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Existential and Jungian Analysis of Neil Gaiman's *The Graveyard Book*

Submitted by:

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Declaration

I hereby declare that this dissertation has been carried out by me as a partial fulfillment for the Master's degree in English literature and civilization under the guidance and supervision of Mr. Yasser Sedrati, Faculty of Letters and Languages, English Language and Literature Department, Mohamed Khider University of Biskra, Algeria.

I further declare that the explanations put forth in this thesis are based on my own readings, understanding and examination of the original texts. The reported findings that I have made use of are duly acknowledged at the respective place. Also, I declare that this work is not published anywhere in any form.

Dedication

To the guiding light, my mother divine,

Whose presence I miss, in heart and mind.

This journey I undertake, inspired by you,

To honor your memory, my love shining through.

And to my father, unwavering and true,

With care, love, and belief, you have seen me through.

In gratitude, I dedicate this endeavor,

For your unwavering support, now and forever.

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Abstract

This research investigates the existential and psychological journeys depicted in Neil Gaiman's novel, *The Graveyard Book*. The objective of this research is to answer how Nobody Owens' existential choices and psychological growth contribute to him forming his sense of identity through the process of individuation, with particular emphasis on the influence of supporting characters on Nobody's journey. Focusing on the main characters, Nobody Owens and Silas, the study applies a combination of Existentialist thought and Jungian psychology to analyze their internal struggles and personal growth. By examining the works of philosophers such as Sartre, Kierkegaard, Nietzsche, and Heidegger, the study establishes the theoretical basis of Existentialism. These philosophical perspectives highlight the importance of personal responsibility, the search for purpose, and the pursuit of authenticity in one's life. In addition, the study deals with Jungian Analytical Psychology, which includes concepts such as Archetypes and the transformative process of Individuation. Incorporating these psychological insights gives a deeper understanding of the character's psyche and psychological development. Utilizing a qualitative methodology, the primary data source is Gaiman's "*The Graveyard Book*," complemented by secondary sources comprising scholarly articles, books, and dissertations. Through descriptive analysis, this study explores existential and psychological aspects within the literature.

Key Words: Existentialism, Existential Psychoanalysis, Jungian Psychology, Individuation, Identity.

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General Introduction

Neil Richard MacKinnon Gaiman is an English postmodern author whose works are for audiences of all ages. His works transcend genres because they belong to a series of categories that include, but are not limited to, children's literature, young adult literature, fantasy, mystery and science fiction. According to the British Council of Literature, Gaiman is, "... an author whose work crosses genres and reaches audiences of all ages" (Butler). His works such as *American Gods* (2001), *Coraline* (2002), *Cinamon* (2006), *Odd and the Frost Giants* (2008), and *The Graveyard Book* (2008) all share unique elements of his literary diversity, including the supernatural, suspense, mystery, meaning of life, death, ghosts, and having the main character finding meaning and a sense of identity like the protagonists in *Coraline* and *The Graveyard Book*. New York Times critic, Scott, writes, "Like the best fantasy writers, Mr Gaiman does not draw too firm a boundary between the actual and the magical, allowing the two realms to shadow and influence each other...." Gaiman's writing combines elements of different literary genres to form captivating worlds of fantasy and adventure that blur the lines between reality and fiction, such as the supernatural world he created in "*Coraline*", which appeals to audiences from different age groups.

Gaiman's *The Graveyard Book* (2008) is an excellent example of his ability to appeal to multiple audiences while escaping being limited to one genre. The book received several awards, including the exclusive UK's Booktrust Prize for Teenage Fiction and the Newbery Medal, the highest honour in US children's literature. Gaiman's marketing technique that promoted the book for adults and children simultaneously in the UK and USA helped him broaden his appeal and transcend genres. As Millet points out, Gaiman continues to appeal to audiences of all ages. She asserts:

We find specific authors that breach as many boundaries as their subjects and characters. Neil Gaiman is a prime example, a crossover author who escapes definition and

categorization. He is popular among various audiences and known for adult and adolescent works and younger children's literature, comics, graphic novels, and screenplays. (Millet 3)

In examining the author's work, Millet confirms that Gaiman's unique style enables him to reach readers from different age groups and transcend the limitations of literary genres. Furthermore, Gaiman receiving prestigious awards in both the UK and the USA, where his works are marketed for adults and children alike, further validates his classification as a 'crossover' author and confirms the diversity of his work and the brilliance of his writing style.

In Gaiman's *The Graveyard Book*, Nobody Owens has to live in a cemetery where he would have the 'freedom of the graveyard' granted to him by its inhabitant as he attempts to make sense of his being and surroundings. Making his journey and character even more fascinating is the influence of his Guardian, Silas, childhood friend Scarlett, his ghost friend Liza Hempstock, and other characters such as his adoptive parents, Mr and Mrs Owens, and Jack Frost, the man who killed his family and sought to kill him as well. Gaiman's supporting characters contribute to the existential and psychological journey that Nobody Owens has to go through. The journey helps Nobody form a sense of identity, values, individuality, and freedom.

The existential and psychological ramifications of existing in the liminal space between two worlds are discussed concerning the main characters, Nobody Owens and Silas. Both living and dead are looking for a sense of purpose in their lives. Jean-Paul Sartre argues that by affirming a person's place in the world and understanding their purpose in life, they can reach meaning, a meaning only created by one's self (Being and Nothingness 556).

Existentialism is a philosophical concept with no agreed-upon definition, as different thinkers have different perspectives. Sartre's well-known definition of Existentialism is that

"existence precedes essence." This means humans are unique in that they exist before developing a sense of essence or morality. In other words, when a person is born, he or she is alone and free to make their own decisions, for which they are responsible. In his book *Existentialism is a Humanism*, Sartre discusses this concept. Some existentialists, such as Sartre, place emphasis on personal freedom and responsibility, whereas others, such as Kierkegaard, place emphasis on the role of faith in one's existence. *Being and Time* by Martin Heidegger focuses on the concept of "being" as well as the relationship between human existence and the world as a whole.

Existentialism is characterized by its emphasis on individual existence and the search for meaning and purpose in life. These various points of view have all contributed to the evolution of existentialist thought and its various focal points, such as the importance of personal responsibility, the pursuit of meaning, and the search for authenticity in one's life.

From the philosophical view on a relationship between man and God, proposed by Soren Kierkegaard among many others who argued about free choice and personal responsibility for life. Existentialism has developed significantly since its beginnings in the 18th and 19th centuries with contributions from such philosophers. On the other hand, Nietzsche put more emphasis on finding one's self. He regarded it as an essential endeavour based on individual choices, embracing uniqueness from society's "herd mentality" and forming one's values away from societal weight systematically exercised on people (*Thus Spake Zarathustra* 331-333). The philosophical interpretation of the being and essence of Man, as presented by Sartre's works in the twentieth century, was another vital addition to the existentialist discussion known today. These existentialists shared the belief that personal choice and acting on one's convictions are crucial to reaching the ultimate truth of a person's

"raison d'être". These principles serve as the basic theoretical framework for this study, laying the groundwork for the following research phase.

Additionally, this study employs Jungian psychology, also known as Analytical Psychology, a school of thought established by Swiss psychiatrist and psychoanalyst Carl Gustav Jung. Jung's work emphasizes studying components of individuals' Psyche, which he believed contains both conscious and unconscious aspects of the mind and developed the concept of Archetypes. Jung's ideas continue to be influential in psychology and beyond.

Jungian psychology acknowledges the significance of the unconscious, a part of the Psyche inaccessible to the conscious mind but has an essential effect on personality and conduct. Jung believed that the unconscious contained various archetypes, which are universal symbols in the collective unconscious of all humans. These archetypes can influence behaviour and contribute to a sense of identity (Jacobi 111, 119).

Jungian psychology also emphasizes the concept of Individuation, which is the process of becoming an individual and achieving a sense of wholeness and completeness. This process involves confronting and integrating both the conscious and unconscious aspects of the Psyche (Jacobi 113-114). Through this process, individuals can develop a stronger sense of identity and purpose.

Jungian psychology emphasizes the study of the Psyche and the importance of integrating the conscious and unconscious aspects of oneself to achieve a more profound sense of identity and contentment. These concepts play a significant role in analyzing the characters of *The Graveyard Book*, which is why Jungian psychology was selected in this study.

Consequently, this research relies on a combination of Existentialist thought and Jungian psychology to examine the journeys of Nobody and Silas. This study seeks to offer its

examination drawing upon the philosophical ideas of Jean-Paul Sartre, Søren Kierkegaard, and Friedrich Nietzsche, as well as the psychological theories of Carl Jung.

This work demonstrates how Nobody Owens' existential journey shapes his sense of identity and individuality. Additionally, the study argues that *The Graveyard Book* can be viewed as an existential work, as it carefully explores its characters and main themes through an Existential lens. Using this approach, the study seeks to deepen our understanding of Gaiman's novel and its exploration of the human condition while shedding light on the potential of Existential Psychoanalysis to offer new insights into literary works.

Aida Becerra Santamaria first analyzed nobody Owens as the main character in *The Graveyard Book* (2008) from a bildungsroman point of view, in which the novel was considered a coming of age work in *Becoming Somebody: Identity and Coming of Age in Anne of Green Gables and The Graveyard Book*. Then as an adolescent character having an identity crisis in *Only a Body "Whom nobody owns:" Adolescent Identity in Neil Gaiman's The Graveyard Book* by Aleesa Marie Millet. In addition, Kamalini Govender examined the novel as a comparison between uncanny characters in the works of Neil Gaiman in *A Critical Analysis of Uncanny Characters in Neil Gaiman's Coraline and The Graveyard Book*. Although scholarly articles attempted to view *The Graveyard Book* from an existential standpoint, no academic work put Existential and psychoanalytic emphasis on Nobody Owens's character or his growth journey concerning the influence of the novel's supporting characters. As a result, this research utilizes Existential Analysis and Jungian Analysis to examine the main characters, emphasizing Nobody Owens and Silas and investigating their internal and external struggles.

The primary goal of this study is to determine how Nobody Owens' Existential crises and psychological development influence the development of his sense of identity. How much does Silas, Nobody's protector, influence his values and judgment, and how do these influences

impact his personal development and identity formation? What Existential themes are present in *The Graveyard Book* by Neil Gaiman, and how do they shape the characters' lives and growth? Furthermore, what role do the supporting characters play in Nobody Owens' Existential and psychological growth?

Kierkegaard, Nietzsche, Heidegger, and Sartre are essential philosophers in the theoretical framework of this study, as their works provide the basic principles of Existentialism. This research attempts to apply the views of Existentialism to the characters and reoccurring themes and characters in *The Graveyard Book*. Additionally, this investigation relies on Carl Jung's Analytical Psychology and his studies on the Psyche and his concept of Archetypes to analyze the internal struggles of the characters and their gradual psychological development.

This research uses the qualitative method that depends on two data sources; primary and secondary. Primary data sources are Neil Gaiman's *The Graveyard Book* (2008). Secondary data sources are books, articles, and dissertations related to the primary data and support the analysis this research attempts to achieve. This research also gathered information from reliable internet sources such as the digital library of Biskra University, online archive documents of Texas University and other sources due to their valuable and relatable data. The descriptive analysis technique involves gathering data, describing the findings, and analyzing them to reach an applicable conclusion.

The theoretical framework for analyzing *The Graveyard Book* is provided in the first chapter of this examination. The chapter begins by summarising the book's context and plot to provide proper context. The second part introduces Existentialism, its main principles, and its application in literature. It also touches upon the themes of Existentialism in literature. The chapter further explores Jung's Analytical Psychology, including its main principles and his

concept of archetypes. It also introduces a relatively new concept called the 'Shadow Protagonist,' which combines Jung's archetype of 'the shadow' with the protagonist's features. This concept will be applied in analyzing the character of Silas.

The second chapter of this research is a detailed analysis of *The Graveyard Book*, focusing on the main characters, Nobody Owens and Silas. The chapter provides a detailed summary of the book and significant themes and existential analysis of the two characters, examining their journeys and sense of identity. Additionally, the chapter includes a Jungian analysis of the characters to gain insight into their Psyche and explore the unconscious elements of their personalities. Finally, the concept of the Shadow Protagonist is applied to Silas, providing a deeper understanding of this mysterious character.

In the final chapter, we conduct an existential psychological analysis of the secondary characters who play significant roles in Nobody Owens' life and journey in *The Graveyard Book*. We will examine how these characters shape Nobody's existential development and contribute to his understanding of the world and his place within it. This chapter aims to provide a deeper understanding of the complex relationships between Nobody and the secondary characters in the novel and how their interactions contribute to his existential growth and development.

Chapter One:

Theoretical Framework

Introduction

This research will utilize an Existential Psychological analysis of *The Graveyard Book* and will comprise three chapters. The first chapter is dedicated to the theoretical framework that is divided into four parts. This chapter explores the theories that will be applied to the selected literary work. Consequently, this chapter examines the inner workings of Existentialism and Analytical Psychology to understand the existential journey of the main character and his emotional and psychological development.

The first section of this chapter provides the contextual framework for *The Graveyard Book*. This section includes an overview of the plot, context, and setting. The second section of the chapter investigates the philosophy of Existentialism. This part will explore Existentialism's leading figures, ideals, beliefs, and contributions. The research will select relevant data related to existential thought to support the study. The third section of this chapter will concentrate on the literary perspective of Existentialism and its introduction to literature. This section will provide a brief history of this philosophy in the field of literature. The fourth section of this chapter will examine the primary themes of Existentialism relevant to this research. Finally, the research will discuss the themes required for the project.

Combining Jungian Analytical Psychology and Jung's Archetypes is ideal for thoroughly analyzing the characters in *The Graveyard Book*. Therefore, in the third and fourth sections of the chapter, we will briefly introduce Jung's theories, discuss their primary structures, and explain why they are essential for this research.

