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**Anthony Horowitz: The Legacy of Arthur Conan
Doyle and Ian Fleming**

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**Anthony Horowitz: The Legacy of Arthur Conan
Doyle and Ian Fleming
(přepracovaná verze)**

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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1. INTRODUCTION

The purpose of this work is to examine whether Anthony Horowitz, one of the United Kingdom's most successful and prolific author, should be called the legacy of Arthur Conan Doyle and Ian Fleming. He is the only person in the world who was commissioned both by Arthur Conan Doyle Estate and Ian Fleming Estate to write books, using their original characters like Sherlock Holmes and James Bond. That was a challenge on its own. Horowitz had to follow the rules that has been set by Fleming and Doyle. He had to follow their writing style, the usage of a language and to copy the time setting of the originals stories. Moreover, Ian Fleming Estate and Arthur Conan Estate have strict rules which each of the new authors should pursue. However, one the most important goals is to remain somehow invisible. Both Estates are choosing their new authors wisely. They follow other works of these authors and then offer them a possible cooperation. Anthony Horowitz did many researches, in order to write an authentic Sherlock Holmes and James Bond novel. That is something that other authors before him failed to do. Horowitz has always been a fan Arthur Conan Doyle and Ian Fleming. His his dream came true when he was legally allowed to continue their work. He spent many hours working on these novels. I will examine to what extent he was able to reproduce the work of two geniuses.

I am writing this work in order to contribute in a long-lasting discussion between authors, literary critics and reviewers about the legacy of Fleming and Doyle. Many authors worked on stories about Bond and Sherlock but only few of them are recognised as successful ones. There is even an argument between readers and reviewers about the quality of these novels. Using my findings, I will try to prove that Anthony Horowitz is the real legacy because he is acknowledged both by readers and critics.

The work is divided into five main parts. Three middle parts are the significant ones. The first part of the paper is an *Introduction* where I would like to present my intentions, methods and the way how is the work divided. The first section of the middle part is called *Descriptive part*, the second is called *Theoretical part*, and the third one is called *Practical part*. I decided to divide my work like this, in order to make it easier to understand. I will work with different time slots and mix them together would make this work confusing.

First main part of this work, descriptive one, is focused on the lives of all three authors. My intention was not just to describe their lives, but to discover and highlight all the important, possibly life changing events that were significant for them as for writers. I have researched these events and tried to connect them with their work. In other words, many different historical, but especially family occasions have influenced and shaped their lives as authors. For example, Ian Fleming's stay in Russia gave him ideas to write about Soviet spies. An unusual present, which Anthony Horowitz received from his father, has strengthened his desire to write. In this part are also presented the beginnings of the author's careers and their most significant works. Namely Sherlock Holmes and James Bond by Arthur Conan Doyle and Ian Fleming, but also Alex Rider series by Anthony Horowitz. The series about teenage British spy, inspired by Fleming's Bond, who started Horowitz's journey to continue in Fleming's work. This part is divided into three different sections: Arthur Conan Doyle, Ian Fleming and Anthony Horowitz. Their lives are presented in a chronological, therefore to say, logical order.

The next part of the work is called Theoretical part. In this part, I will present a number of rules, that have to be followed in order to write an authentic and good quality story. In this case, we talk about the stories, that has been taken over by different authors. I will talk about the correct time setting of the story, description of the characters, branding and other, no less important, points. The following part is called Practical part, in which I will use the points provided in

the Theoretical part and demonstrate them on actual extracts from different novels. In this section I will also follow the review of Arthur Craig who focuses on Ian Fleming's successors. In this part, both of the Horowitz's new novels, are presented. *The House of Silk* and *Trigger Mortis*. I will describe in which way are these two novels connected to Arthur Conan Doyle and Ian Fleming. These books are special because they are the proof of Horowitz's skills. In this section I will evaluate his effort of being the successor of literary legends.

Finally, the last part, *Conclusion*, will be a summary of my findings. I will present the result of all my research and findings, and I will explain why I think that Anthony Horowitz is a legacy of Arthur Conan Doyle and Anthony Horowitz.

2. DESCRIPTIVE PART

2.1 Arthur Conan Doyle

2.1.1 A curious boy

Arthur Ignatius Conan Doyle was born on 22 May 1859 in Edinburgh. The world history, the events around him, and also people who changed the world, have shaped his life. He was obsessed with historical events. He would ask his parents questions for hours. Under the influence of his mother and due to the fact he was growing up in Edinburg, a city full of history, he became curious and aware of the world (Coren 1996: 7).

Doyle was taught about traditions and was raised almost like a knight. His mother, Mary Doyle, proud of her heritage, had an intense belief that they had royal ancestors. It is possible that it was not the best way how to raise a child, but she taught a little boy a sense of pride in his family's history. His mother was a natural storyteller. She would tell her children stories, in order to keep them unaware of her husband's behaviour. She was the one who provided for the family. Her husband, Doyle's father, was an alcoholic who spent most of the family money in pubs. She is the lady responsible for Doyle's interest in stories. She saw his potential and tried to help him to develop his skills (Miller 2009: 24-25). However, in 1866, a new era of education had started for him, as he was sent to a school in Salisbury Place, not far away from new home (Lycett 2007: 26). He was sent to this school in Edinburg when he was seven years old. He suffered there from the age of seven to nine. He felt like he was a character in a novel by Charles Dickens. The schoolmaster made his life miserable. For this reason, Conan Doyle became a bit of a rough boy at the time (Coren 1996: 11-13).

It did not impress his mother. She did not expect this from her son, so she came up with an idea. She wanted to change his mind and made him to focus on something new. She believed that regular reading was a solution. Initially, she had to force him to read books, but it did not take a long time before it was almost

difficult to stop him. The books became a passion for him. He would read and reread, borrowed books, searched for new ones. At that time, he also started to put his fantasies on paper (Coren 1996: 11-13). Being influenced by his mother storytelling, he wanted to create his own stories. Writing stories kept him focused when his family had to move from house to house a lot. At the age of ten, he left Edinburgh school and began at Hodder. All because of his mother, who has decided that his Roman Catholic education had to be expanded (Coren 1996: 11-13).

Few years later, a young priest, Father Francis Cassidy, has become a new role model for Arthur Conan Doyle during his time at Hodder. He took care of a young, scared boy and helped him to forget that he is far away from home. He used to tell him stories and Doyle could not get enough. He was able to listen to them until he could have easily repeat them. He memorised every word and then told the stories to his classmates. When he did not have any more stories to tell, he would create new ones. His ambition to write was unstoppable and he would spend most of his time writing stories and reading new books in the library. His former classmate said that Doyle was probably the only student at Hodder who read all the new books in the library. At that time, Doyle realised that writing is giving him an opportunity to escape from the shades of everyday life (Lycett 2007: 30-31). In 1875 he was sent to another school in Austria, to learn German. He liked this school much more because of its friendly atmosphere. He did well and he enjoyed himself. He played football and joined sports clubs. Conan Doyle was a robust, intelligent young man, widely popular within his classmates. They often nominated him as their spokesperson and leader. He enjoyed his time in Austria and because of his other interests, there was not much time left to write (Coren 1996: 17-19).

Initially, he wanted to be a doctor. One of the reasons why Doyle has chosen to be a doctor was the fact that his family did not have enough money when he was young. They were not wealthy, and he felt responsible for his other siblings. Pursuing a degree in medicine was a way how to provide money for his family (Stashower 2014). That is why he has chosen to study medicine in Edinburg. Another reason, however, was also money related. The University in Edinburg was close to his home and it meant cheaper education than in other cities. On the other hand, Edinburgh was a famous centre for medical learning. That is to say, that he was not completely unlucky. Unfortunately, a family could not afford to send him to Cambridge or Oxford. Nevertheless, the Edinburg university did not mean a waste of time (Coren 1996: 19). He was never more than an average student during his time at university, but he made a big impression in his first year. He got an invitation to become a surgeon's clerk at the Royal Infirmary¹. The person who invited him was no one else than Dr Joseph Bell². A tall, charismatic and talented man with piercing eyes who inspired Doyle when writing about the world's most famous detective. Sherlock's description in *A Study in Scarlet* could have been easily Bell's characterisation³. Bell's students thought that he is a genius. He was a master of logic and deduction and his observatory skills were legendary (Miller 2009: 49-51). Also, other Bell's characteristic resembled Holmes a lot. They both loved to show off and making fun of others. To play tricks on others to present their skills. Doyle used all the experience he got when working with Bell, to improve his stories and made them look more realistic (Miller 2009: 49-51).

¹ The Royal Infirmary of Edinburgh is a major acute teaching hospital (NHS Lothian 2016).

² See appendix 1.

³ See appendix 2.

After completing his studies, Conan Doyle left for home with few stops in Austria. He went to visit his great uncle in Paris. He spent a couple of weeks with his uncle and they become good friends. His uncle, Michael Conan, was a deep thinker, old and loud Irishman. Conan Doyle experienced incredible time in Paris. He never forgot this visit. The stories of travel and adventure told by his uncle inspired him a lot. Some essayists and academics suggest that his uncle was a great inspiration for Doyle's book *The Lost World* (Coren 1996: 19).

2.1.2 The doctor and the writer at once

His literary work has already begun during the time of university studies. After studies, he published first stories anonymously. While waiting for the patients at the practice in Plymouth, Doyle spent time by writing short stories. For example, the story about ghost hunter *The Ghosts of Goresthorpe Grange*, which he sold to London Society magazine. Following the footsteps of famous writer Walter Scott⁴, he released his first historical novel *Micah Clarke*, in 1888. However, this work is almost unknown. Not a long time after that, he has created immortal Sherlock Holmes. A prototype of a private detective, who is solving all kinds of mysteries using purely rational and logical thinking. He presented this famous detective in a story called *A Study in Scarlet*, published in 1887. After that, he wrote another three novels and fifty-six short stories (Horák 2016; Miller 2009: 94).

He enjoyed being a doctor and helping people, but he also loved writing. Especially, after he published his first work and it made him extra money. Despite his first writing success, he could not leave his job. However, it was a good start. People at his medical practice liked him and knew that he is an amazing doctor. In the same way, he saw that he would not be a doctor forever. The patients

⁴ Walter Scott was Scottish novelist, playwright and poet. He was born on August 15, 1777. Scott combined extensive writing and editing commitments with his daily work as Clerk of Session and Sheriff-Depute of Selkirkshire. His most famous works are *Ivanhoe*, *Waverley*, *The Abbot*, *The Talisman* and *The Monastery* (Edinburgh University Library 2007).

described him as a sweet and gentle person. He always seemed to be interested in their problems and spoke politely to them. Some even suggested that he would be a good politician, but all knew, that he is not destined to be just a doctor (Coren 1996: 32).

Doyle's entire life was filled with a civic activity, a sense of justice and fair play. During Boer War⁵ he worked in South Africa as a doctor treating British soldiers. After his return home, Doyle wrote the history of the Boer War - *The Great Boer War* in 1902 also *The War in South Africa: Its Cause and Conduct*. He defended British point of view on this war, which has helped to mitigate the anti-British attitudes in the world. On 24th October 1902, he was rewarded for his services to the British crown and could have been proudly called Sir Arthur Conan Doyle. Also, copying the footsteps of his famous detective, he has successfully engaged in two cases of unjustly convinced people. He helped to prove their innocence (Horák 2016).

