



**THE MASCULINITY CONCEPT IN VICTORIAN ERA AS PORTRAYED  
IN SIR ARTHUR CONAN DOYLE'S *A CASE OF IDENTITY***

A final project  
submitted in partial of the requirements  
for the degree of *Sarjana Sastra*  
in English

by  
Muhammad Mahdi Fidinillah  
2211411054

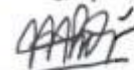


**ENGLISH DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
STATE UNIVERSITY OF SEMARANG  
2016**

## DECLARATION OF ORIGINALITY

I Muhammad Mahdi Fidinillah hereby declare that this final project entitled *A Case of Identity* by Sir Arthur Conan Doyle is my own work and has not been submitted in any form for another degree or diploma at my university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.

Semarang, April 18, 2016



Muhammad Mahdi Fidinillah

**UNNES**  
UNIVERSITAS NEGERI SEMARANG

### APPROVAL

This final project was approved by the Board of the Examiners of English Department of Faculty of Languages and Arts of State University of Semarang on May 16, 2016.

#### Board of Examiners:

**1. Chairperson,**

Prof. Dr. M. Jazuli, M.Hum.

NIP 196107041988031003

**2. Secretary,**

Galuh Kirana D.A., S.S., M.Pd.

NIP 197411042006042001

**3. First Examiner,**

Fatma Hetami, S.S., M.Hum.

NIP 197708272008122002

**4. Second Examiner,**

Arif Suryo Priyatmojo, S.Pd., M.Pd.

NIP 198306102010121002

**5. Third Examiner as First Advisor,**

Dr. Rudi Hartono, S.S., M.Pd.

NIP 196909072002121001

UNNES  
UNIVERSITAS NEGERI SEMARANG

Approved by  
Dean of Faculty of Languages and Arts,



Prof. Dr. Agus Nuryatin, M.Hum

NIP 196008031989011001

## MOTTO AND DEDICATION

*“Never trust to general impressions, my boy, but concentrate  
yourself upon details.”*

*(Sherlock Holmes)*

*How you ever gonna know if you never even try?”*

*(The Script Lyrics)*



*Dedicated to:*

*My beloved mother and father*

*My honorable lecturers*

*My dearest friends*

*And those who have made this possible*

## ACKNOWLEDGEMENTS

All praises to Allah SWT, the Almighty and Merciful for His incredible blessings, gifts, and mercies that unable to count. It was His guidance which had led me to comprehend His knowledge better and attain valuable achievements and lessons for past few years of my bachelor study.

My regard and appreciation are warmly addressed to Mr. Dr. Rudi Hartono, S.S., M.Pd. and Mr. Arif Suryo Priyatmojo, S.Pd., M.Pd. who kept guiding, encouraging, and motivating me throughout the process of my bachelor study, especially in accomplishing this final project. My highest respect also goes to all lecturers of English Department of Semarang State University for the very fruitful lessons during my college years.

I would like to express my paramount salutation to my beloved parents, Fatchurrochman (alm.) and Lusi Rachmiazasi for serving me warmth, comfort, support, and love of a family as well as endless prayers so that I grow up very well. Special thanks to my good friends who cannot be mentioned one by one; English Literature 2011, Share Awesomaze Foundation, Berbagai Ceria Semarang, and Himaru Rembang.

Hopefully, this writing can be beneficial and gives positive contribution for further study.

Semarang, April 18, 2016

Muhammad Mahdi Fidinillah

## ABSTRACT

**Fidinillah, Muhammad Mahdi.** 2016. *The Masculinity Concept of Sherlock Holmes Portrayed in Sir Arthur Conan Doyle's A Case of Identity*. Final Project. English Department. Faculty of Languages and Arts. State University of Semarang. Advisors: Dr. Rudi Hartono, S.S., M.Pd. and Arif Suryo Priyatmojo, S.Pd., M.Pd.

**Keywords:** fiction, detective, masculinity, Victorian era, sociology of literature

This study was aimed to reveal masculinity structure in Victorian Era and describe masculinity concept of main characters. The method of this study was reading the short story, identifying classifying, selecting and finally reporting the data in a form of descriptive qualitative. It because the data were in the form of sentences, dialogue, phrases, and narrative. In the review of the related theories, it use sociology of literature approach. The reason is concerned with the documentary aspects of literature, with the base of the view that literature is a picture or a portrait of social phenomena. As the result, firstly, the masculinity structure in Victorian era as portrayed Doyle's *A Case of Identity* is presented in four main practices, they are hegemonic masculinity, subordinate masculinity, complicit masculinity, and marginalized masculinity. The normal men or hegemonic is represented by Sherlock Holmes is confident, brave, aggressive, emotional restraint, courage, critical thinking, risk-taking, adventure, competitiveness to reach their achievement. Meanwhile, subordinate, complicit, and marginalized which are identified as less masculine or degradation of men. This category is illustrated by James Windibank who are identified as greedy, destitute, liar, stingy, and hypocrite to his step-daughter. Those are the embedded patterns which illustrate the masculinity structure in the short story. Secondly, the process of masculinity concept by the main characters as represented by Sherlock Holmes through brain/ thought such as deduction skills, it shows his intuition and investigation when he faces the cases. Then, Holmes refers masculinity through stuffs such as snuff and clay pipe, he uses drugs as stimulation, self-medication and recreation. Afterwards, Dr. Watson indicates through occupation such as British army, it is the process of nation building military service as duty and linked with the right of citizenship. The last, Mr. Windibank proves through physical/ appearance such as black side-whisker and moustache also black waistcoat, he regards those are an aesthetic appearance, a sign of manhood, and fashion of a Victorian man's wardrobe.

## TABLE OF CONTENTS

TITLE.....	i
DECLARATION .....	ii
APPROVAL .....	iii
MOTTO AND DEDICATION .....	iv
ACKNOWLEDMENT .....	v
ABSTRACT .....	vi
TABLE OF CONTENT .....	vii
LIST OF TABLES .....	xi
LIST OF FIGURES .....	xii
LIST OF APPENDICES .....	xiii
<b>CHAPTER</b>	
<b>I. INTRODUCTION .....</b>	<b>1</b>
1.1 Background of the Study .....	1
1.2 Reason for Choosing the Topic .....	3
1.3 Statements of the Problems .....	3
1.4 Objectives of the Study .....	3
1.5 Significances of the Study .....	4
1.6 Outline of the Study .....	4

<b>II. REVIEW OF RELATED STUDIES .....</b>	<b>5</b>
2.1 Review Studies Related to the Topic .....	5
2.2 Review of Related Theories .....	7
2.2.1 Fiction Story .....	7
2.2.2 Genre of Fiction Story .....	7
2.2.3 Detective .....	8
2.2.4 Masculinity .....	10
2.2.4.1 Hegemonic Masculinity.....	13
2.2.5 Victorian Era at Glance.....	14
2.2.6 Sociology of Literature .....	15
2.3 Theoretical Framework .....	20
<b>III. METHODOLOGY .....</b>	<b>22</b>
3.1 Research Design .....	22
3.1.1 Type of Research .....	22
3.2 Data Sources .....	23
3.1.2 Primary Data .....	23
3.1.2 Secondary Data .....	23
3.3 Data Instruments .....	23
3.3.1 Table List .....	23
3.4 Procedure of Data Collection .....	24
3.4.1 Reading the Short Story .....	24



3.4.2 Identifying the Data .....	24
3.4.3 Classifying the Data .....	24
3.4.4 Selecting the Data .....	24
3.4.5 Reporting the Data .....	25
3.5 Procedure of Data Analysis .....	25
<b>IV. FINDING AND DISCUSSION</b> .....	26
4.1 Masculinity Structure in Victorian Era as Portrayed in Doyle's <i>A Case of Identity</i> .....	26
4.1.1 Hegemonic Masculinity .....	27
4.1.2 Subordinate Masculinity .....	28
4.1.3 Complicit Masculinity .....	30
4.1.4 Marginalized Masculinity .....	31
4.2 The Process of Masculinity Concept as Described by The Main Characters .....	33
4.2.1 Through Brain/ Thought .....	35
4.2.1.1 Deduction Skills .....	35
4.2.2 Through Stuffs .....	37
4.2.2.1 Snuff .....	38
4.2.2.2 Clay Pipe .....	39
4.2.3 Through Occupation .....	41

4.2.3.1 British Army.....	43
4.2.4 Through Physical/ Appearance .....	45
4.2.4.1 Black Side-whiskers and Moustache.....	47
4.2.4.2 Black Waistcoat.....	48
<b>V. CONCLUSIONS AND SUGGESTIONS .....</b>	<b>49</b>
5.1 Conclusion .....	49
5.2 Suggestions .....	50
<b>BIBLIOGRAPHY .....</b>	<b>51</b>
<b>APPENDIX .....</b>	<b>53</b>

## LIST OF TABLES

### TABLE

Table 2.1 Genre of Fiction Story.....	7
Table 3.1 Citation about Masculinity.....	23



## LIST OF FIGURES

### FIGURE

Figure 2.1 Masculinity Structure.....	11
Figure 2.2 Theoretical Framework.....	21
Figure 4.2 Facts about Sherlock Holmes.....	29



## LIST OF APPENDICES

### Appendix

Appendix 1. Citation about Masculinity .....	53
Appendix 2. Summary of A Case of Identity.....	60



## **CHAPTER I**

### **INTRODUCTION**

This part explains several points which consist of the background of the study, reasons for choosing the topic, statements of problems, objectives of the study, and significances of the study.

#### **1.1 Background of the Study**

Fiction story has existed since very long time ago and a natural outgrowth of the Victorian period. It was influenced and shaped by the literary world. In the period of Queen Victoria, 1837-1901, England grew as one of the most powerful states in the world. Under the Queen Elizabeth's control, Victorians obtained pride and fame called as Victorian England. Kobritz (2002: 13) explained that literature of the Victorian era reflected interests, passions, and fears of the nineteenth century of British people. It was used to bring social change, amuse people, enhance knowledge of literature, and educate people about advancing thinking skill and theories in the field of science, mystery, psychology, religion, and arts.

Literature reflected values and was often characterized in a fiction story. Pittard (2003) conveys that although contemporary analysis of 'classic' detective fiction has often been concerned with the construction of 'Englishness' in the genre, the Victorian detective story was influenced by the work of overseas practitioners. It can be said detective fiction story is popular by placing an emphasis on identification and ratiocination.

There are some characters that became more popular and real than their authors. Sherlock Holmes is one example of the character of fiction stories which

is finally more well-known than his author because it contains mystery case in the Victorian era. Everyone knows the famous detective, whose name is Sir Arthur Conan Doyle. Detective fiction became a genre by the end of the nineteenth century. Willis (in Kobritz, 1970: 16) claimed that magazine publication was an ideal medium for the detective story, lending itself to short-story sequences for linked, self-contained episodes which could be enjoyed separately. Detective will be very identical with hats, cigars, and a magnifying glass. It proves that the literary work may affect the way of individual thinking or groups and the public increasingly familiar with a detective character who has always been linked with the figure of Sherlock Holmes.

If this fiction story is dragged into a deeper review, there would be a dominant characteristic of Sherlock Holmes when he solved the case. Berg (1970: 446) described the master detective as an expert in utilizing observation and giving deductive reasons and scientific knowledge that fascinated people with various backgrounds, all of his behavior and gesture can be included as a masculine one. However, he also had bad attitude which sometimes was portrayed through his appearance. According to the Cengage Learning (2015) the word masculinity can be loosely defined as covering the qualities that are usually attributed to men. Sherlock Holmes is the central character of the story that is described as a brave, clever, reckless, and instinctive person. Based on his characterization, therefore I would like to reveal what utterance, behavior, cultural, and values which are portrayed in *A Case of Identity* as well as developing one's personality and identity.

