

REVOLTING AGAINST IMPERIALISM AND CAPITALISM IN *SHERLOCK HOLMES: A GAME OF SHADOWS* (2011)

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ABSTRACT

The purpose of the study was to reveal the struggle among imperialism, capitalism, and social class dominance found within Guy Ritchie's A Game of Shadows (2011), which was set in Britain, France, and Germany in 1891. British imperialism, capitalism, and social class were very well-related since they formed the basic classic social tradition in European countries that confined minorities such as working-class people and immigrants. The study was particularly focused on (1) the imperialist and capitalist representations were portrayed by Professor Moriarty as the much honoured academic figure who was able to disguise his criminal activities, and (2) the revolt of the marginalized people which were represented by the working-class; Gypsy immigrant minorities who are isolated from the imperialist West-European social class strata. The study was conducted using the perspectives of AJ Greimas' narrative structure through identifying all of the sequences and actantial models of the film, as well as relating them to capitalism and social class issues. The result of the study shows that the film has managed to show the success in fighting against imperialism and capitalism that initially determine the characters' positions.

Keywords: *Greimas' imperialist, capitalist representations, marginal revolt, Sherlock Holmes*

INTRODUCTION

Detective films have been running long in the film history. It starts with the birth of novel adaptations that are made into movies. For decades, the Sherlock Holmes series with its initial story entitled "A Study in Scarlet" that was written by Sir Arthur Conan Doyle in 1887 have been the most well-known detective fiction in the 21st century. The series have been world-famously acclaimed and favored over other crime writers such as Agatha Christie and Ellery Queen. According to Porter (2012), in the beginning, Detective Holmes' narratives were not popular within the British society until several years later after its first publication. In total, Sir Arthur Conan Doyle created his own series consisting of 4 novels and 56 short stories. With its unbending reputation, Sherlock Holmes' popularity has even surpassed that of his own work to date (Tobin, 2006).

In the 21st century, Doyle's stories have been adapted into various forms of media such as novels, comics, television series, movies, drama, and other. In 2009, Warner Bros Studio appointed Guy Ritchie to direct *Sherlock Holmes* (2009) with the two sleuth protagonists who are trying to stop the terror that attacks London that sparked by notorious criminal Lord Blackwood. After the success of the first film, Ritchie shot a sequel in 2011 called *Sherlock Holmes: A Game of Shadows* which focuses on the dispute between Sherlock and his arch nemesis Professor Moriarty, a renowned mathematician who conducts many secretive large-scale crimes including starting a world war between European countries. It is largely inspired by two of Conan Doyle's short stories collection, *The Final Problem* and *The Empty House* respectively. It narrates Holmes' and Watson's journey across Europe with a Gypsy adventurer to reveal Moriarty's schemes and prevent a war. In 2012, the

film was nominated for Saturn Awards for two consecutive categories, Best Action/Adventure Film, and Best Costume.

Set in Britain, France, and Germany in 1891 during the reign of Queen Victoria, the film deals with dense issues of rebelling against imperialism, capitalism, and social class. Great Britain's industrialization is seen to be on the crescendo and its relationship with other North West countries such as France and Germany that is put on a strain. Imperialism and capitalism are in the air that rewarding the lives of the elite but degrading the lives of the urban. The rebellion is represented through the group of Sherlock Holmes, Watson, and the Gypsy people who try to stop Professor Moriarty, a member of the elite British ruling class from triggering a world war among European countries. During the profound era, British imperialism is at its heist for the country's national foundation that based on racialization system, with they are competing with other European races in conquering the indigenous countries across the world (Cole, 2004). It is also closely entwined with the growing British capitalism that surged such immense expansion of production and economic establishment through over-accumulation (Stolze, 2005).

