, the title of the novel is an explicit reference to Reichenbach story where Holmes dies in "The Final Problem." Hence, the old man's identity in Chabon's novel is an obvious deduction referring to the consulting detective of all times, Sherlock Holmes.

Regarding this, fundamental materials defining the appearance of the Sherlock Holmes character, such as a two-way cap defined particularly by a deerstalker, a pipe, an Inverness cape, or a magnifying glass can also be found with a little bit of change among the pages of Chabon's novel. For instance, the famous deerstalker cap is transformed into an old hunting cap worn by Holmes while working on case in order to make the elderly appearance of the wise detective more suitable, "he [Holmes] pulled on his hunting cap and, with a last nod in her direction, went out" (Chabon 57). In addition to this, Chabon describes Holmes as a heavy smoker who still continues his habit of smoking pipe frequently to relax or sometimes to think despite his old age: "The old man had been stoking and sipping at his pipe for the last fifteen minutes as they awaited the prisoner. The smoke of his tobacco was the foulest that she, a girl raised in a house with seven brothers and a widowed father, had ever been obliged to inhale. It hung in the room as thick as sheepshearing and made arabesques in the harsh slanting light from the window" (48). Apart from this, the Inverness cape is another object that fixates the appearance of a successful detective in the minds of the people. Chabon makes use of this object to justify the old but wise image of Holmes who is still functional and capable of making deductions through inspecting as a detective. Since Holmes and his cloak compose an inseparable whole, the more he gets older, the more his cloak looks older to form a unity with the old man's soul as well, "[Holmes] [s]tooped in the manner of tall old men, but not bent, he had stood in the full April sunshine wrapped in a thick woolen Inverness, studying her, inspecting her, making no effort to conceal or dissemble his ex-amination. The cloak, she remembered, had been

heavily patched, with total disregard for pattern or stuff, and darned in hundred places in a motley spectrum of colored thread." (48).

With regard to the significant items owned by Holmes, the appearance of the magnifying glass is not as frequent as the other objects, however both Meyer and Chabon talk about the existence of such an item helping Holmes make his examination more closely. Although Chabon does not specify Holmes' glass as a magnifying glass by saying "he reached into the old conjuror's pocket sewn into the lining of his cloak and took out his glass" (33), he describes it as "an affectionate inscription from the sole great friend of his life" (33). Additionally, the old man's illustration inside the novel portrays Holmes with his curved pipe and a magnifying glass along with the following sentence written on the back of the couch, and on the boxes lying on the floor, "here was a puzzle to kindle old appetites and energies" (11). Thus, Holmes' old appetites are pictured by his well-known curved pipe and his previously endless energetic soul is shown by his old magnifying glass representing his elderly energy that still wants to be effective (see figure 9). Apart from that, detective's armchair is also as significant as the other objects since in Conan Doyle's stories the armchair used by young Holmes is the place where he often listens his client's troubles. However, Chabon places old Holmes' armchair in front of a window where he can still observe the things going around him. The old man's armchair signifies that even though Holmes cannot actively perform his old job, he is still very much eager to take action against a possible danger or a mystery. On this regard, the illustration is a witty picture talking with the reader through the items available in the room.

Figure 9: Old Sherlock Holmes illustrations of Jay Ryan in Michael's Chabon's *The Final Solution* (Chabon)

Hence, in Chabon's Sherlock Holmes depiction, the detective is transformed into an old retired man enjoying taking care of his bees in a quite Sussex village in which he is mostly known as a strange beekeeper showing no interest in the business of the local people. Thus, this illustration makes the readers imagine old Holmes less energetic and even less eager to solve puzzles, yet still ready to play his part with the help of his previous experiences as a gifted and talented detective. Thus, deerstalker, Inverness cape, pipe and magnifying glass are important objects connected with the appearance of the character and its illustrations made by Sidney Paget and Frederic Dorr Steele who are the early illustrators of Sherlock Holmes. Due to their influential illustrations, Holmes has a stable appearance creating a common outfit worn by most of the detectives. They also influence other illustrators and later depictions of Holmes that all together contribute to the evolution of the character. In Chabon's novel, Holmes is depicted by Jay Ryan as an old man sitting in his armchair in front of the window with his famous curved pipe and his magnifying glass since Holmes never stops smoking his pipe. In addition to many other things, detective's curved pipe is an important thinking device, therefore; Holmes is always narrated with his pipe whether he is old or young as

can be seen in the following depiction of the old man searching for his pipe while working on a case: "He patted down the pockets of his wrinkled suit: looking for his pipe" (Chabon 28). However, every illustrator adds something to the depiction and Jay portrays Holmes with slippers and casual clothes rather than a deerstalker and an Inverness cape in order to contribute Chabon's choice of an old Holmes instead of a young and dynamic one. Canonical energetic Holmes first turns into an old man sitting on an armchair with his old appetites and energies, meaning his curved pipe and his magnifying glass, then portrayed as "the old man, the mad old beekeeper" enjoying his retirement hobby of beekeeping (Chabon 88) (see figure 10).

Figure 10: Jay Ryan's drawing of old Sherlock Holmes in his bee suit. (Chabon)

Rather than the accustomed appearance of Holmes wearing an Inverness cape and a deerstalker hat, the novel depicts a simple eight-nine years old man with his bees and a bee suit. As an old man, Holmes finds his youth and the soul of an energetic, young detective in the signification of the bee. Although this signification is rather complex and varied in literature, "the bee became associated with the human soul, suggesting that honey, the product of the bee, is the appropriate offering for the soul as represented by the bee" (Cook 19). This association between bee and Holmes' soul indicates

detective's connection to life and his will to continue to be useful despite his age, like the bee's connection to life and liveliness in nature. Industry of the bees symbolizes Holmes' soul that is ready to be reborn by a complicated mystery in order to be productive again. The image of the old man's garden, full of hives, gives the impression of life, productivity and action that is ready to be taken in case of an urgent need for a gifted detective. As Chabon brings Holmes back to life on the pages of his novel, he resurrects the detective, in a way, to show that Holmes is always ready for another adventure even if he is old and retired.

Hence, if little is known about the protagonist, writers are disposed to produce more once the novel is finished. Holmes is loved with his pipe, his deerstalker, his scientific deduction method, his magnifying glass, his wittiness and for so many other things; however, a finite amount of data is never enough, people desire more. Since Conan Doyle depicts Holmes as a middle age man all the time, his stories lack information about the detective's life and his appearance in his old age. As a result of this since Chabon wants to learn more about eighty-nine years old Holmes and his way of life at that age, he creates such a character in his novel to get involved in the Holmesian world as he asserts, "we proceed, seeking out the blank places in the map that our favourite writers, in their greatness and negligence, have left for us, hoping to pass on to our own readers–should we be lucky enough to find any–some of the pleasure that we ourselves have taken in the stuff we love: to get in on the game" (*Maps and Legends* 58).

Furthermore, it is important to indicate some of the differences between pastiche and fan fiction so as to understand the emergence of fan fiction production different from pastiche. First and foremost, taking pleasure from a work of fan fiction is more significant for the producer rather than publication and commerce. While a commercially published work is more important for the writers of pastiche. Secondly, though there are participations and interactions between pastiche writers to a certain extent, a fan community is highly based on these two principles for the creation of a fan fiction. Pastiche is largely based on already existing characters, similarly fan fiction consists of notable characters and setting taken from the canon, though it is not limited with a single imitative style like pastiche. Fan-authors write without using a similar

style or tone of the source text, they simply enjoy the freedom to engage with the text, while the rules are strict in pastiche. In accordance with this, while a fan fiction celebrates itself and fans, a pastiche praises the canonical work. Nonetheless, though it is difficult to find clear-cut boundaries separating pastiche from fan fiction, a couple of differences can be observed in the relationship between authors and readers in communities where there is an active participation, production and interaction.

