

The Hero Archetype Analysis of Main Character in *A Study in Scarlet*

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Abstract

This research aims to analyze hero archetype of main character in A Study in Scarlet. This study explains the hero archetype of main character in A Study in Scarlet. The researcher uses a qualitative approach as a research method. The data source is A Study in Scarlet. Data collection by: (1) read comprehensively the novel (2) Collect and retrieve data from the novel relating to the research problem (3) Fragmenting dialogue in the novel according to the research problem (4) selecting the dialog that are the hero archetype. Meanwhile, the data analysis procedures are: (1) Selecting dialogs in the novel A study in Scarlet, (2) classifying the hero archetype based on objects of Carol Pearson's theory, such as the innocent, the warrior, the caregiver. (4) drawing a conclusion. This study shows that the appearance of the hero archetype in the main character there found A Study in Scarlet. The research delves into the profound exploration of the hero archetype as exemplified by the main character in Arthur Conan Doyle's "A Study in Scarlet." Adopting a qualitative research methodology, this study meticulously dissects the character's traits and actions, primarily drawing from the narrative structure and dialogues within the novel. The principal data source for this research is the text of "A Study in Scarlet." The data collection process was methodical and comprehensive. It began with an in-depth reading of the novel, followed by the extraction of relevant data that directly addresses the research problem. Subsequently, dialogues were fragmented, and a careful selection process was employed to pinpoint those that truly represent the hero archetype. For the analysis, the study employed a systematic procedure. Dialogues from "A Study in Scarlet" were selected and classified based on Carol Pearson's renowned theory of hero archetypes. Pearson's theory delineates various hero archetypes, such as the innocent, the warrior, and the caregiver, each representing different facets of heroism. The findings from this research reveal that the main character in "A Study in Scarlet" resonates with several of these archetypes, showcasing the multidimensionality of his character. In conclusion, this research not only highlights the literary depth and intricacy of Doyle's work but also sheds light on the timeless and universal nature of hero archetypes in classic literature.

Keywords: Hero archetype, Carol Pearson, Sherlock Holmes, A Study in Scarlet

1. INTRODUCTION

Whenever discussing the character, the discussion cannot be isolated from the character's characteristics. Character and characterization are distinct but interrelated concepts. Character is the person or thing in a narrative, whereas characterization is how the character is described. According to Jones (1968:84), characterization is the depiction of distinct images of a person. Based on Minderop (2005: 2), characterization is a technique for depicting fictional characters. According to this definition, characterization is the accurate description of the story's characters through their actions. According to the scholarly work of Wellek and Warren (1990), the field of psychology of literature has four distinct interpretations. These include the examination of the psychological characteristics of authors as a distinct group, the exploration of the creative process involved in literary production, the investigation of the application of psychological principles within literary works, and the analysis of the effects that literature has on its readership. To discover the meaning of life on conscious and unconscious levels, a significant portion of psychology involves analyzing what individuals believe and do. There is a close relationship between psychology and literature, as both deal with human beings, with psychology analyzing the pattern of human behavior and literature describing it through fiction. Language definitely plays an essential role in a person's individuality since it is certainly a way of communicating one's identity.

The term "fiction" refers to inventive works of prose, such as short stories and novels. A novel is a piece of prose fiction that serves as the author's creative outlet for their ideas and imagination. It is also the place to study human consciousness, which can recount the adventure of life, the history of generations, or recreate the unforgettable tale (Eaglaton 1). Thus, reading hero fiction piques the interest of readers, not to mention that the hero is relatable. (Pearson, 1989). The novel that was chosen by the researcher is *A Study in Scarlet* as an object of her study. The first Sherlock Holmes novel by author Sir Arthur Conan Doyle is titled *A Study in Scarlet*. The story was initially released in 1887's Beeton's Christmas Annual. *A Study in Scarlet* takes an example of a private detective. In one of Sherlock's novel, researchers used Carl Pearson's hero archetype theory to figure out whether Sherlock represents the characteristics of the hero archetype. The researcher collected data by reading the novel repeatedly, taking note, and identifying each hero archetype in each scene. This research uses a qualitative approach to gain in-depth understanding and figure out in the novel entitled *A Study in Scarlet*.