Even more so, the legitimation of British capitalism prospered on three advantageous aspects, they are (1) a mutual interrelation between a certain economic source and the state, (2) a stable political subordination that is driven by the industrial revolution, and (3) conducive business culture that encouraged the birth of independent enterprises (Moran, 2008). Although for decades these significant factors have managed to posit Britain as one of the most powerful leading economic countries in the global world, they have also begotten such resistance as it is based on the premises by Marx that imperialism and capitalism are naturally prone to violence, crime, and dispute (Clark, 2012). Relying on these facts, the socio-cultural background of the period certainly gives the boost to the presence of prominent industrial paragons such as the fictional figure of Professor James Moriarty. He is an honorable scholar in the British society and an enterprise owner who is responsible for a series of mysterious bombings in London that sparks an upcoming world war. Thus, this article strives to answer the formulated questions simultaneously: (1) How are the sequences and actantial models presented in the film, and (2) how all of them constitute as well as the revolt against the portrayed British imperialism, capitalism, and social class dominance. With these to settle, the article profoundly focuses on issues that are well-interrelated in a detective film.

Turner (2001) has explained that film is revealed as not so much a separate discipline as a set of distinct social practices, a set of languages, and industry. It claims that films cannot be seen as an independent aspect of a knowledge discipline which does not have any connection to common daily social practice. He shows that genres in films are actually very fluid; a genre could undergo a brand new transformation and then repeat the former aspect. In this way, a film has become a cultural product as well as demographic of civilization that contains the values of life and ideology that are open to change. Also a cultural representation as well as the life practice, films can also undermine cultural trends or thoughts and ideologies that will be adopted by society through their perspectives.

Through applying Greimas' narrative structure, the film sequences are analyzed in detail involving the roles of each character. In the aftermath, they are intertwined with Moriarty's role as the capitalist mastermind who has control over wealth, industrial enterprises, people, and political situations. In the film, Moriarty's social and economic dominance is particularly aimed at the subordinated groups of working-class people, Gypsy minorities, and female figures (Irene Adler, Madame Simza Heron, and Mary Watson) who are deemed hinderers. In this way, the study strives to read *Sherlock Holmes: A Game of Shadows* through using A.J. Greimas' narrative structure to reveal the British imperialist and capitalist representations. Besides that, it also strives the anti-capitalism revolt of the marginalized party in *Sherlock Holmes: A Game of Shadows* (2011), which is confined to see the film as social practice.

Barthes (1975) has claimed that in the beginning, structuralism should have paid more attention toward narrative structure, as he deems narrative is universal and therefore shares a similar language or *langue*. According to Karnanta (2015), it is begun with Ferdinand de Saussure's ideas that a text always has a structure of didactic analogies which originated from linguistics. Greimas defines actant, which is also an actor, as a group of functions and roles possessed by characters in a narrative text (Onodera, 2010). He also changes Vladimir Propp's 31 narrative functions into 20, which are divided into six actants and three axes (Hebert & Eveaert-Desmedt, 2011). They are the axis of desire: (1) subject / (2) object. Subject acts as the one who desires object and the relation between the two is also called junction. The second is the axis of power: (3) helper / (4) opponent. If the helper is the one who helps subject to complete its mission, then opponent is the one who hinders the subject from fulfilling its purpose. Within this function, both actants can be living creatures as well as inanimate objects. The last would be the axis of transmission/knowledge: (5) sender / (6) receiver. Sender works like the one who needs the junction between the subject and object to happen, while receiver is the side which receives the result of the junction.

There are also three syntagmes coined by Greimas (1983) to determine the function of dialogue. They are *syntagmes contractuels* that refer to the agreement, *syntagmes performanciel* or based on implementation and *syntagmes disjontionnels* which aim for breaking. Karnanta (2015) has explored that syntagmatic relationship in a narrative is more likely to be seen as the surface structure that contains interpretative values that could be examined further.

Greimas (1983) eventually enlists narrative structure as follows (1) textual structure which caters for aspects of surface structure and deep structure, (2) syntactic-narrative structure which involves the configuration of many kinds of actants or characters that move within stories, (3) semantic-narrative structure which refers to actant configuration that possesses special semantic functions that can be deciphered through sentences or dialogues found within the texts, (4) isotopy that goes for the reading of text through semantic unit so that the semantic thinking can be revealed. The four of them are elements that are constructed by Greimas in text reading process which involves actants as well as the narrative plot.