2.1.3 The immortality of Sherlock Holmes

As mentioned before, after the success of *A Study in Scarlet*, Doyle published many other works. Not only novels, also short stories. The first story is called *Scandal in Bohemia*, published in 1891 and was a huge success (Horák 2016). Followed by *The Sign of the Four*. Sherlock Holmes kept attracting more and more people. Readers demanded other stories. A detective started to be popular in the whole world. For long ten years, Sherlock did not stop being popular, on the contrary. He became a part of almost every family. Both children and adults were obsessed with this brilliant mastermind. However, Doyle was not happy. Indeed, he appreciated the interest of readers in his books. He surely

⁵Wars between British and Boers. Also called the Anglo-Boer Wars or The wars of independence for Boers. The first Boer War of 1880-1881 has also been named the Transvaal Rebellion. Scholars prefer to call the war of 1899-1902 the South African War. On 11 October 1899, the second Boer War broke out after Britain rejected the Transvaal ultimatum (Pretorius 2011).

enjoyed the money, but there was something that worried him (Stashower 2014). Doyle became tired of the huge success of Sherlock Holmes stories. Stories about Sherlock Holmes, in his opinion, diverted a reader's focus from more serious topics. Eventually, he decided to kill Sherlock Holmes. The last story should have been *The Final Problem*, published in 1893 (Horák 2014).

The wave of protests and displeasure has spontaneously risen when Arthur Conan Doyle decided to eliminate his hero, Sherlock Holmes. Doyle has chosen Professor Moriarty to be his tool in this case. Moriarty, experienced genius and villain, Sherlock's arch enemy. These two characters were presented and the end of the famous detective story. Author has planned that carefully and killed off Sherlock Holmes in the cloudy atmosphere of Reichenbach Falls. However, he did not expect what had happened after he killed him. The response from readers was almost unbearable. Especially, English and American readers had truly refused to lose their favourite hero and refused to accept his death. When the story of his last case was printed, fans gathered in the streets and mourned. Doyle was honestly surprised (Doyle 1973: 292-293). Ultimately, Conan Doyle resigned in his attempt to kill off the hero. The demand for a new Sherlock Holmes story was enormous (Horák 2014).

Therefore, Doyle had to resurrect his hero somehow. For that he used probably the best known, the most popular by readers, and also the most filmed story, *The Hound of the Baskervilles*. Story was originally being published as a serial from August 1901 to April 1902 in *The Strand Magazine*. The book was released in March 1902 (Horák 2016). Still, Conan Doyle left his fans in doubt for almost nine years. He has partly satisfied Sherlock's fan by publishing this work, but not completely. The reason is that the story could have been easily one of the old stories, told by Watson after Sherlock died. The problem of this book was, that it missed the exact time setting. The author did not want to bring Holmes back to life just yet (Doyle 1973: 293). Only because of the enormous success of *The Hound of the Baskervilles*, he replied to demand of an American publisher. This American publisher asked for six new stories with Sherlock Holmes as the

main character. He offered Doyle over five thousand dollars for that. Following these events, in 1903 the new detective story, *The Adventure of the Empty House*, arrived. Doyle tried to delete the fact that Holmes died with the convincing explanation. Holmes and his loyal friend Watson continued to work together in other attractive short stories. These stories were lately published as a book with a simple name, *The Return of Sherlock Holmes* (Doyle 1973: 293).

2.2 Ian Fleming

2.2.1 Childhood

Ian Lancaster Fleming was born in London on 28th May 1908, the second of four brothers (Ian Fleming Publications 2012b). It would not be correct to suggest that Ian Fleming was a black sheep of the family, but he was the only member who acted against everything the rest of them loved the best. His mother, Mrs Evelyn St. Croix Fleming stayed at home most of the time, but earned money as a hostess. She enjoyed to host parties at their home and occasionally she played the violin there for the guests. Fleming's father, Valentine Fleming, was Tory MP⁶ for South Oxfordshire and his circle of friends was wide. These friends and colleagues often joined Fleming's father for gentlemen's parties such as weekend shootings. Therefore, a family house was never truly empty. Young Ian Fleming was struggling. He had a horror of any gatherings, and there were always too many people in the residence with different interests. He did not care about politics as his father did, and he had no ear for music, like his mother. He was a good shot, and enjoyed long walks rather than any other sport, unlike the rest of his family at that time (Pearson 1967: 16-17).

⁶ Member of Parliament – a person elected by the United Kingdom public to represent their interests in the House of Commons (Parliament.uk 2016).

As a young boy, he fought for attention with his elder brother Peter, who was better at everything that was important for Flemings. It is not surprising that all these fights and acts of rebellion led to more family splits. Ian Fleming was considered the disobedient brother. Despite this, he looked back fondly at these days. He used his memories of family holidays and meetings in the books. Many experiences and childhood memories of James Bond are, in a matter of fact, his own (Lycett 1996: 6-8).

2.2.2 Young rebel, young genius

Ian Fleming and his brothers were educated at Eton College⁷. He excelled at athletics at his time at Eton and made his parents proud. However, his brother, Peter, was better in an academic way and it meant a lot to their parents. After Eton, Peter went to Christ Church⁸ university and graduated with a first class degree in English. He became well known and respected author. He wrote a couple of books about travel and exploration, which were inspired by his experience, as he cruised the world a lot. A book *Brazilian Adventure*, which was first published in January 1934, is still popular. He became a journalist and wrote articles for *The Telegraph* and *The Spectator* (Ian Fleming Publications 2012b).

Unfortunately, he is almost unknown to today's generation. Ian's fame outshined him. It is not surprising because Ian Fleming was a genius, but it is important to say that he would not achieve that much without his brother's help. The fact is, Peter not only wrote a blueprint for James Bond books, but he also came with the idea for a name of one of the series' most memorable characters. He does not get any credit for helping his brother. He helped him to become a

⁷ Eton College was founded by King Henry VI in 1440. It is a boys' boarding school with around 1,300 pupils. A prominent English public school (Eton College 2016).

⁸ Christ Church, colloquially known as "the House," is a unique joint foundation of a college of the University of Oxford and the Cathedral of the Diocese of Oxford (Christ Church 2016).

writer, that the world adores. In other words, without a lifetime rivalry between the brothers, it is unlikely that Ian Fleming would achieve that much. It was Peter who got first in touch with a novel about spies. His espionage book *The Sixth Column* was written the whole year before *Casino Royale*. It is sad that a reader in these days can come across the name Peter Fleming, but it would be probably only in Ian Fleming's biography (Ryan 2009).

On comparison to his brother, Ian Fleming did not try for university after leaving Eton. He travelled a lot and went to study in Kitzbuhel in Austria, and then in Munich and Geneva. These travels gave him ideas, which were used in James Bond's adventures. Equally, he became an excellent linguist during these journeys, and that is an important skill for a real author (Ian Fleming Publications 2012b). He had tried almost everything before he became a full-time writer. An attempt at a career in the army, that is why he applied at Sandhurst⁹. And attempt to pass an exam to get into the Foreign Office for a diplomatic career. None of these were successful (Ian Fleming Publications 2012b; Encyclopædia Britannica 2016).

The failure in the Foreign Office examination of 1931, where he applied, had been a serious setback for Ian Fleming. In some ways, it was even worse than anything that ever happened to him at Sandhurst, where he did not get, or Eton. His confidence was shaken. It has broken his ego. For the rest of his life he tried to explain to everyone that he had come seventh, when only five candidates were accepted. This turnaround in his life also meant that he had to look to his mother for money and to find a new place to live. In other words, after four years of freedom that he spent abroad, he had to settle back (Pearson 1967: 62). He also worked as a journalist in Moscow during this time. Namely since 1929 till 1933. After that he took on being a banker and stockbroker, but being a high-ranking officer in British naval intelligence during World War II, and a foreign manager

⁹ The Royal Military Academy Sandhurst in Surrey is where all officers in the British Army are trained to take on the responsibilities of leading the soldiers under their command (Royal Military Academy Sandhurst 2016).

of the *London Sunday Times* is considered to be a success in his life (Encyclopædia Britannica 2016).

2.2.3 A father of Spy fiction

Ian Fleming was a prominent author and his works were examined many times. The idea of spies, secrets and danger, tempted ordinary readers for decades. However, even academics and university professors are fascinated by James Bond books. Many of these academics tried to look into these stories more deeply. They have sought to discover the reasons why Fleming wrote these stories. Some of them came with conspiracy theories about Fleming's involvement with the Secret Service. One group of researchers see his work as a respond to post World War II transformations (Comentale – Watt – Willman 2005: 18-19). This group tried to discover his motivation and influence. They wanted to understand Fleming's reasons for setting his stories all around the world, as well as his need to connect everything to England. Some of these contributors examined the way he combined accurate real historical events with his fictional events. Every single book about James Bond contains a couple of real historical events. Even if it seems that the story is a complete fiction, there is always at least a minor hint connecting it with the real world. That is an important fact for a reader. The moment when you can imagine yourself at a real place, that you know, accompanied by the lead character is irreplaceable (Comentale – Watt – Willman 2005: 21).

Accepting the fact that real life events inspired Ian Fleming, what was the most extraordinary experience? Some academics believe that it was the trial of the six British engineers in 1933 in Russia. They were arrested by the OGPU¹⁰ on charges of espionage and wrecking. The whole affair remains to be something of a mystery. The reasons behind the arrest are still unclear. Nobody really

¹⁰ The Soviet police and secret police from 1923 to 1934 (Collins 2016).

understood that. What happened was that six employees of a foreign firm Metropolitan-Vickers were accused of passing state information to Western countries (Pearson 1967: 64; Lycett 1996: 53-58).

It was a shock because electrical company Metropolitan-Vickers was one of the oldest-established Western enterprises in the Soviet Union. The company stayed in operation even after 1927, when diplomatic relations between the Soviet Union and the United Kingdom were severed. Above all, the whole process seemed rigged. All the confessions of accused people were undisclosed until they finally appeared before the military judge, whose task was merely to prove their guilt to the world. The prisoners did not get a chance to receive fair treatment. All they got was a form of Soviet justice which differs from Western sense of justice. Indeed, a potentially explosive story for people in the United Kingdom, not to say the whole world. And Ian Fleming was the one who presented the story to the world (Pearson 1967: 64-; Lycett 1996: 53-58).

He received all the information about this case from his friend Gerald Coke¹¹, who was, at that time, an employee of a company, that was part of the Vickers armaments company. Fleming went to his office the next day and wrote a story. He wanted to publish the story straight away, but his editor-in-chief demanded that he should make things clear with the Foreign Office. Fleming's colleague spent some time with the Foreign Office's spokesperson, but they could neither confirm nor deny anything about the specific charges. Then they decided that the story should come from the false source, to protect the real Fleming's source. Soon after publishing, the whole turned to Fleming. The Soviets claimed that there was another side to the story, and Vickers protested to Reuters about the way Fleming had presented such a fine thing. Even the British Embassy got involved, and the leading British news agencies competed against each other to get the fresh information. At this point, another Fleming's adventure has begun.

¹¹ Fleming's old Etonian friend. A relative of the Earl of Leicester. He later became a chairman of Rio Tinto Zinc and a trustee of Covent Garden Opera (Lycett 1996: 55).

He was sent to Moscow to investigate and to notify London about the trial (Pearson 1967: 64-; Lycett 1996: 53-58).

Fleming worked hard to ensure that his reports reached London before any others, and he did very well in Russia. Unfortunately, the Central News correspondent was, by chance, on the line with London office when the judge pronounced the sentence. Thus, he was able to beat Reuters, in other words, Fleming's report. Despite this, he was praised by his colleagues for a good job. After the trial, he decided to stay in Moscow and tried to arrange an interview with Stalin. He was on a mission. His very own spy mission to obtain the secret information and get more stories for Reuters office in London. His stay in Russia inspired him to use the rivalry between the Soviet Union and the rest of the world, in his books. There was something about the Russia that has fascinated him. Afterwards, he used his personal experiences from Russia when writing James Bond stories. Using Soviet spies and villains in novels was one (Pearson 1967: 64-; Lycett 1996: 53-58).

Another event that changed his life was the Second World War. It is possible to say that the war saved him. It was at the time when his brother excelled at everything and Ian Fleming was known for being an arrogant gambler with little or no manners. He was recruited by naval intelligence to work as the personal assistant to the Director, Admiral Sir John Godfrey, with the rank of commander – which Bond would share. His friends from banking and stockbroking had recommended him. This new job left him guilty because his combat skills had not been tested in a real fight. However, the job was perfect for him. He even told the press, later on, that he could not have had a more interesting war. It was a perfect place for him, for his love of travel, his imagination and even his curiosity (Parker 2014: 12). Then, in 1945, when he was officially released from His Majesty's Service, he was still undecided about his future. The only thing that was clear was that he did not want to return to service (Pearson 1967: 162).

