



**MASCULINITY ANALYSIS IN MALE CHARACTERS IN
BBC TV SERIES *SHERLOCK SEASON 2 EPISODE 1: A
SCANDAL IN BELGRAVIA***

A THESIS

**In Partial Fulfillment of the Requirements
for S-1 Degree Majoring American Studies in the English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that in S-1, S-2, S-3 and in of any university diploma degree, she compiles this study by herself and without taking any result from other researcher. The writer also determines that, aside from the sources is listed, she did not quote any material from other publications or someone else's article.

Semarang, April 6th 2021

Dhea Savira Khoirunnisa

MOTTO AND DEDICATION

*We're not that weak, but we're not that strong either. That's why it's fine to cry.
There's nothing to be embarrassed about. Crying, searching, falling down, crying
again. That's how you become an adult.*

Ninomiya Kazunari from Arashi – Dokonidemo Aru Uta

*Follow the path out of the darkness, opening an infinite number of doors. Run
through on an unexplored path, to the place we should be aiming for; to a wonderful
future.*

Arashi – Hope in the Darkness

*I dedicate this thesis to
my beloved family and
to you, who I love the most.
Thank you for the endless support.*

APPROVAL

**MASCULINITY ANALYSIS IN MALE CHARACTERS IN BBC TV
SERIES *SHERLOCK SEASON 2 EPISODE 1: A SCANDAL IN BELGRAVIA***

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Semarang, July 1st 2021

Dhea Savira Khoirunnisa

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ABSTRACT

Masculinity is a socially formed gender practice which refers to the male body specifically and symbolically and is not defined by male genetics. The writer of this study is interested in analyzing a man's masculinity concepts. The writer uses the BBC TV series *Sherlock* by Steven Moffat and Mark Gatiss as research material. The focus of this thesis is on how some male characters in this episode demonstrate a sense of masculinity throughout the story. The aim of this study is to define the episode's male characters' aspect and to explore the male characters' masculinity. The data comes from *A Scandal in Belgravia*, second season's first episode of the *Sherlock* BBC TV series. The library research is used as the method of the study. The writer applies RW Connell's and John Beynon's masculinity theory. The problem is narrowed by the writer's analysis of the male characters' masculinity concepts in this episode. The findings of this study shows several acts which affect the masculinity of male characters, including the growing value of masculinities in the twenty-first century and the influence of the storyline throughout this episode.

Keywords: Masculinity, BBC Sherlock, Television series, Gender studies.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Speaking around the realities of today, we are unable argue that as the global society are imagining, creating and forming an understanding idea that is on the basis of a modern style. For reference, in creating Some excellent models of fashion, music, food and movies. All of these trends, which has been prevalent worldwide, is becoming a culture in a society called popular culture. The definition of popular culture refers to the result of the society and is made of the "population's everyday environment" (Freccero, 1993: 14). People's society has influenced people's ability to develop a new society, and the other way round, "popular culture represents and communicates the visual and some people's other preferences (making it society and not only a market threat)" (Gans, 1974: vii).

Television as an electronic stuff, which has owned by most people, is the strongest medium to broadcast the latest news alerts relative to all medium, besides the Internet. Television is full of storytelling styles and genres (Allrath & Gymnich, 2005: 1). Presently, not only does the daily TV show catch people's laughter, but also TV shows as one of the ton's common American culture offerings have quickly become latest favourite media among people. The television program, with its continuous narration from

an episode to one season, becomes a part of the 'global transition' (Allrath & Gymnich, 2005:4). As Robin Nelson says, television series corresponds to a 'modern emotional norm' (Nelson, 1997: 73), suggesting that TV series 'play a significant part in replacing more conventional myths with experimental ones that are actually in the audiovisual environment' (Allrath & Gymnich, 2005: 4). The TV series is going to be the subject of this thesis, although it can't be ignored that many individuals has attracted to their intrigues and plots. It can be shown that American or British television shows are based on a variety of genres, such as drama, mystery, horror, comedy, life, and crime.

Most of the television series, of course, have many characters to make the storyline good. Television program brings the characters to act their dialog through every episode to the audiences. Some of male characters are portraying their roles with common male natures on the television shows. As we live in the modern era, the value of masculinity inside the man can be different from the traditional age. The masculinity can be affected with something, such as place and social life. Thus, the writer chooses BBC TV Series *Sherlock* for the object of the writing which raises the similar theme.

A British detective TV series, *Sherlock*, which based on the detective story of Sir Arthur Conan Doyle's *Sherlock Holmes*. Made by Steven Moffat and Mark Gatiss, Benedict Cumberbatch works as Sherlock Holmes and Martin Freeman as Doctor John Watson. Thirteen episodes, four series in tripartite for a period between 25 July 2010 and 15 January 2017, and a

special episode on 1 January 2016 have been released. The sequence sets in the modern day, the single version includes imagination from the Victorian period reminiscent of the original Holmes novels. *Sherlock* is created by the British BBC network and operating as managing producers Hartswood Films, Moffat, Gatiss, Sue Vertue and Rebecca Eaton.¹

The core protagonists of the BBC *Sherlock* are grown males who live in London, United Kingdom, in the 21st century. From this viewpoint, the writer initially writes about their masculinity role in this thesis. It will demonstrate how 'their character influences their masculinity' and 'what kind of the roles' masculinity problems of men experience.' Masculinity is a collection of characteristics, attitudes, and responsibilities associated with men and boys. According to Robertson (2009), masculinity is also described as the physical manifestation of being biologically male; that is, the 'gender' of men, the way they are, is correlated with their 'biological sex.' In debates on men's wellbeing, this appears to take two similar ways. The first concerns the hereditary fragility of individuals, tendency of the XY genetic combination to poorer health results or the 'Y' part of it at least (Robertson, 2009: 1). The degree to which masculinity is biologically or socially conditioned is the subject of discussion.