## 1.2 Reasons for Choosing the Topic

In this final project, I intend to discuss the topic because of some reasons.

First, the study of masculinity is challenging. Masculinity is one of gender identities. It is important to distinguish gender identity, as presented above, from other gender-related concepts such as gender roles which are shared by men's behavior. It is not the behaviors themselves that are important, but the meanings implied by those behaviors.

Second, the topic is very interesting to discuss because it can elevate knowledge about how someone's intuitive can break a case.

Third, this fiction story has become a viral in the society. It can be seen by film of *Sherlock Holmes: A Game of Shadows* which is based on *A Case of Identity*.

## 1.3 Statements of the Problems

Based on the background above, the research questions on this study are.

- 1) How is masculinity structure in Victorian Era as portrayed in Doyle's *A Case of Identity*?
- 2) How is the process of masculinity concept described by main characters?

## 1.4 Objectives of the Study

According to the statements of problems, the objectives that will be reached in this research are described as follows.

- 1) To explain how masculinity structure in Victorian Era as portrayed in Doyle's *A Case of Identity*.



- 2) To describe how the process of masculinity concept described by the main characters.

### **1.5 Significance of the Study**

This study gives knowledge for readers to understand the masculinity concept in Sir Arthur Conan Doyle's *A Case of Identity*. This study hopefully can be useful both theoretically and practically. Theoretically, the benefits of this research is intended to strengthen the understanding about masculinity concepts and give reference for researchers who are interested in masculinity topic. Practically, this study is expected to increase the readers' knowledge to solve every single problem in their daily life.

### **1.6 Outline of the Study**

This final project is organized into five chapters and subchapters.

Chapter one is the introduction which consists of background of the study, reason for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

Chapter two is review of related study. It covers the review of the previous studies, the theories related to the topic study, and the framework of analysis.

Chapter three is methodology. It provides research design, data sources, data instruments, procedures of data collection, and procedures of data analysis.

Chapter four presents data analysis as the main discussion and the result of the study based on theories discussed in chapter two.

In chapter five, the last chapter, I present conclusion and some suggestion dealing with the subject matter of this final project.

## CHAPTER II

### REVIEW OF RELATED STUDIES

In this chapter, I present some theories underlying the topic of this study taken from journals, books, articles, essay, and other scientific materials. The literature review includes definition of fiction story, genre of fiction story, detective, masculinity, Victorian era at glance, and sociology of literature. The detailed review of related theories are described below.

#### **2.1 Previous Studies Related to the Topic**

In this subchapter, I would like to present some researches dealing with the topic of this project.

I find other previous studies about masculinity in a journal by Abumere (2013) “Understanding Men and Masculinity in Modern Society”. He analyzed all societies that have cultural accounts of gender, but not all have the concept masculinity. He found in modern usage the term assumes that one's behavior results from the type of person one is. That is to say, an un-masculine person would behave differently being peaceable rather than violent, conciliatory rather than dominating, hardly able to kick a football, uninterested in sexual conquest, and so forth.

Sari (2012) did a research entitled “Man’s Role Degradation in Sam Mendez’s American Beauty”. She analyzed the Concept of masculinity that was represented in the major character. She found the concept of masculinity came from the man’s role degradation which happens to the Lester Burnman as the

main character, described as a husband who lost his self-respect and respect of others. He faced man's role degradation. The man cannot run his role as a husband and father of his family appropriately even as a leader, a protector, and a teacher in family.

Connell (2003) in her journal "Gender, Men, and Masculinities" She explained about gender roles and the concept of gender identity. This research is aimed to understand masculinity as a configuration of practice in everyday life, as substantially a social construction. Masculinity refers to male bodies (sometimes symbolically and indirectly), but is not determined by male biology.

Mustaqhfiroh (2012) conducted a research entitled "Manliness and Masculinity Icons Reflected in Film a 300". She explained the meaning of manliness and masculinity symbols as reflected in Zack Snyder's film entitled 300. The aimed of the study was to investigate about the meaning of manliness through the character of a leader. The manliness could be defined as positively leadership and strong physically and the support behind the character. As a leader, a man should be brave, responsible, wise, smart, loyal, confident, and charismatic.

Another masculinity research was written by Ningrum (2015) entitled "The Concept of Masculinity Symbol within American Society's Perspective as Portrayed in The Mortal Instruments: City of Bones." This study aimed at understanding the meaning of masculinity concept shaped within the society. She found that masculinity symbol was presented in character, event, object, and total action. Symbols in literature can stand for more than one thing. There are symbols

that illustrate the concept of masculinity in the form of characters, objects, weapons, and male's action.

In the studies presented above, it is not found any facts which are related to masculinity in simplifying such as short story "Sherlock Holmes: A Case of Identity". That is among the reasons for me to encourage myself to study. From some citations of the article's experts, the point is that people have views of themselves along a masculine dimension of meaning, some being more masculine.

## **2.2 Review of Related Theories**

Here are some theories which are underlying the theories.

### **2.2.1 Fiction Story**

Fiction is defined as any imaginative re-creation of life in prose narrative form. Hallett (2015) stated that all fiction is falsehood of sorts because it relates to events that never actually happened to people (characters) who never existed, at least not in the manner portrayed in the stories. However, fiction writers aim at creating "legitimate untruths," since they seek to demonstrate meaningful insights into the human condition. Therefore, fiction is "untrue" in the absolute sense, but true in the universal sense.

### **2.2.2 Genre of Fiction Story**

The most general genres in fiction story are multiple diverse. After reading some references especially appendix from Albemarle County Public Schools (1996), I classified into five genres, as the following;

*Table 2.1 Genre of Fiction Story*

<b>Genre of Fiction Story</b>	<b>Examples of The Story</b>
<b>1. Realistic Fiction</b>	<i>John Philip Duck by Patricia Polacco. New York:</i>

A story that can actually happen and is true to life.	<i>Philomel</i> , 2004; <i>Gettin' through Thursday</i> by Melrose Cooper, illustrated by Nneka Bennett. New York: Lee & Low Books, 1998.
<b>2. Historical Fiction</b> Imaginative stories with fictional characters and events in a historical setting.	<i>White Socks Only</i> by Evelyn Coleman, illustrated by Tyrone Geter. Morton Grove, IL: A. Whitman, 1996; <i>The Cello of Mr. O</i> by Jane Cutler, illustrated by Greg Couch. New York: Dutton Children's Books, 1999.
<b>3. Modern Fantasy</b> Fiction with strange or otherworldly settings or characters; fiction that invites suspension of reality; fiction that depends on magic or the impossible.	<i>The Great Redwall Feast</i> by Brian Jacques, illustrated by Christopher Denise. New York: Philomel Books, 1996 (series); <i>Bertie Was a Watchdog</i> by Rick Walton, illustrated by Arthur Robins. Cambridge, MA: Candlewick Press, 2002.
<b>4. Mystery</b> Imaginative stories dealing with the solution of a secret, problem, or crime, and involving suspense.	<i>The Mystery of the Monkey's Maze</i> , story and pictures by Doug Cushman. New York: Harper Collins Publishers, 1999; <i>The Adventures of a Case of Identity</i> was published in <i>The Strand Magazine</i> in August of 1891 with illustrations by Sidney Paget.
<b>5. Science Fiction</b> Set in a future that scientific or technological advance could or might be possible.	<i>Zathura: A Space Adventure</i> by Chris Van Allsburg. Boston: Houghton Mifflin, 2002; <i>Commander Toad and the Voyage Home</i> by Jane Yolen, pictures by Bruce Degen. New York: Putnam's, 1998 (series).

Routman (2005) stated every genre of fiction story has own characteristic.

### 2.2.3 Detective

Fiction was developed in the nineteenth and early twentieth centuries, when novels were frequently serialized in magazines. It aimed at commuting middle class for instance, the novels of Sir Arthur Conan Doyle were frequently serialized in the Sherlock Holmes' short stories. It included the serial crime novels of the twentieth century which were contained and linked only by the character in each story. It told about a detective and his faithful companion named Dr. Watson as the narrator. Scaggs (2005: 3) conveyed that what people remembered about

characters like Sherlock Holmes who used to wear a deerstalker hat and smoke with a pipe. The vividness of his images has more to do with the appropriation of mystery and detective fiction for his appearance than it has to do with the number of people who have read the stories of Arthur Conan Doyle. However, it should be noted that the notion of the mystery or detective story as a kind of game or puzzle, and the central role of the reader as a consumer of both the text and the ideology it confirmed, are not purely Golden Age phenomena. Sir Arthur Conan Doyle, discussing the genesis of the Sherlock Holmes stories, makes a revealing comment about the genre that he is mostly responsible for creating:

I had been reading some detective stories and it struck me what nonsense they were, to put it mildly, because for getting the solution of the mystery, the authors always depended on some coincidence. This struck me as not a fair way of playing the game (Doyle, quoted in Knight 1980: 67).

Doyle's comment, of course, emphasizes both the notion of fair play and the idea of the mystery story as a kind of game, and in this there are obvious parallels with Golden Age fiction. Stewart (2013: 106) had a notion that the detective is emerging from a shorter tradition, has an easier task, but must still be conscious of this lineage. In this context, the case about Sherlock Holmes was the main character who acted in the detective appearance.

The pattern is clear in Doyle's Sherlock Holmes stories. Holmes invariably provides an example of his deductive genius, as in *A Case of Identity* when Holmes makes lightening quick and sure deductions, he contacts James at his office by mail and asks him to drop by Baker Street. James writes back to say he will come and Holmes can tell that both James' letter and Hosmer's letters were

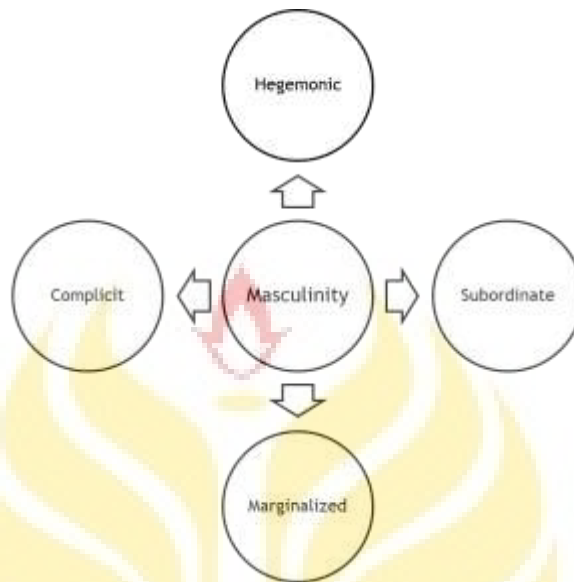
typed on the same machine. "Do you find it hard to do so much typewriting because of your nearsightedness?" (Doyle's 1891: 15) Holmes proves that all the letters were typed on the same machine.

#### **2.2.4 Masculinity**

Masculinity is one of gender identities (Burke, Stets and Pirog-Good 1988; Spence 1985) refers to the degree to which person see themselves as masculine given what it means to be a man in society. A person with a more masculine identity should act more masculine, that is, engage in behaviors whose meanings are more masculine such as behaving in a more dominant, competitive, and autonomous manner (Ashmore, Del Boca, and Wohlers 1986).

