CRIME SOLVING AS SELF-DEFENSE MECHANISM OF SHERLOCK HOLMES IN BBC TV SERIES SHERLOCK

A Thesis

Submitted to Faculty of Letter and Humanities in Partial Fulfillment of the Requirements for the Degree of Strata One (S1)

ENGLISH LETTERS DEPARTMENT
FACULTY OF LETTERS AND HUMANITY
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ABSTRACT


The writer uses nine episodes of SHERLOCK BBC TV series which is written by Mark Gatiss as unit analysis in this research. In addition, this TV series is a worldwide prominent adaptation of Sir Arthur Conan Doyle’s work of Sherlock Holmes. This research emphasizes on character analysis of the main character, Sherlock Holmes and examine the psychological problem in his self psyche, id, ego and superego that is portrayed by his obsession with crime solving. Thus, the writer collects the data from dialogues in the series and takes screenshots of several scenes related with the analysis, then examines them using psychoanalysis theory established by Sigmund Freud.

The result of this research is that Sherlock Holmes suffers anxiety as result of his traumas and unpleasing childhood experience, which are losing his Pomeranian dog pet when he was child, his mother’s position in his family and being underestimated by his older brother as stupid boy. Consequently, his id has strong demand to prove that he is smart and control his superego to be passive. Hence, his ego uses crime solving as defense mechanism against anxiety. In psychoanalysis theory, he is using sublimation defense mechanism which channels id urges into socially acceptable way.

Keywords: psychoanalysis, Sigmund Freud, Sherlock Holmes, TV series.
APPROVAL SHEET

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on February 11th, 2016. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of strata one.

Jakarta, February 11th, 2016

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CHAPTER I

INTRODUCTION

A. Background of the Study

The concept of literature is widely confined today as a 'creative' or 'imaginative' writing, simply because it uses language in peculiar ways. Eagleton states that the definition of the literary concept advanced by the Russian Formalists which emerged in Russia in the years before the 1917 Bolshevik revolution, and flourished throughout the 1920s.¹

The Formalists passed over the analysis of literary 'content' (where one might always be tempted into psychology or sociology) for the study of literary form.² Throughout that time, the Formalists think all literature is poetry. People sometimes call poetry writing 'fine' exactly because they admire its concise simplicity or important tranquillity.

Thus, Eagleton stated the concern about it: maybe literature means any kind of writing which for some reason or another somebody values highly....it tells us about what we do, not about the fixed being of things. They tell us about the role of a text or a thistle in a social context, its relations with and differences from its surroundings, the ways it behaves, the purposes it may be put to and the human practices clustered around it.³

²Ibid., p.3
³Ibid., p. 8
During England's position within the United Kingdom and as the centre of a still expanding colonial and commercial Empire, the obsession with crime, with anarchy, with decadence, with reversion, with the animal, or simply with the paraphernalia of horror can be seen running through the work of many of the key writers of the end of the century, writers as diverse in their styles and interests as Hardy, Wilde, Yeats, Conrad, Wells, and Stevenson.\textsuperscript{4} The literature of crime subgenre develop in the mid-Victorian Britain age, where detective character becomes the main attention on the story. Sanders mentioned that in the mid-Victorian Britain age, the literature of crime had been a spectacular and sensational popular feature, retained much of its currency in the late century (as the widespread speculation about the character and identity of Jack the Ripper might serve to suggest).\textsuperscript{5} Sanders also recalls the narrator of H.G. Wells’ story \textit{Tono Bungay} who reminisces the excitement of reading the street-literature of his youth in Kent in the 1880s:

“one saw there smudgy illustrated sheets, the Police News in particular, in which vilely-drawn pictures brought home to the dullest intelligence an interminable succession of squalid crimes, women murdered and put in boxes, buried under floors, old men bludgeoned at midnight by robbers, people thrust suddenly out of trains, happy lovers shot, vitrioled, and so forth by rivals.”

This was, in part, the stuff of the cheap criminal fiction pioneered by G. W. M. Reynolds let alone of the darker sides of Dickens and Wilkie Collins, but its ramifications in the 1880s and 1890s have left more lasting traces on the

\textsuperscript{5} Ibid.

popular imagination. The social circumstance affecting the cheap criminal fiction which is diffusing that time. One of the most famous writer on the era, Sir Arthur Conan Doyle, represents the 18th century literature from his mystery suspense works. He introduces Sherlock Holmes from the story *A Study in Scarlet* to the public in 1887 and captures an impression of a foggy, disordered Victorian London, a city of mayhem, mystery and murder, which will always continue to overshadow any larger view of his work.

People are familiar with the name of Sherlock Holmes. Sherlock Holmes becomes the model of amateur private detective and reaches an exceptional fame amongst those who enjoy mystery suspense story. For many years, the story of the character has been adapted into various literatures, movies and TV series, while some of them keep the original Victorian age as the setting and the others move to a modern place, time, social and political environment.

In 2010, the famous character and his story have given a new breeze in the BBC TV series, *SHERLOCK*. *SHERLOCK* is a crime drama series which displays a contemporary adaptation of Doyle’s detective stories locating in modern London. The critical reception of this series has been highly positive, with many reviews commenting on the quality of the writing, performances and direction. *SHERLOCK* has been nominated for numerous awards including: BAFTAs, Emmys and Golden Globe, and winning several awards across a variety of categories.

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The story begins when John Watson, an Army doctor who has been invalided home from his military service in Afghanistan, is looking for a flatmate because he cannot afford living in London on an Army pension by himself. Soon he meets an old friend who introduces him to Sherlock Holmes. From their first meeting Sherlock shows his special ability to identify John as an Army doctor, invalided from Afghanistan recently, has a problem with his alcoholic brother and suffering psychosomatic limp. Impressed with Sherlock’s first impression, John decides to move and shares a flat with Sherlock in a prime spot owns by a landlady named Mrs. Hudson (Una Stubbs) which is located in the city of Westminster, addressed in 221B Baker Street.

The story starts when Sherlock has been asked by the head of Central London Police, Detective Inspector Lestrade to help the police solving a linked criminal case and find the serial killer. With the help of John, Sherlock gaining success finding the serial killer and solving the case. John writes his crime solving journey with Sherlock in his blog and instantly Sherlock becomes internet phenomenon in addition of gaining more cases to solve. Despite Sherlock detests the fame, this is a good thing for him because he is always obsesses with solving crimes to keep him away from boredom or anything he considers normal. He also often gets help from his brother Mycroft Holmes, furthermore when he is dealing with cases created by the most dangerous criminal mastermind in the world, the one he considers his equal enemy, Jim Moriarty.

In this TV series Sherlock Holmes is presented as an exceptionally genius person who is able to notice the tiniest details about anyone or anything in
one look based on their appearances and conversations, collect information and
deductions based on it. Holmes reads signs and interprets them according to a
process which combines logical deduction with leaps of the imagination. Besides
his superb cognitive ability, he is unique and most of his behaviour considered
unacceptable by norm. Sherlock, who is stating himself as ‘a consulting detective,
the only one in the world’, seems only caring about facts and does not care much
about people himself. He appears at times to be very self-centered, insensitive,
rude, manipulative, gets bored by normality and emotionally juvenile which
makes him bad on socializing with other people. He will do anything it takes to
find clues relating to the crimes he is into and solving it, eventhough the way of
achieving what he wants is abnormal and unaccepted by others. He also finds
romance unattractive and let himself put aside any sentiments, except if it is for
crime solving business.

Sherlock (to John): I think you should know that I consider myself
married to my work...

(A Study in Pink : 00:51:10)

All the explanations above show that all Sherlock cares, attracts to and
focuses about is cases to solve. Moreover, he states it as his profession and does
not aim to be paid. He is simply obsessed with it. The more strange and difficult
the case, the merrier he is.

Sherlock Holmes is eager to have important crime cases to solve. If he
fails to do it he will suffer anxiety. This shows that something peculiar is
happening inside his structure personality and behaviour which is proper to be
analyzed by Sigmund Freud psychoanalysis theory of defense mechanism. Based
on the explanations above the writer is interested in analyzing his psyche problem, the reason behind his obsession with crime solving and how he overcomes the tension when he is unable to solve crime using Sigmund Freud’s psychoanalysis theory of defense mechanism. Besides, this corpus is the latest adaptation of Sherlock Holmes stories and extremely famous worldwide which makes it interesting to analyze.