There is sort of explanation why the writer chose to raise *Sherlock*, particularly in the episode '*A Scandal in Belgravia*' as her object in this

¹ (Retrieved from official BBC website “About *Sherlock*” (article) <https://www.bbc.co.uk/programmes/articles/3FvspTyBOYHhtN7MRns2Fm/about-sherlock>)

writing. BBC *Sherlock* is one of the many adaptation creatures of the original novel with the same character, Detective Sherlock Holmes, written by Sir Arthur Conan Doyle with a new face. The BBC edition is Sherlock Holmes live in present times; full of fantastic technology. When the world keeps turning, the value of masculinity varies. The sense of masculinity has embodied by contemporary men is not the same as the sense of masculinity has exhibited by men in the early days of world society, for example.

From this series, we will address the shortcomings in the masculinity attribute of what the male characters display in this episode of the writing object; in particular, Sherlock Holmes, Dr. John Watson, Mycroft Holmes, Jim Moriarty, and Greg Lestrade. As a result, the writer feels that raising *Sherlock* as the main focus is quite interesting and enjoyable to explore and focus further on this research. The writer is therefore write a thesis entitled 'Masculinity Analysis in Male Characters in BBC TV Series *Sherlock Season 2 Episode 1: A Scandal in Belgravia*.'

1.2 Research Questions

1. How are the main male characters characterizing in the *Sherlock Season 2 Episode 1: A Scandal in Belgravia*?
2. How are the qualities of the main male character's masculinities describing on *Sherlock Season 2 Episode 1: A Scandal in Belgravia*?

1.3 Objectives of the Study

1. To describe how the main male characters are characterizing in *Sherlock Season 2 Episode 1: A Scandal in Belgravia*.

2. To describe the qualities of the main male character's masculinities on *Sherlock Season 2 Episode 1: A Scandal in Belgravia*?

1.4 Previous Studies

The study of masculinity is not new. The writer has identified two previous studies on the same topic as this study. The first analysis has discovered entitled "*Brainy is the New Sexy: Masculinity in Sherlock Holmes*" by Ginny Walrecht (2017). This master thesis explores the portrayal of masculinity in the character of Sherlock Holmes, both in the original stories written by Sir Arthur Conan Doyle in the late 19th and the beginning of 20th century, and in the new adaptation of the BBC, first aired in 2010. Walrecht also applies the Foucauldian theory of identity to her work, which sees masculinity as a socially formed concept and as perceptible to change.

Similar to Walrecht's research object, Elisabeth M. Reh (2012) takes a separate perspective in her paper entitled "*A Study in Gender: BBC's Sherlock, Masculinity and Gender Identities in the Transmedia Fandom*". This paper is a part of Reh's assignment on her English Seminar subject on University of Hanover, Germany. The paper itself observes the masculinity of the BBC series and the description of the television series in fan art and fan fiction.

The research to be performed has a similar subject to the previous studies which has described above. There are, of course, certain distinctions that differentiate this study from previous studies. The studies listed above deal with masculinity issues, in particular the masculinity analysis in Sherlock

adaptation. The research to be carried out in this paper has a different emphasis. The data to be studied often separates this study from the previous studies. Also, this study is going to be more complete and extensive in the evaluation of the masculinity problem than the previous studies, since the purpose and form are going to be extensively studied.

1.5 Scope of the Study

Scope of the study is used to narrow the analysis in writing. It uses the writer's parameter to concentrate on evaluating those subjects. In this thesis, the writer is going to concentrate on the study of the underlying facets of *Sherlock Season 2 Episode 1: A Scandal in Belgravia* and the examination of male characters on their masculinity characteristic.

1.6 Writing Organization

This writing has been organized into five chapters that each of the chapter contains some sub-chapters, as follows:

CHAPTER I INTRODUCTION

This chapter contains background of the study, research questions, purpose of the study, previous study, scope of the study, and writing organization.

CHAPTER II THEORY AND METHOD

This chapter contains theoretical review to explain intrinsic and extrinsic elements of the object research and also the research method of the paper that contains method of research and method of approach.

CHAPTER III DISCUSSION

This chapter is being the main chapter in this writing because it contains the discussion of the characters and cinematic elements as the intrinsic aspects. In the extrinsic aspect, it will be discussed about *Sherlock Season 2 Episode 1: A Scandal in Belgravia* whether the male characters inside the story are experiencing their masculinity aspect or not.

CHAPTER IV CONCLUSION

This chapter contains the resume and result from the whole discussion in this writing.

CHAPTER II

THEORY AND METHOD

The theories which are used in this writing is going to be discuss in this chapter. The theories which are going to be further discussed in this chapter are the intrinsic elements of narrative and cinematic aspects; and the extrinsic aspects of masculinity theory.

2.1 Theory

2.1.1 Intrinsic Aspects

Intrinsic aspects are the dimensions within the episode that take place in and affect the film. Intrinsic aspects consist of narrative and cinematic elements.

2.1.1.1 Narrative Elements

The narrative element is an important component of the literary work. According to Fulton, "narratives are historically and culturally placed to translate facts and incidents into frameworks that are already important to their viewers" (Fulton, 2005: 1). Later, she adds that narration is "a fundamental form of structuring present in all news stories" (Fulton, 2005: 226). In this writing, the narrative elements of the series to be analyze are the characters of *Sherlock Season 2 Episode 1: A Scandal in Belgravia*.

2.1.1.1.1 Characters

Character, as the person or actor who takes role in the story, is the key focus of literary work. The descriptions of character by Andrew Bennett and

Nicholas Royle in *Introduction to Literary, Criticism and Theory* is as follows:

The characters are the lives of the literature: they have been subjects of our interest and our obsession, our love and our hate. In reality, our interaction with literary characters is so deep that they always stop being just "things." (Bennett & Royle, 2014: 63).

In reality, characters are the core of the entire story. The extent in which characters embody their identities, play their roles, imitate their dialogs and convey messages is highly critical. There are two types of characters which called major character and minor character.

