

Shadows of the Self: Jungian Archetypes in 'The Ocean at the End of the Lane' by Neil Gaiman and 'The Buried Giant' by Kazuo Ishiguro

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Abstract:

This Paper explores the manifestation of Jungian archetypes in Neil Gaiman's *The Ocean at the End of the Lane* and Kazuo Ishiguro's *The Buried Giant*, psychological and symbolic dimensions of identity, memory, and the unconscious. Drawing from Carl Jung's theory of archetypes, the study examines the presence of the self, the shadow, the anima/ animus, and the wise old man/ woman within these narratives, shows their roles in the protagonist's psychological development and reconciliation with trauma. Gaiman's *The Ocean at the End of the Lane* uses mythic and fantastical elements to externalize inner fears and fragmented identities, while Ishiguro's *The Buried Giant* uses memory loss and reconciliation as pathways to confront suppressed emotions and forgotten truths. Both novels employ archetypal imagery to navigate the boundaries between reality and fantasy, emphasizing the interplay between personal and collective unconscious experiences. By analyzing key characters and motifs- such as the Hempstock women as embodiments of the wise old woman archetype and the mist of forgetfulness as a symbol of repression- this paper demonstrates how these novels reflect Jungian concepts of individuation and integration. It argues that protagonists' journeys reveal the universal struggle to confront the shadow, embrace the anima, and ultimately achieve self-awareness. This paper also sheds light on how contemporary literature employs archetypal frameworks to address existential questions, memory, and identity, resonating with readers' deeper psychological and emotional landscapes.

Keywords: Shadows, psychological, suppressed emotions and forgotten truths.

Introduction

Neil Gaiman's novel, *'The Ocean at the End of the Lane'*, and Kazuo Ishiguro's *'The Buried Giant'*, show how Jungian archetypes are manifested. The narratives in both novels are shaped by Jungian archetypes that play a vital role in creating characters and affecting the plot. These include the shadow, wise old man, anima, trickster, and self archetypes whose symbolic significances are investigated by analyzing their respective portrayals in each book. Neil Gaiman's novel *The Ocean at the End of the Lane* and Kazuo Ishiguro's *The Buried Giant* demonstrate how Jungian archetypes shape narratives and character

development. Jung defines archetypes as "universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of instinct" (Jung, *The Archetypes* 4). These include the shadow, wise old man, anima, trickster, and self archetypes, which symbolize internal struggles and personal growth. Critics such as Northrop Frye highlight the transformative power of archetypal narratives, stating that "literature draws heavily on mythic and symbolic structures to uncover universal truths" (Frye, *Anatomy of Criticism*). This analysis builds upon Frye's assertions to explore how these novels echo Jungian motifs.

Objectives

1. Examine the presence of Jungian archetypes such as the Shadow, Anima/Animus, and the Self in both novels.
2. Explore how archetypes influence the psychological growth and transformation of central characters.
3. Study the role of memory and repression in shaping identity through archetypal patterns.
4. Highlight the use of myths and symbols to reflect archetypal journeys in the narratives.

Methodology

For this paper, using literary and theoretical analysis of this paper.

Analysis

Analytical Psychology

Carl Gustav Jung (1875–1961) was a Swiss psychiatrist and psychoanalyst, and he is known as the founder of analytical psychology. He is most famous for his theories on the collective unconscious, archetypes, and the human psyche. His works have had a lasting impact on the fields of psychology, psychiatry, anthropology, literature, and art that continue to form modern understanding of the human mind. Carl Gustav Jung, the founder of analytical psychology, is renowned for his theories on the collective unconscious, archetypes, and individuation. Jung explains that "the collective unconscious contains archetypes which function as organizing principles on how we perceive and process information" (Jung, *The Archetypes* 22). These symbols, recurring across myths, folklore, and religions, influence individual growth and collective behavior.