METHODS

The data collection is conducted through watching *A Game of Shadows* scene per scene to examine its narrative flow. Next, the transcripts of dialogue from the movie are inserted in the analysis. To be precise, A. J. Greimas' narrative structure of actantial model is applied to criticize the flow of the narrative presented by the movie and then connected to the film's function as social practice. In order to understand the whole picture, the sequences are elucidated through criticisms of British imperialism and capitalism. So far, the British imperialist and capitalist issues in a detective film have not been much discussed because the majority of the previous studies mostly focus on the portrayal of the prominent characters themselves, Sherlock and Watson.

A Game of Shadows (2011) has been discussed by Jensen (2014) as a master's thesis regarding Sherlock Holmes' representation who formerly posed as a genius eccentric detective now has turned into a sex symbol, a heroic figure as well as the comedian. Jensen discusses the relation of bromance (brother romance) that happens in *A Game of Shadows* between Sherlock Holmes that is portrayed by Robert Downey Jr., and Dr. John Watson is played by Jude Law. The attitude of Sherlock Holmes is performed by Downey Jr. who is sarcastic-humorous. The second study is Lancho's (2013) article that examines the homoerotic relationship between Sherlock (portrayed by Benedict Cumberbatch) and Watson (portrayed by Martin Freeman) in BBC's *Sherlock* Series which was released around 2010. With such similar complications, the platonic-romantic relationship between them indicates

homosexuality, but in the end, they remain on the level of partnership and friendship. Also, Sherlock Holmes has also been examined of its contextualism in its semantic unity of verses (Braun, 2013).

A Game of Shadows is deciphered through its each sequence, specifically pressed on its narrative structure by applying Greimas' narrative structure of actantial model within the descriptive-qualitative analysis. Here, the sequence refers to a string of actions or scenes showing the flow of the plot, complete with implicit or explicit messages. Through these sequences, meaning and interpretation can be built according to the concepts of imperialism and capitalism, and how the main characters try to fight against those issues.

RESULTS AND DISCUSSIONS

The first sequence begins with Sherlock Holmes disguising himself as opium addict in a London market to pursue Irene Adler who works as a messenger for Professor Moriarty and his clients. The segment of dialogue belongs to *syntagmes performanciel* or based on implementation and *syntagmes contractuels*, which is based on agreement or pact between the two characters:

Irene : *That was you back there. Shame your activities have landed you in the gutter.*
Sherlock : *A curious parcel. Who is the intended recipient?*
Irene : *Why don't we discuss that over dinner tonight?*
Sherlock : *I'm free for lunch.*
Irene : *Hmm, I'm not. How about the Savoy? Eight o'clock?*
Sherlock : *Splendid.*
(Ritchie, 2011, 02:16 – 02:50)

As the actant that makes the pact and assumes that receiving attention as well as the presence of the object, the actant subject is both characters, Sherlock and Irene. In this situation, object (The Savoy restaurant) serves as the desired thing by the sender, but at the moment when the desire is spoken, it is still out of reach.

Irene becomes the sender because she is the one who suggests a meeting with Sherlock as the second party. Sherlock becomes the receiver who accepts Irene's offer to have dinner at The Savoy. The helper does not exist here because there is no one who escorts them to their meeting place. Sherlock who plans to intercept Irene along the way must be stopped by the opponents, four of Moriarty's men who are assigned to assure Irene's safe passage to his client. After Irene delivers a packet to a client in an auction, Sherlock pursues her to reveal that the packet is indeed a bomb, intended for the client in order to silence him for doing work for Moriarty. Here, the use of capitalist power by Moriarty hints a significant impact toward the whole of Sherlock's investigation, as he is unable to collect sufficient information from Irene and the dead client. With Irene's appointment with Moriarty and some disturbances befalling Holmes, the pursuit of truth is always delayed.