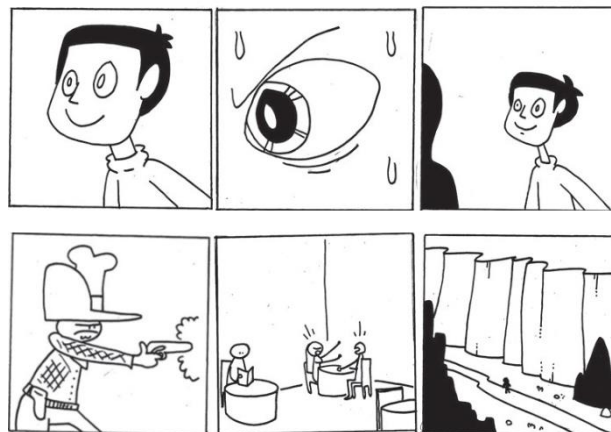
Major characters are the characters that play the massive positions in the whole plot. They increase the main tension in the narrative and the development of the storyline. Meanwhile minor characters are the actors that play only small sections of the story. However, while they have just a few sections in the script, they give the main characters an essential piece of work in the story.

2.1.1.2 Cinematic Elements

David Bordwell and Kristin Thompson describe cinematography as "a generic concept for all manipulations of the film captures by the camera during the shooting process and by the laboratory during the production phase " (Bordwell & Thompson, 2013: 500).

2.1.1.2.1 Camera Distance (Shot)

The distance to take a scene is very important to demonstrate the sense of the act of the characters. In addition, "the camera or video framing system often defines how the narrative is viewed, when audiences, for example, see a close-up of a face or the whole subject (full shot)" (Allrath & Gymnich, 2005: 14). In comparison, camera distance dimensions are categorized into close-up, extreme close-up, medium shot, medium long shot, long shot, and extreme long shot (Nelmes, 2012: 93).



Picture 2. 1 Basic Cinematic Techniques.
(from Timothy Heiderich's Cinematography Techniques: The Different Types of Shots in Film)

Close-up reveals a bit of detail about the scene or the person. If the target point is a human, the shot has been taken from the head to the top of the body. According to Jill Nelmes, the close-up photo is "a frame in which the object depicted takes up much of the screen (as in a shot in which a person's face is taken out from the neck)" (Nelmes, 2012: 93).

Extreme close-up is the most comprehensive way to shoot an item or subject in the making of a video sequence. A small detail, like an animal flying or the eyes of somebody, is the one captured by the extreme close-up image. In comparison, Jill Nelmes states that it is "a frame in which the entity depicted takes up almost the entire image (like an eye or leg; shot of a part of the body)" (Nelmes, 2012: 93).

Medium shot is one shot to half the body from one person's head. The medium shot is also used to take a scene of characters who speak with each other. It's a device that 'sees the human body from the waste upwards' (Nelmes, 2012: 94).

This informative section of the subject does not show in the medium-long shot. Medium-long shot is usually shown in the knees or tail above half the human body. It's also known in classic Hollywood as the "plan Américain" (Nelmes, 2012: 94).

Long shot is a character's whole body shot. Normally it is far, but not too far away. Nelmes points out that this long shot is "a frame that covers about three-quarters of the height of the screen with the target seen (usually the human being shown in heads to toes) (Nelmes, 2012: 94).

Extreme long shot is taken from a long distance shot that shows a greater and broader capture of the location settings in the video. According to Nelmes, "the object which depicted (usually a human being seen from head to toe) occupies a small fraction of the frame" (Nelmes, 2012: 94).

2.1.2 Extrinsic Aspects

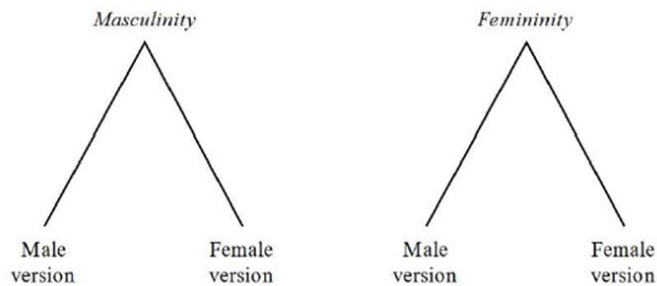
The extrinsic aspect of the film is as significant as the intrinsic aspect. Both the intrinsic and the extrinsic elements are coordinated. The extrinsic aspect is something that cannot be identified explicitly in the plot, but it includes external material that encircles and influences the narrative. The extrinsic aspect is required to understand the true and secret significance of the film. The writer selects for the theory of masculinity to be implemented in the BBC TV Series *Sherlock Season 2 Episode 1* in particular to male characters who occur in the episode because they are very close to portraying their masculinity elements.

2.1.2.1 The Concept of Masculinity

Throughout time, a re-examination of masculinity reveals the perceptions of manliness have greatly modified. Gender has been a theory in itself over the past few decades, dividing itself from the biological sex. Instead of one supported by biology, the concept of gender has moved towards one defined by society.

Ideas of femininity and masculinity have been re-examined and related to gender throughout history. Masculinity and femininity have no longer seen as features specifically available to the 'corresponding' sex, but have seen as culturally generated adaptable terms. Beynon's *Masculinities and Culture* (2002) also discusses about concept by Cornwell and Lindisfarne which reflects masculinity as well as femininity as possible traits of both

men and women (Cornwell and Lindisfarne, 1994: 15), as seen in picture 2.2.



Picture 2. 2 Model of Masculinity and Femininity by Cornwell and Lindisfarne. (From *Dislocating Masculinity: Comparative Ethnographic*)

Roper and Tosh explain that masculinity (and femininity) is seen as a relational concept in this model, contradictory if taken from our view of gender as a whole (Roper and Tosh, 1991: 2). In comparison, masculinity and femininity are binary opposites. They are directly related to each other in this way. The model of Cornwell and Lindisfarne reveals that masculinity is not a man's natural element, it may also be a woman's part (Cornwell and Lindisfarne, 1994: 37).