**B. Focus of the Study**

According to the background of the study above, in this thesis the writer will analyze the psyche condition of the main character of BBC TV series *SHERLOCK*, Sherlock Holmes by using Sigmund Freud’s psychoanalysis theory. To make the research more focus, the writer delimitates the research on defense mechanism in psychoanalysis established by Sigmund Freud.

**C. Research Questions**

Based on the background and the focus of the study above, the writer would like to identify the research problems as follows:

1. How is Sherlock Holmes character depicted in this TV series?
2. How is his structure of personality (id, ego and superego) on his obsession with crime solving seen from the psychoanalysis theory?

**D. Significance of the Study**

The significance of the research generally is to analyze the characterizations of Sherlock Holmes portrayed by his obsession with crime solving. Specifically, the writer is trying to dig a deeper understanding about the structure of personality, the defense mechanism seen from Freud’s psychoanalysis
and how to apply it to understand human behaviour. The writer also hopes it can give a contribution to enrich the literary criticism nowadays, especially to increase knowledge and experience about literary criticism on drama.

E. Research Methodology

1. The Objectives of Research

The objectives of research is to understand Sherlock Holmes character, his structure of personality and the defense mechanism viewed from psychoanalysis theory of Sigmund Freud.

2. The Method of Research

The method applied in this research is descriptive-qualitative method. Descriptive is the method where data will be explained and identified. Qualitative, which is one of the method that is used in research, is the research using verbal data and other non-numeric data as the basic analysis and in solving the problems those are studied.⁷ The qualitative-descriptive method will be used in order to support character analysis. The answers of the research questions will be revealed by analyzing all the data found in the SHERLOCK drama series through dialogues and gestures of the main character.

3. The Technique of Data Analysis

The data consists of the primary data and the secondary data. The primary data is all nine episodes of SHERLOCK from the first season to the latest third season. The secondary data is any data found in the corpus which is related and support the analysis of primary source. The collected data will be examined

based on Sigmund Freud’s psychoanalysis theory. The first step to do is to analyze the personalities of Sherlock Holmes. The second step is to examine the self structure of Sherlock Holmes character using the structure of personality theory. The third step is to discover the defense mechanism of Sherlock Holmes, in which the crime solving is the realization of his defense mechanism in order to reduce his anxiety. The writer also do the essential steps to note down some dialogues and taking snap-shot of the scenes which correlates to the research.

4. The Unit Analysis

The unit analysis is BBC crime drama series SHERLOCK, in form of .avi and .mp4 files. The series first aired in 2010. Until now, SHERLOCK already has three seasons with total nine episodes, with the duration for each episodes approximately one and a half hour. SHERLOCK first aired on July 25th 2010 and at the moment the fourth season is under production.

5. The Instrument of the Research

The instrument of the research is the writer herself in order to obtain descriptive data by watching the nine episodes of SHERLOCK. The writer also collecting the qualitative data about psychoanalysis and its correlation with the behaviour and defense mechanism. This research is taken place in State Islamic University SyarifHidayatullah, Jakarta.
CHAPTER II

THEORETICAL FRAMEWORK

A. Previous Research

Based on library and online sources research which are related to the corpus, the writer found that SHERLOCK has been analyzed by several researchers. Liyon Akbar analyzed the corpus in his thesis *Euphemism in Sherlock Serial TV Season 3*. From his analysis result, it can be acknowledged that both Sherlock and John use euphemism in their utterance with different aims. John uses euphemism to avoid losing face, cover up things considered as taboo or to protect his own feeling regarding Sherlock’s death, and in the other hand Sherlock uses it to impress his interlocutor, because he enjoys the confused yet impressed looks on their faces. Another research is *Representations of Sherlock Holmes: A Study of Sherlock Holmes' New Trademarks as a Sex symbol, Action hero, and Comedian in the 21st Century* by Louis Jensen. In this thesis she analyzed that in the adaptations Holmes transforms from an asexual literary icon into a homo and heterosexual character. Next, he embodies the image of an ordinary man and the characteristics of a hero with extraordinary mind, where his skills of observations and deductions are his super-powers. The last is his lack of social skills and lack of being able to decode certain social codes are sometimes the essential element in Holmes' humour. Another previous research comes from Rebecca McLaughlin.

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who wrote a thesis entitled *A Study in Sherlock: Revisiting the Relationship between Sherlock Holmes and Dr. John Watson*.\(^\text{10}\) McLaughlin underlines masculine relationship between degeneracy, friendship, and professionalism. Furthermore, she finds that professional friendship between Sherlock Holmes and John Watson is what deters them from either criminal or social degeneracy, respectively. Then, the writer found a thesis related with defense mechanism which was written by AfrizulRahmat who analyzed *Cooking as Self-Defense Mechanism on the Main Character of La Cucina by Lily Prior*.\(^\text{11}\) He found that Rosa, the main character is using cooking not only as a prior way to fulfil the human basic need, but also as a way to reduce the main character’s anxiety of uncomfortable feelings, as example to relieve tragic death loss which she suffered twice.

The difference in this thesis with the previous researches is that the writer will analyze Sherlock Holmes, the main character of *SHERLOCK* TV series using psychoanalysis defense mechanism theory. Until this research is done, the writer has not found any thesis or research of *SHERLOCK* TV Series using Sigmund Freud’s defence mechanism theory. Therefore, the writer decided to do this research.

**B. Concept**

1. **Character and Characterization**

Any piece of literature must have certain elements such as theme, plot,
events, characterizations and more. These elements help those who enjoy literature to understand the whole point of the works completely. Without these elements involved, the literary works would cease to make sense or serve its purpose. Another essential element in literary works is the character.

Character can be defined as any person, animal, or figure represented in a literary work. There are many types of characters that exist in literature, each with its own development and function. To be interesting, characters must seem real, understandable, and worth caring about. For the most part, the characters in a story are believable in the same way that the story is believable. In other words, they conform to the laws of probability and necessity (by reflecting externally observable truths about human nature), they conform to some inner truth (man as we want him to be), or they are made to seem real by the convincing art of the actor. Joseph M. Boggs and Dennis W. Petrie explains about several elements on characterizations in film that will be explained briefly below.

a. Characterization Through Appearance

A major aspect of film characterizations is revealed visually and instaneously. The minute we see most actors on the screen, we make certain assumptions about them because of their facial features, dress, physical build, and mannerism and the way they move.

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14 Ibid.
15 Ibid.

Dialogues in film also hold important role in revealing characterization of a character. However, Boggs and Petrie states that the great deal is revealed by how they said it. Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech.\textsuperscript{16}

c. Characterizations Through External Action

Perhaps the best reflection of character are a person’s action.\textsuperscript{17} The actions that the character is done have certain purpose. Their motive becomes the base of their actions, therefore a clear relationship should be done between a character and his or her actions in order to reveal the personality.

d. Characterizations Through Internal Action

Inner action occurs within characters’ minds and emotions and consists of secret, unspoken thoughts, daydream, aspirations, memories, fears, and fantasies. People’s hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure.\textsuperscript{18}

e. Characterizations Through Reactions of Other Characters

The way other characters view a person often serves as an excellent means of characterization.\textsuperscript{19} Another minor character may tell about main character characterization to another even before the main character shows up in

\textsuperscript{16}Ibid.
\textsuperscript{17}Ibid. p.52
\textsuperscript{18}Ibid. p.53
\textsuperscript{19}Ibid.
the movie. Thus, the main character’s characterization can be seen through other character’s reaction in their dialogue.

f. Characterization Through Contrast: Dramatic Foils

Boggs and Petrie asserts that it is the technique of characterizations when one is compared with the main character with opposite contrast behaviour, thoughts, point of view, lifestyle, physical appearance and so on. This technique is called as foils, which functioned to shows the contrast of each characters in a film.\textsuperscript{20}

g. Characterization Through Caricature and Leitmoif

According to Boggs and Petrie, caricature is an effort which has a functionto etch a character quickly and deeply in viewer’s mind, by exaggerating the way a character is walking, or speaking, or even the appearance. Meanwhile, leitmoif is the utterance, a phrase or idea that are s-tated repeatedly by a character.\textsuperscript{21}

Leitmoif has the same function as caricature. As example, SpongebobSquarepants character uses leitmoif by repeatedly saying “I’m ready!” on his way to work. This utterance is never absent whenever Spongebob’s scene of going to work is shown and the utterance becomes his leitmoif or trademark.

h. Characterization Through Choice of Name

One important method of characterization is the use of names possessing appropriate qualities of sound, meaning, or connotation. The technique is

\textsuperscript{20}Ibid., p.54
\textsuperscript{21}Ibid., pp.54-55
known as **name typing**. A character’s name must have been thought carefully because a single name, especially if it is the main character’s name, may have its own meaning which can be correlated with theme of the film or with the characterization.

