

UNIVERSITY OF TARTU
DEPARTMENT OF ENGLISH STUDIES

**The adaptation of Arthur Conan Doyle's *Sherlock Holmes*' character Professor Moriarty in the Japanese animated series *Moriarty the Patriot* (2020)
BA thesis**

BIRGIE BLIGZNA
SUPERVISOR: *Lect.* PILVI RAJAMÄE

TARTU
2024

ABSTRACT

Professor James Moriarty from Doyle's *Sherlock Holmes* short stories has remained a popular research topic for years now, even though his appearance in those stories was quite brief. This popularity, however, has not been extended to his adaptations variants, meaning that there is a clear lack of an overview on how his character can be interpreted. This thesis focuses on the Japanese animation *Moriarty the Patriot*, an adaptation that stands out for its decision to put the focus of the story on Moriarty. The aim being to see how the adaptation has modified his motivations and the plotline of the short story *The Final Problem* when compared to the source material.

The thesis consists of an introduction, a literature review, an analysis of the character and a conclusion.

The introduction provides the background context for the thesis.

The literature review provides a brief overview on the genre of adaptations and studies done into both *Sherlock Holmes* adaptations and Moriarty's character. It also provides a brief overview of reviews on *Moriarty the Patriot*.

The analysis section covers how *Moriarty the Patriot* works with the concept of adaptations, followed by a comparative analysis into Moriarty's character and the adaptation of the short story *The Final Problem*.

The conclusion provides a summary of the main findings of the thesis.

Table of Contents

ABSTRACT.....	2
INTRODUCTION	4
1. LITERATURE REVIEW – THE ADAPTED WORLD OF <i>SHERLOCK</i>	
<i>HOLMES</i> 7	
1.1 Adaptations.....	7
1.2 <i>Moriarty the Patriot</i>	9
1.3 Research into different <i>Sherlock Holmes</i> adaptations.	11
1.4 Research into James Moriarty’s character.....	12
2 ANALYSIS OF WILLIAM JAMES MORIARTY.....	
2.1 <i>Moriarty the Patriot</i> as an adaptation.....	16
2.2 James Moriarty and William Moriarty	18
2.3 Sherlock and William	20
2.4 The Build-up to the Final Problem.....	21
2.5 The climax of William James Moriarty’s plans	24
CONCLUSION.....	27
REFERENCES	30
Resümee.....	31

INTRODUCTION

Sir Arthur Conan Doyle, the Edinburgh based Scottish author was born in 1859 and was known for his numerous science fiction and historical novels, with the most well-known being his detective stories. It was not until 1886, well into his university days, that his first story would be picked up by a publisher. *A Study in Scarlet*, which gained plenty of praise and good reviews, was the general public's first introduction into the life and adventures of Sherlock Holmes, a gifted detective that would go onto influence and shape the entire mystery and crime genre. As a result of the immense support for the first story, he was commissioned to write a sequel, which started the series of short stories surrounding the fictional detective. However, the beginning of the 1890s saw Doyle turn ambivalent towards his own creation and wanting to make more time for his historic novels, decided to kill off the beloved detective. In 1893, the Strand Magazine published the short story *The Adventures of the Final Problem*, commonly referred to as simply *The Final Problem*, which saw the first introduction of the infamous Professor James Moriarty.

James Moriarty as a character was originally meant to be nothing more than a plot device designed to kill off Sherlock Holmes. He was written to be a criminal mastermind above the common people, who, using his intelligence, could work well above the law without being caught. The studies done on his character tend to focus on the aspect of his surprising popularity years after the original story was first published, considering all Moriarty initially was, was a one-off villain with a single purpose. This popularity has also meant that whenever a new adaptation, be it in the form of a television show, such as *Elemental*, or a book series, such as Nancy Springer's *Enola Holmes*, gets published, the professor finds himself adapted in some way alongside his counterpart. For example, while the former work adapted the professor using the same name and gender, then the latter saw

the adapted professor not only go by the name Mira Troy (anagram for Moriarty), but also portrayed as female.

An important aspect to note is that most of the studies done on the various adaptations focus on the popular western silver screen and book variants, leaving quite a few of the eastern ones out of the discussion entirely, and to get the full picture it would be important to involve them. In addition, while the amount of studies done on the original Professor James Moriarty is plentiful, there is a clear lack of studies done on specifically the countless adaptation Moriartys. One of the more interesting eastern adaptations is the Japanese series *Moriarty the Patriot*. Compared to some of the other popular adaptations of Doyle's works over the years, such as the aforementioned tv series *Elemental* and BBC's *Sherlock*, *Moriarty the Patriot* stands out for its decision not to tell the story from the point of view of the original main character Sherlock Holmes, but instead it has recreated the detective's arch nemesis Professor Moriarty as the new hero of the story. While the professor's name, James Moriarty, remained unchanged, the adaptation saw to giving him an additional first name, William, as both a plot device and to show that while he does follow the actions of the original, his motivations make him a character of his own as well. This not only created a new and unique way to look at how Moriarty's character can be interpreted, but also gave people an opportunity to view several of the scenes that take place in the original works from another point of view. *Moriarty the Patriot* decided to take on the task of turning the simple one-dimensional villain into a morally grey main character, someone the viewers should want to empathise with; an aspect that not a lot of the other adaptations and as a result, studies have covered.

The aim of this thesis therefor is to explore the Japanese adaptation *Moriarty the Patriot* and look into how the series has adapted the infamous Professor James Moriarty from Arthur Conan Doyle's works. The focus will be on how he differs from the original

canon in terms of motivations and his relationship with the detective Sherlock Holmes. Furthermore, I aim to explore how these changes impact the reasoning and culmination of the famed final showdown between the characters of Sherlock Holmes and (William) James Moriarty taking place in the short story *The Final Problem*.

The thesis is separated into two main chapters. The first chapter covers the literature review, where a discussion on adaptations in general is provided, followed by a brief overview of some reviews on *Moriarty the Patriot*. The chapter ends with overviews on some of the research done into *Sherlock Holmes* adaptations and some of the research done into the original James Moriarty character. The second chapter covers the analysis on the adapted character of Moriarty compared to his original depiction. The *Sherlock Holmes* short story that will be used as the basis for comparisons is *The Final Problem*, as this is the only short story from Arthur Conan Doyle's collections to incorporate Moriarty's character beyond brief mentions. Firstly, the reasons why *Moriarty the Patriot* stands out as an adaptation and how it cleverly works with the label will be discussed. This is then followed by a look into how Moriarty's background has been changed and how that directly affects the alterations done to his general motivations throughout the storyline. The analysis ends with a look into how all the changes done to his character modify the motivating force behind the final showdown between Moriarty and Holmes specifically, without altering the original storyline's course of actions.