If 'maleness' is biological, then masculinity is cultural. His argument, have strongly masculinized self-constructions. Entering and working in these occupations plays a role in the social construction of masculinity for individual men and as part of the operation of the much larger system of gender defining practices in our culture. More recently, the study about masculinity has focused on issues of complexity, ambiguity and fluidity and on the roles of agency and symbolism in its construction as well as of institutions and social practices. It can be said masculinity as a gender category therefore intersects with other power relation systems such as race and ethnicity.

Connell (2011) examined the main practices which structure masculinity in western modern culture are:



*Figure 2.1 Masculinity Structure*

- a. **Hegemonic:** according to Connell (1990: 94) she defined the culturally idealized form of masculine character which emphasizes the connecting of masculinity to toughness and competitiveness as well as the subordination of women and the marginalization of gay men. She argued that such an idealized form of masculinity becomes hegemonic when it is widely accepted in a culture and when that acceptance reinforces the dominant gender ideology of the culture. Hanke (1990: 232) concluded hegemonic masculinity refers to the social ascendancy of a particular version or model of masculinity, operating on the terrain of common sense and conventional morality are define what it means to be a man. He added hegemonic masculinity is the dominant form of masculinity that is expected in our society. While it may not be the most



prevalent kind of masculinity, it is culturally the most valuable. In addition, qualities that are associated with hegemonic masculinities include heterosexuality, whiteness, physical strength and expression of emotions such as curious toward something. The type of gender practice that, in a given space and time, supports gender inequality, is at the top of this hierarchy.

- b. **Subordinate:** describes men who are oppressed by definitions of hegemonic masculinity, primarily gay men. Males who are seen as having a subordinate masculinity exhibit qualities that are opposite to those that are valued in hegemonic masculinity such as physical weakness and exhibition of emotions like sadness. Groes-Green (2009: 288) argued subordinate masculinity often express themselves through dominance, violence or sexuality in relationships to female partners. He added effeminate and gay men are examples of men who exhibit a subordinate masculinity identity hegemony warrants the subordination of one group to the rule of another, in the field of masculinity.
- c. **Complicit:** is a kind of masculinity in which a man may not fit into all the characteristics of hegemonic masculinity but do not do much to challenge it either. Since they are not challenging the systems of gender that are present in our societies they do receive some benefits from being male. It describes men who benefit from hegemonic masculinity but do not enact it (Pascoe, 2011: 7). He thought few are the men who actually completely meet the definition of hegemonic masculinity, but many of them nevertheless enjoy its benefits. Therefore, the relations of cooperation exist between hegemonic

masculinity and different groups that take part in it and sustain it without completely belonging to it.

- d. **Marginalized:** is a form of masculinity in which a man does not have access to the hegemonic masculinity because of certain characteristics he has such as his race. However, men who have a marginalized masculinity still subscribe to norms that are emphasized in hegemonic masculinity including aggression, suppressing emotions such as sadness and physical strength. Men of color and disabled men are examples of men that experience marginalized masculinity (Samantha, 2009). Furthermore, it refers to men who may be positioned powerfully in terms of gender but not in terms of class.

#### ***2.2.4.1 Hegemonic Masculinity***

Hegemonic masculinity is a concept popularized by sociologist R.W. Connell of proposed practices that promote the dominant social position of men, and the subordinate social position of women. Conceptually, hegemonic masculinity proposes to explain how and why men maintain dominant social roles over women, and other gender identities, which are perceived as "feminine" in a given society.

As a sociologic concept, hegemonic masculinity derived from the theory of cultural hegemony, by Marxist theorist Antonio Gramsci, which analyzed the power relations among the social classes of a society. Because of that, in the term hegemonic masculinity refers to the cultural dynamics by a social group claims, and sustains, and dominant position in a social hierarchy; even though, hegemonic

masculinity takes a form of social organization that has been sociologically challenged and changed.

The conceptual beginnings of hegemonic masculinity represented the culturally idealized form of manhood that was socially concerned with bread-winning; Donalson (1993) showed,

- (1) For Hochschild, the "motor" of this social change is the economy, particularly and currently, the decline in the purchasing power of the male wage, the decline in the number and proportion of "male" skilled and unskilled jobs, and the rise in "female" jobs in the growing services sector.
- (2) I have argued that gender relations themselves are bisected by class relations and vice-versa, and that the salient moment for analysis is the relation between the two.
- (3) On the other side of the argument, others have been trying to establish "the laws of motion" of gender systems.

Many sociologists criticized that definition of hegemonic masculinity as a fixed character-type, which is analytically limited, because it excludes the complexity of different, and competing, forms of masculinity. Consequently, hegemonic masculinity was reformulated to include gender hierarchy, the geography of masculine configurations, the processes of social embodiment, and the psycho-social dynamics of the varieties of masculinity. Moreover, proponents argue that hegemonic masculinity is conceptually useful for understanding gender relations, and is applicable to life-span development, education, criminology, and the representations of masculinity in the mass communications media, the health of men and women, and the functional structure of organizations.

### ***2.2.5 Victorian Era at Glance***

The Victorian era of British history was the period of Queen Victoria's reign from 1837 until 1901. While in the preceding Romantic period poetry had been the

dominant genre, it was the novel that was most important in the Victorian period. The problem with the classification of Victorian literature is the great difference between the early works of the period and the later works which had more in common with the writers of the Edwardian period and many writers straddle this divide. Arthur Conan Doyle as famous author wrote some of his important works during Victoria's reign.

The concept of Victorian masculinity is a topic of interest in the context of Cultural Studies with a special emphasis on Gender studies. Historically, it is tied to the Victorian era in the United Kingdom. The topic is of much current interest in the areas of history, literary criticism, religious studies, and sociology. Those virtues that survived until today are of special interest to the researchers are the dominance of the Western male.

Makov (2011: 166) stated there were many private detectives in Britain in the period, and their number grew during the latter part of the nineteenth century, such detectives did not in reality deal with the majority of those violations of the law most often associated with them in literature notably murder nor did they possess the special constabulary powers that would in fact have been required to enable them to discharge certain detective duties.

#### ***2.2.6 Sociology of Literature***

Sociology of literature is an approach which departed from orientation to the universe, but also can departed from orientation to the author and the reader (Azis, 2009). According to the sociological approach to literature, literary works seen to do with reality, the extent to which literary works that reflect the reality. The fact

here implies fairly broad, there are everything which is outside literature and referenced in the literature.

Thus, sociology of literature approach concerned with the documentary aspects of literature, with the cornerstone of the view that literature is a picture or a portrait of social phenomena. In essence, it is a concrete social phenomenon, happening around us everyday, can be observed, photographed and documented. By the authors, the phenomenon was re-elected as a new discourse with the creative process (observation, analysis, interpretation, reflection, imagination, evaluation, etc.) in the form of literature.

Literature presents a picture of life, and life itself largely consists of social reality. In this sense, life includes people ties with people, human, it happens inside a person. So, looking at literature as a delineation of the world and human life, the main criteria are imposed on a literary work is "the truth" depiction, or to be described. However Wellek and Warren reminded, that the literary work is indeed express the life, but it is wrong to express considered as complete. This is due to the phenomenon of social life contained in literary works sometimes unintentionally written by the author, or because of the nature of literature itself is never directly revealed a social phenomenon, but indirectly, that of the author may not know.

Author is a member living and connect with the people who are around, it is in the process of creation of literary works of an author can not be separated from the influence of the environment. Therefore, literature that was born in the

midst of the community is the result of the disclosure of the author of the life of the soul, events and life experiences fully.

Sociology is a categorical objective, limit themselves to what is happening today (das sein) is not what should be happening (das sollen). Instead literature it is evaluative, subjective and imaginative.

According to Ratna (2003: 2) there are a number of definitions of sociology of literature should be considered in order to find the objectivity of the relationship between literature in society, among others.

1. Understanding of the literature by consideration of social aspect.
2. Understanding of the totality of the works are accompanied by social aspects contained therein.
3. An understanding of literature as well to do with the people behind.
4. Sociology of literature is a two-way (dialectical) among literature with the public,
5. Sociology of literature trying to find kualitas interdependence between literature and society.

From the above it can be concluded that the sociology of literature can not be separated from the people and communities who rely on works of literature as the object in question.

Sociology as an approach to literature is still considering the literary and social aspects of Wellek and Warren (1990: 111) divides the sociology of literature as follows.

1. Sociology authors, author profession, and istitusi literature, issues related here is the economic basis of literary production, social background status of the authors, and the ideology of the authors involved in various activities outside the literary works of authors, because every author is a citizen, it can be studied as social beings. Author biographies are the main source, but the study also may extend into neighborhoods and coming. In this case, information about family background, or economic position of the authors will have a role in disclosing the problems of sociology author (Wellek and Warren, 1990: 112)
2. Sociology literary works which dispute itself become a researcher staple or what is implied in the literature and what is intended. A common approach to do this sociological study of literature as a social document as portrait social reality. (Wellek and Warren, 1990: 122). Assume that are based on the research of Thomas Warton (compilers of the first history of English poetry) that literature has the ability to record the characteristics of his time. Warton and his followers for literature is a repository of customs, resource book history of civilization.
3. Sociology of literature dispute readers and social impact of literary works, authors influenced and affected communities; not only of life imitating art, but also shape it. Many people imitate the lifestyle of the characters fictional world and applied in life.

Wellek and Warren classification in line with the classification of (Damono, 2003) which include the following things.

1. The social context of the author, in this case related to the social position of writers in society, and its relation to the reading public as well as social factors that can affect the literary works, which should primarily be examined with regard to: (a) how the author got the eye subsistence, if he gets out of the aegis of the public directly, or other work, (b) professionalism in authorship, and (c) the public what is intended by the author.
2. Literature as a mirror of society, ie how far literature can be considered Carmin state of society. Definition of "mirror" in this case is still vague, therefore, many misinterpreted and misused. That must be considered in the classification of literature as a mirror of society is (a) literature may not be considered representative of the population at the time of writing, because many of the traits community is represented in the works that are no longer valid at the time it was written, (b) the nature of the "different than the other "an author often influence the selection and the appearance of social facts in his work, (c) the literary genre is often a social attitudes of a particular group, and not the social attitudes throughout society, (d) literature that seeks to show the state of society hair-splitting may not be trusted as a mirror of society. In contrast, the literature is not at all meant to portray people may still be used as an ingredient to obtain information about a particular community. Thus, the authors calculated social views if researchers literature as a mirror of society.
3. The social function of literature, meaning how far the value of literature related to social values. In this connection, there are three things that must be considered (1) the Romantics extreme viewpoint that considers literature are



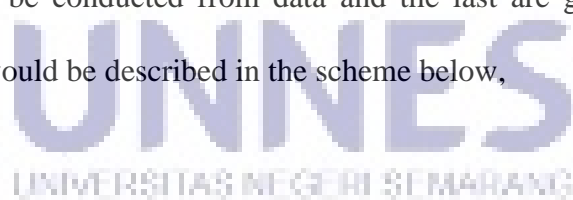
equal to the work of the pastor or prophet. Therefore, literature should serve as renewal and renovation, (2) literature as entertainers only, and (3) literature should teach something in an entertaining way.

### **2.3 Theoretical Framework**

A short story entitled “A Case of Identity” by Sir Arthur Conan Doyle is used for this final project analysis. In the review of the related theories, I used sociology of literature approach. The reason is embedded within a suit of social practices, discourses and ideologies associated with the category of man.