2. **Sigmund Freud’s Psychoanalysis**

Page defines that the term “psychoanalysis” has several different meanings. One of them asserts that it is a school of psychology that emphasizes the dynamic, psychic determinants of human behavior, and the importance of childhood experiences in molding the adult personality.

Suryabrata stated that psychology develop as a knowledge science in the middle of 18th century in Germany, in which the object is the consciousness of a normal, civilized human. This theory arise of the motto: *Cogito ergo sum*. This theory determines that the object of psychology is the consciousness. In that time, the task of psychology is analyzing the consciousness of human, to find the basic elements of it and determine how the elements affiliate.

Freud opposes this opinion. His ideas that against the opinion is consciousness just a small part of human psyche, because deep inside lay the **unconsciousness**, the biggest part of psyche. According to Fancher, Freud used the terms conscious and preconscious before, yet it bothers him that in reality some important processes related to preconscious system actually happened by unconscious, and certain repression components of the system are not structured.

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aspreconscious. For that reasons he named unconsciousness as id and preconsciousness as ego.\textsuperscript{25}

3. The Structure of Personality

The structure of personality has several terms — the human psyche, the self-perception, the structure of mind, or the self-psyche — all of them are true and equally discussed in the process and systems that happened inside human personality. According to Freud personality consists of three systems\textsuperscript{26}, which are:

- \textit{Das Es} (the id), the biology aspect,
- \textit{Das Ich} (the ego), the psychology aspect,
- \textit{Das UeberIch} (the superego), the sociology aspect.

It is often mentioned that the human psyche is described as an iceberg in a middle of ocean as in picture below:

![Freud's Conception of the Human Psyche: The Iceberg Metaphor](image)

Picture 1. \textit{Freud's Conception of the Human Psyche: The Iceberg Metaphor}\textsuperscript{27}

Consciousness which was shown as top of an iceberg on the surface of the sea is only a small part of human psyche and what is deep below the surface


\textsuperscript{26}Sumadi Suryabrata (2006), \textit{op.cit.} p.124

unconsciousness — is the biggest part. Id situated deep inside the unconscious, ego located on the surface of the conscious and superego floated between the unconscious and preconscious. All of these aspects have their own functions, traits, components and how they work. Eventhough they are different, in theory ego and superego comes from the id; they are connected to each other. Furthermore, it is impossible to separate the influence to the whole system, as human personality is the ending result of the three system cooperation.

Das Es, Das Ich and Das UeberIch

Das Es, or id is the biological and most primitive aspects of personality. Friedman and Schustach mentioned that all theories of personality agrees that human, as any other animals, was born with several instincts and motivations. This instincts and motivations were carried since born and have not yet been touched by the reality. For example, the most basic instinct that present since a baby is born is crying. Crying is a response of baby to communicate his needs in order to find comfort feeling, as example to get breastfeed when he is hungry. The baby will continue to cry until the need is fulfilled. This is called the pleasure principle.

To reduce the tension and reach the pleasure, id has two processes: (1) reflects and automatic reactions, such as sneezing, blinking and else; (2) primer process, such as a person who feels hungry starting to imagining food, calls wishfulfillment. As a result, the system Das Ich or ego developed from id and its work is to find a way to satisfy the need of id.

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29Sumadi Suryabrata (2006), op.cit. p.125
The structure of personality that develop to face the reality is called by Freud as ego, or literally, “Me”.\textsuperscript{30} Das Ich or ego was born from the id as a system to fulfil id’s wishes. A crying baby would not get the breastmilk he need, a hungry person would not get full only by imagining food, so a plan and action has to be done eventhough the reality surrounded it. To make it happen, soon the baby learned to cry louder in purpose to call his mother to get the milk he wanted. The hungry person planning about where he can have the food he wants, then goes to the place in order to find out whether his plan is working or not (matched with the reality). This process technically called reality testing.

Das Ich can be seen as the executive aspect of the personality, because it controls the paths that need to be taken, chooses the needs that can be fulfilled and the ways to fulfil it. This aspect can separate wishes from the reality, tolerate stress and compromise which can change as the time passes. On the function process, Das Ich holds on to the reality principle and reacts with secondary process. The aim of the reality principle is to find the right object to reduce the tension that happens on id, and the secondary process is the way to think realistic.\textsuperscript{31}

Human cannot really become self-centered. In fact, we were forced by parents and society to follow moral rules. The personality structure commissioned to obey the social rules named superego. Freud called it “Above-Me” because it controls ego or “Me”.\textsuperscript{32} According to Fancher in Freud, superego had become increasingly aware of situations when conflicts between the instinctual drives and

\begin{footnotesize}
\begin{enumerate}
\item[\textsuperscript{30}]Howard S. Friedman and Miriam W. Schustack (2008), \textit{op.cit.}, p.76
\item[\textsuperscript{31}]Sumadi Suryabrata (2006), \textit{op.cit.}, pp.126-127
\item[\textsuperscript{32}]Howard S. Friedman and Miriam W. Schustack (2008), \textit{op.cit.}, p.77
\end{enumerate}
\end{footnotesize}
external reality are further complicated by moral demands. For example, sometimes one abstains from seeking a desired object, or feels guilty at the very thought of doing so, simply out of a feeling that it would be wrong. Accordingly, Freud postulated the superego as a separate entity in his new conception of the psyche.\textsuperscript{33}


On the process of gaining gratification, it is necessary for the three structures to have energy to make the system works. Freud mentioned it as the psyche energy. Suryabrata stated that it was das Es or id who has all the psyche energy which is used by the three institutions later.\textsuperscript{34} At first, das Es or id which has all the energy for itself used it to fulfil the reflects and wishfulfillments. The nature of the energy is really fluid which makes it easy to move from one wishes to another. As for wishfulfillment, it is stated then that id needs ego to make the wish touched by reality in order for the wish to become true. Because ego does not has its own energy, it has to borrow it from id. The energy movement from id to ego has to happen; this mechanism is called identification. Identification enables the secondary process to exceed the primary process.

Once the ego domineering the energy borrowed from id, ego will use the energy to fulfil instincts with secondary process, and also for another purposes; to observe, remember, think, and so on; as the rest of the energy used to prevent id to become impulsive and irrational. If the id becomes too dangerous or threatening,

\textsuperscript{33}Raymond E. Fincher (1998), \textit{op.cit.}, p.12
\textsuperscript{34}Sumadi Suryabrata (2006), \textit{op.cit.} p.133.
ego will build a defense around it; this defense happened by some certain system and called the defense mechanism.

Anna Freud on her book *The Ego and The Mechanisms of Defence* explained about this mechanism further. She stated that unfortunately the passing of instinctual impulses from one institution to the other may be the signal for all manner of conflicts. On their way to gratification the id impulses must pass through the territory of the ego and the atmosphere is uneasy for id. However, id has to reach ego territory to achieve what it wants.\(^{35}\)

There are several types of defense mechanism according to Sigmund Freud:

a. **Repression**

The most basic defense mechanism, because it is involved in each of the other mechanism, is repression. Whenever the ego is threatened by undesirable impulses, it protects itself by repressing those impulses; that is, it forces threatening feelings into the unconscious.\(^{36}\)

b. **Sublimation**

According to Freud one mechanism—sublimation—helps both individual and social group. Sublimation is the repression of the genital aim by substituting a cultural or social aim. The sublimated aim is expressed most obviously in


c. Projection

When an internal, instinctual impulse provokes too much anxiety, the ego may reduce that anxiety by attributing the unwanted impulse to an external object, usually another person. Projection happens when an individual trying to cover up his flaws and problem they are facing, or aiming his unacceptable sexual instincts towards other unconsciously.

d. Introjection

Whereas projection involves placing an unwanted impulse onto an external objects, introjection is a defense mechanism whereby people incorporate positive qualities of another person into their own ego. The adolescent may introject the manners, values or lifestyle of someone he adores. The introjection allows them to make themselves feel worth and keeps the feeling of inferiority low. Thus, it permits them to feel better about himself.