1. LITERATURE REVIEW – THE ADAPTED WORLD OF *SHERLOCK*

HOLMES

This literature review aims to give all necessary information and background needed to the topics and works in question for the thesis. It provides a brief overview on both the literary genre of adaptations and *Moriarty the Patriot*, and concludes with an overview on a few studies done into *Sherlock Holmes* adaptations and the original character of Moriarty.

1.1 Adaptations

Adaptation as a form of art has existed and been around for centuries, be it historically in the form of plays or in the new day and age, movies and even video games. Hutcheon (2006: 2) mentions how, for adapters, the idea of creating art and stories based on other already existing pieces of creative work has always been the common belief as “art is derived from other art; stories are born of other stories”. Julie Sanders (2005: 21) adds to this concept the theory of hybridity introduced by Homi Bhabha, which states that in the name of tradition, ideas are repeated and translated constantly, which in return gives way to new and innovative creativity.

To highlight the importance of adaptations, Sanders (2005: 10-11) brings up the essay by T. S. Eliot, where the mentioned author discusses how the concept of praising poets for not resembling others should be rethought. The essay also highlighted how the reworkings and ‘responses’ to various texts should be given the same limelight as the originals. Sanders finishes this thought with a quote by Eliot, to show how the author truly believed the adaptations of different works should be more heavily involved in discussions about said original works: “No poet, no artist, of any art, has his complete meaning alone” (Sanders 2005: 11). Meaning that to get the full picture and every interpretation, it is important to look into the ways it has been acknowledged by others.

It is a known fact that adaptations have always been a popular way of retelling already known stories, which means that there must be some appeal and need for them. Hutcheon (2006:4) hypothesizes that this might come from people's innate desire for some type of repetition combined with enough change to pique their interest. The act of being able to recognize plotlines while being surprised by the changes the switch in media provides is part of said appeal.

The concept of recognition however also plays a role when we start discussing the existence of adaptations as a proper literary genre, as in Hutcheon's (2006: 6) words they are always "haunted by their adapted texts". Whenever we call something an adaptation, there is already an established relationship being made with a previously existing piece of art. However, the assumption that an adaptation is a simple copy of the original works does not take into account that while adaptation is a form of repetition, it is specifically "repetition without replication" (Hutcheon 2006: 7). Hutcheon (2006: 8) goes on to call it a simple transposition of a text, as an adaptation can change anything from the genre to the point of view the story is being told from. While Hutcheon solely uses the term transposition to describe adaptations, Sanders mentions another term alongside it; commentary (Sanders 2005: 25).

Sanders and Hutcheon however somewhat differ in their opinion on the definition of commentary. For Sanders, the term 'commentary' is used to describe works that comment on specific politics of the source material, be it by additions or changes to the source. She mentions the example of the film adaptation of Shakespeare's *The Tempest*, where a character that was only briefly mentioned in the original is now brought to the forefront as a way to question her absence (Sanders 2005: 27). Hutcheon (2006: 90) on the other hand relates critical commentary as such with parodies, as in her opinion parodies have the right

to comment on aspects of the source materials, a right that regular adaptations do not. While the core definition of the term is the same, the purpose of it clearly differs for the two authors.

On the topic of transpositions however, Sanders does agree that most screenplays fall under said term, but she also argues that many of them have countless layers of it at play. While a work may have a simple genre change, it can also have a geographical or cultural change. Luhrmann's *Romeo and Juliet* reworking titled *Romeo + Juliet* works as an example for this quite well, as while the core story of two teenagers falling in love, despite their opposing families remains, it updated the actual setting from a Veronese tragedy to fit a more contemporary world, for instance with changing the ever-present swords with handguns (Sanders 2005: 25). Meaning that the idea of adaptations is not to reproduce something, but to recreate and interpret the existing piece of literature (Hutcheon 2006: 84).

1.2 *Moriarty the Patriot*

Examples of stories that have been adapted to the silver screen countless times over the years have been the *Sherlock Holmes* short stories by Arthur Conan Doyle. The very first of these adaptations dates back to around 1900, when the short movie *Sherlock Holmes Baffled* depicting Sherlock's character was published (Davies 1976).

An adaptation that stands out amongst the Holmes stories is the Japanese animated series *Moriarty the Patriot*. It was storyboarded by Ryosuke Takeuchi and originally released as a Japanese comic book series [manga] in 2016, with the animated equivalent being released by Production IG in 2020 (Orsini 2020: para. 2).

When recalling the types of adaptations, *Moriarty the Patriot* would constitute as a commentary rather than a simple transposition (Sanders 2005: 25), considering its purposeful highlighting and analysis of a character that in the original is only showcased and

mentioned in a select few short stories. In the words of the Morgana Santilli¹ (2020: para. 2), it is quite easy to reinvent a character, such as Moriarty, whose backstory is very inconsistent in the original works.

Panos Kotzathanasis² (2021: para. 6) praises the series in his review on the Asian Movie Pulse website for the way it criticizes the 19th century English aristocrats' despicable and egotistical nature, giving the show a clear sociopolitical element. Lauren Orsini³ (2020: para. 2) shares the sociopolitical sentiment in her review for Forbes magazine, as she comments on how Moriarty's actions and plans against the reigning oligarchs make him a hero even in terms of today's world. Similarly, Santilli (2020: para. 5) adds that the "indictment of the aristocracy" is nice to see as in the original works Holmes' character either upheld some of the same beliefs or completely ignored them otherwise.

Kotzathanasis (2021: para. 6) goes on to mention how he appreciates the way the author has showcased the two opponents [Holmes and Moriarty] as being both clear geniuses while also staying true to their human nature. He does go onto critique the show however for its "villain of the week" structure that the first season seems to follow, Orsini (2020: para. 5) on the other hand, praises this structure as it feels reminiscent of the original short stories, where one story, or episode in this case, centres on a singular mystery. Meaning that the series not only adapted the characters and storyline, but also aimed to keep the familiar structure of the story.

