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**Cloak and Dagger:
Disguise and Deceit in the Contemporary
Sherlock Holmes Adaptations**

Master's Diploma Thesis

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*I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.*

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1 Introduction

“As with all crime fiction, hidden and secret identities are of course pivotal to the original Sherlock Holmes stories” (Smith); thus disguise has always been in indivisible part of the Holmes universe. The detective has many times employed various costumes and disguise techniques to deceive those around him and to reach his ultimate goal: solve the puzzle at hand. The contemporary adaptations, namely BBC’s *Sherlock* and the Guy Ritchie’s *Sherlock Holmes* franchise, have indeed embraced this tradition as disguise and deceit stand in the heart of the Holmesian narrative, thus bringing Sherlock Holmes on screen usually means to introduce these elements as well.

Appropriating the concept of disguise and the deceit that is made possible through the disguise, the adaptations have embraced the meaning of the word to the fullest and they have applied disguise not only on the personal masking level, but the concept has spread through the whole adaptations, being used also with the characters’ activities and with the metaphorical meaning of some of the parts of the narrative.

The adaptations have also focused on the characters involved in disguise; in the original canon it is mainly Sherlock Holmes who puts on the diverse masks to pretend he is someone else and who devises elaborate plans to deceive and catch the suspects. According to Sherlock, “the art of disguise is knowing how to hide in plain sight” (*TGG*, 01:00:41); the recent adaptations of the Holmes stories have embraced the concept of disguise and in their rendition it is not only Holmes, but also other characters – mainly James Moriarty – who disguise themselves and their activities for various reasons. In the contemporary adaptations, the character of James Moriarty has become a new trademark of the Sherlock Holmes universe (Augustine 406-407); he occupies the most prominent role among Holmes’s antagonists and it is no different when it comes to the application of disguise and deceit. James Moriarty becomes Holmes’s counterpart in

this area as well, using disguise as personal masking, but also as a means of deceit regarding his criminal activities.

The main aim of this thesis is thus to discuss and analyse the three main areas in which disguise and deceit is used in *Sherlock* and Guy Ritchie's *Sherlock Holmes* franchise, mainly in *Sherlock Holmes: A Game of Shadows*. The first chapter deals with the matter of personal disguise, its application and the reasons for its usage. The second chapter shall analyse the disguise as means of deceit in relation to the activities of James Moriarty, and the last chapter is to deal with disguise in the form of metaphor, which both of the adaptations introduced into the wider arc of their narrative. To provide additional background and categorisation of the disguise and deceit, the thesis shall use the classification by Bell and Whaley as introduced in Josef Steiff's *Sherlock Holmes and Philosophy*.

2 To Deceive in Person: The Personal Disguise

Sherlock Holmes' penchant for masking and disguise is part of the canon ever since the original stories have been published in *The Strand* magazine. Holmes often uses various identities to take various approaches on the investigation of his cases, to find out more about the suspects, or to divulge otherwise unavailable information. In the original stories it is usually Holmes who turns himself into a different person; in the contemporary adaptations, however, other characters use disguise as well; mainly it is James Moriarty who usually poses as Holmes's counterpart, not only plot-wise, but also regarding the disguise. The following sections shall thus discuss the various means and purposes of personal disguise in both the BBC series *Sherlock* and the Guy Ritchie's *Sherlock Holmes* franchise.

2.1 BBC *Sherlock*

As well as the canon, the BBC adaptation uses the power of disguise as an essential element of the series narrative, be it Sherlock dressed up as a gallery guard (*TGG*, 00:59:45) or pretending to be a neighbouring tenant who locked himself out so he can intrude the flat of a murder victim (*TBB*, 00:13:37). Presenting several examples of the disguise utilised by various characters in *Sherlock*, this section shall analyse how the art of personal disguise and deception is used and whether there is any distinct variation in the purpose of its application.

2.1.1 Sherlock and Others

2.1.1.1 *Parson vs. Dominatrix*

When disguise appears in the BBC series, it is usually Sherlock who is the main applicator of the disguise methods, using various masks and costumes to assume another identity. However, a slightly different method has been applied when Sherlock decided to pay an incognito visit to Irene Adler in *A Scandal in Belgravia*. As the

Sherlock co-creator Mark Gatiss claims, “modern day Sherlock Holmes would not put putty noses on, he would basically be standing behind you now and you wouldn’t know he was there” (Wicks). Therefore, to visit the high-end dominatrix and to divulge information regarding a set of incriminating photos of a member of the British royal family, the detective decides to assume the character¹ of a parson, who has been attacked and mugged on the street and requires an immediate help. However, it is always the case with Sherlock, there shall be something extraordinary regarding the disguise, even though he is to pretend to be an ordinary parson – thus to achieve the look he needs to add a simple white collar and an authentic injury. As Mark Gatiss said, putty noses are not a thing Sherlock would opt for, therefore, he achieves the authentic look by making Watson to punch him. Provoking his friend and drawing attention to the “simply genius” solution to his disguise problem, Sherlock goes even as far as hit John first and start an actual fight with his friend to receive a real punch wound (Fig. 1).



Fig. 1 Sherlock as attacked parson in front of Irene Adler's house (*A Scandal in Belgravia*).

As Sherlock’s charade has been expected since the very beginning, Irene Adler has time to prepare and she welcomes her guest totally naked: she uses the method of *decoying* (Steiff), bringing attention from what can be deduced about her to the reality

¹ According to Bell and Whaley’s classification, this method of disguise is called *mimicking*: something or someone is attempting to look like something/someone else to gain a certain advantage (Steiff).

of her naked body (Fig. 2). Removing Sherlock's fake collar, Irene claims they are both "defrocked" (*ASiB*, 00:24:24). According to her, the big problem with disguise is that "however hard you try it's always a self-portrait" (*ASiP*, 00:25:30). However, when Sherlock is confronted with her "battle dress" (*ASiP*, 00:23:15) he cannot read or deduce anything from her exposed body. Even though Irene claims that every disguise is a self-portrait, her version of disguise offers no information about her whatsoever, thus concealing absolutely everything about herself. While Sherlock goes into a rather great lengths to perfect a disguise which does not even have a chance to work, Irene manages to create a highly effective disguise just by undressing and showing the irony of Sherlock's complicated method; an outcome of which is only the effect of the lengthy preparations and the attention drawn to the actual existence of the disguise.



Fig. 2 Irene Adler getting ready for Sherlock's visit and later wearing her "battle dress" (*A Scandal in Belgravia*).

2.1.1.2 To Win John Watson's Attention

Keeping up with the Holmes canon, Sherlock's return in the first episode of the third series of *Sherlock*, *The Empty Hearse*, includes a grandiose revelation of Sherlock being "not dead" (*TEH*, 00:21:08), while he is disguised as a French waiter. In "The Adventure of the Empty House" (A.C. Doyle 454-455), Holmes first approaches Watson disguised as book salesman with heavy accent and a beard – a typical example of *mimicking* – whom the doctor first meets on the street and who later calls in the 221B to first sell Watson books and then to uncover his true identity as Holmes. The Consulting Detective for the 21st century chooses to make a different appearance.

Finding out that Watson is to dine with his partner Mary Morstan in the restaurant of The Landmark Hotel, Sherlock decides to show up and spice up the big revelation with a little disguise. Upon entering the restaurant, Sherlock notices John at the table and he looks for a way to approach him. As the waitress slips by, Sherlock notices her attire and he immediately starts to assemble his costume, turning his suit into a uniform. Splashing 'accidentally' one of the male guests with water, the detective takes his bowtie from him with a promise to dry it up (*TEH*, 00:17:36), but fixing it under his own neck instead. Few tables away, offering to take another guest's menu away, he snatches the man's glasses as well, adding another accessory into his ensemble (*TEH*, 00:17:52). After that Sherlock's eagle eye notices a thick eyeliner in yet another guest's purse; while exchanging her menu for an absolutely identical one, he pinches the felt-tip liner to finalise his waiter look (*TEH*, 00:18:00). Masked and costumed (Fig.3), Sherlock finally approaches John, completing his disguise with a bad French accent. (*TEH*, 00:18:14) After a series of hints and puns in their conversation, John finally looks up and detects his friend dressed up as a French waiter.



Fig. 3 Sherlock Holmes before and after masking as French waiter (*The Empty Hearse*).

When John looks up eventually and recognises his friend whom he presumed dead, Sherlock comments on John's realisation: "Interesting thing, tuxedo. Lends distinction to friends and anonymity to waiters" (*TEH*, 00:20:49). By this line Sherlock defines the nature of his disguise. The purpose of this disguise is not to stay hidden in the plain sight, undetected, but the main aim is to have John see through the disguise and recognise his old friend. Sherlock is doing everything he can to actually blow his quickly set-up costume and reveal himself to John: talking in a fake French accent which is highly suspicious, however, nervous John who is about to ask Mary to be his wife totally fails to notice; Sherlock constantly tries to get into John's view or at least make John look up at him, and also the comments and descriptions of the wines on offer include double meanings, hinting at "surprise" (*TEH*, 00:18:41) and "staring into the face of an old friend" (*TEH*, 00:20:40). The whole situation is emphasised by the song chosen to underscore the whole scene: it's an instrumental version of a song performed by Pink Martini called *Dónde Estás Yolanda* ('Soundtracks'), which translates as

“Where are you, Yolanda?” (trans. A.F.); the song² about looking for a person seems to be a fitting soundtrack for this hide-and-seek scene.

However, when the Bell and Whaley classification is concerned, Sherlock goes a step beyond the concept of *mimicking*. While mimicking serves to disguise a person as somebody else not to be recognised, the main purpose of Sherlock’s disguise is recognition: both of Sherlock’s identity, as well as of the idea and seemingly clever way of revealing himself. Even though Sherlock could just walk up to John and tell him straight away, he decides to be smart about the revelation. Overcomplicating an otherwise simple situation seems to be Sherlock’s way of life, as he always needs to have his ideas recognised and appreciated.

The series, however, includes another twist on the original disguise and revelation moment from Doyle’s story. As it has been mentioned above, Holmes, disguised as an elderly book seller visits Watson at his lodgings to sell him books. The series transformed this scene into an elderly owner of a shop at the corner of Church Street (same as in the original story) visiting John Watson at his surgery and offering him pornographic DVDs, titled almost identically to the original books³. In this case John believes that the man is none other than Sherlock who comes to mock him and make up with him after their argument which followed Sherlock’s big revelation. Only later, when John tells the man off and tries to take his “costume” apart, he realises his mistake. Nevertheless, through this scene the BBC series further endorses the theory regarding Sherlock’s disguise: most of the time he uses it to be discovered eventually and admired for its cleverness; since John has experienced Sherlock’s methods and he

² “¿Dónde estás, Yolanda?” is a song composed by Peruvian musician Manuel Jimenez Fernandez and made popular in the 1960s by Afro-Cuban singer Orlando Contreras and the Mexican group Sonora Santanera” (Ozguirnevres).

³ The DVDs are titled *Tree Worshippers*, *British Birds*, and *Holy War* (TEH, 00:39:39), whereas the original books are named *British Birds*, *Catallus*, and *The Holy War* (A.C. Doyle 455).

expects another of Sherlock's complicated plots to ingratiate himself with John, he reacts the way he does, anticipating another of the detective's extravagant ventures.

2.1.2 Jim Moriarty? Not Really.

In the BBC series, Sherlock Holmes is not the only one who uses and abuses the art of disguise. Jim Moriarty has been Sherlock's major antagonist for most of the series' run and he, in a way, serves as Sherlock's counterpart in the matter of disguise as well. The following section shall discuss how Moriarty assumes different identities and disguises and to what purpose.