e. Displacement

Feist and Feist states that in displacement, a person redirects the unconscious impulses or unpleasant feelings onto other person or objects so that the original impulse is often disguised or concealed. For example, a woman may be angry to her close friend, so in order to reduce the unpleasant impulses she

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37 Ibid., pp. 38-39
38 Ibid., p.37
39 Ibid., p. 38
40 Ibid., p.36
aims her anger by throwing a vase or yelling at a kid, yet remain friendly to her close friend.

f. Rationalization

Rationalization is a mechanism which involves in giving rational reasons for unconscious behaviour inside self. One may give reason that he is always late to work because of the circumstance does not allow him to be able to arrive on time; he used traffic jam as an explanation, even though in fact he could have gone to work earlier. The rationalization happened if the actual reason of the individual is unacceptable by ego. The actual reason is replaced by some kind of substituted motive intended to seek for justification.

g. Reaction Formation

One of the ways in which a repressed impulse may become conscious is through adopting a disguise that is directly opposite its original form. This defense mechanism is called reaction formation. The id drives us to do behaviours which considered unacceptable, thus the ego divert the unconscious impulses into the opposite. A girl who deeply resents her mother knows that it is unacceptable by norm and society demands every children to care and show affection towards their parents. Such conscious dislike and hatred feelings would produce heaped anxiety, therefore the girl aims an opposite impulse—love, even though it is not genuine. The love she gave to her mother seems showy, exaggerate and overdone. This process helps the girl to conceal the anxiety that she unconsciously hates her mother.

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41 Howard S. Friedman and Miriam W. Schustack (2008), op.cit., p.98
42 Jess Feist and Gregory J. Feist (1998), op.cit., p.36
h. Regression

According to Freud through Feist and Feist, once a libido has passed a developmental stage, it may, during times of stress and anxiety, revert back to that earlier stage. Such reversion is known as regression.\textsuperscript{43} A common way for adults to react to anxiety-producing situations is to revert to earlier, safer, more secure patterns of behaviour and to invest their libido onto more primitive and familiar objects.\textsuperscript{44} A fully-grown person may react by returning home to their mother under extreme stress state in order to seek for comfort zone, or adopt fetus positions while thinking about their problems. This regression called as \textit{regressive behavior}. Another regression called \textit{primitivation} where an adult acts as an uncivilized person and losing temperaments and controls, thus he has no hesitation to have fight with others. However, regressions are usually temporary because fixations demand more or less psychic energy.

i. Undoing and Isolation

Undoing is a type of repression in which the ego attempts to do away with unpleasant experiences and their consequences.\textsuperscript{45} It is usually done through compulsive behaviours in order to repress guilty feeling. As an example, a man has habit to rub his hands ceremonially in an effort to wash away the guilt of someone else’s murder. If the undoing is complete, the person would have no longer memory of the guilt he had done previously.

A closely related defense mechanism is isolation. With isolation the ego attempts to isolate an experience by using obsessive thoughts to block out any

\textsuperscript{43}Ibid., p.37
\textsuperscript{44}Ibid.,
\textsuperscript{45}Ibid., p.35
affect that immediately follows the experience.\textsuperscript{46} The difference of isolation and undoing is that isolation blocking out the unwanted experience using obsessive thoughts or recurrent ideas. The undesirable event is thus isolated between the unpleasant event and subsequent experiences. It is often connected with the taboo of touching, which is considered as the open door to both sex and aggression, resulted in an obsessive behaviour of prohibition against physical contact and recoil in horror by a mere touch.

5. \textbf{Sublimation}

Sublimation is the refocusing of psychic energy—which Sigmund Freud believed was limited—away from negative outlets to more positive outlets. Sublimation, therefore, is the process of transforming libido into "socially useful" achievements, rechanneling drives which cannot find an outlet into acceptable forms of expression, such as art. Freud considered this defense mechanism the most productive, and psychoanalysts have continued to refer to sublimation as the only truly successful defense mechanism.\textsuperscript{47}

Sublimation is the most constructed, advanced and high developed among the defense mechanisms. It is said so because sublimation contributes to the development of character and personality of someone and also plays a major role of resolution of conflicts inside self, emotionally and mentally. It is also one of the “ego mature defenses.” According to Mark Dombeck and Jolyn Wells-Moran, the mature defenses are defined by a healthy and conscious relationship with reality. Reality is accepted even when it is not appreciated. Uncomfortable

\textsuperscript{46}Ibid., p.36
\textsuperscript{47}http://www.newworldencyclopedia.org/entry/Defense_mechanism, retrieved on June 24\textsuperscript{th}, 18.38
feelings and thoughts are deliberately transformed into less threatening forms rather than being pushed aside. People decide and choose to cope using mature defense mechanisms; they do not just occur spontaneously.  

Artistic achievement often came as the actualization of sublimation. Freud analyzed Michaelangelo as a homosexual who repressed the sexual impulses inside himself, and someone who was dominated by his mother. He sublimated his repressed impulses and libido into an extraordinary creativity as a painter, architect, poet, but mostly known as a sculptor. The daughter of Sigmund Freud, Anna Freud, also living a life that appears to be an example of sublimation. Anna stayed with her father for the rest of her life and never got married, nevertheless she worked hard to advance his theory of psychoanalysis, especially the defense mechanisms. In Freudian terms, she remained trapped in her Oedipus complex, but she sublimated this unconscious sexual desire for her father into identifying with the one thing he loved—his teachings.

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CHAPTER III
DATA ANALYSIS

In this chapter, the writer would like to analyze this corpus by dividing the analysis into three parts. First is to analyze particular character analysis of Sherlock Holmes depicted in the series. The analysis will begin by examining his physical appearances, habits and behaviours which can be seen from his direct statements, thoughts, dialogues and interactions between him and the other characters. Second is to observe his structure of personality: id, ego and superego. Last is to analyze crime solving obsession as his defense mechanism. The writer would describe his defense mechanism by analyzing his words, acts, and psyche problem.

A. The Analysis of Sherlock Holmes Character

Sherlock Holmes is the main character in TV series SHERLOCK. He is obsessed with crime solving which is why he chooses profession as private detective. However, his behaviour is considered unique for people. Furthermore, the writer will explain deeper about his general characteristic then analyzing his character using Sigmund Freud’s psychoanalysis theory.

1. An Excellent Observant

Sherlock is a well-experienced man with a great knowledge about crime cases and ways to solve them. To support his deduction based on his experiences he depends on his observation. He has the characteristic as someone who always observe anything. He does it naturally, and there are many ways for him to observe someone or something. He uses all his senses to observe: his sight, hearing, smell, taste and touch, yet he depends on his sense of sight first. To
observe is one of the ways to collect the clues that could lead him to the answer of the case, then he can deduce about the facts of the crime.

Picture 1 shows a scene which is taken from first episode of SHERLOCK, A Study In Pink. The woman in first picture is found dead by a serial killer in an empty building. Sherlock along with John goes into location where the body is found then observes the dead woman. He realizes that her jewellery is clean but not with her wedding ring. Her ring is clean on the inside but dirty on the outside, proves that it is regularly removed by the victim when she meets her secret lover. Thus, Sherlock can takes deduction that the woman is a serial adulterer who has unhappy marriage.

The scene in Picture 2 is taken from The Empty Hearse episode, shows that Sherlock is able to “read” the person he just met. The woman in picture is Mary Morstan, John Watson’s partner. This is the first time Sherlock meets her but he is able to read about her based on appearance: the only child, a nurse, linguist, clever, shortsighted, keeps something as a secret and a member of Liberal Democrat. Both Picture 1 and 2 proves Sherlock’s abilities to observe by using his main observation device, sense of sight.
Apart from sense of sight, Sherlock also uses other senses. The evidence can be seen from dialogue below:

**Sherlock**: Ah, Anderson. Here we are again.

**Anderson**: It’s a crime scene, I don’t want it contaminated. Are we clear on that?

**Sherlock**: Quite clear. And is your wife away for long?

**Anderson**: Oh, don’t pretend you worked that out. Somebody told you that.

**Sherlock**: Your deodorant told me that.

**Anderson**: My deodorant?

**Sherlock**: It’s for men!

**Anderson**: Well of course it’s for men... I’m wearing it.

**Sherlock**: So’s Sergeant Donovan. Ooh, I think it just vaporised. May I go in?

**Anderson**: ...now look, whatever you’re trying to imply...

**Sherlock**: I’m not implying anything. I’m sure Sally came round for a nice little chat, and just happened to stay over. And I assume she scrubbed your floors, going by the state of her knees.

