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SHERLOCK HOLMES' IDIOLECT IN BRITISH TV SERIES "SHERLOCK" (BASED ON THE FIRST SEASON)

Summary. This article illustrates stylistic and logical connections between character traits and language of the protagonist in the first season of an award-winning series "Sherlock" (2010). They are manifested in expressive means and stylistic devices on lexical and syntactic levels and form Sherlock's idiolect. The paper provides statistical data on number of times all features of his idiolect were employed in the first season. We differentiate between dominant and non-dominant features. The diagram given in the research represents dominant ones (incomplete and elliptical sentences and questions, informal style and anaphora are of major importance in mirroring detective's character traits). Furthermore, one can gain information about all non-dominant features (inversion, rhetorical questions and thoughts expressed aloud form the largest groups).

The research also discloses demonstrative situations in which every stylistic device plays main role in result of interaction. One can observe Mr. Holmes' behavior in various social circles and his strategies of communication with all strata of society. His ironical remarks to investigators, techniques of manipulation towards colleagues and imperative mood towards John Watson are of particular interest.

The article extends intellectual horizons of expressive means and stylistic devices in modern-day series and can serve as a basis while describing detective genre and its characters in media. Sherlock Holmes' idiolect described in results of the discussion forms understanding of metamodernism ideas behind cues in modern detective genre. Moreover, we have observed similarities in language common for metamodernism, Sherlock's idiolect and sociolect of his today's target audience. This substantiates that detective's and audience's patterns in career and leisure are interchangeable. Modern Mr. Holmes is sharply different from his original version. He lives in London that is rapidly changing. Hence follows, the detective has changed in order to find his own place in life in the heart of the city. The paper illustrates differences in character of original and metamodernist version.

Key words: metamodernism, detective genre, idiolect, dominant and non-dominant features, target audience.

Problem statement. Metamodernism as a philosophical movement has rapidly changed permissible themes and ideas hidden in literary works. Vast majority of taboos have become no longer prevailing and are now often abandoned. This statement is also in action when narrating the case of forms of arts relating to media. Films,

series and cartoons are raising issues one could have never imagined having been raised before. For instance, "Shrek" directed by Andrew Adamson and Vicky Jenson, written by Ted Elliott, Terry Rossio, Joe Stillman, Roger S. H. Shulman (based on a book "Shrek!" by William Steig) challenges norms of behaviour expected in various situations as well as exposed flaws of modern society.

Being one of the most popular ways of entertainment, series are in full swing portraying characters who resemble viewers. This is a powerful instrument of relating to present-day reality and emphasizing dilemmas in a modern world. Directors and scriptwriters recurrently bring back classic literary figures to consideration. Not only does it enable to convey messages to an individual, but it is also a marvelous avenue of creating such figures in one's own unique manner.

Sherlock Holmes is an exemplary character of this kind. He is one of the most frequently appearing in modern media detectives. "Sherlock" (2010–2017) is an award-winning four-season series portraying the famous sleuth nowadays (the first season is the most demonstrative and is analysed in this article). Accordingly, the detective has changed just as the target audience has. Played by the winner of Emmy Award, Benedict Cumberbatch, the character is a loved one among binge-watchers and young generation of viewership. His personality traits are manifested via linguistic features of his idiolect.

Theoretical background. Though several studies [1; 2; 3] are devoted to Sherlock Holmes' manner of speaking based on four-season series "Sherlock" (2010–2017), none of them focuses on thorough linguistic stylistic analysis of the protagonist's idiolect. Due to lack of investigations of the very language used by main character of Sherlock series we have decided to explore this phenomenon.

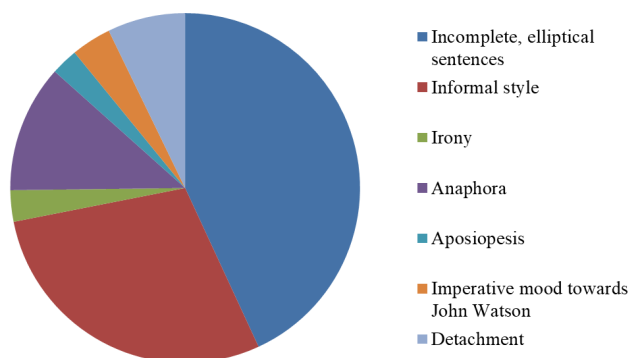
Therefore, **the aim of this article** is to study Sherlock Holmes' idiolect in terms of stylistics highlighting both dominant and non-dominant features of it. **The object of our research** is Sherlock Holmes' idiolect and **its subject** is linguostylistic expressive means of his idiolect. Given the immense popularity of Sherlock series, examining main character's idiolect is topical and particularly relevant.