2. LITERATURE REVIEW

This chapter provides an overview of the pertinent theories, definitions, and prior research pertaining to the investigation. Hero archetypes, one of the related theories discussed, is pertinent to this analysis. The principal source of information for this study will be the novel *A Study in Scarlet*.

2.1. Jung's Concept of the Archetype

Archetypes are a component of the collective unconscious because they are not individual but universal, or, as Jung (2014) explains, they have modes and behaviors that are similar everywhere and in all individuals. according to Jung (2014), the concept of archetype suggests the existence of distinct forms in the psyche that appear to be present always and everywhere. Mythological studies refer to them as "motifs." As archetypes are quantities of the unconscious, they remain unrepresentable and concealed. However, they become directly discernible through the arrangements they produce in our unconscious, the analogues motifs displayed by psychic images, and the typical action motifs in the primal life situations (Jung, 2014). While archetypes are universal beliefs that all humanity shares the same experiences, emotion drives, and needs with each other and with our primordial ancestors, or as Jung (2014) explains, it has contents and behaviors that are more or less similar everywhere and in every individual. Carl Jung identified four significant archetypes, the self, the persona, the shadow, anima/animus.

2.2 Character archetype

A champion is one of the character archetypes. Jung (1964) asserts that the myth of a hero is the most prevalent and well-known myth in the world. They appeared in the mythology of ancient Greece and Rome, the Middle Ages, the Far East, and even in our dreams. Even though they were developed by groups or individuals with no direct cultural contact, they possess a universal pattern. Hero is also the individual who has vanquished the dragon and is unaffected by it. Only he has a legitimate claim to self-assurance, as he has confronted adversity, gained experience, and is capable of self-reliance (Jung, 2014). A hero embarks on a voyage to achieve the objective. Their objectives include finding a princess, the elixir of life, a gilded egg, and even themselves. Therefore, anyone can be a hero. Either the individual is a champion to themselves or to society at large. Aside from being an archetype, a hero also refers to the protagonist of a narrative whose theme is overcoming obstacles and achieving a specific objective. According to Radin's *Hero's Cycles of the Winnebago*, Jung (1964) identified four hero cycles. The deceiver, the hare, the red horn, and the twin are their

names. However, this study utilized Carol Pearson's classifications of hero archetypes, with the belief that combining two theories would provide a more complete explanation of hero archetypes.

Carol Pearson categorized the hero archetype of Carl Jung into twelve characters. Hero archetypes include the innocent, the orphan, the caregiver, the warrior, the seeker, the destroyer, the lover, the creator, the ruler, the magician, the scholar, and the fool or jester. The first four archetypes assist a hero in preparing for his voyage. In the meantime, the second four archetypes aid a hero's voyage itself. The final four archetypes then mediate the kingdom's return. (Pearson, 1991).

2.1.1. The innocent

The innocent is the trusting, spontaneous child who, despite being somewhat dependent, is optimistic about the voyage. The innocent seeks safety out of dread of abandonment. Their greatest strength is the trust and optimism that led them to rely on others for assistance in accomplishing their valiant missions. (Pearson, 1991). Forest Gump, Pippin from *The Hobbit*, and Dory from *Finding Nemo* are examples.

2.1.2. The orphan

The orphan is typically the victim in a narrative. They attribute their incompetence and irresponsibility to others and demand special treatment from their environment. (Pearson, 1991). Jung (1959) asserts that the orphan cannot complete his heroic journey on his own for both internal and external factors. As a result of his hopeless and desperate circumstance, he required assistance. Such as Simba from *The Lion King*.

2.1.3. The caregiver

They are the embodiment of altruism, motivated to assist others by compassion, benevolence, and selflessness. They make sacrifices to aid others, despite the possibility of being injured and damaged along the way. (Pearson, 1991). The goal of the caregiver character is to establish a comfortable and nurturing environment for other characters. Such as educators, caregivers, and caretakers. Mother Theresa is a shining example of the hero myth.