1. Context and Setting of *The Graveyard Book*

First published in 2008, *The Graveyard Book* is a mystery, fantasy, and young adult book by British author Neil Gaiman. According to Gaiman's official website, the book was published simultaneously in the U.S. and the U.K.

The story begins with a very dark tone. From the very first sentence, the story begins from the perspective of the man Jack, an assassin on a mission. Gaiman opens the first chapter from the assassin's perspective: "There was a hand in the darkness, and it held a knife" (Gaiman 6). The man Jack holds a knife soaked in the blood of an entire family "he pulled a large white handkerchief from the pocket of his black coat, and with it, he wiped off the knife" (Gaiman 6). Next, Gaiman introduces his readers to a horrifying opening scene, as the man Jack carefully "hunts" his victims; there seems to be no escape from their dreadful death.

The killer appears to be searching for the final member of the family to finish the job. "He had left the woman in her bed, the man on the bedroom floor, the older child in her brightly coloured bedroom... That only left the little one, a baby barely a toddler, to take care of" (Gaiman 6). This scene captivates the reader even further as it reveals that the remaining family member, "barely a toddler", had coincidentally left his crib that night and found his way out of the house and into a nearby cemetery. The story continues to switch perspectives between the man Jack and the baby as he grows up and is defined by the circumstances the reader has witnessed in this chapter of the book.

This chapter introduces recurring characters, Mr and Mrs Owens, who become the adoptive ghost parents of Nobody Owens. After Mrs Owens briefly encounters the ghost of Nobody's birth mother and learns the truth about the murder of his family, she decides to take care of him. Using the child's need for protection, she convinces her husband to agree to the adoption. "His mother wants us to protect him. Will you say yes?" she asks Mr Owens, to which he replies, "...yes. If you are its mother, I'll be its father" (Gaiman 10). Mrs Owens ensures that Nobody has parental figures to provide him with the necessary care.

Nobody's guardian, Silas, another inhabitant of the graveyard, is neither alive nor dead. Therefore, Silas becomes very important in the life of Nobody. "If Mr and Mrs Owens will be

his parents, I shall be his guardian.... and if I need to leave, I shall ensure that someone takes my place..." (Gaiman 12). In the presence of the graveyard folk, Silas vows to guide and care for Nobody Owens and meet all his needs. By becoming a guardian, Silas is now more involved in the affairs of the graveyard "The stranger realized that he was being drawn, like it or not, into the conversation and, reluctantly, he stepped out of the shadows..." (Gaiman 12). The story establishes that Silas has lived in the shadows of the graveyard and so far has kept himself out of their affairs. However, for the sake of this baby, Silas volunteered to help raise and care for the babe because the ghosts alone could not provide for all his needs. In doing so, Silas shows a great sense of responsibility and sympathy.

Chapter two introduces a young girl named Scarlet and a tutor named Ms Lupiscu; both characters are recurring and essential. Scarlet lives near the graveyard and becomes friends with Nobody Owens as he grows older in this part of the novel. Ms Lupiscu is one of the graveyard's inhabitants and the first teacher to educate Bod. The guardian, Silas, hires her to be a tutor for Bod, as Silas has to be away many times, and still, he wants to ensure the child gets a proper education.

The Graveyard Book is structured into eight episodes or chapters, each representing a significant period in Bod's life as he grows up among the graveyard's inhabitants. Every chapter teaches Bod valuable morals and adds to his understanding of the world around him. Bod gradually matures with each new episode, surrounded by individuals who have long since passed away and who impart knowledge and wisdom to him. Through the story, Bod learns about the complexities of good and evil. For instance: the importance of making choices, the value of curiosity, the necessity of following rules and orders, the power of bravery, the merits of confronting as opposed to conforming, the mysteries of life and death, and the supernatural abilities he possesses, among other adventures that help shape his worldview.

Gaiman strategically employs various themes in his novel to highlight the remarkable journey of Nobody Owens. The theme of good and evil is a reoccurring theme because Bod is a child who needs to learn and differentiate between what is right and what is wrong. For instance, Silas, Bod's guardian, attempts to teach Bod the deep and complex relationship between good and evil. Another central theme in this novel is identity; the first chapter begins with an unnamed infant, and as the story develops, so do Bod's perplexes about who he is. Gaiman's setting is crucial because the graveyard is where the unnamed infant first becomes "Nobody". Thus, the early defining moments of Nobody's identity occur in his new, unusual home, contributing to his future alienation and loss of identity.

The story's setting is in a graveyard near the previous home of Nobody Owens in Old Town, up a hill. The graveyard is a nature preserve and a gathering place for "some ten thousand souls" (Gaiman 11). Some novel events occur when Nobody leaves the graveyard to attend a school or visit the nearby town. The mystical feeling of the novel gives a sense that it took place a few centuries ago because the graveyard's inhabitants died decades ago and spoke as if they were in the 1800s or earlier. However, slight indications put the readers back in the 21st century, like mentions of cellphones or recording videos. These hints determine that technology exists outside the graveyard, but Bod is disconnected.

The setting sets the ironic tone of this story. First, the irony that Nobody barely escapes from his dangerously death-filled home to a cemetery, where dead people usually rest. What is more ironic is the occupants of the graveyard, both dead and undead, decide to protect the toddler from the only living character in this chapter. Another irony is the choice of the name "Nobody" as the boy was important enough for the man Jack to hunt him down to kill him, important enough for his deceased mother to protect him after her death, and necessary enough for graveyard folk to adopt him into their midst, but still, he is named Nobody.

2. Existentialism: History, Principles, and Critical Concepts

The aftermath of two World Wars left a devastating impact on the world, resulting in the loss of countless lives, properties, and a sense of hope for humanity. The stench of the dead, feelings of dissension and a feeling of separation were everywhere. A period of uncertainty and instability, which left many people questioning their very meaning and purpose in life, characterized the 20th century. Existentialism was accepted as a philosophy and a quest for the human mind throughout the postwar period. The profound impact of death after two world wars contributed to a sense of despair for humanity. People revolted against all established belief systems, and existential notions started infiltrating people's minds, impacting all parts of society such as religion, philosophy, literature, art, and more.

In his book *"Existentialism: A Very Short Introduction"* Thomas Flynn states Existentialism is a philosophy that confronts the basic concerns of human life. He claims that it is both a style of living and a method of thinking about the topics that are most important to individuals. Existentialism has been in human mind since the dawn of philosophy. However, it has grown in importance in the modern world as individuals grapple with issues of purpose, freedom, and meaning. Main questions addressed by Existentialism are why are we here? What is our life's purpose? Are we free to make our own decisions and shape our own fate?

According to Flynn's *Existentialism* (2006), Gabriel Marcel (1889–1973) was the first to apply the term 'existentialist' to Sartre. In reaction to the dominant idealist philosophy of his day, he wished to be a philosopher of the concrete" (56). Individuality and free will are frequently connected with existentialism. Nonetheless, Existentialism is far too broad to be constrained by a particular term or point of view. For example, Marcel's approach to Existentialism is far from systematic. His focus was different from that of Kierkegaard, Nietzsche, and Sartre. As Flynn argues, "Marcel's focus is precisely on the nuances of human

hope..." (Flynn 56). Unlike Marcel, Kierkegaard focused on faith and religion, and Sartre emphasized existence's essence. Nietzsche, on the other hand, denied the existence of God, questioned any moral framework, and opposed the concept of free choice.

The Danish philosopher and writer Soren Kierkegaard's works are the combination of philosophy, fiction, letters as well as journals. He was a man of sincere Christianity, despite his opposition to organized religion. He was not, however, given serious consideration in his lifetime. As a result, his works, such as *Leap of Faith*, *The Absurd*, *Existential Despair*, *Existential Philosophy*, and many others, have not been read outside Denmark in the nineteenth century. However, in the early twenty-first century, they helped answer existential questions that marked his works as the groundwork for existential thought (Galens 225).

Kierkegaard argues against philosophical bodies of knowledge, arguing that no one can fully comprehend the world. He makes a clear distinction between knowledge and faith. In her work, Nientied argues that in Kierkegaard's *Leap of Faith*, belief and knowledge are not measured by the same epistemological criteria; they only differ in degrees of certainty. They turn out to be different attitudes that affect different dimensions and capacities of human existence.

She further clarifies, "The paradox takes shape when the limits of reason are reached, but it can only be apprehended as such, when reason is involved and understands why faith is the appropriate mode for the truth... Rather, the reason is involved although arguments cannot legitimate faith: they can support it in retrospect...." Kierkegaard argues that knowledge and belief have different levels of certainty. Knowledge can only reach so far before it reaches its limits, as opposed to when faith reaches its limits and it can no longer succumb to reason; it takes a "leap" to the unknown and embraces taking a significant risk of going past the limits of rationality. As argued by Velichkov in his analysis of *Leap of Faith*, "A leap of faith would not

be possible without believing firmly in something in order to counterbalance the outside world's frightening uncertainty." (Trembling in Fear and Passion 05). Kierkegaard firmly believed that faith is a belief regardless of concrete evidence. He claims that without objective evidence in theology, believers take a "leap of faith" and disregard the lack of logical support.

Kierkegaard is considered one of the most prominent figures of Existentialism, but his ideas have also faced criticism. In his work, *Paul Edwards: A Rationalist Critic of Kierkegaard's Theory of Truth*, Madigan presents a rationalist assessment of Kierkegaard, detailing Paul Edwards' critique of Kierkegaard's ideas. However, it is essential to note that critiques of Kierkegaard's work do not negate his status as an influential figure in the development of Existentialism.

Paul Edwards, modern philosopher and editor-in-chief of the *Encyclopedia of Philosophy*, believes Kierkegaard is concerned with objective scientific truth because he seeks certainty, something that science cannot provide. Edwards claims there are three shortcomings to using the scientific method to reach certainty. First, it relies on possibility, which can only result in estimations and probable knowledge, which cannot impel someone to believe. Second, scientific evidence can neither confirm nor deny religious truths, especially the question of the existence of God or his lack of existence. Third, the specific teachings of Christianity, the religion that Kierkegaard is passionately committed to, are, by scientific standards, literally "absurd." Therefore, Kierkegaard's defence of the subjective truth is a union of all three criticisms directed against science (Madigan 71, 77).

Madigan discusses Edwards' critique of Kierkegaard's belief in objective scientific truth. According to Edwards, Kierkegaard seeks certainty, which science cannot provide. Edwards lists three limitations of using the scientific method to achieve certainty. The first shortcoming is that science relies on probability, which can only lead to estimations and cannot

force someone to believe. The second limitation is that scientific evidence cannot prove or disprove religious truths, especially the existence or non-existence of God. The third limitation is that specific teachings of Christianity, the religion that Kierkegaard ardently follows, are absurd by scientific standards. Therefore, Kierkegaard's defence of subjective truth is a combination of all three criticisms directed against science.

Edwards' critique of Kierkegaard is based on rationality, as he believes that Kierkegaard's redefinition of "truth" represents a deviation from rationality and a misapplication of language. According to Edwards, science cannot achieve the certainty that faith offers, which explains why it cannot establish religious certainty. This criticism is vital in understanding why Kierkegaard's ideas are provocative and refutable, though they remain a valuable contribution to Existentialism.

Friedrich Nietzsche, a German philosopher, is credited with playing a significant role in the emergence of Existentialism. He challenged fundamental Christian beliefs and questioned traditional moral concepts through his works. One of his most notable statements, "God is dead", caused him to be labelled an atheist, an agnostic, and a nihilist. This quote first appeared in his work, *"Gay Science"*, in 1882 and was later reiterated in his 1883 book, *"Thus Spoke Zarathustra."*

Nietzsche's contributions to Existentialism can be seen in some of his notable works such as *"Human, All Too Human"* (1878), *"The Gay Science"* (1882), *"Thus Spoke Zarathustra"* (1883-1885), and *"The Antichrist"* (1888). These works developed significant themes that are still controversial today. Nietzsche criticized his time's ethical and Christian moral code and labelled himself as "immoral" and "anti-Christ." In an article discussing Nietzsche's views on morality, Benn notes that Nietzsche saw himself as an emancipator from moral restrictions, speaking of morality as a deadly poison. Benn goes on to explain Nietzsche's belief that some

impulses considered virtuous can harm humans and that the established system of values is flawed. Nietzsche believed that what people consider undeniably good is only valid within narrow limitations.

Thus Spoke Zarathustra, one of Nietzsche's most well-known writings, has multiple references to the "herd mentality" notion. Nietzsche used the figure of Zarathustra to convey his philosophical concepts, especially his critique of conformity and the risks of herd mentality.

In a passage from "*Thus Spoke Zarathustra*", two kings are discussing. One king says that the person they are talking about might be a goatherd or a hermit, someone who has spent too much time alone among rocks and trees. He believes that being alone too much can lead to bad manners. The other king gets angry and says that their society, which they consider good and noble, actually has terrible manners. He would rather live with hermits and goatherds than be part of a false and rotten society with people who pretend to be good but are harmful. He says that their society is filled with disease (Nietzsche 332).

In this passage from "*Thus Spoke Zarathustra*," Nietzsche criticizes the values and behaviour of "good society" and the upper classes. The conversation between the two kings reveals a disagreement about the nature of good manners. The king on the left side dismisses the possibility of the man they are discussing being a member of a good society because he is likely to be a goatherd or a loner who has lived too long among rocks and trees. The other king responds angrily, saying he would rather dwell among loners and goatherds than with the gilded, false, and painted cheeks of the so-called good society and nobility.

Through his work, Nietzsche suggests that the values and manners of the aristocracy and society are hollow and fake and that genuine authenticity and meaning can be found among those who have lived close to nature, away from the corruption of social norms and

expectations. Even if it means defying social conventions and expectations, Nietzsche urges people to embrace their individualism rather than the herd mentality.