¹ Morgana Santilli is the Marketing coordinator and reviewer at one of the largest New York based publishing houses, Yen Press, LLC.

² Panos Kotzathanasis is a journalist and reviewer specializing in Asian cinema. His reviews and opinion pieces have been translated and published several times in the reputable Estonian cultural newspaper Sirp.

³ Lauren Orsini is a senior contributor and reviewer on the news website Forbes, specializing in popular culture and anime [Japanese animation].

1.3 Research into different *Sherlock Holmes* adaptations.

Similarly to the wide range of works based on *Sherlock Holmes*, research has also been done on not only the original writings but also the plethora of adaptive works. As one might assume, the main research topic of these articles is Sherlock Holmes and his companion John Watson. The research into James Moriarty and his character differences across adaptations appears to be quite insignificant compared to his counterpart.

Looking into the research done on different adaptive works based on Doyle's *Sherlock Holmes*, an interesting aspect emerges. Most of the articles cover only a specific handful of western television shows, where they either keep Holmes in the familiar United Kingdom (*Sherlock*) or place him in the United States (*Elementary*). The first of these that Dominik Plitzko (2019) points out in his article is the 2010 series simply titled *Sherlock*. While the setting remained in London, the series took on a vastly modernized feel, as Holmes is seen using a smartphone and even hacking to solve his cases, while Watson is a blog writer to deal with his PTSD. The second of these adaptations discussed is *Elementary*, a seven-season series that puts a similar contemporary spin on the classic story and characters, in addition to changing the setting from London to New York. The modern aspects of the show appear similar to the series *Sherlock* via Holmes' usage of a Blackberry and Watson being a blogger (Olsson 2022). Ingrid Olsson (2022) mentions how *Elementary* specifically has kept the core details of the original characters and simply made them adapt to the modern world; she points out that the way Sherlock uses the new age technology is reminiscent of how he would make use of everything around him to solve crimes.

Ingrid Olsson (2022) also writes about the adaptability of a character such as Sherlock Holmes, she mentions how the simple structure of Doyle's stories makes it effortless for producers and other writers alike to take a character as seemingly established as that and insert him into a brand-new setting without changing the core elements of him.

Lynette Porter (2012) adds that these 21st century adaptations are simply the latest in the long line of story retellings to come, she also agrees with Olsson on this being a great showing of the true adaptability of the stories. This claim was also backed by the fact that in 2012, Sherlock Holmes was awarded the title of most portrayed literary human character in film and movie by the Guinness Book of World Records, beating the likes of Hamlet (Broyles 2016). However, amid this praise for the adaptability, Broyles (2016) asks the question of what is being adapted, Doyle's character Sherlock Holmes or the popular interpretation and characteristics of Holmes?

An interesting point Martyna Pasnik (2014) made is that a lot of the details or even references newer adaptations make, are not from the original works, but instead from popular reworks. For instance, the infamous quote "It is elementary, my dear Watson." is originally from the adapted series *Elementary*, there is no mention of this phrase in any of the original works. This shows that often it is the interpretations of the ideas themselves that add importance and influence to the original characters.

1.4 Research into James Moriarty's character.

Research into the main arch nemesis of the renowned Sherlock Holmes as he appears in the original works has been the focus for quite a lot of people, with the interest in him only having increased over the years. Researchers have been quite curious about the nature of James Moriarty and what has made him appealing to readers and authors alike.

When an outsider, someone who has never read the tales of Sherlock Holmes, first picks up the original short stories, they will soon notice that this iconic character, whom most analyses and character studies mention only appears briefly as a one-off villain (Gabrielsen 2015). Aside from *The Final Problem*, Moriarty also gets a few throwaway mentions in a couple of the other stories before he is seemingly killed off and then never mentioned again. Yet while consuming adaptations of the stories, Moriarty is everywhere;

he has seemingly become a mandatory villain for Sherlock to defeat in every reworking of these characters (Gabrielsen 2015). Gabrielsen (2015) also adds that similarly to Holmes' different portrayals, Moriarty has also been changed to match every updated version of the detective. This leads to the question of 'How exactly did Moriarty gain this cultural popularity?' (Delissen 2017).

Annik Delissen (2017) states that the answer to the popularity question shows itself when one simply investigates how Moriarty's character is presented in the original, she emphasizes the two sides of him: his master criminal self and his genius mathematician self. Two sides that clearly separated Moriarty from the ordinary 'bad guys' Holmes was catching before he appeared. People from the time the original short stories were published, found solace in the figurehead of Sherlock Holmes, someone who could easily make deductions on crimes using techniques that are reminiscent of the contemporary world of criminology (Delissen 2017). An issue however arose when people realized that the main criminals the fictional detective was hunting were mainly middle-class people, or "respectable people gone wrong, turned aside from their proper roles". Meaning that the readers felt as if they could in a sense become the very criminals that their beloved hero was after if they strayed from their 'righteous path' (Delissen 2017).

This is where Moriarty's character comes into play. He is portrayed as something above the common people, an invisible force, who in Delissen's (2017) words can be regarded as "the embodiment of organized crime". He became someone the readers could fear and someone who posed a direct threat to their beloved hero.

The nature of Moriarty's character can be said to play on a few common physiological fears. Gabrielsen (2015) points this out by bringing our attention to some of the imagery used to describe Moriarty, for example, the way Holmes describes Moriarty's

way of silently planning and observing, akin to a spider sitting in the middle of his web waiting for his pray.

The second fear that can be attributed to Moriarty's character is 'The Fear of the Unknown'. He is an invisible character, who is said to be in control of every single instance of crime happening in England (Delissen 2017). This point is further supported by the fact that everything we read is shown through Watson's eyes and similarly to us as readers, he did not know anything about Moriarty prior to Holmes informing him of their 'battles' (Gabrielsen 2015). Espen Gabrielsen (2015) adds that this made Moriarty into the perfect final enemy for Holmes, a character hidden in the shadows and being above the regular 'mortals' Holmes had been chasing so far. Delissen (2017) also argues that for the characters themselves, Moriarty's status as the 'Napoleon of Crime', as Doyle refers to him in *The Final Problem*, is merely speculative, as there is no solid proof of this aside from the final duel on the cliffside and Holmes' own words.