2.1.4. The warrior

They ride over the hill and save the day when everything seems lost. They overcome obstacles and persevere through adversity. They simply aim to overcome all obstacles. On their heroic voyage, they frequently view everything as a threat. (Pearson, 1991). For instance, William Wallace in the movie *Braveheart*.

2.1.5. The seeker

Seekers are searching for something that will enhance their lives. They are open to learning and ambitious in their pursuits, but frequently avoid assistance from others. They intend to locate their objective on their own and will continue moving until they discover the specific item they seek. (Pearson, 1991). For example, Jenny from the movie *Forrest Gump*.

2.1.6. The destroyer

This archetype is typically portrayed as merciless in appearance and conduct. They appear unconcerned with their own physical or mental safety and may place others in peril. However, their mission is to alter and let go of their rage in order to regain equilibrium, which makes the destroyer character susceptible to initiation or transformation. (Pearson, 1991). Examples include *Beowulf*, the Christian myth *Faust*, and *Terminator*.

2.1.7. The lover

The lover archetypes encompass all forms of love, including parental love, platonic love, and spiritual love. However, the most familiar companion we have today is romance. The lover occasionally felt sorrow and dealt with drama. However, they would always pursue genuine love's bliss, which would bring them pleasure and aid them in forming a commitment. (Pearson, 1991). For example, *Tristan and Isolde* from Celtic mythology and *Beauty and the Beast*.

2.1.8. The creator

The creator archetype in a character aids in self-creation and self-discovery. This archetype helps a character recognize their sense of destiny and responsibility in order to create a vision for their life and carry it out. (Pearson, 1991). Jung (2014) explains that the creator archetype seeks to materialize visions, as the emergence of dreams within a character symbolizes the emergence of the creator. Such as the Egyptian myth of *Khnum*.

2.1.9. The ruler

The ruler is depicted as an individual who desires to control and dominate society in order to live a joyful and comfortable existence. (Pearson, 1991). Such as the Indian myth of *Rudra*.

2.1.10. The magician

The magician appears to be an archetype capable of transforming himself or others into something else. They also appear to be less concerned in power and responsibility

and more enthusiastic about the capacity for healing and transformation. (Pearson, 1991). For example, Merlin's tales about King Arthur in Britain.

2.1.11. The sage

The highest accomplishment of a sage is liberation, particularly from attachment, which is believed to be the source of all anguish and suffering. Additionally, the wise searches the truth that will set them free. (Pearson, 1991). For example, Gandalf, the wizard from Lord of the Rings.

2.1.12. The fool and jester

The fool or jester character is depicted as someone who prioritizes pleasure in life. They are prone to sloth and dissipation, but the positive imbecile seems to make their life and work enjoyable. Thus, enables the character to experience greater happiness and fully appreciate the present. (Pearson, 1991). Such as the Greek god Dionysus.

2.3 PREVIOUS STUDY

The hero archetype has been discussed in previous research, but this movie has never been analyzed in terms of hero archetypes. Many articles and theses have been written about the subject before, such as a thesis titled *The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales* by Gatricya Rahman (2014). Gatricya analyzes five of Grimm's Fairy Tales based on Carl Jung's archetypes theory. The following study is a journal paper called *"An Archetypal Analysis Of E. M. Forster's Fiction"* by Cumhur Yilmaz Madran (2004). The novel is analyzed by Cumhur using Jungian archetypal criticism. Bachelor's thesis by Khofifah Nur Lestari follows. "WADE WATTS Represents The Hero Archetype In Ernest Cline's READY PLAYER ONE" The novel is analyzed by Khofifah using Carl Jung's theory.

This movie and novel has never been discussed using hero archetype analysis, but this movie has been researched with topic "Byronic Hero Qualities Of Sherlock Holmes As Depicted In The Novel *A Study In Scarlet* And Television Series *Sherlock: A Study In Pink*" by Errisona Mei, Sandi (2017). The Analysis Of Plot Story Between Sir Arthur Conan Doyle's Novel "Sherlock Holmes: Study In Scarlet" And Mark Gatiss And Steven Moffat's Movie "Sherlock: Study In Pink" by Mochammad Muzayid Chasbullah (2018).