Results and discussion. Overall, we distinguish between dominant and non-dominant features of Mr. Holmes' idiolect (the below given diagram represents dominant ones in the first season of analysed series). They both are markers of the eminent detective's personality.

Importantly, *"informal style"* includes all examples of discourse markers, phrasal verbs, idioms, informal lexicon itself, the way main

character says the address, amalgamated forms, graphon, onomatopoeia, contracted forms and tag questions.

Dominant features of Sherlock's idiolect



Sherlock is, indeed, a philosopher. 14 examples of rhetorical questions, employed in his speech, have been identified. He asks them to make his interlocutor think or while raising a vital issue. This is an instrument leading to mind-blowing and genius solutions to each case he investigates. Examples of rhetorical questions in each episode are the following: *"Who cares about decent?; Who do we trust...?; Who passes unnoticed wherever they go?; Who hunts in the middle of a crowd?; Why should I?"* [4]; *"What sort of message would everyone try to avoid?; Do you leave your windows when you go on holiday?"* [5]; *"Why shouldn't I?; Why should you?; Why would you be giving me a clue?; Will caring about them help save them?; Who are you?; The only question is how did the tetanus enter the dead woman's system?; Why hasn't he phoned?"* [6]. This director's technique allows him to engage the audience urging viewers to think along with Sherlock.

Inquisitiveness is of a major importance while decoding meaning of evidence. Sherlock's famous deduction is illustrated with such means as thinking aloud while voicing all his reflections and doubts in an interrogative form and asking questions in answer to questions. The detective has thought aloud 23 times; he has expressed doubts with a question to himself and has asked a question in an answer to a question 12 times. The first and the second episodes are full of prime examples: *"Sherlock Holmes (to himself): So, where has there been heavy rain and strong wind within the radius of that travel time? Cardiff.; Lestrade: Why do you keep saying suitcase? Sherlock Holmes: Yes, where is it?"* [4]; *"John Watson: How did you know? Sherlock Holmes: Did you look at his watch?; Sherlock Holmes (to himself): A book that everybody would own.; Fifteen, entry one.; Well, well. Found you.; You were threatening to kill them."* [5].

Unlike classic Arthur Conan Doyle's Mr. Holmes, a 2010 version is arrogant and extremely self-confident. It is demonstrated in a repetitive usage of anaphora (dominant feature of his idiolect). We have singled out 98 examples of anaphoric beginnings of sentences uttered by Sherlock Holmes. Sherlock emphasizes his own prominence beginning sentences with first person singular, e.g.: *"I know...; I can read...; I need...; I'll be late...; I invented...; I met...; I said...; I didn't know, I saw...; I was right?; I didn't expect...; I was invited...; I think...; I'm not implying...; I'm sure...; I assume...; I was hoping...; I'm guessing...; I tried...; I want to send...; I love...; I'm flattered...; I didn't order..."* [4]; *"I sent...; I see...; I simply observed...; I was chatting...; I don't need...; I live...; I don't think...; I phoned...; I'm amazed...; I might as well actually...; I said...; I suppose...; I've just handed...; I need...; I'm not saying..."*

I've managed to...; I don't know...; I'm not the first!; I'm fine...; I'd stick with...; I don't eat...; I want...; I've got it...; I have high hopes..." [5]; *"I'm measuring...; I'm doing well...; I'm on fire!; I've just been having a fruitful chat...; I'll remember...; I will stop you...; I get killed...; I have been reliably informed...; I'm fine."* [6].