2.1.2.1 *Jim from the Hospital*

The first time when Jim appears on the screen (Fig.4) himself, not passing on messages or sending others to talk to him, is the moment when he walks into the St Barts laboratory. Claiming to be the Jim, working "in the IT upstairs" (TGG, 00:18:29), he presents himself as an ordinary, plain man. Molly Hooper believes that they are dating, John Watson probably finds him clumsy (when Jim knocks a metal lab dish on the floor), and according to Sherlock, Jim is gay, which is a fact he proves by several pieces of evidence. Those include "personal grooming" (TGG, 00:19:17), such as "tinted eyelashes; clear signs of taurine cream around the frown lines, . . . tired clubber's eyes" (TGG, 00:19:22), also Jim's underwear – visible high above the waistline and a particular brand – and then there is "the extremely suggestive fact that he just left his number" (TGG, 00:19:33) under the dish he knocked down. Everyone in the room have their own impression of Jim from the IT, however, nothing seems to be amiss. John and Molly oppose Sherlock's theory of Jim being gay, but there is no suspicion, nothing out of the ordinary. Moriarty spends only less than a minute on screen and he manages to create an ideal "fleeting impression" (TGG, 01:22:24) of an

office guy from the hospital, because “that was rather the point” (*TGG*, 01:22:28): to create a simple illusion of a simple man, disguising the true complicated nature of Moriarty’s personality and his business, thus embracing the concept of *mimicking*, too. The main aim was not to be discovered, but make a good use of the time undercover, only to flaunt it into Sherlock’s face later when the real reveal takes place.



Fig. 4 Jim from the IT vs. Jim Moriarty (*The Great Game*).

2.1.2.2 *The Actor*

Even when Sherlock knows well who Jim Moriarty is, the rest of the world does not have any idea who the man is, thus Moriarty uses identity manipulation and disguise to fulfil his next goal: to ruin Sherlock Holmes.

The last episode of second series, *The Reichenbach Fall*, is all about the fall, the fall from grace that Moriarty is preparing for Sherlock. Moriarty plans to ruin Sherlock’s good name, his reputation, to set the whole world against him, portraying him as a pretentious liar who invents all of Moriarty’s evil deeds and also hires an actor to play the antagonist and make a show for the public. Moriarty slowly builds up the case against the detective, this time getting his own hands dirty.

The first move is taking over the Tower of London's Jewel House while breaking into another two crucial institutions, the Bank of England and the Pentonville Prison. To enter the Tower of London, Moriarty chooses a simple, ordinary outfit consisting of a white T-Shirt, blue jeans, beige jacket, and a London baseball cap (Fig. 5), looking like every other London tourist, quite on purpose. Moriarty truly adheres to Sherlock's claim that "the art of disguise is knowing how to hide in plain sight" (*TGG*, 01:00:41). Again, Jim Moriarty uses the simple and common identity to reach his goal. When he allows the authorities to arrest them and the media to cover the whole event, his face becomes publicly known and he can start the next stage of his plan.



Fig. 5 Jim Moriarty's disguise when attacking The Tower of London (*The Reichenbach Fall*).

After the trial, when the jury, blackmailed by Moriarty, finds him not guilty, Jim launches a media campaign against Sherlock, claiming that he is Rich Brook, "an actor Sherlock Holmes hired to be Moriarty" (*TRF*, 00:59:20), only so that he could pretend that he is a detective genius. Again, his plan depends on making it simple: he creates a fake identity of a low-profile actor and shares the information, which he gained from Mycroft Holmes when interrogated by the secret service, with the journalist

Kitty Riley who – powered by revenge on Sherlock and the desire for a big career boost – writes a sensational revealing article, sentencing Sherlock to destruction. The only thing Moriarty has to do is to assume the identity of Rich Brook and act like the actor; the nature of the occupation itself includes creating and selling illusions of multiple identities, thus there could not be a better choice for Moriarty than assuming a changeable and multifaceted identity, which consists of disguise and deceit by default. As for the rest of the work, it has been done for him: “there is one big lie – Sherlock is a fraud – but people *will* swallow it because the rest of it is true” (*TRF*, 01:05:20). As Sherlock says, “that is what you do when you sell a big lie, you wrap it up in a truth to make it more palatable” (*TRF*, 01:01:41). Moriarty’s game is simple; once he sets the big lie about Sherlock out into the world and plants the doubts into people’s minds, those start to live a life of its own, doing all the hard work.

2.1.3 Punches and Acting

The BBC series presents many form of personal disguise, not limiting the art of concealment to Sherlock Holmes only, but other characters, such as Irene Adler, use it for their own purposes as well. However, the main contrast in the application of disguises lies between Sherlock and Jim Moriarty, who both apply the disguise concept of *mimicking*, though for different purposes. Sherlock, as the main canonical inventor and pioneer of elaborate disguise, often solves a simple puzzle with a complicated and intricate costume, going into great lengths to achieve his goal. Because if that, another purpose of his disguise is to be exposed, so that his elaborate method is revealed and his genius possibly acknowledged. Jim Moriarty, on the other hand, uses his disguise to cover up his activities, using simple methods and plain identities to hide in the plain sight and to take the attention off himself and his business. His main aim is not to be

exposed eventually, but to make as much use of his disguise as possible, revealing his clever manipulation only to take his enemies down.

2.2 Guy Ritchie's *Sherlock Holmes* franchise

When the Guy Ritchie's *Sherlock Holmes* franchise started with its first film in 2009, the movie acknowledged everything that is the canon Holmes: the art of deduction, boxing, his tendency to use various drugs, and his weakness for Irene Adler. When it comes to disguise, *Sherlock Holmes* included a small nod to this particular talent of Holmes's, having the detective mask himself and dress up as a beggar to shadow Irene Adler and to find out more about her mysterious employer – who coincidentally happens to be Professor Moriarty. In the next film, personal disguise, as well as other forms of deceit, occupies much more prominent position within the story's narrative – as the name of the film itself suggests. Therefore, the following section shall discuss how personal disguise is used in *Sherlock Holmes: A Game of Shadows* and for what purposes.

2.2.1 Sherlock Holmes Eventually

2.2.1.1 *It's So Overt, It's Covert*

Regarding the disguise in the second film of the *Sherlock Holmes* franchise, Holmes is certainly the main character who makes use of it the most, employing his enjoyment of masking and camouflage in his ventures.

Holmes's disguise is often very elaborate and at times it might seem even a bit over the top. When Holmes and Watson set out for the latter's stag party, Holmes puts on a huge beard, having Watson mock him and question the use of the massive accessory:

“Will your beard be with us all night?”

“I'll remove it once we're south of Trafalgar Square.”

“If you believe Moriarty has you under observation, isn’t this a bit conspicuous?”

“It’s so overt, it’s covert” (*AGoS*, 00:18:19).

The above line is Holmes’s motto when it comes to disguise, however, it does not always fully apply.

When at the beginning of the film Holmes dresses up to follow Irene Adler unseen and then to surprise her and snatch her mysterious box from her, he ends up looking like an oriental, possibly Chinese fellow, including a stereotypical long thin beard and whiskers and a pair of tinted glasses (Fig. 6). Even though the disguise seems to be rather complicated – as Holmes even employed a wig with a bald cap – he does not make that much use of it; following Adler for a while, he reveals himself to her and tries to divulge more information regarding the parcel she carries. The chances are that to a certain point the detective desires to be validated and he wants Adler to acknowledge his clever way of sneaking up on her; that she manages by a biting comment following their discussion on a dinner date: “Will you be coming as yourself?” (*AGoS*, 00:02:22), hinting at Holmes frequently assuming various identities. It seems that the detective is becoming notorious for his penchant for disguise – even Watson, when he receives an oxygen device in a mysterious parcel at the end of the film, understanding that Holmes might be alive, asks his wife “who delivered this parcel” (*AGoS*, 01:59:52). Upon hearing that it was a postman, Watson further inquires if it was “the usual chap” (*AGoS*, 01:59:57) and whether he looked “peculiar” (*AGoS*, 02:00:00), suspecting Holmes of another game of hide-and-seek. The question remains whether Holmes’s disguise can actually fulfil its concealing function when the play with identities is expected of him; if not, the only function to remain would be the social one,

allowing Holmes to use his disguise abilities to support his status as the indispensable consulting detective.



Fig. 6 Sherlock Holmes disguised as an Oriental man (*Sherlock Holmes: A Game of Shadows*).

Another example of Holmes's disguise escapades is his dressing up as a lady when following the Watsons on their honeymoon trip in order to save them from the "wedding present from Moriarty" (AGoS, 00:43:16) in the form of half a dozen men who try to kill the newlyweds. The costume seems to be viable until Holmes shows his face covered in a crudely applied makeup combined with untidy stubble due to which he would definitely not be able to pass for a woman. Even Holmes admits "it's not [his] best disguise" (AGoS, 00:42:46), though he still chooses to go with it. During the course of their fight, the flashback scenes reveal that Holmes used a lipstick, the lid and the bullet separately, to obstruct the attackers' weapons and to provide Watson with the "window[s] of opportunity" (AGoS, 00:47:36) to fight back. Considering the use of lipstick, to employ the beauty product there was no need for Holmes to dress up as women; he could have just used it in the same way, dressed as an old man or a Chinese businessman for example. The truth is that the role of a woman offered a certain benefit of probably not posing an immediate threat to the attackers, thus Holmes would possess a tactical advantage; but nevertheless, he could have used many other identities. Yet he

chooses to become a lady travelling in a first class train compartment. This decision serves as another argument supporting Holmes's flair for the eccentric and theatrical, the need for his undercover work to be recognised and to at least become a subject of discussion.

2.1.1.2 The Urban Camouflage

The height of Holmes's art of disguise is probably the concept of "urban camouflage" (AGoS, 00:13:36) suit which he designed himself. The principle of the urban camouflage is creating a suit – a painted union suit with a face-covering head piece – which blends with the urban surroundings and allows the wearer to become virtually invisible, the very definition of Bell and Whaley's concept of *camouflage* (Steiff). In Holmes's case it is an imitation of a bookcase/column (AGoS, 00:12:47) in his home (Fig. 7) and an armchair pattern (01:59:48) in Watson's study. The idea itself seems very clever; however, it requires the wearer to stay absolutely motionless; once the person moves the illusion is broken. Thus it might serve as a suit convenient for a sniper or a stationary spy, nevertheless, it is not possible to walk or move in it without disrupting its concealing function.