In the second sequence, Moriarty's cut-out dialogue that says: "The question is... what to do about it? But... that's my problem to solve now. I no longer require your services," (Ritchie, 2011, 10:17 – 10:50). It clearly displays that the statement belongs to *syntagmes disjontionnels* or ending an agreement.

On behalf of it, the subject is Irene while the object is the letter she brings which fails to be delivered to Moriarty. The sender is Moriarty for he has the power to assign Irene to do anything that suits his purposes while the receiver is Irene herself, and the helper is Sebastian Moran, Moriarty's assistant who set a place to murder Irene. The last, the one who becomes the opponent is Moriarty, who poisons Irene with her tea, which soon kills her instantly. Because of her inevitable death, Irene is

doomed to end any future meetings with Sherlock. The string of fatal incidents have particularly been supported by Moriarty's vast access to money, knowledge, and social status to overpower those who are deemed unloyal to his orders. It symbolizes capitalism's single-minded concerns of value, which consist of profitable purpose, and intolerable failure. That is why, Irene, who fails to meet Moriarty's demands, is eliminated as soon as he sees fit.

The third sequence starts with Dr. John Watson's coming to the apartment to inform Sherlock about his wedding tomorrow and receive Sherlock's explanation about the escalating current situation. Both men go to a nightclub to celebrate Watson's stag party, but Sherlock actually wants to encounter Madame Simza, a Gypsy lady who is the original recipient of Irene's letter. Below is the excerpt of dialogue of the movie that stresses the adherence to *syntagmatic performanciel* (implementation) with Holmes claiming, "The stag party has begun. It is our last adventure, Watson. I intend to make the most of it," (Ritchie, 14:40 – 15:20) when he invites Watson to celebrate his wedding at the club. As a matter of fact, Holmes only wants to discover Madame Simza to investigate Moriarty further.

Sherlock : *But between whom? A brother and sister perhaps? And I see a name... yes, it's... Rene.*
Simza : *What do you want?*
Sherlock : *The Devil.*
Simza : *Why are we playing this game?*
(Ritchie, 23:57 – 25:42)

The identification is as follows that the subjects are Sherlock, Watson, Mycroft (Sherlock's brother), and Carruthers (Mycroft's butler) who are purposefully invited to watch over the club if any disturbance is aroused and to discover more information. Sherlock Holmes finds Simza to reveal Rene's (Simza's brother) message in the letter which indicates his involvement in a secretive underground revolt against Moriarty. Indeed, the hunted aspect is Rene's purpose which he mentions in the letter for Simza. The one who strives to solve the case is Sherlock, who keeps convincing Simza that he is on her side and wants nothing but destroy their enemy.

The receiving actants are Watson, Mycroft, and Carruthers, who accepted Sherlock's invitation to spend their night in the club, and later Simza who receives Rene's letter from Sherlock. Along the way to the club, there is one helping actant; the old-fashioned car which is ridden by both protagonists. Meanwhile, for Simza's case, Sherlock also becomes the actant that helps deliver Rene's letter safely to her and also protects her from the Moriarty's Cossack assassin. The opponents are the Moriarty's Cossack murderer who is sent to kill Simza and Watson's rivals in his card playing, who steal all of his money once it is accidentally thrown from the table. Here, Moriarty is still in charge of turning the situation to his advantage, but beginning on this sequence, Holmes' success in defeating the assassin to protect Simza shows the result of his rebellion.

The existence of a Gypsy fortune-teller (belonging to the nomadic Romani people from Central, Eastern, and Southern Europe) in the movie indeed speaks for the political, social, and economic situation of Europe. Because at that time the countries outside Western Europe were thrown back in relative economic backwardness (Paprotny, 2016). Many of the Central and Eastern Europeans fled from their home country to those that held external hegemonic powers with shared constitutional formation such as French Revolutionary Wars, Polish Partitions, French occupation of Spain, Belgian succession of the Kingdom of Netherlands, German Restoration under the big four of the Vienna Congress, Franco-Austrian rivalry toward Italian lands (Mubig, 2016). With its uneven capital development between Central and Eastern Europe, there has been a growing interstate rivalry that leads to their confirmed status as the Beggar Imperialists (Ilkowski, 2016). This explains the coming and going This explains the coming and going of the 'minor' Europeans such as the Gypsies and others to UK and France. However, during that time Britain also demonstrated its imperialist/national-chauvinist ideas by limiting the migrants' access to the welfare of the state (Guentner, *et al.*, 2016), naturally leading to many urban rebellious movements. The figure of Madame Simza very much

symbolizes the migratory immigrants who keep on living in different places, particularly in Western Europe territories, to improve their life quality.