In this research, I stated two problems to be discussed more. I started by explaining categories of masculinity which is showed in Victorian era. Then, I distinguished how men can be divided into several interpretation from their personality even morality.

I continued to the second analysis masculinity concept shaped by main characters through thought, stuffs, appearance, and occupation. Discussion and analysis would be conducted from data and the last are giving conclusion and suggestion. It would be described in the scheme below,



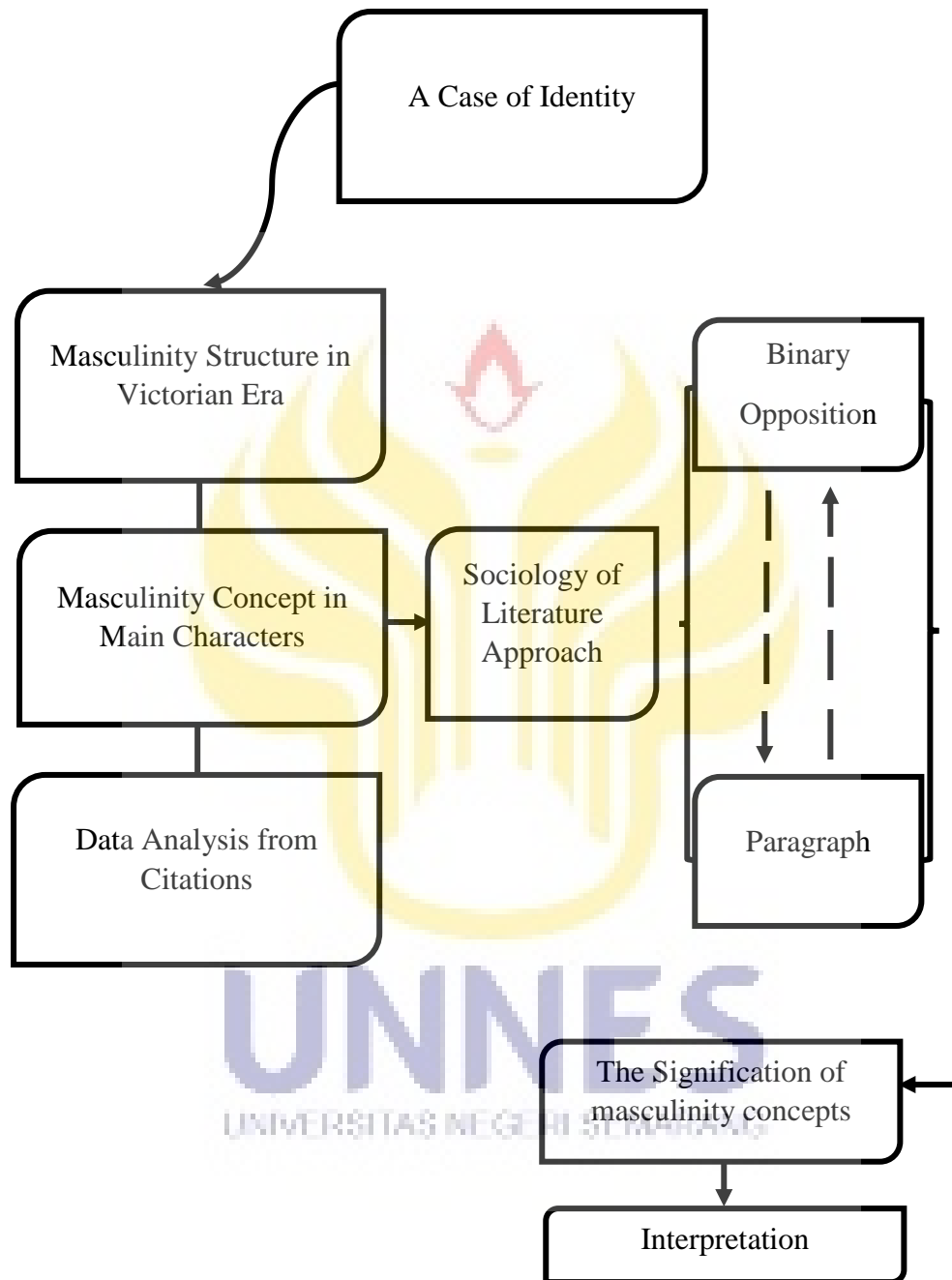


Figure 2.2 Theoretical Framework

## **CHAPTER III**

### **METHODOLOGY**

This part consists of research design, data sources, data instruments, procedures of data collection, and procedures of data analysis.

#### **3.1 Research Design**

Research design contains typed of research and research approach to conduct the research. It is primary objective to collect relevant data.

##### **3.1.1 Type of Research**

The type of research is descriptive qualitative based on library research. The approach selection is expected to provide an accurate overview of the study object.

Johnson (2008: 34) explained descriptive research as a tool to describe data and characteristics about what is being studied. Hence, descriptive research could be used for the purpose of examining a phenomenon that was occurring at a particular time and place which was in line with the study topic.

Meanwhile, Lichtman (2006: 7) described qualitative research as a tool to understand and interpret social interaction which typed of the data is words, image or picture, and to identify pattern, features, and theme to analyze the data. Therefore, since the objects of the study were words, descriptive qualitative allows the writer to construct the data based on the study topic.

## 3.2 Data Sources

In this study, there will be two data sources;

### 3.2.1 Primary Data

The primary data in this study is analysis and interpretation of masculinity based on the statements problems that are the conversations, gestures, and behaviors reflected by characters and how it was criticized the masculinity on culture in the Victorian era.

### 3.2.2 Secondary Data

The secondary data includes scientific journals, e-books, articles, and theories related to the topic study. These sources are expected to be able to strengthen topic analysis.

## 3.3 Data Instruments

There are three instruments in conducting this study. Those are;

### 3.3.1 Table List

I listed all the identified data and put them in tables, I classified the overall data in several appendices, and to make it easy, I used some tables table to store the data.

The tables are as follows.

*Table 3.1 Citation about Masculinity*

No.	Citation	Page/ Paragraph / Line	Explanation

### **3.4 Procedures of Data Collection**

There are five steps of obtaining the data:

#### **3.4.1 Reading**

I read *A Case of Identity* by Sir Arthur Conan Doyle carefully for a better understanding of the short story, so that it can help me identify the answer of the problems. Reading the short story thoroughly mean also helps to understand content and author's main idea.

#### **3.4.2 Identifying**

I read the short story for several times and identified the data by remarking important quotations and conversation, which depicted the topic discussed in this study. The process of data identification include underlining. Meanwhile, the data are identified as parts of the whole story in order to obtain the relevant interpretation based on the themes of the story.

#### **3.4.3 Classifying**

The next method was classifying the data. I classified the relevant data by listing the quotations dealing with the topic to make it easy to answer the problems; the inventoried data are needed to be classified into three categories.

#### **3.4.4 Selecting**

In selecting data, the technique that would be applied were maintaining the most relevant data, omitting less relevant data. It means that only relevant data will be selected to answer the problems.

### 3.4.5 Reporting

In this step, I reported the data in the appendices. The appendices will help the readers to find out the overall data analysis easily and the obtained data was presented in a form of descriptive qualitative. These data include a description, analysis, and the interpretation of the data which supported by theories.

### 3.5 Procedures of Data Analysis

In analyzing data, I use sociology of literature approach as the basic to analyze the signification system of masculinity concept. Particularly, I utilize the concept of masculinity in the main character which I relate to his characterization *A Case of Identity*. From Collier's perspective, in the concept of masculinity that it excludes "positive" behavior on the part of men, behavior that might serve the interests or desires of women.

After analyzing the masculinity concepts that show in the short story, I analyze how masculinity concept is shaped within its society as reflected on *A Case of Identity* by using hegemonic masculinity.

The data are classified in form of sentences. They are written quotations of dialogues to answer the statement of the problem. They refer to give interpretation to the data that have selected.

## CHAPTER IV

### FINDING AND DISCUSSION

This discussion chapter is divided into two subchapters. The first is going to discuss about masculinity structure in Victorian era which answers the first question of research problem, and the second will discuss to answer the second question of research problem about how masculinity concept of main characters. The interesting point in this discussion chapter is that the first interpretation is different and opposes the second interpretation. These two steps of method will allow those kinds of interpretations.

#### **4.1 Masculinity Structure in Victorian Era as Portrayed in Doyle's *A Case of Identity***

In reality life, men have their own characteristics, it's called congenital. External factors can influence characteristics just like a job that requires capable in terms of assignments, then environment or people around them and situation or condition. The normal men should be confident, brave, aggressive, emotional restraint, courage, critical thinking, risk-taking, adventure, competitiveness to reach their achievement, it is the general patterns of hegemonic masculinity. Otherwise, it belongs to degradation of men. The Victorian era is almost synonymous with the ideology of great men. As the result, the practices of masculinity structure in western modern culture are hegemony masculinity, subordinate masculinity,

complicit masculinity, and marginalized masculinity. As presented in explanation below,

#### 4.1.1 Hegemonic Masculinity

Hegemonic masculinity is reformulated to include gender hierarchy, the geography of masculine configurations, the processes of social embodiment, and the psycho-social dynamics of the varieties of masculinity. I suggested that Holmes is a model of masculinity for the entire Western culture and that his detective qualities are what fit him for that role. Because of his critical thinking, he often asked by government authority to take the case and as the retained, he get many souvenirs.

- (1) “Ah,” said he, “I forgot that I had not seen you for some weeks. It is a little souvenir from the King of Bohemia in return **for my assistance in the case of the Irene Adler papers.**”
- (2) “And the ring?” I asked, glancing at a remarkable brilliant which sparkled upon his finger.
- (3) “It was from the reigning family of Holland, though the matter in which **I served them was of such delicacy that I cannot confide it even to you,** who have been good enough to chronicle one or two of my little problems.” (Doyle 1891: 1)

Moreover, proponents argue that hegemonic masculinity is conceptually useful for understanding gender relations, and is applicable to life-span development, education, criminology. Holmes represents one aspect of masculinity because of his scientific approach to crime solving. Holmes assimilates all of this worldly knowledge and uses it to protect and preserve his society.



#### 4.1.2 Subordinate Masculinity

The study stated subordinate masculinities are those, which are identified as less masculine, or are subordinate as the result of race/ethnicity or class. Less masculine males are often thrown into these categories and subjected to mistreatment by other men. Gay men was the most conspicuous subordinated masculinity during this period of time, but not the only one. Heterosexual men and boys with effeminate characteristics became the risk of being scorned.

The profession of a detective is perilous. Holmes has to be fast in thinking, excellent in combining and he also has to be enough not getting hurt. No wonder that he has no time for private relationship. The fact that Sherlock Holmes did not look upon sexuality as an elemental part of life was more intelligible and acceptable in the Victorian era. The society of Victorian era had a different attitude towards sexuality. At that time, there had been a belief that living a sexuality active life shortens life expectancy and dulls thinking. It's possible that Holmes refrained from sexuality because of reasons, he thought it is harmful for thinking. He remarked draws away energy from brainwork, and his opinion was the same about sex.

There was a woman, who played a special part in his life: the beautiful and clever Irene Adler. Holmes had never been in love with her, he once respected her for outwitting him. Before he met Miss Adler, he often passed sarcastic remarks on the fair sex, but after that he had a more fortunate opinion on them. Here, some facts about Sherlock Holmes that the readers don't ever know.