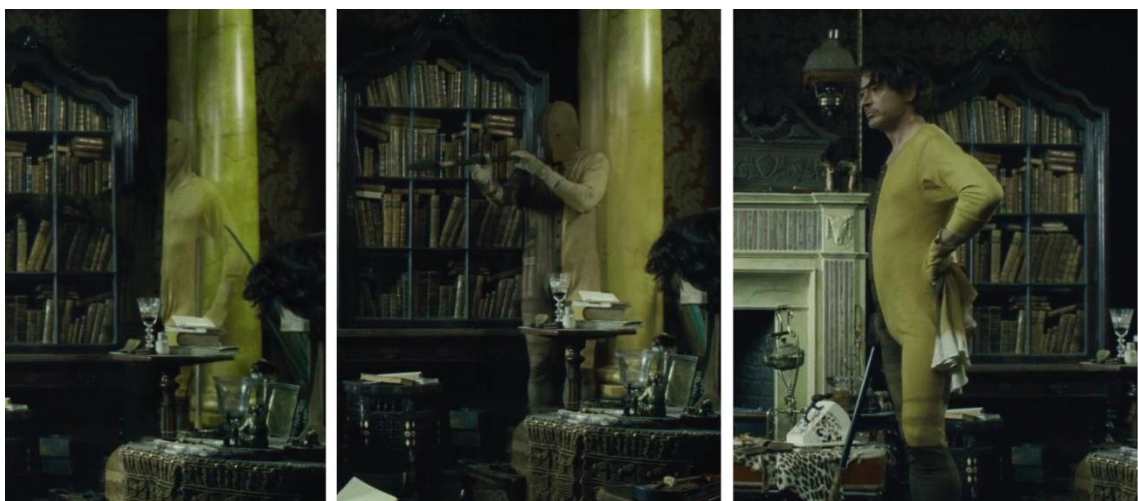


Fig. 7 Sherlock Holmes wearing his urban camouflage at his home (*Sherlock Holmes: A Game of Shadows*).

Considering the design of the suit, it fits Holmes's needs. As he appears wearing the suit for the first time, he stands still at first and then moves to shoot at Watson and makes the doctor to look in his direction to discover how Holmes did it. It provides both the disguise and the possibility of acknowledgement. To take the suit off and cancel its function as a disguise means to activate another of its functions, to turn it into a conversation starter and a motive for appreciating Holmes as an inventor. By taking the hood off as if Holmes says 'behold this breaking new invention of mine.'

At first sight the urban camouflage suit might seem clever, maybe even funny – it slightly resembles the colour-and-shape-changing spy from the French animated film *Asterix and Cleopatra* (Fig. 8) – however, the animated character had the advantage of changing his camouflage on the go, not limited by the particular suit he was wearing. On the other hand, the practicality of Holmes's suit is rather limited by its site-specific design and its inability to adapt to the wearer's movement. Nonetheless, it still serves Holmes as a means of sharing and showcasing his ideas and his ability to solve problems.

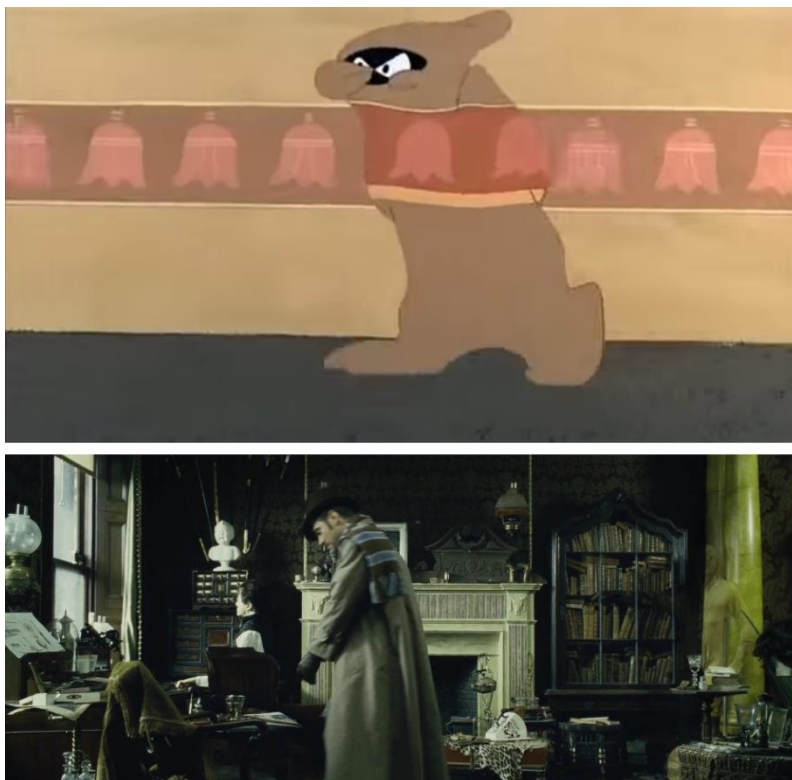


Fig. 8 Comparison between the spy from *Asterix and Cleopatra* and Holmes's urban camouflage suit (*Sherlock Holmes: A Game of Shadows*).

2. 2. 2 The Respected Professor Moriarty

The Guy Ritchie's franchise, as well as the BBC series, uses James Moriarty as Holmes's major adversary and the character in a way complements the detective's disguise endeavours as well. Thus it shall be discussed what disguise Professor Moriarty uses and to what end.

While Holmes enjoys the elaborate and eccentric when it comes to disguise, Moriarty's approach is quite different. In his case disguise does not mean dressing up and putting on a putty nose which he takes off later; Moriarty's disguise goes deeper than that. He needs the world to believe that he is a respectable Cambridge professor, not a criminal mastermind, thus his every public appearance means assuming the role of the decent citizen and a solid man, *repackaging* (Steiff) his true identity. Therefore, Moriarty does his best not to draw attention to himself and seem as respectable as possible. Holmes flashbacks and his visit in Moriarty's study show that he truly works

as a professor of mathematics at the University of Cambridge. After publishing his successful study on the celestial mechanics, called “The Dynamics of an Asteroid” (AGoS, 00:36:30), Moriarty leaves for a European lecture tour. Posters with his face are stuck up all over Paris, putting his lecture on the level with the opera performances (AGoS, 00:51:44) and basically turning him into a star on tour. Nevertheless, Moriarty always keeps up appearances, applying a simple approach to his disguise. His behaviour is completely inconspicuous when he is in public, either at the opera house or when attending the Reichenbach summit ball.

Whereas Holmes often aims for his disguise to be revealed eventually, for Moriarty it is essential to keep up appearances and not let anyone know that apart from being a distinguished professor of mathematics, he is also “the organizer of half that is evil and of nearly all that is undetected” (A.C. Doyle 440) in London and elsewhere (Fig. 9). Embracing and perfecting the simple image of the British gentleman, Moriarty navigates the society and negates Holmes’s evil mastermind theories.



Fig. 9 The always respectable Professor Moriarty throughout the course of the film (*Sherlock Holmes: A Game of Shadows*).

2.2.3 Camouflage and University

The *Sherlock Holmes* franchise makes Holmes the prime expert on disguise, having him use his talents in various situations. To create a contrast to Holmes’s

endeavours, James Moriarty is engaged in the game of disguise as well, however, taking a very different approach.

Sherlock Holmes employs disguise to two distinct purposes; not only does he look for the concealment which is the prime function of disguise, but for Holmes it is also important that he can prove his disguise-making abilities by revealing his ingenious costume to the audience. He often goes into great lengths to produce a complicated disguise to for quite a simple situation, for example designing his own urban camouflage suit. Moriarty, on the other hand, chooses a simple and elegant solution to cover up a rather complicated state of things. He chooses to keep up the identity and appearance of a university professor to take the attention from his unsavoury criminal activities.

2.3 The Art of Disguise

The chapter above discussed and analysed the use of personal disguise in the two contemporary Holmes adaptations, BBC's *Sherlock* and Guy Ritchie's franchise *Sherlock Holmes*. In the original canon Sherlock Holmes is the expert in disguise and even though other characters in the adaptations employ disguise as well, Holmes still stands out as the main specialist in the field, complemented by the no less advanced talents of James Moriarty.

In the BBC series *Sherlock* often employs a complicated and intricate disguise, going into great lengths to achieve his goal, for example having Watson punch him in the face for an authentic injury. However, "the frailty of genius" (ASiP, 00:48:30) is the fact that "it needs an audience" (ASiP, 00:48:32); since Sherlock frequently applies elaborate methods to achieve his perfect disguise, the need for acknowledgement and demonstrating his abilities manifests itself through the eventual revelation of his disguise so that it can be recognised. Thus Sherlock's disguise serves not only to

conceal his identity, but also as a presentation of his skills and intelligence. For Jim Moriarty, on the other hand, disguise serves mainly as a means of concealment and hiding. Moriarty's main tactic is to use simple and plain disguise to "hide in the plain sight" (*TGG*, 01:00:41) and to blend into the crowd, not rising any suspicion. The potential revelation of his false identity is only a cherry on top of his enemy's destruction.

As for the Guy Ritchie's franchise, the approach towards disguise is similar to the one in *Sherlock*. For Holmes disguise is a means to conceal his identity when needed, but also to reveal his true identity when the situation allows for possible acknowledgement of his skills and abilities. As well as *Sherlock*'s consulting detective, many of Holmes's disguises are very complicated and elaborate, even though they are to solve a very simple situation which would not otherwise require such preparations – one of the examples is the design of his urban camouflage suit. Professor Moriarty, on the other hand, opts for an elegant and simple disguise not to attract attention to the complicated world of his criminal affairs. He keeps up the face of a university professor, not revealing his true colours to the world.

In both adaptations there is a contrast between the way how Holmes and Moriarty employ disguise. For Holmes, disguise is both functional concealment as well as a means for presenting his abilities. In the original books Doctor Watson comments on Holmes's disguise skills: "It was not merely that Holmes changed his costume. His expression, his manner, his very soul seemed to vary with every fresh part that he assumed. The stage lost a fine actor, even as science lost an acute reasoner, when he became a specialist in crime" (A.C. Doyle 154). And the characterisation as "fine actor" is what applies in the approach of the contemporary adaptations. Quite like an actor, Sherlock Holmes not only performs the role he assumes, but he also requires validation

and recognition of his abilities after the performance is done. Contrarily, James Moriarty employs disguise as a simple and elegant solution to concealing his true identity as a criminal mastermind. He does not strive for achieving highly elaborate and overcomplicated disguise which could win him validation, but quite on the other hand, he needs his disguise to be as plain as simple so that is not noticed at all. Moriarty's main aim is to stay hidden and unnoticed, while he can secretly continue with his unsavoury business dealings.

3 Doing What He Wants: Disguise and Deceit in Moriarty's Activities

It has been mentioned above that disguise and deceit have been a part of the Sherlock Holmes canon since the times of the original stories. No doubt the Sherlock Holmes of the contemporary adaptations employs disguise in many forms, as has been proved in the previous chapter, however, deceit, deception, and disguise has been adopted and appropriated by James Moriarty as well. The Napoleon of Crime embraces the various forms of disguise and he employs it within his own activities. The following chapter shall discuss the particular cases of the use of disguise and deceit when used by the character of James Moriarty both in *Sherlock* and the *Sherlock Holmes* franchise, focusing on the particular means of disguise and their purpose.

3.1 BBC *Sherlock*

When "Moriarty" is mentioned in the very first episode of the series, *A Study in Pink*, it is a mysterious word even to Sherlock, though the mystery excites him:

"What are you so happy about?"

"Moriarty."

"What's Moriarty?"

"Absolutely no idea" (*ASiP*, 01:26:45).

Only later the name starts to be filled with meaning as Jim's activities start surfacing slowly, or rather as Jim Moriarty gives Sherlock "a glimpse . . . just teensy glimpse of what [he has got] going on out there in the big bad world" (*TGG*, 01:22:43). Moriarty's work as a "consulting criminal" (*TGG*, 01:23:12) requires him to engage with various forms of disguise and deceit to cover up the true nature of the deeds he is hired to do; but he also has his own activities, secretly supporting other criminals to fulfil his own goals or devising his own plans. The following section shall focus how has Jim Moriarty appropriated and utilised disguise and deceit in his criminal ventures.