The year 1953 was the life changing year for Ian Fleming. *Casino Royale*, the first of his James Bond novels, was published (Encyclopædia Britannica 2016). A spy called James Bond was born. An ordinary looking man with a dull name. Who was, in fact, Her Majesty's top spy. An agent with a code name *007* (Pearson 1967: 223-224). Bond was presented to the world as an alcoholic, a smoker, a womaniser, a gambler even, but still, he was for some reason a very likeable person for readers. These Bond's habits were controversial. Many critics suggested that a hero should not behave like that. Bond's behaviour was also one of the unpleasant matter, that Anthony Horowitz had to deal with later on, because he did not want to promote such behaviour (Lycett 1996: 220).

2.3. Anthony Horowitz

2.3.1 Childhood and family background

Anthony Horowitz¹² was born in North London in 1956. Some people say that his life could have been easily a life of one of the characters from stories of Brothers Grimm or Charles Dickens. Nannies raised him in his early childhood. His family was wealthy and his father, a business person, made sure that there were always enough servants and chauffeurs around (Penguin Random House 2016).

When he was around eight years old, he knew for sure that he would like to be a writer. Unfortunately, his family never supported him. He always asked for a pen, a book or a typewriter for his birthday and sometimes he got it. Especially books. However, the most of the time his father humiliated him for his attempts to become a writer. His father was a good man, but he never saw talent in his son. Sometimes, he was even atrocious when he was trying to stop his son from such ideas as becoming a writer. Despite this, he gave Anthony Horowitz a very generous present for his tenth birthday. He bought him a pen. It may seem

¹² See appendix 3.

that a pen is not a very special gift, but it meant so much more for a young boy. First of all, this was at the time before computers were common in every family, so the only alternative to today's computers would be a typewriter. However, Horowitz was happy enough for getting just a pen. It was his pen, dedicated to write stories. From this point of view, it looked like his father was not that much against the fact that his son could become a writer, after all (Horowitz 2015a). Afterwards, Horowitz wrote his first play. Still at the age of ten. It was an important moment for him. It was the first work written by him using the new pen. That is one of the reasons why he still prefers pens to computers to this day (Horowitz 2015a).

He wrote stories at this young age because he wanted to escape to different reality. The life at home was not easy, but schooldays were formidable. His school life is the foundation for him to be compared to characters created by Charles Dickens (Walker 2016). He continued to write stories despite of all the bad things that happened when he was young. His father died of a heart attack. Horowitz was only twenty-two years old and in addition to a loss of his father, the family became penniless. It was because of unfortunate decisions made by his father who faced the possibility of bankruptcy shortly before his death. In order to save money, he decided to open many different bank accounts in different cities under a false name and put there all of the money from a family account in Zurich. However, he did not share any information about new accounts with the family. Horowitz's mother was unable to locate any of these accounts after her husband died. Anthony Horowitz was living on his own at this time, but many things have changed for him after his father's death. His mother was used to a life of money and comfort of high society and one morning she woke up and had nothing. Horowitz tried to help her mother, and she soon found a job as a company secretary (Abrams 2006: 30).

When he was eighteen, he wrote another book, which was inspired by James Bond stories. This book was a collection of all the deaths from James Bond books. According to Horowitz, all books and films about Bond are full of killings and murders, and he was fascinated by that in some way. Every story consists of at least three deaths, and readers are used to it. It is a part of the world that Ian Fleming has created (Horowitz 2015a). He wanted to take a different look at these killings, however. Unfortunately, not everyone was that enthusiastic. Horowitz sent his story to a publisher and publisher gave the copy to an independent reader for an evaluation. The first real review that Horowitz got was not satisfying at all. An anonymous reader, who was the first person to read this new story, sent his evaluation to Horowitz himself, instead of his publisher. It was a mistake, at least that is what Horowitz still thinks, but it helped him to open his eyes and focus more on other works (Horowitz 2015a).

A reader stated that story worries him. Not only because it was poorly written, which author admits, it was, but because of the amount of violence and cruelty. He said that the main character is a homicidal psychopath, and it is possible that the author is too. When taking a look back, Horowitz admits that his attempt to write such thing was crazy. He was young, and he wanted to try something new and fresh. He should have known that this was not a good way how to start a career as a writer. Fortunately for us, this bad review did not stop him. Quite the opposite. It gave him a new aim. He wanted to prove that he is a good author. He did not want to show only to others, but most importantly to himself (Horowitz 2015a).

2.3.2 Alex Rider and other works before Holmes and Bond

How is it possible that the boy, who had an unhappy and horrible childhood, became the most successful writer of the novel for and about children? The reason is simple. Same as other writers, namely Ian Fleming and Arthur Conan Doyle, even Horowitz used his memories and experiences. His damaged childhood gave him a gift in this way. Also, he says that James Bond films helped him to escape from his real-life problems, as well as books (Penguin Random House 2016).

Books were salvation for him. Also, he confessed that he was not smart at school. He was not a good student. The only thing he could do was writing. He tried sports, but was never really enthusiastic about it at that time. And that is the reason why he visits schools often in these days. He is always saying to the children, that there is no such a thing in the world as an ungifted child. He is trying to cheer up sad children who feel that they are not good enough. For the reason, that he felt that he was only good at writing and nothing else during his school days (Horowitz 2015a).

The world's favourite young spy, Alex Rider. Who exactly is he? Alex's parents were killed in a terrible plane accident only a few months after his birth. He never got the chance to meet them. His uncle, Ian Rider, took him home and raised him together with Jack, living in nanny, housekeeper, cook and Alex's best friend in one person. Together with his uncle, Alex travelled in all possible exotic countries. His uncle made sure that the young boy will learn at least four foreign languages. He also signed him for different after school activities like fighting or fencing. Alex's life was good. Simple and calm. Until one day, when police officers rang the bell at his house (Stormbreaker Productions 2010).

„When the doorbell rings at three in the morning, it's never good news.“ (Horowitz, Anthony 2000: 9). His uncle Ian was killed in a car crash. Since this moment, Alex's life has changed. He did not believe that his uncle's death was

an accident. He decided to investigate the real reason why his uncle died. During the investigation, he realised that his whole life was a lie. His uncle was not just a regular banker, as Alex thought, but a spy. British Secret Service's spy. This organisation, called as well MI6, sees the opportunity in recruiting young Alex as well. They know he has the perfect skills, thanks to the fact that his uncle trained him from early age. More important, he is still a teenager. Nobody in the world would ever suspect a child of espionage. MI6 took over Ian in Alex's training. They wanted to create a perfect soldier (Stormbreaker Productions 2010).

It is evident that Ian Fleming influenced Anthony Horowitz's work. However, what is not known that much is the influence of Fleming's family on Horowitz's stories. It was just a moment, a meeting primarily, but it left a strong impression on Horowitz. Anthony Horowitz loved Bond from the age of nine. He read and re-read all the books and seen most of the films. He was desperate to write film or book about Bond. Basically, anything that was Bond. One day he finally managed to get an interview with EON production company¹³. In other words, some people from Fleming's big family. They met him and they said no to all his suggestions for a new book. He walked away from this meeting and said to himself that if they do not let him write a James Bond novel, he will invent his own James Bond. However, when he was thinking about it, he realised that Bond feels to be too old for him. And that was when he invented Alex Rider. That was the moment when he decided to create a teenage version of James Bond. He was trying to create a whole new character. Someone new, who would be closer to the younger audience (Horowitz 2015a).

¹³ It is a film production company known especially for producing the James Bond film series. Company is based in London (filmandtvpro.com 2016)

Besides the fact, that Horowitz wrote Alex Rider Series, he wrote another series for children and he is definitely more than just a novel writer. It is true that his books made him famous, but he also got into the television industry. First of all, he has written the script for Alex Rider movie (Horowitz 2016). Therefore, it is not incorrect to say that Anthony Horowitz is possibly the busiest writer in the United Kingdom. He usually writes everything at home, mainly in the shed in the garden. He spent more time in that shed, in the last few years than in his bed. He has written episodes of several popular television crime series, including *Hercule Poirot*, *Murder in Mind*, *Midsomer Murders* and *Murder Most Horrid*. He has written a popular television series *Foyle's War*. *Foyle's War* was the Winner of the Low Grade Audience award for BAFTA. He also works in close collaboration with the Old Vic Theatre and has a travel column in *The Telegraph* (Penguin Random House 2016; Horowitz 2016).

In 1986 was published *The Falcon's Malteser* in England, which is the first book about Diamond Brothers. It took until 2004 to be released in the United States. Everybody hoped, especially publishers, that this new series will take on successfully. Following the footsteps of Alex Rider series. Horowitz wished for a success of the book in the United States. Most importantly, because the hero of the book, thirteen years old Nick Diamond, was similar to the author himself. Before, all of his teen heroes, had been the exact opposite of Horowitz. However, Nick Diamond was his mirror picture. His parents were immigrants from Australia, and he lives in the ugly flat in Camden. This book is a humorous, detective story. It was so popular in England that it made Horowitz write another five books. Unfortunately, it shares the same disappointing fate as Alex Rider. The film adaptations were unsuccessful (Abrams 2006: 37-38).

3. THEORETICAL PART

When writing a book which is meant to be, for example, a sequel to other author's work, there are many rules that need to be followed. Especially, if the new story is supposed to be a part of a series. If these rules are not fulfilled, the book cannot be considered a part of the series. Therefore, it is important that writers follow the rules and do the proper research. First thing, that always has to be checked, is the time setting of the story. Therefore, it is necessary to make sure that the plot is set into to correct time frame. That does not mean only century or a correct year, however. A proper background check needs to be done in order to write a believable story. What happened to many authors is, that they just assumed the correct time line. That made the story look like a nonsense in a large picture of the whole series. This mistake was done by new Bond authors, which will be described in a detail in a practical part of this work (Crezo 2014).

Another element that has to be checked is branding and naming. That is slightly connected to the time frame as well. In these days, many current authors are taking on other writer's works. Some of these works were written in a different century or decade. Therefore, if the sequel of the story is written now, the new author has to be aware of different names of the companies or products. One single item which was sold in 1920s probably would not be sold in 2017 under the same name or made by the same company. Of course, it works the same in the reverse way. No author should put the name of the current product in his story that is based in 1867. Anthony Horowitz took this very seriously and his procedures will be described in a practical part as well (Crezo 2014). The description of a main character or the setting is also important. Even when the novel is about a well known character like Sherlock Holmes or James Bond, the description should not be overlooked. What makes a good storyteller is, when only few lines of description are enough for a reader to recognise where is the story taking place and who is the hero. The last but also important part that should not be forgotten is a correct language. The new authors are not forced to write in a different form of English, but the right language helps a reader to understand

the setting and time. For example, Arthur Conan Doyle's English is very different to a modern English (Crezo 2014; Horowitz 2015a).

3.1 How to write Holmes and Bond

Before writing *The House of Silk*¹⁴, Horowitz got himself an old edition of Holmes stories. This edition was signed by Doyle himself and it became something of a talisman for Horowitz. At this time, Sherlock Holmes Society in the House of Commons invited him for a talk. At the night of the meeting, he had revealed that he is working on the new Holmes novel. The audience got excited and wanted to know what are his intentions. This group of people take Sherlock Holmes seriously and they were frightened of their hero being destroyed by another author. Anthony Horowitz had created a list of rules for himself. These rules designed a framework while writing *The House of Silk*. He presented these rules to the audience to make them sure that their hero will remain the same, as Doyle wrote him (Horowitz 2012: 398-399).

Horowitz's rules:

Rule number one: No over-the-top action. His image of Holmes was a genius working in his office. Of course, there always has to be a hint of action in the book. Otherwise, the reader would get bored. However, he decided to leave the action to film adaptations like the one with Robert Downey Jr (Horowitz 2012: 400).