An aspect of James Moriarty that most articles mention is the fact that a lot of his character attributes have been left blank, which in Gabrielsen's (2015) words makes the original Sherlock Holmes stories the perfect departure point for other authors, as there is no strict rulebook to follow in how to portray him. The lack of details in the original description of Moriarty's actions means that authors and others alike can use their imagination to fill in these gaps (Delissen 2017). Interestingly both Delissen and Gabrielsen point out that one of the main aspects of Moriarty that he has retained across the adaptations is his connection to the academic field, his job as a mathematician. While in the original works by the time the final duel between the characters takes place, Moriarty has fully left behind the cover of the mathematician's life and has become a fully-fledged crime lord, then quite a few of the retellings show the professor not only having a genuine interest in the academic life, but also show him posing as a fully-fledged university professor. This role often also serves as a solid

cover for his double life in the reworkings, making him invulnerable to the suspicions of the detective (Gabrielsen 2015).

All in all, *Sherlock Holmes* adaptations are a good example of the transpositional nature of adaptations, as they manage to fit already existing and established characters into a completely new and unfamiliar setting, while not losing what makes them stand out as characters. Moriarty's own popularity as a simple and straight forward character shows itself quite clearly when those very same adaptations see him as a core part of not only Sherlock Holmes' story, but also the entire plotline, even though he only appears briefly in the short stories with one simple end goal.

2 ANALYSIS OF WILLIAM JAMES MORIARTY

This section will cover my own analysis on the animated series *Moriarty the Patriot* and the leading character William James Moriarty. I aim to compare some of the changes made to the character of Moriarty from the adaptation compared to the Moriarty of Doyle's works.

2.1 *Moriarty the Patriot* as an adaptation

As briefly mentioned prior, *Moriarty the Patriot* is a Japanese adaptation of Arthur Conan Doyle's famous detective stories collection *Sherlock Holmes*. To start off the discussion on it, an interesting aspect to explore is how it uses the genre of adaptation to its strength.

One of the points made in the segment on adaptations was that typical adaptations attempt to bring enough change to the source material to pique the interest of people while not getting rid of the recognizable aspects of the original. *Moriarty the Patriot* went the loose retelling route while clearly altering the way it tells that story. The main reason it gets away with this quite well is because it outright acknowledges that while the story and environment are the same, it has switched up something major. An excellent example of this, is in the opening page of the original Manga [comic book] version of *Moriarty the Patriot* (2016), where the reader gets a 'flash forward' into the finale of the show, the infamous Reichenbach Falls fight, which in the adaptation takes place on the Tower Bridge in London instead. For comparison, the animated show went with a slightly different approach to opening the story, it starts with a scene set in the year 1911 in New York, post the actual story timeline, of a child reading the original *The Final Problem* short story (*Moriarty the Patriot* 2020). Both tell the viewer that the story they will be consuming from here on out is based on the already established canon that presumably they are quite familiar with. It then makes a complete switch and places the viewers at the very beginning of the storyline after informing them

that the character in the focal point will not be the famous detective the book was titled after, but instead this story's version of the infamous mastermind Moriarty. This can be seen as a very quick and interesting way of getting the viewer interested in finding out how this new point of view will lead us to either the creation of the well-known short story *The Final Problem* or the show-off between the two rivals; all the while making sure that as the viewer follows along the switched-up plotlines, they are aware of where this will all end up regardless of the changes.

Before moving on to discussing Moriarty and his adaptation equivalent specifically, another important aspect about *Moriarty the Patriot* that should be mentioned is the way it quite cleverly combines references to other well-known works of art with the already established canon of *Sherlock Holmes*. A good example of this is an arc in the show's first season ranging from episode six to episode seven, more commonly known as *The Noahitic arc*. The name refers to the ship the characters embark on a cruise with and can be said to be a combination of the names Noah's Ark and the Titanic, the former being explicitly stated in the show: "She's the Noahitic, a ship truly worthy of taking on the name Noah /.../ the ark saving all of mankind." (*Moriarty the Patriot*, Ep. 6). The Titanic inspiration can be seen in the construction of the ship itself, which is visible while the characters provide exposition at the beginning of episode 6 – the ship looks almost identical to the historic imagery of the Titanic. This ship is also where the two leads, Holmes and Moriarty, first meet in this canon – a meeting that the original short stories never explained. An interesting aspect to note here is that it is a widely accepted opinion within the fandom space of the show that their meeting, from the framing of the shots to one of the locations near a spiral staircase within the ship, is heavily inspired by the first meeting of the main characters, Jack and Rose, in the movie *Titanic* (Ouki @Weiifeiyi). People often state that the author of the adaptation has confirmed

this fact themselves, however, no written proof of it seems to exist on the English side of the show's fandom.

2.2 James Moriarty and William Moriarty

The changes that *Moriarty the Patriot* brings to the character of Professor Moriarty are quite interesting, as the author has managed to change the purpose and thought behind most actions Moriarty takes. As a way of making the distinctions between the original and adaptation more apparent, from here on out Holmes and Moriarty will refer to the original characters from Doyle's canon, while Sherlock and William (Moriarty's first name in the show) will refer to the characters in *Moriarty the Patriot*.

Starting the discussion on his character off with a few throwaway references that Doyle made to give Moriarty some background as a character. *The Final Problem* and *The Valley of Fear* both briefly mention the existence of his unknown siblings: “/.../ in which Colonel James Moriarty defends the memory of his brother /.../” (*The Final Problem*) and “His younger brother is a station master in the west of England.” (*The Valley of Fear*), because of the vagueness of the two statements, there is quite a lot of argument over whether these two mentions are about the same brother or two separate ones (Starlett 1940). *Moriarty the Patriot* decided to not only give William two brothers, but also make them take centre stage in the story, and similarly to Vincent Starlett's (1940) suggestion gave them all the same middle name “James”, so they could act as one entity, while conducting their plans. William states this himself at the beginning of episode 13, which sets up the clever way they go undetected while conducting their main overarching plans:

We share not only the same goal but also past, present, and future, our lives entwined by choice. For we, three brothers, are the singular James Moriarty. (*Moriarty the Patriot*, Ep. 13)

While it might appear that the three brothers all supposedly play the role of the original Moriarty to an equal degree, it certainly is not so. William James Moriarty, the main lead that we follow throughout the story, is the mastermind behind everything ‘James

Moriarty' does. Similarly to the original, William also only directly involves himself in the more hands-on action when the finale, the mission they directly refer to as “The Final Problem” is set in motion. “As of now, we move onto The Final Problem.” (*Moriarty the Patriot*, Ep. 23).

