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A PHENOMENON OF SHERLOCK HOLMES: A DETAILED COMPARISON OF SELECTED SHERLOCK HOLMES STORIES BY SIR ARTHUR CONAN DOYLE AND THE SHERLOCK TV SERIES BY BBC

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I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

České Budějovice, 4.5.2022

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Poděkování:

I would like to than my thesis supervisor, Einat Adar, M.A., Ph.D, for her guidance, valuable advice and support.

Anotace

Tato bakalářská práce se bude zabývat detailním porovnáním vybraných příběhů Sherlocka Holmese od Sira Arthura Conana Doyla se seriálovou adaptací televizní stanice BBC Sherlock vysílané během let 2010-2017. Seriálová adaptace je založena na knihách z 19. století, přesto se ale v mnoha podnětech liší a dějová linie se tak ve více částech naprosto odvrací od původních příběhů. Tím největším rozdílem mezi těmito dvěma adaptacemi je ale doba, do které je příběh zasazen. Zatímco původní příběhy se odehrávají v období druhé poloviny 19. století do počátku 20.století, seriálová adaptace je naopak zasazena do moderní doby 21. století. Mezi sebou budou porovnávány epizody Studie v růžové s románem Studie v šarlatové, Skandál v Belgrávii s povídkou Skandál v Čechách a jako poslední epizoda Šest Železných dam s povídkou Dobrodružství se šesti Napoleony.

Klíčová slova: Sherlock Holmes, Sir Arthur Conan Doyle, porovnání, moderní adaptace, Viktoriánská doba

Abstract

This bachelor's thesis offers a detailed comparison of three selected Sherlock Holmes stories written by Sir Arthur Conan Doyle with the BBC adaptation of *Sherlock* broadcast during the years 2010–2017. The series adaptation is inspired by the books from the 19th century, but they differ in many ways, as the storyline diverges completely from the original stories in many parts. However, the biggest difference between the two adaptations is the time period in which the story is set. The original stories take place in the period from the second half of the 19th century until the beginning of the 20th century, while the series adaptation is set in the modern times of the 21st century. The episode "A Study in Pink" is compared to *A Study in Scarlet*, "A Scandal in Belgravia" to the short story "A Scandal in Bohemia," and "The Six Thatchers" to the short story "The Adventure of Six Napoleons."

Key words: Sherlock Holmes, Sir Arthur Conan Doyle, comparison, modern adaptation, Victorian period

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1. Introduction

The aim of this bachelor's thesis is to compare three episodes of the BBC's Sherlock with the original stories written by Sir Arthur Conan Doyle, as well as to describe the philosophy of adaptation and the introduction to detective fiction. The famous adaptation of the original Sherlock Holmes is a real success to this day, 12 years after the pilot episode. The modern drama, set in modern London, became a major hit, making it one of the best-rated TV series of the twenty-first century. From 2010 through 2017, the TV series aired four seasons, each with three hour-and-a-half-long episodes, and it gained fans all over the world. Despite the fact that the TV show was different from the original stories and the BBC Sherlock is set in modern London, the main point of the story stayed the same.

There are two components to the bachelor's thesis. A theoretical description consisting of the life and work of Sir Arthur Conan Doyle, a brief introduction into the world of detective fiction, more specifically Victorian and Golden Age detective fiction, and also a chapter about adaptation will be offered in the first section, with a deeper look at what adaptation is and the accuracy of adaptation. The second section will compare selected episodes from the series to Sir Arthur Conan Doyle's original work. "Study in Pink", "Scandal in Belgravia", and "The Six Thatchers" are the selected episodes, while *A Study in Scarlet* is the selected novel, and "A Scandal in Bohemia" and "The Adventure of Six Napoleons" are the selected stories. A full analysis of each of these three episodes will be given, with a focus on the narrative, the characters, and the setting of the story.

The major focus of this thesis will be on how closely the BBC version follows the original Conan Doyle canon, identifying similarities and differences, and identifying interesting adjustments to the series.

2. Detective fiction

2.1. Definition

A good crime story requires a genuine and interesting storyline. The art of good detective fiction is a well-paced storyline, deftly sketched-out characters, and a plot that must be straightforward yet startling. The art of detective fiction is still evolving, but the most significant characteristics were developed in the last two decades of the nineteenth century. (Cox, 9) The rules are laid out clearly in a detective novel. Except for the terrible person who pretends to be nice, good people and bad people are clearly defined and do not change. (Symons, 20)

When historians of the detective tale have insisted that it is a unique literary genre, the first difficulty with detective fiction is the topic. The term "detective narrative" should not be confused with "police book" or "thriller." So, what is a detective narrative exactly? A real detective narrative should begin with a problem that will be addressed by deduction by an amateur or professional investigator. Ronald Knox believes that the criminal should be addressed early on to rule out the supernatural, and that the investigator should not be the one who commits the crime. Because the story's central theme was logical reasoning, there was limited space for characterisation and style. (Symons, 13)

According to Dennis Porter, detective fiction uses a technique known as "backward construction," in which the crime story starts with the crime and then moves on to observation and constructing. That is, the plot starts in the present and proceeds back into the reconstruction of the past before returning to the present when the detective analyses motives, uncovers evidence, and comes up with the only explanation for the crime. (Humpherys, 259) To put it another way, the detective is looking for a solution to a mystery and hence looks for answers in the form of material evidence. To summarize,

she seeks solutions through a process of retracing his steps in the past. The model of detective stories emphasises the story that the detective is trying to recover. As a result, the most significant aspect of detective fiction is the process of uncovering and revealing the crime, rather than the plot itself. The reader's attention is drawn to the process of uncovering the crime and the detective's efforts, rather than the crime or the criminal. (O'Gorman, 21)

2.2. Victorian detective fiction

The history of Victorian detective fiction starts with Edgar Allan Poe, followed by the detectives of Wilkie Collins and Charles Dickens. (Humperys, 260) Sir Walter Scott wrote the first two short fictional ghost stories, which were published in the 1820s. The origins of detective fiction, however, may be traced back to Edgar Allan Poe twenty years later. *The Murders in the Rue Morgue*, written by Edgar Allan Poe in 1841, and subsequent works such as *The Mystery of Marie Roget* in 1842 and *The Purloined Letter* in 1845, in which Poe created the eccentruic Chevalier C. Auguste Dupin, established the detective fiction genre. Poe was going against the flow of the time, and the short tale only came into its own decades later, particularly with the introduction of illustrated monthly magazines in 1890. In the 1890s, periodicals were aimed at a broad audience. (Cox, 10-12) Sir Arthur Conan Doyle's Victorian detective fiction, which he wrote during this period, follows a similar backward construction pattern. Other Victorian writers, such as Arthur Morrison, took up Sherlock Holmes' replacement in the Strand Magazine after Sir Arthur Conan Doyle decided to murder his character. (Humpherys, 259)

The people was fascinated with criminous literature throughout the Victorian era. In the middle of the century, however, novel-length literature dealing with mystery and crime overshadowed the short detective story. Dickens was a significant factor in defining

the literary archetype of the detective and was significantly responsible for the rise of ghost fiction at the same period. With his most known Inspector Bucket, the first police detective in English literary fiction, his journalism shaped an image of the police detective that has been an essential character throughout the nineteenth century and beyond. (Cox, 14-15)

Victorian sensation with fiction has been progresing with time. The element of episodic incident, emphasis on plot rather than on characters, murder, forgery and manipulation of actual events has provided the bridge between Poe and the true tale of detection created by Conan Doyle. Detective fictions provides a narrative method of series of individual viewpoints. This method ensures that the reader is constantly denied objectivity and is influenced by the author's ability of controlling the whole narrative. (Cox, 15-16)

2.3. Golden Age detective fiction

After the First World War, a wave of British and American detective novels flooded the market, resulting in a boom in detective fiction in the 1920s and 1930s. These were the years when detective fiction reached its peak of creativity. Agatha Christie, Dorothy Sayers, Anthony Berkeley in the United Kingdom, and S.S. Van Dine in America are among the most famous authors of the 1920s. Agatha Christie's career began in 1926 with the publication of *The Murder of Roger Ackroyd.* (Symons, 106) Every successful detective novel during this period was based on the deception of the reader, as shown in the early work of Anthony Berkeley Cox (1893–1971), who wrote under the pen names Anthony Berkeley and Francie Illes. Berkeley was the author of one of the most spectacular trick stories in detective fiction history. In his 1929 novel *The Poisoned Chocolates Case*, he offers the reader six different answers to the question of who

delivered the poisoned chocolates that murdered Joan Bendix. Dorothy Sayers, another significant novelist, was the first to include five of Poe's works in the canon. Her detective stories, *Detection, Mystery, and Horror*, published in 1928 and 1931, demonstrate a keen mind at work. (Symons, 107-108) Willard Huntington Wright, who wrote crime fiction under the pen name S.S. Van Dine, published a few highly successful works. During a long time of illness, he resorted to serious study of crime fiction and, under his pen name, released *The Benson Murder Case* in 1926. According to Howard Haycraft, his second book, *The Canary Murder Case* published in 1927, broke all modern publication records for detective fiction at the time. *The Greene Murder Case*, published in 1928, and *The Bishop Murder Case*, published in 1929, are two of his greatest novels, both of which are extraordinary criminal investigations. (Symons, 111-112) The genre continues to remain popular these days. Sir Arthur Conan Doyle, the creator of the world-famous detective Sherlock Holmes, was another successful Victorian-era author.

3. Sir Arthur Conan Doyle

3.1. Life

Charles Altamont Doyle and Mary Doyle had their child, Arthur Igntius Conan Doyle on May 22, 1859. He was born in Edinburgh and was the youngest of 10 children, three of whom died before they reached adulthood. His father was a civil servant in the Office of Works at the time of Arthur's birth, but he was also an artist and an alcoholic with a deteriorating disease, making the Doyles house difficult. (Davies, 7-8) Due to his alcoholism, he began stealing from his wife and children and purchasing alcohol from nearby pubs. He drank furniture varnish when nothing else was available. In his autobiography, Doyle recounted terrible memories of his family's poverty, as well as his father's low earnings and severe alcoholism. (Lycett, 19) Mary, Arthur’s mother was a remarkable woman who managed to keep the family together. She had a profound influence on her son‘s artistic spirit since he was a young child, and even in his old age, Arthur recalled the stories his mother had told him. Stories about knigts, adventures, and fascinating hero and villain stories. (Davies, 8) What his mother did for Arthur managed to open a gateway to the realm of imagination and also build a closer bond with his mother. (Lycett, 20)

Conan Doyle was sent to Stonyhurst, a harsh Jesuit school in the wilds of Lancashire when he was barely ten years old. (Davies, 8) His mother wanted to get her child out of the difficulties of home life as well as the tension produced by his father's degeneration. Another explanation for why she wanted Arthur out of the house was her growing relationship with Dr Bryan Waller, their lodger and family benefactor. When Charles Doyle was institutionalized, his wife left Edinburgh and moved to Masongill Cottage in Yorkshire, which belonged to Dr Waller. She was given free housing and Dr Waller

frequently shared meals with her, even though there was no indication of anything more than a friendship between them. The severe and often violent regime at the Jesuit school effectively got religion out of Conan Doyle's head and put him on a journey of self-discovery. (Davies. 8) Most importantly, it was Dr Waller who urged Arthur Conan Doyle to follow his footsteps as a medical student in Edinburgh. (Lycett, 45) During those challenging years, the only times he enjoyed life were when he sent letters to his mother and when he played sports, mostly cricket. Conan Doyle's passion for storytelling was partly fueled by his demanding academic schedule. He was frequently surrounded by his fellow classmates who sat and listened to the amazing stories he made up to amuse them. (web) College was what sparked Conan Doyle's interest in life and its pleasures.