Rule number two: No women. There was always only one lady in Sherlock's life and it was Irene Adler. Horowitz was tempted by a chance to write a romantic incident in a book, but he thought it would not be efficient for the story (Horowitz 2012: 400-401).

¹⁴ See appendix 4

Rule number three: No gay references. There are many people who believe that Sherlock and Watson have something more than a professional relationship. There is a whole website devoted to love of these two. Horowitz does not believe that Doyle wanted this. According to him, there are no real leads in Doyle's books that would indicate something like that (Horowitz 2012: 401).

Rule number four: No famous people. Indeed, it would be for readers. The moment when Freud or even Hitler meet the famous detective. However, Doyle did not do this. Other authors, who wrote stories about Holmes, often include kings and queens, scientists or actors in their stories. On the other hand, Doyle's Sherlock is usually just quoting famous people. And that was important for Horowitz. We wanted his story to be as authentic as possible. He just followed Doyle's footsteps (Horowitz 2012: 401-402).

Rule number five: No drugs. That was Horowitz's personal decision. As I mentioned before, he wrote stories for children and he did not feel comfortable to promote drugs, alcohol or smoking. To say this, he decided that no drugs will be taken by Sherlock Holmes in the story (Horowitz 2012: 402).

Rule number 6: do the research. And he did (Horowitz 2012: 402).

Rule number 7: use the right language. It is not easy to write in nineteenth century English and write it readable for modern audience. Horowitz wrote a story using modern version of English with many old words. He did not create any words. He just used the ones from other Holmes stories, as were written by Doyle (Horowitz 2012: 403).

Rule number eight: not too many murder. Again, this is Horowitz's personal approach. He already killed many characters in other works and he did not wanted to kill more (Horowitz 2012: 403).

Rule number nine: include all the best known characters. Mrs Hudson, Lestrade or Mycroft had to be in his novel. However, he wanted to make them a bit different from the originals stories (Horowitz 2012: 403-404).

Before Anthony Horowitz got to write stories about James Bond and Sherlock Holmes, there were other authors before him, who did it. Despite the controversy of James Bond stories, it grew in popularity, and many writers wanted to continue in the footsteps of Ian Fleming. After his death, a few authors tried to take over his legacy. Notably, William Boyd, Jeffery Deaver, Sebastian Faulks, Raymond Benson, John Gardner, Kingsley Amis and John Pearson. However, many of these authors made mistakes, which should have been avoided. The mistakes, which were presented in the first part of the theoretical part of this work. They did not followed the story line, for example. This will be described in a practical part (Encyclopædia Britannica 2016; Ian Fleming Publications 2012a).

4. PRACTICAL PART

When, in 2008, Sebastian Faulks got to write the James Bond novel, *The Devil May Care*, Horowitz was jealous. He could not understand why they chose Faulks over him. Looking at this decision today, it is not incorrect to say that the Estate probably made a mistake. Sebastian Faulks is an amazing writer, but he and other authors' faults when writing James Bond, cannot to overseen. Faulks' description of a villain is weak and readers claim that they could not imagine anything. That is the first mistake. Apart from the hero, which is in this case, James Bond, there are only two other important characters that need to be described perfectly, according to Horowitz. That is a villain and a Bond girl. William Boyd's James Bond novel *Solo* was another disappointment for readers and reviewers. He could not describe Bond properly and the character seems completely different from what we know from Ian Fleming. His female protagonist is forgettable which is not something that Fleming's fans would be use to. Thus, Anthony Horowitz decided that his description needs to be perfect. He spent many hours to create a perfect Bond girl. However, he had to differ from Ian Fleming a bit. Not only because he wrote the story in 21st century but also because he does not believe in an extreme sexualisation of the characters. He is still an author who spent most of his life writing books for children. Therefore, if we compare Fleming's characterization¹⁵ of Pussy Gallore and Horowitz's characterization¹⁶ of Pussy Gallore, we could recognise the differences. However, these differences are almost invisible for an ordinary reader, who does not have further interest in Bond stories (Craig 2015; Horowitz 2015a).

¹⁵ See appendix 5

¹⁶ See appendix 6

Another mistake that the other authors made was putting a story into incorrect time frame. Sebastian Faulks incorrectly assumed that the novels are set in the same year when they were published. *Octopussy* was published in 1966 but the story did not take place in that year. He decided then, that his story should take place in 1967. However, because of this mistake, his novel does not go together with James Bond timeline. William Boyd did the same thing. He claimed that James Bond is forty five years old in 1969, when his novel is set, but he did not take a time to actually confirm his theory. If we focus on these two authors only, we would be able to identify all the mistakes they did and Horowitz avoided. Next, we can look into the authenticity of the plots. Both these authors set their stories in the past, around 1960s. Nonetheless, they failed to take a reader to the Ian Fleming's world. Their villains and especially the plots are not convincing. Both of them tried to keep Bond in 1960s but presented the 21st century problems. Focused on issues like Iraq and Middle East. Which none of these were concerns of Ian Fleming's Bond. Almost all of his novels centred around Cold War. Satisfyingly, Horowitz did a proper research and figured out the correct Bond timeline. Which allowed him to set his story in 1957, few weeks after Bond's last adventure in *Goldfinger* (Craig 2015; Horowitz 2015a).

4.1 Controversy, women and author's responsibilities

There is no doubt that women played an important role in all Bond stories. Also, Ian Fleming's characterization of women was considered inappropriate. His James Bond is a misogynist, a homophobe and also a racist. Thus, Ian Fleming was accused of being the same, but his attitude towards women was different. His wife and his friends talked about him being a loving husband. His closest friends said in many interviews that he respects women and James Bond is only a fictional character (Shepherd 2015; Horowitz 2015a).

All the accusations were almost forgotten for a long time. Until very recently, when a newly discovered letter¹⁷ by Ian Fleming was found. In this letter, he claims that Pussy Gallore, a lesbian, just needed to be cured.:

„Pussy only needed the right man to come along and perform the laying on of hands in order to cure her psycho-pathological malady. ”

(Shepherd 2015; Horowitz 2015a)

Even though, Anthony Horowitz did not know about this letter when he was writing *Trigger Mortis*, he was fully aware of these accusations. That is why he decided to give Pussy Gallore another girlfriend, when she was tired of James. Moreover, Horowitz was far more careful when choosing the words of description of his ladies, than Fleming¹⁸ (Craig 2015; Shepherd 2015; Horowitz 2015a).

4.2 Trigger Mortis

Murder on Wheels was one of nine pieces written for a television series by Ian Fleming. None of these works were televised. Ian Fleming wrote them as scripts, but all of them ended up only on the paper. The television series never happened, and Fleming used only five texts as plots in his books. The rest remained unseen for a long time. More precisely until 2014. In 2014 the Ian Fleming Estate and the rest of the world commemorated the 50th anniversary of author's death. People within the Estate knew about the existence of scripts stored in the archive, and they began to wonder if there might not be a good time to reveal them to the world. They started to think about some new, creative way to bring them to light. It did not take long before they have chosen Anthony Horowitz. (Horowitz 2015b: 310).

¹⁷ See appendix 7

¹⁸ Compare appendix 8 and 9

One day, Horowitz got a phone call and was invited to a meeting with Ian Fleming Estate. There were at least thirteen people who came to meet him. All relatives of Ian Fleming. They were all serious about the meeting. Horowitz admits that he was nervous, but it went well. He was asked to write another James Bond novel. One day, during these meetings, he gave them two possible titles of the new novel, one of them *Trigger Mortis*. They liked it, but they also mentioned fears of impossibility to translate it to different languages. Horowitz stayed calm and explained to them that even *Octopussy* does not have any other translated versions (Horowitz 2015a).

*Trigger Mortis*¹⁹ has been, since the beginning, Horowitz's story and his idea, but then quite quickly he discovered that there were these unused Fleming's materials. There was the thought that he could incorporate one of these stories in his new novel. He says that it was not an idea, but more like a command from the Estate. He read all these stories and loved all five of them. They were exquisite. But one of them was outstanding, the previously mentioned *Murder on Wheels*. At this point, there was a problem for Horowitz. First of all, he knew nothing about racing or Grand Prix²⁰. Therefore, he decided to do a proper research. Such as to spend some time with professional racing drivers, to talk with mechanics and engineers, etc. He discovered few interesting things. Back in 1957, it was dangerous. The cars were slower than today, but it still went up to 150 miles an hour. And they had not seatbelts, no barriers on the side of the road, no crash bars. In 1955 two cars crashed and eighty-six people in the audience were killed by flying pieces from cars. On the other hand, this world of racing is very glamorous. It is full of beautiful girls and handsome young men. Besides, one

¹⁹ See appendix 10

²⁰ Any of a series of motor-racing or motorcycling contests forming part of a world championship series, held in various countries under international rules (Oxford University Press 2016)

extraordinary thing was that this has never appeared in a James Bond novel or James Bond film before (Horowitz 2015a).

However, the whole book could not be only about *Grand Prix*. And surely, in James Bond book, there should be someone, who is trying to destroy the world more than to win a race. Horowitz truly found a way how to mix it together. His favourite parts of all James Books and films were the ones where James Bond gets the briefing from *M*, the head of the Foreign Intelligence wing of Her Majesty's Secret Service. Anthony Horowitz knows by heart the films and books written by Ian Fleming. He loved Judy Dench as *M* and took a bit of inspiration for *M* in *Trigger Mortis*. At the same time, he used Bernard Lee's performance as *M*. As he admits, for him, the real *M* will always be Bernard Lee²¹ (Horowitz 2015a).

When was Horowitz writing his new James Bond novel, he kept in mind people like Bernard Lee, Judy Dench or even Sean Connery, who played Bond. This implies that he tried to sound as authentic as possible. He says he decided to be completely invisible. According to him, Many of James Bond books from other authors are splendid but you can tell who wrote it. These authors used their own style of writing. He wanted readers to feel like they are reading another book from Ian Fleming. He used Fleming's style. During an interview, Horowitz said that he had approached so many different forms of writing, screenwriting, plays, but this was another challenge (Horowitz 2015a).

Then there was an important question about the characters and a plot. Horowitz felt responsible for updating the characters, but he did not want to change them. He knew, that even if the plot is set in 1957, it has to be entertaining for the reader in the 21st century. Sadly, he confessed that writing about that much alcohol and killing people was not easy for him, but it had to stay in the story.

²¹ British actor known especially as „M“ in the James Bond films. He featured in eleven James Bond films. (Watts 2016).

Without these things, there would not be real James Bond. Said that, he tried to give it slightly modern twist (Horowitz 2015a).

Horowitz had admitted that he was surprised when he was approached by *The Arthur Conan Doyle Estate* to write Sherlock Holmes story. Most of his television work is meant to be for adults, but almost all his fiction stories were written for the younger audience. He understood that The Estate was not interested in anything like Alex Rider. When they asked him to continue on the Doyle's work, they were not aware of the fact that Horowitz has been in love with Sherlock Holmes since he was a boy. Horowitz himself suppose that Sherlock is the reason why he had spent so much time writing crime and spy stories. In connection with the *Midsomer murders*, he always jokes about him being the most popular killer in history because he killed off uncountable people in this television series (Horowitz 2012: 391-392).

His *Foyle's War*, a story about a detective investigating crimes during the Second World War, has now run on ITV for ten years. Perhaps, this is that important piece of work, which brought him to the attention of the Doyle estate. Horowitz was thinking why readers like murders so much. One day he came with a short answer. According to him, the fact is that murders in detective drama on television are simple. It is something that makes people focus attention on one character at the time. Usually the dead person and afterwards the detective (Horowitz 2012: 395).