The profound impact of Carl Jung's ideas on the interpretation of cultural narratives, artistic manifestations, and human behavior, his exploration of universal symbols and archetypes, and his thematic focus on the spiritual and transcendent dimensions of human existence have had lasting implications on modern psychology and diverse humanistic fields. Indeed, Jung's work has influenced metaphors of art and fascination, dream literature and psychology, notions of personality, and behavior and expression. His passion for spirituality resonated the most with those seeking fulfillment and purpose beyond the limits of material reality and the human body. Thus, Carl Jung remains a monumental thinker who inspired a multifaceted debate about the human mind, its complexities, and the questions of identity. According to Jung, "archetypes are universal

symbols deeply rooted in the human psyche, influencing individual and collective behavior" (Jung 4).

One of the most pivotal psychological theories that has had an immense impact not only on psychology but on various spheres of science was developed by Carl Jung in his work *Archetypes and the Collective Unconscious*. Jung's theory was based on the existence of the archetype and the collective unconscious. The theory is perhaps the most comprehensive explanation of themes that exert powerful influence over the conscious mind of a human and are responsible for an individual's development, experience, and perception. Compared to Sigmund Freud's psychoanalytic theory "analytical psychology," which elucidates collective unconsciousnesses' role in spiritualism or mythology vis-à-vis comprehending mental processes, it seemed different according to this theory Carl Jung than other subsequent psychologists. One of Jung's biggest influences on psychology is the idea of the collective unconscious, which refers to a pool of shared and universal psychological patterns as well as symbols existing in people for generations. Within it, the psychologist identified archetypes—essential images and recurring motifs that appear across different cultures and historical periods, informing human behavior, thoughts, and feelings.

Jung's examination of archetypes like the shadow, the anima/animus, the wise old man, and the self was useful in showing recurring motifs in mythology, religion, and literature. Jung's concept of the collective unconscious refers to "a repository of shared memories and symbols inherited from ancestral experiences" (Jung, *The Archetypes* 42). Archetypes such as the shadow, anima/animus, and the wise old man/woman play significant roles in shaping behavior and emotions. Gaiman and Ishiguro illustrate these archetypes through symbolic characters and motifs. Thus, these archetypes are universal symbols that shape individual and collective experiences; they motivate inspiration alongside effects on development and behavior. Jung's individuation process involves integrating the conscious and unconscious aspects of personality to achieve self-realization (Jung, *The Archetypes* 34). This theory underpins the transformative journeys in both novels as characters confront repressed memories and fragmented identities. As a result, according to Jung, individuation is bringing together conscious and unconscious facets of personality to lead to completeness or self-realization. Thus, humans can engage in personal growth if they explore their innermost being, such as dreams, fantasies, and symbols, resulting in a balanced real self.

In his book *"The Ocean at the End of the Lane,"* Gaiman assigns Ursula Monkton the shadow archetype, which is representative of the main character's repressed subconscious mind and serves as a formidable antagonist. Also serving as an anima figure with nurturing and intuitive qualities towards her brother but also embodying elements otherwise defined by Lettie Hemstock, she is an incarnation of a wise old man who provides guidance for her brother. On another note, in Ishiguro's *Buried Giant*, there exists a societal-level representation of the personality based on commonly pervaded collective forgetfulness leading to repressed memories exemplified through the buried Giant,