When a character becomes popular, such as Conan Doyle's fictional detective Sherlock Holmes, retellings of that character's stories emerge rapidly and it becomes impossible not to encounter with them in the form of fan fictions, pastiches and adaptations. In line with this perspective, Chabon takes the idea that Holmes spends his retirement days in a Sussex town by beekeeping from a story in Sherlock Holmes canon, *His Last Bow* (1917). As the title suggests, in terms of Holmes' chronological age, *His Last Bow* is about the detective's final case after his retirement, because Conan Doyle always has the thought of putting an end to Sherlock Holmes stories in his mind. Since he has to resurrect Holmes from his unexpected death that occurs in "The Final Problem" because of fans' excessive reactions, he tries to finish the stories one more time with the idea of Holmes' retirement instead of his death. In fact, he writes another collection, *The Casebook of Sherlock Holmes* (1927), covering events that happen earlier in Holmes' career, failing to maintain his decision again. Accordingly, in *His Last Bow* even though Holmes wants to stay retired, he cannot resist to the appeal of an interesting case as his friend Watson explains the situation in the preface:

> During this period of rest he has refused the most princely offers to take up various cases, having determined that his retirement was a permanent one. The approach of the German war caused him, however, to lay his remarkable combination of intellectual and practical activity at the disposal of the government, with historical results which are recounted in *His Last Bow*. (Doyle, *His Last Bow* 1)

Canonical stories of Sherlock Holmes start with a preface giving a short information about why and when the story takes place and this supposedly last case of Holmes appears before the outbreak of the First World War. Relating to this, Conan Doyle's *His Last Bow* mentions the detective's retirement to a town in Sussex and his hobby of

beekeeping during that time, but he is brought out of retirement due to German threat in order to help the British government by acting as a German spy in the story. Similarly, in Michael Chabon's *The Final Solution*, Holmes is depicted as a retired man spending his days in Sussex with beekeeping during the Second World War, but Chabon transforms Conan Doyle's literary creation, the character Sherlock Holmes and the story *His Last Bow* by deconstructing canonical ones and reflecting a totally new character solving another mystery. Although both *His Last Bow* and Chabon's *The Final Solution* are linked with Germany and the Second World War, in Chabon's fan fiction Holmes finds himself in a mystery involving the kidnapping of a talking parrot and the murder of a British intelligence officer, though he is retired at that time.

On the whole, Chabon's novel is about how Holmes lives and dies and how he keeps solving mysteries along the way in response to Conan Doyle's reluctance to produce more stories. With the publication of their fan fictions, fans "dared to raise their voices and speak back . . . [in] the language of the narrative — just as Rhys spoke back to Brontë and Stoppard spoke back to Shakespeare" (Grossman xi). With his novel Chabon speaks on behalf of the whole Holmesian fan community who want to show their resistance to the idea of being limited by limited imagination and stories. Due to fan-authors "assert[ing] the rights of storytellers to take possession of characters and settings from other people's narratives and tell their own tales about them -- expand and build upon the original, and, when they deem it necessary, to tweak it and optimize it for their own purposes" (Grossman xii). Hence, fans continue to produce their own fan fictions by reinterpreting and reworking the existing characters and settings in order to challenge a finite Sherlock Holmes in the traditional frame narratives. That is, Holmesian fandom is a type of participatory culture operating on the basis of experimentation through reconstruction of stories. For that reason, fan fiction authors generally "are not often concerned about obeying canonical rules. They enjoy the source text's blueprints while not being restrained by it" (Busse, *Framing Fan Fiction* 117).

Sherlock Holmes fandom cannot be limited by the rules of canon by producing a revaluated Sherlock Holmes character, it comes up with new stories that challenge canonical materials. In fact, "the Sherlock fandom . . . consistently producing

experiments in topic form that a dedicated audience is willing to try and, often enough, embrace for the fresh perspectives and twists on beloved characters and scenes they offer" (Jamison 55). These several forms that fan fiction can take regarding narrative structure and content indicate the experimentation and deconstruction made with the established narrative as well as innovation of fans. Though French theorist Roland Barthes does not mean fan fiction when assuming "the birth of the reader can happen at the cost of the author's death" in "The Death of the Author," he argues that "a text is made of parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author" (148). Busse and Hellekson strengthens Barthes' argument by pointing out "Barthes's notions of entering, interpreting, and expanding the text is a concept crucial to an understanding of fan culture: that of pleasure and play" (*The Fan Fiction Studies Reader* 31). Since stories do not stay as static and fixed products created by a single author, multiplicity of texts can inspire a great deal of new retellings and interpretations. When a novel or a fictional character becomes famous, fans consequently create retellings and new interpretations for their own sake with the practice of fan fiction writing. As such, fan fictions occur with stories that are known and famous, stories of Sherlock Holmes, for instance, still continue to be "the most well-known and the most retold detective stories" (Roden and Roden ix).

Due to the widespread fame of Sherlock Holmes stories, there are many fan fictions about Holmes and his adventures other than Meyer's *The Seven-Per-Cent Solution,* such as *The Misadventures of Sherlock Holmes* (1944), *The Exploits of Sherlock Holmes* (1954), *Sherlock Holmes vs. Dracula* (1978) and *Dr. Jekyll and Mr. Holmes* (1979) starting with prefaces that explain the discovery of the manuscript belonging to Watson once. Despite the vast amount of fan fictions, Chabon's novel is still a unique one because of the transformation that the famous detective undergoes. Therefore, *The Final Solution* "features a beekeeping detective uncannily like Sherlock Holmes" (Coppa, *The Fan Fiction Reader* 7). However, the novel does not include Sherlock Holmes' name in any of its pages since the author prefers the repetition of 'the old man' or alternatively 'the old mad beekeeper' instead of the detective's famous name. By keeping Holmes' name off the novel, Chabon gives the story a mysterious atmosphere

reminding readers that this is a whole new experience since the story takes place in the twilight years of Holmes. Fans' wishes to supplement Sherlock Holmes canon with their creations pave the way to the production of Chabon's novel as he cannot help imagining an old Sherlock Holmes in the name of an old man.

The story opens with the appearance of an African grey parrot on the shoulder of a young boy walking along the railroad tracks, and image of 'the old man' who is sitting in front of the window in his armchair while reading The British Bee Journal. Chabon's detailed description of the old man and his old ages help readers look at the famous detective from another perspective which is never provided by Conan Doyle:

> [W]hen cold and damp did not trouble the hinges of his skeleton, it could be a lengthy undertaking, done properly, to rise from his chair, negotiate the shifting piles of ancient-bachelor clutter- newspapers both cheap and of quality, trousers, bottles of salve and liver pills, learned annals and quarterlies, plates of crumbs-that made treacherous the crossing of his parlor, and open his front door to the world. Indeed the daunting prospect of the journey from armchair to doorstep was among the reasons for his lack of commerce with the world. (9)

Despite his fame and his exciting past, Holmes also enjoys his old age and that's why he prefers to live a quiet life in a country side where no one can bother him or his bees. While narrating the retirement days of the old man in a peaceful atmosphere, Chabon also mentions Holmes' glorious reputation and his successful deductions before his retirement, "this the old man-though he had once made his fortune and his reputation through a long and brilliant series of extrapolations from unlikely groupings of facts-could not, could never, have begun to foretell" (8). Since Chabon does not deny the success of Holmes as a private detective, his depiction of the old Holmes is in line with Conan Doyle's imagination. Although "there were few now living for whom he would willingly risk catching the toe of his slipper in the hearth rug and spilling the scant remainder of his life across the cold stone floor" (Chabon 9), as an old habit, the old man realises the potential danger immediately from the window of his house. The young boy who is about to fall on the electrified tracs urges the old man to stand up and go outside in order to warn the boy. Although the journey to the door seems long and painful due to his aching bones, saving one's life is an undisputed instinct even for a

retired detective. Outweighing his bad physical conditions, old man's instant thrill made him:

> wavered a moment, groping already for the door latch, though he still had to cross the entire room to reach it. His failing arterial system labored to supply his suddenly skybound brain with useful blood. His ears rang and his knees ached and his feet were plagued with stinging. He lurched, with a haste that struck him as positively giddy, toward the door, and jerked it open, somehow injuring, as he did so, the nail of his right forefinger. (Chabon 9-10).