3.1.1 Sherlock Series One: Towards the Poolside Climax

The presence of Jim Moriarty in Series One of *Sherlock* is seemingly non-existent at the very beginning and it appears to slowly build up as Moriarty gradually draws the curtain hung over his business back, revealing the extent of his business. Nevertheless, Jim's activities are present since the very start of *A Study in Pink*, they are only cleverly disguised. What first seems to be a case of serial suicides, a mysterious epidemic spreading through London, in fact proves to be a series of kidnapping and murders, as a terminally ill cab driver spoke to his victims "and they killed themselves" (*ASiP*, 01:04:01), as he claims. The clever gamble with bluffing and choosing between the poisonous and harmless pills takes another turn as it comes to light that the whole venture is supported by a mysterious sponsor who gives the cabbie's children money for every person he kills: "The more [he kills] the better off they'll be" (*ASiP*, 01:16:37). The question remains, "who would sponsor a serial killer?" (*ASiP*, 01:16:44) The answer is: the same person "who'd be a fan of Sherlock Holmes" (*ASiP*, 01:16:46). As the cabbie claims, "[Sherlock is] not the only one to enjoy a good murder. There's others out there just like [Sherlock], except [he is] just a man... and they're so much more than

that . . . There's a name no-one says" (ASiP, 01:16:52). Few moments later the name turns out to be Moriarty.

Jim Moriarty is enjoying a good murder and he is a fan of Sherlock's; he is "just trying to have some fun" (TRF, 01:09:48), creating challenges and puzzles for Sherlock, playing the little game of wits. He enjoys the play: after his business with the murderous cabbie he engages with Chinese mafia group in *The Blind Banker*, and afterwards he creates a whole series of challenges for the consulting detective in *The Great Game*, playing with people's lives, keeping up the air of mysterious organisation, which tries to beat Sherlock and prove him a failure, disguising the real self behind the mystifying name "Moriarty". However, apart from the game, Sherlock manages to inconvenience Jim Moriarty's business, getting too close. Thus comes the moment of the great climax, the finale of the game of cat and mouse, when Jim Moriarty decides to step out of the shadows to give Holmes a lecture and to warn him not to dig any deeper into his dealings.

The poolside scene, nerve-wreckingly cut into halves between Series One and Two, presents a critical point in the relationship between Sherlock and Moriarty. By endangering Watson, Moriarty strikes a sensitive chord with Sherlock, getting too close to Sherlock and his friends. However, the danger posed to both John and Sherlock at the poolside might have been just another illusion that Moriarty created, making use of the potential for danger and his enemies' experience with it.

When Sherlock arrives to the pool to finally meet Moriarty, calling out for the villain to show up, John Watson steps out off the cubicles instead. The initial shock of John being the criminal mastermind all along – another of little jokes that Moriarty, as well as the series' creators themselves, set up – is quickly replaced by the shock of John being strapped in a bomb suit, becoming another of Moriarty's talking puppets.

Moreover, when a red laser dot appears on John's chest, suggesting a sniper rifle at the other end of the laser beam, the threat of stopping John Watson's heart becomes the more urgent. However, Moriarty's handling of the whole set up is ambiguous at least. There is a blinking light strapped to the alleged bomb suit, suggesting the detonator is up and running, but the bomb never blows up. The red dots indicate laser sights on sniper rifles in the hands of shooters who are ready to blow John up, but the circumstances never require the shot to happen. What is more, Moriarty never directly says that they shall be killed. The only thing he says to Sherlock regarding the weapons engaged is: "Don't be silly, someone else is holding the rifle. I don't like getting my hands dirty" (*TGG*, 01:22:32). When considering the illusion of the omnipotent key that "can open any door anywhere" (*TRF*, 00:24:27) that Moriarty used later in *The Reichenbach Fall* (see 3.1.2), chances are that the potential danger is just a deceit, an illusion. The bomb on John's chest, the sniper rifles that keep pointing at both Sherlock and John, all of that might be just an illusion, a deceit that is based on the potential of the weapons involved. The experience both Sherlock and John have with the previous bombings and their knowledge of the sniper rifles brings them to a natural assumption that a person who committed all the crimes before would not cringe from applying the same methods again. In this case, Moriarty's deceit might be based on *false implicature*, allowing for the *potential* of the weapons and means of oppression involved, but never truly claiming that the potential shall be fulfilled (Steiff).

What further supports this theory is the matter of risk. Would Moriarty take the risk of the bomb detonating or a rifle shooting? If one of the sniper rifles failed or if Sherlock pulled the trigger of his Browning, the bomb would detonate and kill everyone present. When Sherlock points his gun at the bomb suit lying between him and Moriarty (*TGG*, 01:28:32) a slight hint of uneasiness runs across Moriarty's face. Even though it

could be fear of the bomb truly exploding and killing them all, Jim might also be worried about breaking the illusion he has set up. If the bomb would not explode, the deceit would be revealed and that would – in the relationship between Sherlock and Jim based on intellectual superiority – mean an abominable failure of his deception skills. Thus there is a chance that the British Army Browning L9A1 in Sherlock’s hand is the only potentially dangerous weapon at the poolside, Jim Moriarty just possibly using deceit to manipulate Sherlock and John with a false bomb and a set of laser pointers instead of real weapons.

3.1.2 The Man with the Key is King: The Technological Illusion

While in the first series Jim Moriarty is an unknown entity which only later materialises in the form of the consulting criminal, Series Two is well-acquainted with the Napoleon of Crime already and his activities are not only not forgotten, but they are closely followed. The poolside encounter changed the relationship between Sherlock and Jim: while until then it was the little game, fight over intellectual superiority between two consulting geniuses, after Sherlock refused to stop trying to eliminate Moriarty’s activities, the conflict became personal. Moriarty promised to “burn” Sherlock, to “burn the heart out of [him]” (*TGG*, 01:25:41). From then on Jim’s endeavours focus on ruining Sherlock; and even though it seems he is attacking the state institutions primarily, the attack at three of the most significant of the British institutions is a start of Sherlock’s well-planned doom.

The main point of Moriarty’s plan is to turn everyone against himself, only to later tell the world that Jim Moriarty is only a part played by an “actor” named Richard Brook, who was hired by Sherlock Holmes, the true originator of all Moriarty’s evil doings. And since Moriarty was planning a truly big fall for Sherlock’s reputation, the story that precedes the false accusation must be equally great: thus he attacks three of

the most significant of British institutions: the Bank of England, The Tower of London, and the Pentonville Prison. To support the big lie Moriarty devices another one which shall help him in reaching his goal: he introduces the world with the key “that can open any door anywhere” (*TRF*, 00:24:27), which works perfectly, even though it does not exist.

Jim Moriarty breaks into the three institutions, not because he needs or wants to, but just to show that he can because “nothing in the Bank of England, the Tower of London or Pentonville Prison could possibly match the value of the key that could get him] into all three” (*TRF*, 00:24:21). During Sherlock and Jim’s conversation at 221B, the consulting criminal explains the importance of the omnipotent key code:

“I can open any door anywhere with a few tiny lines of computer code. No such thing as a private bank account now, they’re all mine. No such thing as secrecy, I own secrecy. Nuclear codes? I could blow up NATO in alphabetical order. In a world of locked rooms, the man with the key is king; and honey, you should see me in a crown.”

“You were advertising all the way through the trial. You were showing the world what you can do.”

“And you were helping. Big client list: rogue governments, intelligence communities, terrorist cells. They all want me. Suddenly, I’m Mr Sex.”

“If you could break any bank, what do you care about the highest bidder?”

“I don’t. I just like to watch them all competing: ‘Daddy loves me the best!’ Aren’t ordinary people adorable? . . .”

“Why are you doing all of this? . . . You don’t want money or power – not really. What is it all for?”

“I want to solve the problem. Our problem. The final problem”
(TRF, 00:24:27).

The reason why Moriarty introduces the idea of the omnipotent key into the world is drawing attention to himself – in order to successfully pursue his plan against Sherlock – and to Sherlock as well, because the key is to be “hidden on [Sherlock], hidden inside [his] head” (TRF, 01:10:11). That why all the “assassins tried to save [his] life” (TRF, 01:10:08) as they were in pursuit of the code for their masters. When Moriarty visited 221B, he gave Sherlock the impression that the rhythm he tapped out was the code, “beats like digits” (TRF, 01:10:00); he told the assassins the same: “Last one to Sherlock is a sissy” (TRF, 01:10:20). But since they needed the code they could not kill him, but neither could they interact with Sherlock in public as the rest would immediately get rid of them – as it happened before. Thus they kept him alive until Moriarty finished his plan of the Fall.

Alas, “there is no key” (TRF, 01:10:39). The omnipotent code is non-existent; Moriarty only uses the potential of the technology, as a chance that such a code could be created exists, disguising the truth through *inventing* something that never existed before (Steiff). Again Moriarty relies on the general experience with technology and the fear that such a thing could see the light of day eventually; thus he moves the clock a few years forward and ‘invents’ a key. It is an easy, probable, and very plausible solution. Advertising his new possession, Moriarty turns the idea into a commodity, into a “[fetish]-on-display that [holds] the crowd enthralled even when possession [is] beyond their reach” (Buck-Morris in Mulvey 4). The best assassins from all over the world gather in London to get the code. Even though there is no key, the idea itself manages to keep all the parties fascinated.

Moriarty elevates his most prized piece of technology into a fetish; he substantiates the omnipotent theoretical weapon into a physical thing. He brings an end into the discussion of what could be possible with such a weapon, he makes the danger into a real item which he then uses to practically encroach the safety of the individual institutions, of the establishment, and as a result of basically everyone. If the key can open “any door” there is no boundary he could not cross. At that moment Moriarty turns his code into a form of god that is to be both feared for its possible power, but also worshipped and desired for the very same effect. Moriarty’s actions follow Mulvey’s theory that fetish

... has to hold the fetishist's eyes fixed on the seduction of belief to guard against the encroachment of knowledge. This investment in surface appearance enhances the phantasmatic space of the fetish and sets up a structure in which object fixation can easily translate into image (6).

Moriarty creates a pure illusion which starts to live on its own as “fetishism, broadly speaking, involves the attribution of self-sufficiency and autonomous powers to a manifestly ‘man’-derived object” (Mulvey 7). The illusionary binary code substantiates the anxiety revolving around the fetishised technological advancements, such as enhanced military technologies, drones, driverless cars, artificial intelligence, or robotics – objects of desire, goals towards which the current technological progress heads. Nevertheless, “the fetish is always haunted by the fragility of the mechanisms that sustain it” (Mulvey 7-8). Not only these technologies are fragile, they also pose a threat to the current world. With the new possibilities they open a whole new range of dangers as well, and the impact of the piece of computer code only depends on who gets to own it and use it first and more effectively.

The case of Moriarty's binary code goes a step beyond the whole problem. Not only the code is fragile, it does not actually exist. The predicament of its existence is based on the assumption that Jim Moriarty is telling the truth, unless he is not. The code is supposed to be real because its existence is considered to be supported by a true statement and technological evidence; however, both of these exist only hypothetically, their existence is presumed. The locked door opened, therefore, the code functioning as a key must exist; except for the fact that it does not. The relationship between technology and truth/deceit is highly relativised here; the character of Jim Moriarty is used as a device that personifies the connection between technology and the multiplicity of truth and deceit, and the information that it allows. Thus Nietzsche's quote which claims that "truths are illusions which we have forgotten are illusions" (146) could be in this case updated to "truths are technological illusions which we have forgotten are illusions." The impact of technology might not be even noticed anymore, and thus the question arises if the technological truth should be considered true anymore. In case of Jim Moriarty the possibility of technological truth is used for deception, remodelling the illusions to fit his own purpose.