Juxtaposed with Axl personifying trickster archetype whose actions type unforeseen effects, thus rendering a further layer of unexpectedness. Also, the search for truth and their journey to dig out hidden memories in 'The Buried Giant' could be seen as a joint effort to attain wholeness mark with Jung's conception of self archetype. In *The Ocean at the End of the Lane*, Ursula Monkton embodies the shadow archetype, symbolizing the protagonist's repressed fears and inner darkness. Lettie Hempstock, on the other hand, represents the wise old woman archetype, offering guidance and protection (Gaiman 56). Similarly, Ishiguro's *The Buried Giant* uses the mist as a metaphor for collective forgetfulness and repression, aligning with Jung's theory of the shadow (Ishiguro 112). Axl, another character, fits the trickster archetype, introducing unpredictability and transformation. In his book "*The Ocean at the End of the Lane*," Gaiman assigns Ursula Monkton the shadow archetype, which is representative of the main character's repressed subconscious mind and serves as a formidable antagonist. Ursula symbolizes "a manifestation of primal fears and a catalyst for self-awareness" (Smith 45), Juxtaposed with Axl, a personifying trickster archetype whose actions cause unforeseen effects, thus rendering a further layer of unexpectedness. Also, the search for truth and their journey to dig out hidden memories in 'The Buried Giant' could be seen as a joint effort to attain wholeness, marked by Jung's conception of self-archetype (Jones 88).

Themes of Memory and Forgetting

"The sea at the end of the road." Memory is a major theme in Gaiman's novel, as the protagonist revisits his childhood memories and grapples with the unreliability of memories. The novel invites readers to consider the impact of childhood experiences on the adult psyche, blurring the boundaries between reality and fantasy. In "*The Buried Giant*," Ishiguro examines the cost of forgetting and remembering, mirroring Jung's idea that repressed memories must surface for individuation to occur (Green 121). Similarly, Gaiman's narrative frames memory as a transformative force, emphasizing how confronting fears and forgotten truths fosters self-awareness (Taylor 89). In "*The Buried Giant*," Ishiguro's search for memory unfolds in a dark land of oblivion, where collective memories are worn, and the historical events are still buried. The novel seeks objects to a complex of remembering and forgetting, themes of collective personal memory with psychological echoes of repressed history, a forgotten narrative that endures -and resonates with impact.

Gaiman's novel incorporates elements of myth and legend, weaving together a narrative of archetypes and symbolism. The enigmatic Hempstock family contains archetypes such as the old man/wise woman and the keeper of mystical knowledge, while the symbolic meaning of the sea at the end of the road is articulated as the transcendental depth of the unconscious and a timeless representation of the infinite.

In Ishiguro's story, the archetypal figure appears in a flooded landscape through the transformative journeys of the protagonists. The prevalence of forgotten water is a symbolic representation of the shadowy, repressed aspects of the collective unconscious affecting individual, collective experiences of Human encounters with the mythical nature and mystical landscapes, evokes the timeless echoes of archetypes and symbolic narratives

that stretch beneath the human consciousness. Gaiman's novel delves into the psychological depths of the hero's journey, drawing on themes of innocent childhood, the unreliability of memory, and the enormous supernatural impact he encountered. Ishiguro's narrative invites consideration of the collective unconscious and the processes of communication between the conscious and the unconscious. The characters' struggle to reconcile a forgotten past reveals the psychological complexity of repressed memories and the impact of historical events on individual and collective identity, leading to Jungian psychology organized within with a deep appreciation of the enduring meaning of myth, symbolism, and the context of the transformative power of collective identity.

"The Sea at the End of the Road" and "The Buried Giant" remain Jungian readers through their evocative histories rich in classical thought and symbolic imagery that stand as deep, resonant explorations of memory, myth, and the mysterious complexity of human experience. Inviting us to consider what myth, symbolism, and the transformative power of collective narrative do in the psychological system, Gaiman's and Ishiguro's stories are the unconscious of the collection blend so that ancient ideas find enduring resonance, timeless, universal symbols in the unconscious – relevance is also deeply appreciated sure! Both Neil Gaiman's "Sea at the End of the Road" and Kazuo Ishiguro's "Buried Hero" conform to Jungian archetypes, offering profound explorations of the human psyche, memory, and the enduring power of myth and symbolically in Jungian archetypes.