Holmes, being neither young nor willing to communicate with the outside world, does not mean he is not passionate for solving mysteries anymore as he feels "pleased with himself for having roused his bent frame from the insidious grip of his armchair" (Chabon 11). The old man's effort saves the boy from a painful death, but most importantly he also saves his old soul from getting rotten by going on another adventure. This is an example to the retelling of a fan fiction as a transformative work since creative Sherlock Holmes stories are "explored, remixed and interpreted" (Barenblat 172) by fan-authors. Fans take stories and alter them by deconstructing to create new texts, as "transformative works take existing artefacts and add to or alter them to create a new message or meaning" (Busse "In Focus: Fandom and Feminism" 104).

Fan fiction is not limited to the same concerns of the source text, which refers to a canon of an author, it allows fan-authors the freedom to shape their own texts according to their own will as "[f]an fiction . . . creates a canvas where writers, unrestricted by commercial impetus, can explore characters and worlds already familiar to and beloved by their readers" (Busse and Lothian 106). With this freedom, writers of fan fiction experiment with the story and writing style, but a canonical novel can also experiment with them as well since they are not considered to be "a revision of, a continuation of, or an insertion into, a prior narrative" in the way fan fiction does (Derecho 65), but they may indicate in their title that the story is a continuation or it is inserting another narrative integrated with the previous one. For instance, the title of Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1966) implies that particular focus of the play is on Shakespeare's characters, Rosencrantz and Guildenstern (Derecho 66). Although

novel's history is deep and complicated, "[i]n approaching the novel . . . we are faced internally with the fluidity of its boundaries and externally with its particular relationship to life. . . . There is no such thing as the novel" (Bluestone 7-8). Thus, fan fiction authors can focus whichever part of the established work they want to reimagine. At this point, a writer of fan fiction can wish to create a new sequel to expand the story from the place canonical work ends. Fans who feel dissatisfied with the source text, turn their unwillingness into a reimagined fan fiction work. Henry Jenkins remarks that "[f]ans reject narratively specified event [and] build upon the assumptions of the fan source text, respond to the oft-voiced desires of the fan community, yet move beyond the status of criticism and interpretation; they are satisfying narratives, eagerly received by a fan readership already primed to accept and appreciate their particular versions of the program" (*Textual Poachers* 155). Regarding this, creations of fan fictions are the ultimate productions of the shared conversations and wishes within a fan community. Thus, the reconstructed narratives are the result of these interactions between fans that take pleasure from being active in the production process of fan fictions.

A work of fan fiction can rework and reshape the traditional narrative framework, moreover, with this, it explores alternative scenes and topics not originally present in the source text. On account of this, Chabon reimagines Conan Doyle's 221B Baker Street, Holmes and Watson's home as an old cottage of an old man in his novel. However, in the short stories the residence of Sherlock Holmes is more than just a flat and a street; it is as famous as Sherlock himself for the fan community. The detective uses this flat not only as an office where he listens to his client's stories, but also as a laboratory for his researches. Additionally, though there are some theories that the detective's flat and the apartment are designed in a way to contain some secret codes, these theories could not go beyond being just gossips. Although Conan Doyle does not picture Sherlock's house in detail in his short stories, the overall picture of the flat is completed with separate knowledge collected from different stories in time. *Memoirs of Sherlock Holmes*, for instance, has one of the most detailed depictions of the flat providing an insight to the detective's personality as well as a notion of a flat's atmosphere:

[A] man who keeps his cigars in the coal-scuttle, his tobacco in the toe end of a Persian slipper, and his unanswered correspondence transfixed by a jack-knife into the very centre of his wooden mantelpiece . . . I [Watson] have always held, too, that pistol practice should be distinctly an open-air pastime; and when Holmes, in one of his queer humours, would sit in an arm-chair with his hair-trigger and a hundred Boxer cartridges, and proceed to adorn the opposite wall with a patriotic V. R. done in bullet-pocks, I felt strongly that neither the atmosphere nor the appearance of our room was improved by it. Our chambers were always full of chemicals and of criminal relics which had a way of wandering into unlikely positions, and of turning up in the butter-dish or in even fewer desirable places. (Doyle 51)

Readers are able to visualise what is meant when there is a reference to Holmes' tobacco in his slipper, or criminal relics scattered around the kitchen or chemicals popping out in the butter dish or the positions of his armchair due to flat's illustrated plan.

Despite its certain classical elements, there are different 221B designs in different Sherlock Holmes fan fictions and adaptations. Though it was not as comprehensive as its later plans, *The Strand Magazine* published the first drawing of 221B in plan format in 1950 by consulting to the illustrations by Sidney Paget who prepared many Holmes drawings until then. A comprehensive drawing of the flat is prepared by Ernest H. Short (1917-1979) in 1948 for the magazine turning the place into an inseparable whole with the character, even though it contains some differences. While Sherlock and Watson's room appear side-by-side in the plan, for instance, it is often stated in the stories that Watson lives upstairs. The drawing includes almost every object of Holmes' flat from the rooms to furniture including the detective's well-known belongings, such as his pipe, his costume closet and his violin (figure 11).
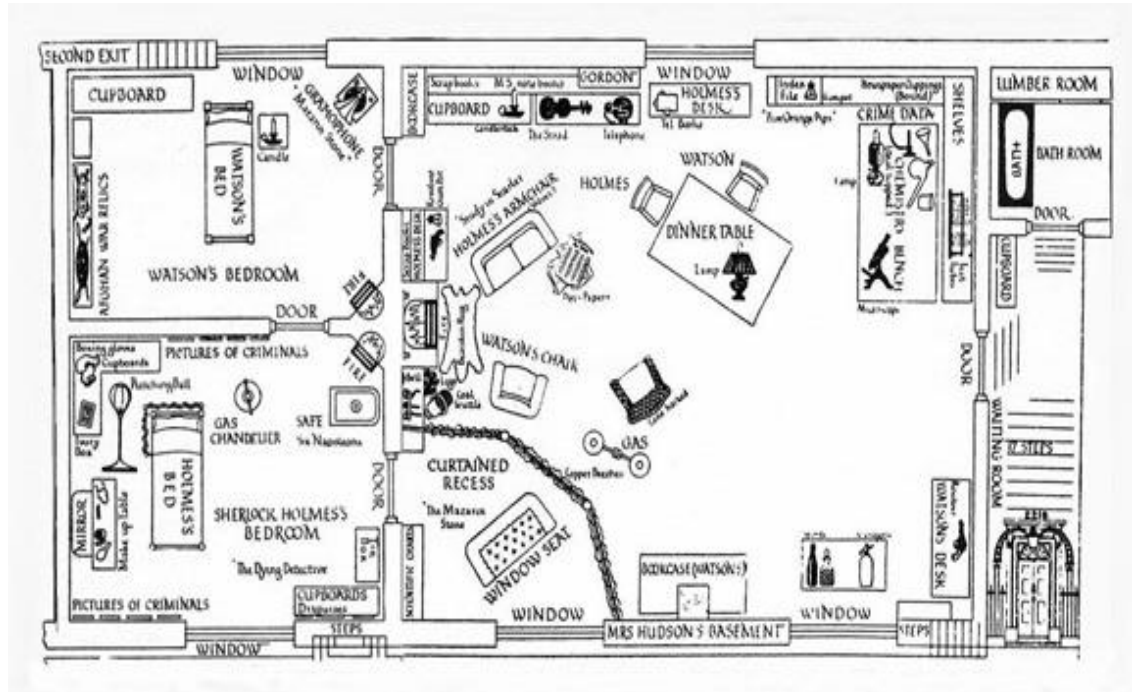
Figure 11: Floor plan of 221B Room drawn in 1948 by Ernest H. Short and published in 1950 in *The Strand Magazine.* (Short)

Short's plan enables a visuality to Conan Doyle's depictions while reading a story and gives an opportunity to readers that they can actively engage with the events of the stories. For example, a reader can imagine the setting and Holmes' position in the scene by means of this plan as Holmes says, "[i]t is my habit to sit with my back to the window and to place my visitors in the opposite chair, where the light falls full upon them" (Doyle, *The Case-Book of Sherlock Holmes* 1071). Additionally, an American artist, Russell Stutler (1956-) drew another 221B plan which remains true to the original stories. In order to remain faithful enough, he reads all his Sherlock stories twice, and during this process, he constantly updates his drawings according to the original stories as he emphasizes in his statement, "I first drew the 221B Baker Street illustration in pen and ink in 1995. At that time I read the entire collection of sixty Sherlock Holmes stories twice in a row, back to back, and took notes of every detail I could find of the Baker Street flat which began to take shape in my imagination. . . . This is a new version, finally completed in 2008, thirteen years after the first version" (Stutler 66).