In *Foyle's War*, he would add whole stories, as a background for a murdered person. Another reason why is he doing that is his aim to show something else to the audience. To make them concentrate on different things than just a murder. These additional stories usually include something which interested Horowitz in some way. He also says that if there were a role model for Foyle, it would have been probably Hercule Poirot created by Agatha Christie, more than Sherlock Holmes. Mainly because Doyle's approach was completely

different. His stories did not have to necessary include murder. In one story, the killer is horse (Horowitz 2012: 395-396).

5. CONCLUSION

My most precious source of information was Anthony Horowitz himself²². I had a chance to talk to him and ask him many questions. That is the reason why I have used a non-written source in this work. I believe that no other source can compare to this. Anthony Horowitz visited Manchester for Literature festival²³ at the same time as me. I was lucky enough to witness the interview focused on him, as a legacy. I got much important information, as well as his personal feeling about the fact that he is called a legacy.

What I found amusing is the fact, that Horowitz was uncomfortable with a few things in James Bond. Once he said that write Sherlock Holmes was easier. There were not many difficulties, but James Bond was a challenge. Honestly, I would argue with that. Personally, I believe that writing new Sherlock Holmes novel was not easy at all. As I presented in my paper, Horowitz created rules for himself in order to write perfect story. However, there were less controversial things to deal with than with James Bond. To maintain Fleming's style, Horowitz had to accept James Bond as an anti-hero. He is an alcoholic, a smoker and a womaniser. Anthony Horowitz wrote mainly books for children before, not many for adults. That is to reason why he felt bad about promoting a heroic character with these habits. Even though, *The House of Silk* and *Trigger Mortis* are novels for adults, no one can stop a child to read them. Horowitz knew that, as he himself read these stories in a young age. Regardless these difficulties, I think that he did an amazing job. Both stories are authentic. I can read a story written by Doyle and continue with the one by Horowitz, and it feels like it was meant to be.

²² See appendix 11

²³ See appendix 12

To conclude, after reading both Sherlock Holmes novel *The House of Silk* and James Bond novel *Trigger Mortis*, I have to say that Anthony Horowitz really is their legacy. He took the job very seriously, and as he said, he wanted him to be completely invisible. His goal was to make sure that readers will not be able to tell that these novels were written by someone else than Arthur Conan Doyle and Ian Fleming. If you put any James Bond novel, written by Ian Fleming himself, next to *Trigger Mortis*, you would not discover the difference. Horowitz has adapted the language and style of these two authors and really made himself invisible. After more than fifty years, he brought two geniuses back to life. Above all, he managed to replicate their style as well as to present their characters to today's readers with a modern twist. He researched what he could and spent many hours trying to understand motor racing, in order to write a perfect story. Other authors tried to do the same, but failed.

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7. RESUMÉ

Le but de cet article était de présenter l'un des auteurs à grand succès et prolifique du Royaume-Uni, Anthony Horowitz, et d'examiner s'il mérite d'être appelé l'héritage d'Arthur Conan Doyle et Ian Fleming, ou non. Il a toujours été un fan de ces deux écrivains et son rêve est devenu réalité quand il a été légalement autorisé à poursuivre leur travail. Il est la seule personne dans le monde qui a été commandé à la fois par *Arthur Conan Doyle Estate* et *Ian Fleming Estate* à écrire des livres en utilisant leurs personnages originaux comme Sherlock Holmes et James Bond.

Ce fut un long voyage pour Anthony Horowitz pour arriver là où il est maintenant. Sa vie était rempli d'obstacles et d'événements difficiles. Cependant, il a très bien réussi. Il a commencé à écrire des histoires dans sa petite enfance et continue depuis lors. Il est juste de dire qu'il est l'un des auteurs les plus talentueux de tous les temps. Il est un excellent romancier ainsi que journaliste et scénariste. Il a utilisé ses propres expériences personnelles, en particulier ses journées à l'école, en écrivant ses histoires. Voilà l'une des choses qu'il a en commun avec les deux Ian Fleming et Conan Doyle. Surtout Ian Fleming a utilisé ses mémoires, l'expérience de ses voyages et événements de la vie dans ses livres. Quelqu'un peut dire que la plupart des auteurs font la même chose. Cependant, tous les auteurs ne peuvent mettre leur vie dans l'histoire comme ces trois le peuvent.

Une autre chose qui rend ces trois auteurs spéciaux est la façon dont ils ont pendu le monde. Ils ont donné envie aux gens de lire. Pour explorer une autre histoire. Ils sont venus avec quelque chose de nouveau et les lecteurs ont été enthousiasmés par un autre roman, parce qu'ils voulaient voir comment leur personnage préféré évolué. Aussi ce fait est encore plus important lorsque nous parlons de Anthony Horowitz. Il est la personne qui a fait que les enfants lisent à nouveau dans le temps des ordinateurs et des films. Il a fait la même chose que J.K. Rowling, seulement avec la différence qu'il a apporté l'envie de lire à plus de jeunes garçons, ce qui est vraiment impressionnant.

Les œuvres d'Arthur Conan Doyle et Ian Fleming sont toujours populaires et chaque génération connaît Sherlock Holmes et James Bond. Peu importe que la plupart des gens connaissent ces personnages de films, parce que cela signifie encore que Arthur Conan Doyle et Ian Fleming ont fait un travail incroyable. Voici ce que chaque écrivain veut, que ses œuvres soient connues longtemps après sa mort. De nos jours, tout le monde a son propre favori Sherlock ou James. Tout simplement à cause des films ou des adaptations de la série TV.

Anthony Horowitz a réinventé le genre d'espionnage avec sa *série Alex Rider*. A l'époque où la télévision était pleine de différentes adaptations de James Bond. Comme mentionné précédemment, chacun a son acteur préféré de James Bond, en particulier les adultes. Et voilà pourquoi Alex Rider était si important. Anthony Horowitz a présenté quelque chose de nouveau. Un espion adolescent. En d'autres termes, une jeune version de James Bond. Même si il a eu l'idée d'écrire un livre sur un espion de quatorze ans des livres de Ian Fleming, qu'il ne voulait pas plagier. James Bond l'a inspiré pour créer un nouveau caractère frais. De ce fait, toutes les personnes auraient pu avoir leur propre espion préféré. Les enfants, les adolescents et les adultes.

Nous, les lecteurs, sommes vraiment chanceux que Anthony Horowitz a continué son voyage pour devenir un successeur à la fois de Ian Fleming et d'Arthur Conan Doyle, même après un énorme succès d'Alex Rider. Plutôt l'inverse. Alex Rider a ouvert la porte à *Ian Fleming Estate* pour Horowitz.

Pour conclure, après avoir lu les deux romans, Sherlock Holmes *La Maison de soie* et James Bond *Trigger Mortis*, je dois dire que Anthony Horowitz est vraiment leur héritage. Il a pris le travail très au sérieux et, comme il a dit, il voulait qu'il soit complètement invisible.

Son but était de faire en sorte, que les lecteurs ne soient pas en mesure de dire que ces romans ont été écrits par quelqu'un d'autre que Arthur Conan Doyle et Ian Fleming. Si vous mettez tout les romans de James Bond, écrit par Ian Fleming lui-même, à côté de *Trigger Mortis*, vous ne découvrirez pas la différence. Horowitz a adapté la langue et le style de ces deux auteurs et c'est vraiment fait invisible. Après plus de cinquante ans, il a apporté deux génies à la vie. Par-dessus tout, il a réussi à reproduire leur style ainsi que de présenter leurs personnages aux lecteurs d'aujourd'hui avec une touche moderne.

8. APPENDICES

8.1 Appendix 1



Dr Joseph Bell.

Source : Matt's blog 2015.

8.2. Appendix 2

„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 which marked the man of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of an extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile philosophical instruments.”
(Arthur Conan Doyle, cit. dle Miller 2009: 49).

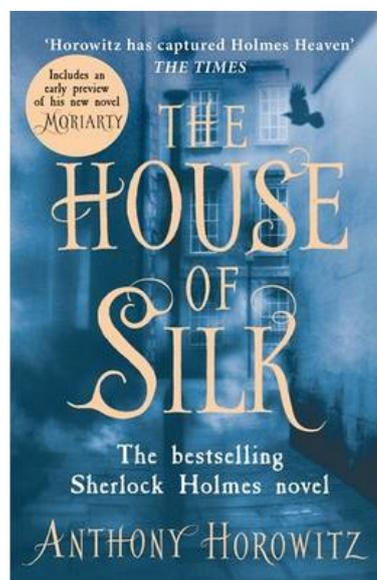
8.3. Appendix 3



Anthony Horowitz at his home.

Source: Anthony Horowitz 2016.

8.4. Appendix 4



A cover of The House of Silk by Anthony Horowitz.

Source: Book Depository 2016.

8.5. Appendix 5

Description of Pussy Galore by Ian Fleming:

„The door at the back of the room opened. A woman in a black masculine-cut suit with a high coffee-coloured lace jabot stood in the doorway. She walked slowly, unself-consciously down the room and stood behind the empty chair. Goldfinger had got to his feet. She examined him carefully and then ran her eyes round the table. She said a collective, bored 'Hi' and sat down. Mr Strap said 'Hi Pussy,' and the others, except Mr Springer who merely bowed, made careful sounds of welcome.

...

Bond liked the look of her. He felt the sexual challenge all beautiful Lesbians have for men. He was amused by the uncompromising attitude that said to Goldfinger and to the room, 'All men are bastards and cheats. Don't try any masculine hocus on me. I don't go for it. I'm in a separate league.' Bond thought she would be in her early thirties. She had pale, Rupert Brooke good looks with high cheekbones and a beautiful jawline. She had the only violet eyes Bond had ever seen. They were the true deep violet of a pansy and they looked candidly out at the world from beneath straight black brows. Her hair, which was as black as Tilly Masterton's, was worn in an untidy urchin cut. The mouth was a decisive slash of deep vermilion. Bond thought she was superb and so, he noticed, did Tilly Masterton who was gazing at Miss Galore with worshipping eyes and lips that yearned. Bond decided that all was now clear to him about Tilly Masterton (Fleming 2015: 277-279). “

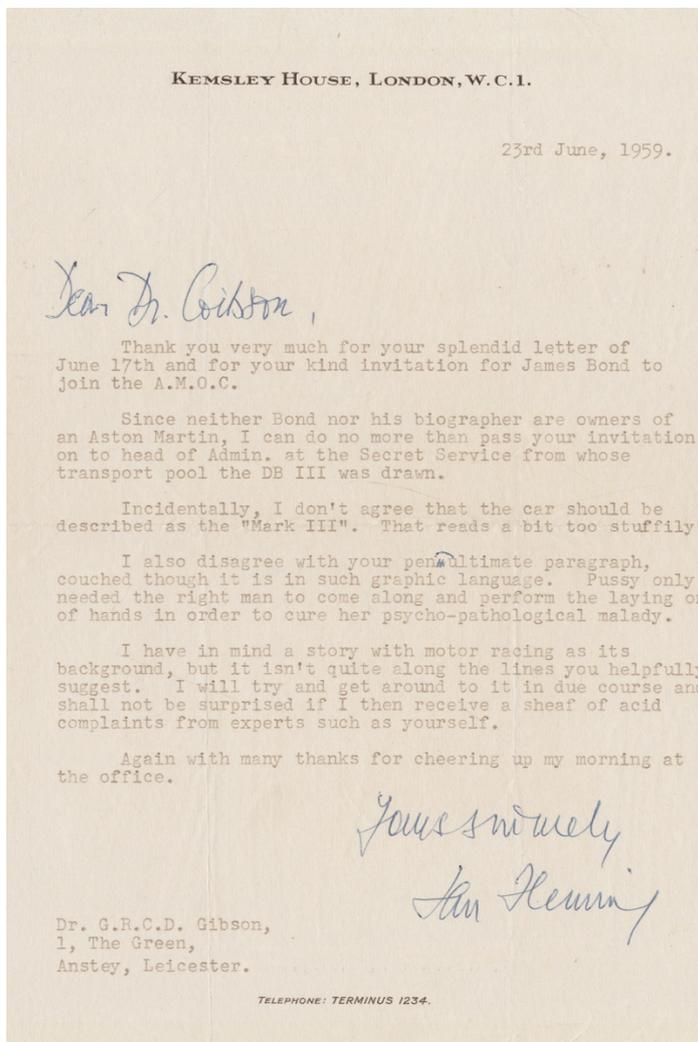
8.6. Appendix 6

Description of Pussy Galore by Anthony Horowitz:

„Pussy Galore was waiting for him in the kitchen, wearing an oversized man's shirt and nothing else. As he came in, she turned and looked at him with the extraordinary violet eyes that had first attracted him when he'd met her at the warehouse in Jersey City barely more than two weeks ago. Then she had been the head of a lesbian organisation, The Cement Mixers, brought in by Auric

Goldfinger to help him pull off the heist of the century. As things had turned out, two of them became allies and then, inevitably, lovers. The conquest had been particularly satisfying to Bond who had instantly recognised in her that untouchable quality, a refusal to be loved. He had desired her the moment he saw her, walking towards him in a well-cut suit, holding her own in a room full of mobsters. He examined her now; the black hair carelessly cut, the full lips, the decisive cheekbones. It was hard to believe that this was a girl who had felt nothing but suspicion and hatred towards men until he had come into her life (Horowitz 2015b: 18-19).”