3. METHOD

In this research, the researcher used the descriptive qualitative method. This qualitative research tries to explain the data using words and sentence which is separated into some categories to get the conclusion (Arikunto 1998, p.193). The aim of the research is classified as literary criticism. Fard (2016) states that literary criticism is the use of literary theory in real life to look at and study works of literature.

This study creates utilizes qualitative descriptive research methods. The aim of the research is to identify and elucidate the archetypes possessed by the main character of two novels there are *A Study in Scarlet* and the movie *A Study in Pink*. The researcher analyzes the novel using Carol Pearson's theories the hero archetype. The purpose of the study is to identify the main character archetypes by using the theories.

4. RESULTS

4.1 The innocent

Data 1.

"Yes, I have a turn both for observation and for deduction. The theories which I have expressed there, and which appear to you to be so chimerical are really extremely practical—so practical that I depend upon them for my bread and cheese." (*A Study in Scarlet*, p. 17)

The data above shows that Sherlock believes in his abilities. he believes in his abilities, potential and worth. Sherlock believes in the ability to guess someone's profession just by glancing at it. He explains that it's a very practical ability, so he relies on it for his living. Sherlock, who believes in his unique abilities, is included as the innocent because he has strong confidence to be able to face the challenges of even a complicated case. he understands that he has a certain value for his abilities, which police detectives will later rely on to help solve other mystery cases.

Data 2.

There's more work to be got out of one of those little beggars than out of a dozen of the force," Holmes remarked. "The mere sight of man official-looking person seals men's lips. These youngsters, however, go everywhere and hear everything. They are as sharp as needles, too; all they want is organization." (*A Study in Scarlet*, p. 51)

From the quote above, it can be seen that Sherlock has trust in other people. Sherlock trusted street beggars to bring him information the police couldn't get. He believes street beggars employ them to search for information to every corner of London. because he trusts other people, making it easier for him to trap evildoers with ease. Furthermore, in the chapter titled "The Shadow Side of Innocence," The researcher delve into a thought-provoking exploration of the darker aspects that can be found within the concept of innocence. According to Pearson, the term "Shadow Side" pertains to the concealed or subconscious facet of a given notion or attribute.

Data 3.

"I wouldn't have the Scotland Yarders know it for the world," he cried, dropping into his chair; "I have chaffed them so much that they would never have let me hear the end of it." (*A Study in Scarlet*, p;46)

From that quotation, they cannot admit imperfection to themselves within an innocent hero poses as the character's shadow. This is because they tend to avoid acknowledging their own imperfections or mistakes, which can result in strong feelings such as guilt or shame that control their behavior. In Sherlock's journey, he avoids admitting his imperfections to two Scottish detectives who always think he is perfect, ahead of other detectives. His deductions are always correct, and he never suffers from mistakes or failures. However, in the quote above, Sherlock is deceived by a young man disguised as an old grandmother. He didn't realize that what he was following was a young man. Sherlock lost track of the young man disguised as the old woman.

4.2 The warrior

Data 4.

This I expect very shortly to do. I have good hopes of managing it through my own arrangements; but it is a thing which needs delicate handling, for we have a shrewd and desperate man to deal with, who is supported, as I have had occasion to prove, by another who is as clever as himself. (*A Study in Scarlet*, p;65)

From the quote above, it can be seen that Sherlock hopes his plan will succeed and catch him soon. He knows that his opponent and accomplice are very clever, so he chooses to use his way to catch the killer. Sherlock uses his strategy very carefully.

Data 5.