His illustration might be considered as the most faithful plan compared to the other existing counterparts since it is completed in thirteen years.

Architectural drawings of 221B create a thorough understanding of narratives and thereby a clear understanding of the detective's character, his life and his flat. Regarding this, Chabon contributes to the evolution of Holmes' literary narrative by turning the flat in 221B into an old cottage in which the old detective spends the rest of his life. The old cottage is the new 221B for Holmes with a similar untidy and dusty appearance, "he [old Holmes] withdrew once more to the gloom of his cottage. In a corner cabinet, behind a battered coal scuttle in which he had once kept his pipes, he found a dust-furred tin of violet pastilles . . ." (Chabon 13). Hence, an altered version of the flat provides an insight into the retirement days of the old detective to capture Holmes' way of understanding the world around him. That is the reason why Chabon changes the home of Sherlock Holmes by adapting it to his own story which starts with the encounter of the old man and a nine-year-old boy called Linus Steinman in the old cottage. Conversely, the boy's parrot, Bruno, is the actual reason that attracts the attention of the old detective and pushes him out of his house towards a mystery.

Chabon introduces Bruno as one of the main characters of his story as he is the constant friend of Linus, a German Jewish refugee who seems to be traumatized by the Second World War and consequently muted; therefore, he is described as an orphan and "a quiet nine-year-old boy whose face was like a blank back page from the book of human sorrows" (Chabon 16). When the old man saves Linus from the electrified tracks, instead of the boy the parrot speaks in German by repeating a series of number "Zwei eins sieben fünf vier sieben drei" with a "soft, oddly breathy voice, with the slightest hint of a lisp" (Chabon 10). This scene reveals the fact that Bruno is more than a simple bird expressing feelings and needs of an orphan boy whose parents might have been killed in Germany. As well as repeating these mysterious German numbers, Bruno can also sing German opera and recite poetry which makes him special due to his convincing imitative linguistic abilities. With reference to this, "Bruno is a most remarkable animal. He recites poetry, as you hear now. He sings songs. He is a most gifted mimic and has already startled my wife a number of times by counterfeiting my

own, perhaps overly vehement, manner of sneezing" (Chabon 20). Shocked by the unexpected German numbers, Holmes is forced to recall his old skills that have not been used for a very long time in order to communicate with the boy, because "[i]t had been thirty years since he had last spoken German, and he felt the words tumble from a high back shelf of his mind" (Chabon 11). The old man cannot resist the temptation to solve the mystery behind this unusual scene and refuses to be prevented by his old age since "[f]or the first time in a very many years, he felt the old vexation, the mingled impatience and pleasure at the world's beautiful refusal to yield up its mysteries without a fight" (Chabon 13-14). Being passionate when faced with a mystery is one of the important characteristics that is given to Sherlock Holmes by Conan Doyle in published stories, lending itself towards being retold by fan-authors from different perspectives. Hence, Chabon confronts Holmes with a mystery to make a deeper exploration of old Holmes' life and his character. Aside from that, by constructing an old detective narrative of the established character Sherlock Holmes, Chabon explores new aspects of fan fiction writing since when fans see a lack of representation, they reinterpret and reframe this loose end from their point of view.

In his reinterpretation of the old Sherlock Holmes figure, Chabon works through a mysterious plot which forms a story demonstrating an insight to the old man's characteristic and to his environment. When a lodger named Shane is killed and Linus' parrot Bruno mysteriously goes missing in the boarding house in which they live, the police turn to the old man to crack this case like in the old days while Holmes is still in harness. In the canon, Holmes is not loved by the police; the relation between them indicates a contrast between a team of public investigators led by Inspector Lestrade and a skilled detective often consulted by Scotland Yard[10], the official London police force, so as to solve difficult crimes. The detectives of Scotland Yard are mostly described as incapable of finding criminals as they follow Holmes a few steps behind. Since police is frequently on the wrong path, clients of Holmes and Watson choose them revealing the

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[10] Scotland Yard, which is also named as the Metropolitan Police Service, is the territorial official police force ultimately responsible for law enforcement in Greater London, yet "square mile" of the City of London, that is under the protection of the City of London Police, is not included in this responsibility. The name of Scotland Yard is also given to the building in which it has its headquarters at 4 Whitehall Place, 4 Whitehall Place, London (Reiter 59-60).

lack of confidence in the Police force. Not only the clients put their faith in a private consulting detective rather than the service of the police, but also the British Crown itself relies on Holmes to sort out their problems despite their power, vast connections and wealth. Yet, for Holmes "[t]he work is its own reward" (Doyle, *The Return of Sherlock Holmes* 24), and neither praises of the government, nor public appreciation means little to him. For instance, Holmes is offered the title of knighthood in "The Adventure of the Three Garridebs," but he prefers to stay as a private detective by refusing it. For that reason, though there are few police officers willing to acknowledge his assistance, Holmes states that he gives the credit to the police and the inspectors of Scotland Yard in most cases by saying "[o]ut of my last fifty-three cases my name has only appeared in four, and the police have had all the credit in forty-nine" (Doyle 114).

Similarly, Holmes is depicted as a consulting detective whose help is needed by the police despite his old age in Chabon's novel as well. When the police cannot solve the murder of a man called Shane and the whereabouts of the missing parrot Bruno, they ask the service of the old detective though they remember he is not liked by the official inspectors earlier in his career. While the old man and the detective Bellows speaking to each other, Holmes mentions that he knows his grandfather, then the young inspector replies by saying "'I heard him curse your name.' The old man nodded, gravely. The inspector's sharp eye detected a fleeting sadness, a flicker of memory that briefly seamed the old man's face" (Chabon 26). Despite the bad relationship between the Police Service and Holmes, when a group of inspectors go to the old man's cottage to call him in on the case, they find him ready to go and inspect the dead body and the crime scene before they say anything about the incident. This is given as follows, "[t]hey found him sitting on the boot bench outside his front door, hatted and caped in spite of the heat, sun-burnt hands clasping the head of his blackthorn stick. All ready to go. As if- though it was impossible - he were expecting them" (Chabon 25). Since solving a crime is always more important than what people think, the old man does not care about previous dislike of the people in charge. Additionally, although the police officers do not like the detective in canon, they have complete confidence in Holmes as they know he always crakes the case no matter what it costs. In Chabon's fan fiction novel, however, the policemen are in doubt that the old man has the qualities of a

detective as they think, "how much there was to be learned from such a man if only one could" (Chabon 30).

Nevertheless, as Holmes starts using his science of deduction technique and his powerful observations, he feels more dynamic and alive while stretching his tired brain muscles. Since Conan Doyle depicts Holmes as a totally different person than the rest of the people in terms of his intelligence and his detective skills, Chabon also pictures an old Holmes in line with canonical depictions by narrating an impressive old detective. An outside look to the old man while he is on a case indicates the impressive side of the old man, "Oh, she thought, what a fine old man this is! Over his bearing, his speech, the tweed suit and tatterdemalion Inverness there hung, like the odour of Turkish shag, all the vanished vigour and rectitude of the Empire" (Chabon 53). After encountering with the old man for the first time, the girl makes a resemblance between Holmes and a precious object, Turkish shag, and esteemed things, such as the British Empire. Therefore, Chabon turns the aging process in the human nature into an age of wisdom in the case of old Sherlock Holmes to present how Holmes comes back to life. The transformation of the character and its expansion in the pre-existing canonical depictions are not limited to the published works. Rather, fan fiction provides a new perspective to a source text with its expanded version of storytelling.