3.1.3 Using the Potential

This section has analysed Jim Moriarty's approach towards disguise and deceit in his business, mainly in his relation to Sherlock Holmes and their relationship, as Holmes presents one of the biggest obstacles in Moriarty's activities. The two case studies discussed the specific ways of how Moriarty uses deceit in relation to technology and its potential

Jim Moriarty's main goals are engaging with Sherlock Holmes and trying to enjoy the intellectual rivalry; thanks to his business Moriarty has everything he needs, though being the genius he is, he often gets bored and Sherlock is a marvellous

distraction. Engaging with the consulting detective, Moriarty uses deceit while taking advantage of the technological potential of his environment: in the first case he creates the atmosphere of risk and danger, even though the reality might be completely different; in the other one Moriarty takes advantage of the possibilities of technological progress and claims an invention of an omnipotent computer key code, which however does not exist. The simple idea itself manages to enthrall the masses to long for as well as fear the such an innovation. Both cases show how Jim Moriarty uses only the potential of possible means of power to in fact attain the power without really engaging with any of the actual means.

3.2 Guy Ritchie's *Sherlock Holmes* franchise

When Holmes first talks about Professor Moriarty in *Sherlock Holmes: A Game of Shadows*, he shows Watson his “spider’s web” (AGoS, 00:15:22), a “diorama” (AGoS, 00:15:43) in which Holmes connects all the events that – according to Sherlock – have anything to do with Moriarty. The detective asks Watson a question which summarises the scope and nature of Moriarty’s activities:

“What do a scandal involving an Indian cotton tycoon, the overdose of a Chinese opium trader, bombings in Strasbourg and Vienna, and the death of a steel magnate in America, all have in common?”

“Well, according to your diorama, Professor James Moriarty” (AGoS, 00:15:29).

Holmes links all these seemingly unconnected events with Moriarty, suggesting that he truly is “a spider in the centre of its web . . . [that] has a thousand radiations, and he knows well every quiver of each of them” (A.C. Doyle 440). Professor Moriarty appears to be removing all the obstacles which stand in the way of his plan on taking economic advantage of the war which he slowly puts into motion. He only wants “to

own the bullets and the bandages” (AGoS, 01:50:34), however, there are people who obstruct this goal of his. Therefore, Moriarty does his best to get rid of them in the most inconspicuous way possible, masking the events as accidents or illnesses, causing scandals or bankruptcies. The film offers four examples of Moriarty getting rid of the people that he does not need anymore or that stand in his way and these four assassinations shall be analysed, discussing the disguise and deceit involved in the cover-up processes.

3.2.1 Bomb vs. Poison: The Non-Curious Case of Dr Hoffmanstahl’s Death

The first of the cases presented in the film is the death of Dr Hoffmanstahl. When Irene Adler enters the auction house, it transpires that the mysterious box that she carried – while Holmes attempted to lure it from her unsuccessfully – is supposed to contain a reward for the work Dr Hoffmanstahl performed for Moriarty. As the doctor attempts to check the contents of the box, Holmes suddenly appears and stops the bomb hidden inside from detonating. The drama continues, when the doctor removes one of the bank notes covering the top of the bomb and “the secondary charge [is] activated” (AGoS, 00:06:27). But Holmes saves the day and the doctor’s life, when he carries the box away and closes it inside a sarcophagus where it explodes safely. Nevertheless, this action does not avert the doctor’s death anyway, as Holmes, after bumping into Sebastian Moran outside, finds Hoffmanstahl leaning towards the house wall dead, a blowgun dart stuck into his thigh.

Doctor Hoffmanstahl’s death serves as a proof or a case study for Holmes to prove to Watson that it is one of Moriarty’s deeds and that all the other cases stuck on the wall in Watson’s former office have been placed in connection with the criminal mastermind justifiably. Even though the plot reveals the nature of Hoffmanstahl’s work for Moriarty only later, it is clear that the doctor is no longer needed as he can possibly

threaten either Moriarty's activities or his public profile; thus he needs to be rid of. Again Moriarty chooses an elegant and simple way to liquidate his former co-operator: blowing him up with a hidden bomb. Not only Hoffmanstahl would be dead, but so would Irene Adler as well, and moreover, an explosion in London would only add to the series of bombings in Strasburg and Vienna, further inciting the war tendencies in Europe. However, Holmes foils this plan, but even then the back-up plan is most efficient: Moran shoots Hoffmanstahl with a curare-poisoned dart, unnoticed thanks to the alarm caused by the fire, and the doctor ends up dead anyway.

Since Moriarty's main aim is to keep his dealings under the wraps and to keep up the appearance of a respected university professor, the assassinations can be in no way linked back to him; therefore, there is the need to disguise the deed and to employ deceit not to raise any suspicions. In case of the death of Dr Hoffmanstahl, disguise appears more than once. First, the package which is to contain the doctor's payment is in fact a disguised bomb mechanism; thus as Adler seemingly serves as a messenger, in reality she is supposed to be the angel of death. Furthermore, even after an alternative way of liquidating Hoffmanstahl is applied, the cause of the doctor's death is considered to be heart attack (as the newspaper article states), possibly from the stressing moments of the bomb fright at the auction house, though not a suspicious poisoning – however, in this respect Holmes might have inadvertently help the villains as he removed the dart from Hoffmanstahl's thigh, not leaving any traceable evidence on the scene. The whole event thus seems to be a perfect example of Moriarty's deceit practices, camouflaging the true nature of his activities using deceit and disguise.

3.2.2 Tricking the Thief: The End of Irene Adler

Adler's moment with Moriarty immediately follows the events at the auction house. Adler asks Moriarty to meet in her favourite restaurant she is well-acquainted

with and which she considers to be a safe public space for her dealings with Moriarty. However, upon Moran's sign everyone walks out of the premises, leaving Adler alone with Moriarty and Moran. Not even a fresh pot of tea saves Adler from her fate: since she has not fulfilled her task as she was supposed to, Moriarty "no longer require[s her] services" (*AGoS*, 00:10:25). Hearing the releasing statement, Adler makes her way unsteadily towards the exit. Next only a clinking of shattered china suggests that Adler never made it out of the restaurant alive, gripping on the table cloth as she looked for support in her state, alas in vain.



Fig. 10 The long shot of the restaurant scene (*Sherlock Holmes: A Game of Shadows*).

The whole scene bears a certain air of theatricality. The restaurant is lavishly furnished and decorated. The partition curtains dividing the individual tables resemble the theatre or opera curtains and Moriarty draws it aside as if entering a stage. Also the rehearsed abandonment of the premises bears yet another resemblance to the theatre practice and the feeling of a theatre stage is further enhanced by the formal aspects of capturing that moment, taking the scene in a long shot from above and imitating the view from the top tier seats (Fig. 10). Though the main theatrical aspect of the scene is the illusion the whole set up creates; at the theatre the production is supposed to create a certain illusion of the space, time, and character of the environment where the play is set. Moriarty is employing the very same strategy: he creates an illusion of a safe space of a restaurant where Adler shall not be harmed. But then, step by step, he breaks the illusion, revealing the true nature of his meeting with Adler.

The story of Adler's death is a story of deceit; the restaurant is full of hired extras and even the familiar waiter cannot be trusted because what seems to be tea is in fact a poisoned murder weapon. Yet the method is utterly simple again; he empties the restaurant and kills Adler with poisoned tea which she would have never suspected, no witnesses left. Moreover, to further enhance the theatrical element, the story of Adler's

death reads like a tragedy⁴: deceived and abandoned, Irene Adler dies from secret poisoning, helplessly gripping for the table cloth at hand only to have the tableware shatter to the ground next to her lifeless body. Again, the whole event maps the deceitful practices of Professor Moriarty's business, covering up an actual assassination as "a rare form of tuberculosis [to which Adler] succumbed in a matter seconds" (AGoS, 00:39:02) – an improbable, but a possible medical condition that elegantly and conveniently explains the results of Moriarty's intervention.

3.2.3 The Opera or the Hotel: Too Late for the Cake

During his stay in Paris and after meeting with the anarchist group that co-operates with Moriarty, Holmes understands that a bomb attack has been planned in the heart of the city. When he and his companions, John Watson and Simza Heron, luckily escape from the anarchist lair through a secret passageway, they find a hidden workroom where the evidence – part of the Don Giovanni pedestal prop and sticks of dynamite – suggests that the intended target is the opera house. With a hasty cry "To the Opera!" (AGoS, 01:04:53), all three rush to the opera backstage to find and defuse the bomb before the opera house is blown up. However, when Holmes accesses the prop from the inside, the bomb is missing; instead he finds a chess piece, a consolation prize from Moriarty, who is sitting in an opera box and watching the detective through binoculars. At that moment Holmes realises his mistake; a flashback shows preparations for an international business meeting that is held in the Hotel du Triomphe opposite the opera house. Those preparations included a huge celebratory cake as well – elements of which Holmes glimpsed at the anarchist lair. Rushing towards the hotel, the trio comes too late: a huge explosion ruins the salon and kills everyone present. When Holmes and his companions enter the salon, they can see that the bomb planted in the cake ruined

⁴ A possible reference towards the original character of Irene Adler who was an opera diva.

the whole room. Nevertheless, when examining one of the bodies, Holmes notices a gunshot wound; the dead is Alfred Meinhard, the owner of the munitions factory in Heilbronn. Upon further inspection the trio finds out that there is a bullet hole in one of the windows and the bullet is lodged in a column inside the room. These facts are an unmistakable evidence that the purpose of the explosion was to hide the assassination of the German manufacturer.

As Moriarty states during his final conversation with Holmes, “all [he wants] to do is own the bullets and the bandages” (*ASiP*, 01:50:33). Meinhard’s company would provide him the bullets; however, the owner of the factory stands in his way. The approach which Moriarty chose to apply to get rid of Meinhard includes several deception strategies.

The first deception regards Holmes and his deduction methods; to be even able to put his plan for killing Meinhard into motion, Moriarty needs to get Holmes out of the way first. By confusing him and offering evidence which allows for both possible solutions, Moriarty gets at least half the chance that Holmes chooses the opera over the hotel. Luckily for Moriarty, the detective chooses the more probable option – as blowing up a full opera house would seemingly cause more damage to the public. However, Moriarty’s interest lies more in the international trade and international political situation; thus the attack at Meinhard and the business gathering.

When it comes to the actual act of blowing up the salon in Hotel du Triomphe, the main reason for hiding the bomb in the cake is the fact that Moriarty wants and needs to take over Meinhard’s munitions factory, although as discreetly as possible, not to raise any suspicion. “Only days [before the attack], a large share of [Meinhard’s] company was bought by an unknown investor” (*AGoS*, 1:11:28), who is believed to be

Moriarty; thus the criminal mastermind already owns a part of the company, so if he gets rid of Meinhard, he can buy the rest and control the whole factory.

The “bombing was clearly made to look like Germany’s retaliation for Strasburg; however, the bomb was also meant to conceal the murder of just one man” (AGoS, 01:11:08). While the death of Meinhard seems to be a coincidence of the anarchists’ bombing, in reality the fear caused by the bombing and the deaths of several European businessmen are a convenient by-product, as the primary target was Alfred Meinhard. Moriarty turned an assassination of a strategic businessman into an anarchist attack, rousing public fear and pouring oil into the flames of the world war threat. And his method is as simple as usual: killing the man in question, masking the whole murder scene, and getting rid of possible witnesses by a huge explosion.