Sherlock is eager to proclaim his superiority from the first minute of interaction. He introduces himself to his interlocutor respectively: *"Only one in the world"*. [4]; *"Sherlock Holmes...; Sherlock Holmes is nothing at all like him."* [5]. Arrogance can be seen while he is working. One cannot help but notice an emphatic "do" used twice as a symbol of it (*"I did solve the case."* [6]; *"You do see, you just don't observe."* [6]). Moreover, this detective can refuse to investigate the case when it is not challenging enough for him. (*"Open and shut domestic murder. Not worth my time."* [6]).

Like the first Sherlock, Mr. Holmes played by Benedict Cumberbatch is extremely intelligent, wise and erudite, an intellectual of his kind. He has profound knowledge in in many spheres. Allusion, foreign words, terms, advanced vocabulary are features of his idiolect proving it. Allusions have been employed 4 times. This list includes allusion to Hangzhou numerals [2], an expression: *"Good night, Vienna"* [6], which is a pop culture reference to album by Ringo Starr. We can assume Sherlock is familiar with Bible pretty well as he refers to *"The parable of the Good Samaritan"* [6]. Furthermore, he is familiar with Jewish folklore. Golem is a character he speaks of during investigations. Without a doubt, detective has basic command of French and German. He uses it exactly when it is appropriate to do so. *"Rendezvous; Entschuldigung; ricochet"* [5] are words from these languages in the first season. Knowledge of medicine and biology assists Sherlock in his work in the third episode. He knows at least 6 terms. They are: *"saliva; coagulation; eczema; clostridium botulinum; tetanus bacteria; botulinum toxin"* [6]. His considerable intellect is also manifested in words belonging to advanced vocabulary used by him (*"an incentive"; "to comply"* [5]).

Holmes who lives in modern-day London is extremely witty, just as his audience is. Additionally, it makes him a professional. We can hear pun being used thrice in the third episode: *"no, not at all – at the beginning; takes his time this time; Good Samaritan – Bad Samaritan"* [6].

His self-esteem is the highest among all characters. He has a desire to be bossy and superior all the time. He considers police personnel nothing more than assistants who are obliged to be submissive. Moreover, Sherlock's character enjoys being bossy towards John Watson most of all. Veteran of the war in Afghanistan, John is helpful to Holmes. Sherlock would not have been able to solve cases without John Watson in his team. Nevertheless, nearly every sentence addressed to John is in imperative mood. This feature is dominant in his idiolect. 30 imperative sentences towards Watson have been identified in his speech. They include: *"Just enter the number...; Type and send it...; Keep your eyes on it...; Look across the street...; Don't stare..."* [4]; *"Take my card...; Yeah, have a look. Ask about the journalist...; Get hold of a diary or something that will tell us his movements...; Forget about your court date...; Turn to page 15 and it's the first word you read..."* [5]; *"Put that in your blog...; Or better still, stop inflicting your opinions on the world...; Get me data...; Don't make people into heroes, John."* [6].

Sherlock's job requires a person to be demanding and fastidious. Therefore, he performs each action in an all-encompassing way. He believes that all words are to be heard and each plays an essential role. One can observe it when Mr. Holmes interacts with his interlocutor at the beginning of the third episode. It is of vital importance for him to understand literally everything on the matter of the investigated case.

The detective pays attention to the grammatical structure of his client's speech and corrects his interlocutor thrice (*weren't* to *wasn't*, *learnt* to *taught*, *done* to *did* [6]) during a brief conversation so as to dive deep into the circumstances of the case.

His job also expects a metamodern version of resident of Baker Street to pay attention to details. Detachment (dominant feature of Sherlock's idiolect we have singled out 60 times) is a stylistic device he employs in order to emphasize the minutiae while dealing with such. Illustrative examples of detachment in the first season are: "*LA, Santa Monica. Just arrived.; You're the cabbie. The one who stopped outside Northumberland Street.; Victim is in her late 30s. Professional person, going by her clothes.*" [4]; "*Brian Lukis and Eddie Van Coon were looking for a gang of international smugglers. A gang called the black Lotus, operating here in London right under your nose.; Two undiscovered treasures from the East. One in Lukis' suitcase and one in Van Coon's.*" [5]; "*They're not retro, they're original. Limited edition, two blue stripes, 1989.; Nobody thought so. Nobody except me.; A Jewish folk story. A gigantic man made of clay.*" [6].