He met Joseph Bell, one of the inspirations for the Sherlock Holmes persona, while studying medicine at Edinburgh University. (Davies, 9) According to his autobiography, Bell was the most notable character Doyle met. Bell was a thin, dark man with a high-nosed acute face and a jerky way of walking. Bell liked to introduce the element of deduction, asking students to use their senses to describe a particular drug. In 1878, Bell singled Arthur out to become his outpatient clerk at the Royal Infirmary and therefore was able to learn from Bell closely. (Lycett, 53) All of these characteristics were eventually embodied in the investigator Sherlock Holmes persona.

He left a prosaic existence at the age of twenty-one by signing up as a surgeon on a whaling ship, the *Hope*. Conan Doyle saw seven-month isolation on the sea as a perfect getaway from the reality of his father's meltdown and hospitalization, despite the disapproval of his family and friends. (Davies 8-9) In august 1881 he graduated as a Bachelor of Medicine. (Conan Doyle 2007, 18) On August 1881 Conan Doyle returned to Edinburgh for his degree ceremony, where he made hilarious sketches of himself with his MB certificate with the title of ‚Licensed to Kill‘ (Lycett, 78) Conan Doyle has opted

to go on a tour as a ship's surgeon after obtaining his degree. Wanting to explore more of the world while also earning some much-needed money, he boarded the African Steam Navigation Company's Mayumba, which sailed from Liverpool to the west coast of Africa. (Conan Doyle 2007, 39) When he returned to England, he planned to open his own medical practice. He chose to travel after receiving a telegram from Plymouth assuring him three hundred pounds for the first year. However, things did not go as planned, and as he was leaving with nothing in his pockets, he decided to establish his own practice in Portsmouth. (Conan Doyle 2007, 48-52)

He first met his first wife, Louise, when he agreed to look after her brother who was suffering from celebral meningitis. The hospitalization brought Doyle closer to Louise who he later married. The boy, however, died not long after. The marriage was not loving, and it was evident that it was more of a marriage of obligation to the young girl as a result of her late brother's death. It was not until he met his second wife-to-be, Jean Leckie, at a party that he fell madly in love. He confessed about his love for her to his mother and close friends, but they were not in favor of this relationhip because Conan Doyle was still married to Louise. At these times Conan Doyle struggled with though concerning his wife’s illness, wondering how much longer she will be in his life. In 1906, his wife Louise passed away after a long illness. (Davies, 9-10)

He had not experienced true love and passion until he met an attractive Scottish woman named Jean Leckie. She was a pretty young lady with a lean body and green eyes, as well as a lovely mezzo-soprano voice. (Lycett, 242) Conan Doyle first met Jean Leckie on March 15, 1897 at a party and fell over heels in love with her. However, he was never physically unfaithful to his wife Louise. His strict personal code, along with his chivalric nature, made it difficult for him to have an affair. Throughout her wife's illness, he stood at her side, but his feelings for Leckie plagued his heart and head. (Davies, 10)

In 1907, a year after his wife Louise died, he married Jean Leckie. (Lycett, 242–243) He made it appear as though it was a coincidence – two old friends meeting again. However, the brief gap between Louise's death and the marriage was short and it speaks volumes about how it really was. (Davies, 10)

The Victorian author was a remarkable man. He unsuccessfully ran for Parliament, played cricket for the MCC, and volunteered at the age of forty to fight in the Boer War. There, he devised a way for converting a rifle into a portable howitzer, took causes of individuals, concieved the practice of cross-country skiing and and committed the majority of his time, money, and energy to Spiritualism research. What actually made this remarble man unforgetable was his creation of the famous detective Sherlock Holmes. However, as he grew older, his passion for writing fiction drifted away and he focused on the on the study of Spiritualism. (Davies, 11)

While he was anticipating some new great news about the conclusion of the First World War, he received the unexpected news of his son's death. His son Kingsley died unexpectedly from pneumonia on October 28th. Arthur and his family were shocked by the 26-year-old's death, despite the fact that he was in excellent physical condition. He dealt with his son's death in his own unique way, since he has been saddened by it. Only two days later, he delivered a scheduled lecture on spiritualism at Nottingham University, while his daughter Mary, who was particularly close to Kingsley, organised his burial by their mother's side in Grayshott on November 1st. Despite her grief at the previous events and her brother's burial, Mary expressed her thanks to Conan Doyle, saying how his self-control had helped her remain calm at the funeral. However, it was generally known that Kingsley and his father did not have a particularly close connection, since Conan Doyle had commented on Kingsley's secrecy and declared his son was a closed book to him only

a year before. With the end of World War I and the loss of his son, he became even more devoted on Spiritualism. (Lycett, 393)

With the constant search for the meaning of life and experiencing the pain of losing both his son Kingsley and younger brother Innnes he was convinced that our love dones must exist after death. Not only did he became a covert to Spiritualim, but he also becae a true believer of fairies, when he professed his belief in that cause in an article in The Strand Magazine. (Davies, 14-16)

The Spiritualist tours, where Doyle was giving lecture about the belif of spiritualist, were physically draining and as a result Doyle‘s health suffered a great deal. (Davies, 15) Conan Doyle was in his late sixties and even though he made no allowanced for his advancing age, he suffered severe pains in his chest. He was diagnosed with angina and was advised to cancel all Spiritualist lectures but he did not want to let the public down. However, one day he suffered a violent attack and ever since then all physical exertion was forbidden. He had intermittent intervals of good health throughout the first few months of 1930. He had been pushing against the Witchcraft Act, an archaic piece of legislation that had been resurrected as a way of punishing mediums, for some months. The whole thing depleted the last ounce of vitality in his fragil health. On the morning of July 7, 1930, he died surrounded by his family. His final words to his beloved Jean were, "You are wonderful." he said. (Davies, 15, 16)

3.2. Conan Doyle’s literary work

Conan Doyle began writing stories as a small boy, and he had a reputation as a storyteller among his classmates. It is unknown which story he wrote first, although it appeared to be "The Haunted Grange at Goresthorpe. " The story, however, was a failure and was put to the side and forgotten. However, Doyle didn't have to wait a long time to

find literary success. "The Mystery of Sassa Valley" is a mystery story set in an unusual location. The story was sold to the Edinburgh journal Chamber's Journal, and published on September 6, 1879. (Lycett, 65) The work was similar to those of Edgar Allan Poe and Bret Harte, two of his favorite authors at the time. "The American‘s Tale", his second project, adapts contemporary experience to his own style, mixing mystery, adventure, and a touch of science fiction. (Lycett, 73)

In March 1886, he began writing the stories that would eventually make him famous. The first was originally titled "A Tangled Skein", and the primary protagonists were Sheridan Hope and Ormond Sacker. It was published in the *Beeton's Christmas Annual* in November 1887 under the title *A Study In Scarle*t. The local *Hamshire Telegraph* overlooked the story, instead highlighting two of Doyle's contributions to *Boy's Own Paper*. However, after receiving a quote from The New York Times, the novella became an instant success. Conan Doyle provided a brief glimpse into the world of the great Sherlock Holmes and Dr. Watson. (Lycett, 118-140) Conan Doyle, on the other hand, had another novel in mind called *Micah Clark*. He completed the last chapter around Christmas 1886, but it was rejected by numerous publications, including Cornhill Magazine and Blackwoods, and the narrative as a whole was not successfull. (Lycett, 138-141) *A Study in Scarlet*, on the other hand, brought him international fame. Sherlock Holmes rapidly rose to international popularity. While Conan Doyle was becoming famous for his Sherlock Holmes books, he was also working on another short novel, *The Problem*, which was subsequently renamed *The Mystery of Cloomber*. The short novel dives into the issues of reincarnation and karma, portraying the narrative of a former army general who has been cursed for killing a Buddhist in India. (Lycett, 142)

Another story idea he was experimenting with was for a story called "The Sign of the Sixteen Oyster Shells", which might have been a precursor to *The Sign of Four* the

following year. He also assisted Ward Lock in repackaging *A Study in Scarlet* for book publication. He commissioned ink pictures from his father, who was still in the mental institution, for the book version's release. (Lycett, 141-142)

Doyle began writing *The White Company* on August 19, 1889, but he had to set it aside later that month. Unexpectedly, he got an invitation to dinner from Joseph Marshall Stoddart, a prominent managing editor of the Philadelphia-based *Lippincott's Monthly Magazine*. He was attempting to establish a British version of his periodica due to British writers' works being pirated in the United States, making it harder for them to make money from their works. He invited Doyle and Oscar Wilde to dinner at the luxurious Langham Hotel. The event was a success, and Stoddart commissioned pieces by both authors. (Lycett, 155-157). Inspired by the meeting with Oscar Wilde, Doyle started working on *The Sign of the Four*, as it was initially called, to continue the story of Sherlock Holmes. The new story should be totally independent of *A Study in Scarlet*. (Lycett, 157)

The Sign of Four was a huge hit in February 1890, and it was quickly followed by the tale collection *The Captain of the Polestar* and the book *The Firm of Girdlestone*. However, he had to take a break from writing *The White Company*, which he finished in early June, giving him the courage to find himself a literary agent, Alexander P. Watt. (Lycett, 162) During his time in Vienna, he wrote a short novel called *The Doings of Raffles Haw*, as well as *The Refugees,* a tale set on both sides of the Atlantic Ocean during the reign of Louis XIV. He was also working on other short stories at the time, notably "The Voice of Science". After returning to London, Doyle sent his agent Watt a story that would transform his life, "A Scandal in Bohemia", the first in a six-part series starring Sherlock Holmes. The plot is about a soon-to-be-married King of Bohemia who travels

from Prague to Baker Street to seek detective aid from Sherlock in retrieving potentially damning images of himself with the enigmatic Irene Adler. (Lycett, 169-172)

Doyle wrote his second Holmes story, "A Case of Identity", on April 11, 1891, and later another, "The Boscombe Valley Mystery". However, in May 1891, he had a severe influenza attack, putting his career on hold. After a few weeks, he recovered and started writing his stories to Watt, including his sixth Sherlock Holmes story, "The Adventure of Five Orange Pipes". (Lycett, 172-174) Sherlock Holmes appeared to be a big success, and Doyle was certain that he had made the right professional choice. He sent off the sixth in the series, "The Adventure of *the* Man with the Twisted Lip", seeing a bright future for his detective, subsequently publishing The Adventure of the Bue Carnuncle, "The Adventure of the Speckled Band" and "The Adventure of the Noble Bachelor". By November 11th, he had completed two more stories: "The Adventure of the Engineers' Thumb" and "The Adventure of the Beryl Coroner". (Lycett, 176-177)

Conan Doyle chose to finish off Sherlock Holmes as his health deteriorated. During his journey to Switzerland in 1892, the Reichenbach Falls convinced him that here was the last destination for Holmes. After making this decision, Doyle wrote to his publisher, requesting that his story "The Cardboard Box", which had appeared in the *Strand Magazine* in January 1892, be removed from the upcoming collection *The Memoirs of Sherlock Holmes*, to be replaced by *The Final Problem*, which was published in 1893, to complete the entire narrative. (Lycett, 201-202) According to popular belief, the City of London clerks offered black armbands in sorrow for the detective's death. Doyle's attitude, on the other hand, was rather different: he was relieved that he had finally finished Holmes. (Lycett, 207) However, it is not so easy to kill off a myth. Doyle received hundreds of letter imploring him to bring Holmes back and ‚Let’s Keep Holmes

Alive‘ were a very popular clubs started in American cites. (Symons, 77) In 1894, he published *Brigadier Gerard*. (Lycett, 9)