A reinterpretation and re-imagination of the established narrative while creating a fan fiction turns canon into fanon since fan-authors adapt and transform their favourite characters from appearance to identity. In this way, characters grow and evolve, and the work of fan fiction becomes more relatable to fans and other readers and to the social changes. Since Chabon published his novel in 2004, he takes into account the expectations of his contemporary readers as they want to taste both the Victorian style of writing and an entertaining, modern sense of writing. For that purpose, the novel is full of descriptive sentences and big words reminding readers one of the greatest ages in the history of the English novel, the Victorian era where the novels are realistic, long, and crowded with characters. It is clear that Chabon does not only repeat Conan Doyle, but also pays attention to the successful writers of the nineteenth century who care about the intricacies of novel writing by demonstrating their discipline with an energetic

enthusiasm of his age. Every so often, he comes with depictions of Holmes like, "[t]hin as a whippet, . . . , with something canine, or rather lupine, in the face as well, the heavy-lidded eyes intelligent and watchful and pale" (47). Adaptation of the writing style and transformation of characters pave the way to the production of Chabon's novel and to the evolution of Sherlock Holmes.

Another insight that addresses this evolution is how Holmes uses his uncanny powers of deduction to illumine mysterious disappearance of the parrot in the story. His superior thinking process and deductive reasoning are showcased when Holmes is together with ordinary characters, especially with his best friend John Watson who do not possess the same skills and clever mind. In the canon, Holmes often teases with his best friend's ordinary method of thinking contrasting this with his steps of reasoning that becomes particularly apparent when he is with Watson. For instance, Holmes surprises his friend by deducing that Watson has been to the Wigmore Street Post-Office to send a telegram. Since deduction can be considered as the art of reasoning backwards, observation of a cause from a deductible effect is most of the time the key point of this technique. In performing this, Holmes analyses his inference starting with the reddish mould sticks to Watson's shoes coming from Wigmore Street, later he infers the telegram from his observations by eliminating lots of variables that appear as possibilities. He points out this process when Watson questions "'How, then, did you deduce the telegram?'" by explaining that "'I knew that you had not written a letter since I sat opposite to you all morning. I see also in your open desk there that you have a sheet of stamps and a thick bundle of postcards. What could you go into the post-office for, then, but to send a wire? Eliminate all other factors, and the one which remains must be the truth'" (Doyle, *The Sign of the Four* 3).

Holmes collects basic clues to establish something more complex by combining deductions together, and his final deduction surprises Watson as Holmes simply states that "[s]o much is observation. The rest is deduction" (Doyle, *The Sign of the Four* 3). In doing so, Holmes bases his deductive skills on science and objective truths and rejects any supernatural event conflicting with his analytic thinking and reasoning. Most of the time, Conan Doyle depicts Holmes while he shares his deductions with Watson in

order to give a detailed picture to the process of deductive reasoning. The illustrator of the stories, Sidney Paget, portrays one of the conversations between them when Holmes talks to Watson's ear off about a case to help himself in order to crack the case while lying on his seat in 221B (figure 12).

Figure 12: Holmes lying on the couch while sharing his thoughts with Watson about the case they are trying to solve in "The Adventure of the Cardboard Box" (Paget)

Faithful illustrations of Paget prioritise capturing the gist of stories and characteristical features of the characters in canon. Thereby, they are presented as a whole both in stories and in Paget's drawings as such one completes the other with his physical and emotional support. In one of their adventures, Watson expresses the pleasure he takes in helping Holmes during his investigations, "I had no keener pleasure than in following Holmes in his professional investigations, and in admiring the rapid deductions, as swift as intuitions, and yet always founded on a logical basis with which he unraveled the problems which were submitted to him" (Doyle, "The Adventure of the Speckled Band" 95). Again, in the same story, Holmes pays compliment to Watson by uttering his thoughts about his friend's valuable assistance in the case, "Your presence might be invaluable" (103). As in the case of Watson's function in the stories, he is used as a device under the name of Holmes' biographer so as to explain how the process of

deduction works and takes place by listening Holmes' thoughts. On the other hand, Watson neither appears nor mentioned on the pages of Chabon's novel which is told from the perspective of first-person narrator. While the presence of Watson is crucial for the detective in canon, the absence of Holmes' old friend plays a significant role in fanon.

Lack of Watson's friendship causes a lack of detailed analysis during the case since there is no one he can truly rely to tell what is going on in his mind. For that reason, unlike canonical Holmes who takes great pleasure in explaining every observation in detail to his friend John, the old man talks to himself without giving analytical deductive steps to the people around him.

> The old man sank slowly back into his chair, but this time with an air of great abstraction. He was no longer looking at her or at Reggie, or, so far as she could see, at anything in the room. . . . After a full minute of furious smoking, he said, 'Parkins,' clearly and distinctly, and then he gave a little mumbled speech whose words she couldn't catch. He appeared, she would have said, to be delivering a lecture to himself. Once more he made it up onto his feet, and then headed toward the door of the waiting room, without a backward glance. It was as if he had forgotten them entirely. (Meyer 56)

What helps the old man in making deductions is his smoking habit and talking to himself rather than to the people around him. The author frames Holmes' voice as a part of Watson's depictions allowing readers to see and hear the detective from Watson's eyes while Holmes explains his reasoning. In the canon, this type of writing is called Watsonian style in which "prose is invariably clear. . . . Watson's stories have a dignity presenting as they do riots in the streets of Cambridge, explicit sexual encounters of various kinds, and astonishing behaviour on Holmes' part" (Redmond 216). Even the poet of the famous poem "221B," Vincent Starrett, assets the necessity of taking up the Watsonian style of writing in producing fan fictions by stating that "Holmes is an old favorite of mine—I am even now producing a book about him—and it was inevitable that I should adopt the Watsonian style of narration in some degree when I began to write detective fiction of my own. . . ." (*Born in a Bookshop* 211). In Chabon's novel, on the other hand, the reader does not hear Holmes' explanations; they are only bits and pieces of his science of deduction technique. Regarding this, though Chabon adopts the

Victorian style of writing, the absence of the old man's best friend in the story causes a lack of Watsonian style. Without Watson, depictions of Holmes remain incomplete throughout Chabon's fan fiction which is a deliberate choice in order to depict the old man more isolated from the world. Apart from that, Chabon applies a narrative trick with an entire chapter told from the perspective of the parrot of the young boy, when it is under the captivity of its thieves. Though this technique is never used in the canon, Chabon manages it successfully with an elegant style in order to comment on the man's inhuman nature as "pale creatures" (109) in the face of greediness to become a rich man.

> He had seen madmen: the man who smelled of boiled bird-flesh was going mad. He knew the smell of bird-flesh, for they ate it. . . . In the first days of his captivity the contemplation of their bloody diet and the likelihood that he was being kept by them against the satiation of some future hunger so troubled and revolted him that he had fallen silent and chewed a bald place in the feathers of his breast. By now he was long accustomed to the horror of their appetites, and he had lost the fear of being eaten. (Chabon 109)

Fans take the canonical Victorian style and blend it with these innovative narrative techniques in the narrative framework of fan fiction with a chapter told by the parrot's point of view rather than a clear Watsonian style that goes beyond the traditional narrative. Challenging the established norms with the re-imagination of a lonely Holmes leads to creative ways of transforming Sherlock Holmes.