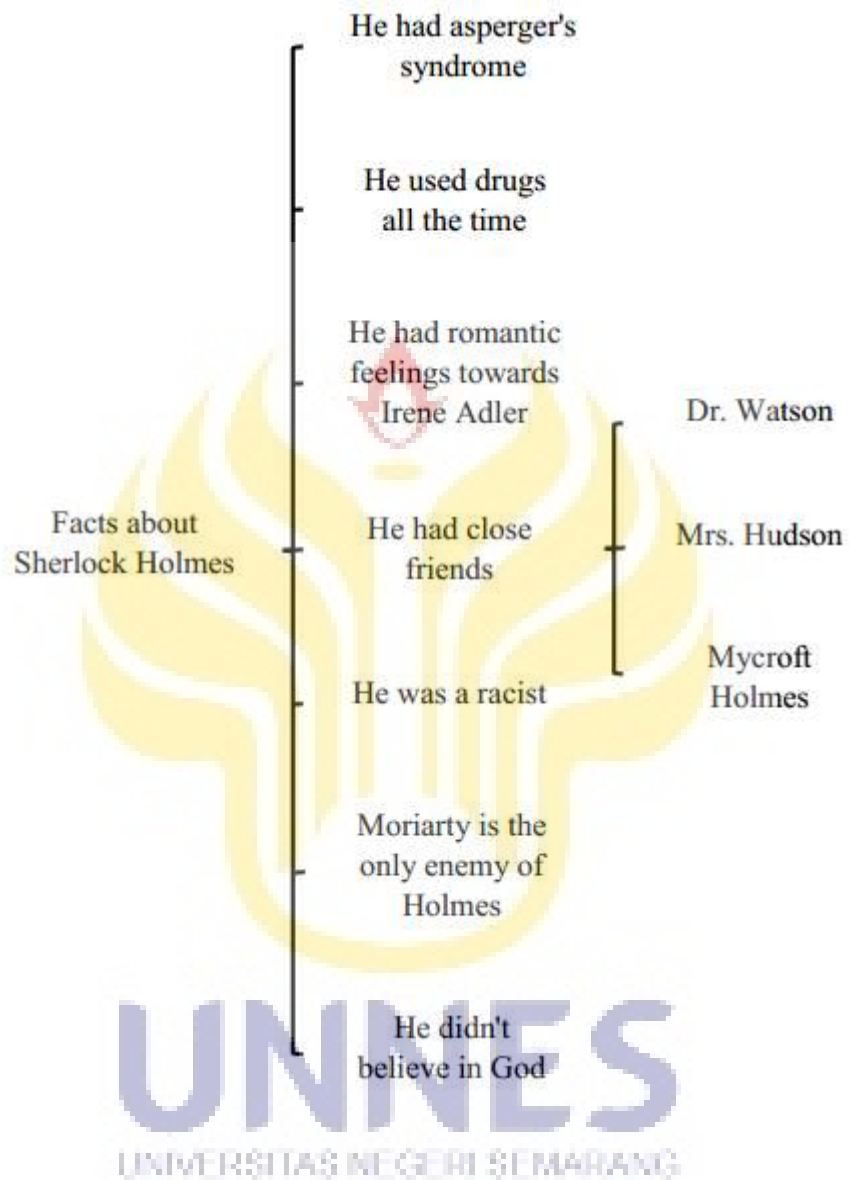


Figure 4.2 Facts of Sherlock Holmes

### 4.1.3 Complicit Masculinity

Complicity belongs to mentioned masculine characteristics was another key feature of the original framework of hegemonic masculinity. Yet still since men benefit from the patriarchal, they generally gain from the overall subordination of women. However, complicity is not as easily defined as pure subordination since marriage, fatherhood, and community life often involve extensive compromises with women rather than simple domination over them. In this way hegemony is not gained through necessarily violent or forceful means, but it is achieved through culture, institutions, and persuasions.

The story revolves around the case of Miss Mary Sutherland, a woman with a substantial income from the interest on a fund set up for her. She is engaged to a quiet Londoner who has recently disappeared. Sherlock Holmes's detective powers are barely challenged as this turns out to be quite an elementary case for him, much as it puzzles Watson.

The fiancé, Mr. Hosmer Angel, is a peculiar character, rather quiet, and rather secretive about his life. Miss Sutherland only knows that he works in an office in Leadenhall Street, but nothing more specific than that. All his letters to her are typewritten, even the signature, and he insists that she write back to him through the local Post Office. The climax of the sad liaison comes when Mr. Angel abandons Miss Sutherland at the altar on their wedding day.

- (4) **“Mr. Hosmer Angel came to the house again and proposed that we should marry before father came back. He was in dreadful earnest and made me swear, with my hands on the Testament, that whatever happened I would always be true to him.** Mother said he was quite right to make me swear, and that it was a sign of his passion. Mother was all in his favour from the first and was even fonder of him than I was. Then, when they talked of marrying within the week, I began to ask about father; but they both said never to mind about father, but just to tell him afterwards, and mother said she would make it all right with him. I didn’t quite like that, Mr. Holmes. It seemed funny that I should ask his leave, as he was only a few years older than me; but I didn’t want to do anything on the sly, so I wrote to father at Bordeaux, where the company has its French offices, but the letter came back to me on the very morning of the wedding.” (Doyle 1891: 3)
- (5) **“It seems to me that you have been very shamefully treated,”** said Holmes. (Doyle 1891: 4)

Holmes, noting all these things, Hosmer Angel's description, and the fact that he only seems to meet with Miss Sutherland while her disapproving youngish stepfather, James Windibank, is out of the country on business, reaches a conclusion quite quickly. A typewritten letter confirms his belief beyond doubt. Only one person could have gained by this Mr. James Windibank. Holmes deduces Angel had disappeared by simply going out the other side of a four-wheeler cab. He has left himself wide open to Miss Sutherland suing him for breach of promise and certain to win, as the proposal had been made by a man who was already married, and her step-father at that. It seems like scoundrel person who goes for convenience rather than convictions.

#### 4.1.4 Marginalized Masculinity

This idea of marginalization is always relative to what is allowed by the dominant group, therefore creating subsets of hegemonic masculinity based on existing social hierarchies. The example is that of marginalized masculinity, in which local

working-class settings, sometimes involving ethnically marginalized men, embodies the claim to power typical of regional hegemonic masculinities in Western countries, but lack the economic resources and institutional authority that global patterns.

James Windibank is the stepfather of Mary Sutherland and a rich con man. He has only just arrived in England and he has just married into the rich Sutherland family. He has a possessive grip on his stepdaughter Mary, making her call him "father" even though he is her stepfather, and he is very stern, not letting her even go to parties on her own.

James Windibank claimed to be an overbearing father, so what he actually wanted was for the fortune he had made by his business to never disappear, he feared if his stepdaughter married she would make him lose his money, he wants to keep Mary at home so he can enjoy her income. So, he donned a disguise, seduced his daughter at the ball, where it was implied they kissed or made out, and took his stepdaughter on romantic walks to seduce her. Finally they proposed, and James Windibank was engaged to his own daughter.

- (6) "I could do with much less than that, Mr. Holmes, but you understand that as long as I live at home I don't wish to be a burden to them, and so they have the use of the money just while I am staying with them. **Of course, that is only just for the time. Mr. Windibank draws my interest every quarter and pays it over to mother,** and I find that I can do pretty well with what I earn at typewriting. It brings me twopence a sheet, and I can often do from fifteen to twenty sheets in a day." (Doyle 1891: 2)

Overbearing typically describes a person who is haughty and dictatorial. Someone considered to be overbearing or arrogant would unlikely also be called "kind" or

“modest,” which are antonyms of overbearing. Lack of economic is one of someone’s reasons to be an overbearing and example of marginalized masculinity.

#### 4.2 The Process of Masculinity Concept as Described by The Main Characters

*A Case of Identity* is the third story in Doyle’s anthology *Adventures of Sherlock Holmes*. It uses a simple formula for a mystery that still provides a thrill among readers to seek a solution to the case. The story is introduced, as many of the Holmes’ stories begin, with a discourse between Holmes and Watson. A debate between Watson and Holmes can be considered eccentric in comparison to the written tales of authors serving as an introduction to the mystery. It was shown from the conversation between Watson and Holmes below.

- (7) "My dear fellow." said Sherlock Holmes as we sat on either side of the fire in his lodgings at Baker Street, **"life is infinitely stranger than anything which the mind of man could invent. We would not dare to conceive the things which are really mere commonplaces of existence.** If we could fly out of that window hand in hand, hover over this great city, gently remove the roofs, and peep in at the queer things which are going on, the strange coincidences, the plannings, the cross-purposes, the wonderful chains of events, working through generation, and leading to the most outre results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable."
- (8) **"And yet I am not convinced of it,"** I answered. "The cases which come to light in the papers are, as a rule, bald enough, and vulgar enough. We have in our police reports realism pushed to its extreme limits, and yet the result is, it must be confessed, neither fascinating nor artistic." (Doyle 1891: 1)

Holmes takes the former view of life while Watson believes the latter. He believes that the case presented by the client whom he is expecting would convince Watson of life’s eccentricities. The client, a single lady, is seeking Holmes talents

to locate her missing fiancée. The clues are brought forward at this point, including the missing person's appearance, the missing person's typewritten signature, and the client's remarkable inheritance. It is stated in quotation below.

- (9) "Do you not find," he said, "that with your short sight it is a little trying to do so much typewriting?"
- (10) "I did at first," she answered, "but now **I know where the letters are without looking.**" Then, suddenly realizing the full purport of his words, she gave a violent start and looked up, with fear and astonishment upon her broad, good-humoured face. (Doyle 1891: 2)

The reader can use these clues to draw up answers to the questions who, how, and why respectively. This is necessary in any mystery as the continual piecing of clues and asking of questions by the readers keep them engaged in the story. The literary element also adds to find out intellectual case of this Sherlock Holmes story, according to Holmes and Watson's perspective. The existence of the case affirms Holmes theory that reality is more unusual than fiction. However, as a reader, we can be amused by the story as such cases of false identity vivid do not occur often in reality, thus favoring Watson's theory in comparing the eccentricities of literature and reality.

In 1891, Sherlock Holmes was a famous character in his time and place, who appealed to British readers directly by confronting the messy, change the world that they lived in. Rather than dwelling in romance or in an idealized past, as many of Arthur Conan Doyle's other characters did, Holmes was grounded squarely in Victorian London. The Sherlock Holmes mystery stories, written over a forty-year from 1887 to 1927, represented the good, bad, and ugly of Victorian

society. Its ideals, accomplishments, and deepest fears. There are the main characters who represent masculinity.

#### **4.2.1 Through Brain/ Thought**

Sherlock Holmes is a fictional detective of the late 19th and early 20th centuries, who first appeared in publication in 1887. He was devised by British author and physician Sir Arthur Conan Doyle. A brilliant London-based detective, Holmes is famous for his skills in using logic and smart observation to solve cases. He is perhaps the most famous fictional detective, and indeed one of the best known and most universally recognizable literary characters. The character first appeared in print in 1887, and was featured in four novels and 56 short stories by Conan Doyle, as well as later works by other authors.

Holmes developed his methods of deduction as an undergraduate, his earliest cases which he pursued as an amateur, came from fellow university students. A meeting with a classmate's father led him to adopt detection as a profession, and he spent six years after university as a consultant before financial difficulties led him to accept John H. Watson as a fellow lodger (when the narrative of the stories begins).