8.7. Appendix 7



Source: Bonhams 2015

8.8. Appendix 8

Description of Vesper Lynd by Ian Fleming:

“The girl sat silent. She accepted one of Bond's cigarettes, examined it and then smoked it appreciatively and without affectation, drawing the smoke deeply into her lungs with a little sigh and then exhaling it casually through her lips and nostrils. Her movements were economical and precise with no trace of self-consciousness.

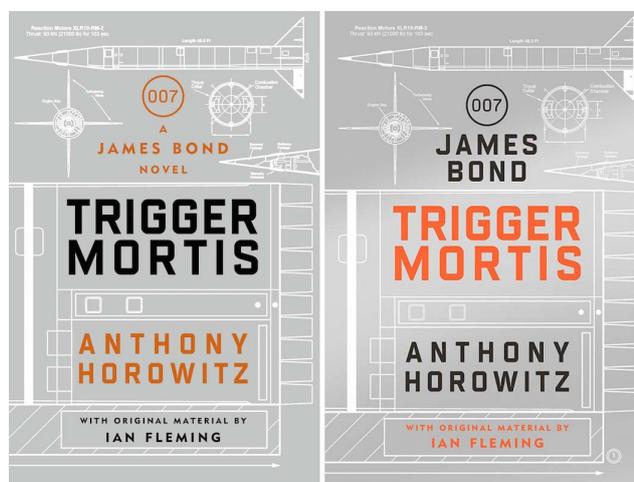
Bond felt her presence strongly. While he and Mathis talked, he turned from time to time towards her, politely including her in the conversation, but adding up the impressions recorded by each glance. Her hair was very black and she wore it cut square and low on the nape of the neck, framing her face to below the clear and beautiful line of her jaw. Although it was heavy and moved with the movements of her head, she did not constantly pat it back into place, but let it alone. Her eyes were wide apart and deep blue and they gazed candidly back at Bond with a touch of ironical disinterest which, to his annoyance, he found he would like to shatter, roughly. Her skin was lightly sun-tanned and bore no trace of makeup except on her mouth which was wide and sensual. Her bare arms and hands had a quality of repose and the general impression of restraint in her appearance and movements was carried even to her fingernails which were unpainted and cut short. Round her neck she wore a plain gold chain of wide flat links and on the fourth finger of the right hand a broad topaz ring. Her medium-length dress was of grey soie sauvage with a square-cut bodice, lasciviously tight across her fine breasts. The skirt was closely pleated and flowered down from a narrow, but not a thin, waist. She wore a three-inch, handstitched black belt. A handstitched black sabretache rested on the chair beside her, together with a wide cart-wheel hat of gold straw, its crown encircled by a thin black velvet ribbon which tied at the back in a short bow. Her shoes were square-toed of plain black leather. Bond was excited by her beauty and intrigued by her composure. The prospect of working with her stimulated him. At the same time he felt a vague disquiet. On an impulse he touched wood (Fleming 1988: 38-39).”

8.9. Appendix 9

Description of Jeopardy Lane by Anthony Horowitz:

„Bond was wondering what to do next when a woman appeared, coming out of a room on the other side. His first thought was that she couldn't be with one of the racing drivers – she wasn't glamorous enough. Her evening dress was a little too formal, the black grosgrain well tailored without actually showing her body off to full effect. Bond would have preferred a lower cut and a little less fabric around the bodice. If you're given that shape you might as well flaunt it, and although she was shorter than he liked, and slightly boyish (the close-cropped blonde hair was another mistake), she had a gamine quality that put him in mind of French actress, Jean Seberg. In fact, looking at her a second time, he decided he had been unfair to her. She wasn't beautiful in a conventional way but she was attractive all the same, with an intelligence in those off-blue eyes that was somehow challenging. Her lips, though a little too small, were still desirable. This was a girl who was too serious for her own good. She was wearing hardly any make-up and her only jewellery was a pair of diamond ear-studs. She might have made more effort, especially at a party like this. But actually the French had a good word for it: jolie-laide. It translates as ugly-pretty but it's always used as a compliment. That was what this girl was (Horowitz 2015b: 106-107).”

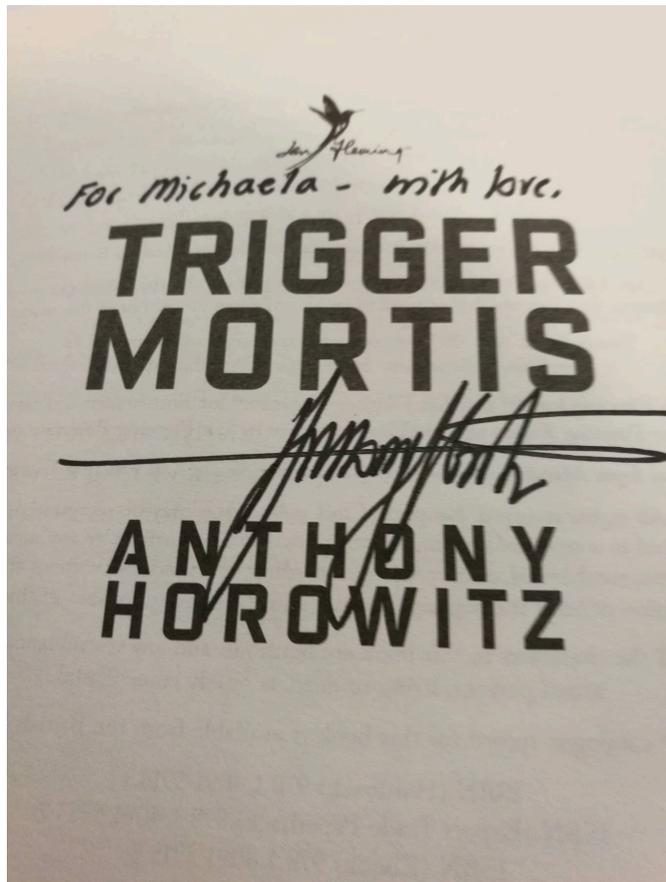
8.10 Appendix 10



A cover of the book *Trigger Mortis* by Anthony Horowitz.

Source: Bond Lifestyle 2016.

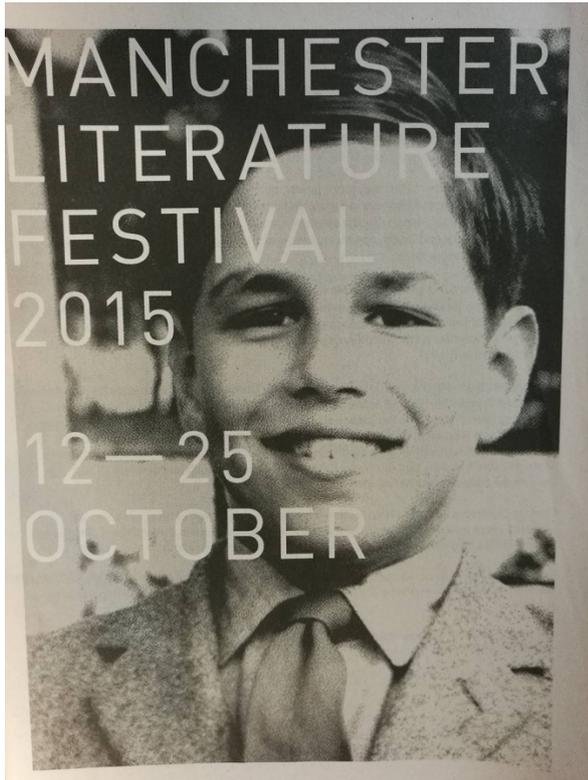
8.11 Appendix 11



My signed copy of Trigger Mortis.

Source: personal material.

8.12 Appendix 12



My photography of a poster promoting Manchester Literature Festival showing young Anthony Horowitz.

Source: personal material.

8.13 Appendix 13

The following text is my transcription of an audio recording which I acquired at Manchester Literature Festival on 9 September 2015 at Manchester Central Library. The text is an exact transcription of an interview. Therefore, there can be factual inaccuracies and informal language was used most of the time. I did not change the information or the language, in order to preserve the authenticity.

Interviewer: Welcome everyone. Let's start with a brief introduction. Anthony Horowitz is an author of the popular teen series about young agent of British Secret Service, *Alex Rider*. He has also written two *Sherlock Holmes* novels for the Arthur Conan Doyle Estate and is a writer and creator of the TV miniseries *Foyle's War*. *Trigger Mortis* is his latest work. It is set two weeks after the end of the novel *Goldfinger*

in 1957 and the plot centres around space race and features a return of a popular Bond girl, Pussy Galore. So, please, let's welcome Anthony Horowitz.

Horowitz: It is lovely to be back in Manchester. I can't tell you how excited it was to see my name and photograph on the posters for Literature Festival. And especially on the t-shirts worn by the volunteers helping here.

Interviewer: I guess it is very James Bond moment to see you picture close to someone's breast. But seriously now, when I saw this picture of you, aged ten, I thought to myself, he looks like somebody who will write a James Bond novel. This picture is so interesting. Please tell us about this boy. Who was this boy? What did he want to do? Who did he think he will become?

Horowitz: Well. He was a slightly privileged little kid. He had private education. He is smiling at the photo but he wasn't really happy at the time. And it is because he was sent to a horrible school by his family. In North London, when he was eight years old and never quite understood how he ended up there. It was a school for boys with usual stories about beating and bullying and horrible food. But back on to the subject. Back then, at the age eight or nine, his parents took him to see a film in West End of London and that film was *Dr No* and it changed his life. Very back in these days, I remember seeing *Dr No* and I felt it was everything that I was missing in my life. You have to understand, it was before the time of package holidays, so I haven't really been abroad. I was not really familiar with Jamaica or Caribbean and all the exotic drinks and food. Very few people were.

All I knew was disgusting lunch at school. And, oh, how could I forget, Ursula Andress. Seeing her in bikini, that day in 1963, well that was the day my voice broke. And because of these things, I would, of course remember *Dr No*, that film, for the rest of my life. It had huge impact. The character that Ursula Andress plays is called Honeychille Ryder. And that is the reason why Alex's last name is Rider.

Interviewer: Oh, that is fascinating! I didn't know that! So, when you were younger you described your childhood as not particularly happy. But did you imagine you would ever write something? Did you even launch something that would be an escape? Like writing something?

Horowitz: When I was a kid, I already wanted to be a writer. When I was around ten I was always walking around with a pen and I was always writing stuff. I was writing plays. First thing I ever wrote, around that age, was a play called *The Thing That Never happened*.

Yeah, and I have to say, that my family find the idea of me being writer ridiculous. My father, was a really good man, in many ways but he ridiculed all of my desires of being a writer and never gave me any support. And actually, was really cruel about it. But he was really generous man in other ways. When I was ten, I asked him for a typewriter for my birthday, that was before the age of computers, but he got me a fountain pen instead. And I'm still using it. To this day, I still prefer pens to computers or typewriters.