Alas, Sherlock presumes to manipulate his colleagues. He pays compliments to a female pathologist so that she can make some exceptions: "*Sherlock Holmes: Need to examine some bodies. Molly: Some? Sherlock Holmes: Eddie van Coon and Brian Lukis. Molly: They're on my list. Sherlock Holmes: Could you wheel them out again for me? Molly: Well, their paperwork's already gone through. Sherlock Holmes: You changed your hair. Molly: What? Sherlock Holmes: The style. It's usually parted in the middle. Molly: Yes, well... Sherlock Holmes: It's good. It...Suits you better this way.*" [5]. Additionally, his famous deductive method is used as an instrument of manipulation towards John Watson: "*John Watson: We've only just met and we're going to look at a flat? Sherlock Holmes: Problem? John Watson: We don't know a thing about each other. I don't know where we're meeting, I don't even know your name. Sherlock Holmes: I know you're an army doctor. And you've been invalid home from Afghanistan. I know you've got a brother who's worried about you but you won't go to him for help cause you don't approve of him, possibly because he's an alcoholic and more likely because he recently walked out on his wife. And I know that your limp's psychosomatic, quiet correctly, I'm afraid. That's enough to be going on with, don't you think?*" [4].

Mr. Holmes' high self-esteem results in him being dogmatically certain of his correctness. This happens to be true for most issues and even when the team learns of his mistake, a detective continues to stick to his own point of view. Being a part of informal style as a dominant feature of his idiolect, 13 tag questions manifest his belief in always making right decisions. Some of them are: "*He bought that for you, didn't he?*" [5]; "*That's what it's all been for, isn't it?; You know about this, don't you?; It didn't do you any good, did it?*" [6]. Furthermore, Sherlock is resolute in his self-assurance in everyday informal conversations. Discourse markers: "*obvious*", "*obviously*", "*apparently*", "*exactly*", "*clearly*", "*probably*" [4; 5; 6] are used by him repetitively in each episode.

Irony is among the most frequently used stylistic devices authors and scriptwriters use so as to question expected patterns of behavior as well as to mock characters they describe. Metamodernism sees the renaissance of this device. One is certain to find it in most series, films and cartoons. Moreover, irony enables an author to portray target audience of his work. Scriptwriters of the first season of "*Sher-*

lock" reflect to changes binge-watchers underwent in the first decade of the new millennium. Their Sherlock Holmes is a portrait of their target audience. Irony is a dominant feature of his idiolect. It serves as an instrument of painting this portrait. We have singled out 24 situations of Sherlock being ironic to others. Several examples of this sharp-tonguedness are: "*Lestrade: Cardiff? Sherlock Holmes: It's obvious, isn't it? John Watson: It's not obvious to me. Sherlock Holmes: Dear God, what is it like in your funny little brains, it must be so boring. Her coat. It's slightly damp. She's been in heavy rain the last few hours. No rain anywhere in London in that time. Under her coat collar is damp too. She's turned it up against the wind. She's got an umbrella in her left hand pocket but it's dry and unused. Not just wind, strong wind, too strong to use her umbrella. We know from her suitcase that she was intending to stay overnight so she must have come a decent distance, but she can't have travelled more than two or three hours because her coat still hasn't dried. So, where has there been heavy rain and strong wind within a radius of that travel time? Cardiff. John Watson: Fantastic.; Anderson: So we can read her e-mails. So what? Sherlock Holmes: Anderson, don't talk out loud. You lower the IQ of the whole street. We can do much more than just read her e-mails. It's a Smartphone, it's got GPS. Which means if you lose it, you can locate it online. She's leading us directly to the man who killed her.*" [4]; "*Sherlock Holmes: You've got a solution that you like, but you're choosing to ignore anything you see that doesn't comply with it. Dimmock: Like? Sherlock Holmes: The wound's on the right side of his head. Dimmock: And? Sherlock Holmes: Van Coon was left-handed. Requires quite a bit of contortion.; Dimmock: Anything else I can do? To assist you, I mean. Sherlock Holmes: Some silence right now would be marvelous.*" [5]; "*Sherlock Holmes: Lestrade. I've been summoned. Coming? John Watson: If you want me to. Sherlock Holmes: Of course. I'd be lost without my blogger.*" [6].