During a journey to Egypt with his sick wife Louisa, he was inspired and used the event to write his next work, *The Tragedy of the Korosko.* The novel shows his study of imperalism, wrapped in an Egyptian adventure tale. (Lycett, 232-237) Doyle never regreted killing Holmes. (Lycett, 279) However, in 1901, he decided to bring back Sherlock Holmes for one more case and publish *The Hound of the Baskervilles*, which was a huge success with readers. The idea came to him while on vacation in Norfolk in March 1901 with his journalist friend Bertram Fletcher Robinson, who assisted with the story's details. (Davies, 12-13) After an eight-year absence, Holmes resurfaced in the so-called pre-Reichenbach novel, *The Hound of Baskerville*, in 1902. The first story in the series, "The Empty House", was published in the Strand Magazine and American Collier's in October 1903. (Symons, 77) Sherlock Holmes: The Complete Long Stories was released in 1929. (Davies, 12-13)

Doyle wrote His Last Bow in 1914, after deciding that the detective Holmes had grown too old for active service. In this narrative, Holmes infiltrated a German spy ring who was preparing to leave the country with British secrets, which was also used as propaganda during the First World War. (Lycett, 383) In 1922, he published *The Coming of Fairies*, which includes three more fairy illustrations. (Lycett, 446)

After a few years, the search for the purpose of life ended with acceptance of the spiritual world. Our loved ones, as mentioned in his book, *The New Revelation*, must continue to exist beyond death. Except for the extremely weak Professor Challenger novella *The Land of Mist*, Doyle's only literatury input from 1920 to 1927 was a series of Sherlock Holmes adventures. He returned to his role not out of nostalgia, but because

Holmes would attract the most money. The stories were collected in a book named *The Casebook of Sherlock Holmes*, which was published in 1927. However, it is regarded as one of Sherlock Holmes's weakest short-story collections. Doyle is progressively embracing the world of Spiritiualism, as evidenced by Dr Watson's argument in *The Case of the Cottington Fairies*, in which two young Yorkshire girls claimed to have seen fairies dancing around. Doyle also stated his believe in fairies in an article published in The Strand. (Davies, 14-15)

4. Adaptation

We can barely imagine a world without adaptations since they are all around us on television, in movies, on stage, on the internet, in novels, and in comic books. In recent years, we've seen a variety of adaptations based on everything from comic books to Jane Austen's novels. (Hutcheon, 109) Adaptations are not new to our time, Shakespeare was the first to bring his culture's stories from the text to the stage, allowing them to reach a new audience. Adaptations are a huge part of Western culture and affirm Walter Benjamin's insight when he says "storytelling is always the art of repeating stories." (Hutcheon, 2) As in other words,''art is derived from other art and stories are born of other stories." (Hutcheon, 2) Nonetheless, modern popular adaptations are frequently dismissed as secondary in both academic and media criticism. According to Louis Begley, there are stronger words to attack film adaptations, such as violation, betrayal, or perversion. In other words, it can never be as good as the original. However, according to statistics from 1992, 85% of Best Picture Oscar winners, 95% of miniseries, and 90 % of all TV movies are adaptations. This is just the result of repetition with variance, the all-too-familiar ritual paired with a surprising element. According to John Ellis, the process of adaptation should be looked at as a massive investment. As his commercial rhetoric suggests, there is a financial appeal to adaptation. While Hollywood relied on adaptations of popular novels, British television has specialised in adapting eighteenth and nineteenth century novels. (Hutcheon, 4–7)

4.1. Adaptation as a term

How can adaptation be described to understand it a bit better? Adaptations are frequently compared to translations. Even if literal translation exists, there is no such thing as a literal adaption. According to Walter Benjamin, translation is not something to

be reproduced or paraphrased, but rather something that should cause us to view the text in new and different ways. (Hutcheon, 16) This new perspective on translation also puts us closer to defining adaptation. Translations from one sign system to another, such as words to images, are a specific kind of translation. To give an example, the plot in John Fowles' The French Lieutenant's Woman is set in Victorian times. A current narrator and a Victorian narrative were contrasted in the novel and the narrator of the story was transformed into a cinematic counterpart. (Hutcheon, 16-17) A similar situation can be seen in the adaptation of Sherlock Holmes. A Victorian detective Sherlock Holmes was transformed into a modern version of the BBC Sherlock.

4.2. The question of accuary of adaptations

Despite adaptation being at its highest peak, in the field of academic theorising adaptationis still viewed as an interloper in many literature departments. To maintain its place in literary disputes, it continues to develop theoretical models to justify its validity. In his publication *Novels into Films* (1957), George Bluestone addressed the problem of the authenticity of the adapted work. Despite the fact that the publication is about 70 years old, the ideas presented there are still relevant today. In his work, Bluestone suggests that it is inevitable to make changes after leaving the world of linguistics. That is, since the whole book cannot be converted for our screen, certain alterations must be made to the adapted work. According to Bluestone, an adapted work and the original work represent different aesthetics, just as ballet and architecture. Both ballet and architecture are wonderful works of art that must be appreciated but not compared to each other. Therefore, it is not right to state whether the film is better than the novel or otherwise, as both of them are now originals in their own way. (Griggs, 1-2) Thus, while comparing the adapted version of Sherlock Holmes, it is essential to view the TV show as an independent work. While it may be similar to the original work by Conan Doyle in many

ways, it may also differ and develop in its own direction. However, this is perfectly acceptable in the world of adaptations since the authors adapted Doyle's work rather than copied it word for word.

Since the seventies, there have been numerous classification systems supporting the theory of Bluestone. Rather, an interesting one was developed by Geoffrey Wagner, who offers three types of adaptations. The first is called transposition, where text is directly shown on the screen without any further inteference. The second one, called commentary, is when the original work is taken and purposefully or unintentionally changed while still paying respect to the adapted work. The last one, analogy, takes a considerably large departure from the original to create another work of art. In this theory, the adaptations are measured in degrees, according to how faithful or not they are. (Griggs, 2016 1-2)

5. Sherlock Holmes

Conan Doyle's gradually began creating the narrative of Sherlock Holmes, certain that this was the only way to attract an audience. (Lycett, 117) Only a few characters in fiction have a following as large as Sherlock Holmes. Four books and fifty-six short stories have made Sherlock Holmes a worldwide phenomenon, with only a few people over the age of ten in English-speaking countries having never heard of him. No other Victorian character, not even Alice, has achieved such a level of popularity and influence. (Clausen, 104)

With his style of writing, Doyle was well suited for the task. His first Holmes story was originally titled *A Tangled Skein*, but he eventually changed the title to *A Study in Scarlet*. (Lycett, 117) Despite the fact that Sherlock Holmes made his first public appearance in A Study in Scarlet, it was not until the publication of A Scandal in Bohemia in The Strand Magazine in 1891 that he truly caught the public's attention. (McClellan, 11) At first, he created a character named Sherrinford Holmes, whose story would be narrated by Ormond Sacker, with whom he shared a flat in 221B Upper Baker Street, long before naming the main protagonist Sherlock Holmes. On a draft page of his early recollections, he described Holmes as a philosopher, a violin collector, and someone who had access to his own chemical laboratory. However, with Sacker, it was different since he had not developed his persona in a way that made him stand out. It wasn't obvious at first if Sacker had any medical history. Instead, the most significant fact about him was that he had served in the military in another country. First, he served in Sudan and then in Afghanistan. He wasn't sure about the names at first and adjusted them afterwards. He chose the names Sherlock Holmes and Dr. John H. Watson for his main protagonists. Sherlock Holmes was named after Oliver Wendell Holmes, a doctor and philosopher who had a great influence on young Doyle. The origin of the name Sherlock

is unknown, however it is most likely derived from Patrick Sherlock, Doyle's fellow Stonyhurst classmate. (Lycett, 117,118)

Even though almost most of the narrative is narrated through Watson's eyes, we can also see characteristics of Holmes described in detail which makes him the character he is. One of Sherlock's most portrayed gestures is steepling his fingers beneath his chin while thinking about a case, also known as the thinking pose. (McClellan, 106)

Despite the immediate popularity of Conan Doyle's Sherlock Holmes stories, he chose to kill off his hero later on. The legendary publication The Final Problem appeared in the December 1893 edition of the Strand, six years after his initial appearance in A Study in Scarlet and eighteen months after his rise to prominence in a Scandal in Bohemia. The magazine's subscriptions were promptly canceled by nearly 20,000 people. Fans were said to be wearing black armbands over their sleeves to display their sorrow in public. Doyle even received hate mail that reffered to him as a brute. (McClellan, 12)

5.1. BBC Adaptation

The BBC's modern adaptation has been a massive success with audiences and has received excellent reviews from critics. (Fathallah, 47) The television series is one of the most viewed in BBC history, with twelve million viewers in the United Kingdom alone. (McClellan, 1) Over 180 countries have purchased the series, including Australia, Canada, Sweden, India, Japan, and the commercially important United States. In 2011, the series was nominated for the highly regarded Peabody Award, as well as Emmys, Baftas, and other awards for writing, acting, direction, sound, and cinematography. The series has a large fanbase that is active on social media platforms such as Tumblr, Liverjournal, and Fanfiction.net (Fathallah, 47).

The narrative differs significantly from the Victorian version. Instead of being set in Victorian London, the plot is set in modern London, with Sherlock and John, both in their late thirties, as the main characters. They solve crimes using current technology such as smartphones, online forums, blogs, and the internet. (McClellan, 1) In the BBC adaptation, John Watson is a blogger who shares his adventures with Sherlock online. To attract new clients, Sherlock uses a website called The Science of Deduction. What distinguishes the series' cinematography is the depiction of Sherlock's thoughts on the screen with various alternatives, bringing the character closer to the audience by imagining what he is thinking. This portrayal of Sherlock is expanded upon in the second season, when we get access to Sherlock's memories in his mind palace. This is done not simply for aesthetic purposes, but also to create a complicated interplay between the character and technology, making the new adaption more modern. (Lamerich, 70)

Steven Moffat and Mark Gattis, the writers of the show, planned to modernise Sherlock Holmes, but it took them a long time to develop it into a series. Sue Vertue, Steven's wife and producer of Hartswood films, was crucial in deciding to make it a series. Despite the fact that both Gattis and Moffat worked on Doctor Who, one of the most popular shows on British television, something kept drawing them closer to Sherlock as they talked about making it a series for a long time. Moffat and Gattis both admired Sherlock's adventures, and while many of them, such as "The Five Orange Pipes" and "The Adventure of Black Pearl", would be difficult to adapt into a modern format, they have attempted to include parts of these stories into the episodes. This may be observed in the opening scene of *The Hound of Baskerville* episode, as Holmes enters with a harpoon, as in *The Adventure of the Black Pearl*. These references are frequently made as a joke, but they are also there because the idea of including pieces from another stories is brilliant and untouched, waiting for someone to use it and recreate it. (Adam, 3-4)

Beginning the process of modernising Sherlock Holmes was not as difficult because Conan Doyle's stories already had specified and well-known characters, an established world, even if it was Victorian, and a considerable fan base. Combining Sherlock Holmes‘ character with the world of a new, youthful audience meant that the BBC could not go wrong with deciding to make it a series. (McClellan, 49)

The TV show consists of four seasons and twelve episodes, including one special Christmas episode. The first season, which aired from July 25 to August 8, 2010, has three episodes called "A Study in Pink," "The Blind Banker," and "The Great Game." The episodes "A Scandal in Belgravia," "The Hounds of Baskerville," and "The Reichenbach Fall" were part of the second season, which aired from January 1 to January 15, 2012. "Many Happy Returns," "The Empty Hearse," "The Sign of Three," and "His Last Vow" are among the episodes in Season Three, which aired from December 24 to January 12, 2014. The fourth and final season, which aired from January 1st to January 15th, 2017, features "The Abominable Bride," a Christmas special, "The Six Thatchers," "The Lying Detective," and "The Final Problem." Overall, the TV show has a high rating on IMDb, with a rating of 9.1 stars, as well as on its Czechoslovakian counterpart, CSFD, with a rating of 91 %. (IMDb, *Sherlock*)

5.1.1. Language in the series and Conan Doyle’s canon

Since each of these stories takes place in a different period, the language used differs. In A Study in Scarlet, both Holmes and Watson refer to themselves by their surnames. "You amaze me, Holmes," (Doyle 2016, 45) and Holmes referring to Watson as "a doctor": "I’m not going to tell you much more about the case, Doctor." (Doyle 2016, 18) They appeared to be colleagues rather than friends in the original story and their interraction therefore seems more formal. However, in the modern BBC adaptation, they

are referred to by their first names, Sherlock and John. "Sherlock. That’s him. That’s the man I was talking about." ("A Study in Pink " 1:24:30 - 1:24:38) Despite knowing Sherlock for a short period of time, Dr. Watson calls him by his first name. In the overall scheme of things, their connection appears more informal and friendly. It demonstrates that they are more than just coworkers and roommates; they are also friends.