3.2.4 Seeing Double: The False Diplomat

When Holmes first encounters Simza Heron, he knows from a letter – that he stole from Irene Adler and that was originally meant for Simza – that her brother, René, “has finally found his purpose in life” (AGoS, 00:26:20) and according to all signs that purpose involves working for Moriarty, who apparently exploits René’s anarchist inclinations and his hatred for Germany. Holmes brings Simza along on their adventure, as they are trying to find René and figure out what exactly he is up to. Although Holmes does not realise René’s true purpose until the whole company arrives to Reichenbach to attend the international summit which is endangered by Moriarty. Putting all the clues together, Holmes figures out that René is supposed to commit an assassination right in front of the eyes of the whole summit, giving the world war tendencies a last push. However, it is not until the opening ball when Holmes realises how exactly the assassination is to be committed, sharing a word with Watson when they discuss an injury of a German soldier present in the room:

“Professional opinion?”

“Trauma. Major injury. Excellent repair work... Dr. Hoffmanstahl.”

“You did say he was at the forefront of medical innovation. Before you'd seen an example of his skills.

“Those twins weren't twins.”

“My suspicions were aroused in Heilbronn, when one failed to go to the aid of the other. I also noticed a discrete but unmistakable puckering behind the ear where his skin was had been drawn back. I should've realized it then, that they were a surgical experiment.”

“To see if it's possible to make one man look like another?”

“His face is no longer his own. What better way to guarantee his world war than to make the assassin.”

“One of the ambassadors.”

“That narrows down the possibility to one of six...” (*AGoS*, 01:41:29)

After going through Hoffmanstahl's treatment, René Heron looks like one of the six ambassadors and while Holmes leaves to meet Moriarty on the terrace, Watson and Simza's task is to figure out which of the six men is Simza's brother and to stop him before he attacks. By a process of elimination they find René and they prevent him from shooting the German diplomat. However, when René is being taken away by the guards, Moran, who slips out of the shadows, uses his blowgun again and René dies of curare poisoning.

In the case of the false diplomat, Moriarty has again employed science and technological advancement in his schemes; this time it was using Dr Hoffmanstahl's skills to perform a plastic surgery on René and to make his own assassin. As Watson said, the twins, who were trying to stop them from escaping the munitions factory in

Heilbronn, were not real twins, but they probably served as Hoffmanstahl's human guinea pigs; unfortunately, the doctor's skills and participation on Moriarty's experiment cost him his life and made the criminal mastermind to devise a plan on liquidating him, as it has been analysed in the previous section (see 3.2.1).

Using plastic surgery as a means of disguise brings Moriarty's method onto a new level; not only he abuses a field that is at the forefront of the medical innovation of his time, but the changes that result from this procedure are permanent. The disguise, of course would only work as long as the impostor is not exposed or until the real person does not lose his role in the diplomacy as then there would be no point in abusing his position; nonetheless, the change in René's appearance cannot be fully undone – definitely not when the main surgical expert is dead – thus the process could be employed only thanks to René's devotion to the cause. However, his devotion have not been rewarded the way he would probably expect; since his mission has been aborted and he could share information about who was the originator of the assassination plot and why, Sebastian Moran used another curare dart to silence him.

Even though the method used to produce this particular disguise was complicated and potentially dangerous for the patient, the idea itself is again utterly simple: the best solution would be to have a twin of the person in question who would be in favour of Moriarty's cause. Since there was none, he had Hoffmanstahl make one. As Holmes said: "What better way to guarantee [Moriarty's] world war than to make the assassin" (AGoS, 01:42:16).

3.2.5 Assassinations in Disguise

This section has discussed how Professor Moriarty removes the obstacles that prevent him from reaching his goal of becoming an economic tiger in the world conflict that is to come, also thanks to his diligent stirring of the international political situation.

The four case studies presented above discuss Moriarty's approach towards those people who can no longer be of use to him or who could hamper his activities in pursuit of his economic goal.

Moriarty often uses deceit and disguise in order to keep up the appearances, both of his own identity as well as of his activities. All of the four cases present various approaches towards assassinations of people for Moriarty's sake, and all of them include some kind of deceit: Dr Hoffmanstahl's death is reported as a heart attack, even though he died of curare poisoning, Irene Adler has been poisoned as well, however, the scene is set in such a way that there are no witnesses to prove it; the shooting of Alfred Meinhard is hidden beneath the explosion ruins, and René Heron was supposed to be a custom-made assassin with the use of plastic surgery, which changed his identity completely. To maintain the deceit, Moriarty combines *repackaging* (imposing a different death cause upon his victims) and *decoying* (making assassinations into anarchist attacks) (Steiff). Even though Moriarty has to plot the aforementioned murders into many details, the basic idea of the particular disguises remains simple and uncomplicated, hiding the complex issues and events that are concealed underneath.

3.3 The Affairs are Not What They Seem

This chapter has analysed and discussed how the character of James Moriarty in both *Sherlock* and *Sherlock Holmes: A Game of Shadows* employ disguise and deceit in their activities and business dealings. To reach their goals, both incarnations of the character use a series of smaller deceits which combined allow them for attaining their ultimate aims

Sherlock follows the activities of Jim Moriarty as he attempts to challenge Sherlock Holmes, who becomes his intellectual rival, and eventually, even the target of

Moriarty's liquidation plans, since the consulting detective refuses to stop disrupting Moriarty's operations. In both examples presented above Jim Moriarty employs deceit as means to reach his goals, particularly to beat Sherlock in their intellectual "game" and ruin him. In Series One, Moriarty slowly uncovers his activities and in the series finale, *The Great Game*, he decides to step out of the shadows to warn Sherlock not to continue getting into Moriarty's way. To support his threat the consulting criminal sets a scene by the poolside: he straps kidnapped John Watson into a bomb suit and to prevent Sherlock from doing anything unexpected, he adds snipers for extra effect. Nevertheless, the real effect of both the bomb and sniper rifles never shows as they are not used; Moriarty thus could only use the potential of the assumed weapons and munitions involved to create the illusion of a potential threat. Using the possible technological capacity and the experience and mindset of his enemies, Moriarty could only pretend that all the aforementioned dangers pose a threat to them. And he uses very similar method in Series Two. Since Sherlock refuses to "stop prying" (*TGG*, 01:25:38) Jim Moriarty starts a mission on Sherlock's ruin, the fall, which climaxes in the last episode of the second series, *The Reichenbach Fall*. To make his plan on Sherlock's fall work, he needs to attract a world-wide attention to his activities first, thus he creates an imaginary key code that claims to open any door anywhere. Using and abusing the technological potential of an existence of such a code, Moriarty advertises his "invention" by breaking into some of the most closely protected institutions in Britain. With such publicity the interest in such a key code rises and Moriarty can proceed to the next step, which is ruining Sherlock Holmes by claiming that Moriarty himself and all of his activities are in reality invented by Holmes.

Professor Moriarty in *Sherlock Holmes: A Game of Shadows* represents a businessman who is not afraid to employ unsavoury methods to reach his goals. Since

the main obstacles that keep him from accomplishing his aims are usually people standing in the way of his business, Moriarty needs to eliminate these individuals who hinder his success. However, as his business activities are secret which he in no way plans to reveal, the assassinations of the troublesome persons need to be kept in secret as well. Thus Moriarty uses deceit and disguise to mask the deaths of those on his unwanted list; the four case studies analysed in the chapter above show how Moriarty works with the deaths of his victims, masking their unfortunate passing as acute health issues or anarchist attacks, and thus consolidating the conditions for his economic rise.

In both adaptations the character of James Moriarty works as one of the main instigators of use of disguise and deceit. Creating illusions, either while using the technological potential of their fictional universe or masking the true death causes of their victims, is their means to reach their individual goals. Interestingly enough, their aims are not power or world domination, even though their activities – attacking state identities and promoting the start of a world conflict – seem to claim otherwise; James Moriarty has his own personal goals that do not depend on the state power, be it Sherlock Holmes's ruin or an economic primacy.

4 Disguise from Another Angle: Metaphors

Not only have the Holmes adaptations presented literal disguise, showing the particular cases of distraction directly, but they have applied another approach as well. To communicate their message – apart from presenting literal disguise – both the film franchise, as well as the TV series, have used metaphorical expression of the issues and relationships shown on screen. According to the Oxford Dictionaries, metaphor is “a thing regarded as representative or symbolic of something else” (‘Metaphor’). These hidden symbols stand for and represent an essential issue that underlines the main message of the narrative. This chapter shall thus discuss how *Sherlock* as well as *Sherlock Holmes: A Game of Shadows* handle and use the metaphoric meaning.

4.1 Spill the Brew, Break the Nation: The Tea Metaphor in *Sherlock*

Since the very beginning of Sherlock Holmes’s adventures, tea has been an omnipresent constant in all his ventures. Starting as a quintessential Victorian hero in a quintessentially Victorian London setting in the heart of the 19th century Empire, Holmes has always had a close relationship with the abovementioned beverage. In all probability there has not been a Holmes story, a film, or a TV episode in which tea would not be at least mentioned. It is more likely that somewhere in an adventure’s course Mrs Hudson, the boffin’s landlady, would enter the rooms of the crime-fighting duo at 221B with a tray of carefully laid-out china and a pot of steaming tea. As the roots of the Consulting Detective reach back to the 19th century, it is desirable, even when dealing with the contemporary adaptations, to look for the (symbolical) meaning of tea in those times:

According to nineteenth-century tea histories and advertisements, tea helped to define English identity, character, and class values. Tea united the English people, temporarily erasing the boundaries between groups to unify the nation

into a coherent whole. As a beverage and as a commodity, tea histories proclaim, tea simultaneously strengthened individual constitutions and the larger body politic of the nation itself (Fromer 531-532).

Furthermore, a professor of the Royal Medico-Botanical Society, G.G. Sigmond, in his late 1830s statement “claims that tea influences all parts of an Englishman’s existence: moral, physical, and social; individual and national” (Fromer 533). In his opinion, the British “are deeply indebted to the tea-plant” (Sigmond in Fromer 531). Tea thus stands as a unifying feature, the element that connects all of the spheres of the British nation’s life and that strengthens the ties within; therefore, it could be said that tea stands as a symbol of all the nation’s features, as the nation itself. If tea is perceived as such a symbol, then the scenes of the adaptations that feature tea and tea-related elements need to be perceived and analysed in relation to the wider context of the nation, state, and the establishment. Through the metaphor of tea, which has been a symbol of the British Empire and the nation since the colonial era, *Sherlock* allows for an attack on the state in the figurative sense of the word, using tea as another means of ruining the state and its symbols. Therefore, it should be analysed how the deeply rooted tea metaphor functions in the context of the state security in the BBC series.

One of the key scenes of the BBC’s *Sherlock*, crucial for Moriarty’s plan of dissolution of the nation’s unity, is his intrusion into the Tower of London, and concurrently into the Bank of England and Pentonville Prison, at the beginning of *The Reichenbach Fall* episode (00:04:21). He attacks three of the most closely guarded institutions in the country and tops his series of break-ins by occupying the British throne, wearing all the crown jewels: an action which certainly aims to shake the nation’s confidence and safety. In the course of this scene, tea plays a rather distinctive role as the thread of tea symbolism accompanies the string of Moriarty’s actions.