Nietzsche's philosophy of individualism is especially relevant to the analysis of *The Graveyard Book*. The main character, Nobody Owens, develops a strong sense of individualism in opposition to the norms of his community, which is reflected in Nietzsche's principles. Throughout the novel, Nobody challenges the conventional notions of good and bad imposed by his society. Although this often puts him in danger, he proves that the collective mentality of the graveyard inhabitants is flawed.

Martin Heidegger was a German philosopher and one of the most notable thinkers of his time. In 1927, he published his influential work, "*Being and Time*," which had a significant impact on the field of philosophy. Moreover, Heidegger's ideas directly influenced other notable philosophers, such as Sartre, who referenced Heidegger's work in his book, "*Being and Nothingness*."

According to Flynn's book "*Existentialism: A Very Short Introduction*," Heidegger's interest in Existentialism was not focused on the moral or psychological aspects of Kierkegaard and Sartre's work. Instead, Heidegger was concerned with understanding the meaning of Being (Flynn 50). Heidegger believed that our comprehension of being is what humanizes us and sets us apart from objects. He thought recognizing and accepting that our existence will eventually end gives humans free will, independence, and meaning. However, in "*Existentialism*" (2023), Aho argues that Heidegger's attention was not solely on human "being" but also on the concept of "nothingness." While Heidegger was not interested in systematically explaining what humans are, Aho believes he focused on the state of "nothingness." This viewpoint suggests that humans must recognize the void left by the absence of external meaning and instead create their sense of purpose in life.

Flynn discusses the philosophical contributions of Martin Heidegger to the field of Existentialism. He states that Heidegger was interested in comprehending the meaning of Being rather than moral or psychological concerns. He believed that understanding our being gives meaning to our lives and humanizes us. Aho goes on to argue that Heidegger's emphasis was not on the condition of human "being", but on the state of human "nothingness," suggesting that Heidegger felt that accepting the certainty of our mortality was the key to a meaningful life. The uniqueness of Heidegger's view of the essence of human life, whether in the state of being or nothingness, is unparalleled.

In Existentialism, there are three fundamental themes essential to Existentialist and phenomenology that encompass Heidegger's thought of being in the world. First, he rejects the concept of self being distinct from the world and believes that it is a relationshipal activity in its own right which belongs to the world. . Second, he points out that the world's more than just a collection of objects; it is an overarching set of meaning for us all. Third, Heidegger argues that our interaction with objects in the world gives them meaning, and that as we get older, the public meanings we acquire change our experience of the world. For example, the sounds we hear are coloured by the context of meaning we are in, so we don't just hear sounds but specific things like "the thunder of the heavens" or "the noises of the city" (Aho).

Heidegger's rejection of the Cartesian view of the Self as a separate entity from the world, his emphasis on the world as a shared context of meaning rather than a collection of objects, and his belief that our engagement with objects in the world gives them meaning and shapes our experience are all contributions to Existentialism. Furthermore, he asserts that comprehending their being is what distinguishes people from things, and that recognizing that their being will end provides humans free choice, independence, and significance in their

existence. Heidegger's thoughts on being in the world influenced the existentialist view of human life as essentially relational and meaning-giving activity.

Heidegger's ideas have significant relevance to the study as they explore the characters' acceptance of their existence and their shared meaning with the world. For example, Nobody Owens, the main character in *The Graveyard Book*, struggles to accept his identity after discovering he is different from the graveyard residents and his peers at school. However, upon learning the truth about his family's murder, he embraces his unique being, leading him to develop supernatural abilities typically associated with ghosts. This acceptance of his being manifests as Heidegger's belief that knowing and acknowledging the finite nature of one's existence provides individuals with the freedom, independence, and meaning necessary to live fulfilling lives.

Jean-Paul Sartre, an important figure in French Existentialism, made significant contributions to literature and philosophy. Before his major work "*Being and Nothingness*" in 1943, Sartre had already established himself as a prominent writer in the 1930s. In "*Being and Nothingness*," Sartre simultaneously explores the human experience of existing and being aware of non-existence. He continued to write plays such as "*No Exit*," "*The Flies*," and "*Dirty Hands*," reinforcing his reputation as a writer and philosopher. Despite receiving a Nobel Prize in 1964, Sartre refused to accept it, believing that such institutions did not have the right to define a writer's achievements.

Galens regards Sartre's "*Nausea*" (1938) as one of the most influential works in Existentialism that garnered attention from both critics and readers. The book, written in a unique diary style, is a fictionalized account of the author's life. It tells the story of a young writer who is feeling sick, not because of a physical illness, but because of the meaninglessness of life itself. Through his work, Sartre conveys the core existentialist idea that life is contingent

and groundless. However, some critics viewed this perspective as pessimistic, potentially making people feel hopeless and apathetic (225).

Jean-Paul Sartre's philosophy of "existence precedes essence" is a fundamental concept in Existentialism. In his famous lecture, "*Existentialism is a Humanism*," Sartre argues that human beings do not have an inherent, predetermined nature or essence but define themselves through their actions and choices (Sartre). He asserts that existence precedes essence, meaning we exist first and then define ourselves through our actions and choices.

Sartre argues that this lack of inherent essence is liberating because humans have complete freedom to create meaning and purpose in life. However, this freedom can also be terrifying because it means that we are responsible for our choices and must face the consequences.

Sartre's philosophy is highly relevant in analyzing *The Graveyard Book*, which explores the complex relationship between fate and free will. The antagonist, Jack Frost, stalks the protagonist, Nobody, intending to prevent an ancient prophecy from coming true, which predicts that Nobody, or a boy similar to him, will bring about the end of the evil organization known as the Jacks of All Trade. The concept of the prophecy raises the question of whether Nobody truly has agency in determining his fate. While the Jacks of All Trade were concerned about the prophecy, they could have chosen not to believe it or refrain from trying to kill the baby. Yet, they chose to act on it, leading Nobody to seek revenge and eventually defeat them. This struggle forces readers to ponder whether this confrontation between Nobody and the Jacks resulted from fate or free will.

Existentialism has been a significant philosophical movement since its early beginnings, focusing on essential questions of human existence, meaning, identity,

individuality, death, free will, and isolation. The critical thinkers in this field, from Søren Kierkegaard to Jean-Paul Sartre, have built on each other's ideas, despite having differing perspectives on these existential concerns. By adding their unique insights and leaving the field with much work to be continued by later generations of philosophers, Existentialism has become a rich and complex philosophical tradition that continues to influence contemporary thought.

3. Existentialism as a Literary Movement in the 20th Century

Existentialist thought has profoundly impacted literature since the early 20th century, with authors using its principles to convey their messages and ideas. Existential literature serves as an effective means of expressing the personal responsibility and freedom that it advocates. Some of the most prominent writers in the 20th century whom Existentialism influenced include Simone de Beauvoir, Franz Kafka, Ernest Hemingway, and Fyodor Dostoevsky. De Beauvoir, for instance, is known for her work in *The Second Sex*, published in 1949, where she analyzes the societal roles imposed on women throughout history and advocates for their freedom of choice (Gutting). In her award-winning novel, *The Mandarins* (1954), she examines the personal relationships of a group of close-knit intellectuals as they discuss personal freedoms and contemplate their existence (Galen 227). Many of her works are filled with themes of individuality, responsibility, and freedom, which reflect the fundamental ideas at the core of existential philosophy.

Franz Kafka, a 20th-century author, skillfully incorporates existentialist philosophy into his nightmarish stories, exploring the complexities of human existence. For example, in his noteworthy novella, *The Metamorphosis*, Kafka uses over six key existentialist themes, including the importance of the individual, free choice, social criticism, the issue of existence, and death. Kafka's writing style, plot structure, and thematic choices make him one of the most

captivating existentialists, as his works are open to multiple interpretations and require repeated readings to fully comprehend. In addition, his stories create chaotic and gloomy worlds that resist any straightforward religious or philosophical interpretation, challenging readers to grapple with the ambiguity and uncertainty of the human condition ("*Existential Philosophy in the Metamorphosis by Franz Kafka*").

Existentialism has profoundly impacted modern art and literature since the 19th and 20th centuries. In addition to works of philosophy, existentialist thinkers also produced fictional works that showcased the philosophy's themes and principles. Today, Existentialism can be found in all forms of modern art, including paintings, portraits, cinema, and literature. Post-modern authors have found literature incredibly effective for conveying existentialist ideas and principles through fictionalized events. These authors utilize existential themes to create works that resonate with readers, even if they do not necessarily belong to or adopt the philosophy. This inclusivity and universal appeal is a testament to the enduring relevance of Existentialism in contemporary culture. For example, post-modern author Neil Gaiman is a young adult fantasy, horror, and dark fiction writer known for employing existential characters and themes in many of his works without belonging to existentialist philosophy or literary genre. Nevertheless, he managed to surpass genres and compose stories in which he employs themes of Existentialism and existentialist protagonists.

This study explores the existential elements in *The Graveyard Book* and analyses how the main character, Nobody Owens, develops his sense of identity and individuality. Through an in-depth existential examination, this research will demonstrate that Bod embodies the quintessential traits of an existential character, and the novel as a whole can be viewed through an existential lens. Furthermore, by delving into the underlying themes and philosophical

concepts present in the book, this study seeks to provide a deeper understanding of the work and its significance in the realm of existential literature.

4. Themes in Existential Literature

This section aims to apply the focuses of Existentialism, as identified in previous parts of this study, to the themes found in Existentialist literature. Specifically, it examines how Existential themes are relevant to the study case of this research, *The Graveyard Book*, and provides examples from modern and post-modern works that contain such themes. This section seeks to deepen the understanding of the philosophical foundations of Existentialist literature and its connection to contemporary works.

Existentialism places a strong emphasis on the theme of freedom, which is defined as "the ability of self-determination." Essentially, this means that humans can decide what they will do. Freedom is inherent to our nature as rational beings; therefore, our actions must be carried out freely.

The theme of freedom in *The Handmaid's Tale* by Margaret Atwood is portrayed through the story of Offred, who struggles to regain her freedom and individuality in a dystopian society where women are forced into sexual servitude. Throughout the novel, Atwood explores the different aspects of freedom, such as personal, political, and religious freedom. The society in the book, called Gilead, has strict rules and regulations that limit the freedom of its citizens, particularly women. Offred, the protagonist, is a handmaid, a woman assigned to bear children for high-ranking officials. She is stripped of her name, her identity, and her freedom to make her own choices. Offred longs to escape and regain control over her life.

The Handmaid's Tale highlights the importance of individual freedom and autonomy, particularly for women. Atwood explores the devastating effects of living in a society where individual freedoms are restricted and how it can lead to a loss of personal identity through Offred's story.

This theme is particularly relevant to the study at hand, as the main character, Nobody Owens, initially feels that his freedom is limited within the confines of the graveyard. As a result, he struggles to experience life in the same way as a living person, feeling trapped and imprisoned. However, as the novel progresses and Bod discovers the world outside as he realizes where his true home is. This realization liberates him from his sense of imprisonment, and he experiences true freedom once he accepts that the graveyard has been his haven from the dangers of the outside world. In this study, we will explore the closely connected themes of free will and 'freedom of the graveyard' in detail, examining how they relate to the overarching theme of freedom.

Existentialist philosophy often regards the matter of good and evil as a subjective and individualistic concept. Instead of prescribing a universal definition, the philosophy encourages people to develop their values and beliefs and to see themselves as creators of meaning in the universe. Friedrich Nietzsche was a prominent existentialist who rejected traditional Christian values and denounced the "herd mentality" that he saw as a form of intellectual imprisonment.

The theme of good and evil in *Lord of the Flies* by William Golding is explored through the story of a group of British boys stranded on an uninhabited island. It must navigate the moral dilemmas of survival, power, and corruption. Throughout the novel, Golding shows that good and evil are not absolute concepts but are somewhat relative to societal structures. The boys' behaviour is influenced by their upbringing, fears, and desires, and they are not inherently

good or evil. For example, Ralph is initially portrayed as the "good" character who wants to maintain order and create a civilized society.

In contrast, Jack represents the "evil" character who wants to rule over others through fear and violence. However, as the story progresses, both characters become more complex, and their roles shift, indicating that good and evil are not fixed but are subject to change depending on the circumstances. Ultimately, the novel suggests that the struggle between good and evil is internal and that it is up to each individual to choose their path.

In *The Graveyard Book*, the main character, Nobody Owens and his guardian initially believe that witchcraft is evil and that witches are dangerous. However, as they get to know Liza Hempstock, the ghost of a witch in the story, they discover that their preconceived notions are wrong. The witch ultimately becomes a close friend to Bod. She even saves his life, refuting the standard ideas of good and evil and reinforcing the importance of individualism in determining one's values.

Alienation is a familiar feeling in existentialist philosophy, characterized by isolation, detachment, and a sense of not belonging. However, this philosophy seeks to normalize this feeling and views it as a delusion created by societal expectations. Many existentialist works feature characters who choose to be alone and act in unique ways, which has given rise to the concept of the "existential hero." These heroes are often portrayed in literature and cinema as independent and unconnected to anyone. In this regard, the theme of alienation in *One Hundred Years of Solitude* by Gabriel Garcia Marquez is depicted through the story of the Buendia family, who are cursed with isolation and loneliness as they try to establish their own identity and escape the cycle of history that haunts them.

The novel is set in the secluded village of Macondo, and the Buendia family's fight for identity and belonging is reflected by the town's struggle for modernity and advancement. The characters remain alienated from one another throughout the narrative due to their inability to speak and connect emotionally, resulting to feelings of isolation and loneliness. Furthermore, the members of the Buendia family frequently feel alienated from their surroundings, as if they are living in a world that is not their own. Marquez tackles the universal human experience of feeling alienated from oneself and others via the emotions of alienation and loneliness.