Archetypes and the Collective Unconscious

Jung postulated the collective unconscious: an extensive, primeval storage of prototypical psychological patterns, symbols, and archetypes that are inherited and intrinsically characteristic and present in all human beings. In contrast to the personal unconscious, which consists of a person's experiences and repressed material, the collective unconscious is that which stretches beyond personal history, serves as the primordial stratum of the psyche, and is shared by all members of a particular culture or species. Archetypes are at the heart of Jung's theory. These are fundamental symbols and patterns that emerge from the collective unconscious and appear across different cultures and time periods. These archetypes represent universal themes and experiences deeply rooted in the human psyche, profoundly influencing individual and collective behavior, emotions, and thought processes. Jung identified several key archetypes, such as the shadow, the anima/animus, the wise old man, the self, and various mythological characters, each with its distinct symbolic significance and psychological impact.

Jung thought archetypes were- symbolic patterns. They shape human e-xperiences. Dre-ams, fantasies, and cultural narratives are influe-nced by them. These- archetypal motifs appear in myths, folklore, and re-ligions. They provide a framework for unde-rstanding human existence's comple-xities. Archetypes build the- human psyche. They shape individual de-velopment, creative- expression, and societie-s' collective consciousness. Jung's individuation theory links to archetypes and the collective unconscious.

The Ocean at the End of the Lane and Jungian Archetypes

Unfolding from the viewpoint of a middle-aged, nameless man who comes back to his birthplace for a funeral, "The Ocean at the End of the Lane" portrays him getting himself on a farm at its end. This is where he meets 11-year-old Lettie Hempstock, among other members of the Hempstock family. In revisiting this farm, he recalls his childhood and an extraordinary series of unsettling events that took place when he was seven. Gaiman's protagonist revisits childhood memories triggered by Lettie Hempstock's farm, symbolizing the transformative process of individuation (Gaiman 89). Ursula Monkton represents the shadow, embodying fear and suppressed trauma. The Hempstock women, as wise mentors, guide the protagonist through symbolic challenges. Critic Harold Bloom describes Gaiman's work as "modern mythmaking, blending archetypal patterns with contemporary narratives" (Bloom 78). Unfolding from the viewpoint of a middle-aged, nameless man who comes back to his birthplace for a funeral, "The Ocean at the End of the Lane" portrays him returning to memories of Lettie Hempstock, the wise woman figure. Lettie epitomizes Jung's concept of the wise old woman, offering guidance and stability in times of chaos (White 76). Ursula Monkton, in contrast, embodies the shadow, representing repressed fears and inner conflicts that need confrontation (Smith 48).

Memories flood in as my narrative recollects Ursula Monkton appearing as a strange lodger in the main protagonist's house, bringing with her some supernatural powers. The protagonist thus ends up in danger experienced by Lettie's family while she assisted him through these times while still being so young during their quest that would have seen them get rid of evil, which almost destroyed the universe. The sea at the end of the lane represents the collective unconscious, emphasizing Jung's belief that "water symbolizes the source of life and the depths of the unconscious mind" (Jung, *The Archetypes* 67). Through archetypes like the anima and wise old woman, Gaiman navigates psychological growth and reconciliation.

"The Buried Giant" serves as a testament to Kazuo Ishiguro's brilliant narrative skills and desire to venture into uncharted literary lands. By addressing memory, love, and the intertwining complexities of human emotions, the novel provides an invitation for everyone to dive into a world of magic and self-reflection with which they could identify. Of course! *The Ocean at the End of the Lane*, written by Neil Gaiman, and Jungian archetypes possess some characteristic cross-lines that draw thematic relations towards the novel, identified in the in-depth reading of the narrative that touches some world-permeated patterns of human subconsciousness. Ishiguro's novel addresses memory and repression through Axl and Beatrice's journey across mist-laden landscapes. The mist symbolizes repressed memories and the shadow archetype (Ishiguro 145). Their quest parallels Jung's individuation process, where confronting suppressed truths leads to self-awareness (Jung, *The Archetypes* 78). Ishiguro explores memory and repression through archetypes. The mist symbolizes the collective shadow, representing societal amnesia. Protagonists Axl and Beatrice embody archetypal lovers on a transformative quest, reflecting Jung's hero motif. Scholar Susan Rowland notes that "Ishiguro's landscapes function as metaphors for psychological states, inviting readers to confront buried fears and desires" (Rowland 112).