Fan-authors explore new aspects of an existing character by taking a prominent character, as in this present discussion the character Sherlock, and eventually transform or expand his personality. One of these ways is to present absence of a good old friend that leaves few people who actually remember the detective's past distinguished career. Since no one actually remembers the old man's fame, he is mostly described as a "half-legendry friend," his former adventures as legends, and his deduction technique as a famous induction: "He had heard the tales, the legends, the wild, famous leaps of induction pulled off by the old man in his heyday, assassins inferred from cigar ash, horse thieves from the absence of a watchdog's bark" (Chabon 29). Although Conan Doyle depicts Holmes as a lonely person who has no one but his flat mate and friend John Watson, Chabon presents a lonelier old man who does not have a single friend that

actually cares about him. Nonetheless, there is just a person in the story, remembering the old man's previous success as a grey memory and believes in him to find the boy's parrot, "[w]hen he heard the old man's name, some-thing flickered, a dim memory, in the eyes of Mr. Kalb. He smiled, and turned to the boy. . . . giving the boy's shoulder an encouraging squeeze. 'Here is the man to find your bird. Now you have nothing to worry about'" (Chabon 41). A choice of a faded career changes Conan Doyle's preference of a notable detective into an isolated person. Creative narrative framework of fan fiction, therefore, extends the canon providing an alternative old detective since fan fiction's "mode of storytelling, at its core, is an expansion of the established narrative: a reimagining and reinterpretation of the original narrative" (Ilias 48). A Sherlock Holmes without Watson or a lonely detective who lacks the attention of a number of people admiring his work may not be relatable to general reader, but fan fiction authors do not have to satisfy a certain group as they write for themselves and for their own satisfactions. In this manner, variety of aspects about different types of Sherlock are explored in fan fiction through the sharing of knowledge in Holmesian fan community that engages a shared discussion about Holmes' past, present and future as well as his characteristic and personality without imposing an absolute truth to the representation of the detective that fan-authors choose to write about. Products of Holmesian fan fiction writing do not claim any authority on the other text, in other words, it does not meddle with reader's interpretation of the characters which makes it more appealing for fans who still try to figure out how they should interpret their favourite character's representation.

The character representation is an issue dealt by fan-writers in their stories or fictional universe. By portraying their favourite character different from the expected depiction, writers of fan fictions subvert a character's canonical behaviours exploring reinterpretations and re-imaginations that transform both the character and the established text in several ways. Evolution of the characters occurs as a result of this innovative expansion on the existing representations and narratives. The concerns about "[w]hat happens to a great mind when it ages? Can this process in retrospect tell us anything interesting about the person involved at the younger age when we knew him best?" (Tucker par. 22) are taken up in Chabon's *Final Solution* with the introduction of

an eighty-nine years old Holmes in poor health. For the psychologist Erik Erikson, "old age is a coming together of all that is good or bad from the life stages that went before, with the individual finishing up either facing disintegration and despair or else approaching personal peace and fulfillment" (48). In the case of Holmes' retirement days, there are two possible depictions of the old detective. One of them is to see him as an aging man who is still in charge of his detective skills, the other one is to portray him as a lost soul. As for Chabon, he presents a combination of the two, while the old man feels the wakening of his tried brain muscles at the beginning of the adventure and remembers how to use his powerful deduction technique to solve the case, he also faces with the only enemy, old age, he cannot defeat towards the end of the novel. In other words, as Chabon puts it, "[h]e felt-with all his body, as one felt the force of gravity or inertia-the inevitability of his failure. The conquest of his mind by age was not a mere blunting or slowing down but an erasure, as of a desert capital by a drifting millennium of sand. Time had bleached away the ornate pattern of his intellect, leaving a blank white scrap" (37).

On account of this, Chabon reinterprets the old Holmes in his retirement days, making him more relatable to the restrictions of his age, such as a decay in his body along with his intellectual abilities. Ultimately, by examining the clues with his deduction technique, the old man manages to clarify the murder of Mr Shane who is killed by a thief while he is trying to steal the bird for himself, which indicates Holmes' still functioning side.

> 'The pattern and frequency of footprints indicates,' the old man continued, 'that at the moment the blow fell Mr. Shane was moving in some haste, and carrying something in his left hand, something rather heavy, I should wager. Since your men found his valise and all of his personal effects by the garden door, as if waiting to be transferred to the boot of the car, and since the birdcage is nowhere to be found, I think it reasonable to infer that Shane was fleeing, when he was murdered, with the birdcage. Presumably the bird was in it, though I think a thorough search of neighborhood trees ought to be made, and soon.' (36)

Nonetheless, though he finds Linus' parrot after solving the crime, he is unable to solve the real mystery, the significance of the numbers uttered by the parrot that causes the

kidnapping of the bird and kills a competitor during the occasion. Unlike canonical detective who is always on the right track to fathom the case, Chabon's detective admits that he fails in front of the riddle of German numbers produced by the parrot and what they actually mean. It is the bird's habit of repeating these numbers that catches the attention of the several people including Holmes, yet none of them manages to enlighten the real reason behind it. In accordance with this mystery, several different speculations are put forward so as to find out what it is the meaning of the numbers recited over and over again by the parrot. According to the British Intelligence Service, they might be some kind of code related to the German navy that are taught to the parrot by Linus' father who was the former pet psychiatrist of a high-ranking Nazi. Another theory is about the number's belonging to a Swiss bank account as Linus' father was presumed to be a rich Jew, what Kalb believes in hope of getting his hands on the money while planing to capture the parrot with his brother, a Swiss bank employee. For another theory the numbers belong to the boxcars in which the young boy's parents were taken away during the Holocaust as a part of Hitler's "Final Solution."[11] In the chapter told by Bruno, it is indicated that the numbers have a relation with a train since the parrot thinks of them as "the train song, the song of the long rolling cars" (Chabon 111) that might be the representation of Linus's separation from his parents. Furthermore, on the final page of the novel, after the only living member of the young boy's family, his parrot, is restored to him, the boy starts reciting the same numbers while watching a military train pass by, a scene presumably reminding him of his parents' loss. "He watched the cars, his eyes flicking from left to right as if reading them go by. 'Sieben zwei eins vier drei,' the boy whispered, with the slightest hint of a lisp. 'Sieben acht vier vier fünf '" (Chabon 127).

Herewith, the title of the novel has many hidden references a reader can infer due to a few hints. Yet, this extra knowledge remains unknown to every other character trying to solve the mystery in the novel, including the old Sherlock Holmes who cannot deduce what the numbers signify, as he admits, "I doubt very much . . . if we shall ever learn

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[11] "The Final Solution" is about a Nazi Holocaust planned for the genocide of the Jews during the Second World War. Additionally, the "Final Solution of the Jewish Question" is another code name referring to the killing of more than half of the Jewish population of Europe (Michman 1-2).

what significance, if any, those numbers may hold" (Chabon125). His failure to solve the last problem makes him realise that he is no longer as successful. As he used to be as Chabon conveys it:

> With the consciousness of failure, a grey shadow seemed to steal over his senses as if, steady as a cloud, a great obstructing satellite were scudding across the face of the sun. Meaning drained from the world like light fleeing the operation of an eclipse. The vast body of experience and lore, of corollaries and observed results, of which he felt himself the master, was at a stroke rendered useless. The world around him was a page of alien text. (85)

The moments of "eclipses" happening more frequently as the detective grows old, symbolise Holmes' suffering from the terrible acceptance of his ultimate failure to fully solve the case. At the end of the narrative, for instance, he senses that there is something escaping from his attention.

> The application of creative intelligence to a problem, the finding of a solution at once dogged, elegant, and wild, this had always seemed to him to be the essential business of human beings – the discovery of sense and causality amid the false leads, the noise, the trackless brambles of life. And yet he had always been haunted – had he not? – by the knowledge that there were men, lunatic cryptographers, mad detectives, who squandered their brilliance and sanity in decoding and interpreting the messages in cloud formations, in the letters of the Bible recombined, in the spots on butterflies' wings. One might, perhaps, conclude from the existence of such men that meaning dwelled solely in the mind of the analyst. (125)

The whole passage is a kind of reproach to the detective genre where the clues lead to a final solution, yet detection is not always like that. A cleaver mind cannot always see deeper meanings presented in clues since meaning of things change from one person to another. The fact that Holmes finds the murderer and the missing parrot whereas he cannot solve the secret mystery behind the German numbers indicates the importance of human fallibility as Chabon continues the old man's lines with the following thoughts: "That it was the insoluble problems – the false leads and the cold cases – that reflected the true nature of things. That all the apparent significance and pattern had no more intrinsic sense than the chatter of an African grey parrot" (125). Unlike Conan Doyle's one-way detective stories in which clues lead to a solution found by Holmes towards the

end, Chabon's story has a deeper mystery the solution of which goes beyond the old man's legendary powers of deduction. The insoluble mystery, presumably pointing out the Nazi genocide hinted at by the senseless number sequence, causes the young boy's muteness and the old man's realisation of his old age. In accordance with this, the old man not only fails to solve the deep mystery, but also fails in front of death as Chabon discusses Holmes' fear of death in another passage:

> He did not fear death exactly, but he had evaded it for so many years that it had come to seem formidable simply by virtue of that long act of evasion. In particular he feared dying in some undignified way, on the jakes or with his face in the porridge . . . The prospect of setting himself on fire with his own pipe conformed to his worst ideas of the indignity that death would one day visit upon him. (78)

By featuring an ageing, unsuccessful and inadequate Sherlock Holmes, *The Final Solution* confronts even the greatest of detectives with something he cannot cope with, the aging process of human nature. In this way, Chabon challenges to the limited agency given to a reader. Imagination of what the retirement days of Holmes would look like allows readers to explore their power as fans who are not limited passive readers, but powerful people in their existing fandom which enables to criticise a canonical character, such as Holmes. Chabon as a fan fiction author examines the retired Sherlock by portraying a passive old detective in his work as oppose to a young active man in the canon since the subversive nature of fan fiction transforms canon into fanon allowing the evolution of the character along the way.