An interesting addition to simply fleshing out the brothers is that *Moriarty the Patriot* made the three of them into stepsiblings, with William and his younger brother Louis being poor blood-related orphans that were adopted into the eldest Albert's noble family. At this point in the story, Albert already festered a deep-rooted hatred towards his own cruel noble family:

The world as I know it is driven by status /.../ Why is this family, this world so horrifically cruel, so twisted /.../ These people are poison, they taint the very air they breathe /.../ (*Moriarty the Patriot*, Ep. 2).

This was then combined with young William's own bitter feelings towards the rich nobility and his audaciously grand plans to rid the world of the so-called ‘bad’ noblemen. “/.../ once the demon [nobles] is exorcised, the heart [society] becomes pure. /.../ Mark my words, this country will be purified.” (*Moriarty the Patriot*, Ep. 3)

Albert, both being young himself and being ever curious as to how he would fulfil these plans, promised to help William in any way he could through his own noble status, if he stuck to his promise to ‘fix the world’.

This fundamental hatred towards the nobility, while posing as nobles themselves, is already quite a big leap away from the original Moriarty. While Moriarty is described to the readers as “diabolical” and in charge of “half that is evil and of nearly all that is undetected” (*The Final Problem*), then William, alongside his brothers has chosen to pose as the “Lord of Crime” to go after the corrupt nobility instead of the general public. The core goal of William's character has been moved away from the simple want for chaos to a more centred and seemingly ‘noble’ cause of helping the less fortunate in society.

In other words, it can be said that while Moriarty fills a stereotypical evil villain role in the original, then William poses as a more morally grey character, who has questionable ways of fulfilling a seemingly moral goal. This also shows that to make the character more ‘main lead’ material and compelling for the viewer to root for, *Moriarty the Patriot* chose to make him a lot more complicated of a character in terms of his motives. This in return makes the relationship between William and Sherlock less of an arch-nemesis ‘evil vs good’ type, and instead focuses more so on their opposing ways of reaching similar goals, making the parallels between their characters a lot more apparent.

2.3 Sherlock and William

Moving William’s main goal away from causing mayhem and chaos amongst society, means that his relationship with Sherlock is less about the detective chasing after him out of malice and more so out of genuine curiosity and awe at William’s intellect and character. It feels as though the author of *Moriarty the Patriot* took the line “My [Holmes’] horror at his [Moriarty’s] crimes was lost in my admiration at his skill.” (*The Final Problem*) and decided to expand on that line specifically by making their relationship a lot more playful in the adaptation.

In *The Final Problem*, Holmes is fully aware of who Moriarty is and has made it his one mission to bring him to justice from the moment Moriarty’s character is introduced, all the while not showing the readers the build-up of Holmes putting together clues and finding out about how Moriarty operates. *Moriarty the Patriot* on the other hand has Sherlock more so simply suspicious of William for most of the show, as their meeting on the Noahitic made him ever so curious about the man as a person rather than a suspect of anything. Their second run-in with each other happens on a train where they embark on a small adventure to solve a murder mystery, giving way for the iconic rivalry to properly set off. This meeting also

provides us with a conversation between the two, where Sherlock outright accuses William, with a made-up story about being the one behind the murders of two nobles:

After he [side character] was taken into custody, /.../ He felt compelled to tell me who his benefactor was, the name of the mastermind. To my shock, the person he named is /.../ William James Moriarty. (*Moriarty the Patriot*, Ep. 10)

Not only are they both aware that Sherlock made this story up to see how William would react to it, but it also gives way for William to further pique Sherlock's interest and provide the viewers with proof of his confidence in his genius intellect to not sell himself out. His quick response of informing Sherlock that if he truly believes the accusation, then the burden of finding the evidence to support that claim would be on his shoulders, is an excellent example of William displaying the aforementioned confidence in how well thought out his plans are. This conversation between the two reaches its climax when Sherlock, as a way of indulging his ever-present curiosity, presents William with a 'hypothetical' situation, where if he really was the mastermind, how would he have answered the accusation then. This in return gives way to one of the most well-known quotes from the show and a sentence that is the show's way of launching Sherlock and William's infamous rivalry: "Catch me if you can, Mr. Holmes." (*Moriarty the Patriot*, Ep. 10).

2.4 The Build-up to the Final Problem

Doyle's short story *The Final Problem* is entirely dedicated to describing the build-up to the final showdown between Holmes and Moriarty at the Reichenbach Falls. The story went the route of describing the feelings and actions that were taken prior to the event taking place and then as the readers get to experience the whole timeline through Watson's eyes, skips the description of the actual showdown entirely. The one conversation Watson and Holmes have throughout the story is meant to give all the necessary context needed for the readers to understand why Holmes goes through with his arrangement concerning Moriarty.

Moriarty the Patriot, on the other hand, decided to give its viewers the build-up, but they expanded it from a simple conversation to a full story arc. The show also decided that

giving the final conflict centre stage and allowing people to experience the emotions that consumed the pair at the climax of the story would benefit the storyline a lot.

Before delving into the differences surrounding the actual climax, an important aspect to mention is the adaptation of the first face-to-face meeting between Moriarty and Holmes. In the short story, Moriarty's arrival at Holmes' living quarters marks the very first time Holmes meets with Moriarty in person. The entire situation is filled with tension from the very beginning, as Moriarty immediately points out the gun Holmes is holding, "It is a dangerous habit to finger loaded firearms in the pocket of one's dressing-gown." (*The Final Problem*).