2.1.2.2 The Masculinity on Men's Studies

The topic of masculinity has been discussed very much in the society. Many wonder what it signifies to be masculine, and whether we can really give a meaning to such a one-sided word. Masculinity has such attributes that the society attaches to it. Men are the first, and the second is socializing; to assume that the traits are decisive in the assertion of their masculinity. For example, the boy is prohibited to crying when get injured or the boy should be brave and strong.

Beynon explains that 'If 'maleness' is psychological, then masculinity is cultural' (Beynon, 2002: 2). Much as femininity, masculinity as identity is created by gender-based societies; we can see that there are many cyclical and cultural identities between femininities and masculinities. In his book entitled *Masculinities and Culture* (2002), Beynon shows his idea about masculinity on men's body that men don't come into being with males as part of their natural composition, but are culturally justified in it. It is an element of class, subculture, age and race, among other aspects (Beynon, 2002: 2).

Masculinity is a compilation of characteristics, attitudes, and responsibilities associated with men and boys. While masculinity is socially constructed, evidence suggests that masculine has certain actions considered masculine are biologically affected. According to Raewyn Connell about the idea of masculinity in her book entitled *Masculinities* (2005) is as follows:

The belief that masculinity is internalizing the role of male sex allows for social change, which is often seen as the benefit of identity theory over psychoanalysis. Since the expectations of position are social reality, social structures may be modified. This would happen if the socialization institutions (family, education, mass media, etc.) express new expectations (Connell, 2005: 23).

The extent to which masculinity has influenced biologically or socially is the subject of discussion. It is far from the biological definition of male sex, since both male and female can possess masculine traits. Manhood or masculinity expectations differ via cultures and periods in history. Western

culture has seen masculine in traditional attributes, such as power, bravery, freedom, leadership, and assertiveness.

2.1.2.3 Masculinity in Twenty First Century

In the 1980s, this decade has changed the concept of Western masculinity by redefining it in a postmodern vision. Beynon proposes two dominant masculinities, the New Man and the Lad, which initially are existed in the late 20th century (Beynon, 2002: 99).

Second Wave Feminism has influenced the New Man in the 1970s (Beynon, 2002: 100). The New Man has seen justice and merit in the feminist movement as re-imagining masculinity in a more fluid framework (Beynon, 2002: 100). Men thought that the patriarchal notion of masculinity has been difficult to live up to and not comprehensive, particularly when it comes to sexuality, race, and emotional speech (Beynon, 2002: 100). As a result, the New Man has been sexually fluid and established a caring character.

Laddism, which has emerged in the 1990s, is the second strand of masculinity at work in the twenty-first century. Laddism has answered the feminized New Man and has sought to restore normative masculinity to traditional manhood ideas (Nichols, 2018: 3). It can be claimed that Laddism has normalized sexism in an effort to return to conventional masculinity. Although Laddism has emerged later than the New Man, Laddism does not overshadow the New Man's understanding of masculinity.

Both strands remained has involved in British culture in the 1990s and early 2000s. There are hints, however, that the Lad has better role in Britain than the New Man. The New Man, on the other hand, is related to educated men, who are mostly middle class or upper middle class (Beynon, 2002: 100).

2.1.2.4 Hegemony and Subordination Masculinity

The core patterns of masculinity are built in the new Western gender order. Hegemony, subordination, complicity, and marginalization are all there. In her book *Masculinities* (2005), Connell notes that understanding numerous masculinities, particularly in an individualist society like the United States, risks misinterpreting them for alternative lifestyles (Connell, 2005: 76). According to the scope of the discussion, the writer just explains hegemony masculinity and subordinate masculinity throughout this sub chapter.

Hegemonic masculinity is described as the gender practice configuration that incorporates the correct response currently to the patriarchal validity issue, which guarantees (or is expected to guarantee) the superiority of men and women (Connell, 2005: 77). Connell also writes in her book *The men and the boys* (2000) that hegemonic is linked to global society as follows:

Under these conditions, it is fair to assume that the hegemonic mode of masculinity in the new world gender order is masculinity associated with those who dominate its powerful institutions: corporate business executives and government executives who communicate (and in many situations merge) with them (Connell, 2000: 51).

Heterosexual man's dominance and homosexual man's subordination are the most common example of contemporary European or American society. A variety of quite material behaviors assign gay men to straight men (Connell, 2005: 78). It's more than a cultural stigmatization of homosexual identity or gays. Homosexual masculine ideals are at the bottom of a gender scale of men due to oppression. As a result, gayness is quickly assimilated to femininity from the viewpoint of hegemonic masculinity (Connell, 2005: 78). Connell further emphasizes that certain heterosexual men and boys are also excluded from the validity circle (Connell, 2005: 79). So it means, a straight man could be on the subordination types when they are oppressed by the hegemonic types.

2.2 Research Method

The writer uses the method of data collection to answer those questions relevant to the thesis. The study method shows where and how the writer has collected knowledge from a variety of sources for analysis. There are two methods used in this article, the research method and the approach method.

2.2.1 Method of Research

In this writing, the writer chooses analysis in the library to locate any details relevant to literature. Library analysis is about identifying and locating sources that give factual information or personal and expert opinion on a research subject (George, 2009: 6). The writer gathers information from viewing the series and looks for other sources including past research, e-

books, journals, papers and websites. The writer follows the *Sherlock* TV Series from season 1 (2010) to season 4 (2017) and pays particular attention to the first episode of the second season.

2.2.2 Method of Approach

The method of approach is a technique for capturing reality or occurrences before beginning to analyze a literary work (Siswantoro, 2010: 47). The gender-based approach, like other social systems, is multi-dimensional which talk about how people communicates with identity, work, power, and sexuality at the same time (Connell, 2009: 11). Often gender explores gender differences based on age, wealth, ethnic heritage and other factors between women and men and the changing gender roles and relationships as a result of social, economic and technological developments, sometimes very quickly. In this writing, the writer uses a gender approach by masculinity plus how masculinity is affecting in the modern era, as portrayed in the male characters of the *Sherlock Season 2 Episode 1: A Scandal in Belgravia*.