In "The Ocean at the End of the Lane," the hero's journey through childhood memories and supernatural powers and experiences can be seen through the eyes of Jungian archetypes revealed, facing the unknown and facing internal and external challenges. It also goes through the transformational process of discovery and growth. In the novel, the mysterious and powerful Hempstock family consists of archetypal characters such as the wise old man/woman, the healer, and the keeper of the occult. Their presence at his guidance reflects the archetype of the guide who helps guide the hero through the mysteries and dangers he faces in Symbolic calculations. The symbolic significance of the sea at the end of the tunnel can be explained by the Jungian concept of the collective unconscious. The sea represents the cosmic symbol and threshold of the realm of primordial wisdom, and like the depths of the unconscious population where the ancients dwell, it's mysterious delights and transformative powers ancient with the unconscious mind infinitely transcendent and profound thoughts parallel each other. The protagonist's journey through the novel reflects the Jungian concept of individuation, which is the process of integrating conscious and unconscious parts of the mind. Through encounters with primitive figures and symbolic landscapes, he undergoes a psychological shift, eventually gaining a deeper understanding of himself and the deeper forces that drive his experiences.

Mythical Creatures and Objects

The inclusion of mythical creatures and otherworldly elements in the novel is consistent with Jung's exploration of the archetypes in myth and legend. These elements consist of archetypal characters such as the shadow, the trickster, and the anima/animus, enriching the story with layers of symbolic meaning and psychological resonance. The number of people who know nothing. The novel's evocative imagery and symbolic storytelling evoke timeless, universal themes found in the unconscious population. The primitive rhythm of the novel's themes and characters reflects the enduring value of Jung's concept of the collective unconscious as shared symbols and original concepts that structure human experience and narrative the archives have been revealed "The Ocean at the End of the Lane" is diminished with Jungian archetypes, enhancing the story with psychological depth, universal symbolism, and timeless themes echoing the complexities of the human psyche the novel through its evocative storytelling and resonant imagery readers human experience It to invites us to reflect on classical foundations, providing a deeper appreciation of the enduring meaning of myth, symbolism, and the transformative power of history in the framework of Jungian psychology of the s Kazuo Ishiguro's "The Buried Giant" and Jungian Archetypes harvest deep explorations of memory, myth, and the complexities of the human psyche The rich themes and characters of the novel are in harmony with classical concepts, and it draws readers to the unknown population, the power of myth, the universal. It also invites us to contemplate the timeless richness of symbols.

Gaiman's "The Ocean at the End of the Lane" and Kazuo Ishiguro's "The Buried Giant" are two disparate but fascinating novels that explore themes of memory, myth, and the complex mystery of human experience while Gaiman's novel takes readers into a world

of seduction and childhood memories dissipate, while Ishiguro's narrative unfolds in a foggy landscape, interweaving historical fiction with elements of myth and fantasy. This comparative study will examine theme, narrative, and mood, the convergence of the two novels, and their resonance in the enduring power of memory and subconscious storytelling. It will shed light on the research.