Moriarty the Patriot instead turned this first meeting into the final conversation William and Sherlock have prior to the finale. Their conversation remains tension-filled, as they have a silent stare down before any words get uttered, however unlike the short story, their conversation is not about them challenging and threatening each other. It is instead centred on William simply coming to Sherlock ".../ with a request regarding the story of Sherlock Holmes and his nemesis William James Moriarty. Would you kindly bring it to a close?" (*Moriarty the Patriot*, Ep. 24). It is not stated in the show, but with how calmly Sherlock accepts this proposal, it is not far-fetched to assume William is aware of a conversation that took place right before their own meeting. There, Sherlock not only got confirmation that for William's grand plans to fully succeed William needed to die, but also that Louis, the youngest Moriarty brother wanted his help in regard to William's plans:

"/.../ You want me to save Liam's [nickname Sherlock calls William] life, correct? In order for Liam's plan to achieve its maximum effect, it requires him to die. Considering the timing /.../ that must mean one thing, your brother, he won't feign his demise. /.../. (*Moriarty the Patriot*, Ep. 23)

It is important to note here that while William's initial plans, when he was a child might have been quite simple and cruel, they evolved from simply wanting to kill all noblemen to having his associates get rid of the nobility, who had done direct harm to commoners. The closer the climax of both his and the show's story gets, the more William

starts to show that initial cruelty, deciding to paint his own hands with the noble blood being spilled. Another crucial thing to point out is that the central idea of William's overarching plans is that by committing these heinous crimes and murders, he could focus the resentment of all the people, both nobility and commoners alike on one entity, the entity of 'James Moriarty' in an attempt to unite them, and then by having the hero of the commoners, in his case Sherlock Holmes, rid the world of the embodiment of evil, he could in his mind solve the problem of the harsh class divide. The initial draft of this plan consisted of the trio of brothers simply faking their deaths and atoning for their crimes afterward, this, however, changed as the hour of reckoning drew nearer. The plans switched from the three of them taking on the burden of being the common enemy, to William deciding to take on this role himself, as he felt as though his brothers deserved to experience the 'new' world they would be creating.

The ending of episode 20 saw William taking the first step to making himself an enemy of the commoners as well as the nobility when he stabbed a politician, deemed the hero of the commoners, "Mr, Whitely, you truly are the white knight of the people." (*Moriarty the Patriot*, Ep. 20) who had come forward with a similar plan to end the inequality amongst the people in England. The politician's death became a necessary step in making sure that Whitely's clean reputation would not be ruined by people potentially exposing his crimes. This way he would be able to die a hero in the eyes of the commoners, while William would be able to incur the wrath of the same group.

An important aspect to tackle is the mindsets that both depictions of Moriarty, alongside Holmes go into the finale with. James Moriarty of *The Final Problem* arrives at Reichenbach falls fully committed to ending Sherlock Holmes, even if it means being taken out himself. Similarly, Holmes is also going to the arranged meeting fully prepared to die alongside his nemesis. ".../ if I were assured of the former eventuality [Moriarty's death] I

would, in the interests of the public, cheerfully accept the latter [Holmes' death]." (*The Final Problem*)

On the contrary, William and Sherlock do not go into the stand-off with the intention of taking each other out. Sherlock, as he states to William's younger brother Louis, is going into it intending to save William's life, as he deems them close enough to trust that the core intentions of his plans are good. ".../ Rest assured; I intend to save him. After all, Liam is my friend. /.../" (*Moriarty the Patriot*, Ep. 23). His intention is further motivated by a letter William leaves him. It goes over his reasonings in wanting Sherlock to be the one with him at the climax of the plans and explains how William sees Sherlock as a friend, who he wishes he had had the pleasure of meeting under different circumstances:

You were the one person, that understood me. /.../ It feels as though you're a long-standing friend. That is why I want you at my side at the moment I meet my end. /.../ If only we could be reborn, in another world, /.../ things would be different. (*Moriarty the Patriot*, Ep. 24)

William, compared to his original counterpart, is prepared to sacrifice himself for the greater good. He has no ill will towards Sherlock, but sees him as a necessary part in making sure his plans have the intended outcome. William wants to atone for his sins with his life, he is fully prepared to never see the world that his plans create and wants to "entrust this [new] world" (*Moriarty the Patriot*, Ep. 24) to specifically Sherlock:

/.../ As you're [Sherlock] aware, my aim is to assume full responsibility in regards to this plan, slowly but surely, I believe my plot will succeed. The hearts of the people will be swayed in time. Alas, I won't be able to see the result myself, but that can not be helped. /.../. (*Moriarty the Patriot*, Ep. 24)

2.5 The climax of William James Moriarty's plans

The overall setup of the final stand between Sherlock and William differs from the original quite a bit. When *The Final Problem* saw the two characters travel outside of the country to a remote cliffside in Switzerland, then *Moriarty the Patriot* placed their stand-off in the middle of London, on the Tower Bridge in full view of the public of England. Making them bear witness to the demise of the 'Lord of Crime'. While Holmes' and Moriarty's intention was to see the end of their plans in private, as no one else was ever supposed to be

involved in their personal game of cat-and-mouse, then William needed his and Sherlock's final moments to be in the view of everybody, as the focus in his eyes had never been on the two of them, but on the reactions and feelings of everyone around them.

To the displeasure of William however, Sherlock was not willing to play along with his meticulously planned act as he pleads for William to reconsider the fate of his role in his plans. "All of London considers you to be a devil, Liam, but there is still time /.../, together we can find a solution that doesn't end in death." (*Moriarty the Patriot*, Ep. 24)

The Final Problem's way of providing the readers with how the altercation between the two ended is a simple comment from Watson as he reads the crime report on it:

"An examination by experts leaves little doubt that a personal contest between the two men ended, as it could hardly fail to end in such a situation, in their reeling over, locked in each other's arms." (*The Final Problem*)

One might assume based on this description that Holmes and Moriarty, while fighting each other stood on the edge of the cliffside and either by accident or on purpose pushed each other into the "gleam of the broken water" (*The Final Problem*).

Moriarty the Patriot took the visual of the two of them in each other's arms as they fell and turned it into a moment, where William, realizing that Sherlock was not going help him die, throws himself off the edge of the bridge to end his life regardless. As a way of sticking to the original material with both characters falling off the ledge, Sherlock then jumps after him exclaiming "You idiot, as if that would stop me [from saving you]!" (*Moriarty the Patriot*, Ep. 24). This results in the adaptation of the iconic scene of the two enemies falling to their deaths.

The storylines of both the short story and the animated show might end in a similar way, but the purpose and meaning between the two differ immensely. The show managed to twist the simple narrative of Holmes wanting to take down Moriarty for the greater good into a storyline of Sherlock wanting to save William from sacrificing himself in the name of that

very same greater good. *Moriarty the Patriot* managed to do this by not altering the crucial events taking place, but instead by altering the motivations behind said events.