Conan Doyle also used more formal vocabulary in the story, which is rarely used nowadays, such as "lodgings," (Doyle 2016, 4) "desultory" (Doyle 2016, 5), or "luncheon." (Doyle 2016, 5) Sherlock's creators, on the other hand, use more modern language. The reason for this is simple: they wanted to get closer to the audience. If they used the original word structure, over half of the viewers would be unable to properly comprehend the meaning of these phrases. Another reason not to use formal words from a century ago is that modern Sherlock Holmes lives in the twenty-first century.

5.2. The main characters

5.2.1. Sherlock Holmes

The world's only consulting detective and a brilliant mind. He consults the police, helping them with their cases. Together with Dr. John Watson, they are the residents of 221B Baker Street and solve crimes. He has the incredible ability to deduce almost every single detail about anything and everything, even an unfamiliar person. When first meeting with Dr. Watson, he duduced a lot of things about him despite not knowing him, for example, that he had a therapist or been to Afghanistan. He has an older brother, Mycroft Holmes. ("A Study in Pink")

The BBC Sherlock is a tall, slim man with dark curly hair, probably in his thirties. In the series, he is referenced by Irene Adler as "the clever detective in a funny hat" ("A

Scandal in Belgravia" 1:20:23-1:20:30) Sherlock regards himself as a "high-functioning sociopath" ("A Study in Pink" 57:50-58:00)

5.2.1.1. Benedict Cumberbatch as Sherlock

The adventure of renowned Sherlock Holmes was ready to begin and according to Mark Gattis, the producer and writer of Sherlock, they only had one choice among all actors — Benedict Cumberbatch. (Adams, 6)

5.2.2. Dr John Watson

Dr. John Watson is a former British army doctor who just recently returned from Afghanistan after getting injured. While looking for a flat, he met Sherlock Holmes, who later became not only his coworker, but also his best friend: "We solve crimes. I blog about it, and he forgets his pants." ("A Scandal in Belgravia" 15:20–15:25) He is the complete opposite of Sherlock, as he is more emphatic and carries much more humanity within himself than Sherlock. Still, they work together pretty well and became inseparable while solving crimes together.

When it was clear who would play Sherlock, the show's creators, on the other hand, took a little longer to decide who would play Dr. Watson. Even though they saw many talented candidates in the audition, watching Martin Freeman work with Cumberbatch was what made them choose Freeman. There was no chemistry between other actors and Cumberbatch, but it was instant and natural with Freeman. (Adams, 6)

5.3. Additional characters

5.3.1. Mycroft Holmes

Mycroft is Sherlock's older brother, and in many ways, he seems to be smarter than Sherlock himself. Interestingly, although he appears in almost every episode of the

BBC adaptation, including the three compared episodes, he does not appear in any of the original three stories: *A Study in Scarlet*, "A Scandal in Belgravia", or "The Adventure of Six Napoleons". Nonetheless, he plays an important role in Sherlock's life throughout the series. Mycroft works for the government and so has considerable power. In "A Study in Pink", he approaches Watson with the intention of secretly spying on Holmes. However, this was solely done for Mycroft's own peace of mind, since he was worried about his younger brother..: "Just tell me what he's up to." "Why?" "I worry about him. Constantly.'" ("A Study in Pink" 38:00–38:10)

5.3.2. Molly Hooper

Molly Hooper is a character created solely for the purposes of the series, since she does not appear in Conan Doyle's work. Molly Hooper, who works at the hospital morgue, is a great character since she shows Sherlock's inability to empathise with others. Molly is very likely in love with Sherlock, and despite the fact that she is pretty open about it, Sherlock does not pick up on the signs. In "A Study in Pink", she invites him over: "I was wondering if you'd like to have coffee?" However, Sherlock's response to an obvious date invitation is bland. "Black. Two sugars, please. I'll be upstairs." ("A Study in Pink" 9:10-9:18) By including this talk between them, the creators of the show wanted to show Holmes's complete ignorance of romantic relationships.

5.3.3. Detective Greg Lestrade, Anderson and Sergant Donovan

Sergant Sally Donovan is a new character developed specifically for the series, since she appears nowhere in the Sherlock Holmes canon. She and Sherlock do not get along. Donovan's hatred for Sherlock is evident when she refers to him as a "freak" ("A Study in Pink" 22:12). Anderson, who also works at Forencics and does not get along with Sherlock, is in a similar situation. Sherlock claims that he and Sergant Donovan are

having an affair while Anderson's wife is gone. Their mutual dislike is obvious, since Anderson does not want Sherlock on his crime scenes, and Sherlock does not take him seriously: "Anderson, don’t talk out loud. You lower the IQ of the whole street." ("A Study in Pink" 1:00:40–1:00:50)

The case of Detective Inspector Greg Lestrade, on the other hand, is quite different. He is an Inspector of New Scotland Yard and relies heavily on Sherlock's assistance during investigations. He promptly approaches Sherlock, pleading for assistance. Later in the TV show, they even appear to be friends. ("A Study in Pink")

5.3.4. Mrs Hudson

Mr Hudson is the housekeeper of 221B Baker Street. Mrs. Hudson has a significant part in scuplting Sherlock's character even though she is not given much space in the original story. She is caring, yet she has an unexpected side to her. While Mrs. Hudson gets abducted in "A Scandal in Belgravia," Sherlock shows a very unfamiliar part of him. After saving her from the abductor, we witness a very emphatic side to him: "You are all right now, you’re all right." ("A Scandal in Belgravia" 58:30-58:50) Sherlock, a man who rarely expresses emotion, is comforting someone who is clearly close to his heart. This demonstrates the strong bond between the three residents of Baker Street: "Mrs. Hudson leave Baker Street? England would fall." ("A Scandal in Belgravia" 1:00:40-1:00:50)

5.3.5. Mary Watson

Mary Watson, formerly Morstan, first appeared in the episode The Empty Hearse, where Sherlock comes back from the death and reunites with Dr Watson after two years. However, Dr Watson is now in a relationship with Mary Mornstan, a nurse. While Sherlock is interacting with Mary, the viewers can see a bunch of words appearing on the

screen of Holmes’s deduction about her. Alongside words such as Guardian, nurse, clever we can also notice a word "liar" and secret. ("The Empty Hearse" 26:15-26:26) These words are not noticable at first, but play a huge role later in the episode of The Six Thatchers. Mary gives birth to a daughter named Rosamund in the episode. "The Six Thatchers".

5.4. The city of London

Steven Moffat and Mark Gatiss, the writers of the modern adaptation of Conan Doyle's nineteenth-century Sherlock, make London itself a significant character. Each episode features classic London sights such as the London Eye, Big Ben, and the Tower of London. 221B Baker Street, the street and address where Sherlock lives, had a significant influence in the creation of a unique fictitious universe. (McClellan, 1)

6. *A Study in Scarlet*

The first novel of Sherlock Holmes, originally titled *The Tangled Skein* and then renamed *A Study In Scarlet*, has become a well-known story all over the world. Conan Doyle began writing in March of 1886 and did not complete it until the end of April, so he finished the whole story in a few weeks. According to his wife, Louise, he completed a manuscript of the "little novel" of approximately 200 pages. (Lycett, 121-123) The title is derived from the story itself, when Sherlock refers to his case as "a study in scarlet." "I might not have gone but for you, and so have missed the finest study I ever came across: a study in scarlet, eh? Why shouldn't we use a little art jargon? There's the scarlet thread of murder running through the colourless skein of life, and our duty is to unravel it, and isolate it, and expose every inch of it. " (Doyle 2016, 54-55) For Sherlock, the murder investigation is like an art and the excitement he gets from solving the murder is apparent.

6.1. Summary

Dr. John Watson returns from Afghanistan, disabled, and is looking for a new flat. After meeting with an old coworker, Stamford, he learns that he knew a man who worked in the hospital's chemical laboratory and is looking for a roommate as well. When meeting with Sherlock Holmes, despite knowing nothing about Watson's background, he could deduce that he had spent some time in Afghanistan by holding his hand and afterwards providing the information that led him to this conclusion. At first, Sherlock appeared to be a not-so-difficult man to live with at first, since he was quiet and a man of habits in his own way. He spent some of his days in the chemical laboratory and on lengthy walks. However, after a while, Watson learned that living with him was not as simple as it appeared. (Doyle 2016, 1-13)

Dr Watson speculates about Holmes‘ profession but does not reach a conclusion. Finally, Holmes reveals that he is a consulting detective who assists other investigators with their cases via the science of deduction and analysis, showing that he can only determine the past of any man by careful observation. When a messenger sends a letter from Scotland Yard investigator Tobias Gregson asking for assistance in a recent murder case, Holmes is at first hesitant to assist them in solving it. That is because Gregson and his colleague Lestrade will almost certainly claim credit for solving the crime; yet, Watson persuades him to accept the task. Holmes leads Watson to the crime scene, an abandoned home on Brixton Road, where the body of an American man named Enoch Drebber is discovered. There are blood splatters everywhere, but no wounds on the body, and the word "RACHE" is scrawled in blood on the wall. Detective Lestrade suggested that the murderer tried to write Rachel, but did not succeed with the theory of the intention of writing Rachel. (Doyle 2016, 22-41)

The investigation progresses as the investigators are impressed by Holmes‘ deductive skills. Sherlock chose to interview John Rance, the guy who discovered the body. However, he refused to speak until Holmes bribed him, only to find that he saw no one at the crime scene, only a drunken man. After deciding to put out a newspaper advertisement for the ring recovered at the crime scene in the hopes of catching the killer, an old lady visits 221B Baker street, saying it belongs to her daughter. Despite the fact that they assume she is an accomplice in the crime, they had lost during her surveillance, leading Holmes to believe the old woman is a male in disguise. Gregson tells Holmes and Watson the next day that he has captured a suspect, Arthur Charpentier. As Gregson discovered, Drebber was staying at Arthur‘s mother‘s boarding house and planning to kidnap his sister Alice. Gregson arrested Arthur because he had no alibi on the night of the murder. However, he learns of another murder — Drebber‘s secretary, Joseph Stangerson, was

stabbed to death with the word "RACHE" written on the wall. Lestrade did not discover anything important about the room; nonetheless, Holmes discovers that the pillbox in Stangerson‘s hotel room is the last clue. Holmes puts the two pills to the test on an elderly dog in the building. The first tablet has no effect, but the second pill kills the dog quickly, leading Holmes to believe that the pillbox contained one poisonous pill and one safe pill. Wiggins, one of Holmes‘ street kids, informed him that a cab was waiting for him. Holmes calls the driver, Jefferson Hope, upstairs for help with his baggage, only to have him arrested for the murders of Drebber and Stangerson. (Doyle 2016, 15-31)

6.2. The BBC version "A Study in Pink"

The pilot episode of this long-running series, "A Study in Pink," was produced by Hartswood Films. It was intended to introduce the well-known characters to the modern society in which they lived. Although it was supposed to air in the autumn of 2009, with a series to follow a year later if the programme was popular enough, the pilot episode aired in 2010. Despite the filmmakers' initial desire to film on the real Baker Street, they ultimately chose a different location because the street is now a museum, and covering thousands of items with Sherlock Holmes on them would have been difficult. In reality, the show films on North Gower Street, which is half a mile away and more convenient. The first episode, "A Study in Pink," aired on BBC One on July 25, 2010. (Adams, 9-7)

6.3. *A Study in Scarlet* comparison with "A Study in Pink"

6.3.1. Title

The title of the BBC adaptation of "A Study in Pink" is the first and most noticeable difference. Originally, the story is titled *A Study in Scarle*t, but the episode is called "A Study in Pink." This may appear to be a small detail at first, but it carries a deeper meaning. In the story, Sherlock Holmes calls John Watson to assist him in

solving a murder. In this episode, however, Watson and Holmes are investigating the murder of Jennifer Wilson, who is dressed completely in pink. Watson chose the name "A Study in Pink" for his blog, where he writes about his and Sherlock‘s cases, since the victim was described as wearing all pink clothing. ("A Study in Pink") Interestingly, the woman‘s face was not shown throughout the episode. Still, her appearance, particularly her pink clothing and suitcase, became the most noticeable feature.