The theme of alienation in *The Graveyard Book* by Neil Gaiman is portrayed through the story of Nobody Owens. The boy is raised in a graveyard by ghosts and undead people. As he grows older, he becomes more conscious of his distinctions from the rest of the world and strives to find a feeling of belonging. He is cut off from both the living and the dead worlds since he is neither wholly human nor a ghost. This theme is also highlighted through the character of Bod's friend Liza Hempstock, who is trapped between life and death and unable to fully belong to either world. Through the characters of Bod and Liza, Gaiman explores the universal experience of feeling like an outsider and the search for identity and belonging.

In literature, the notion of identity loss is a recurring trope in which characters lose their sense of self for different causes such as trauma, alienation or amnesia. Loss of identity can cause feelings of perplexity, disorientation, and worry. It is frequently examined in literature to investigate the human experience of discovering oneself and how one's sense of identity is affected by one's surroundings, experiences, and decisions. The existentialist concepts of freedom, free choice, and the search for purpose in life are frequently linked with the issue of identity loss. The story of Jay Gatsby, who reinvents himself to win Daisy Buchanan's heart and get accepted in the high society, is a good example of an identity theme that Fitzgerald illustrates in *The Great Gatsby*.

This research examines the details of developing characters in Neil Gaiman's *The Graveyard Book* as well as assessing how he depicts his main character, Nobody Owens, as a complicated and multidimensional character. Through exploring Nobody's journey, the research seeks to understand how Gaiman develops Nobody's identity and examines the factors contributing to his growth and self-discovery. This research aims to comprehensively analyze Nobody's journey towards finding his true identity by closely examining the narrative structure, plot, and character interactions.

Life and death are fundamental themes in existential literature. Nietzsche famously declared that "God is dead," effectively removing divine guidance and responsibility from the equation of life and calling for humans to create their destinies. Existentialist works often explore the fleeting and grotesque nature of death and the possibility of an afterlife. Meanwhile, life is portrayed as empty and meaningless unless one discovers a sense of purpose, and death is an inescapable reality that must be embraced to fully comprehend existence's significance. The life and death theme in *The Fault in Our Stars* by John Green is presented through the story of two teenagers, Hazel Grace Lancaster and Augustus Waters, who fall in love while facing the challenges of terminal illness and the existential questions of mortality and meaning.

In *The Graveyard Book*, Gaiman weaves the worlds of life and death uniquely and intriguingly, demonstrating how these two seemingly opposing forces coexist harmoniously. Through the mystery and the supernatural elements, he adds a suspenseful touch to the overall narrative, creating a story that reflects on life, death, and the mysterious realm in between.

5. Analytical Psychology Overview, Principles, and Key Concepts

The founding father of the Analytical Psychology field, which deals with relationships between conscious and unconscious aspects of a person's mind, is Carl Jung. Born in Switzerland in 1875. Jung's perspective on psychodynamic theory was unique, as he combined

ideas from physics and other natural laws with psychological processes. While initially a follower of Freud, Jung eventually developed his theories, including personality types and how they develop over time. Jung also introduced the concept of archetypes or universal patterns of behaviour and symbols in all cultures. However, one of his most significant contributions was that the human psyche contains psychological structures that have developed throughout human evolution.

Jung holds an extraordinary place in psychiatry and psychology, as he developed theories in the first field to help understand and heal people through the latter. His most dramatic contribution was what he called the "collective unconscious". According to Britannica, it is possible to think of the 'collective unconscious' as shared unconscious mind structures or as mental patterns and tendencies that exist in all people worldwide. These habits were not formed during childhood. We all have similar cognitive, emotional, and behavioural tendencies from birth. For instance, how each culture responds to "mothers" and "child" concepts is universal. Jung undertook significant research on the cultures of the various areas he visited, including journeys to Africa, India, and the United States.

Additionally, he noted numerous fundamental parallels that emerged in stories and fairy tales between various cultures. Jung proposed the concept of the collective unconscious because of the similarities between individuals and cultures. (Britannica Encyclopedia)

Knowledge of the psyche, its inner workings and its influences is one of the utmost concerns for Jung. Jung's fundamental goal is understanding the nature of the psyche, after which he developed theories and approaches to integrate all its parts and make a combined state of wholeness. According to Jung, the conscious and unconscious aspects of the psyche remain in constant contact with each other, which is what shapes the entire personality. He argues that the term "psyche" refers to a person's entire personality, a combination of their

conscious and unconscious mind. However, the majority of this is under our awareness and control in the unconscious realm. Consequently, a significant portion of what we are is concealed in a space we do not actively explore or understand. It is this hidden part of us which needs to be incorporated into the process referred to in Jung's "Individuation" so that we can truly understand our true state of being (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7*, par. 187).

In Jungian psychology, individuation means a journey toward self discovery and personal growth to becoming one's true self. It involves integrating the conscious and unconscious aspects of the psyche, leading to a wholeness and balance state. The process involves exploring the Shadow (the repressed and unconscious parts of the psyche), discovering and developing the personal identity, and connecting with the collective unconscious (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7*, par.266-276).

Jungian psychology emphasizes the exploration of the psyche and its different components. Jung proposed a three-part division of the psyche the ego, the personal unconscious, and the collective unconscious. These three components are not isolated from one another but constantly interact, creating a dynamic relationship between the conscious and unconscious realms of the psyche. This interplay is essential to Jung's individuation process.

"... [The ego] forms, as it were, the centre of the field of consciousness; and, in so far as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness." (*The Portable Jung* 139).

According to Jung, The ego represents the conscious mind, encompassing one's awareness of the existence and sense of identity. The psyche contains the entirety of one's

personality, including the organization of thoughts, feelings, behaviours, and physical sensations. The ego that decides which experiences are reflected in consciousness and which are repressed and rejected also acts as a gatekeeper between the inner and outer mind. It also determines the primary realm of the personal unconscious (*The Portable Jung* 142).

Jung suggests the personal unconscious is composed of memories and experiences that are not currently in the conscious mind but are still influential on one's personality. These memories may be subliminal, forgotten, or repressed, as the ego considers them too stressful or insignificant to be consciously recognized (Jacobi 19).

Despite being hidden, these memories continue to impact and can develop into complexes, which are sub-personalities that exert significant control over one's thoughts, emotions, and behaviours. Unlike Freud, who believed complexes arose from childhood trauma, Jung saw them as a natural and necessary aspect of the psyche that can be integrated through individuation. By examining and integrating these sub-personalities, individuals can become more self-aware and achieve greater personality wholeness. In *A Primer of Jungian Psychology*, Jung states, "When we say a person has a complex, we mean he is strongly preoccupied with something that he can hardly think about anything else." (qtd. in Academy of Ideas, "Introduction to Carl Jung - the Psyche, Archetypes and the Collective Unconscious").

The collective unconscious, Jung's unique contribution to psychology. In his extensive analysis of his patients' unconscious materials, such as fantasies and dreams, in addition to his previous comparative studies in religions and mythology, he discovered uncanny similarities between the unconscious minds of individuals as well as resemblances in major mythological and religious motifs. This discovery led him to conclude that the psyche is composed of the conscious and personal unconscious and what he named the collective unconscious. (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7*, par. 372-387, 507).

The collective unconscious (transpersonal unconscious) hypothesis suggests that every other member of the human species shares a standard version of the personal unconscious. Jung referred to these universal themes as archetypes, which are evolutionary remnants of shared ancestral memories that can be found in all cultures. Jung further explains,

We can also find in the unconscious qualities that are not individually acquired but are inherited, e.g. instincts as impulses to carry out actions from necessity without conscious motivation. In this deeper stratum, we... find ... archetypes ... The instincts and archetypes together form "the collective unconscious". I call it collective because, unlike the personal unconscious, it is not made up of individual and more or less unique contents but of those which are universal and of regular occurrence. (qtd. in "Introduction to Carl Jung – the Psyche, Archetypes and the Collective Unconscious").

He suggests that Archetypes are mental structures common to all humans and constitute the ancient heritage of humanity. They are built-in cognitive sets for people to act, think, feel, and perceive accordingly. It should be noted that Jung did not claim these archetypes could be directly perceived but rather recognized upon observing the images that arise from them. Jung asserts there are "... as many archetypes as there are typical situations in life."

The most relevant archetype to this study is the Shadow archetype, as it is directly relevant to the second and third chapters. According to Jung, the shadow archetype is the dark side of one's personality. To fail in integrating this side into consciousness is to cause utter chaos; to succeed is a heroic task. As Jung states,

Everyone carries a shadow. And the less it is embodied in the individual's conscious life, the blacker and denser it is. If an inferiority is conscious, one always has a chance to correct

it ... But if it is repressed and isolated from consciousness, it never gets corrected. (Jung, *Psychology and Religion* 39)

Existing in the unconscious, the Shadow exerts influence on the thoughts and emotions beyond consciousness's reach and control. Consequently, the lack of expression of the dark leads to its projection onto others. Bringing the Shadow into consciousness means being aware of and attempting to correct it. This archetype is of particular significance, as it will be the highest focus of analyzing one of the main characters in this research.

Analytical psychology emphasizes the importance of exploring the unconscious and the collective unconscious, as well as archetypes, complexes, and symbols. These concepts can provide valuable insights into the characters' motivations, behaviours, and underlying themes and messages of *The Graveyard Book*. For example, the character of Bod, who grows up in a graveyard and interacts with ghosts, can be analyzed through the lens of the archetype of the hero's journey, which is a common theme in analytical psychology. Bod faces numerous challenges and obstacles throughout the story, which help him develop and grow as a person. Similarly, other characters, such as Silas, Liza, and Miss Lupescu, can be assessed based on their archetypal roles and the structures and symbols that they represent. In addition, Analytical Psychology can reveal the most important themes of this book, such as conflicts between life and death; value for community and connection; and search for identity and purpose. Finally, the novel can be examined in terms of symbolism and the deeper meaning of events and characters, which can help readers to better understand themselves and their emotions.

6. The Shadow Protagonist

As discussed in the previous section, Jung describes the parts of individuals' personalities that they consciously chose to suppress or reject and coined the term "shadow". All humans have aspects of themselves that they attempt to relegate to their unconscious

psyches for various reasons. These suppressed aspects of identity are referred to as the Shadow. Sometimes, individuals are not aware of the aspects they reject consciously. According to Jung, people psychologically distance themselves from behavioural patterns, dark emotions, and dangerous thoughts by acting like they do not exist. These psychological shadow aspects include destructive urges, disturbing feelings, humiliating experiences, immoral needs, strange fears, forbidden desires, etc.

The term "shadow" was first introduced by Jung to describe the aspects of a person's personality that they consciously choose to suppress and reject. In fiction, a shadow protagonist, a character who has all the traits to be an antagonist but instead undergoes a redemption arc that evokes sympathy from the reader, often portrays these aspects. Such characters typically have a dark side that overshadows their good qualities, an evil past, harsh judgments, destructive impulses, quick temper, uncontrolled anger, and lack of morality (Hudson). The concept of a shadow protagonist is relatively new and experimental. Analyzing the character of Silas in the context of this concept will further enrich our understanding of it.

In the Harry Potter books, Malfoy is an example of a shadow protagonist. He is shown to have a bad temper, condescending to most other characters, displays evil tendencies, makes wrong choices, and even commits murder. However, at some point in the story, readers sympathize with him after he feels trapped by his choices and shows remorse. In the final book, Malfoy willingly helps save Harry's life, which contributes to his redemption arc (a literary term for character development in which a bad or morally grey character turns into a good person by the end of the story).

This research focuses on the shadow protagonist in the character of Silas, who serves as Bod's guardian in the story. Through the analysis, Silas will be evaluated in the context of Jung's shadow archetype and the shadow protagonist theory.

7. Jung's Archetypes Overview

Jung's archetypes refer to universal, innate, and symbolic patterns of thought and behaviour that are present in the collective unconscious of all humans. Archetypes are often represented as characters, symbols, or images in myths, dreams, and art. In his work, *The Archetypes and the Collective Unconscious*, Jung identified several archetypes, for example, the Shadow, the Anima/Animus, the Persona, and the Self. The Shadow represents the dark and unconscious aspects of the psyche, while the Anima/Animus represents the feminine and masculine aspects of the psyche. The Persona represents the social mask an individual wears to interact with the world. In contrast, the Self represents the integration and wholeness of the psyche Jung (*The Archetypes and the Collective Unconscious* 75-78). Archetypes play a central role in Jungian psychology and are often used to understand and analyze the symbolism and meaning in an individual's dreams and unconscious experiences.

Jung identified these archetypes, each representing universal patterns or themes in the collective unconscious. This study focused on the most relevant archetypes to identify and explain.

The Self - is the archetype of wholeness and integration, representing the union of conscious and unconscious and the realization of one's true nature (*The Archetypes and the Collective Unconscious* 164). The Self is a vital concept representing the totality and wholeness of an individual's psyche. It is the central archetype and the organizing principle of the unconscious and conscious aspects of the psyche. This archetype encompasses an individual's conscious and unconscious aspects, including their conscious thoughts, emotions, and behaviours, as well as the deeper, hidden aspects of their personality and potential. It synthesizes all opposing forces within the psyche, integrating the personal and collective unconscious. Jung described the Self as the archetype of archetypes, containing the potential

for all other archetypes and embodying the ultimate goal of individuation. It represents the striving for unity, balance, and integration of the various aspects of the personality.

On the other hand, The Shadow Self archetype represents the darker, repressed aspects of the psyche, including our fears, desires, and impulses. It is associated with the unconscious and can manifest positively and negatively. This archetype is often seen as the "dark side" of the personality and can be both dangerous and liberating when integrated into conscious awareness.

Jung often associated the Self with symbols of wholeness and claimed it is a guiding force for an individual's psychological development. The process of individuation involves the realization and integration of the Self, leading to a sense of personal fulfilment, meaning, and purpose.