Alongside with being witty, Sherlock is cold, distant and emotionally detached as it is required to be in a cruel world around him. This is also a marker of the fact that he is a professional, one of a kind. Sherlock serves justice without hesitation. The only emotionally coloured words spotted in his idiolect are: "*Bitter; vicious; estranged; traumatizing; alarming; decent; angry; brilliant*" [4].

Furthermore, reflectiveness serves as a marker of Mr. Holmes being a professional. The detective constantly thinks demonstrating a pure involvement in the process of investigation. Discourse markers and aposiopesis are both dominant features of his idiolect corroborating it. One can observe discourse markers 50 times (frequency of use is provided). Some respective examples are: "*oh; ah; really; well; though; so far; of course; obviously; perhaps; maybe*" [4]; "*actually; gradually; exactly; simply*" [5]; "*at a guess; you see; apparently; technically*" [6]. Additionally, we have singled out aposiopesis 21 times. Corresponding examples are the following ones: "*When I say friend...; Wounded in action, sun, tan...; It's ... fine; I'm really not looking for any...*" [4]; "*You... you had a row with a machine?; We find the intended recipient and...; Whatever was hidden inside that case...; I don't know where but...*" [5]; "*But if he were to vanish if the car he hired was found abandoned with his blood all over the driver's seat...; Raoul had grown accustomed to a certain lifestyle...; Threatened me with a knight-hood... again.*" [6].

Importantly, metamodernism entails a language common for a stratum a character belongs to. Sherlock is negligent about the way

he speaks. His very language is casual. Being a part of informal style (dominant feature of Holmes' idiolect), graphon, amalgated forms ("wanna; cos; course" [4]; "gonna" [5]; "gottle o'gear – bottle of beer" [6]) and contractions ("we'll; I'll; there's; I'm; you're; who's; won't; you've been; don't; it's been; Breathing's; didn't; we're; I'd; wouldn't" [4]; "he'd; can't; No one's been" [5]; "My money's; Someone's gone to; The door's been; couldn't" [6]) are evidences of it. Additionally, 357 examples of incomplete and elliptical sentences / questions (the most prodigious feature of detective's idiolect) and 12 examples of inversion are a demonstration of Londoners' everyday speech. He is exactly like them, both in an approach to language he employs during leisure and in a career life. Several incomplete and elliptical sentences / questions are as follows: "Wasn't a difficult leap. Sorry, got to dash. Owes me a favour. Might need some food. Scratches. Not one, many over time. Sentiment. Power connection, tiny scuff marks around the edge of it. Appreciation. Applause. Taxi. How fresh? Afghanistan or Iraq? Problem? Anything interesting? Where?" [4]; "Because of the soap. Nine million pounds. Might even bounce the bullet and hit you. A glittering career. To the museum, to the restoration room. Tramway. Resourceful?" [5]; "Me. Don't know. Need data. Investing. Just admiring the view. Bought you a little getting-to-know-you present. Both. Consulting criminal. Catch you later. Fine. Remember the shoe-laces? Feeling better? Working his way round the world, showing off? Address? No habits, hobbies, personality?" [6]. Illustrative examples of inversion are: "Sorry, you were saying? On my desk, the number. You gave them the choice? You risked your life? You have a what?" [4]; "That door didn't open last night?" [5]; "You haven't opened it? Off you go." [6].