##### ***4.2.1.1 Deduction Skills***

Sherlock Holmes is likely the most recognized fictional detective in the world. Critics have studied everything about the man, proposing theories on the reasons for every behavior he exhibits. Holmes is one striking representation of the



Victorian ideals of masculinity because of his knowledge of these activities. It revealed by this quote,

(11)“Your father,” said Holmes, “**your stepfather, surely, since the name is different.**”

(12)“**Yes, my stepfather. I call him father, though it sounds funny, too,** for he is only five years and two months older than myself.” (Doyle 1891: 2)

Conclusion is Holmes could know if James Windibank is not Mary Sutherland’s father only from her last name. Because a surname is typically a part of a person’s personal name which, according to law or custom, is passed or given to children from one or both of their parents’ family names. The use of family names is common in most cultures around the world, with each culture having its own rules as to how these names are formed, passed and used.

Holmes finds out after a short investigation that in fact her stepfather is her fiancé and didn’t want her to marry someone because he wanted the money. Sherlock find this not by questions but using his intuition to find out it was the stepfather. Writing Techniques Doyle successfully confuses the reader by giving details of what happened except gives almost no suspects. It is only when he sends a letter to the stepfather when you get a little suspicious of him. Even when Sherlock explains, there is prove of a lot of intuition and investigating involved. This therefore proves Doyle as an intuitionist. Sherlock Holmes uses typewriting to figure out who the culprit is, in A Case of Identity. I mean he looks at one letter written by one guy, another letter written by another guy and says to himself: these look similar, they must be written by the same person.

- (13) "That will do," said Holmes. "As to the letters," **he continued, glancing over them, "they are very commonplace. Absolutely no clue in them to Mr. Angel, save that he quotes Balzac once. There is one remarkable point,** however, which will no doubt strike you."
- (14) "**Not only that, but the signature is typewritten.** Look at the neat little 'Hosmer Angel' at the bottom. There is a date, you see, but no superscription except Leadenhall Street, which is rather vague. The point about the signature is very suggestive—in fact, we may call it conclusive." (Doyle 1891: 6)

Holmes threatens to beat Windebank severely because of his actions, although Windibank points out that he has not committed a crime. Holmes decides not to tell Mary the truth because he feels she will not believe him. He predicts that Windebank will rise higher in the annals of crime.

- (15) "**If I tell her she will not believe me.** You may remember the Old Persian saying, 'There is danger for him who taketh the tiger cub, and danger also for whoso snatches a delusion from a woman.' There is as much sense in Hafiz as in Horace, and as much knowledge of the world." (Doyle 1891: 6)

#### 4.2.2 Through Stuffs

Beginning in 1881 Holmes has lodgings at 221B Baker Street, London. According to an early story 221B is an apartment at the upper end of the street, up 17 steps. Mrs. Hudson is the landlady of the house 221B Baker Street, in which Holmes lives. Mrs. Hudson is a woman who wants the home to be clean and tidy, and often fights with Holmes for this. Watson describes her as a very good cook. Until Watson's arrival Holmes worked alone, only occasionally employing agents from the city's underclass; these agents included a host of informants, and a group of street children he called "the Baker Street Irregulars".

Holmes initially seems interested in some female clients. He is an expert at effortlessly putting his clients at ease and has an aversion to women, also a

peculiarly pleasure way with them. Holmes's primary intellectual detection method. Holmes' deduction consists primarily of observation-based inferences.

Nevertheless, he is as the most famous consulting detective in literature, used occasionally cocaine and morphine to escape. This was nothing unusual in Victorian times because sale of alcoholic, cocaine and morphine was legal. Victorian users took these dangerous drugs as self-medication and as recreation.

Holmes' recreational use of drugs can be explained in two ways. Firstly, he believed that he needed stimulation for his overactive brain in periods when he did not have interesting cases to solve, and secondly, he did not understand, like most Victorians, the side effects of drug use. Apart from drugs, Holmes was also a compulsive smoker and an avid drinker of good alcohols, but never in excess. Here, some goods which is represented by Holmes as masculinity concepts in the story though it is bad habits.

#### *4.2.2.1 Snuff*

Snuff is a smokeless tobacco made from ground or pulverized tobacco leaves. It is insufflated or snuffed into the nasal cavity, delivering a swift hit of nicotine and a lasting flavored scent especially if flavoring has been blended with the tobacco. Traditionally it is sniffed or inhaled lightly after a pinch of snuff is either placed onto the back surface of the hand, held pinched between thumb and index finger, or held by a specially made snuffing device. We can see,

(16) **Take a pinch of snuff**, Doctor, and acknowledge that I have scored over you in your example."

(17) **He held out his snuffbox of old gold**, with a great amethyst in the centre of the lid. Its splendour was in such contrast to his homely ways and simple life that I could not help commenting it. (Doyle 1891: 1)

In Victorian England tobacco smoking, if not in excess, was regarded not only as a pleasurable habit but also as a therapeutic pastime. In the late Victorian period, smoking a pipe or a cigar was usually a male habit. The British became fond of cigarettes after the Crimean War, and by the end of the 19th century they had become a smoking nation. Cigarette production began on a mass scale and cigarettes were recommended not only for recreational use, but also for immediate relief of asthma, bronchial trouble and other respiratory problems.

Sherlock Holmes was very fond of smoking for its alleged mind-refreshing effect. He smoked cigars, cigarettes, and most preferably pipes. Occasionally, he snuffed tobacco from a jewel snuff-box, he got his snuffbox from an honorable client. He kept his cigars in a scuttle or a slipper besides the fireplace in his apartment at 221B Baker Street. Dr. Watson also enjoyed smoking a pipe and occasionally he smoked a cigar, but he never smoked cigarettes. Holmes smoked a pipe when he was in a contemplative mood. However, when he was agitated, he smoked cigarettes and paced the drawing room. He smoked a cigar most preferably Cuban usually after a meal in a restaurant, or when drinking brandy.

#### ***4.2.2.2 Clay Pipe***

Ceramic pipes, made of molded and then fired clay, were used almost universally by Europeans before the 19th century. The material is not very strong and the early varieties had long thin stems, so they frequently broke, but were cheap to

replace. They were made in molds with the bore created by pushing an oiled wire inside the stem. The preferred material was pipe clay or tobacco pipe clay, which fires to a white color and is only found in certain locations. It proved when,

(18) Sherlock Holmes sat silent for a few minutes with his fingertips still pressed together, his legs stretched out in front of him, and his gaze directed upward to the ceiling. Then he took down from the rack the old and oily **clay pipe**, which was to him as a counsellor, and, having lit it, he leaned back in his chair, with the thick blue cloud-wreaths spinning up from him, and a look of infinite languor in his face. (Doyle 1891: 4)

Sherlock Holmes had three pipes made from clay, briar-wood and cherry-wood. The clay pipe was probably his most favorite one. The first mention of Holmes's smoking a pipe is in *A Study in Scarlet*. Holmes, who in many ways anticipates Crime Scene Investigators (CSI), was also interested in various brands of tobacco for its use in using tobacco as evidence. In *The Sign of Four*, he speaks about his scientific interest in tobacco ashes.

In recent scholarship Sherlock Holmes appears more than merely a master detective. His personality, behavior, and addictions have become an interesting area of psychological and psychiatric research. Whether he was or not a drug addict is of little relevance today. However, Sherlock Holmes has become an epitome of a certain strand of masculine culture of late-Victorian England, which is characterized by physical power and hegemonic masculinity, male friendship, as well as occasional strident misogyny.

In the other hands, he is a pusher in variety of cases, and never asking money. Believe or not, he has elder brother whose name Mycroft Holmes. He

occupied an unspecified role in the British government. His brother stated that Mycroft audited books for certain government departments; however, his true role was hinted as to be more substantial and influential. He is described as having abilities of deduction and knowledge exceeding even those of his brother, though their practical use is limited by his poor physique and dislike of fieldwork. Possessing deductive powers exceeding even those of his younger brother, Mycroft is nevertheless incapable of performing detective work similar to that of Sherlock as he is unwilling to put in the physical effort necessary to bring cases to their conclusions.

#### **4.2.3 Through Occupation**

John Hamish Watson, known as Dr. Watson, is a fictional character in the Sherlock Holmes stories by Sir Arthur Conan Doyle. Watson is Sherlock Holmes' friend, assistant and sometime flat mate, and the first person narrator of all of these stories. He is a medical doctor, formerly in the British Army and described as crack shot. He was married to Mary Watson and is arguably the only friend and confidant of Sherlock Holmes. Also described as the typical Victorian-era gentleman, unlike the more eccentric Holmes. He is astute, although he can never match his friend's deductive skills.

Watson also serves the important function of catalyst for Holmes' mental processes, from the writer's point of view, Doyle knew the importance of having someone to whom the detective can make enigmatic remarks, a consciousness that

is general to prove a fact in the case without the conclusions from them until the proper time.

(19) **“And yet I am not convinced of it,”** I answered. “The cases which come to light in the papers are, as a rule, bald enough, and vulgar enough. We have in our police reports realism pushed to its extreme limits, and yet the result is, it must be confessed, neither fascinating nor artistic.”

(20) I smiled and shook my head. **“I can quite understand your thinking so.”** I said. “Of course, in your position of unofficial adviser and helper to everybody who is absolutely puzzled, throughout three continents, you are brought in contact with all that is strange and bizarre. But here” -- I picked up the morning paper from the ground -- “let us put it to a practical test. Here is the first heading upon which I come. ‘A husband’s cruelty to his wife.’ There is half a column of print, but I know without reading it that it is all perfectly familiar to me. There is, of course, the other woman, the drink, the push, the blow, the bruise, the sympathetic sister or landlady. The crudest of writers could invent nothing more crude.” (Doyle 1891: 1)

In almost all of the stories Holmes is assisted by Watson’s practical, who is not only a friend but also his chronicler. Most of Holmes' stories are told as narratives, by Watson, as the detective's solutions to crimes brought to his attention by clients. Holmes sometimes criticizes Watson for his writings, usually because he relates them as exciting stories rather than as objective and detailed reports focusing on what Holmes regards as the pure science of his expertise.

Throughout Doyle's novels, Watson is presented as Holmes' biographer.

At the end of the first published Holmes story, A Case of Identity, therefore, the story is presented as the reminiscences of John H. Watson, and most other stories of the series share this by implication.

Watson sometimes attempts to solve crimes on his own, using Holmes' methods. Watson efficiently clears up several of the many mysteries confronting

the pair, and Holmes praises him for his spirit and intelligence. However, because he is not blessed by Holmes' ability to focus on the essential details of the case and Holmes' extraordinary range of recondite, specialist knowledge, Watson meets with limited success in other cases. Watson never masters Holmes' deductive methods, but he can be astute enough to follow his friend's reasoning after the fact.

(21)“That will do,” said Holmes. “As to the letters,” he continued, glancing over them, “they are very commonplace. Absolutely no clue in them to Mr. Angel, save that he quotes Balzac once. There is one remarkable point, however, which will no doubt strike you.”

(22)“**They are typewritten,**” I remarked. (Doyle 1891: 8)

Besides that, Watson is extremely Former British Army Officer/Doctor General Practitioner, but he is confused as to how Holmes, who has never met him, could have known he had just returned from Afghanistan, where he was wounded in the Battle of Maiwand.