CONCLUSION

The aim of this paper was to explore the differences made to the adapted version of Arthur Conan Doyle's character Professor James Moriarty in the Japanese animated series *Moriarty the Patriot*, with the focus being on his motivations and the outcome of both his and Sherlock Holmes' final showdown.

The literature review gave a brief overview on the books about adaptations by Hutcheon and Sanders, where they covered the importance of adaptations. They also went over how one of the key reasons behind the popularity of adaptations is the ability for the audience to recognise the characters and plotlines, while giving them enough change to keep them interested. Adaptation is "replication without repetition" as Hutcheon pointed out.

To put the focus on *Sherlock Holmes* adaptations specifically, the literature review also gave a brief overview of a few reputable reviews on *Moriarty the Patriot*, with the key points being the show's surprising focus on Moriarty rather than the familiar detective and how seeing a *Sherlock Holmes*' character oppose the aristocrats so openly was refreshing to see. The studies done into other *Sherlock Holmes*' adaptations pointed out how a common trope within them is to modernise the environment around them while keeping their core character traits the same, an example given being *Elemental*, which places the crew into modern New York. An interesting aspect that was pointed out, was the fact that quite a lot of popular details and quotes that are attributed to the *Sherlock Holmes*' characters surprisingly do not originate from the original literary works, but instead were popularised by adaptations, an example being the phrase "It is elementary, my dear Watson.". The literature review concluded with a short run-through of a few studies done on Moriarty's character in the original short stories, as there is a clear lack of studies done on his adapted counterparts. The studies mainly focused on the surprising popularity of his briefly mentioned character years after the publication of *The Final Problem*. The main points that were made were his clear

motivational separation from Sherlock Holmes' regular opponents, and how his character plays on a few common fears, for example the Fear of the Unknown. The studies also pointed out how quite a few of his character traits have been left blank, making it possible for writers and adapters alike to fill in those blanks themselves however they see fit.

The comparative analysis portion of the thesis started with a short section about what makes *Moriarty the Patriot* stand out as an adaptation. The beginning section of both the original manga [comic book] and the anime [Japanese animation] play with the expectations of the audience as they show either a rendition of the Reichenbach Falls scene or the existence of the published short story *The Final Problem*, clearly stating that the environment is the same as the original stories, before flipping the script and stating that the focus of the story is instead on Professor Moriarty. The section also briefly covers the interesting way the show combines references from other popular media in the established world of *Sherlock Holmes*, with the inclusion of clear references to the ship and movie *Titanic*.

An interesting aspect to point out was how simply by giving Moriarty's character a proper origin story, something the original short stories failed to do, one can completely switch up the motivations of a character. The example given is how by simply making Moriarty a poor orphan, who despises the nobility and their arrogant ways then be adopted into a nobleman's family, means already establishing the base motivations behind every single action his character takes from that point on. This motivational change is a significant one when compared to the simple and straightforward want for general chaos that the original Moriarty seemed to carry with him.

Another aspect about Moriarty that had been changed was his relationship with Holmes. While the original pair were bitter enemies willing to do anything possible to stop the other in their tracks even if it meant dying in the process, then *Moriarty the Patriot* made

them into rivals, who were after a similar goal, to better the society, but with completely different ways of getting to that point. Their whole relationship got a more playful feel to it, to the point where their relationship by the end of the story was quite positive rather than bitter.

This change to their relationship meant that the iconic final showdown between the two, that still followed the original outline of the story, got a completely new context to it. It turned from two enemies wanting to rid the world of each other to Sherlock wanting to save William from dying for his plans. William went into the showdown with new and more complicated motivations when compared to the original, he wanted Sherlock to end his life to show the people that the “Lord of Crime” that they had placed their anger and fear onto was no more.

In conclusion the main differences made to Moriarty’s character surround his core motivations as those start to affect every other aspect of his character. They start to play with not only his relationships with other characters, but also give him an opportunity to step away from the simple villain role he had in the original.

As this paper focused more so on Moriarty’s character, future research could be done on the other adaptations of his character, or one could simply expand the research into *Moriarty the Patriot* and investigate how the adaptation incorporates other well-known works of literature into the established canon of *Sherlock Holmes*. More studies focused on the eastern adaptations of the stories would be a necessary step forward from here on out as well.

REFERENCES

Primary sources:

Doyle, Arthur Conan. 1893. The Final Problem. *The Memoirs of Sherlock Holmes*. United Kingdom: George Newnes Ltd.

Moriarty the Patriot. 2020. [Television program]. Japan: Production I.G.

Secondary sources:

Broyles, Britney. 2016. *Crime and culture: a thematic reading of Sherlock Holmes and his adaptations*. Doctoral dissertation. Department of Humanities, University of Louisville, Louisville, USA.

Davies, David Stuart. 1976. *Holmes of the Movies: The Screen Career of Sherlock Holmes*. Michigan: New English Library.

Delissen, Annik. 2017. *The Master Criminal who was not there: A study on the lasting popularity of Professor James Moriarty*. BA Thesis. Department of English Language and Culture, Utrecht University, Utrecht, Netherlands.

Doyle, Arthur Conan. 1915. *The Valley of Fear*. New York: George H. Doran Company.

Gabrielsen, Espen. 2015. *The lives and times of Professor Moriarty: investigating the otherness of Sherlock Holmes's arch-enemy*. MA Thesis. Norwegian University of Science and Technology, Trondheim, Norway.

Hutcheon, Linda. 2006. *A Theory of Adaptation*. New York: Routledge.

Kotzathanasis, Panos. 2021. *Anime Review: Moriarty the Patriot (2020) by Kazuya Nomura*. Available at <https://asianmoviepulse.com/2021/01/anime-review-moriarty-the-patriot-2020-by-kazuya-nomura/>.

Moriarty the Patriot. 2016. [Comic book]. Japan: Jump Square.

Olsson, Ingrid. 2022. *Sherlock Holmes - an adaptable hero*. BA Thesis. Department of Language, Literature and Intercultural Studies, Karlstad University, Karlstad, Sweden.

Orsini, Lauren. 2020. 'Moriarty the Patriot' makes a hero of Holmes' ruthless rival. Available at <https://www.forbes.com/sites/laurenorsini/2020/10/01/moriarty-the-patriot-makes-a-hero-of-holmes-ruthless-rival/?sh=70798df3552c>.