Without meaning to hurt either of your feelings, I am bound to say that I consider these men to be more than a match for the official force, and that is why I have not asked your assistance. If I fail I shall, of course, incur all the blame due present I am ready to promise that the instant that I can communicate with you without endangering my own combinations, I shall do so." (*A Study in Scarlet*, p;66)

From the quote above, it can be seen that Sherlock will admit this failure because he did not ask for help from the police. As Pearson previously stated, the best Soldiers know when to admit they've made a mistake and how to learn from it. He knows that his opponent and accomplice are very clever, so he chooses to use his way to catch the

killer. In other words, he chooses his fight very carefully and uses his strategy. Moreover, the researcher concluded that Sherlock became the best soldier, admitting his defeat or guilt, as Pearson expressed in his statement.

Data 6.

"Just give me a help with this buckle, cabman," he said, kneeling over his task, and never turning his head.

The fellow came forward with a somewhat sullen, defiant air, and put down his hands to assist. At that instant there was a sharp click, the jangling of metal, and Sherlock Holmes sprang to his feet again.

"Gentlemen," he cried, with flashing eyes, "let me introduce you to Mr. Jefferson Hope, the murderer of Enoch Drebber and of Joseph Stangerson." (*A Study in Scarlet*, p; 67)

From the quote above, it can be seen that Sherlock is trying to carry out the plan he has thought of to catch the perpetrators of the murder. He is careful not to arouse suspicion. Therefore, without realizing it, the handcuffs were in the hand of the perpetrator of the murder. As Pearson has explained, the battle of intelligence carried out behind the scenes is also included in the warrior archetype. Sherlock relies solely on his observations as he investigates the crime scene, gathering evidence that neither Scotland Yard police know about. Sherlock quickly found out about the incident before the murder case was committed. He knew the body shape of the perpetrator, his profession and the intention behind this murder. Moreover, he strategizes, chooses his fights carefully and will admit failure for not enlisting the help of two of London's official detectives. This depiction makes Sherlock a warrior from the archetypal character in the novel.

4.3 The caregiver

Data 7.

"Very interesting reading it might be made, too," remarked Sherlock Holmes, sticking a small piece of plaster over the prick on his finger. "I have to be careful," he continued, turning to me with a smile, "for I dabble with poisons a good deal." He held out his hand as he spoke, and I noticed that it was all mottled over with similar pieces of plaster, and discoloured with strong acids." (*A Study in Scarlet*, p : 7)

The information above shows that Sherlock is his best caretaker, or "inner carer," as Pearson calls it. Sherlock's character as a caring hero is shown by the fact that he can care for and support himself when he doesn't have a mother figure. He applied a bandage to the puncture wound on his finger and warned himself to be cautious, as he often got poison. Watson also observed that Sherlock Holmes' hands were covered in many tiny plasters and that the harsh acid had discolored his skin.

Data 8.

"I have my eye on a suite in Baker Street," he said, "which would suit us down to the ground. You don't mind the smell of strong tobacco, I hope?" "I always smoke 'ship's' myself," I answered. "That's good enough. I generally have chemicals about, and occasionally do experiments. Would that annoy you?" "By no means."..... (A Study in Scarlet, p:7)

This quotation represents Sherlock's care for others. The caregiver's character includes both mothering and fathering, nurturing and empowering (Pearson 1991). In addition to caring for himself, Sherlock empowers himself, revealing the mother figure within him. He told Watson, "I usually carry chemicals and do the occasional experiment," and asked if it would bother him. Moreover, he asked if he didn't mind the strong smell of tobacco. Through this cross-examination, Sherlock and Watson reach a mutual agreement. The caregiver also helps Sherlock in finding the right flat mate. Therefore, Watson didn't mind at all and didn't underestimate his activities.

Data 9.

Now, Doctor, you are looking done-up. Take my advice and turn in." (A Study in Scarlet, p; 47)

The researcher can infer from the previously cited passage that Sherlock uses the position of a higher-up caregiver. Sherlock has observed that his recent acquaintance is exhibiting signs of fatigue due to ruminating over the outcome of Sherlock's pursuit of the older woman who absconded with the ring. Then, receiving the result of Sherlock's pursuit of the elderly lady, Dr. Watson is advised by Sherlock to take a repose period. Since previously mentioned, it is a well-known fact that individuals in the caregiving archetype tend to prioritize the needs of others above their own. This characteristic, commonly called "Higher the Caregiver," is a widely known aspect of the caregiving archetype. The personality of Sherlock Holmes is a perfect match for this trait.