Holmes later explained, here is a gentleman of medical type, but with the air of a military man. Clearly an Army doctor then. He just come from the tropics, for his face is dark, and that is not the natural tint of his skin, for his wrists are fair.

#### **4.2.3.1 British Army**

The British Army during the Victorian era served through a period of great technological and social change. The British army in the past, like all armies, was used to further the foreign policy of the British Government. The difference lies in the nature of the Britain of the twenty-first century and that of the past. Today,



Britain is a middle rank, relatively minor power. In the past Britain was a major, aggressive imperialist power. Through the process of nation building military service was made to be valued as duty, linked with the right of citizenship. Nation, masculinity and citizenship were closely connected.

Masculinities do not exist as such a thing, they always have to be seen in a field of gender relations, which are always power relations. Masculinities need complementary femininities to exist. They both are produced together, in the process that constitutes a gender order. It is important to notice that different masculinities are produced in the same social context, which points to the fact that young men are active agents in the process of shaping their own masculinity. Gender relations therefore include relations among men relations of dominance, marginalization, and complicity with hegemonic masculinity.

Hegemonic masculinity itself is not fixed, but always changing. It is the currently accepted answer to the legitimacy of patriarchy to guarantee the dominant position of men and the subordination of women. Hegemony is likely to be established if there are links with institutions of power the military.

Although not all men represent hegemonic masculinity. All men nevertheless benefit from the so-called patriot, which means all men have some benefit from patriarchy and the overall subordination of women, maybe some men very little, but they still give benefit. Violence against women is a tool to secure the subordination of women. To talk about violence of women shouldn't exclude

structural violence, because these structures may be much more important and powerful in securing subordination.

Dr. Watson refers to his experiences in Afghanistan where British forces are once again fighting a savage war on the same ground. The British entered Afghanistan to install a British-friendly regime across the border from India. At first things went well. The British-Indian army defeated the Afghans and a treaty was signed granting the British the right to trade with them and to send an envoy to Kabul. Maiwand, a pivotal battle of Britain's Second Afghan War, was one of the worst defeats ever suffered by a British Army.

#### 4.2.4 Through Physical/ Appearance

James Windibank is the antagonist of the Sherlock Holmes story *A Case of Identity*. He is the stepfather of Mary Sutherland and a rich man. He has only just arrived in England and he has just married into the rich Sutherland family. He has a possessive grip on his stepdaughter Mary, making her call him a father even though he's her stepfather, and he is very stern, not letting her even go to parties on her own.

Soon after James marries into the family, his stepdaughter Mary meets a young man at a gas fitters' ball, it stated by Mary,

(23) A flush stole over Miss Sutherland's face, and she picked nervously at the fringe of her jacket. **"I met him first at the gasfitters' ball,"** she said. "They used to send father tickets when he was alive, and then afterwards they remembered us, sent them to mother. (Doyle 1891: 2)

whom she falls in love with and he takes her on romantic walks and woos her successfully. The man, Hosmer Angel, was said by Mary to be perfect and a gentleman. After a few romantic trips, Mary and Hosmer proposed to each other, and they got engaged to be married straight away. Afterwards, on the day of the wedding, Mary and Hosmer got separate cabs to the church, but when Hosmer's cab pulled up, nobody came out, and it was empty.

(24) It was to be at St. Saviour's, near King's Cross, and we were to have breakfast afterwards at the St. Pancras Hotel. Hosmer came for us in a hansom, but as there were two of us he put us both into it and stepped himself into a four-wheeler, which happened to be the only other cab in the street. **We got to the church first, and when the four-wheeler drove up we waited for him to step out, but he never did, and when the cabman got down from the box and looked there was no one there!** The cabman said that he could not imagine what had become of him, for he had seen him get in with his own eyes. That was last Friday, Mr. Holmes, and I have never seen or heard anything since then to throw any light upon what became of him." (Doyle 1891: 4)

This got to the attention of Sherlock Holmes, because he was puzzled about how a man could vanish from a moving cab. Sherlock Holmes was puzzled by the events, such as why an overbearing father would suddenly let his stepdaughter attend a gas fitters' ball, meet a man, and what's more, although her stepfather was out of the country in France when Mary proposed, he was suddenly delighted at the news, but devastated when Angel didn't show up to the wedding. James told a heartbroken Mary that something must have happened to Hosmer, such as arrest or murder, and she went to Sherlock Holmes for help. However, Holmes was intrigued by such a story, and decided to analyze it all scientifically. He was especially interested in how one could disappear from a moving cab. Mary told Sherlock everything that had happened, which puzzled him because James

Windibank was a very protective father so why would he suddenly let his stepdaughter get in a mess like this.

So Sherlock Holmes analyzed the case with Watson, and they both visited James Windibank himself, who seemed rather pompous but a generally good-natured man. James Windibank expressed his concern for Angel, to which Sherlock said there was no such person. James Windibank answered if they were here to waste his time he would kick them out. Suddenly Sherlock Holmes said he had found the culprit, which shocked Windibank. He asked who the criminal was, and Holmes admitted it was James Windibank himself.

Holmes said that there were plenty of clues: James Windibank claimed to be an overbearing father, so what he actually wanted was for the fortune he had made by his business to never disappear, he feared if his stepdaughter married she would make him lose his money, so he donned a disguise, seduced his daughter at the ball, where it was implied they kissed or made out, and took his stepdaughter on romantic walks to seduce her. Finally they proposed, and James Windibank was engaged to his own daughter. Holmes said that another thing that he worked out as a clue was how James' wife was overly zealous about her daughter's marriage to Angel, as if she fancied him too. However, Holmes said, at the last moment, James Windibank shed his disguise and slipped out of the cab he was in travelling to church and snuck into a cab right beside it. Holmes admitted it was clever, but risky.

#### ***4.2.4.1 Black Side-whiskers and Moustache***

The moustache as fashion symbol really came into its own in England following the heavily bearded Elizabethan era. The fashion for beards, whiskers and bristling moustaches fell into a serious decline for much of the first half of the 20th Century. Deciding that beards were the signs of heroes British men started once again to grow their own. Beards were everywhere and moustaches were lost amongst the general as a face fungus (as Edwardian novelist Frank Richardson termed it). I put his appear to show masculinity.

(25)“On the morning of the fourteenth, a gentleman named Hosmer Angel. About five ft. seven in. in height; strongly built, sallow complexion, black hair, a little bald in the centre, bushy, **black side-whiskers and moustache**; tinted glasses, slight infirmity of speech. (Doyle 1891: 5)

Side whiskers might be worn with or without a moustache, as might the fringe beard running round under the chin gave them a more fastidious and aesthetic appearance. The ability to grow whiskers began to be regarded as a sign of manhood.

#### **4.2.4.2 Black Waistcoat**

The three-piece lounge suit was very popular and regularly worn from the 1890s onwards, and it became increasingly common to have creases at the front of the trousers. Frock coats were still worn, but generally by older or more conservative men. Collars were starched and high, with the tips pressed down into wings, though by the end of the century collars were more frequently turned down and worn with the modern long, knotted tie style. Hair was cut short and usually parted at the side. Heavy moustaches were common, and older men still sported beards. Some men now went clean-shaven. It shown in,

(26) Was dressed, when last seen, in black frock-coat faced with silk, **black waistcoat**, gold Albert chain, and grey Harris tweed trousers, with brown gaiters over elastic-sided boots. Known to have been employed in an office in Leadenhall Street. (Doyle 1891: 5)

Over the shirt, men would commonly wear “waistcoats” or vests. These were the most varied parts of a Victorian man’s wardrobe. Towards the start of the Victorian period, the frock coat, initially not just black, became popular, and quickly became the standard daily clothing for gentlemen.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

The last chapter of this study contains conclusions from the research questions after I conducted analysis of the short story. The first sub-chapter will be the conclusions and it is followed by suggestions as the second sub-chapter.

#### 5.1 Conclusions

After researching and analyzing, I was going to draw some points as the conclusions. Here are the points that I have drawn. As the following; firstly, the masculinity structure in Victorian era as portrayed Doyle's *A Case of Identity* is presented in four main practices, they are hegemonic masculinity, subordinate masculinity, complicit masculinity, and marginalized masculinity. The normal men or hegemonic is represented by Sherlock Holmes is confident, brave, aggressive, emotional restraint, courage, critical thinking, risk-taking, adventure, competitiveness to reach their achievement. Meanwhile, subordinate, complicit, and marginalized which are identified as less masculine or degradation of men. This category is illustrated by James Windibank who is identified as greedy, destitute, liar, stingy, and hypocrite to his step-daughter. Those are the embedded patterns which illustrate the masculinity structure in the short story.

Secondly, the process of masculinity concept by the main characters as represented by Sherlock Holmes through brain/ thought such as deduction skills, it shows his intuition and investigation when he faces the cases. Then, Holmes

refers masculinity through stuffs such as snuff and clay pipe, he uses drugs as stimulation, self-medication and recreation. Afterwards, Dr. Watson indicates through occupation such as British army, it is the process of nation building military service as duty and linked with the right of citizenship. The last, Mr. Windibank proves through physical/ appearance such as black side-whisker and moustache also black waistcoat, he regards those are an aesthetic appearance, a sign of manhood, and fashion of a Victorian man's wardrobe.

## 5.2 Suggestions

I hope that this paper can give positive contribution to the readers, especially English Literature students, and teachers. Some points that I would like to stress. Firstly, it will be better for English Literature students to be selective before choosing the literary works. The method of analysis and approach to use were also essential for every literary work which has its own characteristics on the elements such as theme, characters, setting, and so on. Conducting a research in literary work based on masculinity concept as the topic will help students to be aware about genders' roles reflected in society. Therefore, awareness of every single quote and symbol in the literary works must be sharpened in order to obtain valuable analysis.

Secondly, regarding to this paper, I hope that Arthur Conan Doyle's: *A Case of Identity* can be a resourceful source to be analyzed using any kind of relevant literary approaches. Moreover, the short story can suggestively be one of supplementary literary subjects in English Department of State University of Semarang due to the significant moral values.