CHAPTER III

DISCUSSION

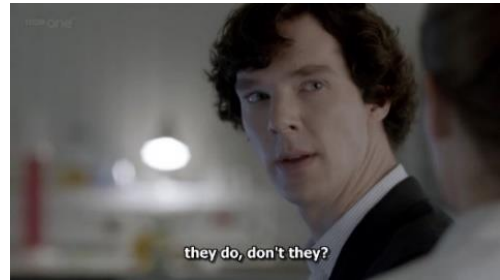
This chapter contains the discussion part of the thesis. The discussion is going to analyze about the characteristic and masculinity aspect of the male characters from *Sherlock Season 2 Episode 1: A Scandal in Belgravia*. Sherlock Holmes, Dr. John Watson, Mycroft Holmes, Jim Moriarty, and D.I Greg Lestrade are going to be the male characters that being analyzed in the chapter three.

3.1 Sherlock Holmes

3.1.1 Sherlock's Characteristic



Picture 3. 1 Sherlock deduces the villain.
(00:57:39)



Picture 3. 2 Sherlock talks to Molly in
laboratory. (01:02:45)

In the beginning, William Sherlock Scott Holmes (acted by Benedict Cumberbatch) describes himself as a detective in consultation, the world's only one. He helps Scotland Yard in cases when they have no ability (often in murder cases). Sherlock has black, curly hair, tall, and a thin man. Sherlock, like the original role, is a super clever man who can deduce or abduces details from tiny information.

Picture 3.1 and 3.2 which are taken by close up shot show Sherlock deduces his villain; which CIA agents get in his apartment and when Sherlock in laboratory; scans Adler's suspicious camera phone and talk with his lab assistant, Molly. From these pictures, Sherlock's figure describes that he has high focus, smart, and critical man.

3.1.2 The Virgin Detective

Sherlock Holmes is the most powerful and clever protagonist. People love him, and the people of London are grateful for his job, even if he's pretty arrogant and rude. He's still well dressed, tall, and he's mostly very mindful of his looks.

As an individual who enjoys his own work and does not really care about a certain relationship; either heterosexual or homosexual, Sherlock's sexual purity connect him with the notion of the New Man and disconnects him from laddism. Adler asks him about his virginity in the following transcribed conversation between Sherlock and Adler:

IRENE : Have you ever had anyone?
SHERLOCK : Sorry?
IRENE : And when I say "had", I'm being indelicate.
SHERLOCK : I don't understand.
IRENE : Well, I'll be delicate then.
IRENE : Let's have dinner.
SHERLOCK : Why?
IRENE : Might be hungry.
SHERLOCK : I'm not.
IRENE : Good.
SHERLOCK : Why would I want to have dinner if I wasn't hungry?

(Sherlock Season 2 Episode 1. 01:11:04-01:11:30)



Picture 3. 3 Adler touches Sherlock's hand.
(01:11:25)

Picture 3. 4 Sherlock confuses. (01:11:31)

From picture 3.3, Sherlock does not appear to understand the sexual sense of Adler's question and remarks, but this leaves the question of Sherlock' virginity unresolved. Sherlock's asexuality is going to harmonize with the notion that Sherlock is sexually innocent, as seen in picture 3.4.

Building on the idea of a sexually pure of him, Sherlock depiction as a laddish man undermines his sexuality. However, the romantic tension which credited to him is reminiscent of the male values of the New Man.

3.2 Dr John Watson

3.2.1 John's Characteristic

Sherlock's closest mate is John Hamish Watson (acted by Martin Freeman). In both appearance and behavior, he is often being a counterpoint to Sherlock. Unlike Sherlock, John has blond hair and his body is short. In contrast to Sherlock's aloof, cold-hearted man. John is friendly, caring, and patient.



Picture 3. 5 John smiles while looking at his website. (00:06:56)



Picture 3. 6 John gets an invitation from a woman. (00:51:41)

Picture 3.5 and 3.6 using close up shot and medium shot describes that John's looking happy because of his website's high progress and the way his too naive when John gets an invitation from a woman. In this episode, John's character is easy going. He is good companion for Sherlock Holmes.

3.2.2 The Housewife of 221 Baker Street

John Watson is a military doctor who has served in Afghanistan. But he is not a hero: he has a psychosomatic leg and has been suffering from post-traumatic stress disorder since he has returned from war. He's the partner of Sherlock, also his apartment mate on 221 Baker Street.

His typical friendly personality takes him to the feminized aspect in his apartment. John watches everything Sherlock does, and frequently asks him a question like "What are you doing?" or reminds him to pause, much like a classical housewife's stereotyping. Once in this episode, John begins to talk about what Sherlock has done on their apartment, as seen in the conversation below:

JOHN : He's writing sad music.
 JOHN : Doesn't eat.
 JOHN : Barely talks, only to correct the television.
 JOHN : I'd say he was heartbroken but, er, well, he's Sherlock.

JOHN : He does all that anyway.
IRENE : Hello, Doctor Watson.
JOHN : Tell him you're alive.
(*Sherlock Season 2 Episode 1. 00:52:57-00:53:50*)



Picture 3. 7 John walks and talk. (00:53:01)



Picture 3. 8 Irene Adler appears. (00:53:17)



Picture 3. 9 John shocked. (00:53:30)

Picture 3.7 shows John walking and talking about his partner's suspicious behavior. John has thought that he is going to meet Mycroft, Sherlock's older brother, so he tells him what Sherlock has done in their apartment in recent days. Later, he discovers that himself is not talking to Sherlock's brother, but to Irene Adler, as seen in picture 3.8. Adler is their current villain, and she is rumored dead. That's why John looks puzzled, as seen in Picture 3.9.