4.4 The creator

Data 10.

"I've found it! I've found it," he shouted to my companion, running towards us with a test-tube in his hand. "I have found a reagent which is precipitated by hoemoglobin, and by nothing else." (*A Study in Scarlet*, p;5)

The previous quote suggests that Sherlock used his creativity to concoct a potion to determine if any stains around the crime scene were blood or other. Sherlock was ecstatic because he had successfully created a potion to facilitate his job. Sherlock Holmes assures that this test works well regardless of how long the blood has been at the crime scene.

Data 11.

"Had this test been invented, there are hundreds of men now walking the earth who would long ago have paid the penalty of their crimes." (*A Study in Scarlet*, p;6)

The quotation above shows that when the dream is realized, the character is identified as the creator of the dream because they made it a reality. Overall, Sherlock's journey revealed his character to be the creator. Ultimately, Sherlock realized his dream creating potions to make even the most difficult murder cases simpler to investigate.

4.5 The magician

Data 12.

"Yes, I have a turn both for observation and for deduction." (*A Study in Scarlet*, p;17)

The above quote shows that Sherlock claims his powers. He tells his friend Watson that he recently met an expert in observation and deduction because Sherlock is relying on it for a living. Apart from that, Sherlock also claims to be able to observe someone's appearance to find out that person's profession.

Data 13.

I knew you came from Afghanistan. From long habit the train of thoughts ran so swiftly through my mind,

that I arrived at the conclusion without being conscious of intermediate steps. (*A Study in Scarlet*, p;18)

The quote above shows that Sherlock claims his power to observe someone just by looking at him from a distance, though. Furthermore, when he first met Dr. Watson, he immediately asked if dr. Watson just came from Afghanistan. Because of that, his habit of observing someone was ingrained in him. Sherlock also observes a marine sergeant delivering a letter to him.

Data 14.

"My fiddle would be the better for new strings," he remarked (*A Study in Scarlet*, p; 44)

From the statement, it is clear that Sherlock claims he has talent in music or playing the violin. He admits his talent can be described by Sherlock mentioning his violin. In Sherlock's journey, he claims his talent positively impacts others and himself. Dr. Watson had heard him play difficult and beautiful songs. Dr. Watson has also asked him to play Mendellson's songs and works by other great composers. When Sherlock was deep in thought, he often swiped his violin carelessly. He was reflecting on his mood.

4.6 The sage

Data 15.

I naturally began by examining the roadway, and there, as I have already explained to you, I saw clearly the marks of a cab, which, I ascertained by inquiry, must have been there during the night. I satisfied myself that it was a cab and not a private carriage by the narrow gauge of the wheels. (*A Study in Scarlet*, p;128)

From the quote above it can be seen that Sherlock can solve the puzzle and find the truth. He surveyed the road for about a hundred meters before heading to the house where the crime was committed. He found traces of the former horse-drawn carriage that passed last night, even though the many passing police had covered the trail, but Sherlock could tell that the horse-drawn carriage that passed on the night of the incident was a taxi and not a private carriage.

Data 16.

In this way my second link was formed, which told me that the nocturnal visitors were two in number, one remarkable for his height (as I calculated from the length of his stride), and the other fashionably dressed, to judge from the small and elegant impression left by his boots. (A Study in Scarlet, p;129)

As previously explained, Sherlock manages to investigate the truth hidden behind appearances. He found traces of two men walking around the scene, one very tall man. He knew it because he counted the width of his stride, and the traces could see the well-dressed one of his small, graceful boots.

Data 17.