The Shadow - the archetype of the unconscious dark side of the personality, representing repressed or disowned aspects of oneself that are often projected onto others (*The Archetypes and the Collective Unconscious* 284-285). Jung suggests that the Shadow is an archetype that represents the unconscious and consists of the elements of the psyche that the person has deemed unacceptable, undesirable, or incompatible with their self-image. The Shadow is therefore composed of dark and light elements, including aggressive tendencies, selfish desires, irrational fears, shameful memories, or unacceptable emotions.

Jung emphasized that the Shadow is not inherently evil or harmful but a natural and necessary part of human psychology. It is a reservoir of untapped potential, creativity, and vitality that, when integrated and consciously acknowledged, can contribute to an individual's wholeness and individuation process.

Jung believed confronting and integrating the Shadow is crucial for personal growth and individuation. By acknowledging and accepting the Shadow, individuals can reclaim their disowned aspects and bring them into conscious awareness. Self reflection, honesty, and a willingness to explore and embrace hidden or suppressed parts of oneself are required for this process.

Integrating the Shadow is an ongoing and lifelong process. As individuals evolve and grow, new aspects of the Shadow may emerge, requiring continuous self-reflection and integration. The goal is not to eliminate the Shadow but to develop a conscious relationship with it, harnessing its energy and integrating it into one's sense of Self.

The Anima/Animus - the archetype of the opposite sex within each individual, representing the unacknowledged aspects of one's personality that are often projected onto others. The Anima, according to Jung, is used to describe the feminine inner personality present in the unconscious mind of males. It represents the feminine aspects and qualities that exist within the male psyche. The Anima is often characterized as personifying emotions, sensitivity, intuition, and creativity. Jung believed every man has an unconscious feminine side represented by the Anima. This archetype bridges the conscious and unconscious realms, influencing a man's perceptions, attitudes, and interactions with women. Like other archetypes, the Anima can manifest in various forms, including positive and negative, and can be experienced through dreams, fantasies, and relationships (*The Archetypes and the Collective Unconscious* 27-30).

On the other hand, Animus refers to the masculine inner personality present in the unconscious mind of females. It represents the masculine aspects and qualities that exist within the female psyche. The Animus is often characterized as personifying assertiveness, logic, rationality, and autonomy (*The Portable Jung* 153-155).

Jung believes that every woman has an unconscious masculine side represented by Animus. This archetype influences women's attitudes, thoughts, and interactions with men and the external world. Animus may manifest in various forms such as positive or constructive, harmful and destructive because it has an important role to play in individuating which involves integrating unconscious factors into conscious awareness. It is possible for women to gain deeper understanding of themselves, develop an increased sense of assertiveness and create a better balanced psyche when they cultivate conscious relationships with the Animus.

It should be noted, however, that Anima and Animus are psychological concepts which do not seek to define or stereotype individuals according to their biological gender. Instead, they serve as symbols and archetypes reflecting the human psyche's inherent duality and potential for wholeness.

Jung further classifies the Wise Old Man or Wise Old Woman as an archetype representing the collective wisdom, knowledge, and guidance that can be accessed within the individual's psyche. This archetype is an image of wisdom, experience and insight that arises from age and maturity. This archetype is often described as a mentor, teacher or guide who gives useful advice and guidance to the lead protagonist or seeker on their journey of discovery and evolution. They possess a deep understanding of life's complexities, and their wisdom extends beyond the limitations of personal experiences (*The Archetypes and the Collective Unconscious* 35). The wise old man/woman archetype can manifest in various forms, such as an actual older person in the individual's life, a mythical or legendary figure, or even as an inner guiding voice or intuition. They often appear at crucial points in a person's journey, offering guidance, insights, and transformative wisdom.

The wise old man/woman archetype in Jungian psychology signifies the presence of profound wisdom, guidance, and transformative insights that can be accessed within the

individual's psyche. They provide inspiration and guidance on the path towards self-discovery, personal growth, and individuation. No single gender or age group is excluded from this archetype. Instead, it is a manifestation of knowledge and direction which transcends physical characteristics that can be acquired by anyone regardless of age or gender.

Mother: The Mother archetype represents nurturing, compassion, and unconditional love. It is associated with the mother-child relationship and can manifest positively and negatively. This archetype can also represent the connection to the natural world and the earth as a nurturing mother (*The Archetypes and the Collective Unconscious* 80-83). According to Jung, the Mother archetype symbolizes the universal pattern of the mother figure that is deeply embedded in the collective unconscious. It stands for the nurturing, nurturing, and caring qualities of femininity. The Mother archetype includes a broader concept of maternal qualities and influences and is not limited to biological mothers.

According to Jung, the Mother archetype is distinguished by its association with love, compassion, and selflessness. In addition, it stands for the essential need for care, assistance, and emotional connection that people have throughout their lives. The archetype can appear in many different ways, including as real-life mothers, maternal figures, or even figurative mothers like the Earth or the Divine Mother.

The Mother archetype significantly impacts how secure, included, and emotionally healthy a person feels. It depicts a child's initial connection with their primary caregiver, which lays the groundwork for all of their subsequent relationships and experiences in the outside world. The Mother archetype also stands for the ability to offer support, safety, and unwavering love, which fosters a sense of security and comfort.

Individuals' attitudes toward nurturing, providing for others, and interpersonal relationships are influenced by the Mother archetype. It affects both their capacity for receiving care and nurturing and their capacity to love and support others. The Mother archetype can also impact a person's individuation and personal growth as they balance and integrate the archetype's characteristics within themselves.

In Jungian psychology, the Mother archetype stands for the universal pattern of motherhood and its corresponding qualities of love, nurturing, protection, and emotional support. It affects people's relationships, sense of security, and personal development positively and negatively.

Father: The Father archetype represents authority, protection, and discipline. It is associated with the father-child relationship and can manifest positively and negatively. This archetype can also represent the search for meaning and direction in life and the desire for independence and self-reliance (Jacobi 107).

In accordance with Jung, the Father archetype stands for the universal pattern of the father figure that exists in the collective unconscious. It represents the traits and influences connected to fatherhood and masculinity. The Father archetype encompasses a broader idea of paternal authority, direction, and protection in addition to the literal role of a biological father.

Its association with knowledge, authority, discipline, and strength defines this archetype. It stands for the fatherly traits that give one's life structure, direction, and guidance. The archetype represents masculinity's nurturing and protective features, offering support, boundaries, and guidance to people as they move through life. The Father archetype is vital for a person's psychological growth, especially in defining their sense of Self, self-worth, and values. It stands for the outside authority figure people look to for direction and approval. The

archetype affects how one interacts with authority figures, laws, and societal norms and internalizes moral principles and ethical values.

There is a dark side to the Father archetype and its positive traits. The shadow aspects could be an abuse of power, rigidity, or tyranny. In addition, this shadow aspect may appear as an oppressive or overbearing father, which can cause discontent or rebellion.

The Father archetype has an impact on how people develop their sense of gender and how they acquire masculine characteristics. It affects how they view authority, accountability, and their capacity for self-expression. In the individuation process, the archetype also plays a part as people work to balance and integrate the characteristics of the Father archetype within themselves.

It is crucial to understand that not everyone with a biological father figure can identify with the Father archetype. It is a universal and symbolic pattern of paternal authority and influence that transcends individual experiences. Numerous people, such as mentors, teachers, or spiritual guides, can represent the archetype.

In Jungian psychology, the Father archetype typically represents the universal pattern of the fatherly role and masculinity. It includes attributes of knowledge, power, order, and direction. The archetype impacts people's growth, values, and interactions with authority, power, and self-identity.

Although not explicitly listed by Jung as an archetype, the Maiden archetype is implicitly present. Jung suggests the maiden archetype represents a woman's psyche's youthful, innocent, and feminine aspects. It is associated with purity, vulnerability, potential, and the promise of new beginnings. The Maiden archetype embodies the stage of life when a woman is in her prime of youth (*The Archetypes and the Collective Unconscious* 184-186, 198).

The Maiden archetype is frequently portrayed as a young lady unaffected by life's difficulties and complexities. She is associated with grace, beauty, vitality, and wonderment. In addition, the archetype represents a woman's reviving of her femininity, her examination of her own identity, and her capacity for development and transformation.

The Maiden is an archetype not exclusive to women but can also appear as a psychological trait in men. That makes it a symbol of the femininity and characteristics that both men and women possess, regardless of gender. This archetype is a reminder on how to balance and integrate feminine aspects in ourselves, no matter what gender we are.

In Jungian psychology, the Maiden archetype represents a woman's psyche's youthful, innocent, and feminine aspects. It stands for the possibility of development, self-awareness, and the pursuit of fresh perspectives. In addition, the archetype represents innocence, vulnerability, curiosity, and eagerness for the future.

The Hero archetype is a recurring pattern found throughout human history. It depicts a solid and transformative figure who journeys to confront and overcome various forms of evil and adversity. A heroic man or a god-like figure frequently represents this archetype. A narrative or ritualistic depiction of the hero's quest, where they face formidable challenges such as dragons, serpents, monsters, or demons, can be found in the hero myth. By defeating these foes, the hero saves or creates a better world for their people, freeing them from destruction and death.

The performance of sacred rituals associated with the hero figure or the retelling of these stories profoundly affects the audience. The audience feels a profound sense of awe and wonders due to the use of dances, music, hymns, prayers, and sacrifices, as if they are under

the spell of magic. These rituals have the power to elevate and uplift people, allowing them to identify with the heroic figure and share in the hero's victories (*Man and His Symbols* 73-79)

As described by Jung in *Man and His Symbols*, the hero archetype captures the universal appeal and significance of heroes in human culture. It taps into the collective unconscious and elicits numinous emotions, inspiring people to connect with their heroic qualities (*Man and His Symbols* 79).

The archetype of the hero speaks to our innate desire for liberation, growth, and the triumph of good over evil. It is important to note that while an influential male figure frequently represents the hero archetype, people of any gender can also embody it. The transformative journey, the conquest of challenges, and the pursuit of a higher purpose are the underlying essences of the hero archetype.

The hero's journey usually has several stages. It all starts with a call to adventure, in which the hero is summoned to embark on a quest or face a significant challenge. The hero then faces a series of challenges that serve as character tests and growth opportunities. These difficulties frequently reflect inner conflicts or unconscious aspects that must be confronted and integrated. Next, the hero goes through self-discovery throughout the journey, gaining new insights, abilities, and wisdom. Mentors or allies may offer advice to the hero, and he or she may face antagonistic forces or inner shadows. Finally, the hero triumphs over these obstacles and returns to the ordinary world, transformed and enriched, with newfound wisdom to benefit themselves and their community.

The hero archetype embodies humanity's capacity for bravery, resilience, and the pursuit of higher ideals. It speaks to our innate desire for development, self-actualization, and

realizing our full potential. The hero's journey is a metaphor for the transformative journey we can take.

Carl Jung defined *Archetypes* as universal, innate, and symbolic patterns or images in humanity's collective unconscious. They represent fundamental aspects of human experience, emotions, and behaviour and are deeply ingrained in the human psyche. Jung held that archetypes act as ancient models that mould our attitudes, sentiments, and behaviours, affecting our perceptions and deeds without conscious knowledge.

Throughout history, archetypes have appeared as recurrent themes, motifs, or characters in myths, legends, fairy tales, dreams, and various cultural and religious narratives. They transcend personal experiences and cross-cultural boundaries shared by people from various societies and eras. These archetypes profoundly impact our psychological growth, moulding our identities, connections, and aspirations. For personal development, individuation, and attaining a more peaceful and authentic existence, Jung believed that exploring and bringing these archetypal energies and images into conscious awareness is imperative.

Carl Jung defines *Archetypes* as universal and symbolic patterns that live in the collective unconscious and influence human experiences, feelings, and behaviours. They represent essential facets of the human psyche and are crucial to our growth as individuals and psychological beings.

Conclusion

The purpose of the first chapter was to introduce and explain the theoretical framework for analyzing *The Graveyard Book*, including Existentialist philosophy, Analytical Psychology, and Jung's Archetypes. The chapter was essential in gathering and interpreting relevant data to establish a foundation for understanding the characters and themes in the book.

By clarifying the theoretical framework, the chapter effectively linked the ideal theories to the contextual framework of the novel.

In the next chapter, the data gathered in the first chapter will be utilized to analyze the main character's internal and external struggles as they navigate their unique community and confront their inner conflicts in *The Graveyard Book*.

Chapter Two:
Existential and Psychological Analysis
of the Main Characters' Internal
Struggles in *The Graveyard Book*

Introduction

This chapter delves into the profound internal struggles experienced by the two central characters in *The Graveyard Book*, Nobody Owens and his guardian Silas, by employing two essential psychological theories. Firstly, the chapter sets the stage by providing an overview of the book's plot and characters, establishing the foundation for the examination of the Existentialist themes and psychological challenges that lie ahead.

Subsequently, the analysis immerses itself in an existential exploration of Nobody and Silas, recognizing their transformative journeys as they confront their inner demons and grapple with the complexities of their existence. The Existentialist analysis allows us to investigate the depths of their experiences, highlighting the existential themes of identity, purpose, and belonging that shape their lives.

Moreover, this chapter offers an overview of Jungian psychology, providing a framework for understanding the complex mechanisms of Analytical Psychology. Through this lens, the individual struggles of Nobody and Silas are meticulously examined, uncovering the layers of their psyche and the archetypal forces at play.

This chapter comprehensively explores Nobody Owens and Silas's internal and psychological struggles by combining Existentialist analysis and Jungian psychology. It sheds light on the existential depths of their journeys, highlighting their individual growth and transformation in the face of adversity and self-discovery.