That afternoon Holmes is summoned to meet Professor Moriarty, who wants to clarify that his schemes are not to be bothered by Sherlock and to confirm that he will be still after Watson and his new wife. His statement belongs to *syntagmes performanciel* or based on implementation through his bluntness; “No! In answer to your previous request regarding Dr. Watson not being involved... the answer is no,” (Ritchie, 38:12 – 38:21), assuring that he wants to assassinate the Watsons although Sherlock has claimed that John is no longer his partner. It is clear that Moriarty determines to exert his power to its fullest extent and confirm his position as the capitalist agent with excessive power.

Playing as the subjects are Professor Moriarty and Sherlock Holmes. The main purpose of Sherlock’s coming to the university is to plead for the Watsons’ safety guarantee from Moriarty’s murdering plans. As the driver who hardly wishes for hitches, Moriarty strictly declares; “I’ll be sure to send my regards to the happy couple” (Ritchie, 39:57 – 40:16), sealing his promise to murder the Watsons who are off to honeymoon on that evening. What is more, Moriarty also admits that he has killed Irene as a threat to Sherlock. The first receiving actant here is Sherlock, who takes Irene’s bloody handkerchief from Moriarty as a token of the professor’s cruelty. And the others are the Watsons, who have to endure a series of brutal attacks in their train as a form of punishment from Moriarty for their interference with his plans.

Sherlock comes to the couple’s aid by defending them and also Mycroft and Carruthers who provide a shelter for Mary after being thrown out of the train by Sherlock into the river, preventing her to be shot. For inanimate notions, things that help them are train, make-up and, female clothes which Sherlock wears as the disguise, lipstick to hold the shooting machine, phosphorous powder which causes the explosion to the shooting soldiers, a small pistol used by Watson and Holmes, and the toilet chain to barricade the train door. For Mary, the river becomes her savior as she does not fall on the rocks while being thrown out of a moving train, and she is rescued by Mycroft and Carruthers. In this sequence, Moriarty has gone out to use his warfare supply to exterminate the Watsons and Sherlock, but the latter has managed to save all of them. Indeed, Sherlock has twice outperformed Moriarty’s role as the invincible capitalist and temporarily won.

The fourth sequence is started with the arrival of Holmes and Watson in Paris to look for Simza to discover more clues about Moriarty’s schemes and whereabouts. They encounter Ravache, a rebel and bomb maker who is suspected of knowing Rene’s current whereabouts. There are three actants carrying out the role as subjects (Holmes, Watson, and Simza). The wine cellar, formerly Rene’s temporary hiding place, becomes the sought-after place. So far, the one who moves the story is Moriarty, who has planted another bomb to jeopardize a diplomatic meeting. This has also made Holmes and his friends to run around in circles to prevent it.

Claude Ravache plays the receiver by accepting his doomed fate as he has mistakenly trusted Moriarty too far in order to fund his movement. Ravache shoots himself, desperate to set captivated family free. For inanimate elements, there is the ship which carries both the detective and his loyal companion to go to Paris, then Simza’s bag with a pocket of dried peaches which are left in London, Rene’s sketch drawings of Germany’s weapon factory and Ravache’s wine cellar. Guns also serve Holmes and Watson well in defending themselves against Moriarty’s men. This time, Moriarty acts as the opponent who prevents Holmes and his friends to stop the bombing plans. He succeeds in tricking them by giving a red herring. The tart bomb served at the diplomatic meeting in Paris is only a camouflage for one murder of political figure. It marks Sherlock’s failure in preventing the disaster, confirming that Moriarty’s capitalist position is still unsurpassed by the revolting urban. Looking at the way Moriarty maintains his much-respected intellectual reputation while at the same time abuses his power to gain individual profit. His capitalist act can be understood within capitalism’s own basic tradition of keeping the promise of ‘equality for all’ through concepts of nationalization,

governmentalization, and publicization in order to prevent any revolutionary urban movements (Farazmand, 2013).