By introducing an entirely different Holmes, the novel attributes new roles to the detective, which are not available in the canonical representations, by transforming famous Sherlock outside of its canonical narrative framework so as to come up with a fameless old man. In Conan Doyle's stories, Holmes is portrayed as the most important character, but Chabon reduces the significance of the all-knowing detective in his novel as he presents the old age and the fading powers of the Holmes character. Diminishing importance of the old man turns the focus of the reader to the parrot, the main character of Chabon's novel. Even two of the front covers designed for the novel brings the parrot into the forefront rather than the accustomed picture of Holmes wearing a deerstalker

and an Inverness cape along with his curved pipe and magnifying glass (see figure 13 and 14).

Figure 13 and 14: The cover photos of *The Final Solution.* (Chabon)

Hence, while there are two different cover photos of the novel, they both convey similar content, the portrayal of the parrot prioritising a deeper meaning, which might be the genocide of the Jews, in contrast to the classical detective stories of Sherlock Holmes canon. Regarding this, Sherlock Holmes evolves into an old man who loses his dynamic intellectual mind along with his fame as he is on the verge of his retirement years in Chabon's fan fiction story.

Therefore, fan communities engage with the source text and explore new story lines, themes and topics excluded in canonical novels. Fan fiction is not a revision, but it is a form of rewriting through revaluating and reorganising. However, a single fan's input is not enough for this process of rewriting, it takes a whole fan community contributing interactively to one work. It becomes evident that "[b]y rewriting together, fan communities scribe their fandom into existence. But rewriting is not the end of fans' work. There is a deeper process at work in a New Mediated environment: one that involves not just the creation of new stories, but the rereading of these stories in new contexts and with new insights" (Booth 75). By exploring transformative nature of fan

fiction and new narratological alternatives, it is clear that writing of fan fiction provides innovative ideas of reinterpreting the established characters like Sherlock Holmes, challenge canon and its narrative framework.

CONCLUSION

Participatory culture and active consumer theories that this thesis is mostly based upon are the outcome of various studies of significant theorists, such as Henry Jenkins, John Fiske and Michel de Certeau in the field of fan studies and, more broadly, cultural studies. Starting point of fan sturdies comes from the concept of popular culture and its relation with the consumption process of cultural products. Regarding this, in his book, de Certeau indicates that popular culture is a concept established through a "way of thinking invested in a way of acting, an art of combination which cannot be dissociated from an art of using" (xi). This means that there are various ways of consumption in popular culture due to the variety of consumers who interpret cultural products individually, forming new meanings. Individual perceptions and interpretations of the audience create a new culture that is called 'participatory culture' in which audience becomes active in order to take active part in the process of making as opposed to being a passive audience who cannot do anything other than absorbing the provided meaning. Consumers interact with each other creating new meanings to bring the productions under their control. They ask for their rights to take part in the production of goods, and to talk back to the producers of mass culture. As for de Certeau, readers constantly 'poach' while reading a text; in other words, they engage in an active production as 'poachers', because "readers are travellers; they move across lands belonging to someone else, like nomads poaching their way across the fields they did not write" (de Certeau 174). By means of these concepts, de Certeau aims to change the conventional model of passive consumer as 'poacher,' and reading as 'poaching' instead of passive reception of a text. Jenkins makes use of de Certeau's theory of active consumerism by applying it to his 'fandom' concept in which fans are treated as a "community of consumers whose activities direct attention onto the process of cultural appropriation" (Jenkins, *Textual Poachers* 28). Jenkins adds a community point of view to de Certeau's definition regarding active consumption which is bound to the production of meaning in his work. In Jenkins' theory, fan reading occurs in fan communities by means of interactions during discussions and exchange of knowledge with other fans which helps the creation of new meanings. In line with this aspect, meaning is theorised as a "shared and constantly renewable resource and its circulation can create and revitalize social

ties" (Jenkins, *Textual Poachers* 140). Moreover, he asserts that "the produced meanings are thus more fully integrated into the readers' lives and are of a fundamentally different character from meanings generated through a casual and fleeting encounter with an otherwise unremarkable (and unremarked upon) text" (Jenkins, *Textual Poachers* 45). Subsequently, fans actually use the texts and images taken from mass culture and transform these into their own lives instead of absorbing their meanings. Thereby, "[i]n embracing popular texts, the fans claim those works as their own, remaking them in their own image, forcing them to respond to their needs and to gratify their desires" (Jenkins, *Fans, Bloggers, and Gamers* 59). On this account, Jenkins regards fans as members of interpretive communities sharing strategies during the meaning making process.

Apart from Jenkins, John Fiske has a similar theory about fan culture that bases on "the productive power of audience" (*The Cultural Economy* 30). For him, fans select "from the repertoire of mass-produced and mass-distributed entertainment certain performers, narratives or genres" taking these to "the culture of a self-selected fraction of the people" in which they are "reworked into an intensely pleasurable, intensely signifying, popular culture that is both similar to, yet significantly different from, the culture of the more 'normal' popular audience" (Fiske, *The Cultural Economy* 30). Although Fiske's ideas lack the notion of an unlimited agency that Jenkins' theory prioritises, he indicates that depending on their social status all people produce meanings, and therefore they are involved in the process of semiotic productivity to take pleasure from the products of culture industries. Nonetheless, with a specific system of production, fans and the formation of fan communities create fan culture forming a type of fandom. Within this fandom new ways and forms occur for several cultural productions, therefore, writing fan fiction is one of those ways demonstrating influence of fans on cultural productions. Enormous opportunities provided by fan communities strengthen communication among fans so that they can exchange information. Fan fiction texts usually combine a variety of new interpretations of characters, setting and plot due to this constant information exchange among fans. Making new meaning from a canonical work, therefore, comprises both interpretation and an active process of creation, whereby fans use the available sources to construct their own meaning by changing the given ones.

Consequently, the text is in a continuous process of transformation which is the result of an interaction between producers and audiences. In the case of this thesis, Sir Arthur Conan Doyle's short stories concerning the adventures of the popular detective Sherlock Holmes and his best friend Dr. John Watson become a favoured subject for fans to discuss, interpret and speculate due to a number of mistakes and gaps in the life of the fictional detective.

Speculations among Holmesian fans turn the detective and his adventures into a popular discussion, "igniting conversations fueled by observation, passion, and intelligence" (Priebe 11). Consequently, interpretations of fans find their way into publication in the form of fan fiction writing. This practice, performed by many fans, such as Nicholas Meyer and Michael Chabon, who are the fan-authors examined in the scope of this study together with their fan fiction novels, demonstrates how textual transformation takes place during the consumption of meanings in Conan Doyle's stories. As a result of this transformation, characters in the text also change by evolving into creative fan products. By building on these theories, therefore, in the course of two chapters, each analysing a different fan fiction novel, it is evaluated that these novels address distinct aspects of the evolutionary process of the character Sherlock Holmes.