6.3.2. Time and place

The novel by Conan Doyle is set in the Victorian times, whereas the modern day Sherlock by BBC is in the current times, more specifically 21st century.

Piccadilly Circus is home to the Criterion Bar, where Watson met Stamford, a former colleague who introduced him to Sherlock. "I was standing at the Criterion Bar, when someone tapped me on the shoulder, and turning round I recognized young Stamford, who had been a dresser under me at Bart‘s." (Doyle 2016, 3) and St. Bartholomew‘s Hospital, where Holmes and Watson were originally introduced in *A Study in Scarlet* in 1887. (McClellan, 40-41) However, for the broadcast version, it was impossible to remount the location filming in the original Criterion Bar, so John and Stamford meet outside with takeaway coffee cups that have "CRITERION" stamps on them. (Adams, 25) This attention to the small details brings the viewer closer to the Doyle’s story and shows that the filmmakers were not clueless about the legacy of Conan Doyle’s original work, even if it slightly differs.

The same location of the mysterious murder is used both in the novel and the episode. In the novel, Holmes receives a letter from Gregson saying: "There has been a bad business during the night at 3, Lauriston Gardens, off the Brixton Road." (Doyle 2017, 29) The same as in the episode, where the murder also took place in Brixton,

Lauriston Gardens. ("A Study in Pink") Much of the plot, as in the original story, takes place on Baker Street, where both Sherlock and John Watson live.

6.3.3. Similarities and differences in the plot

The novel and the television version have a lot of similarities and also differences in terms of plot. The TV drama, like the novel, revolves around a murderous taxi driver named Jefferson Hope, in the book, but only as Jeff in the episode. The murder method remains the same: the taxi driver uses two pills, one poisoned and the other not. By doing so, the murderer gives his victims one last hope of survival by convincing them that they have a chance by choosing. The the director‘s version of Steven Moffat‘s *A Study in Scarlet* does not include the original *A Study in Scarlet‘s* Western flashback about evil Mormons, and the episode ends with the killer being caught. Another difference made by Steven Moffat is Sherlock‘s decision to test the poisonous pill on Mrs Hudson‘s terrier, when in the episode Sherlock confronted the killer and tried the pills on himself. (Adams, 24-25) The creators of the BBC‘s Sherlock did not feature an animal being poisoned, most likely for compassionate reasons. In the twenty-first century, creating a scene with a poisoned dog would almost certainly provoke a major scandal among the viewers. People are more sensitive to animals, and seeing a dog die and being sacrificed in the first episode will very certainly turn off many viewers. At the beginning of the series, choosing Sherlock as the brave character who must choose between life and death also makes the main character more trustworthy and appealing since we can already picture him as a hero.

In *A Study in Scarlet*, the story starts with Dr Watson informing the reader directly about his experience in the war, seen as flashbacks throughout the episode. At the beginning of the episode, Dr Watson meets his therapist after returning from the war in Afghanistan. Although Dr Watson also returned from the war, there is no mention of a therapist or any other type of doctor at the beginning of Doyle‘s story. Seeing a therapist may be seen as a more contemporary component of the story since it is more common in

the twenty-first century for people to see a therapist to recover from trauma. Going to a therapist only for therapeutic purposes, on the other hand, was unusual at the time *A Study in Scarlet* was published. In conlusion the first scene explicitly states that the plot is set in the modern day. Following that, in the original narrative, Dr Watson is overjoyed to see his old friend Stamford, who eventually introduces him to Sherlock: "I hailed him with enthusiasm, and he, in turn, appeared to be delighted to see me." (Conan Doyle 2016, 3) However, Dr Watson seems more upset by Stamford‘s presence than interested in communicating with him throughout the episode, since the war is still haunting him. ("Study in Pink" 7:41)

The most noticeable difference between the novel and the BBC adaptation is the introduction of a new character, Molly Hooper. Conan Doyle, however, does not mention nor Molly Hooper or any other female character of this kind. Furthermore, in the original novel, Dr Watson and Stamford meet Sherlock by himself, whereas in the episode, he is at the morgue with her. (“A Study in Pink“)

In the BBC adaptation, Holmes asked Watson if he was in Afghanistan or Iraq when they first met, suggesting two countries with a war situation. However, in the original novel, Sherlock was certain about the country Dr Watson returned from. “You have been in Afghanistan, I perceive.” (Conan Doyle 2016, 8) However, it is not regarded as a deductive error by Sherlock, but rather as an input of present political circumstances. In „A Study in Scarlet“, Sherlock‘s certainty about Afghanistan 42inál only from the Afghan War that was taking place at the time; however, in the twenty-first century, conflicts are also taking place in Iraq, not just Afghanistan.

The introduction of new characters is nothing new in the series. In *A Study in Scarlet,* Tobias Gregson writes a letter to Holmes concerning "a bad business during the night at

3, Laurinston Gardens, off the Brixton Road." (Conan Doyle 2016, 29) However, in the episode, he is approached directly by detective Lestrade instead of Tobias Gregson. ("A Study in Pink") Regardless of the fact that Tobias Gregson plays an important role in the novel, being portrayed as „the smartest of the Scotland Yarders" (Conan Doyle 2016, 30), there is no mention of him working for the police in the BBC version. However, there is a new character named Anderson who works at the phorensics and will be involved in this case who was not mentioned in the original story, as well as Sergeant Donovan. ("A Study in Pink")

In *A Study in Scarlet*, they discovered a guy named Enoch J. Drebber from Cleveland, Ohio, at the crime scene. When one of the detectives noticed a strange light in the house, the police officer tracked him down. He had cards with the name Enoch J. Drebber from Cleveland, Ohio, USA in his pockets. (Conan Doyle 2016, 30). In the BBC adaptation, however, the victim is discovered by little children instead of the police. According to the victim‘s credit cards, her identity is Jennifer Wilson from Cardiff. Therefore, her gender and nationality are completely different from those in the original story. ("A Study in Pink"). The cards, on the other hand are reminiscent of the original story. The investigators in A Study in Scarlet deduced Drebber’s identity from the cards he was carrying in his pockets, which is similar to "A Study in Pink", because they also deduced the victim‘s identity from a card. However, because the plot was set in the modern era, they verified her identity using a credit card. This was most likely changed to add a modern element to the series.

Another resemblance to the original is the presence of the word "Rache" at the crime scene. In the novel, however, the victim wrote it with his own blood, and in the BBC adaptation, it was scratched into the wooden floor. (Conan Doyle 2016, 40) Another

significant difference regarding the word „Rache“ is an interesting input put in by the creators of the TV show. In the novel, Lestrade is the one suggesting the victim tried to write the name Rachel: "Do you mean? Why, it means that the writer was going to use the female name Rachel, but was disturbed before he or she had time to finish" (Conan Doyle 2016, 41) and Sherlock turned down his idea: „One other thing, Lestrade,“ he added, turning round at the door: "Rache" is the German word for ‘revenge,’ so don’t lose your time looking for Miss Rachel." (Conan Doyle 2016, 50) Interestingly, it was the complete opposite in the BBC adaptation. Not only was it Anderson, not Lestrade, who first suggested what the victim’s intentions were: "She is German. Rache. It’s German for "revenge" ("A Study in Pink" 25:40–25:51) It was also Sherlock who completely turned down his idea of her being from Germany in a very sarcastic way. As Lestrades asked Sherlock, "She was writing Rachel? " Sherlock replied: "No, she was leaving an angry note in German. Of course she was writing Rachel, no other word it could be." ("A Study in Pink" 28:41–28:50) This was completely changed from the original yet preserved in its alternative version. It shows an incredible attention to small details while making the episode. Also, the creators of the show prolonged the situation with Rachel further into the episode, when the name was vital in solving the case.

The story diverges significantly from the original beyond this point. Dr. Watson is sent to meet Mycroft, Sherlock‘s brother who disguises himself as an enemy and tries to bribe John to spy on Sherlock, while Mycroft is solely concerned about his brother. After declining the bribe, Watson returns to Baker Street to find Sherlock urging him to text message Wilson‘s still-missing phone in order to identify the murderer. They notice a cab and believe the passenger is the killer; however, he is innocent since he is only a tourist from the United States. Later, Sherlock discovers that the word Rachel is a password for her email, which may be used to track down the missing mobile phone. During that scene,

Mrs Hudson approaches Sherlock and informs him that a cab is waiting for him. Because Sherlock did not call for a cab, he assumes that it must be the killer, and without talking to any of the police or Watson, he enters the taxi and drives to an unknown location with the taxi driver, who is actually the murderer. During the ride, the cabbie admits to the murders but claims that he hardly speaks to his victims, who eventually kill themselves. ("A Study in Pink")

The episode‘s ending has a passing resemblance to the original story. In "A Study in Scarlet", Sherlock Holmes discovers a little box containing two tablets that he believes to be poisonous.: "There was a glass of water on the table, and on the window-sill a small chip ointment box containing a couple of pills." (Doyle 2016, 91) He goes and tries those two pills on the landlady‘s terrier, splitting them in half and dissolving them in water. The first tablet has no effect, but the second kills the dog, leading to the deduction of one being harmless, whereas the other one is poisonous. (Doyle 2016, 86-87) In fact, in Doyle‘s storyline, Sherlock does not come into direct contact with the murderer. In the episode, however, Sherlock is given the pills by Jeff, the cab driver himself. Sherlock subsequently discovers how the cab driver murders his victims. Jeff, the cabbie, asks the victims to pick one and promises to swallow the other. By doing so, he provides the victims a chance of survival and may make Jeff feel less guilty since he gives them an option. However, if they refuse to take the medicine at all, he threatens to shoot them. Sherlock deduces that the driver is a terminally ill father with just a few years to live and nothing to lose. The driver admits to having a sponsor who pays him for the murders, so he can provide for his children. What distinguishes this version of the narrative from the original is not just the conversation between Sherlock and the murderer, which did not occur in A Study in Scarlet, but also the name Moriarty. Moriarty is Sherlock‘s main enemy, and he is the cab driver‘s sponsor; however, we do not learn his name in A Study

in Scarlet. ("A Study in Pink") In the episode, the murderer taxi driver Jeff dies because Watson shoots him from the nearby in order to protect Sherlock, however, in the original story, the killer's fate differs: "We have his cab," said Sherlock Holmes. "It will serve to take him to Scotland Yard. " (Doyle 2016, 94) Therefore, both versions have different endings. In the series finale there is more action, which may be more appealing to today's viewers. In *A Study in Scarlet*, however, the killer survives and may be prosecuted for his acts under the law.