The whole narrative of Moriarty's progress is marked by the actions related to the tea present on screen. At the beginning, the stage for Jim Moriarty's performance is set: he is standing by the crown jewels exhibition at the Jewel House of Tower of London (*TRF*, 00:05:40). The following montage then introduces the three particular sets that play a crucial role in the whole set-up: the Tower of London security headquarters, governor's offices at the Bank of England, and what is probably the Pentonville prison head of staff's office. And not only the relationship with the three sets is established, but so is the position of tea within each of them. At the Tower's security headquarters one of the guards offers his colleague to bring him a cup:

“Fancy a cuppa then, mate?”

“Yeah, why not” (*TRF*, 00:06:08).

Then in the rooms of the Bank of England the governor is just being brought a tea tray by his assistant Harvey (*TRF*, 00:06:14). And lastly, it is the Pentonville prison office where there is a cup of tea with a “Keep Calm and Carry On” sign standing on the head's desk, foreshadowing the situation to come (*TRF*, 00:06:23). When then Moriarty sets his operation off, one after another, the teacups are affected, ruining the tea equilibrium. At the Tower of London, one of the guards hastily shoves the two cups he has brought on the table, spilling the tea around. At the Bank of England, the tea first starts to vibrate as the vault door is opening and then the amazed governor, not believing his own eyes, inadvertently pours the whole cup of the steaming tea into his lap. At the Pentonville prison, finding about the failure of their security systems and thus about the subsequent freeing all of their inmates, the head of staff, jumping up from his chair, pushes his cup full of tea off the table.

Moreover, the tea in the scenes is highlighted by the formal aspects of the shots as well. The introductory scene of the Bank of England set presents the tea tray brought

in by Harvey, the servant, always in the forefront of the shots, though not always in focus, but always in the front, indicating its importance. The same applies for the Pentonville prison scene where the inside office shot starts with a close-up of the teacup, zooming out to reveal the whole room. And in the following scenes, where tea is spilled or otherwise affected, those moments are captured in close shots, focusing on the teacups directly. This formal attention devoted to the tea imagery in scenes which capture Moriarty's intrusion into three of the most important institutions in the country marks the importance and the symbolic significance of tea. As has been mentioned above, tea is perceived as a symbol of the nation and its unifying element; thus spilling the tea and ruining the perfect "cuppa" symbolises the damage that Moriarty has caused by his actions. In his point of view to destabilise a nation is as easy as to spill a cup of tea.

What is more, the tea metaphor and its significance are further endorsed few minutes later in the episode when Moriarty visits Sherlock in 221B (*TRF*, 00:21:00). They share a moment over a cup of tea served in a china set featuring the silhouettes of the British Isles, a design set created by Ali Miller called "Home Sweet Home" ("Home Sweet Home") – in this scene the British nation and tea are directly connected. Throughout the whole scene the whole set keeps coming into the view, both in and out of focus, but nevertheless still present to the talk between Sherlock and Moriarty, drinking and discussing the future of their lives. The moments when they both engage with the set and the tea carried in it, either pouring tea from the pot or holding the saucers with the cups on them, stand as a clear marker of the power play between them: the final question is who shall take over and either save or ruin Britain.

During the triple attack at the three important institutions representing, the state the technology is used to affect the metaphorical representation of nation, in this case

the cup of tea, since it plays a important role in affecting the tea symbolism, and therefore, metaphorically aiding in hurting the nation. The whole of Moriarty's attack is based on the idea of a key that consists of "few tiny lines of computer code" (*TRF*, 00:24:30) that can open any door, anywhere. He is using (a potential for) technology to break into the most sensitive places in the country just to prove he can, to show the vulnerability of the state and the nation. The few lines of computer code are supposedly transformed into a mobile app through which Moriarty can – in one simple click – intrude the best security systems in the country. And also spill the tea in the process, and thus visualise the extent into which the nation has been affected by his actions. There are direct visual links created by the imagery: Moriarty's finger clicking on a button in a close-up shot transitions into a tunnel of binary code, which acts as a visual facilitator of the connection between Moriarty's actions and their final effect. More interestingly, while in the Tower, the screen of a smartphone transitions into another screen (*TRF*, 00:06:37), one of the many in the security room, marking the "technological route", it is not the case with the other two. When Moriarty lets the piggy bank button in his app burst (*TRF*, 00:07:15), the binary tunnel opens directly into the Bank governor's teacup, showing the shaking brew surface. And when the third app command comes through (*TRF*, 00:07:56), the binary visual transitions into a close-up of the Pentonville's head of staff, who is just about to take a sip from his eloquent mug. These formal links directly connect the technological intrusions with the attack on the nation as represented by the tea, accentuating the tea metaphor and its significance. Even though the immediate effect of these attacks relates to the situation in the individual institutions, overall, the assault cluster represents a danger to all the spheres of the state and the nation; an idea that might be only secondary, but which is marked as

important and significant for the whole plot, thus represented by subtle, but consistent and centrally present symbolism of tea.

All of the examples presented in this section together point at the importance of the tea imagery, which – though it might be considered as a stereotype – represents the unification of all the traits that the British nation consists of and thus, tea becomes the symbol of the unified nation. The metaphor of spilled tea then clearly points to Moriarty's efforts in breaking the nation and ruining the unity within, trying to dissolve the nation and as a result, taking advantage of such a situation. The involvement with various technologies, as shown above, then proves the role of technology as a facilitator of Jim Moriarty's actions against state and the nation. Using technological progress to "ruin" tea, he juxtaposes the tradition and the advancement. For Moriarty technology becomes another indispensable ally in solving the "problem" that is a confident, unified nation, with all its values, traditions, and heritage.

4.2 The Game of Chess: Chess Metaphor in *Sherlock Holmes: A Game of Shadows*

Since the character has been created, Sherlock Holmes and the game belong together. The detective sees the cases as challenges and in his eyes every villain has some kind of a "game" going on. Holmes often, upon discovering and catching the perpetrator of the crime in question, utters what seems to be his favourite line: "The game is up" (A.C. Doyle 236). A no less famous line from the Holmes canon is the now classic exclamation: "The game is afoot!" (A.C. Doyle 602), which is one of the Shakespeare allusions in the Holmes canon⁵. The second film of the Guy Ritchie's Holmes franchise contains the word game in the title of the movie itself: *Sherlock*

⁵ The famous Sherlockian line originally comes from Shakespeare's *Henry V* as a part of Henry's encouraging speech to his troops – the meaning of the word 'game' in the original context was hunting of an animal, which in some of the cases seems similar to Holmes's hunt for the villain. (S. Doyle 323)

Holmes: A Game of Shadows. The film consciously works with the many meanings and levels of the word; this section shall discuss the particularities of the chess game and its metaphorical and symbolic meaning used in the movie.

As the name of the film itself suggests, the “shadowy game” (AGoS, 00:16:32) stands in the centre of the film’s narrative. Holmes keeps linking various events, accidents, and deaths to the activities of Professor James Moriarty. He is the one who plays a shadowy game with the world and Holmes feels the urgency to uncover this game and stop it. As Holmes himself claims, “[they are] playing cat and mouse, the professor and [Holmes]. Cloak and dagger” (AGoS, 00:16:33). However, the actual game starts only when Holmes and Moriarty meet for the first time. Even though Holmes tries to convince that since Watson is married he will not be part of the detective’s ventures anymore, Moriarty refuses to acknowledge this fact and he is not willing to leave Watson “out of the equation” (AGoS, 00:36:56) since “when two objects collide there is always a damage of a collateral nature” (AGoS, 00:38:29). Irene Adler was the first pawn to be lost in the game – the Napoleon of Crime announces her death by throwing her bloody handkerchief upon a chess board. Moriarty’s gesture is clearly a challenge to a duel, to the game of chess between the two geniuses; however, he gives Holmes a one last chance not to accept:

“Now... are you sure you want to play this game?”

“I’m afraid you’d lose.”

“Rest assured... If you attempt to bring destruction down upon me I shall do the same to you. My respect for you, Mr Holmes, is the only reason you are still alive.”

“You’ve paid me several compliments; let me pay you one in return when I say if I were assured of the former eventuality, I would cheerfully accept the latter” (AGoS, 00:39:16).

Upon this statement Holmes picks up the handkerchief from the chess board, as if picking up the gauntlet thrown down by Moriarty. To close up their conversation Moriarty assures Holmes of sending his regards to the Watsons, then moves the first piece on the chess board. Afterwards, the scene cuts into a new shot of the Watsons setting out for their honeymoon; this montage definitely points to the “regards” Moriarty is to send to the happy couple, thus an essential plot complication might be expected – and indeed, an attack at Watson and his wife on the train follows.

The chess imagery appears throughout the whole film, for example a chess piece is planted in the opera prop where a bomb is to be hidden supposedly; nonetheless, Moriarty befools Holmes by planting the explosives into a cake tray at the Hotel du Triomphe instead and through the chess piece he mocks Holmes over his mistaken deduction, making another move on the imaginary chess board. However, the parallels between chess and the real-world events are pronounced the most in the film’s climax: the ball/ chess game sequence at the Reichenbach summit (AGoS, 01:43:44).

The sequence which connects the course of the chess game between Holmes and Moriarty and the events in the ballroom serves as the most significant embodiment of the game and chess metaphor in the film. While the two genius minds move the chess pieces and talk about their conflict in chess metaphors, their respective allies work against the time in the ballroom. First of all, Moriarty starts the game with moving his white pawn. The division of colours is quite fitting: Moriarty is the one who started the conflict with his unsavoury activities and he was the first one to make the move, thus he is in control of the white chess set that has the advantage of the first move. Holmes, on

the other hand, is only reacting to his enemy's actions; therefore, he controls the black set. The colour of Holmes's chess set is the more important when recalling the previous chess piece appearances: Moriarty was always handling black figures to designate Holmes's losing side; first to indicate the attack on Watson as Holmes's "bishop" and later to foreshadow the immediate attack on the international business meeting, during which an important witnesses against Moriarty was liquidated.

The whole sequence works with the analogies between the ballroom events and what is happening at the chess table on the terrace above the waterfalls; the montage of the scenes creates a dialogue between the two sets which interact with each other, further enhancing the metaphorical and symbolical meaning of the chess game as a parallel to the "war" between Holmes and Moriarty. After Moriarty's first move, the scene cuts to the ballroom where Watson and Simza look for the would-be assassin, Simza's brother René. Immediately afterwards, the sequence returns to the terrace, where Holmes moves a second of his pawns, commenting on the situation: "We both have two bishops" (AGoS, 01:45:05), which refers to both their chess board and to the ballroom – a parallel further enhanced by the fact that the ballroom floor tiles create a chess pattern, all of the guests moving on a life-sized chess board. Moreover, Holmes's bishop comment points towards another parallel: while Holmes has Watson and Simza Heron, Moriarty's bishops are Sebastian Moran, an Afghan War veteran just as Watson, and René Heron, Simza's brother. Thus in a way both "teams" have the same composition: an Afghan War veteran and an Heron sibling, which points back to the chess game where both the chess sets are the same, and therefore, both players have the same chance to win.