1. Overview of *The Graveyard Book*

The Graveyard Book is a novel by Neil Gaiman that follows the life of Nobody Owens (Bod) who is raised by ghosts in a graveyard after his family is murdered when he is a baby. The

story is told in eight chapters, each depicting a different period of Bod's life. As he grows up, Bod learns about the world beyond the graveyard and must confront the man Jack, who is responsible for his family's murder. Gaiman's *The Graveyard Book* explores multiple existential themes and psychological concerns such as identity and belonging, life and death, family and community, fear and bravery, and coming of age. This section will include a deep existential analysis of Nobody Owens and Silas.

2. Analysis of the Main Characters' Existential Struggles

This section provides a comprehensive analysis of Neil Gaiman's *The Graveyard Book* (2008), exploring the workings of the story chapter by chapter. In addition to detailing the events that occur to the main characters, Nobody and Silas, it offers a thorough existential and analytical psychology examination of their experiences. The study looks into more profound issues such as life and death, belonging and identity, purpose and meaning, and the struggle to discover one's place in the world. The study provides a greater knowledge and appreciation of the brilliant universe that Gaiman created in his work by analyzing the narrative through different lenses.

2.1. Existential Analysis Overview

Existentialists maintain that existence is inherently meaningless and that individuals must create meaning through their actions and decisions. Furthermore, they think that in order to live true and satisfying lives, people must confront existential difficulties like as alienation, anxiety, and a sense of meaninglessness.

The Graveyard Book examines existentialist themes via the characters' search for meaning and purpose in their life, their struggles with isolation and freedom, and their encounters with

existential problems. It also looks at their feelings of alienation, their relationship with mortality, and the necessity of making decisions and accepting responsibility for them.

2.2. Book Summary and Existential Analysis of Nobody Owens

Nobody Owens, the protagonist of *The Graveyard Book*, is a boy raised by ghosts and the undead in a graveyard. Throughout the chapters of the book, Nobody experiences Existential struggles. After learning he is the only survivor of his family's horrific murder and being forced to seek shelter among the graveyard's inhabitants, Bod goes through a severe existential crisis. As Bod attempts to understand who he is and how he fits into the world, this identity crisis is a significant motif throughout the story. This experience leaves Bod feeling lost and uncertain, with no clear direction or purpose. Furthermore, his interactions with the ghosts highlight the ambiguity of his situation, as he exists in an in-between space between life and death, neither entirely belonging to one realm nor the other. The theme of identity thus serves to underline the challenges Bod faces in finding his place in the world and forming meaningful relationships with others.

Furthermore, in the first chapter, Bod's search for identity is highlighted through his name. First, the ghosts in the graveyard assign him the name "Nobody Owens," as his adoptive mother declares ", He looks like nobody but himself..." Then Silas, his guardian, settles it by affirming, "Then Nobody it is... Nobody Owens" (Gaiman 25). The name, which initially describes his actual state and identity, later on, adds to his sense of disconnection and alienation as he grows older. These feelings highlight Bod's struggles to understand his identity and his past. According to Existentialism, people must invent their own sense of meaning and purpose because they are basically alone in the universe (Barnes xx-xxi). Bod's experience in the cemetery best illustrates this idea, as he is abruptly forced to face his own mortality and the absence of his family at a young age. He tries to find purpose in his new life and wonders where he fits in the big picture.

Additionally, Bod's experience touches on Existentialism's understanding of freedom. With the absence of his family and the support structures that he had before, Bod must confront his own choices and decisions. Although he is free to make his own decisions, as Sartre argues, this freedom also carries a sense of responsibility for the results of those decisions (*Being and Nothingness* 556).

Bod's existential dilemma in the first chapter is represented in his pursuit of security and safety as Silas explains to Bod that "Outside would not be safe for you" (Gaiman 18). He turns to the ghosts who have taken him in for comfort since he is afraid and unsure of the future. People frequently try to achieve stability and certainty in an uncertain world, and this longing for safety and security is a recurring existential topic.

Bod's search for identity is a profound existential theme in the first chapter. "Nobody Owens," his name, reflects his initial anonymity and undefined identity. While initially describing his unique circumstances, it contributes to his sense of disconnection and alienation as he ages. This search emphasizes Bod's existential struggle to understand himself and his place in the world. Existentialism asserts that in a world devoid of meaning, individuals must create meaning and purpose for themselves. Bod's journey in the cemetery causes him to confront his mortality and the absence of his family, as well as the existential dilemma of his place in the larger scheme of things. He begins to look for meaning in his life, attempting to make sense of his existence.

Furthermore, Bod's journey is consistent with Existentialism's concept of freedom. Bod is confronted with the weight of his choices and decisions without his family and familiar support structures. He has the freedom to forge his path, but this freedom comes with the responsibility for

the consequences of his actions. This concept is consistent with Jean-Paul Sartre's notion that individuals are condemned to be free and must bear the consequences of their decisions.

In the first chapter, Bod's existential dilemma is represented by his search for security and safety. He seeks comfort and protection from the ghosts who have taken him in because he fears the future. This desire for stability and certainty in an inherently uncertain world reflects a common existential theme. People often strive to find security amidst the existential uncertainties they face.

The second chapter introduces Bod's first living friend, Scarlett. In this chapter, Silas teaches Bod the alphabet by having him trace the letters on the tombstones. One day, Bod meets Scarlett Amber Perkins, a five-year-old girl who gets lost while her mother reads in the chapel near the cemetery. They become friends and explore the graveyard together, practising the alphabet and learning about the inhabitants. Next, Bod and Scarlett's adventures take them to the Frobisher mausoleum, where they discover a secret room guarded by the Sleer. This ancient entity protects treasures put there belonging to its master. Despite warnings from the Indigo Man, a purple-skinned figure who appears to be imaginary, Scarlett and Bod continue to explore the room, during which Bod discovers he can see in the utter darkness and use his ability to guide Scarlett. They eventually find the treasures but are interrupted by Scarlett's parents and a police officer who have been searching for her. After Scarlett's family decides to move to Scotland, Bod reflects on their friendship and the possibility of exploring the outside world. The chapter highlights Bod's growing curiosity about the world beyond the graveyard and his desire to learn more about himself and his abilities (Gaiman 18-29).

The chapter highlights the theme of friendship and emphasizes that Bod's life in the graveyard is about solitude and building relationships with others. Nietzsche, in his work *Thus*

Spake Zarathustra, places great importance on having friends and states, "If one desires to have a friend, one must also be ready to wage war for him: and in order to wage war, one must be able to be an enemy" (71). In his work, Nietzsche highlights that true friendship requires dedication, sacrifice, and conflict. In this chapter, we explore how Bod's friendships with characters like Liza, Miss Lupescu, and then Scarlett contribute to his growth and development as an individual and shape Bod's sense of identity and self-discovery.

The chapter also emphasizes Bod's unique skills, distinguishing him from the living and giving him a sense of belonging in the graveyard community. As a result, he feels a sense of belonging and individuality, significant motifs in Existentialism, thanks to his abilities to see in the dark and speak with the dead.

Exploration and curiosity are two more critical themes in this chapter. Bod and Scarlett's investigation of the Frobisher's mausoleum and their encounter with the Sler highlights the human desire for discovery and the unknown. Curiosity and exploration are essential themes in Existentialism. One of Existentialism's major principles is that Individuals are free and responsible to create purpose and significance in their lives, which frequently calls for exploration of the surrounding environment, challenging belief or assumptions, and seeking new experiences and views. For instance, Sartre highlights the value of exploration in his essay *Existentialism is Humanism*. To him, curiosity is a core part of human nature and that by examining the world we could discover new opportunities for ourselves. (Kaufmann 255, 256).

Similarly, philosopher Martin Heidegger states that in order to better comprehend themselves and the world, people must confront the inconsistencies and mysteries of life. He

emphasizes the value of "being in the world," which entails an active engagement with the world around us as well as an openness to explore and find new possibilities. (Wheeler).

In *Thus Spoke Zarathustra*, Nietzsche emphasizes friendship's significance and willingness to fight for it. Bod's friendships with characters like Liza, Miss Lupescu, and Scarlett contribute to his growth and sense of identity. These relationships require dedication, sacrifice, and sometimes conflict, echoing Nietzsche's notion that true friendship entails active engagement and commitment—furthermore, Existentialism values individuality and the exploration of the unknown. Bod's special abilities give him a sense of belonging and individuality within the graveyard community; for instance, seeing in the dark and conversing with the dead resonates with existentialist ideas of belonging and pursuing personal meaning and purpose.

Curiosity and exploration are prominent themes in this chapter, reflecting existentialist principles. Sartre and Heidegger emphasize the importance of questioning, exploring, and actively engaging with the world. Bod's investigation of the Frobisher's mausoleum and encounter with the Sleer exemplify the human desire for discovery and the unknown, aligning with Existentialism's call to seek new experiences and perspectives.

Lastly, Bod's interactions with the Indigo Man and the Sleer symbolize individuals' challenges and obstacles in their personal growth and self-discovery. Bod's courage to overcome these obstacles and guide Scarlett through the darkness reflects the existentialist principle of personal autonomy and the ability to make decisions and take charge of one's life in the face of difficulty.

The second chapter of *The Graveyard Book* intertwines Nietzschean and existentialist themes by exploring friendship, identity, curiosity, courage, and the pursuit of meaning and

personal growth. Bod's relationships, the quest for knowledge beyond the cemetery, and the ability to confront and overcome obstacles reflect the philosophical underpinnings of both Nietzsche and Existentialism.

The introduction of the ghoul-gate, a chilly and deserted grave that can be found in every cemetery, kicks off Chapter Three of *The Graveyard Book*. The now six-year-old Bod is upset when Silas says he will leave the graveyard for a mysterious quest confiding in Miss Lupescu to care for Bod, which upsets Bod even further. Miss Lupescu gives Bod strange food he does not like and teaches him about the different kinds of beings. Feeling overlooked and misunderstood after his parents ignore his distress, Bod wanders around the graveyard, stops at an old grave, and falls asleep. Three ghouls wake up Bod; as he shares his distaste for Miss Lupescu, they lure him to join them on an adventure to Ghûlheim, a city for ghouls. On their journey to Ghûlheim, two new ghouls join the group, and Bod notices creatures flying above them called night-gaunts which seem to frighten the ghouls. Remembering Miss Lupescu's lessons about the sounds night-gaunts make, Bod tries to call out to them for help, only to be forcefully silenced (Gaiman 30-39).

That evening, the ghouls try to convince Bod to become one of them, but Bod says he wants to go home. Later that night, night-gaunts and Miss Lupescu, who transforms into a night-gaunt and carries Bod to safety and explains to him that as a Hound of God, she can move quickly in and out of Hell, saves Bod, attack the ghouls. Finally, Miss Lupescu transforms into a woman and returns Bod to the Owens. At the end of the chapter, Silas returns to find that Bod has warmed up to Miss Lupescu and agrees that he would like her to teach him again (Gaiman 40-45).

In this chapter, Bod's journey into the unknown can be seen as an exploration of existentialist themes. He is forced to confront the limitations of his existence and his identity as a

child of the graveyard as he is introduced to new beings and perspectives. The ghouls' invitation to explore a world beyond the graveyard challenges Bod's preconceived notions and pushes him to question his understanding of the world. Similarly, the night-gaunts represent the unknown and the potential for discovery and growth. Bod's interaction with these creatures requires him to adapt and face his fears, a fundamental aspect of existentialist philosophy.

Additionally, Bod's encounter with the ghouls examines the theme of good and evil by challenging traditional assumptions about supernatural creatures. Similarly, in *Thus Spoke Zarathustra*, Nietzsche's theories on good and evil question established moral ideals and highlight the necessity of personal creativity and originality. In his work, Nietzsche introduces the concept of the individual who has overcome the traditional morality of good and evil and has created their values. He suggests that traditional morality is a form of enslavement that limits an individual's potential and creativity. Nietzsche uses the character of Zarathustra, a prophet who has come down from the mountains, to preach that there is no absolute good or evil but rather that these concepts are created by society and are, therefore, relative. He encourages individuals to create their own values and live their lives following them (Nietzsche 3-6, 100-102).

According to Nietzsche, conventional morality is built on a slave morality that prioritizes self-denial and self-sacrifice. He argues that this morality stems from the oppression of the weakest by the powerful, and that it restricts people's ability to create and accomplish greatness. Nietzsche's idea of an individual, on the other hand, is a self-creating and self-affirming one who cherishes creativity, uniqueness, and personal power.

In *The Graveyard Book*, the ghouls embody the stereotypical view of the undead as evil, initially seeking to devour Bod. However, Silas and Miss Lupescu also belong to the undead as a

vampire and a werewolf. Despite their inherent power and strength, they have Bod's best interests in mind and make many efforts to protect and care for him. This concept validates Nietzsche's concept that goodness is a choice; thus, being part of the undead does not automatically make someone evil. In the first chapter, Silas uses his intimidating nature to prevent Jack from finding Bod, while in this chapter Miss Lupescu employs her frightening demeanour to ward off the ghouls and safeguard Bod. Their protective roles illustrate that there is more to being undead than simply embodying evilness and that supernatural beings can have positive qualities and complex motives.

Ultimately, Bod's experiences in this chapter demonstrate his growing awareness of the world beyond the graveyard, his willingness to explore the unknown, and the contrast between good and evil, all of which are significant themes in existentialist thought and are essential concepts that Bod needs to grasp to complete his journey. Bod's journey into the unknown challenges his understanding of the world and prompts Existentialist questioning of his existence and identity. The encounter with the ghouls examines the theme of good and evil, questioning traditional assumptions and emphasizing personal creativity in defining values. Finally, the portrayal of Silas and Miss Lupescu as caring, undead characters challenges stereotypes, highlighting the complexity of supernatural beings and the role of personal choice in determining morality.