In conclusion, there are numerous parts where the BBC adaptation closely follows Doyle's original plot in a convincing manner. However, there are points of the plot when it departs from the original and goes its own way in developing a story, for example when the creators left out the bit regarding Drebber and Madame Charpentier's daughter. Nonetheless, even if the BBC adaptation of *A Study in Scarlet* does not closely follow every detail of the storyline, the writers left a significant part of the original in the series.

6.3.4. Representation of female characters

The BBC's Sherlock writers chose to give female characters more space in the modern adaptation. Given that the plot is set in the twenty-first century, it is not surprising that there is a better diversity of female characters. In comparison to the 19th century *A Study in Scarlet*, there is a significant difference in female portrayal, as there were few female characters in the original story.

Mrs. Hudson is the first of numerous new female characters included in the modern adaptation who are not present in the novel. Despite the fact that a landlady is mentioned in *A Study in Scarlet*, Mrs. Hudson plays a bigger part in the series. She is able to show Holmes' more empathetic side in an unusual manner.

Furthermore, the modern adaptation includes more female characters later in the series. The victim is a woman called Jennifer Wilson in the episode, as opposed to a male named Enoch Drebber in *A Study in Scarlet*. Sergenat Donovan is another female character that did not appear in Conan Doyle's canon. Sergeant Donovan's case is especially interesting since she is a completely new character developed just for the series' purposes. As revealed in the episode, she does not get along with Sherlock and does not want him to work for Scotland Yard. ("A Study in Pink") Another female character, developer only for the purposes of the TV show, is Molly Hooper.

Creating a female sergant varies significantly from the original, since women were not allowed to pursue men's professions, such as police officer, during the Victorian period. As a result, Sergeant Donovan may also serve as a modern feature of the plot, as women are not uncommon to be part of a police task team.

7. "A Scandal in Bohemia"

"A Scandal in Bohemia" changed Doyle‘s life completely. Doyle wrote the story while practicing in his new Upper Wimpole Street consultation room, and because he had no patients, he was able to dedicate his complete attention to the story. The narrative contains Central European elements, with a soon-to-be-married King of Bohemia traveling secretly from Prague to Baker Street to seek Holmes‘ help. (Lycett, 171-172)

7.1. Summary

Dr. Watson has recently married and has seen a little of Holmes. As he walked through the streets of London, he decided to pay another visit to Holmes. While Watson is in Baker Street, a masked figure enters the flat, claiming to be Count von Kramm, a Bohemian nobleman sent by a wealthy client who desires to remain unidentified. Holmes, on the other hand, immediately recognizes him as Wilhelm Gottsreich Sigismond von Ormstein, Grand Duke of Cassel-Felstein and hereditary King of Bohemia. As he reveals his actual identity, the future king explains that Irene Adler, an American opera singer, may jeopardize his future marriage to a Scandinavian princess. During his romance with Irene Adler, he sent compromising letters and had a picture of the two of them taken. Because the princess comes from a traditional family, the future king is concerned that his impropriety may cause the engagement to be called off. As Adler has threatened to send the photographs to princess‘ family, the King has hired Holmes to retrieve them. (Doyle 2007, 75-90)

The following morning, Holmes visits Irene Adler disguised as a drunken groom. That visit reveals a lot about her: she lives a simple life and only has one male visitor, a lawyer named Mr Godfrey Norton of the Inner Temple. Holmes later witnesses their secret wedding as he is secretly following them. Surprisingly, Adler and Norton go

separate ways after the ceremony. When Holmes returns to Baker Street, he tells Watson all he has observed. Holmes asks Watson if he wants to help him locate Adler's hidden photographs. They have a strategy as they get in front of Adler's house. A fight breaks out between two men trying to save Adler, and Holmes rushes to her assistance but is hurt so Adler takes him to her house. Watson, as part of their strategy, sets fire to Irene's flat. Later, Holmes tells Watson what he found when he left Adler's house. She would rush to get her most valuable possessions out of the apartment during the fire, including her photographs. Holmes finds the photographs behind a sliding panel just above the right bell-pull, but the coachman is watching him so he is not able to steal them. (Doyle 2007, 90-105)

The following morning, the King of Bohemia visited Holmes to find out what had happened at Adler's house. When they get to Adler's flat, they find she has fled the country. Going to the hiding place of the photographs, Holmes finds just one of Irene Adler in an evening gown, and a message addressed to him. According to her letter, she uncovered his actions during the fire and fled England with a better man than the King, Norton. She had no intention of harming the King but kept the photographs to secure her safety. The King is relieved because he believes the photographs are now safe with Adler leaving. He offered Holmes an emerald ring as payment, but Holmes requested Adler's portrait. From this moment, he refers to Irene Adler as "The Woman." (Doyle 2007, 105-110)

7.2. The BBC version "A Scandal in Belgravia"

A Scandal in Belgravia is the opening episode of Sherlock's second season. The episode, directed by Paul McGuigan and written by Steven Moffat and Mark Gatiss, has

a rating of 9.4 stars on the International Movie Database. The episode aired on January 1, 2012, and it lasts 1 hour and 29 minutes.

7.3. "A Scandal in Bohemia" comparison with "A Scandal in Belgravia"

7.3.1. Title

The title in the original story is different from the one used in the series. In the original short story by Conan Doyle, "A Scandal in Bohemia", the title is derived from the king of Bohemia, who came to Sherlock Holmes for help. "You may address me as the Count Von Kramm, a Bohemian nobleman." (Doyle 2007, 85) In the last paragraph of the story, the title is even slightly given away: "And that was how a great scandal threatened to affect the kingdom of Bohemia, and how the best plans of Mr. Sherlock Holmes were beaten by a woman's wit." (Doyle 2007, 110). However, in the series, the title comes as a greater mystery than in the story. Even though the idea of a person with higher status coming to get Holmes' help is similar to that in the novel, in this case, it is the royal family. Near a Buckingham Palace, there is a district called Belgravia. As a result, because the problem with the images affects the royal family, who live in Buckingham Palace, it may have an indirect connection to them.

7.3.2. Similarities and differences in the plot

At the beggining of the episode, there are several references to earlier stories, such as *The Greek Interpreter* as *The Adventure of the Greek Interpreter*, *The Speckled Blond* as *The Adventure of the Speckled Band*, and *The Naval Treatment* as *The Adventure of the Naval Treaty.* (Adams, 106)

The first difference between the episode and the original story is immediately recognizable. "A Scandal in Bohemia" begins with Watson's brief introduction to Irene

Adler and Holmes' relationship with her; yet, she is not introduced immediately in the episode. Another difference in "A Scandal in Belgravia" from the Conan Doyle's story is the timeline, since Watson in Doyle's novel mentions his nearly non-existent contact with Holmes due to his recent marriage. "I had seen little of Holmes lately. My marriage had drifted us away from each other. " (Doyle 2007, 76) In the BBC adaptation, however, Dr Watson marries in an episode called "A Sign of Three", which is in season three of the series, whilst "A Scandal in Belgravia " is in season two. While being occupied with another case, Sherlock and Watson are brought to Buckingham Palace by Mycroft, Sherlock's brother who works for the government. The encounter with the specific customer is rather amusing and comical, which is not entirely true for the original story. While meeting with the special client's representative, Holmes wears just a nightgown and no pants or shirt. The creators of the series might have added this little humorous element only for the entertainment purposes, as the whole series seem more entertaining than the original.

What entirely differs from the original story is when Holmes receives a handwritten letter from the client requesting his services. In "A Scandal in Bohemia", the duo meets the client in person, who even though did not reveal his identity at first, is revealed to be the Kingdom of Bohemia. In "A Scandal in Belgravia", on the other hand, the only information Holmes and Watson uncover about the client's identity is that she is a member of the royal family. The creators of the show decided to change the gender of the client as well.

The obvious change concerning the character of Irene Adler is not only her job, but also her nationality. While in "A Scandal in Bohemia", she is an opera singer from the United States, in the adapted BBC version, she is a dominatrix from the UK. As a dominatrix, "She provides, shall we say, recreational scolding, for those who enjoy that

sort of thing and are prepared to pay for it." ("A Scandal in Belgravia" 18:45-19:00) Therefore, she gets paid for being dominant in a sexual or other ways.

Similar to "A Scandal in Bohemia", the client requires compromising photographs Mrs. Adler has in her possession. However, while in "A Scandal in Bohemia", the client is of the male gender, more specifically, the King of Bohemia himself. In "A Scandal in Belgravia", Mycroft only reveals the client is a "young female person" ("Scandal in Belgravia" 19:30). In comparison to *A Study in Scarlet*, something similar could be observed in "A Study in Pink", where instead of a male victim like in the original story, the authors of the BBC series decided to change the gender of the victim and placed a female in the episode. This might also be seen as another modernised adaptation element, since women are given more space in the BBC version due to it being filmed in the twenty-first century, when women have far more rights and public presence than they did in Victorian times.

Irene Adler's differing intentions are one unique and fascinating variation between the original story and the adaptation. While, in "A Scandal in Bohemia", she threatens to send the images to the family of a princess whom the king intends to marry, "And Irene Adler?" "Threatens to send them the photograph. And she will do it." (Doyle 2007, 89) In "A Scandal in Belgravia", Irene Adler, on the other hand, does not threaten to release them or threaten the royal family. In the episode, Mycroft says: "She does not want anything. She got in touch, she informed us that the photographs existed, she indicated that she had no intention to use them to extort either money or favour." ("A Scandal in Belgravia" 20:10-20:26)

The entire part being left out of the story is the wedding between Irene Adler to Godfrey Norton, who does not appear in the episode at all. There are no indications of

her being in any kind of relationship or even marriage. The following part of the episode, on the other hand, is very close to the original story. Holmes comes up with a strategy for getting into Adler's home and stealing the photographs. In "A Scandal in Bohemia", a fight breaks out between some gentlemen, Holmes rushes to help her and gets injured, she invites him over to her house. However, in the episode, it is quite different. Holmes tells Dr Watson that he should punch him in the face, but Watson does not take him seriously. Holmes, on the other hand, wants to get into Adler's residence and hits Watson first. In retaliation for what Holmes has just done, Watson punches him in the face. Holmes, claiming to be robbed in the street and injured, dressed up as a priest, rings the doorbell at Adler's residence. Her assistant opens the door for him, and Adler meets him fully naked. Adler is a smart lady, and she did this so that Holmes would be unable to deduce anything about her In the original story, Adler invites the injured Holmes into her house with no ulterior motives. Adler's persona changes from the original story in that she appears to be more intelligent and manipulative. What remains similar to the original is the method in which Sherlock and Watson attempted to acquire the photographs. When Adler is not paying attention chatting with Holmes, he sets on the fire alarm so Adler would think the house is on fire. In the original A Scandal in Bohemia, however, there were no fire alarms, so Watson had to toss a rocket into the room and shout that there was a fire. Holmes immediately knew where the photographs were just by deducting Adler's reaction to the fire: "It was all-important. When a woman thinks that her house is on fire, her instinct is at once to rush to the thing which she values most. " (Doyle 2007, 103) Similarly, as the fire alarm is ringing, Holmes notices Adler looking in the direction of the images. "On hearing a smoke alarm, a mother would look towards her child. Amazing how fire exposes our priorities." ("A Scandal in Belgravia" 28:30-28:40) Sherlock comments as he figured out the placement of those photographs. However, the ambush

by the Americans, who also desire the images, is a notable shift from the original plot. The element of adding the ambush action to the story is what makes it more modern and recent, since it gives more action to the whole story. Another modern aspect added to the story is the location of Adler's photographs. While she had printed images in the original, she had them on her mobile phone in the episode, secured with a special password. (" A Scandal in Belgravia") The idea to put the images into a digital form is another modern addition to the story, especially in this age of mobile phones. Additionally, having compromising photographs only in printed form makes very little sense in the twenty-first century, since they are not as protected as they are on a mobile phone. Adler has also secured the phone with a password, making it more difficult for Sherlock and anybody else to access them.