The fifth sequence begins with Holmes' desire to pursue Moriarty who is visiting his new weapon factory in Heilbronn, Germany. They ask for the help of the Gypsies to cross the border to Germany in the midst of the political dispute. The trait of *syntagmes performanciel* which tends to implement an incident is clearly found within Holmes' statement, "Heilbronn. Exactly where we must go." (Ritchie, 01:12:10 – 01:12:20). The subject actants are Holmes, Watson, Simza, and some of their friends who join in the mission to bring back Rene. The most sought-after thing for Holmes is Moriarty's plan attack through infiltrating his weapon factory. Holmes becomes the main executing actant who invites Watson and the Gypsies including Simza to fight together against Moriarty. In this case, the receivers are Watson, Simza, and their Gypsy friends for wanting to escort Holmes in his mission to Moriarty's headquarters. The event also indicates one historical fact that around 1890s when Queen Victoria celebrated her Jubilee. Imperialism was on boom and royalties were thriving, but at the same time, they began to feel the strain of industrialization and pressure from other countries that many of them opted for imperial expansion through war (Conway, 2004; Steiner, 2003). In addition, at that period Britain was competing its biggest rival, Germany, and the tension between the two was significant enough to spark a world war.

Again, the Gypsies are the helpers who provide Holmes and Watson with food, clothes, horses, and the shortcuts to cross German borders without encountering soldiers. Watson also carries out the role of helper actant by sending a telegram to Mycroft and rescuing Holmes from Moriarty's torture and interrogation. Then there are the Gypsies' horses and their travellers' clothes that are given to Holmes and Watson, weapons to rival Moriarty's soldiers and gunmen, a telegram office, train to escape, and the last is the formaldehyde serum to revive Holmes from his coma. The opponents are the twin subordinates of Moriarty who are ordered to ambush Holmes, Moriarty himself who captures and tortures Holmes, Sebastian who shoots Watson and manages to kill one of the Gypsies, the German soldiers who attack them with explosives, and of course the advanced weaponry of Moriarty.

In its long history of warfare, Europe has tried to raise their fiscal institutions by controlling war casualties (Dincecco and Prado, 2012). In terms of power, sovereignty is indeed familiar to European monarchy countries as a concept that ensures the validity of the law and governmental systems. However, it can also be linked as a guarantor of policies as well as the resisting act (Voruz, 2002). This is why in this sequence, the old concept of universal sovereignty of the dominant (represented by Moriarty and his subordinates) is repeatedly challenged by the rebellious efforts of the marginalized (represented by Holmes and his group), who resist the kind of new world order that the capitalism brings.

The sequence begins with the arrival of Holmes, Watson, and Simza in Switzerland, staying in Mycroft's estate. Mycroft is invited by the Prime Minister to join the international meeting to discuss the possibility of the breakout of war. They are also after Rene who is possibly disguising as one of the delegates. The dialogue has a trait of *syntagmes disjontionnels* or decision to end an argument:

Watson : *Rene will be the evidence.*

Sherlock : *If we can find him and stop him, we will perhaps not only save his life but prevent the collapse of Western civilization.*

(Ritchie, 01:37:28 – 01:38:24)

The subjects are Holmes, Watson, and Simza who has come far to Switzerland to put an end to Moriarty's last step before the war truly breaks out. The objects are Rene's safety and the sole unity of Western Civilization that become the most crucial priority for Holmes, Watson, Simza, and Mycroft. Moriarty serves as the main driver of the story, which causes Holmes and his friends go to Switzerland without going back to London first. In this sense, Holmes is also the sender for initiating

them going to Switzerland for defeating his archenemy. Watson and Simza can be categorized as receiving actants because they agree to follow Holmes' plan to lure Moriarty to stop the war and save Rene.