Chapter four opens with Bod asking Silas and Mrs Owens about Potter's Field, a secluded land in the far corner of the graveyard, and they explain it is an unholy land where witches, criminals, and suicide victims are buried. At the same time, Bod attends lessons with Mr Pennyworth and struggles to learn how to fade. Another teacher, Miss Borrows, advises against going to Potter's Field. However, after his lessons, Bod gets hungry, climbs an apple tree in the unholy land of Potter Field, and falls on a pile of leaves (Gaiman 46-49).

After Bod falls, he meets Liza Hempstock, a witch wrongly accused and cursed her accusers after they drowned and hanged her to death. Bod sympathizes with her and finds her a headstone for her unmarked grave. However, Bod only has a small amount of money and must take a valuable brooch from the Sleer's tomb, where he previously found the treasures and sells it to a shop owner, Abanazer Bolger. With the money, Bod plans to buy Liza a headstone. Bod borrows clothes from the gardener's hut before leaving the graveyard to blend in with the real world. He takes the brooch to Abanazer Bolger's shop in Old Town, who initially refuses to do business with him until he sees the brooch. Abanazer locks Bod in a room and calls his colleague Tom Hustings to tell him about the brooch and how much money they can make (Gaiman 50-56).

Bod searches for a way to escape the room where Abanazer Bolger has locked him. He finds a small pot of paint and a brush. Liza Hempstock appears and informs Bod that ghosts in Potter's Field can leave the graveyard during the day. Bod tells Liza that he is locked in and can only fade through doors in the graveyard. Liza overhears Abanazer talking about a black card named "Jack" on it and a group of people looking for a boy who could be Bod. Sensing that he may be in danger, Liza questions Bod about why he left the graveyard, and he admits that he wanted to buy her a headstone. Liza, feeling touched by his gesture, helps Bod to fade using a spell, and when Abanazer and Tom return, they find Bod has vanished. The men argue and fight over the brooch, and Abanazer sneaks something into Tom's drink, causing a fight between them (Gaiman 57-61).

After escaping the room with Liza's help, Bod finds Abanazer and Tom unconscious on the floor, takes the brooch and a black card with the name Jack on it, and heads back to the graveyard. Bod is met with an angry Silas after he senses that he is in danger, and Bod is forced to tell him everything that happened and even hands over the black card. Bod returns the brooch to

the Sleer, and before going home, he visits Potter's Field to pay his respects to Liza. Using a paperweight and paint, he took from Abanazer's store, Bod writes Liza's initials and "We don't forget" on the bottom of the weight and places it where he imagines Liza's head would be (Gaiman 62-64).

From an existential point of view, Chapter Four also explores themes of human morality, good and evil, and how they are related. Bod's encounter with Liza, a wrongly accused witch, highlights the injustice that can happen to people. Bod's desire to find her a headstone and provide her with a proper burial speaks to the human need to honour the dead and find meaning in their lives. However, this search for meaning also leads Bod to make questionable decisions, such as stealing the brooch, secret plans and not listening to the advice of his caretakers to go through what he believes is a noble deed.

This chapter deals with the issue of good and evil. Through the actions and intents of the characters, the idea of good and evil is examined. For example, Bod's desire to buy Liza a headstone comes from a place of kindness and empathy with good intentions. However, how he planned to attain the money is morally questionable; the consequences remind him that any wrong choice could have immediate karma. Similarly, Abanazer Bolger and Tom Hustings, the shop owner and his associate, are portrayed as greedy and selfish characters who prioritize their profit over the well-being of others. They lock Bod in a room and plan to sell the brooch without giving him his fair share, which is evil. Additionally, Abanazer's use of deception and manipulation to get what he wants shows his lack of morals.

In contrast, Liza Hempstock challenges the notion that good and evil are social constructs. Liza was a victim of unjust treatment as she was falsely accused of witchcraft, which led to her

drowning and subsequent hanging. She employs witchcraft to avenge people mistreating her, which is morally questionable. She may have had good intentions, but her actions were motivated by her desire for self-defence and justice, which could be viewed as a good intention. Liza feels responsible for Bod's safety because of his empathy towards her, and she even ensures that he takes the card belonging to the man she believes poses a real threat to Bod. The supposed witch, Liza, was punished by being buried on unholy land without a tombstone. However, as a ghost, she was able to challenge the misconceptions about her life and the stereotypes society had regarding witches. She further exemplified Nietzsche's ideas about good and evil in doing so.

Chapter Four explores the complexities of human morality and the ambiguity of good and evil from an existential standpoint. Bod's actions and intentions, motivated by empathy and a desire to honour Liza, highlight his search for meaning and the moral quandaries he encounters along the way. The chapter challenges the notion that good and evil are social constructs by depicting characters like Liza, who demonstrate the complexity of motivations and the potential for challenging societal stereotypes despite engaging in morally questionable behaviour. The contrast between characters like Abanazer and Tom, who prioritize their greed and engage in morally reprehensible behaviour, expands on the interplay between good and evil. Finally, the chapter emphasizes the complexities of moral decision-making and the search for meaning.

The Lord of the Rings gives a deep investigation of the concepts of good and evil that connects with the existentialist perspective in the framework of existential analysis. The epic fantasy saga delves into the existential struggles faced by the characters as they confront the forces of darkness and grapple with the moral choices they must make.

In Chapter Four of *The Graveyard Book*, Bod's encounter with the characters Abanazer and Tom mirrors the exploration of good and evil seen in *The Lord of the Rings*. Abanazer and Tom exemplify the forces of evil, driven by greed and selfishness. Their actions of locking Bod in a room and planning to sell the brooch without giving him his fair share highlight their lack of morals and disregard for others' well-being. Again, this echoes the presence of Sauron and his minions in "The Lord of the Rings," who embody the malevolent forces of evil and seek to dominate and corrupt the world.

On the other hand, Bod's desire to honour Liza and provide her with a proper burial demonstrates his inherent goodness and empathy. His actions are similar to those of Frodo and Gandalf in *The Lord of the Rings*, who represent the elements of good. Frodo bears the burden of the one ring, confronted by temptation and sacrifice, while Gandalf is a knowledgeable and helpful character who assists Frodo on his path. Similarly, Bod's noble intentions and actions in paying respects to Liza reflect the existentialist notion of personal responsibility and the pursuit of meaning and goodness in a chaotic world.

Both narratives also explore the complexity of moral choices. In *The Lord of the Rings*, characters face numerous ethical dilemmas as they navigate a morally ambiguous landscape. This complexity is mirrored in Chapter Four of *The Graveyard Book*, where Bod's actions, while driven by good intentions, involve morally questionable decisions such as stealing and secretive planning. Thus, emphasizing the existentialist concept that ethical decisions are not always straightforward, and individuals must cope with the ambiguity and implications of their acts.

The Lord of the Rings story and Chapter Four provide fascinating representations of existential issues such as good and evil, moral choices, and the complexity of human morality.

They emphasize the existentialist conviction in the individual's responsibility to confront evil forces, make meaningful choices, and strive for virtue and purpose in a challenging world.

Chapter five marks an eventful winter day as Bod notices unusual behaviour from the graveyard residents as they sing a mysterious song. When he tries to inquire about it, his mother and his ghost friend, who tells him they are preparing for the Macabray dance, turn him away. Silas presents Bod with new clothes for the occasion and explains, "It's a dance," said Silas. "All must dance the Macabray," but that did not satisfy Bod's curiosity as he wanted to know what it is like to experience it, but Silas answers him declaring, "I do not know what it is like to dance the Macabray. You must be alive or you must be dead to dance it— and I am neither." (Gaiman 67)

The following day, Bod witnesses the town's tradition of picking white winter blossoms, which only bloom every 80 years, and hands them out to everyone in town. That evening, Bod follows the music to the town square and joins the dance between the living and the dead. He joins the townspeople in the town square and becomes enchanted by the music. Suddenly, the ghosts from the graveyard arrive and dance with the living throughout the night. Bod dances with The Lady on the Grey, who promises him a ride on her horse when it is his time. However, when Bod tries to discuss the dance with the ghosts and Silas the following day, they deny it ever happened, frustrating him. The chapter ends with Bod finding out that he danced as one of the living and not one of the ghosts; he is told that neither the dead nor the living speak of 'Danse Macabre'. Bod's frustration suddenly fades away by a mysterious gesture from Silas, and he becomes overly joyed when he sees the snow (Gaiman 68-74).

This chapter focuses on the relationship between life and death and the search for meaning from an existential perspective. Sartre's *Being and Nothingness* touches on mortality, emphasizing

the importance of recognizing our mortality to break free from societal norms and embrace our individuality (Sartre 532).

From an existential lens, this chapter examines themes of mortality, the search for meaning, subjective reality, and the importance of embracing life despite the inevitability of death. The chapter resonates with Sartre's existential philosophy, which emphasizes the significance of recognizing our mortality to embrace our individuality and break free from societal norms. Bod, trapped between the realms of the living and the dead, represents an existential figure in his quest for belonging and understanding amidst his unique circumstances.

The Danse Macabre tradition symbolizes the interrelatedness of life and death. It serves as a reminder that death can occur suddenly and without warning, exemplified by the white blooms' early blossoming. Bod's frustration at the lack of acknowledgement of the dance reflects the existential concept of the subjective nature of reality and perception. This subjective experience contributes to isolation and confusion, highlighting the existential theme of the individual's struggle to find meaning and connection in an uncertain world.

The chapter also emphasizes the importance of enjoying life despite its transitory nature. The positive atmosphere evoked by the dance suggests that even in the face of death, it is essential to find joy and meaning in the present moment. The symbolism of snow at the end of the chapter represents hope and new beginnings, reminding Bod and the reader that change and growth are always possible, even in times of confusion and uncertainty.

Overall, this chapter explores existential themes by examining the relationship between life and death, subjective reality, and the pursuit of meaning and enjoyment in the face of mortality. It

invites contemplation on the nature of existence and the individuals' role in shaping their understanding of the world.

Chapter five is followed by an interlude section that switches from Bod's point of view. The interlude occurs in a hotel room called "Washington Room", where a large group of men in black suits is having dinner. Meanwhile, a speaker on the stage is giving a speech on the "Good Deeds Done" by the men. Jack is seated at a dining table next to a man with silver hair, Mr Dandy, who reminds Jack that he failed to kill Bod years ago and emphasizes the importance of completing the task. Jack brings up an incident from San Francisco four years ago, but the man, Mr Dandy, is not interested in discussing it. Instead, he wants Jack to finish the job he started and reminds him that he has a deadline. Despite Jack's assurance that he still has time to kill Bod, Mr Dandy insists they cannot wait any longer (Gaiman 75-77).

The perspective changed from Bod to Jack to provide the reader insight into the villains' plans. With this shift in perspective, the reader can view the narrative from Jack's point of view and gain insight into his desires and motivations. Furthermore, this excerpt heightens the suspense and tension surrounding Jack and his allies' sinister intentions, raising the stakes for Bod's survival and well-being. It also reveals the intricate link between Bod's journey and the more significant conflict between the realms of the living and the dead, emphasizing the importance of his actions and choices even further.

This part of the book stresses the urgency and pressure on Jack to complete his task of killing Bod to prevent an ancient prophecy that predicts the organization's demise at the hands of this child. Men in dark suits and a classy hotel setting add to the conversation's menacing atmosphere. The men's emphasis on "Good Deeds Done" makes it appear as though they may be

involved in immoral or illegal activities, and their reference to Jack's failure to complete his task highlights how dangerous they are. The book's themes of fate and inevitableness are highlighted by Mr Dandy's insistence that the job be completed because it appears that Jack has no choice but to carry out his mission to stop the prophecy. Readers are left wondering what happened there and how it relates to Jack's objective when discussing the incident in San Francisco. Most of this section of the book is tense and unsettling, hinting at the treacherous and complicated world in which Bod is placed.

Chapter six introduces eleven-year-old Bod and his growing interest in reading and curiosity towards the world beyond the graveyard. One rainy day, Bod hides under an arch on the Egyptian Walk while reading *Robinson Crusoe*, which belongs to a boy named Thackeray Porringer, buried in the graveyard, and demands his book back. Silas tells Bod about his past and the man who killed his parents and is still looking for him. Bod surprisingly decides to attend school to prepare him to face the man who killed his family. Silas strongly hesitates in allowing Bod to attend school. Eventually, he agrees that Bod remains forgettable and in the shadows, away from anyone's memory (Gaiman 78-81).

Bod attends school without being noticed, but when he advises a fellow student to stand up to bullies, he becomes more visible. The bullies follow him to the graveyard, but Bod uses his ghostly abilities to scare them off. Exhausted from studying all day in school and all night in the graveyard, Bod becomes reckless, causing Silas to forbid him from going to school after the bullies attack him. In defiance, Bod runs away to scare the bully by Dream-walking (appearing in someone else's dreams). When the police mistakenly hit Silas with their car, Bod realizes the danger surrounding him. Silas gets hurt saving him, and they return to the graveyard. Bod apologizes and

promises not to return to school, but Silas says they will find other safer ways for Bod to be with his kind of people. Silas warns Bod that he is still being chased (Gaiman 82-93).

From an existentialist perspective, Bod's journey is a struggle to find meaning and purpose in his life, despite his unusual circumstances. Bod's curiosity about the world beyond the graveyard and his desire to attend school reflect his search for knowledge the world around him and understanding of himself. In one of the most famous passages in *Thus Spoke Zarathustra*, the speech on the "Three Metamorphoses," where Zarathustra describes the process of transformation that one must undertake in order to achieve self-understanding. The first stage is the "camel," who takes on the burdens of tradition and societal norms. The second stage is the "lion," who rebels against those norms and seeks to create new ones. The final stage is the "child," who embodies creativity and innocence and can create a new world (Nietzsche 27). Nietzsche's concept of the three stages of personal growth can be applied to Nobody Owens' journey. Initially, Bod finds himself in the camel stage as he tries to adapt to his new surroundings and conform to the expected customs of the graveyard. In the lion stage, however, he rebels against the expectations of his caretakers and challenges the established definitions of good and evil, ultimately carving out his moral code. Finally, in the child stage, Bod finds a sense of self-acceptance and embraces his unique identity, paving the way for a new chapter in his life. Through these stages, Bod undergoes a transformative journey that is akin to Nietzsche's emphasis on personal growth through the pursuit of knowledge and self-understanding. His insistence on reading books and attending school demonstrates how much he outgrew the graveyard; this also shows how easily he could be influenced because directly after he read the book, he was influenced by its themes, including defiance, self-reliance, and adventure.