Interviewer: I think this is fascinating. You had a vision and your pen but when did you find a motivation and drive to pursue your dream?

Horowitz: Talking to you in a library, I've spent last twenty or thirty years of my life campaigning for libraries in this country. And not only, of course for public libraries. You know libraries like this one. Spectacular one. I'm happy that I was invited here tonight. But mostly school libraries. To me, one of the most important things in the school is its library. The beating hearth of the school. I said it before, as a kid stuck in this school in North London, that was the one room in the school where I felt happy and safe and excited. And I still remember my first love in literature, Willard Price's books. His books had a word adventure in a title. So, *Lion adventure*, *Whale adventure*, *Hamster adventure*. And all these were adventure books. And in the dormitory at school I used to tell stories to the other kids. I would lay in a bed and I would always get pull out and stand in the corridor talking after lights out. I would tell stories of an adventure, of an escape or about some kids chasing something all around the world. And that's why I was already at that time, definitely, a writer. And that school did bad things to you. It was not the nicest place to be.

Anyway. Books. Books for me were a salvation. Also, I was not clever. I was thick. I always got worst reports. What I will always remember is my maths report: Anthony cannot multiply or divide or add up to very little. Teachers would do that to me, you know. And that was 52 years ago. I am not sure who wrote that but I can still remember the words. But that is how it was then. And the only thing I could do well was writing. And now when I visit school, I don't visit many schools anymore, unfortunately. I'm always saying this to kids: There is no such thing in this world as a talentless child. Every child has one talent or many talents. For me, the only thing I was ever good at, was writing. And so that was what I did. I wrote.

Interviewer: When was the moment, as a young adult, that you realised: “Oh yes I'm a writer. This is going to be my career and I'm gonna make money of it. This is going to work.”

Horowitz: I've never really thought about money. Money has never been important. Because of my father, we lost every penny we had. I bet you read about it in the papers. Money was never a really good motivating factor for me. Obviously, it is nice to have them and it's great selling books, of course, because it means someone is reading the books. But, you know, the idea of selling it, it was never my thinking. I love the story and I love the adventure of writing. I knew I wanted to be a writer from the age of 8 or 10 and I was published for the first time when I was 22. I didn't have to wait too long. But I remember vividly. In my late teens, I would not only write books but I would draw book covers. But that is another story. I was rejected many times thought. I remember my first big rejection when I was 18. Funny thing is that it was connected to James Bond, inspired by him. I wrote a book and not about James Bond but about all the deaths in James Bond films. If you look at James Bond films realistically, they are massacres, they are bloodsheds. There is always someone getting killed in them. So, I wrote a book where every single death was sort of described in glory terms. And I sent it out. I was working on it when I was just 17 years old. And I still remember word for word the reply. The publisher sent it to the reader and reader wrote a report. By accident the report was sent to me and not to my publisher first. And this is what I read at age 17 or 18: “This book worries me. Not only because it is poorly written” (which it is) “but because of enormous amount of violence and cruelty. It is evident from the outset that the central

character is dangerous, homicidal psychopath. What exercises my mind, is the author too?" It didn't set me back though. I decided I'm gonna continue anyway.

Interviewer: Oh, that book sounds like *Game of Thrones*. You did pretty well. Anthony, take us through collaboration with the Ian Fleming Estate. Did you get a phone call? How does it work?

Horowitz: Here's how it was. I've already told you. I loved James Bond from like the age of 9. The film *Dr No* took me to the books. And I read all of the Ian Fleming's absolutely wonderful books in my early teens. And of course, I saw films. And I was desperate to write anything that was Bond. And I finally managed to get an interview with the EON production company when I was in late twenties. And they met me and they basically said no, thank you, goodbye. And I walked away thinking: "If you won't let me write James Bond story, I'll invent my own James Bond." Anyway, James Bond is too old. I mean Roger Moore was, I think, 57 when making *Octopussy*. And that was when Alex Rider popped into my head. I had a moment and my mind was like: "Do the teenage James Bond."

I wrote *Stormbreaker* in 1999 and then for next 9 or 10 years I was occupied writing the whole *Alex Rider series*. And I tried to make him different. I didn't try to steal anything or plagiarise. I tried to create my own character. But there was still a small hope to do a Bond one day. And then, I forgot, I think it was about eight years ago. Sebastian Faulks got to write *A Devil May Care*. And I was jealous I admit. I was thinking, why him? Maybe because he is one of the greatest writers in the country but it wasn't the answer that would satisfy me. And that came out and I thought it was great. And then it was William Boyd. And what I was doing at the time. I was doing a bit of journalism, if you can imagine. And in my article, I mentioned that I like new James Bond novels. And then Ian Fleming Estate did indeed invited me, over phone call, to meet them. We met in a restaurant in middle of London. We met in a basement in the dark. It was really scary because Ian Fleming Estate are serious people. They have this huge building etc. And in the room there were like 13 of them. Most of them Ian Fleming's family. His niece, sister, his cousin. They are very serious and they are very much guards of James Bond world. So, I was quite nervous. However, it turned out that I was fine. I had like an hour. And I presented two titles for the book. One of these two was *Trigger Mortis*.

On which they said it would not translate. I replied, what about *Octopussy*. So, the atmosphere was ok. I told them I haven't completely decided about the plot but that I have many ideas. I told them that Jeopardy Lane was going to be my Bond girl. And I talked a lot and it was fantastic. I couldn't believe it happened.

Interviewer: So, at that point, *Trigger Mortis* was your story and your idea. But then quite quickly, you discovered that there was an existing Fleming work that could be sort of a way into this world.

Horowitz: Yeah, this is quite interesting for me anyway. You know I'm the Bond geek. I will confess it. And they told me that there were 5 unknown pieces for James Bond television series. It was supposed to be made in America but it was never done. The reason for this was that films happened and they were so successful and there was no chance of a television series. And they have decided that I could incorporate one of these 5 stories into my book. Well, it was not an idea. It was a command, to be honest. More like "You will do this." So, I read the stories and it was very exciting. You know, to be one of the first people to read unseen Fleming's work. And all 5 stories were interesting and good but one let off the page and it was a story called *Murder on Wheels*. And it was about five pages long. If you buy Waterstones edition of my book, it's got the actual story in. It is beautifully done. It is an amazing edition. All credits to Waterstones for doing it. They actually reproduced original pages, how they were written by Ian Fleming on his typewriter. And you'll see that it tells a story of a SMERSH, the country intelligence in Moscow, who are going to kill a British racing driver and they were about to do in Nürburgring, which is the most dangerous racing circuit in Europe. And they were going to do it during the race and Bond is sent out to foil it. So, that was the story that I got. I had to put this in my new novel. And here lies two problems really. The first was, I knew nothing about Grand Prix at all. I knew that each car has four wheels and that was it. Also, to be honest with you, I didn't like Grand Prix. I don't know about you but I find the noise that cars are doing on the circuit really irritating. And I never quite understood the sport. But I decided it is good to do it for two reasons. First is, that it is an incredibly dangerous and glamorous world. I didn't realise until I did a research but it is way more dangerous than most of the other sports. Back in 1957 it was lethal. These cars went slower than modern cars but they were still travelling in like 140 miles an

hour. And they had no seat belts, no crash bars, no barriers on the side of the road. So, for example in Le Man in 1955 two cars crashed and 86 people in the audience were killed by the pieces flying from the site or by the burning oil. It was horror. So, it was dangerous but also very glamorous, you know. Beautiful girls walking around, handsome young man. And also, this is an extraordinary thing, it has never appeared in a James Bond novel. Or in a James Bond movie. So, it was also a new territory, I mean new things to describe. So, all I had to do was to get myself up to speed on in. And I went on circuit with a racing driver and he took me round the thing couple of times to sort to give me an idea how it works. Also, I was shown a car collection which is amazing. And in the end of it, I was absolutely absorbed in a world of Grand Prix. That said, the whole book couldn't be just about a Grand Prix because there are loads of people who don't particularly like the sport and it would not be to entertaining for them. Anyway, in James Bond book we are expecting there is going to be some villain who is probably trying to destroy the world. So, I found a way how to put it together. If you read the book, you will see. The racing sequence is quite in the beginning and then it expands to a bigger problem. You know, something that only Bond can take care of.

Interviewer: Would you read us a bit?

Horowitz: I don't read out loud very much. I don't tent to do it and I'm not very good reader. But I was kind of expecting this at the Literature Festival. Here's little tiny bit. Two paragraphs. Why I chose this part is, that one of my favourite moments in James Bond books and film always was when Bond gets his briefing from M. I love Judy Dench but again when I'm talking or thinking about Bond, I go back to the very beginning, to the very first films. Like the ones with Sean Connery. And for me, M is always going to be Bernard Lee. He was a wonderful actor. I've always loved him. So, when I wrote this I was thinking of something like Sean Connery, Bernard Lee and Ian Fleming.

Anthony Horowitz reading few paragraphs from his book:

Bond went through the adjoining door, closing it behind him. M was sitting hunched over his desk, a pipe resting in one hand, the other holding a fountain pen, which he scratched noisily across the bottom of a sheet of paper coloured pink for *Most Immediate* as he appended his signature. He was not

alone. Bill Tanner, his chief of Staff, was with him and nodded as Bond came in – a signal perhaps that this was not a life-and-death situation: war hadn't been declared. The atmosphere in the big, square room with its dark green carpet and desk, centrally placed, was relaxed, almost informal. Bond had known it otherwise.

“Come in 007”, M grunted. “Take a seat. I'll be with you in a minute.” He signed a second document and slid both of them into his out tray. Then, noticing that his pipe had gone out, he tamped the tobacco with his thumb and lit it again. Finally he looked up with the clear grey eyes that demanded absolute loyalty and which would know, instantly, those who could not deliver. “I seem to recall you used to be interested in motor racing. Done any lately?”

What makes me smile about that is that last line, “I seem to recall you used to be interested in motor racing. Done any lately?” Which remind me of Ian Fleming. That's his word. When I came to write this book, I knew, there are few little Fleming's signature moves, let's say, which I had to use. You know, few phrases that are really good pieces of writing. So, in these two small paragraphs I tried to create something, that I hope, will sound 100 % like authentic Fleming, but it is by me. Writing the book, for me, meant to put two together. Mine and Fleming's.

Interviewer: That's interesting that you mentioned the idea of, you know, taking on another author's work. How important was it for you to think: “If my name wasn't on the cover of this book it could always be Ian Fleming.”

Horowitz: That to me, was a first and the most important thing of the book. When I sort of get into touch with the books of William Boyd or Sebastian Faulks, I liked their books very much, don't get me wrong. But I had to do a different thing. I think their books, you can tell it's by them. They are very, very good writers and they do things that created, very much, their own trademark. Whereas, I am not as good writer as any of them, in the terms of, you know, literally quality. I acknowledge that. I try to be completely invisible. I wanted to read it as if Ian Fleming wrote it himself. And that is what is extraordinary about this book. And the most beautiful thing I heard was, when Lucy Fleming, his niece, said: “You know, my uncle could have written this book.” And

that is what I want it to be. As much authentic as possible. And as close to 1950s as it could be. It's his voice, not mine.

Interviewer: Do you think you were able to do that because you've approached so many different forms of writing? You've done screenwriting, you've written plays. You used to conjure a different voice.

Horowitz: I've written three completely different things in my life. *Tintin*, *Sherlock Holmes* and now *Bond*. Who all go back to my childhood. And these voices are in me. I know these books and its words so well, that I was able to work on a film. When there was *Tintin* film, I've done some work on that. And obviously, *Sherlock Holmes* books. I was given *Sherlock* book when I was 17. And I found myself. I'm doing what I like and what's close to me.

Interviewer: How did the experience of *Sherlock Holmes* versus *James Bond* compare? Is that very different?