In the first chapter, Nicholas Meyer's *The Seven-Per-Cent Solution* (1974) offers speculations on potential errors that Conan Doyle leaves in stories. Particularly, it criticises the unexpected death of Holmes in "The Final Problem" in *The Memoirs of Sherlock Holmes* (1893) which is the selected Sherlock Holmes canon for the analysis in this thesis due to the significance of its last story causing a public reaction to the surprising end of the detective. Dealing with the detective's death, Meyer narrates Holmes as a cocaine addict in his fan fiction novel as an excuse for Sherlock's long absence rather than accepting his death in the canon, and speculates that Holmes actually tries to recover from his excessive use of drugs with the help of Dr. Watson. By doing so, Meyer challenges Conan Doyle's decision about not writing additional adventure stories of Sherlock Holmes and fills a huge gap whereby the detective does not appear in the canonical stories for approximately ten years. Additionally, Meyer also criticises the limited agency given to readers and fans by inserting extra knowledge so

as to clarify some missing parts in Holmes' life, particularly his childhood. Hence, Meyer imagines a traumatic childhood for the detective in which his father murders his mother before committing suicide because of his wife's adultery. With this tragic event, Meyer explains Holmes' indifference to women, his drug addiction and the reason why he chooses to be a detective in the first place, in addition to the poor relationship between Holmes and Moriarty who seems to be his mathematic tutor in the fanon, as opposed to his criminal personality in the canon. Hence, Meyer transforms the all-knowing personality of Holmes into a simple and even a weak person because of his dependency on drugs in his novel. As a consequence, the character Holmes evolves into a more complex person in terms of his personality. The first chapter also analyses how Holmes' appearance evolves together with his identity in fan fictions due to the cumulative contributions of his early illustrations and stage performances. The continual imagination and re-imagination of his appearance, from his clothes to the colour of his skin and to his height through illustrations from various illustrators, such as Sidney Paget and Frederic Dorr Steele, and most particularly through the representation of Holmes by William Gillette on stage, pave the way to the evolution of the detective in the end. Each illustrator accepts the former contributions embedded in Sherlock's appearance from the previous one by reflecting a combination of both in their drawings, and actors perform these qualities on stage by adding something new from themselves along with the qualities with which the previous actor attaches to the detective's appearance and characteristic. As a result, this chapter provides an example of how the character Sherlock Holmes evolves cumulatively by absorbing traits from illustrators, actors, fans and fan-authors, and reflects these features in fan fiction novels in the light of fan studies.

The second chapter of this thesis analyses another fan fiction novel, Michael Chabon's *The Final Solution* (2004) in comparison with the same canon dealt within the first chapter of this study along with Conan Doyle's other Sherlock Holmes stories for a comprehensive discussion. Using the same theories and methods, this chapter observes how the agency of fans and their discussions in Holmesian fan community alter the construct of the character according to the needs and demands of the time. On account of this, Conan Doyle responds to a time in which faith seems to be replaced by doubt,

thus he creates a Victorian hero, Sherlock Holmes, who can restore order in the Victorians' world. Hence, he portrays Holmes as a guiding figure for the Victorians indicating how reason and rationality can protect them from the unknown world beyond Britain's shores. Michael Chabon, however, responds to the modern world in which the dangerous outside world becomes the inside world. Therefore, he changes the notion of a Victorian hero into an anti-heroic Sherlock Holmes depicted as a retired old man living in Sussex by beekeeping at the age of eighty-nine. Wants of the twenty first century fans directly influence the perception of the detective by evolving him into an old retired man whose rational powers are failing him since he cannot solve the deepest mystery behind the capturing of the mute young boy's parrot. Chaotic modern age is reflected in the unsolved case referring to the Nazi Holocaust for the genocide of the Jews during the Second World War. Apart from these, in his novel Chabon also reimagines 221B Baker Street, the flat shared by Holmes and Watson in the source text, as an old ragged cottage of a lonely man where he is living without the presence of his companion, John Watson whose absence allows a deliberate lack of Watsonian style, in other words the canonical Victorian style of the Sherlock Holmes stories. Thus, the creative narrative structure of fan fiction enables fan-authors to focus on various representational possibilities of Holmes and his adventures. In other words, while canonical works encompass a great deal of the Victorian elements, the chosen fan fiction novel pinpoints a new version of how a traditional character should look like in his retirement days by expanding on the source text. Therefore, active consumptions of the modern reader bring a twenty-first century vision of the character Sherlock to the fore with lots of changes from the canon. Therefore, Chabon's detective expands the conventional meaning of Sherlock Holmes, directly transforming the way he is understood as a Victorian figure.

Furthermore, this study claims that a close reading of Sherlock Holmes' canon together with Meyer's and Chabon's works of fanon demonstrate how the fictional detective differs from Conan Doyle's works. Regarding this, when fans share a common passion and have opportunities to engage and participate in the various activities of fan culture, they explore rich narrative worlds full of alteration and possibilities. In accordance with this, the character Holmes vividly evolves into a creative fan fiction product going

beyond his Victorian depictions as a mere nineteenth century fictional detective. Subsequently, his altered appearance and identity in the eyes of Holmesian fans form a reinterpretation and re-imagination of the established narrative transforming the canon into fanon. In the light of the references taken from prominent theorists, the evolution of the character Sherlock Holmes within the fan fiction narratives and discourses brings a new aspect to cultural studies putting forward the value of fan fiction writing and the agency of fans affecting popular culture to a considerable extent.

As a conclusion, this thesis highlights to the significance of fan fiction genre, along with its authors referred to as fan-authors in the light of critical concepts provided by fan studies. Since fan culture mobilises the skills that fans have, knowledge they care about, passions they have towards creative works, fans merge into authors as fan-authors creating their own genuine fan fictions. In the light of these facts, this thesis is an attempt to call for literature scholars to take notice of the fan communities and their agencies on the ongoing process of Holmes' evolution as their creative works extend beyond what is in the source text. After the analysis of a Sherlock Holmes canon and two fanons, it is concluded that the character Sherlock in fan fictions is an evolved version of Conan Doyle's Holmes comprising the canonical stories with their wide fictional universe in a broad sense.

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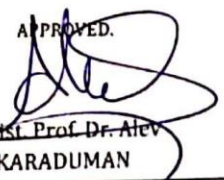
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APPENDIX 1: ORIGINALITY REPORTS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH ALANGUAGE AND LITERATURE DEPARTMENT

Date: **26**/06/2019

Thesis Title : The Evolution of the Character Sherlock Holmes within the Fan Fiction Narratives and Discourse.

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Name Surname:	Tuğçe Soygül
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ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Alev
KARADUMAN
(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 26/06/2019

Tez Başlığı : Sherlock Holmes Karakterinin Fan Anlatıları ve Söylemi içerisindeki Evrimi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 91 sayfalık kısmına ilişkin, 26/06/2019 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 5 'tür.

Uygulanan filtrelemeler:
1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☐ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

26.06.2019
Tarih ve İmza

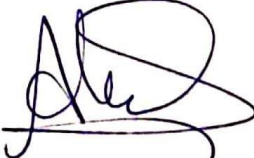|	
Adı Soyadı:	Tuğçe Soygul
Öğrenci No:	N152244479
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Kültür Araştırmaları
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

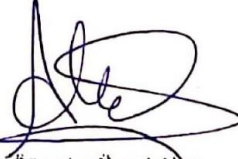## DANIŞMAN ONAYI

UYGUNDUR.

Dr. Öğretim Üyesi Alev
KARADUMAN

(Unvan, Ad Soyad, İmza)

APPENDIX 2: ETHICS BOARD WAIVER FORMS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date:26/06/2019

Thesis Title: The Evolution of the Character Sherlock Holmes within the Fan Fiction Narratives and Discourse.

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

26/06/2019
Date and Signature

Name Surname:	Tuğçe SOYGÜL
Student No:	N15224479
Department:	English Language and Literature
Program:	British Cultural Studies
Status:	☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Assist. Prof. Dr. Aley
KARADUMAN
(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 26/06/2019

Tez Başlığı: Sherlock Holmes Karakterinin Fan Anlatıları ve Söylemi İçerisindeki Evrimi

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

26/06/2019
Tarih ve İmza

Adı Soyadı:	Tuğçe SOYGÜL
Öğrenci No:	N15224479
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Kültür Araştırmaları
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

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