## BIBLIOGRAPHY

- Abumere, Flourish-Itulua. 2013. *Understanding Men and Masculinity in Modern Society*. New York: Sciknow Publications Ltd.
- Albamarle County Public Schools. 1996. *Genre Definitions*. Appendix.
- Ashmore, Richard D., Frances K. Del Boca, and Arthur J. Wohlers. 1986. "Gender Stereotypes." Pp. 69-119 in Richard D. Ashmore and Frances K. Del Boca (Eds.), *the Social Psychology of Female-Male Relations: A Critical Analysis of Central Concepts*. New York: Academic Press.
- Azis, Siti Aida. 2009. *Sosiologi Sastra sebagai Pendekatan Menganalisis Karya Sastra* (Online). <http://kajiansastra.blogspot.co.id/2009/04/sosiologi-sastra-sebagai-pendekatan.html> accessed on Thursday, 19<sup>th</sup> of May 19, 2016.
- Berg, Stanton O. 1970. *Sherlock Holmes: Father of Scientific Crime and Detection*. Chicago: Northwestern University School of Law Press.
- Burke, Peter J., Jan E. Stets, and Maureen A. Pirog-Good. 1988. "Gender Identity, Self-Esteem, and Physical and Sexual Abuse in Dating Relationships." *Social Psychology Quarterly* 51: 272-285.
- Cengage Learning. 2015. *Masculinity in Literature*. (Online) <https://www.questia.com/library/literature/literary-themes-and-topics/masculinity-in-literature> accessed on Tuesday, 23<sup>rd</sup> of June 2015.
- Collier, R. 1998. *Masculinities, crime and criminology: Men, heterosexuality and the criminal (ised) other*. London: Sage.
- Connell, R. W. 1990. An iron man: The body and some contradictions of hegemonic masculinity. In M. A. Messner & D. F. Sabo (Eds.), *Sport, men and the gender order: Critical feminist perspectives* Pp. 94. Champaign, IL: Human Kinetics.
- Connell, R. W. 2003. *Gender, Men, and Masculinities*. Sydney: University of Sydney Press.
- Connell, R. W. 2011. "Masculinities": *Relation within Masculinity*. (Online) <http://culturalstudiesnow.blogspot.co.id/2011/07/rw-connell-masculinities-relations.html> accessed on Tuesday, 13<sup>th</sup> of October 2015.
- Damono, Sapardi Djoko. 2003. *Sosiologi Sastra*. Semarang: Magister Ilmu Susastra Undip.
- Donalson, Mike. 1993. *What Is Hegemonic Masculinity?*. (Online) [research-pubs@uow.edu.au](http://research-pubs@uow.edu.au) accessed on Tuesday, 29<sup>th</sup> of September 2015.
- Groes-Green, Christian. 2009. *Hegemonic and Subordinated Masculinities: Class, Violence and Sexual Performance among Young Mozambican Men* Pp. 288. Copenhagen: University of Copenhagen Press.
- Hallett. 2015. *Elements of Fiction*. Florida: Carrolwood Day School Press.

- Hanke, R. 1990. Hegemonic masculinity in thirtysomething. *Critical Studies in Mass Communication* 7, 232.
- Kobritz, Sharon J. 2002. *Why Mystery and Detective Fiction as A Natural Outgrowth of the Victorian Period*. Orono: The University of Maine Press.
- Mustaqhfiroh, Ely. 2012. *Manliness and Masculinity Icons Reflected in Film 300*. Final Project English Department FBS UNNES.
- Makov, Haia Shpayer. 2011. *Law, Crime and History*. University of Haifa Press.
- Ningrum, Amila Sholehati. 2015. *The Concept of Masculinity Symbol within American Society's Perspective as Portrayed in "The Mortal Instruments: City Of Bones"*. Final Project English Department FBS UNNES.
- Pascoe, C. J. 2011. *Making Masculinity*. California: University of California Press.
- Pittard, Christopher. 2003. *Victorian Detective Fiction: An Introduction*. (Online) <http://www.crimeculture.com/Contents/VictorianCrime.html> accessed on Wednesday, 30<sup>th</sup> of September 2015.
- Ratna, Nyoman. 2003. *Paradigma Sosiologi Sastra*. Yogyakarta: Pustaka Pelajar.
- Routman, Regie. 2005. *Writing Essentials*. Heinemann: Portsmouth, NH.
- Samantha. 2009. *Hierarchy of Masculinities*. (Online) <http://mediatechnologyeducation.pbworks.com/w/page/20692754/Hierarchy%20of%20Masculinities#footnote-anchor-2> accessed on Wednesday, 21<sup>st</sup> of October 2015.
- Sari, Emy Purnama. 2012. *Man's Role Degradation in Sam Mendez's "American Beauty"*. Final Project English Department FBS UNNES.
- Scaggs, John. 2005. *Crime Fiction*. Routledge: Taylor & Francis e-Library.
- Spence, Janet T. 1985. "Gender Identity and Implications for Concepts of Masculinity and Femininity." Pp. 59-96 in T. B. Sonderegger (Ed.), *Nebraska Symposium on Motivation: Psychology and Gender*. Lincoln: University of Nebraska Press.
- Stewart, Victoria. 2013. *Defining Detective Fiction in Interwar Britain*. Leicester: University of Leicester Press.
- Warren, Austin and Rene Wellek. 1990. *Theory of Literature*. New York: Harcourt, Brace and Company, Inc.

### Appendix 1. Citation about Masculinity

No	Citation	Found			Explanation
		Paragraph	Line	Page	
1.	“A certain <b>selection</b> and <b>discretion</b> must be used in producing a realistic effect,” remarked Holmes	2	1	1	Discretion means both the ability to make wise choices or decisions, and the freedom to make one's own judgments. The term is frequently applied to the ability of a person to be discrete, that is, to have the wisdom to avoid speaking of private matters. In legal parlance in particular, it refers to the power of a judge to make certain decisions about the conduct of legal proceedings. It was a grandeur of detective in critical thinking. Masculinity is seen by Holmes' premise.
2.	He held out his <b>snuffbox</b> of old gold, with a great amethyst in the centre of the lid	6	1	1	Tobacco in the form of a powder for breathing into the nose. Snuff is usually scented or flavored, with many blends of snuff requiring months to years of special storage to reach

					the required maturity and masculinity. Just like a gentle man, Holmes joyed to smoke an amethyst with tobacco inside.
3.	Sherlock Holmes <b>welcomed</b> her with the easy <b>courtesy</b> for which he was remarkable, and, having closed the door and bowed her into an armchair, he looked her over in the minute and yet abstracted fashion which was peculiar to him.	14	6	2	Behavior marked by polished manners or respect for others. As a friendly man, Holmes as could as gave an honor to Miss Mary Sutherland. He <b>knew</b> this client had a bad problem. It's excellence of manners.
4.	"It was most suggestive," said Holmes. <b>"It has long been an axiom of mine that the little things are infinitely the most important.</b>	50	2	3	Axiom can be used as the premise or starting point for further reasoning or arguments which is assumed without proof, usually in detective's logic. Holmes tried to help the client by remembered all the things about Mr.

	Can you remember any other little things about Mr. Hosmer Angel?"				Hosmer, in order to he could break the case.
5.	<p>"I shall glance into the case for you," said Holmes, rising," and I have no doubt that we shall reach some definite result.</p> <p><b>Let the weight of the matter rest upon me now, and do not let your mind dwell upon it further.</b></p> <p>Above all, try to let Mr. Hosmer Angel vanish from your memory, as he has done from your life."</p>	68	3	4	<p>Great motivation from detective, he gave inspire proverb in order to the client didn't despondent. Self-esteem belongs to Holmes and his confident, they are basic of masculinity.</p>
6.	Sherlock Holmes sat silent for a few minutes with his fingertips still	81	5	4	<p>When men smoked, they often used the same clay pipe to show their habit. Substantively, most people</p>

	pressed together, his legs stretched out in front of him, and his gaze directed upward to the ceiling. Then he took down from the rack the old and oily <b>clay pipe</b> , which was to him as a counsellor, and, having lit it, he leaned back in his chair, with the thick blue cloud-wreaths spinning up from him, and a look of infinite languor in his face.				have any gestures when they are facing the problem or a trouble. Then, Holmes often leaned back in his chair to keep in countenance.
7.	<b>Sherlock Holmes</b> <b>clapped his hands softly together and chuckled.</b>	86	1	5	It becomes symbol of him, after he thought he could solve the case.
8.	"That will do," said Holmes. "As to the letters," he continued,	94	4	5	An analogy is a comparison in which an idea or a thing is compared to another thing that is

	<p>glancing over them, "they are very commonplace. Absolutely no clue in them to Mr. Angel, <b>save that he quotes Balzac once. There is one remarkable point, however, which will no doubt strike you.</b>"</p>				<p>quite different from it. It aims at explaining that idea or thing by comparing it to something that is familiar. Holmes pretty sure about the letters of Angel and Windibank are same typewritten. Conviction is one of detective's characteristics.</p>
9.	<p>"Missing" it said, on the morning of the fourteenth, a gentleman named Hosmer Angel. About five feet seven inches in height; strongly built, <b>sallow complexion, black hair, a little bald in the centre, bushy, black side-whiskers and moustache;</b> tinted glasses,</p>	93	6	5	<p>The moustache as fashion symbol really came into its own in England following the heavily bearded Elizabethan era. The fashion for beards, whiskers and bristling moustaches fell into a serious decline for much of the first half of the 20th Century. Deciding that beards were the signs of heroes British men started once again to grow their own. Beards were everywhere and</p>

	slight infirmity of speech.				moustaches were lost amongst the general “face fungus” (as Edwardian novelist Frank Richardson termed it).
10.	<p>Was dressed, when last seen, in <b>black frock-coat</b> faced with silk, black waistcoat, gold Albert chain, and gray Harris tweed trousers, with brown gaiters over elastic-sided boots. Known to have been employed in an office in Leadenhall Street. Anybody bringing --"</p>	93	9	5	<p>The three-piece lounge suit was very popular and regularly worn from the 1890s onwards, and it became increasingly common to have creases at the front of the trousers. Frock coats were still worn, but generally by older or more conservative men. Collars were starched and high, with the tips pressed down into wings, though by the end of the century collars were more frequently turned down and worn with the modern long, knotted tie style. Hair was cut short and usually parted at the side. Heavy moustaches were common, and older men still sported beards. Some men now went clean-shaven.</p>



11.	<p>"If I tell her she will not believe me. You may remember <b>the old Persian saying</b>, 'There is danger for him who taketh the tiger cub, and danger also for whoso snatches a delusion from a woman.'</p> <p>There is as much sense in Hafiz as in Horace, and as much knowledge of the world.</p>	138	2	8	<p>Proverb is a simple and concrete saying, popularly known and repeated, that expresses a truth based on common sense or experience. They are often metaphorical. A proverb that describes a basic rule of conduct may also be known as a maxim. Proverbs fall into the category of formulaic language. It used by Holmes as his unique interpretation.</p>
-----	---	-----	---	---	--

## Appendix 2. Summary of *A Case of Identity*

Sherlock Holmes and Dr. Watson sit in Holmes's rooms debating the interesting question of whether the invented stories of fiction are wilder and more unusual than the crime stories of everyday life. Watson contends that fiction has the upper hand in the category of wild and unusual; Holmes disagrees. Watson points out a police report in the daily newspaper to prove his point. Regrettably for Watson, the case happens to be one which Holmes had solved and thus could attest that the details were far stranger than the inventions of fiction could ever achieve.

At this moment Holmes spies a new client standing on the curb opposite the house, who with a determined action dashes across to pull the bell at 221B Baker Street. Miss Mary Sutherland, the new client, tells a story about a missing fiancé. She attended a ball against her stepfather's wishes and met a man named Hosmer Angel who began to call because her disapproving stepfather was in France. Their courtship continued until he asked her to marry him and made her vow to always be faithful no matter what unusual event transpired.

Miss Sutherland's meetings with Mr. Angel were always clandestine to a degree and always when the stepfather, Mr. Windibank, was away. On the wedding day. Miss Sutherland and her mother, together in one carriage, watched Hosmer Angel step into another carriage to all go to the church for the wedding ceremony. Upon arriving, Mr. Angel was nowhere to be seen.

Holmes makes lightening quick and sure deductions, asks for the letters from Mr. Angel, which had been typewritten and asks for a copy of her Missing Person

bulletin, which she had typewritten. From the evidence, confirmed by inquiries at Mr Windibank's place of employment and by Mr. Windibank's typewritten note agreeing to meet Holmes, Holmes identifies the culprit and threatens to thrash him because the evil joke, intended to gain unscrupulous persons access to Miss Sutherland's small fortune, was not "actionable" in terms of police arrest and court punishment. The troublemakers were none other than the greedy pair of Miss Sutherland's mother and stepfather, Mr. and Mrs. Windibank.