*(A Study In Pink: 00.22.18)*

The dialogue between Sherlock and a police forensic officer named Anderson above tells Sherlock’s abilities to deduce that Anderson is having an affair with his working partner Sergeant Donovan while his wife is away. He is able to reach the deduction simply by smelling Anderson’s deodorant. Furthermore, he sees Sergeant Donovan knees and implies that she has done sexual intercourse which strengthen his deduction. Thus, from the pictures and dialogue above it can be concluded that Sherlock is an exceptional observant.

### 2. Intellectual

Sherlock in the serial is depicted as a tall, slender man with curly hair, eagle-eyes, chiselled cheekbone, and light grey eyes. Most of the time he wears tidy suit in a long coat and scarf. He has a habit to put his coat collar up and
occasionally hide his face with a deerstalker because he considers himself as a private detective and he does not want to be popular from people’s recognition.

![Picture 3](image)

**Picture 3**

Picture 3 shows the image of Sherlock Holmes from aside, where it is depicted clearly about the eagle-eyed face and the structure of his cheekbone along with his dark-coloured long coat, scarf, and the collars covering the neck. He is gazing at the horizon of London city with his sharp eyes. His appearance supports an image of a mysterious man who will see every hidden little things that lay in front of his eyes.

![Picture 4](image)

**Picture 4**

Besides his outside appearance, he is also depicted as a tall and slender character. On Picture 4 it can be seen that he has a slim and slender body figure. In addition, he is quite tall compares to other characters. His physical condition makes an early impression as someone who is swift and has shrewd intelligence.

Sherlock undeniably is an intellectual character. He is smart and has wide knowledge, as an evidence we can see the picture in the next page:
Picture 5 above is taken from *The Great Game* episode. This episode tells about five bombing cases that is created by Sherlock’s equal rival, Jim Moriarty. The woman in picture, Irene Adler, shows a photograph of an e-mail that contains a code to Sherlock. She states that the email is going to save the world, unfortunately she cannot decipher it, thus she asks Sherlock to break the code.

*Sherlock*: Oh, come on. It’s not code. *These are seat allocations on a passenger jet. Look...* (Sherlock shows the screen to John)

*Sherlock*: There’s no letter ‘I’ because it can be mistaken for a ‘one’, no letters past ‘K’ – the width of the plane is the limit. The numbers always appear randomly and not in sequence but the letters have little runs of sequence all over the place – families and couples sitting together. Only a Jumbo is wide enough to need the letter ‘K’ or rows past fifty-five, which is why there’s always an upstairs. There’s a row thirteen, which eliminates the more superstitious airlines. Then there’s the style of the flight number – zero zero seven – that eliminates a few more; and assuming a British point of origin, which would be logical considering the original source of the information and assuming from the increased pressure on you lately that the crisis is imminent, the only flight that matches all the criteria and departs within the week is the six thirty to Baltimore tomorrow evening from Heathrow Airport.

(A Scandal in Belgravia: 01.07.31)

Sherlock is able to break the code within eight seconds, by thinking logically about all possibilities that the code may contain. From the result of his
deduction, he knows about the type of the jet and departure schedule. It can be
happens because he has wide knowledge that supports his deduction. Thus,
dialogue above ascertain that he is an intelligent character.

Another evidence about Sherlock’s intelligence characteristic can be seen on dialogue below:

(Sound of five Greenwich Time Signal pips form the pink phone Sherlock is holding)

John : Was that it?
Sherlock : No, that’s not it.
(Phone beeps five times and a photo appears on the phone, then Sherlock shows it to John and Lestrade)

Lestrade : What the hell are we supposed to make of that? The estate agent’s photo and the bloody Greenwich pips.
Sherlock : It’s a warning.
John : A warning?
Sherlock : Some secret societies used to send dried melon seeds, orange pips, things like that-five pips. They’re warning us it’s going to happen again. I’ve seen this place before...
John : Hang on, what’s going to happen again?
Sherlock : Boom! (The Great Game : 00.12.52)

The dialogue above is taken in same episode. Sherlock realizes the five pip sounds from the pink phone are codes of each clues because he has knowledge about some secret societies which used to send five exact seeds or orange pips as a warning symbol. He is a clever person because he has wide comprehension in many fields of knowledge, consequently he can concludes that the five pips are symbol of warning.

3. Confident

Sherlock is also described as a man with self-confident. He sure that all of his opinions or arguments is always correct, because they are facts. As example of his high self-confidence can be seen in the dialogue in next page:
Lestrade : I’d better get my feelers out for this Golem character.
Sherlock : Pointless, you’ll never find him, but I know a man who can.
Lestrade : Who?
Sherlock : Me.

(The Great Game : 00.55.46)

The dialogue is taken in The Great Game episode. It is a dialogue of Sherlock, John and Inspector Lestrade when they investigates a dead man body in the bank of Thames River. The dialogue above shows Sherlock confidence that he is the only one who is capable to find the assassin named Golem.

Another evidence can be seen in The Hound episode. Here, Sherlock and John is visited by a client. Their client, Henry Knight, claims that a gigantic hound attacks his father when he was a child. John asks Henry why does he come to Sherlock at the moment when the accident has happened twenty years ago. Soon after that time, Sherlock shows his deduction ability to answer John’s question, and all he has said is exactly right.

Henry : How on Earth did you notice all that?
John : It’s not important.
Sherlock : Punched out holes where your ticket’s been checked.
John : Not now, Sherlock.
Sherlock : Oh please, I’ve been cooped-up here for ages!
John : You’re showing off.

(The Hound : 00.09.26)

In dialogue above John states that Sherlock is a show-off person (characteristic through reactions of other character). Whenever he has the opportunity to state his deduction, he will say it no matter how the situation is. With such a quick and advanced mind, intelligence is everything for Sherlock.
Holmes. It seems that he is proud of his intelligence. Thus, his self-confidence characteristic also makes him as a show-off person.

4. Ignorant with Sympathy

Sherlock can be describes as someone who is **ignorant with sympathy**, because in later episodes it is shows that Sherlock is capable to feel emotions and cares with those he considers as close person, especially his best friend John Watson. Here is the evidence of Sherlock being ignorant with sympathy, which is taken in *A Study in Pink* episode:

*Sherlock*: Brilliant! Yes! Ah, four serial suicides and now a note! Oh, it’s Christmas!  
*(A Study in Pink: 00.15.59)*

Sherlock is filled with joy that he jump excitedly when Inspector Lestrade deliver recent news about fourth serial suicides. This is not a decent behaviour and unacceptable by norm to be happy when a tragedy is happened, however Sherlock chooses to not care with sympathy. He even expresseshis excitement about the fourth case of suicides by chooses “Christmas” as diction because the last suicide is not same with others; the victim leaves a note as clue that he believes will lead him to the killer.

The next is a dialogue between John and Sherlock in the same episode:

*John*: Pink. You got all that because you realised the case would be pink?  
*Sherlock*: It had to be pink, obviously.  
*John*: Why I didn’t think of that?  
*Sherlock*: Because you are an idiot.  
*(John stares at Sherlock)*  
*Sherlock*: No, no, no, no, don’t look like that. Practically everyone is.  
*(A Study in Pink: 00.46.09)*
As the result of his ignorance with sympathy, sometimes he is unable to deal with emotions and sentiments properly. In the dialogue above Sherlock states a dialogue that shows him as a man who is arrogant because he mentions John as an ‘idiot’ which has negative connotation (characteristic through the speaker identity). By stating “practically everyone is” it implies that John is as idiot as everyone except Sherlock.