The concept of masculinity and femininity can appear on both gender. In John's case above, his femininity sense is activated if the situation connects with his partner. Because Sherlock often do unexpected things

during their crime problem, John seems questioning his partner and becomes so chatty towards him. John's masculinity does not disappear at all, since he bravely enters an unusual place to meet with Mycroft Holmes (and soon is going to be Irene Adler). But his human nature cannot deny that John also has his femininity side when he is going to talk about his partner, Sherlock Holmes.

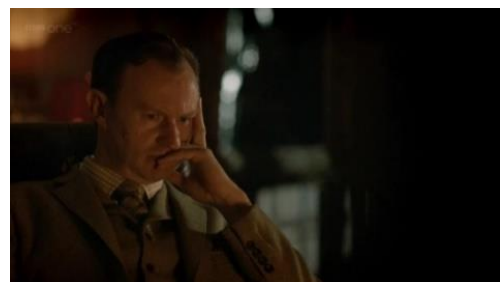
3.3 Mycroft Holmes

3.3.1 Mycroft's Characteristic

Sherlock's older brother, Mycroft Holmes (acted by the show's executive producer, co-creator, and writer Mark Gatiss), has a sibling rivalry with Sherlock. Mycroft does have a small role in the British government.



Picture 3. 10 Mycroft stares at his brother.
(00:40:27)



Picture 3. 11 Mycroft sits on the couch.
(00:44:41)

In picture 3.10 and 3.11 using close up shot that show Mycroft's serious face to his brother, Sherlock, and as a government official that has lots of undone tasks; he thinks how to solve his problem even on holiday season. Mycroft's responsibility as a government official and being the old brother for Sherlock makes Mycroft a polite man, yet being strict when he starts to talk with his young brother.

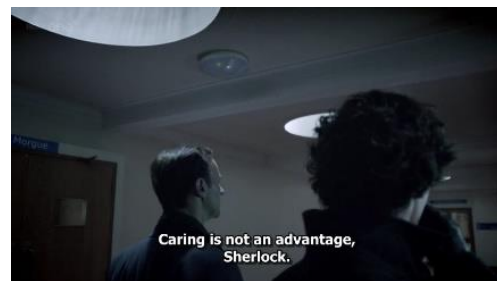
3.3.2 The Ice Man

At first glimpse of Sherlock's brother, Mycroft, he looks like a very outstanding man. He holds an influential role in the British Government. He also has the nickname "Ice Man", created by Adler in *A Scandal in the Belgravia* episode. The Ice Man refers to his lack of feelings. It is visible from this dialogue between him and Sherlock:

SHERLOCK : Look at them. They all care so much.
SHERLOCK : Do you ever wonder if there's something wrong with us?
MYCROFT : All lives end. All hearts are broken.
MYCROFT : Caring is not an advantage, Sherlock.
(*Sherlock Season 2 Episode 1. 00:47:00-00:47:22*)



Picture 3. 12 Holmes brothers look at the grief family. (00:47:09)



Picture 3. 13 Mycroft says to Sherlock. (00:47:18)

Picture 3.12 shows how Mycroft is indeed a typical old brother when Sherlock asks him a question about the grief family at the mortuary, and Mycroft answers his perception that being too sympathy is useless. Mycroft's response is so careless; the Holmes brothers never experience losing someone close to the grief family. From the dialogue above, Mycroft's 'Ice Man' becomes comprehensible as he says to Sherlock, 'Caring is not an advantage,' as shown in picture 3.13.

Being a government executive, Mycroft has a slightly hegemony masculinity aspect on himself. Sees other people, for example the grief family, he shows how tough he is by saying his insight to Sherlock. Mycroft sees himself as a high individual that can do anything to the commoners.

3.4 Jim Moriarty

3.4.1 Jim's Characteristic

Compares to Sherlock's rival entitled "consulting detective", James "Jim" Moriarty (acted by Andrew Scott) is a "consulting criminal." In all three episodes of the first season, he is blamed for the criminals and murders. His fascination with Sherlock borders on obsession, and when he loses interest, he does not hesitate to attack and kill him.



Picture 3. 14 Jim answers the call. (00:02:16)



Picture 3. 15 Jim types a text. (01:09:23)

In picture 3.14 and 3.15 using medium long shot and medium shot illustrate how scheming Jim Moriarty is; when he on phone with someone that he says the threat word and when he texts something after he receives 'the secret code' that endanger the country. For this episode, Jim rarely appear in the storyline. But his evil aura always covers the entire plot.

3.4.2 The Boss

In *Sherlock Season 2 Episode 1: A Scandal Belgravia*, Jim Moriarty does not appear each time. He portrays as the ultimate villain to Sherlock Holmes since the first season. Jim always detest Sherlock since he is the genius one similar as the detective.



Picture 3. 16 Jim talks to his phone. (00:02:21)



Picture 3. 17 Sherlock confuses. (00:02:23)



Picture 3. 18 John also confuses. (00:02:24)

Jim's masculinity is showing on picture 3.16, which he becomes a bossy man; yet frightening even he only speaks through phone calls. It shows on the conversation below:

JIM : Hello? ... Yes, of course it is. What do you want?
JIM : SAY THAT AGAIN!
JIM : Say that again, and know that if you're lying to me, I will find you and I will skin you.
(*Sherlock Season 2 Episode 1. 00:02:01-00:02:22*)

At the time while Moriarty have a call with someone, Sherlock and John set confuse look; they stare each other (as seen in picture 3.17 and 3.18), and guess what will Jim going to do next because he is unpredictable villain. From the dialogue, it portrays how sadistic Jim Moriarty is. The dialogue is also a sign for the duo that another case is coming through, and Moriarty will be the one of their troublemaker.

The common masculinity sense is sticking to Jim Moriarty. He looks strong and dominant, especially to the person who is on the phone. But the situation from those scene is sparking a small hegemonic aspect on him. The superiority of Jim leads Sherlock and John to make them show their watchful face.