The actants which help their mission's implementation are Mycroft and Carruthers. Moreover, Watson is asked to accompany Simza to recognize Rene in a room full of delegates, with the hope to save his life. Mary, Tamas, Inspector Lestrade, and his subordinates help Holmes to break the code of Moriarty's safety deposit so they can drain his savings and transfer them to widows and orphans of war. For inanimate objects, there are champagne glasses which are broken by Watson to distract the delegates, then the waltz dance that allows Holmes and his friends to move around to check which delegates are present, the chess game played by Moriarty and Holmes which represents their cat-and-mouse game all this time, the lighter used by Holmes to scorch Moriarty's eyes, and Mycroft's oxygenize supply stolen by Holmes to help him breathe after falling off into the cold ravine. Moriarty's red notebook, which is later stolen and switched by Holmes, also serves to be one of the objects that help Holmes and his friends to strip Moriarty off his money. Sebastian becomes the opponent who kills Rene with his Curare shot through his stick so that Rene will never be able to reveal the truth to anyone, dismissing their plan to bring Rene back home alive. Moriarty himself becomes more certain that he needs to wage war for more demand of weapons, in which he can act as the supplier. At the end of the story, Moriarty is defeated by being pulled down off a balcony by Holmes to the bottom of the gorge.

From this point, Holmes and his team who represent the urban have managed to defeat Moriarty who serves as the elite capitalist by outsmarting him with strategies, tricks, and diversions. They have put a dent to the imperialist and capitalist expansion while also defending the lives of the urban through taking over Moriarty's large fortune (the capitalist's most important fuel) and share it with the victims of war. Although in the future war will still likely to break out given the current circumstances, Holmes and his allies have managed to legitimize their ideals that they finally can stop one of the leading capitalist figures in the world. Being subversive, the struggle of Holmes, Watson, and the Gypsy have proven to be effective to bring down a prominent capitalist agent. The Figure shows the scheme of actantial model of *A Game of Shadows*.