However, in the original story, Holmes does not confiscate the photographs from Adler right away, in fact he waited for the next day and by then, Adler had written him a letter letting him know she figured out his plan of getting the photographs. In the episode, on the other hand, as Holmes gets the mobile phone in his hands, Adler sedates him and espaces from the house. ("A Scandal in Belgravia")

After this moment, the plot takes a different path from the original. As the original story ends with Sherlock finding the photographs and obtaining the letter from Adler, the episode continues in its own direction. Mycroft is dissatisfied with Sherlock's efforts because Adler escaped without a trace. Sherlock assures him, however, that the photographs are secure since Adler would not reveal them:‘ "She’s not interested in blackmail, She wants … protection, for some reason." ("A Scandal in Belgravia" 37:45-37:55) The same is evident from the letter Adler wrote at the end of "A Scandal in Bohemia": "I keep it only to safeguard myself, and to preserve a weapon which will always secure me from any steps which he might take in the future." (Doyle 2007, 108)

Even though the intentions of Adler are quite evident in both of these situations, in "A Scandal in Belgravia" there is still no trace of Adler's whereabouts. The story follows a different path from now on, as Sherlock is slowly figuring out Adler has something else in her possesion other than the photographs. However, even though Mycroft tells him to stay away from the situation, he does not listen and proceeds to inquire after what is going on. ("A Scandal in Belgravia")

The story moves to Christmas time, when Holmes and the companions have a Christmas party. Sherlock, still working and deducting, notices a a counter on John's blog got stuck on a certain number: "The counter on your blog. It still says 1895." ("Scandal in Belgravia" 42:20- 42:50) This becomes important later in the episode. On that night, however, Adler returns, and sends Sherlock her phone, which still has all of the photographs and documents. Given the significance of that phone, Sherlock assumes that something horrible is about to happen to Adler: "I think you are going to find Irene Adler tonight... No, I mean you're going to find her dead." ("A Scandal in Belgravia" 45:05-45:10). The police did, in fact, discover a mutilated body that Sherlock recognized as Adler's. As a result, Holmes is devastated and tries to distract himself. He then tries to enter Adler's phone, believing that the stuck number on Watson's blog has been hacked and so works as a password for her phone. However, he was mistaken in his assumption, and as a result, he is unable to crack her phone. On New Year's Eve, Watson meets with who a person he thinks is Mycroft, however, Mycroft is revealed to be Adler. Watson discovers that Adler is still alive and faked her own death, wanting to reclaim her phone. Holmes have learned about Adler as well since he followed Watson.

Later in the episode, we discover that Adler needs Holmes' assistance in cracking a code, which Sherlock later discovers is for airline seat allocation numbers. Then, Adler relays this knowledge to Moriarty, Sherlock's primary enemy. As a result, the

government's covert plot to fly a plane loaded with corspes to prevent alerting the terrorist has been ruined. Adler seeks Mycroft's protection in exchange for the information on her phone. Holmes, on the other hand, proceeds to crack the code for Adler's phone. The password was "SHER“, which all together said "I Am Sherlocked". ("A Scandal in Belgravia") Adler setting the password to match Sherlock’s name can be seen as another weakpoint of Adlers. She could not resist and use his name as the paswords for her mobile phone, which kept her darkest secrets. By cracking the password, they do not need Adler for anything. Some months later, Mycroft informs Sherlock that Adler has been assassinated by the terorist, unaware that Sherlock assisted her in faking her own death. ("A Scandal in Belgravia")

The story diverges significantly from the original, taking a completely different turn. The original story ends with Adler escaping with her husband and the photographs, but the episode continues in developing a story concerning Moriarty. In "A Scandal in Bohemia", there is no indication of Adler accompanying Moriarty as she has never met him before. In the episode A Scandal in Belgravia, she appeared to be a close companion of his for a brief period. ("A Scandal in Belgravia")

7.3.3. The controversial character of Irene Adler and her relationship to Sherlock

Despite only appearing in one BBC show and one Doyle story, Irene Adler has left an indelible impact on people's minds. Her character has gone through a big change in the series as there has been some controversy around the portrayal of Adler in "A Scandal in Belgravia." While in "A Scandal in Bohemia", she is portrayed as an adventuress and an opera singer, in the episode, her job is rather different

"She’s been at the centre of two political scandals in the last year and recently ended the marriage of a prominent novelist by having an affair with both of them separately." ("A Scandal in Belgravia" 18:00–18:15) However, in the original story, her position in society is rather different: "Irene Adler is married," remarked Holmes." (Doyle 2007, 106) Her marriage is another point of distinction worth mentioning. While she is married in the original story and has no sexual or romantic feelings for Holmes, the circumstances in the episode are quite different. When they first met, she was completely naked in front of Sherlock and Watson. She did this mostly to prevent Sherlock from deducing anything about her, but she also wanted to make an impression. She keeps in contact with Sherlock after she disappears by texting him on a regular basis and setting his phone alarm to the sound of her moan. ("A Scandal in Belgravia")

However, Irene Adler tries to conceal her obvious interest in Sherlock, playing it purely as part of a plan: "Oh, poor man. You don't actually think I was interested in you?" ("A Scandal in Bohemia" 1:20:10–1:20:15). Sherlock, on the other hand, does not fall for her game. Earlier in the episode, he measured her pulse unnoticeably and discovered that her pulse increased when he touched her: "Because I took your pulse. Elevated. Your pupils dilated." ("A Scandal in Belgravia" 1:20:50-1:21:10) Adler's vulnerability was falling in love with Sherlock. However, there is no evidence in the original story of Irene Adler falling in love with him, as she was already married. We can sense some admiration for Sherlock in the letter she wrote to him, but it was never about a deeper connection. "You really did it well. You took me in completely." (Doyle 2007, 107) As a result, she does not appear entirely as "The Woman" in the episode, as she was weakened by Sherlock himself. The personalities of the two Irene Adlers are significantly different.

In conclusion, the BBC adaptation's creators decided to weaken one of the most memorable and strong female characters in the Sherlock Holmes world. As previously stated, the BBC adaptation's attitude toward female characters was more open, as women were given a lot of space and were shown as strong characters. Adler, on the other hand, is one of the few strong female characters in Conan Doyle‘s Sherlock Holmes. However, in the BBC adaptation, she is shown to be vulnerable.

8. "The Adventure of Six Napoleons"

8.1. Summary

Inspector Lestrade approaches Sherlock Holmes with another mysterious case: a man who destroys plaster sculptures of Napoleon. The first bust was discovered at Morse Hudson's shop, who sells busts. After leaving the front store, an employee heard a crash and discovered a plaster bust of Napoleon. Dr. Barnicot, who purchased the busts from Morse Hudson's shop, eventually burned them. Nothing else was stolen or damaged. Lestrade suggests a theory of mass anti-Napoleon attitude, but Holmes disagrees, pointing out that there are several busts and images of Napoleon throughout London, and only those of the same mould were destroyed. When a murder occurs with another bust shattering, things become more difficult. A journalist named Mr. Horace Harker purchased a Napoleon bust from Harding Brothers, and it was constructed from the same mold as the previous two. A photograph taken on a snap-shot camera was found in the pocket of the dead victim. The bust was discovered in pieces in the front garden of an empty house, a few hundred yard away. According to Holmes, the bust was destroyed there rather than at the house from which it was taken because the burglar wanted to see what he was doing and there was a streetlamp nearby. (Doyle 1991, 175-182)

As a consequence, Holmes decided to pay a visit to Mr. Hudson to see if he could learn anything about the busts. He discovered that the busts had been sold to Gelder & Co, and he even recognized the man in the photograph, identifying him as a Beppo, an Italian immigrant who worked at the shop and had only left two days prior. Holmes visits Gelder & Co after discovering that the best were among a group of six. The manager recognized the individual in the photo and referred to him as a rascal, recalling the time he had to call the police on him. After stabbing a man in a fight, Beppo was sentenced to

a year in jail. In the meantime, Lestrade was able to identify the murdered man – Pietro Venucci, connected to the Mafia. Holmes was expecting another ambush and by convincing Lestrade to come they manage to catch Beppo whose plan was to destroy another bust. As a result, Beppo is arrested but will not talk. (Doyle, 4-8) However, Holmes feels the case is not yet closed, so he goes to the owner of the last bust and offers him ten pounds in exchange for signing a paper transferring ownership to Holmes. After that, Holmes destroys the bust and discovers a black Borgias pearl, which was stolen months before by Lucrecia Venucci, the sister of murdered Pietro Venucci'. Beppo received the pearl from Pietro and managed to hide it within the plaster at the factory where he worked, and he returned to get it after completing his one-year sentence in prison. (Doyle 1991, 183-196)

8.2. The BBC version "The Six Thatchers"

The episode called "The Six Thatchers" is the first episode of Sherlock's fourth season. The episode, directed by Rachel Talalay and written by Steven Moffat and Mark Gatiss, has the lowest rating of any in the series, with only 7.6 stars on the International Movie Database. The episode has a duration of 1 hour and 28 minutes and was broadcast on January 1, 2017.

8.3. "The Adventure of Six Napoleons" comparison with "The Six Thatchers"

8.3.1. Title

The title is the first noticeable difference between these two works. While the original is named after Napoleon Bonaparte, a French political and military leader, the modern adaptation is named after a late British prime minister, Margaret Thatcher. The title has been changed mostly from political reasons and similar characteristics between

those two politicians. Napoleon Bonaparte was very intelligent and ambitious, but also obsessed with power. The same characteristics can also be seen in Margaret Thatcher. It is not surprising that she was given the nickname "The Iron Lady," given her political stance. She was the first female prime minister and is most known for privatisation, tax reform or restricting unions. She was either admired or hated. As a result, these two politicians are not that different.

Conan Doyle also acknowledged Napoleon as a source of inspiration, and his sympathies toward him are apparent. Doyle regarded Napoleon as a "wonderful man, perhaps the most wonderful man who ever lived" (Lycett, 214), so devoting a whole story to him is hardly surprising. Conan Doyle even referred to Moriarty, Sherlock's main enemy, as the "Napoleon of Crime" (Lycett, 24). As a consequence, his respect for the great emperor is apparent. However, comparing Moriarty to Napoleon is not a compliment, as Moriarty was the enemy in the story, a criminal. Same as Napoleon, who was admired for his victories, yet hated for the war in Europe.

Also, since the modern Sherlock was filmed in the twenty-first century, viewers will have a stronger connection to a political figure who lived in their time rather than someone who is only a historical figure to them. So, naming an episode after a recently deceased politician, who was not particulary liked, is an excellent strategy to attract more viewers to watch the episode. The creators of the BBC Sherlock evident comparison of Thatcher to Napoleon is also seen in the episode, where Craig, a hacker who is helping Sherlock solve the case regarding the broken bust, says: "Thatcher’s like, I don’t know, Napoleon now." ("The Six Thatchers" 33:40-33:46)

The unpopularity of the episode may be connected to diverting the story completely from Sherlock and his storyline and focusing on another character, Mary

Watson. By doing so, the storyline diverges completely from the original, therefore it may not be enjoyable for some Sherlock Holmes fans.