3.5 D.I Greg Lestrade

3.5.1 Greg's Characteristic



Picture 3. 19 Greg while Sherlock is examining the corpse. (00:05:37)



Picture 3. 20 Greg goes along with Sherlock to the door. (00:07:23)

Greg Lestrade, Detective Inspector (acting from Rupert Graves) is a detective of Scotland Yard. He respects Sherlock reluctantly and still protects him from other officials' wrath. The unexplained deductions from Sherlock and the retention of proof are irritating to him, yet he is faithful to

him as a brilliant guy. Lestrade has full of confidence in Sherlock's honesty, which shows how much he has trusted him.

Picture 3.19 and 3.20 using medium shot and medium long shot illustrate how Greg watch over Sherlock that still examining the corpse and goes along with him and John to the outside of the building. These pictures show that Greg Lestrade put all of his honesty in Sherlock. Because if Sherlock has gone, Scotland Yard probably is going to have a really difficult time when they need to solve several cases. Sherlock's high deduction is their key of success.

3.5.2 The Poor Detective Inspector

Greg Lestrade is an inspector detective at his Scotland Yard unit. He's a strong person, and he's the direct superior of the many, both men and women. Aside from this powerful image, Greg has experienced the loss of his manliness to be cheated by his wife. It can be seen in the dialog below:

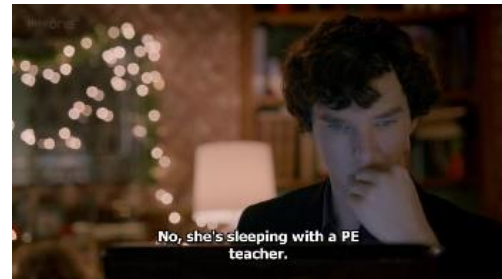
MOLLY : Thank you. I wasn't expecting to see you.
MOLLY : I thought you were gonna be in Dorset for Christmas.
LESTRADE : That's first thing in the morning.
LESTRADE : Me and the wife – we're back together. It's all sorted.
SHERLOCK: No, she's sleeping with a P.E. teacher.
(*Sherlock Season 2 Episode 1. 00:42:22-00:00:42:31*)

In picture 3.21, Greg is trying to cover up his broken relationship with his wife to Molly. Since Sherlock spreads the truth to the public as illustrated in picture 3.22, Greg just smiles wryly (as seen in picture 3.23) to everyone, because now he looks weak and cannot threaten his favourite detective. The

way Sherlock makes him look like a fool in front of people creates the odd nature of Greg Lestrade, who should be strong and respectful because his job is a detective inspector.



Picture 3. 21 Greg explains to Molly. (00:42:26)



Picture 3. 22 Sherlock interrupts Greg. (00:42:31)



Picture 3. 23 Greg smiles wryly. (00:42:34)

The subordination masculinity aspect is sticking to Greg Lestrade. Not only gay, the straight man can also get dominated. He even can't make his wife obey him, as a husband. He also gets the harsh words from Sherlock about his relationship with his wife. Those scenes show how pitiful he is.

3.6 Summary of the Discussion

From the analysis of male characters' masculinities in *Sherlock Season 2 Episode 1: A Scandal Belgravia*, the writer has found the result. Sherlock is a highly intelligent man like his original character, who can induce or abduct information from small quantities of data. Sherlock's sexual purity binds

him with the notion of the New Man and disconnects him from laddism as a person who loves his own work and is unconcerned about a particular relationship, whether heterosexual or homosexual. John Watson, unlike Sherlock, is a warm, loving, and patient person. His usual welcoming demeanor leads him to his apartment's feminine aspect. John keeps an eye on Sherlock and constantly asks him a lot of questions or reminds him to wait, almost like a stereotypical housewife. Mycroft Holmes, Sherlock's older brother, has a family rivalry with him. In the British administration, Mycroft plays a minor role. He is a powerful figure in the British government. He also goes by the nickname Ice Man, which he got from Adler in the episode A Scandal in Belgravia. The Ice Man refers to his careless emotional. James "Jim" Moriarty is Sherlock ultimate rival for the entire series. His obsession with Sherlock is bordering on maniac, and when he loses interest, he does not hesitate to attack and murder him. Detective Inspector Greg Lestrade is a detective with Scotland Yard. Lestrade has a grudging admiration for Sherlock Holmes and is still willing to shield him from the other officers' wrath. Lestrade has complete faith in Sherlock's authenticity, demonstrating how much he has trusted him. Aside from this powerful picture, Greg has lost his manliness as a result of his wife's deception.

After analysing the five male characters, there have several similarities and differences toward each other. The first example is going to be Sherlock. He has experienced the confusing of his sexual sense toward woman.

Therefore, Sherlock shows his lack of masculine sense. Similar to Sherlock, John and Greg also experience the lack of their masculine aspect. They have experienced the femininity aspect more than the masculinity itself. Meanwhile Mycroft and Jim are experiencing the general masculine senses, which are containing dominant and brave aspect; the very typical of man.

CHAPTER IV

CONCLUSION

From the analysis on *Sherlock Season 2 Episode 1: A Scandal Belgravia* the writer can conclude that the masculinity value from a man to the other depends on social, environment, and habit. Since masculinity is created by gender-based society, the cultural aspect influences this concept. With the experience of five male characters of *Sherlock Season 2 Episode 1: A Scandal Belgravia* that becomes the research object, their masculinity aspect happens in the twenty first century. Naturally, every man has their masculine side; yet some of them are balanced with their feminine aspect. Sherlock Holmes, who only focuses on his work, facing his sexual purity when a woman approaches him. John Watson has a feminine side while staying in the same apartment with Sherlock. Mycroft Holmes is looking bold, but he does not have an empathy senses to others. Jim Moriarty, the villain of the season, the typical bossy man that could endanger the country. And the last is Greg Lestrade, a weak detective inspector that fails to protect his true relationship with his cheated wife.