“I am afraid, Rance, that you will never rise in the force. That head of yours should be for use as well as ornament. You might have gained your sergeant’s stripes last night. The man whom you held in your hands is the man who holds the clue of this mystery, and whom we are seeking. There is no use of arguing about it now; I tell you that it is so. (A Study in Scarlet, p;38-39)

“The blundering fool,” Holmes said, bitterly, as we drove back to our lodgings. “Just to think of his having such an incomparable bit of good luck, and not taking advantage of it.” (A Study in Scarlet, p;39)

From the two quotes above, it can be seen that Sherlock is described as having a negative sage. He has an addiction to being perfect and righteous and does not accept ordinary human feelings. He is incapable of accepting imperfection from others. Sherlock berated a security guard on duty the night of the incident. He was also the first to discover this incident. Sherlock railed at him because the security officer didn't recognize the offender who returned to recover the ring. The security guard did not see the characteristics of the perpetrator he was carrying. The researcher found that Sherlock had been designated the negative sage. As explained by Pearson, the negative sage obsesses with being perfect, honest, and right and rejects human feelings and flaws. Sherlock has a condescending attitude toward other people, especially those who exhibit evidence of imperfection.

5. DISCUSSION

Based on the novel that have been analyzed 6 there are:

1. The warrior

The researcher found that the novel *A Study in Scarlet* show that a warrior uses strategy to defeat the enemy. according to the statement (Pearson 1991) that Warriors create strategies to achieve their goals. Sherlock uses his own strategy to achieve his goal of defeating the killer.

2. The caregiver

The researcher found that the novel *A Study in Scarlet* show that a caregiver has concern for other people or an "outer caregiver". According to (Pearson 1991) that higher levels, caregivers know who they are and what they want, but their desire to help others is more significant than their desire to help themselves.

3. The magician

The researcher found that the novel *A Study in Scarlet* show that a Magician claims his talent and strength. according to a statement (Pearson 1991) The most fundamental form of magic occurs when we claim our personal power and talents: we grow and transform, thereby bettering the world. Sherlock also claims his talent for playing the violin is found in data.

4. The sage

The researcher found that the novel *A Study in Scarlet* show that a Sage can seek the truth and solve puzzles. As stated by (Pearson 1991) Sages are truth-seekers and puzzle-solvers who endeavor to understand existence, including their own, others', and the universe's. Sherlock can solve puzzles and find out who is the culprit behind the murders. besides that, they also have something in common, namely the negative sage, as explained by (Pearson 1991) The negative sage is frequently dependent on being perfect, honest, and correct, and has no tolerance for normal human emotions or frailties. Sherlock has an addiction to other people's perfection though. she also has zero tolerance for other people's imperfections.

5. The innocent

The researcher found that the novel *A Study in Scarlet* states that an innocent person has confidence in himself and others. According to (Pearson 1991), the innocent archetype is the portion of ourselves that has trust in life, ourselves, and others". Sherlock believes in his abilities and trusts others. Besides that, the shadow of innocent. Sherlock cannot admit that he is not perfect. As in the statement (Pearson 1991) They cannot admit their flaws without feeling terrible about themselves.

6. The creator

The researcher found that the novel *A Study in Scarlet* states that a Creator has the ability to create something new. According to Pearson (1991), the beginning

of the hero's voyage as creator is the summons, which represents the emergence of visions, fantasies, and imaginations. Sherlock is described as having creativity and succeeding in making a potion or it can be called a method using haemoglobin reagents which can tell if the stain is blood or not.

6. CONCLUSION

Based on the novel that have been analysed 6 archetypes found in the novel *A Study in Scarlet* are found the innocent, the warrior, the caregiver, the creator, the magician, the sage. while for the six criteria there are; the orphan, the seeker, the lover, the destroyer, the ruler and the fool and jester, well not found. Sherlock is a hero archetype with six characters. In Sherlock journey, he portrays several hero characters. Namely, the innocent, the caregiver, the warrior, the creator, the magician, and the sage. These characters contribute to the development of the archetype of the hero within Sherlock. The hero's preparation for his journey is supported by the innocent, the caregiver, and the warrior. Sherlock is also portrayed as a warrior during that journey. In particular, the portrayal of use his strategy. In the journey, the creator is depicted as generating new ideas. Finally, the magician and the sage pose as the hero's weapons and supplies on the journey. The study also shows that anyone can be a hero, for themselves or for the people around them.

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