Horowitz: *Sherlock Holmes* was easier. The reason is this, Conan Doyle and Ian Fleming, these are both brilliant writers. Conan Doyle was a genius. How he captured late nineteenth century in London and did it with utter precision. I say to you, in this room, six or seven words, taken from description of London by Doyle, and you know where you are. Therefore, capturing Doyle was quite easy because there was a large picture already. And I just had to pick up on it. But for *James Bond* it is little harder. 1957, we don't know so much about it anymore. We forgotten how the history looked in that period. There's a reference to Korean War in the book. Who can actually remember how that war started, who fought and who even won it? I found loads of information about the war so I was really pleased to put it in the book, but not many people know about it in these days. Also, Fleming's voice is more difficult to capture. He has techniques, he has tricks. Everybody does. But then, this was slightly more difficult to pin down than Doyle's. In Fleming's books you get passages of an incredible action. He was wonderful action writer. Chasing, explosions, all that stuff. He writes them brilliantly. But he also has this extraordinary ability to write sections which are really sad and introverted. So, trying to capture this wasn't so easy.

Interviewer: What responsibility did you feel to update the character in any way. Because obviously, it's set in some period and it had to be authentic to the period but then there is so much scrutiny and you have to respect your own sensibilities. How did you approach that?

Horowitz: Well, there are many accusations and thoughts that the original Bond character seems to be, for example, homophobic. And you know, some of his favourite things in life are women and alcohol and killing people. He's not, you know, a good character. And of course, there were problems with this. Particularly with Pussy Galore in the books. She was in all-girl gang, she was a lesbian, who meets James Bond and immediately goes to bed with him. That is not acceptable for the modern audience. We've moved on from that. Fleming got away with it at his time. So again, if you look what I do with Pussy Galore in the book, I try to give it slightly modern twist. I'm trying to be loyal to the James Bond of 1957 novel and to be loyal to his, not very attractive attributes, like xenophobia etc., but also, I'm trying to create little pauses after each of these segments, where reader can feel my intention to be like: "Wait a second, we live in 21st century." And what I found the most difficult, was to continue his smoking habit. Bond smoked 30 cigarettes a day and I've been writing kids' books for over 25 years and I have never put a character in, an attractive character, who smoked. I have strong feelings about that. I don't like promoting cigarettes in any way, especially to attractive young readers like you are. In a Bond novel, to give him his smoking habit, was hard to live with. So, I did put in, that smoking will give you a cancer. But then, being Bond, he looks at the cancer as on one of many things that tried to kill him. And cancer could just take a place in a queue.

Interviewer: That's very cleverly done. I really enjoyed that. You guys will never get to smoke now, in your life.

As you suggest, there's a lots of scrutiny and even an obsession with James Bond. It is always quite a sensitive thing to take on and in recent weeks, that you've been promoting the book, you've been asked many questions. About films and what you think of new actors. What you think of future Bond, the cast. That's already being quite controversial.

Horowitz: It is extremely unfortunate. I was asked by Daily Mail, if I think that Idris Elba would make a good Bond. I answered that he is an amazing actor, which I honestly believe, but then I foolishly continued and said that I would prefer somebody else, Adrian Lester, specifically. Then I was asked why and my answer was, for somebody who loves words as much I do, I must be honest, clumsy. And it caused offence and I didn't realise it would. It caused such an issue. Then the promotion of the book became bit awkward for me because instead of talking about my story, I've been constantly asked about my comment. I had to apologise over and over again, for that mistake. However, that was the only thing it was, a mistake. It was stupid choice of words and I'm very sorry for that.

Interviewer: But it's interesting, isn't it. Because people feel, especially in this country, this ownership of Bond and everybody has their opinion on who's their favourite Bond, what's their favourite film. Even friends argue over these things. Why do you think he is such an interesting character?

Horowitz: I think it has something to do, I mean, there is a link between Sherlock Holmes, James Bond and even Harry Potter. What is it about these characters that makes them endured and sets them apart from the rest? I think it's because that authors of these characters created not only amazing characters, but also astonishing worlds and supervillains and all the good stuff that comes with it. It also needs to be somehow, an iconic character. If you take Bond, and I think Kingsley Amis said it perfectly, when he described James Bond as a barbaric hero. In which he means that Bond doesn't really have any intellect, he doesn't come from anywhere, he doesn't have family, he doesn't have any great interests. He doesn't go to cinema or theatre. He doesn't read books, he doesn't have any particular pleasure in music. He just does what he does. And I think he has some similarities with the character that Clint Eastwood play in *Man with No Name*. He rides into town, he stays around for a short while, kills everybody, and leave. Somebody asked me an interesting question and that was: "Would you be friends with James Bond?" I'm not sure I would. I'm not sure anybody would. I don't even know why we admire him. I'm not sure why is it that everybody likes him. He's just an interesting character and that's probably what makes him endure. It doesn't matter if it's

Sean Connery or Roger Moore or Daniel Craig. Something about Bond will endure no matter who plays him.

Interviewer: Alright. Thank you very much. I just wanted to ask you. You mentioned you wrote many books for children and I know you have two sons in their twenties. Did they read your work? What did they think about it?

Horowitz: Ohh, my sons read my work. They are vicious critics. When I wrote *Scorpion*, wait no, it was *Eagle Strike*, anyway, there is a kiss. In all Bond books there are women, usually called something interesting like Pussy Galore. In Alex Rider books, which is meant to be for children, Alex's love interest is called Sabina Pleasure. As a Sabina-pleasure-meeting-you. And again, there's a kiss at the end of the *Eagle Strike*. And I never forget it. My son Cass, who was 11 at that time, came to my office and looked over my shoulder and read this kiss which was the first kiss of a teenage boy aged 14. I've written it beautifully. 8 lines, all the feelings, physicality of it. My son read that and said: "Dad, if you publish that, I'm leaving home."

Both of my sons read *Trigger Mortis* and my biggest fear was that they gonna read an inevitable bedroom scene, that had to be there. And, you know, do you really want your sons reading stuff like that, that you've written? But they made no comment about it. So, I suppose it was ok. However, as I mentioned in the press, the person that didn't like the book was my wife. She's a producer of *Foyle's War*, basically my boss. And for over than 20 years she is giving me notes about my work. And she was the first person to read *Trigger Mortis* before anybody else. It's very interesting that just choosing the wrong word can change a perspective for someone. I had few setbacks because of that. These were my mistakes. She told me what I have to change. In the concept of Bond, the difference between Bond being very drawn to women, being such aggressive really. The difference between that, being acceptable and being actually, a bit disgusting, was just an occasional word here and there. The wrong word at the wrong place. She then gave it back to me and said that I have to change it and I did. The reviews were so far very good, so I guess yeah, she helped. She was brilliant at finding what I did wrong.

Next part of the text is a transcription of questions and answers. I had a chance, with few other members of audience, to ask Anthony Horowitz questions about his work.

Question: Do you have any intentions to write another Bond story? Or to continue the works of other authors?

Horowitz: With Bond, I have no plans to do that now. If Ian Fleming Estate would want me to continue, I'd certainly consider it. I wrote already two Sherlock Holmes stories and I'd like to write another one focused purely on Watson. However, right now I'm working on my own book called *The Magpie Murders* which is a crime novel, slightly inspired by Agatha Christie's style. I have now idea for a new trilogy for kids on which I'd like to work next.

Question: Do you plan to work on another Alex Rider film?

Horowitz: I can assure you, I would love to. Unfortunately, it is not me but Hollywood that holds this back. The truth is, that *Stormbreaker* was not a hundred percent successful in America. It was successful in England and other parts of the world but not in America. It is the same reason why there is no another Tintin film. Tintin did spectacularly well around the world but wasn't understand well in America. And for the series to be made, it has to be popular in America.

Question: I was delighted several years ago when you came to Leeds to speak with the students at school in a library. You said back then that your favourite novel was *Great Expectations*. Now, is it still or is it something new? And, if you could, is there any Charles Dickens' novel that you would put James Bond in?

Horowitz: Yes, sometimes I can't decide if it's *David Copperfield* or *Great Expectations*, but I still love these novels. And oh, well. I'm sure it would be perfect idea for some funny sketch on TV, like *Comic Relief* and that sort of thing. However, personally, I don't think that there is a place for Pussy Galore in any of Dickens's settings.

Question: Are you planning on writing another Alex Rider book?

Horowitz: I have no intentions to do it now, but I have in mind maybe, collection of short stories connected to Alex's world. I love Alex and I didn't want to start to hate him. That is what happened to Conan Doyle and Sherlock. He was so tired of this character that he eventually killed him off. And then, because of the fans, he had to resurrect him. And I didn't want it to do it to Alex, but we'll see. Never say never.

Question: I think that the most inspiring thing about the book is the setting. Just few days after time setting of another novel, *Goldfinger*. Where did this idea come from?

Horowitz: Thank you for your comment, that is very kind of you.

Well, one of the first things I thought about when I knew I'm gonna write another Bond novel, was to put it in a correct time frame. Definitely not in the 21st century. I don't judge other author's and director's intentions to do that, but it is not something I'd personally done. For me, Bond belongs to that time in 1950s. So, first thing I did, I draw a chart of when the books were set, like *Casino Royale* and *Diamond are Forever*. And I worked it through and tried to work out how much time was there between each of the books. And I needed at least 5 or 6 weeks of, let's say, spare time when Bond could have another adventure. And after *Goldfinger*, there are few months when we didn't know what happened, well, we know now of course. And that for me, was an obvious time to go for, because *Goldfinger* is probably my favourite Bond book. And I love sense of continuity. Plus, when you are writing a Bond novel, there are three things that you have to get right, apart from the time setting. The title, a name of the girl and the name of a villain. I think I did quite well.

Question: Do you have any "writing habits"? Do you do something special when you are writing the book? How did you write *Trigger Mortis*? On a computer?

Horowitz: I always carry a pen with me. I love the scratch of the ink on the paper. I wrote this book by hand, with my pen. No computer or typewriter. And I have no routine at all. Although, I normally write around 5 or 6 o'clock. I write in my office and I stop writing when I feel I've run out of the ideas or when there is a dinner or lunch time. If I'm not in a mood to write, I simply don't. Then I go to cinema or I go for a walk. That's how I work. I hope that answers your questions.

Question: How long did it take you to write this book?

Horowitz: It was a work of about six months. It took me quite a long time because I had to check everything. I wrote a paragraph and I came up to a product. And I had to check what product was available in 1957. And then I also had to work out what Bond attitude would be towards these things. Is he going to like it? There wasn't a paragraph that I would not have to check. Like type of pen or piece of food or drink or whatever. He pours a whiskey, what is the brand of that whiskey? Also, choosing the words. The words that Fleming would use but I would not. I even got into an argument with Fleming Estate. About a restroom. Should I use toilet? Or restroom? One is American, he wouldn't probably say that. So, they said I shouldn't use it, and more and more.

Question: How you look at "toys" that Bond uses in films?

Horowitz: There are no gadgets in the book at all. And the reason is simple. Which might be surprising to you. But in the books, there are very few special gadgets that Bond would use. It is more used in films. To me, as a purist, and I'm not criticising the films, I'd have never done it. However, to me, personally, these things got out of control in Bond films. Like invisible cars etc. And that is not Bond. So, I didn't put any gadgets into a book at all. I'd stick with, what I think, Fleming would have done.

Question: You're quite specific about Jeopardy Lane looking like Jean Seberg. And I was curious if you had similar visual model for other characters.

Horowitz: Actually, some critics picked up on that. Some said that James Bond would have no knowledge of who Jane Seberg was. I thought, that maybe he could have seen a poster with her, because she was quite popular at the time. I don't generally have photographs of people when I'm writing a book. You know, when I created Jeopardy Lane, I was thinking, what can I do to make her different from Pussy Galore and Logan. I was picturing her and then I thought of Jane Seberg, so I wrote it down. That look with short hair. But it was a mistake to write it like Bond knew who I had in mind. That is one part of the book when my voice is slipping through.