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APPENDIX

SYNOPSIS OF *SHERLOCK SEASON TWO EPISODE ONE 'A SCANDAL IN BELGRAVIA'*

Continuing the previous episode of "The Great Game," Jim Moriarty (acted by Andrew Scott), whose snipers are aiming at Sherlock Holmes (acted by Benedict Cumberbatch) and Dr. John Watson (acted by Martin Freeman) and who has declared his intention to kill all of them, is disrupted by a phone call. He leaves, having "gets a better deal," allowing Sherlock and John to return to their apartment at 221B Baker Street.

Sherlock Holmes solves a variety of crimes over the next few years. He is turning down a few more because they bore him, including a man who believes his aunt's ashes is not hers, and two girls who are not allowed to see their deceased grandfather. Sherlock becomes a little bit famous after John's blogs about his hobbies. One day, Sherlock 's brother Mycroft (acted by Mark Gatiss) takes the couple to Buckingham Palace for a meeting while they are in the middle of a battle.

The case involves the 'murder' of a man in an open field, witnesses by another man whose car has broken down near the spot where the victim dies. Mycroft and the official at the Palace describe that a female member of the royal family has corrupted photos that taken by the influential Irene Adler (acted by Lara Pulver) and she needs them to be recovered. When Sherlock reviews Adler 's photographs, which are referred to as "The Lady," she looks at the pictures taken of him.

Sherlock and John are visiting Adler 's place, they use manipulation to get inside. However, Adler suspects them. After considering potential costumes, she seems to be completely make-up but completely nude. Sherlock is also unable to deduce much about her.

As Watson intentionally activates a fire alarm, Holmes discovers Adler 's secret protection, which Adler has nervously glanced at. Suddenly, several CIA agents and their leader Nelson (acted by Todd Boyce) burst into the house and ask Holmes to unlock the safe. Sherlock deduces the password (Adler's measurements) and opens the secure, which is jammed with a handgun, and kills one of the attackers. The couple and Irene are disarming the rest of them. John is in another room at that time. Sherlock gets Adler 's camera phone, but she hits him with a drugged syringe and escapes through the window.

Back in his apartment, Sherlock has a feverish dream that he sees Irene with him. He wakes up to discover that his coat has mysteriously reappeared, and Adler's phone number has been attached. She adds a custom ringtone of a woman sighing erotically, which sounds every time Sherlock 's phone gets a text message.

Six months later, while celebrating Christmas, Sherlock discovers (through a text message) that Adler has given him a camera phone to keep him safe. Sherlock tells Mycroft that he is going to find Adler's death soon, since knowing Adler 's worth on her phone. Subsequently, the Holmes brothers arrives at St Bart's morgue, where Sherlock has found the mutilated remains of Adler.

On New Year's Eve, John is approached by an unidentified woman who take him to the abandoned Battersea Power Station. The touch turns out to be Irene, not Mycroft as John expected. Adler has faked her own death to shake the pursuers off her route. John encourages her to be exposed to Sherlock. She initially declines, but she is convinced.

The two then explore the essence of their respective friendship with Sherlock. During this, Adler 's customized ringtone is heard from the adjacent hallway, showing the existence of Sherlock and his knowledge of Adler 's survival.

Back in 221B, Sherlock notices some signs of a break-in and discovers the American hitmen from Adler 's residence. They keep Mrs. Hudson (acted by Una Stubbs) as a hostage. Sherlock instantly discovers that the landlady has been tortured and plans drastic revenge. During the stand-off, Sherlock has ordered the gunmen to surrender, and leave him with their chief. As he has frozen the villain, Sherlock masquerades the man. He knocks him out of the ice, chains him up, and finally throws him out of the window (apparently several times).

Sherlock later discovers Adler asleep in his bedroom. Irene admits that she is already being chased and asks Sherlock to un-code the code that she has stolen from the Ministry of Defense official. He unlocks the code easily, exposing it to be an airline seat allocation number. Irene secretly sends a flight number to her contact, Jim Moriarty. In exchange, he's writing Mycroft Holmes, announcing that he's now aware of the MoD plan to trick a jihadist cell that is trying to derail the flight. Mycroft is visibly broken by this evolution.

Adler 's efforts to seduce Sherlock are thwarted by government officials who have come to pick him up and carry him to Heathrow Airport. At the end of the road, Sherlock mentions Mycroft that he has told to Coventry on the phone and remembering the claims that the British government has allowed Coventry Blitz to happen, so as not to warn the Germans that their military codes has been broken.

There, his fears that a similar scenario is taking place are supported by Mycroft on board the ship, which is packed with corpses. The government agrees to fly a 'dummy aircraft' so as not to alarm the saboteurs but to prevent actual casualties, which also explains the presence of US officers. However, as Sherlock inadvertently helps Irene, and by implication, Moriarty, break the code, the plan has collapsed.

Afterwards, the brothers of Holmes and Adler sit down, while Adler reveals a list of demands, including security measures for herself, against the publication of any classified information. Mycroft is ineffective, but Sherlock approaches Adler at the last moment. He is deducing the secret of her mobile phone. Despite Adler 's icy determination that Sherlock means nothing to her, taunting her lack of sexual or emotional experience, she has already decided that she is lying.

He points out her dilated eyes and her increased heartbeat at times of affection— all indications of her own attraction to him. Type S-H-E-R into the phone, which reads "I AM S-H-E-R LOCKED." Passing it to his brother, Sherlock heads out, dismissing Adler 's cries for safety. Without the knowledge she carries, she's impossible to outrun her rivals.

A few months later, Mycroft tells John that Adler has been beheaded by a militant group in Karachi. Mycroft has asked him to notify Sherlock instead that she has joined the U.S. witness protection program. Sherlock seems to embrace this and asks John to give him Adler 's phone. John exits, as Sherlock reads a series of flirtatious text messages to him.

The scene switches to the flashback of Adler's "execution" where Sherlock enters the jail, posing as her executioner, and has saved her with seconds to spare. Back in the moment, Sherlock laughs at himself, puts away the phone, and says, "The Woman."