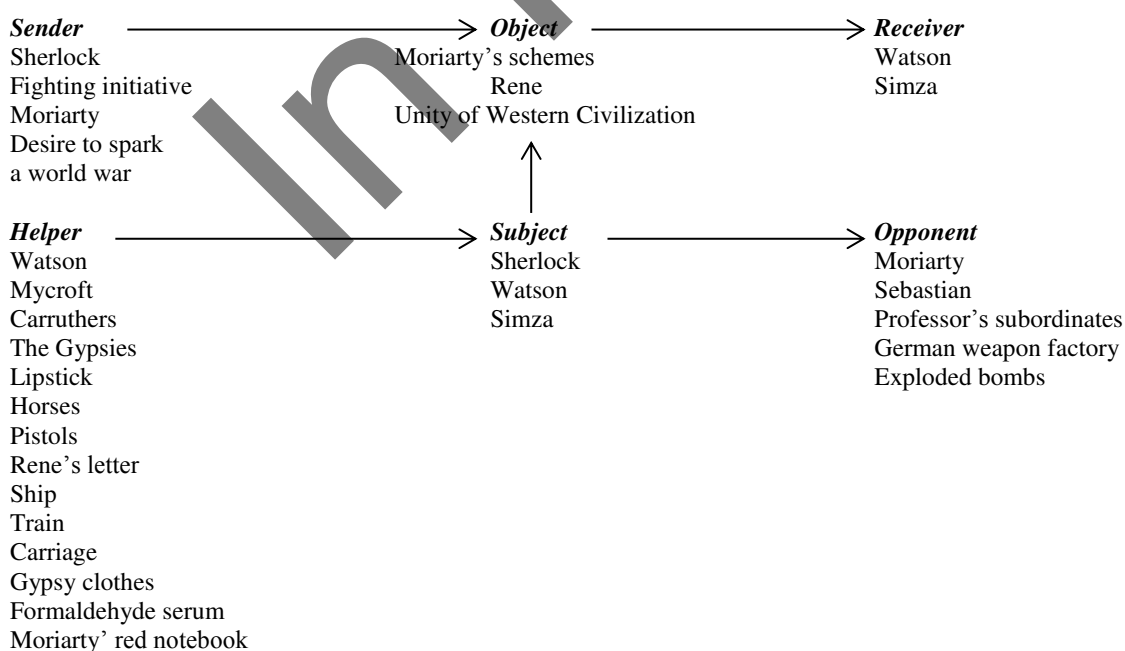


Figure The Scheme of Actantial Model of *A Game of Shadows*

According to Greimas (1983), isotopic is a part of semantic unity referring to one-way reading in order to find the discourse within a narrative text. The form includes the motives which will narrow down toward one specific theme, with its interpretation that may be repeated over and over in a text. There is semiotic square comprising four terms of homology that foreground a narrative text, closely intertwined with values as well as ideologies offered by the audience. Four terms of homology in *A Game of Shadows* are shown in the Table.

Table Four Terms of Homology in a *Game of Shadows*

No.	The Four Terms of Homology
1	Alive : dead :: not alive : not dead
2	Safe : imperilled :: not safe : not imperilled
3	Married : bachelor :: unmarried : no bachelor
4	Careful : reckless :: not careful : not reckless
5	Strong : weak :: not strong : not weak
6	Rich : poor :: not rich : not poor
7	Defend : attack :: not defend : not attack
8	Employer : servant :: not employer : not servant

The four terms in the Table show that *A Game of Shadows* revolves around the fight against the capitalist, who tend to be manipulative as well as over-domineering, through the deduction of a detective. In observing the four terms explanation, *A Game of Shadows* actually tries to criticize the superiority of the Europeans which is often linked to exclusivity, domination, and ignorance toward the middle class. This is somehow shown in the director's choice in placing the Gypsies as Holmes and Watson's ally during the dispute against Moriarty, who is portrayed as an elite Englishman. The majority of the British working class in the movie tend to obey their employers to the point of blindness. And even if they act on their own initiatives, it would have been for their complete obedience and absolute loyalty to their employers, like Sebastian Moran and other subordinates of Moriarty. Indeed, this strong act of loyalty among Moriarty's men in guarding Moriarty's plans to wage war symbolizes the act of the elite capitalist in ensuring their British imperialist and struggling to stay in power as well as keeping their special status in check.

In relation to the idea, for the past decades, British imperialism has actually lost its grip on the soft power of their monarchy constitution, since the fall of the empire (Bell, 2016). Indeed, the British no longer possess the same level of influence in manipulating other foreign countries and the people as they did before the 21st century. Still, the signs have been shown through their excessive use of hard power in supplying weaponry, engaging warfare, and igniting military force (Bell, 2016). The fact is symbolized by the very presence of Moriarty acting as the powerful villain who wishes to create a transnational discord by providing the supply of weapons and waging war. As Europe with their colonized countries is troubled by unstable political and economic growth, Britain slowly ceases to power in. With its strong capitalism and social class tradition that undergo changes in the continuing globalization, Europe is required to reformulate their cultural identity and preserve moral identity so that they can incorporate immigrants and new perspectives (Rakic, 2012).

CONCLUSIONS

The narrative structure of *A Game of Shadows* is moved by the actants of a villain and a protagonist, Moriarty and Sherlock, who fight against each other. Although claimed to be an action as well as detective movie, genuinely it is a critique toward the bourgeoisie and the capitalist in Europe

who often arbitrarily abuse the proletariat and label themselves as superior. The imperialist and capitalist representation through Moriarty has shown that they abuse ethnic migrants and the working class for the sake of global advancement and power expansion. Yet, with the succeed of bringing the death of Moriarty as a figure who represents the British elite, Holmes and his group of allies who stand for the urban have proven themselves fit to destroy one of the most dangerous men who threatens world peace.

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