Ouki [@Weiifeiyi]. 2021. *I daily think about the fact that how Sherlock and William's first meeting on Noahitic was actually inspired by Titanic* [Tweet]. Twitter/X. [Fhttps://twitter.com/Weiifeiyi/status/1389131939043368961](https://twitter.com/Weiifeiyi/status/1389131939043368961).

Pasnik, Martyna. 2014. Intertextual Adaptability of the Character of Sherlock Holmes from Literature to Film Production. *Analyses/Rereadings/Theories: A Journal Devoted to Literature, Film and Theatre*, 2:1, 35–40.

Plitzko, Dominik. 2019. *Sherlock Holmes in Film - An Analysis of Adaptations in the Modern Era*. Available at https://www.researchgate.net/publication/335971269_Sherlock_Holmes_in_Film_-_An_Analysis_of_Adaptations_in_the_Modern_Era.

Sanders, Julie. 2005. *Adaptation and Appropriation*. New York: Routledge.

Santilli, Morgana. 2020. *Review: Moriarty the Patriot recasts the Holmes villain as a hero of the people*. Available at <https://www.comicsbeat.com/review-moriarty-the-patriot/>.

Starlett, Vincent. 1940. *221 B: Studies in Sherlock Holmes*. New York: Macmillan.

Resümees

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Birgie Bligzina

The adaptation of Arthur Conan Doyle's *Sherlock Holmes*' character Professor Moriarty in the Japanese animated series *Moriarty the Patriot* (2020)

Arthur Conan Doyle'i "Sherlock Holmesi" tegelase Professor Moriarty adaptatsioon Jaapani animeeritud sarjas "Moriarty the Patriot" (2020)

Bakalaureusetöö

2024

Lehekülgede arv: 33

Annotatsioon:

Käesolev bakalaureusetöö keskendub Jaapani animatsioonile "Moriarty the Patriot", mis paistab silma "Sherlock Holmesi" adaptatsioonina, kuna peategelaseks on nimeategelase asemel Professor Moriarty. Töö eesmärk on analüüsida, kuidas "Moriarty the Patriot" on muutnud Moriarty tegelaskuju põhimotivatsioone ning kuidas need on mõjutanud lühijuttu "The Final Problem" tegevuskäigu adaptatsiooni antud sarjas.

Bakalaurusetöö jaguneb neljaks osaks: sissejuhatus, kirjanduse ülevaade, tegelaskuju analüüs ning kokkuvõtte. Sissejuhatuses on edasi antud töö tausta info ning selle olulisus. Kirjanduse ülevaade annab lühikese ülevaate nii adaptatsioonist kirjandusžanrina kui ka teistest varasematest uurimustest "Sherlock Holmesi" adaptatsioonidesse ning Moriarty tegelaskujusse. See käsitleb ka lühidalt paari "Moriarty the Patrioti" arvustust. Analüüsi osa põhineb "Moriarty the Patrioti" nimeategelase võrdlusel Doyle'i lühijutus "The Final Problem" ilmunud Professor Moriartyga.

Bakalaureusetöö kokkuvõtteks võib öelda, et põhilised muutused, mida võib adaptatsiooni Moriarty juures näha tulenevad temale antud uues taustaloos, mis puudus suuresti originaal tekstis. Kui alguses lühijutus oli Moriarty lihtsalt detektiivi vastane pahalane, kelle põhieesmärgiks oli ühiskonnas kaose tekitamine, siis "Moriarty the Patriot" muutis ta peategelaseks, kes tahab ühiskonnas head näha, kuid selle saavutamiseks on valmis tegema mitte eetilisi valikuid. Ta peamiseks eesmärgiks sai ühiskonna klasside võrdsustamine ning mõjuka ülemklassi halbade liikmete likvideerimine, selle nimel oli Moriarty ka valmis surema. Seda on näha „The Final Problemi“ tegevustiku adaptatsioonis, kui Holmesi ja Moriarty viimase vastasseisu tagamõte muudeti nende kahe vahelisest lihtsast vaenulikkusest, Moriarty soovile lasta Holmesil end Londoni rahva ees tappa, et nad näeksid kuidas erinevate klasside ühine vaenlane langeb.

Märksõnad: inglise kirjandus, Arthur Conan Doyle, James Moriarty, Sherlock Holmes, adaptatsioon, Moriarty the Patriot

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Birgie Bligzna,

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose

The adaptation of Arthur Conan Doyle's *Sherlock Holmes*' character Professor Moriarty in the Japanese animated series *Moriarty the Patriot* (2020),

mille juhendaja on Pilvi Rajamäe,

reprodutseerimiseks eesmärgiga seda säilitada, sealhulgas lisada digitaalarhiivi DSpace kuni autoriõiguse kehtivuse lõppemiseni.

2. Annan Tartu Ülikoolile loa teha punktis 1 nimetatud teos üldsusele kättesaadavaks Tartu Ülikooli veebikeskkonna, sealhulgas digitaalarhiivi DSpace kaudu Creative Commons'i litsentsiga CC BY NC ND 4.0, mis lubab autorile viidates teost reprodutseerida, levitada ja üldsusele suunata ning keelab luua tuletatud teost ja kasutada teost ärieesmärgil, kuni autoriõiguse kehtivuse lõppemiseni.

3. Olen teadlik, et punktides 1 ja 2 nimetatud õigused jäävad alles ka autorile.

4. Kinnitan, et lihtlitsentsi andmisega ei riku ma teiste isikute intellektuaalomandi ega isikuandmete kaitse õigusaktidest tulenevaid õigusi.

Birgie Bligzna

Tartus, 21.05.2024

Autorsuse kinnitus

Kinnitan, et olen koostanud käesoleva bakalaureusetöö ise ning toonud korrektselt välja teiste autorite panuse. Töö on koostatud lähtudes Tartu Ülikooli maailma keelte ja kultuuride instituudi anglistika osakonna bakalaureusetöö nõuetest ning on kooskõlas heade akadeemiliste tavadega.

/allkirjastatud digitaalselt/
Birgie Blizna

Tartus, 21.05.2024

Lõputöö on lubatud kaitsmisele.

Pilvi Rajamäe

Tartus, 21.05.2024