8.3.2. Similarities and differences in the plot

Of all the three compared episodes, "The Six Thatchers" differs the most from the original story. The episode begins with a continuation of the previous episode's storyline, in which Sherlock is cleared of shooting the previous episode's villain, Magnussen. Dr. John Watson, who is now married to Mary Watson and expecting a child, continues to work with Sherlock. ("The Six Thatchers")

Later in the episode, Lestrade approaches Holmes with a case that seems to be rather interesting. David Welsborough, a conservative cabinet member, celebrated 50th birthday. A week later, Charlie Welsborough, the family's son, was discovered dead in the car park in front of their home, despite the fact that he was meant to be in Tibet at the time. Welsborough is a great admirer of Margaret Thatcher and has a shrine dedicated to her: "Bit of a fan of Mrs T, big hero of mine when I was getting started. " ("The Six Thatchers" 17:30-17:40) Similary as in the "Adventure of the Six Napoleons": "Dr. Barnicotis an enthusiastic admirer of Napoleon, and his house is full of books, pictures, and relics of the French Emperor" (Doyle 1991, 176) In the original story, Sherlock Holmes goes straight to Dr. Barnicot concerning the broken plaster bust, but in the episode, the plaster busts are something Sherlock noticed while solving the case concerning Welsborough’s son: "We had a break-in. Some little bastard smashed it to bits. We found the remains out there on the porch." ("The Six Thatchers" 18:30–18:40) The case of the dead son is now superficial to Sherlock, as he is more concerned about the broken plaster bust.

While discussing the case with Mycroft and trying to discover more about Moriarty's possible link to Margaret Thatcher, Mycroft mentions that Moriarty has "... shown some interest in tracking down the Black Pearl of the Borgias." ("The Six Thatchers" 22:20–22:28) However, Sherlock does not think anything significant of it. In the original story, the pearls mentioned were hidden in Napoleon's plaster busts: "Gentlemen," he cried, "let me to introduce you to the famous black pearl of the Borgias." (Doyle 1991, 192) This mention of them is a reference to the original story, even though the viewers may now be aware that the plot will diverge from the original in some way.

Lestrade approaches Sherlock with two more identical shattered busts, this time belonging to Mr. Mohandes Hassan and Dr. Barnicot. Despite the fact that the first client in the original story, Dr. Barnicot, is mentioned here in the matter of another missing bust, his narrative is not continued. With the assistance of a hacker friend, Sherlock comes to the conclusion that the six busts were constructed in Tbilisi, Georgia, and that the suppliers were Gelder and Co. The same suppliers also appeared in the story: "Who did I get the statues from? I don’t see what that has to do with it. Well, if you really want to know, I got them from Gelder & Co." (Doyle 1991, 183) Altogether, the six busts were purchased by Mr. Welsborough, Mr. Hassan, Mr. Barnicot, two by Miss Orrie Harker, and the last one by Mr. Jack Sandeford.

Miss Harker's situation is rather interesting, because in Conan Doyle's story, it was Mr. Harker. The gender of the character was changed for the sake of the TV show. Similar situations concerning a character's changed gender can be seen in the previous two compared episodes. The victim in "A Study in Pink" was a woman, and in "A Scandal in Belgravia," the client requesting the compromising photographs was also a woman. In

contrast, all of the female characters mentioned above were of the male gender in Conan Doyle's canon.

However, her destiny was rather different in the episode: "Another one? Harker. And it’s murder this time." ("The Six Thatchers, 34:00-34:20) Intriguingly, a murder has also happened concerning Mr. Harker in the original story. However, it was not Harker who was murdered. Another slightly changed thing concerning the original is that Miss Harker owns two busts, but in the original story, it was Dr. Barnicot who was the owner of the two busts.

In the last owner’s house,Mr Sanderford, Sherlock comes into direct contact with the destroyer of the busts. Sherlock is certain that Moriarty is behind all this. "Tell me about your boss, Moriarty." ("The Six Thatchers" 38:08) However, the villain has no idea what Sherlock is talking about: "You think you understand? You understand nothing." ("The Six Thatchers" 38:18–38:21) Like in the story, Sherlock shattered the remaining bust. In the story, Sherlock finds the famous Black Pearl of the Borgias. Even though the BBC Sherlock is convinced that what is hidden within is the Black Pearl of the Borgias, he has, however, never been more incorrect. This is the most major twist in the plot so far. Instead of the pearl, he had uncovered a memory stick belonging to someone, who could destroy Mary Watson’s reputation and life. ("The Six Thatchers")

The Black Pearl of Borgias is a valuable and irreplaceable item that many people are hoping to obtain. Despite the fact that the pearl was mentioned earlier in the episode, it was not buried within the bust as in Conan Doyle's original story. Instead, the creators decided to replace the desirable treasure within the bust with a memory stick, which may be seen as valuable as the pearl.

8.3.2. The Doctor’s wife Mary Watson

A new very special character plays a very important role in this episode. However, this is not the first time the viewers meet with Mary Watson, but this episode focuses mainly on her character.

The Six Thatchers is primarily concerned with her character and her fate. She used to operate as an assassin for the organisation A.G.R.A: "There were four of us. Agents." ("The Six Thatchers 46:10-46:15) "Alex, Gabriel, me and Ajay" ("The Six Thatchers, 46:16-46:20) Each of them had a memory stick with all the information about their missions, however, during their failed rescue mission in Georgia, only Mary and Ajay survived. Now, Ajay wants to track down Mary and kill her, and his memory stick hidden inside the Thatcher bust works as the perfect tool of getting to her. Mary travels to Morroco hoping to get rid of the stick, but Sherlock and Watson get to her. However, they got into a fight with Ajay, who reveals he heard the word "Ammo" and "English woman" during the failed mission in Georgia, making him think Mary was the one who betrayed them. They fight and Ajay is killed by police. Turns out "Ammo" stood for Vivian Norbury, who tipped the terrorist off in Georgia. They meet in the London Aquarium, where Vivian tries to kill Sherlock. However, Mary sacrifies herself and taked a bullet for Sherlock. ("The Six Thatchers")

Mary Watson is portrayed in an entirely different light than in Conan Doyle's original canon, as in "The Adventure of the Six Napoleons", there is no mention of her. Thus, why did the authors choose to give Mary such a large amount of space? This might be for a variety of reasons. As previously indicated, women were given greater role in each of the prior two comparable storylines. Therefore, introducing another strong female character who is willing to make the ultimate sacrifice to rescue Sherlock is a

contemporary element of the story. Additionally, Mary Watson's death strains Sherlock and Watson's unbreakable bond, since Watson holds Sherlock accountable for her death. Following Mary's death, we see him experiencing guilt for failing to protect her. Sherlock Holmes is known for his ability to find solutions to every problem. However, upon her death, he consults with John's therapist, seeking someone's advice: "I need to know what to do." "Do?" "About John?" ("The Six Thatchers, 1:22:25-1:22:35") This is an indication that even Sherlock, who is seen as an emotionless machine, has been profoundly devastated by losing someone he cared about and failing to honour a promise to his closest friend. What is particularly interesting about Sherlock's mourning for Mary's death is his special request to Mrs. Hudson: "If you ever think I'm becoming a bit full of myself, cocky or overconfident, will you just say the word "Norbury" to me? ("The Six Thatchers" 1:24:00-1:25:30) By using a secret phrase between Sherlock and Mrs. Hudson, Sherlock demonstrates a sense of self-awareness over his previous less-than-proper behaviour. Additionally, this circumstance demonstrates Sherlock Holmes's trust in Mrs. Hudson. Sherlock, who is not a very compassionate person, asked someone he trusted to prevent him from behaving in the same manner as in the past. We can witness significant character development from the first episode to the present, as Sherlock attempts to become a better person for the people he cares about, even if he does not explicitly express it.

In conclusion, the only woman capable of weakening Sherlock Holmes in Conan Doyle's canon was "The Woman," Irene Adler. However, it was not only Irene Adler, but also Mary Watson, who revealed Sherlock's human side in the TV show.

9. Conclusion

The main goal of this thesis was the comparison of the selected episodes from the BBC *Sherlock* with Conan Doyle's Sherlock Holmes, consisting of two stories and one novel. The compared original stories were a novel, *A Study in Pink,* and two short stories, "A Scandal in Bohemia" and "The Adventure of the Six Thatchers". First, there was a brief overview of detective fiction, particularly Victorian and Golden Age detective fiction. Detective fiction requires an interesting storyline and a plot that must be startling. After explaining the definition of detective fiction, there was a brief introduction to some of the well-known authors and their works produced during this time, like Edgar Allan Poe and his The *Murders in the Rue Morgue* or Agatha Christie and her publication of *The Murder of Roger Ackroyd.* Then, I introduced Sir Arthur Conan Doyle and his work, which he produced *many* during his life. A brief overview of adaptation was provided to explain what adaptation is and to highlight some of the issues associated with adapting works. Adaptation is the main issue in the world of adaptation is the authenticity of adapted work, as they have to be viewed as an independent work.

Sherlock Holmes is still popular to this day, and even the BBC really could not ignore the fictional detective's popularity, so Steven Moffat and Mark Gattis produced a BBC *Sherlock* in 2010. What distinguishes the BBC Sherlock from the Victorian Sherlock is the setting in the twenty-first century. Using digital devices such as smartphones and laptops during the investigation of their cases, the characters of Sherlock and Dr. John Watson have risen from the dead to again appear on people's television screens. Sherlock, which aired on the BBC for four seasons and twelve episodes, has remained a major hit to this day. However, there are a lot of differences between the TV show and the original Conan Doyle stories, which are analysed in this thesis. The first novel compared was called *A Study in Scarlet whereas* the episode was titled "A Study in

Pink." The first visible modification was in the title, where the adjective was changed to reflect the episode's changes. The BBC version's pink colour was inspired by the victim's pink clothing, which made her case distinctive from others. This comparison episode adhered most closely to the book's version. There were other similarities, such as Sherlock's first encounter with Dr. Watson and the killer's method of murder. However, there are noticeable differences between the episode and the novel, such as the gender of the taxi driver's victim or Sherlock's direct contact with him. Additionally, new characters such as Molly Hooper and Sergant Donovan were added in the episodes who do not appear in the novel. The episode had a lot more female characters than Conan Doyle's work, probably because the status of women has changed a lot in the twenty-first century.

Another compared episode was "A Scandal in Belgravia". As in the previous episode, the title of this episode has changed. This episode followed the original closely, but Irene Adler was portrayed in a slightly different way. In the original story, she was a powerful female character who defeated Sherlock Holmes, but in the episode, it was Sherlock who defeated Adler. Her weakness was falling in love with Sherlock, thus the creators decided to weaken the only female strong character in Conan Doyle's canon.

The last compared episode, called "The Six Thatchers" was the one that followed the original the least convincingly, since it differed the most from the original. Instead of Bonaparte Napoleon, the episode was titled after Margaret Thatcher. As for the original, there was a case over destroying the plaster bust. In "The Adventure of the Six Napoleones", the Black Pearl of the Borgias was concealed within, but in this episode, it was a memory stick belonging to Mary Watson. Her character had a lot of space since she showed Sherlock's more compassionate side.

In conclusion, all three examined episodes contain a majority of the original canon. In spite of their differences, the show's creators kept many of Conan Doyle's ideas, even though the show had its own story lines. Therefore, the BBC Sherlock series corresponds to the word "commentary" in the categorization of adaptations outlined in the chapter on adaptations. The original work is purposely taken and altered, while maintaining aspects of the original work.

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