Indeed, Sherlock played by Benedict Cumberbatch has become a fellow to each individual belonging to his target audience. He speaks simple and natural language. Phrasal verbs and idioms (e.g.: "walk out on; straighten up; stay in touch; come round; stay over; shut up; turn up; look forward to; come on; spy on; black out; hurry up; think through; the heart of the city; keep eyes on" [4]; "slip off; go off; get back; slice up; slow down; break into; knock over; bounce off; stick with; have high hopes; scratch the surface" [5]; "go round; speed up; pick up; get something out of one's head; make a fuss; be one up on somebody; in the firing line; jump to conclusions; stare in the face; be over the moon; be ten-a-penny" [6]) are a part of informal style, dominant feature of his idiolect and can be heard in each episode. Over and beyond, scriptwriters decided that Benedict Cumberbatch's version is to speak with few stylistic devices. We have observed epithets ("violent death; decent distance; vicious triple murder; estranged father; vicious motivator" [4]; "fruitful chat; fatal dose" [6]), metaphors ("the game is on; in the heart of the city; clear one's name; married to my work" [4]; "my brain rots; squeeze life out of victim" [6]), climax ("Useful. Really useful." [6]), puns ("no, not at all"; "takes his time this time"; "Good Samaritan – Bad Samaritan" [6]), synecdoche ("tongues won't wag" [6]), hyperbole ("Only one in the world" [4]; "Cryptography inhabits our every waking moment" [5]; "Kitchen floor scrubbed within an inch of its life" [6]), antithesis ("My mind is a hard drive with useful information – ordinary people fill their head with rubbish" [6]), onomatopoeia ("boom; tut-tut;" [6]), sarcasm ("woman dying. – what for? – hospitals full of people dying. – why don't you go and cry by their bedside?" [6]) and hyphenation ("getting-to-know-you present" [6]).

Last but not least, Mr. Holmes truly, madly and deeply loves his job. A phrase "All that matters to me is my work!" [6] is a manifestation of it. Sherlock demonstrates his analytical skills even while watching series: "Of course he's not the boy's father. Look at the turn-ups of his jeans!" [6]. This is a mockery of a target audience involved in a process of investigation trying to solve a problem depicted in each episode alongside the detective.

Conclusion and research prospects. The paper includes a study of all dominant and non-dominant features of Sherlock Holmes' idiolect in terms of stylistics on both lexical and syntactic levels in each episode of the first season of "Sherlock" (2010). Based on our investigation, one can gain profound understanding of character traits of modern-day version of the preeminent detective.

With all the findings, the current research could be further developed. The prospects touch upon the investigation of linguistic characteristics of the protagonist's idiolect in seasons 2–4 in comparison with the ones in the first season, thus tracing character evolution.

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Бернар Г., Ворик Н. Ідіолект Шерлока Холмса у британському телесеріалі «Шерлок» (на основі першого сезону)

Анотація. Стаття висвітлює логіко-стилістичні зв'язки між рисами характеру та мовними особливостями головного героя у першому сезоні визначного серіалу «Sherlock» (2010). Їх бачимо у засобах експресивності та стилістичних фігурах на лексичному та синтаксичному рівнях. Вони формують ідіолект Шерлока. Стаття містить кількісні характеристики щодо особливостей ідіолекту героя у першому сезоні серіалу. Розвідка включає поділ на домінантні та недомінантні риси. Домінантні (неповні та еліптичні речення та запитання, неофіційний стиль та анафора є основними рисами, що віддзеркалюють характер детектива) представлено у діаграмі. Поза тим, дослідження містить інформацію про усі недомінантні риси (інверсія, риторичні запитання та вираження думок уголос утворюють найбільші групи).

Розвідка охоплює приклади показових ситуацій, в яких кожен художній засіб грає ключову роль у досягненні

необхідного результату. Ми проаналізували поведінку Шерлока Холмса у взаємодії з різноманітними представниками суспільства. Особлива увага – на іронічних репліках щодо слідчих та маніпулятивних техніках у діалогах з Джоном Ватсоном.

Дослідження розширює базу знань про експресивні засоби та стилістичні фігури у сучасних серіалах і слугує основою для опису детективного жанру загалом та його героїв зокрема. Ідіолект Шерлока Холмса проектує розуміння метамодерністських ідей у репліках персонажів сучасного детективного жанру. Також, ми виокремили спільні ознаки мовних особливостей у метамодерніст-

ських творах, ідіолекті Шерлока та соціолекті аудиторії серіалу. Це доводить, що бачення кар'єрного зростання та відпочинку Шерлока та глядачів – взаємозамінні. Сучасний Шерлок Холмс суттєво відрізняється від оригінальної версії. Він живе у Лондоні, що швидкоплинно змінюється. З цього випливає, що він змінився, щоб знайти власне місце у центрі громадського життя. Стаття демонструє відмінності між рисами характеру оригінального та метамодерністського варіантів.

Ключові слова: метамодернізм, детективний жанр, ідіолект, домінантні та недомінантні риси, цільова аудиторія.