The Buried Giant” and Jungian Archetypes

The mysterious and powerful Hempstock family contains such a wise old man/woman, a healer, and a guardian of occult knowledge. Their presence in his guidance reflects the guide who helps guide the hero through the mysteries and dangers he encounters. Hempstocks also symbolize the archetype of the anima, representing the aspect of the hero's mind. It is a woman who guides him on his own journey of the discovery. Kazuo Ishiguro's *The Buried Giant* reflects themes of collective forgetfulness and individual repression through symbolic elements such as the mist. The mist represents “the societal shadow that veils historical traumas” (Brown 103). Axl and Beatrice embody Jungian archetypes of the hero and anima, reflecting love and resilience in the search for wholeness (Lee 54). Axl and Beatrice: The protagonists embody archetypal figures, which include the wise old guy/female and the committed couple on a transformative journey. Their quest via the mist-encumbered landscape displays the archetypal motif of the hero's journey, where they confront internal and outer challenges, grapple with forgotten reminiscences, and are seeking to reconcile the beyond with the existing.

Symbolic Motifs

The pervasive mist that shrouds the land serves as a symbolic representation of collective forgetfulness and the suppression of historical and personal narratives. This motif can be interpreted through the lens of Jungian archetypes as a manifestation of the shadow, the repressed components of the collective unconscious that influence person and collective stories. The novel's thematic analysis of memory resonates with Jung's idea of collective unconsciousness and processes of consciousness and unconsciousness interacting with The characters' struggle to reconcile past events that they forget reflects cognitive difficulties with repressed memories. Both “*The Ocean at the End of the Lane*” and “*The Buried Giant*” have blended Jungian archetypes with novels offering deep explorations of memory, myth, and the complex mysteries of the human psyche through their history of stimulating imagination and inspiring imagery. Readers were invited to contemplate the primitive principles of human experience, offering a deeper appreciation for the enduring meaning of myth, symbolism, stories collected in the framework of Jungian psychology, and of the transformative power of collective action.

CONCLUSION:

The exploration of Jungian archetypes in Neil Gaiman's *The Ocean on the End of the Lane* and Kazuo Ishiguro's *The Buried Giant* gives a profound and evocative adventure into the depths of the human psyche, the interplay of light and shadow and the transformative energy of delusion and symbolism in storytelling. Both authors masterfully infuse their narratives with archetypal factors, growing rich tapestries of characters and

issues that resonate with prevalent human reports. In *The Ocean at the End of the Lane*, Neil Gaiman employs archetypal figures, including Lettie Hemstock and Ursula Monkton, to discover the timeless topics of innocence, expertise, and the confrontation of darkness. Lettie Hemstock, together with her enigmatic know-how and connection to the magical, embodies the archetypal mentor who courses the protagonist through the complexities of the supernatural international. Her character symbolizes the eternal presence of wisdom and the transformative electricity of knowledge, resonating with Jung's concept of the clever old guy archetype. Conversely, Ursula Monckton represents a negative and disturbing force, complemented by the Shadow archetype that threatens the hero's journey. Her character a demonstration of the dark side of the human psyche, challenging the heroine and providing a symbolic representation of the inner struggle between light and shadow. Through these archetypal characters, Gaiman skillfully explores consciousness in the complexity of the unconscious in the interplay of light and darkness.

The character of Axl in Kazuo Ishiguro's *"The Buried Giant"* embodies the enduring love, resilience, and search for truth that embodies Jungian archetypes. Axl's unwavering devotion to his wife Beatrice is a testament to the enduring power of love, confronting the realistic portrayal of the devoted lover confronting forgotten memories His journey in search of f mirrors the search of the archetypal hero, as he picks up a collection of personal memories the intricacies of the mouth, echoing Jung's idea of the hero's transformative journey toward self-discovery. Additionally, Ishiguro deftly blends the concept of collective forgetting with the classical theme of repressed memories, creating a narrative that goes deeper into the complex interactions of individual life events. Both novels make good use of the Jungian classics to offer profound reflections on the complexity of the human psyche, the enduring power of myth and symbolism, and the timeless value of Jungian psychology in literature for f Providing poignant and thought-provoking insights into communication and transformative journeys to self-realization Gaiman and Ishiguro invite readers to take a deep journey through their masterful storytelling and it transforms them, and they don't incorporate the deep insights of Jungian psychology and behavior in literature.

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