Besides, Sherlock is a man with a sense of entitlement. He always tells John to get him something, such as pen on nearest table or phone inside the coat that Sherlock wears. Eventhough it is very easy for him to get up and get the things he needs on his own, he considers it as his privilege to get it from someone else, in this case mostly John. Further example as in dialogue below:

```
John : Is that my computer?
Sherlock : Of course.
John : What?
Sherlock : Mine is in the bedroom.
John : What? And you couldn’t be bothered to get up? It’s password protected!
Sherlock : In a manner of speaking. Took me less than inute to guess yours, not exactly Fort Knox.
(The Blind Banker: 00.05.52)
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From the dialogue below, it can be seen that Sherlock takes John’s laptop because he considers it as his laptop as well. He does not want to make difficulties by taking his own laptop in his room. Moreover, he does not show any reluctant to crack John’s laptop password, proves that Sherlock has a sense of entitlement.

### 5. Childish

Sherlock is a character who is emotionally childish. Most of the time, this characteristic can be seen when he is dealing with his brother, Mycroft Holmes. As example, in A Scandal In Belgravia episode Sherlock is ordered to go
to the Buckingham Palace, yet Sherlock who is just woke up and covered in a white sheet insists that he will not leaving his flat less that seven o’clock in the morning. He is asked to wear clothes by two bodyguards from Palace but he does not want to. Thus, he leaves his flat eventually, wears nothing but a layer of white sheet that covers his body as can be seen from Picture 6 below:

![Picture 6](image)

On the scene above Sherlock shows his childish behaviour that he will not compromise his deal, even for wearing clothes in anhonourable place as the Queen Palace. Moreover, when Mycroft comes with Harry, the trusted person of the Highness, he explains to Sherlock that his client is ‘anonymous’. Sherlock refuses to does a case from anonymous client as in the dialogue below:

*Sherlock*: Mycroft, I don’t do anonymous clients. I’m used to mystery at one end of my cases, both ends is too much work. Good morning.

(Mycroft steps on Sherlock’s white sheet, the only thing that covers his bare body)

*Mycroft*: This is a matter of national importance. Grow up!

*Sherlock*: Get off my sheet!

*Mycroft*: Or what?

*Sherlock*: Or I’ll just walk away.

*Mycroft*: I’ll let you.

*John*: Boys, please... not here.

*Sherlock*: Who...is...my...client?

*Mycroft*: Take a look at where you’re standing, and make a deduction. You are to be engaged by the highest of the land, now, for God’s sake! Put your clothes on!

*(A Scandal in Belgravia : 00.16.25)*
The dialogue above shows clearly about Sherlock’s childish characteristic. Sherlock expresses his immaturity by refuses Mycroft’s order to wear clothes inside Palace. Besides of it, he is also intransigent, as seen in dialogue below:

Mycroft: We are in the Buckingham Palace, the very heart of the British nation. Sherlock Holmes, put your trousers on!
Sherlock: What for?

(A Scandal In Belgravia: 00.15.39)

It occurs that stubborn behaviour is often seen in a child; they refuse to do something they do not like. The same as what is happening on Sherlock, when Mycroft orders him to wear his trousers he does not want to obey it. Furthermore, he does not feel ashamed. Being a person who deals with age and intransigent shows that Sherlock is emotionally childish even though he is an adult man.

In conclusion, based on the characteristics analysis above, Sherlock Holmes is depicted as an exceptionally genius yet flawed. He is undoubtedly intelligent with special ability of observation, but the trait is also a burden for him. Because the only good characteristic of him is his brilliant cognitive, he is always eagers to shows it to every person. This makes him as a show off figure, with narcissistic traits following such as ignorant with sentiment and arrogant. He is also emotionally immature and intransigent. His characteristics make him as someone who is admired and hated as well by people.

Sherlock has urges to solve crime cases. Furthermore, being a person with such a developed intelligence means his brain needs to work all the time. If he has no cases to solve, it will lead him to boredom which will affects in
experiencing anxiety. Thus, his ego needs to make defense mechanism inside his structure of personality to overcome it. In order to see defense mechanism which Sherlock used and how it works, it is necessary to analyze his structure of personality first.

**B. Sherlock’s Structure of Personality (Id, Ego and Superego)**

According to Freud, there are three structures of personality that present inside human’s mind. The first structure of personality is id. Id presents at the same moment human was born, the most natural form of human personality which works based on pleasure principle. In other word, id is chaos, a cauldron full of seething excitation that demands immediate satisfaction without considering about the way to get what id wants. To fulfil id wishes, thus ego was born. Ego operates on reality principle, controls paths that need to be take, chooses needs that can be fulfilled and ways to fulfil it. This aspect can separate wishes from the reality, tolerate stress and compromise which can change as time passes. The last structure of personality that is born is superego, functions to lead direction about right and wrong and in accordance with social value. Superego also contains the value of guilt and reward sense.

Previously it is mentioned that Sherlock Holmes has the characteristic as a person with high intelligibility. It occurs that Sherlock’s brain can be analogous as sponge with high absorbency. He absorbs all things that he observes and stores them inside his mind. Because human’s mind does not stop working—even in the state of sleep—the repressed materials inside his mind needs to be channelled,
otherwise it will causing anxiety. He will experience a breaking down which leads him to act aggressively and unexpectedly.

*The Hound* episode Sherlock shows his anxiety because no crime case is available at the moment. The beginning of this episode depicting Sherlock comes home, pants and bathes in blood while holding a sharp harpoon. Apparently, he tries to overcome his anxiety by hunts a wild boar. Yet, this also is not enough for Sherlock to calm the id. He states that his mind keeps working all the time, therefore in order to reduce tension—that id causes and has to be fulfilled immediately—he needs crime case to work on.

Sherlock Holmes’ structure of personality can be seen by analyzing his family background and previous childhood experience first. In the first episode of *SHERLOCK*, a figure named Mycroft Holmes appears. Mycroft is his older brother, and it occurs that he is influenced the most by Mycroft. Since Mycroft is older than Sherlock, therefore Mycroft has been habitually dominates him since child. In their childhood Mycroft always underestimates him that he is an idiot as seen in dialogue below:

Mycroft : *Don’t be smart.*  
Sherlock : *That takes me back. “Don’t be smart, Sherlock. I’m the smart one.”*  
Mycroft : *I am the smart one.*  
Sherlock : *I used to think I was an idiot.*  
Mycroft : *Both of us think you were an idiot, Sherlock.*  
*(The Empty Hearse : 00:33:12)*

Another proves of Mycroft’s dominance to Sherlock can be seen in *His Last Vow* episode. One of the scene depicts Sherlock who has just shot by Mary, John’s wife because he sees her trying to kill a man named Magnussen. Sherlock
tries to figure out the type of Mary’s gun to minimize the damage that it caused. All in a sudden, Mycroft’s figure appears inside Sherlock’s imagination. He says that Sherlock is stupid because according to him the gun’s type does not matter.

Mycroft: Oh, for God’s sake, Sherlock. It doesn’t matter about the gun. Don’t be stupid. You always were so stupid. Such a disappointment.

Sherlock: I’m not stupid.

Mycroft: You’re a very stupid little boy. Mummy and Daddy are very cross because it doesn’t matter about the gun.

(His Last Vow: 00:35:36)

In dialogue above, Mycroft repetitively states that Sherlock is stupid. Mycroft’s statement influences Sherlock to believe that he is stupid. In addition, it has happened since Sherlock was child. It generates dispute between them. Mycroft’s sense of superiority affects Sherlock’s personality structure and causes childish feud between them, resulting Sherlock considers Mycroft as his arch-enemy until now. Hence, it can be verified that this triggers Sherlock’s id to prove Mycroft that he is not stupid. This is also the reason that makes him as a person with confident characteristic.

The ego was born from id as a system to fulfil id’s wishes. For the reason that ego is processing id’s chaos demands for pleasure, thus Sherlock’s ego seeks for action which is able to channels id’s wishes: solving crime case. If he cannot solving crimes immediately, his id will keeps forcing ego to find case to solve which causes anxiety.

When his ego has finds crime case, it starts to work further. While processing the way, ego holds on to the secondary process, which is a way to think realistically. Sherlock uses his knowledge and ability to observesreality
and connects it with clues he collects to solve the crime. For example, in *The Hound* episode he is asked by a client named Harry to solve his father murder case that happened twenty years ago. He states that his father is killed by a gigantic hound that is bred by government as secret experiment. Therefore, he goes to Dartmoor where the case is happened, examines the wood where Harry’s father is killed to find hints. To collect more hints he snuggles into government’s secret lab in Baskerville. Then, he connects the hints, tests and rationalizes them until finally takes deduction about truth of the case: Harry’s father is not killed by hound, but by his fellow scientist. He imagines the killer as hound because he is dosed with drugs.