The formal aspects of the sequence further support the metaphor of chess game; not only there is the montage which enables for a dialogue between the two sets'

action, but some parts of the sequence are covered by Holmes and Moriarty talking off scene, while the camera captions the developments at the ball, as if the two were commenting on the game from above. Also, the omnipresent double meaning of the two adversaries' utterances is yet another aspect which enhances the symbolic double meaning of their dialogue. A demonstration of this particular effect maybe the moment when Moran poisons René as he is being taken away by the guards after a failed assassination attempt. When René dies from the curare poisoning – so that he cannot disclose information about Moriarty's activities – Moriarty himself captures one of Holmes's chess figures commenting: "I think you just lost your most valuable piece" (AGoS, 01:49:52), to which Holmes replies: "A winning strategy sometimes necessitates sacrifice" (AGoS, 01:49:57). The next course of the scene then slightly changes when – the events in the ballroom reaching their peak – full attention is devoted to Holmes and Moriarty and their game. Even though the formal aspects might seem to be different, the nature of their dialogue remains basically the same: the scenes cut from the dialogue on the terrace to another, this time to flashbacks of Holmes's memories, as the detective explains the method of exposing Moriarty's activities and the secret of swapping Moriarty's original red notebook for a false one. In the course of the dialogue, both the characters manage to continue in their chess game by memory, again escalating the progress of the game with the progress of the story. Holmes then backs his victory over Moriarty's evil business with a winning checkmate move on their imaginary chess board, once again proving the parallel between their chess game and their real-life conflict.

In this section it has analysed how *Sherlock Holmes: A Game of Shadows* works with the metaphor of the chess game, discussing the individual examples of the symbolical usage of the game. Chess play an important role in the film since it presents

a thread of the symbolical meaning which meanders throughout the whole story. Holmes and Moriarty liken their conflict to a game of chess, drawing clear parallels and using chess-based metaphors and terminology to create a double meaning which refers to both their activities and the actual game of chess they play. Furthermore, the film supports the notion of the chess metaphor through its formal aspects, linking the real-life events with those on the chess boards via montage and voice-over effects.

The film uses the game of chess metaphor to allow for drawing the parallel between the Moriarty-Holmes conflict and the actual nature of the said conflict which can be likened to a game of chess: every move of both the actors involved is preceded by a careful planning, both players are thinking several moves ahead, and they try to minimise their losses. What is more, the parallel between the same chess sets and having similar allies on their side seemingly allows for equal positions of both the players, providing equal tools and thus making their strategies the only aspect that can make a difference in the course of the game. The metaphor allows for comparison of the two seemingly different spheres which ultimately share the basic characteristics, thus offering another point of view at the development and consequences of the clash between the two geniuses.

4.3 Metaphors at Hand

The adaptations which are in the centre of this thesis use not only disguise as a purely physical aspect, but in their appropriation of the concept they delve into metaphorical disguise and distraction as well, using metaphor as a creative means with a different potential.

In *Sherlock*, the creators employed the metaphor of tea to communicate the message of the national threat, posed by Moriarty, in an alternate way. Using the stereotype connected with tea and the British identity closely knit with the tea

consumption, the series manages to creatively highlight one of the aspects of Moriarty's activities: the threat to the nation. As the formal aspects bring focus to the tea spilled and ruined in the course of the opening events in *The Reichenbach Fall*, they support the significance of Moriarty's attack, offering yet another way of expressing the danger and the effect of Moriarty's actions against the state and nation.

The chess game metaphor of *Sherlock Holmes: A Game of Shadows* presents another application of a symbolic parallel, which enables the audience to uncover additional aspects of the conflict between Holmes and Moriarty. The metaphor allows for a direct comparison of the actual chess game and the real-life events that take place off the chess board. The comparison shows how similar the course of the conflict is to an actual game with all its rules and conditions, relativising the nature of the clash between the two characters. Both adaptations thus provide a different, non-direct means of disguise application, allowing for a similar effect through different devices.

5 Conclusion

The thesis at hand aims at discussing and analysing the phenomenon of disguise and deceit as presented in the contemporary Sherlock Holmes adaptations, namely in the BBC series *Sherlock* and the film franchise *Sherlock Holmes* by Guy Ritchie. In three main chapters this work focuses on three different aspects regarding the matter of disguise: personal disguise, disguise in James Moriarty's activities, and metaphor as a form of disguise. The centre of the arguments focuses mainly on the characters of Sherlock Holmes and James Moriarty, since these protagonists have been major contributors to the application of disguise and deceit.

The first chapter discusses the personal disguise, as it has been used by the adaptations' characters to create an illusion regarding their own identity and looks. Considering the outcomes of analysing both *Sherlock* and the *Sherlock Holmes* franchise, the same characters in both adaptations show similar approach towards the application of disguise. BBC's *Sherlock* as well as Guy Ritchie's *Holmes* are often engaged in intricate and sometimes overly complicated disguise in order to solve a rather simple situation, most often using *mimicking* and *camouflage* to achieve an unfamiliar appearance. As they invest quite a lot of time and their skills into the development of the costume, the desire for recognition and validation frequently comes into play alongside their need for disguise and anonymity. The need for acknowledgement and recognition of their abilities manifests itself through the eventual revelation of their disguise in order for it to be appreciated. Therefore, the purpose of disguise for Sherlock Holmes is not only concealment and deceit, but also a chance to demonstrate his genius, skills, and intelligence.

On the other hand, James Moriarty of both *Sherlock* and *Sherlock Holmes: A Game of Shadows*, complements the approach of his respective counterparts. For him

disguise serves as a means of concealment; he chooses a simple and elegant way to *mimic* another identity, be it a person in the crowd or an illusion of a respectable university professor. Moriarty employs disguise to hide and to take the attention off himself. There is no point in revealing his disguise as it would compromise his role; only when it is absolutely safe he uncovers his disguise, usually to his adversary whom he is about to eliminate.

The analysis shows that Sherlock Holmes and James Moriarty take different approaches towards their means of disguise, complementing each other's stance. As the original doctor Watson claimed, the world lost an actor when Holmes took up the detective work as his attitude towards disguise is one of a thespian: first to create the illusion and later to reveal it to be recognised for his art. Contrarily, for Moriarty the simplest way to achieve the fullest disguise effect is to get into his role, stick to it and simply follow the course of the events without drawing unnecessary attention to himself.

The second chapter deals with the matter of disguise and deceit related to the business dealings and various activities of Jim Moriarty in both *Sherlock* and *Sherlock Holmes: A Game of Shadows*. To reach their goals, both incarnations of the criminal mastermind employ a series of smaller deceptions which in their final effect allow them to reach their ultimate goal.

In *Sherlock*, Jim Moriarty's means of deception employs the use of the possible potential of the devices he utilises. Using *false implicature* and *inventing*, Moriarty creates the illusion of the devices really having the effect that he himself as well as the others, based on their experience, ascribe to them: the bomb and the sniper rifles presented in *The Great Game* are meant to be ready to kill both Sherlock and John, as well as the imaginary omnipotent key code should be able to unlock any door anywhere.

Unfortunately, the consulting criminal does not prove the devices' real function; he only tricks his adversaries into believing his deception. This deceit serves as means of reaching Jim Moriarty's goal, as he seeks to beat and ruin Sherlock Holmes: while the case of the weapons by the poolside threatens Sherlock's wits directly, the omnipotent key serves Moriarty as a means of having Sherlock Holmes ruined thanks to the implications that the potential existence and usage of the key might bring.

The goals of Professor Moriarty in *Sherlock Holmes: A Game of Shadows* are rather different: the Napoleon of Crime, though seemingly trying to start a war, has another reason for kindling an international conflict: economic gain. Professor Moriarty's main aim is not to take over the political situation and gain power, but he seeks to take advantage of the possible world war, to become an economic leader, and to achieve financial superiority. Moriarty is a business man; however, as his business activities are hidden and he in no way plans to expose them, he has to get rid of the obstacles that might appear in his way. Mostly, those obstacles are personified by individuals who hinder the success of his operation. Then the most elegant and definitive way of removing these obstacles is an assassination. And as Moriarty's business stays secret, the troublesome persons' true fate needs to be kept in secret as well. Therefore, Moriarty uses deceit and disguise to cover the deaths of the unwanted individuals. The four case studies presented analyse how Moriarty manipulates the stories of the deaths of his victims; *repackaging* their unfortunate passing and turning them into acute health conditions or anarchist attacks, Moriarty creates the ideal conditions for his economic rise.

The analyses show that the character of James Moriarty works as one of the main architects of disguise and deceit in both adaptations. Producing illusions, be it the use of the technological potential of their fictional universe or camouflage of the real

causes of their victims' deaths, the deceit created via their chosen disguise serves as their means to reach their main goals. Surprisingly enough, even though their actions might seem as a pursuit of domination and political power, their true aims focus in completely different directions; the ambition for state and political power is just another deceit that arises from their elaborate net of deceit.

The last chapter deals with the metaphors used as a means of disguise within the narratives of the respective adaptations, considering their possible creative potential. The BBC's *Sherlock* establishes tea metaphor as a means of communicating the threat that the nation faces from Moriarty. Engaging with the stereotype which closely connects tea and the British identity, *Sherlock* creatively highlights one of the facets of Moriarty's actions: the threat to the nation. As the series brings a formal attention to the tea which gets spilled and ruined during the opening scenes of *The Reichenbach Fall*, it pinpoints the significance of Moriarty's attack, providing another way of expressing the danger that Moriarty's actions pose to the state and nation. Similarly, the metaphor of a chess game in *Sherlock Holmes: A Game of Shadows* represents another use of a symbolic parallel, which allows the audience to uncover additional aspects of the conflict between Sherlock Holmes and Professor Moriarty. The metaphor provides a direct link between the actual chess game and the events that take place in the real world, away from the chess board. The comparison shows how analogous the conflict between Holmes and Moriarty is to an actual game, relativising the character of the clash between the two characters.

Both *Sherlock* and the *Sherlock Holmes* franchise thus present metaphors as one of the possible ways of appropriating and employing the concept of disguise, not using an actual physical distraction, but employing a theoretical concept which can have the same function.

The present thesis have thus dealt with the concept of disguise and deceit, mapping the application of the said concept in two of the contemporary adaptations, the BBC series *Sherlock* and the film franchise *Sherlock Holmes*, and presenting the means of appropriation and conversion of the concept from the original works into the contemporary film and television.

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Resumé

Hlavním cílem této práce je popis a analýza využití převleků a maskování jako prostředků klamu a lži v současných adaptacích původních povídek o Sherlocku Holmesovu, konkrétně v serial BBC *Sherlock* a filmové sérii Guye Ritchieho *Sherlock Holmes*. Práce se zabývá konkrétním využitím přestrojení jako prostředku klamu a přetvářky, zejména ve spojitosti s postavami Sherlocka Holmese a Jamese Moriartyho.

Ve třech kapitolách práce analyzuje využití a účel osobního maskování a přetvářky, využití přetvářky a maskování v rámci činnosti Jamese Moriartyho a také metaforami v rámci širšího narativu v uvedených adaptacích, které samy o sobě fungují jako jistá forma skrývání a maskování. Ke klasifikaci maskování a přetvářky je využita kategorizace Bella a Whaleyho tak, jak je uvedena v knize *Sherlock Holmes and Philosophy*.

Summary

The main aim of this thesis is to discuss and analyse the use of disguise and deceit in the contemporary adaptations of the Sherlock Holmes canon, namely in the BBC series *Sherlock* and Guy Ritchie's film franchise *Sherlock Holmes*. The thesis deals with the particular use of disguise as means of deceit, concentrating particularly on the characters of Sherlock Holmes and his main antagonist James Moriarty.

In three chapters the work analyses the use and purpose of personal disguise, disguise as means of deceit in the activities and business of James Moriarty, and also the metaphors as means of disguise for the wider plot arches the used by the adaptations. For categorisation of the disguise and deceit the work uses the classification by Bell and Whaley as presented in *Sherlock Holmes and Philosophy*.