The next self-perception that is born from id is the superego, which function is to keeps the ego stay on path of the social rules and moral demands on it way to processes id wishes. On the series, it is shows that Sherlock’s superego is very much controlled, resulting in Sherlock’s ignorance on moral values, about what is right and wrong. It can be proved from the dialogue below:

<table>
<thead>
<tr>
<th>John</th>
<th>Sherlock</th>
<th>John</th>
<th>Sherlock</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>There are lives at stake, Sherlock. Actual human lives! Just so I know, do you care about that at all?</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherlock</td>
<td><em>Will caring about them help save them?</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John</td>
<td><em>Nope.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherlock</td>
<td><em>Then I’ll continue not to make that mistake.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John</td>
<td><em>And you find that easy, do you?</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherlock</td>
<td><em>Yes, very.</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* (*The Great Game, 00:50:01)*

It shows that even though it was a good deed to solve crimes, Sherlock chooses not to care to the victims. He avoids showing sympathy for someone else’s unhappiness or difficult situation. In this case, he only cares about
crimecases and how to solve them without any desire to help the victims, matches with his characteristic of ignorant with sympathy.

Another prove can be seen from *The Blind Banker* episode. Sherlock gets a request to solve a case that happens in a bank of his former colleague. When he is already connects the clues, those clues leads him to a young banker named Van Coon. Therefore, Sherlock breaks in into his apartment by lying to a woman who just moved to a flat below Van Coon’s, pretends that he is Van Coon who forgot his keys.

To not shows sympathy to those who suffer, breaks in into someone else’s flat without permission and lies are wrong and not in accordance with the morality and social value. However, Sherlock chooses to violate superego rules and does not feel any guilt of doing wrong things such as mentioned above. His ego is busy in fulfilling id demands and the superego is controlled to be passive. It is resulting in Sherlock being ignorant with morality and social value even though he knows well about superego rules, because in his opinion it will only affects his ability to think realistic.

Sherlock controls his superego to become passive because of uneasy childhood experience which is related with a dog he used to keep and care the most. It is a red Pomeranian dog named Redbeard. The figure of Redbeard shows
on episode *His Last Vow*, and seen as Sherlock’s pressure point or weakness. Picture 10 shows Redbeard figure inside Sherlock’s mind palace.

The story of Redbeard begins when Sherlock, who is just shot by Mary, goes down into his mind palace to find something in order to calm himself from shock of the gunshot. Thus he finds Redbeard inside his mind palace. As stated before, Redbeard is his Pomeranian dog pet which is the one he cares of.

Picture 11 displays grown-up figure of Sherlock who calls for Redbeard to approach him, then the scene shows transition of Sherlock’s grown-up figure into child figure as seen in Picture 12. This proves that Redbeard is Sherlock’s pet when he was a child and he cares deeply about Redbeard, strengthened by Picture
13. The dialogue below shows indirectly about his sad feelings for Redbeard’s death:

Sherlock: Hello, Redbeard. They’re putting me down too now. It’s no fun, is it?

*(His Last Vow: 00:37:40)*

It can be concluded that Redbeard has been deceased when Sherlock was just a child. The main reason of Redbeard’s death is unknown, however apparently the occasion affects little Sherlock and traumatizes him which resulting to his grown up personality. He learns that sentiments does not do any good to him, having feelings toward something only hurts him in the end. Furthermore, Mycroft encourages Sherlock that feelings have to be ignored and it is best to keep correlate with reality, as seen in following dialogue:

Sherlock: Look at them. They all care so much. Do you ever wonder if there’s something wrong with us?

Mycroft: All lives end, all hearts are broken. Caring is not an advantage, Sherlock.

*(A Scandal in Belgravia: 00:47:00)*

Mycroft Holmes, Sherlock’s older brother, occupies a position as a senior servant in Ministry of Defence, as well as in British Secret Service. Picture 14 above shows Mycroft Holmes inside his bunker office in front of the Britain Queen painting. It implicates that Mycroft Holmes is not just a person who has
high position in the government but also the one who governs Sherlock’s life. Sherlock often obeys Mycroft’s request, since he has been dominating his life since childhood. Mycroft also takes responsibility to guide Sherlock when he gets lost in the middle of his deduction process. Mycroft’s dominance in Sherlock’s life can be ascertained in dialogue next:

(pours tea to his guest in the Palace)
Mycroft  : I’ll be mother.
Sherlock  : And there is a whole childhood in a nutshell.

(A Scandal in Belgravia : 00:17:02)

By saying “and there is a whole childhood in the nutshell,” Sherlock implicates that Mycroft dominates Sherlock since childhood and acts more like a mother who likes to order him to do things.

On the other side, both Sherlock and Mycroft surprisingly have very normal parents with normal behaviour, which is the opposite with their unique behaviour. Sherlock’s mother was a genius mathematician who writes a book entitled The Dynamics of Combustion. She gives up her career to focus in taking care of her children, proving that she is a loving and caring mother who is willing to sacrifice her career for children. On the other hand, Sherlock’s father is the ‘sane’ one in the family, a man who keeps forgetting about little things and always concedes to his wife.

Father : “I could never bear to argue with her. I’m something of a moron myself,”

(His Last Vow :00:53:59)

Father’s statements above and his concede attitude towards Mother prove that his role in the family is weak, whereas a father should be the center, ruler and leader in family. However, a child still needs a father’s role in his life. For the
reason that Father’s position in family is weak, thus his position is taken by Mycroft. This immensely strengthen the explanation regarding Mycroft’s domineering attitude towards Sherlock.

As Father has weak position inside the family, thus automatically Mother becomes the one who takes leading role in the family. Mother as a central figure in family is depicted as a person who spoils her children too much. She does not expect any harm happens to her children, especially Sherlock, as seen below:

_Mother_: Somebody’s put a bullet in my boy. If I ever find out who, I shall turn absolutely monstrous.

*(His Last Vow :00:53:16)*

However, it occurs that Sherlock feels uneasy with the affection his mother gave to him. In addition, maybe his mother always misunderstood him and many miscommunication happens between them. It is resulting in Sherlock expresses unpleasing opinion about his mother.

_Mrs. Hudson_: Oh! I really am going to have a word with your mother.
_Sherlock_: You can if you like, she understands very little.

*(The Sign of Three : 00.06.39)*

Broadly speaking, Sherlock experiences two traumas: first is his loss of Redbeard as explained before, and second is Mother’s position in family. Mother’s central position in the family as the result of Father’s weak role causes uncomfortable feelings for Sherlock. Furthermore, it is also becomes the reason of Mycroft’s dominance to Sherlock because he takes father’s role in the family. This also becomes the reason behind his character who is loved and hated at the same time. People admire his extraordinary ability, however they dislike his rude, inconsiderate attitude towards other person. It happens because Sherlock tries to
seek for comfort feelings in the middle of his traumas. He does not want to be like his father who has weak position in family, yet he does not desire to be under Mycroft’s domineering shadows. He seek for comfort by trying to be in control with everything, unlike his father and exactly like his brother.

In the end, it can be concluded that Sherlock’s structure personality is unbalance because id strong wish tries to control ego. Sherlock’s id has a great desire to prove that he is smart, otherwise he will experiences unconscious aggressive behaviour. His ego is extremely in control to fulfil id’s desire and in touch with the reality of situations. Unfortunately, his superego is also controlled by id in order to prevent any sentiment leakage. Sentiment only brings back old memories of losing Redbeard and traumatic experience of Mother’s position in family, which may clouding on his fact-based judgement in thinking realistic to solve crime. Thus, ego forms the defense mechanism around it to hold the repetitious tension from the id.

C. Sherlock’s Defense Mechanism; Sublimation

Crime solving is an act that is usually done by a detective or detective-like-character in a story. They have objective to discover clues and solution to the crime which is often laid out near the end of the story. It requires wit and detail observations to find the clues, relates them and seeks the truth of the case.

Wenjia You explained in her article When Sherlock Holmes and Freud Meet: Psychoanalysis and the Mystery Story that the detective's job is to sift from all the clues only the ones really relevant to the crime and then to deduce from the right clues what really happened and who committed the crime.
("Whodunit?")⁹⁷ In the case of Sherlock Holmes character, crime solving serves more than his obligation as a detective. It is also the form of his ego defense mechanism to reduce his anxiety caused by the tension from his id.

The evidence can be seen below:

\[\text{John} \quad : \quad \text{That’s how you get your kicks, isn’t it? You risk your life to prove you’re clever.} \]
\[\text{Sherlock} \quad : \quad \text{Why would I do that?} \]
\[\text{John} \quad : \quad \text{Because you’re an idiot.} \]

((A Study in Pink : 01:24:14))

John statement clarifies that Sherlock is obsessed with crime solving because he gets the feeling of a high. The feeling he gets when he solves crimes is the same as when someone gets high of using drugs and opium. It becomes his addiction. Thus, his id demands Sherlock to get more cases to solve in order to feel a high. He compromises with death if it is needed with an exception that he could proves that he is smart.

To defeat his brother, Sherlock needs to gain many knowledge. He has to store many information that are useful for him. Previously it is explained that Sherlock has a mind that acts like a high-absorbent sponge that absorbs many materials and keeps them inside. He calls it as \textit{mind palace}.

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Picture 15 shows the representation of Sherlock Holmes’ mind palace as a corridor with rows of doors on both sides. John explains about the mind palace further on his dialogue with a character named Dr. Stapleton below:

*John*: Oh, his “mind palace”. It’s a memory technique, a sort of mental map. You plot a map with a location, it doesn’t have to be a real place. You deposit memories there. Theoretically, you never forget anything. All you do is find your way back to it.

*Dr. Stapleton*: So this imaginary location could be anything, a house or a street?

*John*: Yeah.

*Dr. Stapleton*: But he said “palace”, he said it was a palace?

*John*: Yeah, well, he would, wouldn’t he?  

(The Hound :01:10:06)

From the dialogue above it can be concluded that mind palace is an imagery of Sherlock’s mind ability to save excessive amounts of knowledge. He never deletes any information inside mind palace because he only saves the important ones. Sherlock stores information as a memory, each of them saved inside doors on the palace. If needed, he only has to find the way back to the exact door to find memory that he requires.

![Picture 16](image-url)
with many doors as seen previously. For the reason that his mind palace is placed inside his mind, thus it must be lays on the unconscious area. Freud stated that unconscious located deep below the surface and the biggest part of human psyche. Id situated deep inside the unconscious.

At times when there is no case to solve, Sherlock’s mind keeps working restlessly. Considering the diction ‘palace’ means that he has abundant repressed materials that is repressed that needs to be released, otherwise it may leads to anxiety. In several episodes of SHERLOCK, the anxiety of Sherlock Holmes is depicted. The first episode that captured Sherlock’s anxiety is in The Great Game episode. This episode tells about Sherlock’s effort to solve five bombing case that is planned by a criminal mastermind named Jim Moriarty.

On Picture 17 above shows the beginning of the episode where there are no crime cases that happens at the moment which resulting Sherlock to be bored. Therefore, he draws a happy face towards yellow paint on the wall, while sitting down he shoot the wall with gun repeatedly. It means that he dislikes the peacefulness, normal situation which is represented by the happy face on the wall. His boredom leads him to anxious state as seen when he tells John as follows:
Sherlock: All that matters to me is the work! Without that, my brain rots! Put that in your blog, or better still, stop inflicting your opinions on the world!

(The Great Game, 00:05:01)

Picture 18

Picture18 is taken from The Hound episode which shows Sherlock’s effort to overcome his boredom. The scene shows him which is covered in boar’s blood, come home from the wood after an attempt to hunt a wild boar. Still, he thinks it is not enough for him:

Sherlock: Well, that was tedious.

(The Hound: 00:01:49)

He still trapped in his boredom, causing his anxiety to leak out. The only way to cope with the anxiety is by solving crime case, as stated by Sherlock on his dialogue with John below:

Sherlock: Oh, John, I envy you so much.
John: You envy me?
Sherlock: Your mind, it’s so placid, straight-forward, barely used. Mine’s like an engine, racing out of control. A rocket, tearing itself into pieces, trapped on a launch pad. I need a case!
John: You’ve just solved one, by...harpooning a dead pig, apparently!
Sherlock: Oh, that was this morning!

(The Hound: 00:04:15)

It is clearly seen that Sherlock’s behaviour in those occasions is unusual. Sherlock thinks that having crime cases to solve is the only way to find comfort and solace from the anxiety that comes from boredom. Crime solving helps him to
ease the nerves caused by his attempt to defeat his brother and non-stop working mind to substitute it into a positive way. Here it can be seen that Sherlock’s ego is using the **sublimation** defense mechanism. Sublimation is the refocusing of psychic energy away from negative outlets to more positive outlets. Therefore, crime solving is an acceptable form of expression and socially useful.

Once Sherlock gets a request to solve crime case from a client or Detective Inspector Lestrade, the anxiety is relieved slowly. In *A Study in Pink* episode, Sherlock says to his landlady Mrs. Hudson:

*Sherlock*: Impossible suicides? Four of them? No point sitting at home when there’s finally something fun going on!

(A *Study in Pink* :00:17:23)

It proves that crime solving is a thing that he can enjoy, especially if the case is quite odd or linking murder case.

*Sherlock*: It’s murder, all of them. I don’t know how. But they’re not suicides, they’re serial killing. We’ve got a serial killer, I love those. There’s always something to look forward to.”

(A *Study in Pink* :00:29:30)

As soon as Sherlock receives crime case, he starts to follow the pattern to solve the case. The pattern that Sherlock used to solve crime cases as depicted on whole episodes is always same: goes to crime scene, analyzes it to acquire clues, then rationalizes the clues that has been obtained. The example that can be seen in *The Great Game* episode which depicting Sherlock shoots wall in the beginning previously. Not long after that a bombing happens across his flat, thus he goes to the crime scene and finds a pair of boy shoes. Next, he examines the shoes by looking at the appearance thoroughly and taking soil sample from the sole. Afterwards he starts to rationalize clues with some information inside his mind palace. At last, he finds out that owner of the shoes has eczema and found died of
drowning. Hence, by doing steps explained above he obtains fact that the owner of shoes was killed by the bomber with poison that was put in his medication.

Based on the explanation above, the writer concludes that Sherlock Holmes in TV series *SHERLOCK* experiences traumas and uneasy childhood where his brother Mycroft Holmes acts as superior and dominates him. This generates id’s strong wish which causes anxiety if it is not fulfilled. Hence, his ego builds defense mechanism against anxiety that is caused by id. Ego uses sublimation to channels the anxiety into crime solving, a socially acceptable way.

In addition, the title of the TV series, *SHERLOCK*, describes main character’s characteristic and theme of the series. It can be analyzed by separating the syllables through pronunciation, ‘sher’ and ‘lock’. Syllable ‘sher’ can be defined as verb *shear* that means to cut or to break something, whilst ‘lock’ as noun represents something which is prevented to be open, or in other words can be defined as secret that is restrained to be told. In summary, *SHERLOCK* means ‘to cut, break or open the lock or secrets, the truth that is hidden’. This description matches with the theme of the TV series and characteristic of Sherlock Holmes as a detective. The detective Sherlock Holmes is a man who has obsession to solve crimes, open the truth or hidden secrets behind the crime.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

*SHERLOCK* is a television series that is written by Mark Gatiss and first aired on BBC in 2010. The writer analyzes main character in *SHERLOCK* to understand his character analysis and the problem inside his structure of personality which makes him suffers anxiety. Furthermore, the writer examines defense mechanism used to relieve his anxiety and the correlation with his obsession of crime solving, viewed from Sigmund Freud’s psychoanalysis theory.

According to data analysis that is explained in previous chapter, the writer draws a conclusion that Sherlock Holmes’ structure of personality suffers imbalance because of traumas in his childhood. One of psychology theory statements asserts that childhood experiences holds important rules in molding the adult personality. It consolidates the analysis that his troubled childhood experience affects his adult personality into someone who undergoes anxiety.

For the reason that his id, ego and superego is unbalanced which resulting in anxiety, the writer concludes that he overcomes it into his obsession of crime solving. It is a form of his ego self-defense mechanism against anxiety. In specify, his obsession of crime solving is realization of sublimation defense mechanism, which channels negative energy, in this case his anxiety, into positive energy, which is crime solving.
B. Suggestion

The writer suggests readers who are interested with this television series to analyze it applying another different theories with the purpose to give different ambience to the research. On the other hand, the writer also recommends readers to discover another types of defense mechanism that occur in this television series. Another types of defense mechanism is possible to used by Sherlock Holmes in order to relieves his anxiety. In brief, many theories and point of views are potential to analyze this television series to enrich and value literature.
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