Bod encounters the bullies and decides to help his classmate, exemplifying his attempt to create his values and define his identity. He defies Silas' orders to remain hidden and takes action to help someone in need, which shows his desire to assert his independence and autonomy. However, despite his growing autonomy, Bod is still not ready for the world as bullies set him up and get arrested by the police. Additionally, Bod exhibits a loss of innocence when he seeks revenge on the bullies and uses their fears against them when he applies dream-walking in the dreams of one bully and threatens the other to haunt her.

However, Bod's defiance also leads to consequences and danger. His reckless behaviour harms Silas, highlighting the consequences of individual actions and their impact on others. Moreover, Silas's willingness to help Bod despite his anger towards him and risking his safety to save Bod is an example of freedom and responsibility. As an autonomous and free being, Silas has to assist Bod, whom he has taken under his care and protection. Even though Silas was angry at Bod for his reckless behaviour, his responsibility towards Bod compelled him to help him when he was in danger. The idea of authenticity, as explained by Sartre in his essay *Existentialism is a Humanism*, is a crucial idea in existentialist philosophy, which is demonstrated through Silas' acts. Authentic living means being true to oneself and accepting full accountability for one's decisions and actions (Kaufmann 308).

Despite his initial resentment towards him, Silas's decision to assist Bod demonstrates his genuine commitment to his responsibility as Bod's guardian. Silas consciously made a vow to protect and guide Bod the day he became his guardian, and he takes this responsibility seriously. Although Silas may have experienced feelings of anger or frustration with Bod at times, he ultimately recognizes the importance of upholding his duty as a guardian and putting Bod's needs

above his own emotions. This decision reflects Silas's authentic dedication to his responsibilities and highlights the importance of taking ownership of one's commitments in Existentialism.

Furthermore, Silas' assistance to Bod can exemplify his empathy and care for others. Despite being very different from Bod, Silas exhibits a deep understanding of and empathy for Bod's situation and a willingness to put Bod's safety before his own. These actions demonstrate that the undead can empathize and care for others despite difficulty and risk.

The chapter ends with Silas stating that he will find new ways for Bod to safely interact with the living because it is natural for him to be among them, which shows how much Silas cares for Bod. Moreover, Silas admitting that it was wrong of him to keep Bod away from humans and changing the rules for Bod drastically changes their relationship showing Silas' understanding, as any parent figure would, that Bod is growing out of childhood and into adolescence.

In conclusion, Bod's journey in this chapter demonstrates his growing out of innocence and further search for direction in a usually unpredictable and unclear world. This is reflected in his thirst for knowledge, his need to claim his identity, and his readiness to take risks.

Chapter Seven introduces the climax of the story as Silas, Bod's guardian, has been missing for several months, causing concern among the ghosts in the graveyard. Teenage Bod inquires information from his mother, Mrs Owens, about the murderer of his family, and she informs him that, according to Silas, the killer's name is Jack. Bod contemplates his condition as he grows up, but the ghosts seem to remain the same age they died. Meanwhile, fifteen-year-old Scarlett returns to town and accidentally ends up in the graveyard. While there, she meets a man named Mr Frost, who gives her a ride home. Scarlett's mother thanks Mr Frost, tells him Scarlett's story in the graveyard from years ago, and tells him about her imaginary graveyard friend. Meanwhile, Bod

seeks advice from the ghost of a poet on how to speak with girls and then heads to his favourite bench, only to find Scarlett there. Scarlett hugs Bod and makes him feel warm and safe; they talk for a while and reconnect their friendship (Gaiman 94-103).

On the other hand, Silas, Miss Lupescu, and other members of the Honor Guard are getting ready to battle mysterious opponents in the remote 'Krakow caves'. Bod informs Scarlett about his parents' murder while they are back at the cemetery. When Scarlett encounters Mr Frost and inquires about how to study a murder case, he advises that she look through the library's records. At the library, Scarlett discovers a newspaper article discussing the murder of the Dorian family at 33 Dunstan Road, the same house in which Mr Frost lives. Scarlett informs Mr Frost of her discoveries, and he promises to help her learn more. Both of them agree to keep this a secret from Scarlett's mother. Mr Frost calls Scarlett on a Sunday afternoon to let her know that he has been looking into the case. After learning that a child escaped the murders, Mr Frost instructs Scarlett to invite her friend to his home (Gaiman 95-110).

Scarlett and Bod visit the house to uncover more about the murders that took place thirteen years ago. Mr Frost takes Bod to the room that belonged to the child who escaped the murder. Bod reveals that the killer had black hair and was named Jack. Mr Frost shocks Bod by revealing himself as Jack, explaining that hair can go grey after thirteen years. Meanwhile, Scarlett interrupts with news of men looking for Mr Frost at the door; Bod takes the chance to disappear and lock Jack in the room. Scarlett distracts the men while Bod hides her in the Frobisher Mausoleum with the help of the graveyard ghosts (Gaiman 110-113).

The men, Jack Nimble, Jack Ketch, Jack Tar, and Jack Dandy, pursue Bod, but with the help of the ghosts, he manages to lure the Jacks to the ghoulish gate and threatens them to tell him

the truth about his family. They explain that Bod's family was killed because of an ancient prophecy about a boy who could walk between the worlds of the living and dead and would be the reason for their organization's demise. Bod opens the ghoul-gate, which sucks in the three men (Gaiman 114-121).

Jack Frost then finds Scarlett at the mausoleum and holds her at knifepoint, but Bod saves her by offering himself up. Bod uses the Sleer to capture Jack Frost and get rid of him. After Bod saves Scarlett and defeats Jack Frost, Scarlett becomes frightened and accuses Bod of using her as bait to get rid of Jack. Silas appears and uses his power to erase Scarlett's memory of the events and Bod before convincing Scarlett's family to back to Scotland where they were. Later, Silas tells Bod they no longer have to protect him and takes him out for food. During their conversation, Silas informs Bod of the death of Miss Lupescu in the Krakow battle, and Bod expresses his sorrow. Bod also learns that Miss Lupescu, Silas, and others are part of the Honor Guard, which he needs to explain further. Bod asks Silas why Scarlett is scared of him but remains silent (Gaiman 121-128).

Chapter Seven investigates Existential themes of identity, memory, mortality, and the complexities of human relationships. The events and interactions within the chapter highlight the challenges and uncertainties of existence, the struggle for self-discovery, and the consequences of confronting the unknown.

In the absence of Silas, Bod's guardian, Bod reflects on the passage of time and the concept of ageing. Bod contemplates his growth and maturity, contrasting it with the ghosts in the graveyard who remain suspended in the state of their death. The question of time, personal identity and the shortness of life in human beings are raised by this comparison.

The introduction of Scarlett, a childhood friend of Bod, further explores the complexities of human relationships and the role they play in shaping one's identity. Scarlett's return to the town and accidental visit to the graveyard trigger memories of their friendship. Their reconnection highlights the yearning for human connection, the search for understanding and companionship, and the significance of shared experiences in shaping one's sense of self.

The revelation that Silas has been involved in a battle against mysterious opponents in remote caves introduces a sense of danger and the unknown. The exploration of the murder case involving Bod's family and Scarlett's investigations delves into the existential theme of uncovering hidden truths and searching for meaning in the face of tragedy. Finally, discovering Mr Frost's identity as Jack, the killer of Bod's family, adds an element of suspense and confronts Bod with the dark realities of his past.

The confrontation between Bod, Scarlett, and Jack Frost exemplifies the existential struggle for self-preservation and the desire to protect loved ones. Bod's sacrifice and use of his supernatural abilities to capture Jack Frost demonstrate the complexities of moral choices and the lengths one is willing to go to ensure the safety of others. Silas's intervention to erase Scarlett's memory of the events raises existential questions about the nature of memory, its role in shaping one's identity, and the ethical implications of altering or erasing personal experiences. The silence of Silas in response to Bod's inquiry about Scarlett's fear of him adds an air of mystery and ambiguity, highlighting the inherent enigma and unknowability of human relationships.

Through the characters' experiences and interactions, the chapter invites readers to contemplate the nature of self, the transient nature of time, and the intricate interplay between memory, identity, and human connection.

While Scarlett's rejection of Bod after he saves her life is a significant moment in highlighting the ambiguous nature of good and evil in human nature, it also highlights the idea that these concepts are subjective and socially constructed. Scarlett's notions of good and evil differ from Bod's, leading her to see Bod as evil as Jack, and Bod struggles to comprehend her viewpoint because he sees his actions and himself as "good". Additionally, the contrasting characters of Jack Frost and the Honor Guard demonstrate that good and evil are choices and actions rather than inherent traits. Nietzsche suggests that good and evil are not objective qualities but subjective judgments shaped by societal norms, personal biases, and power dynamics. Nietzsche encourages us to go beyond these binary categories and embrace the complexity and ambiguity of the human experience (*Beyond Good and Evil* 8, 14, 15, 211-216).

Another existential theme is Bod's increasing sense of responsibility. In this chapter, Silas is absent from the graveyard, and Mr and Mrs Owens do not know enough to guide Bod. Instead of relying on anyone, Bod takes an active role in confronting the person who killed his family and his associates. This theme is further elaborated in Scarlett's decision to help Bod and her research, which she kept a secret from her mother, showing her increasing maturity and responsibility.

Struggling with his identity, Bod realizes that he is ageing while the ghosts in the graveyard are forever young, stuck in the age they were at the time of their deaths. Bod learns the difference between his life and the ghosts' when he asks for advice on approaching women, and the answer seems out of touch with reality. Ghosts do not change, unable to let go of the past, while Bod develops and evolves. This realization causes Bod to question his mortality and the short-lived nature of life, leading him to ponder on the meaning of existence. As he battles with the Jacks and confronts Jack Frost, he confronts his mortality and the fragility of life. Nevertheless, even in the

end, as Silas erases Scarlett's memory and Bod's identity remains concealed, he still struggles with the reality that he will continue to age and grow.

In contrast, the ghosts around him remain in arrested development. This theme of identity struggle highlights the existentialist idea that one's identity is wholly linked to their experiences and their relationship to the world around them. Moreover, this relationship is constantly evolving and changing over time.

For most of Bod's childhood, Silas represented the idea of a protective authority figure. However, his absence to help Bod from a different side of the world and his actions in erasing Scarlett's memory and taking Bod out for pizza suggest that he is more than just a caretaker; he is more of a parent figure that Bod desperately needs. Silas's actions demonstrate that individuals must take responsibility for their own lives and that external authority figures can only provide guidance to a certain extent.

Bod's increasing age and romantic interest in Scarlett signal the final stage of his journey. He recognizes that he cannot fully live his life within the confines of the graveyard and is prompted to pursue Scarlett by the advice of the poet's ghost. Scarlett's hug upon their reunion motivates Bod to leave the graveyard and take his rightful place among the living, leading to his confrontation with the Jacks and the end of his coming-of-age journey.

The chapter explores the nature of good and evil, with Jack's deception as Mr Frost as a reminder that appearances can be deceiving. Scarlett's rejection of Bod after he saves her life highlights the limited perspective of living on the subject. In contrast, though outwardly monstrous, Silas and the Honor Guard demonstrate their heroism and alliance with Bod. Finally,

the evil human Jacks and the good undead emphasize that good and evil are a matter of choice and personal favouritism.

The graveyard represents community and home, providing protection and strengthening communal support. Bod's knowledge and relationships within the graveyard enable him to protect himself and defeat the Jacks with their help. Bod's triumph over the Jacks could not have been possible without the help and support of the community. His rejection of Jack Frost's bribe, which involves letting him go in exchange for providing Bod with information about his real family and his real name, further emphasizes his identity as he realizes, "at that moment, Bod understood. Everything slowed. Everything came into focus. "I know my name," he said. "I am Nobody Owens. That is who I am." And, kneeling on the cold altar stone, it all seemed very simple." (Gaiman 124). He finally embraces himself as Nobody Owens, a child raised by ghosts, and the undead fully accepts his identity, reality, and existence.

This chapter highlights an essential event in Bod's life as he moves from childhood to adolescent, taking on more responsibilities and establishing his independence. He has learnt to trust his instincts and has become more decisive in his actions, exhibiting his newly acquired maturity and self-assurance. While he still looks to Silas for direction, he is now in command of his own life, establishing the stage for his future growth and development.

Resolving the mystery surrounding his past is crucial in Bod's self-discovery and identity formation. Through his investigation and confrontation with his family's killer, he understands and accepts his unique place. He realizes that the graveyard has been his true home and where he formed his true identity as Nobody Owens. This discovery allows him to fully embrace his past and true identity, giving him a sense of belonging and purpose.

In addition to his personal growth, this chapter also highlights the importance of community and the support of others in our lives. The ghosts in the graveyard, who have become like family to Bod, rally around him in his time of need, demonstrating their love and commitment to him. Their presence and support strengthen Bod, reinforcing the importance of relationships and connection.

Mainly, this chapter represents a significant landmark in Bod's journey towards adulthood. He has encountered and conquered many problems, and his experiences have given him a better knowledge of himself and his role in the world. Themes of self-discovery, independence, and the value of community all contribute to a powerful conclusion to his coming-of-age story.

In the eighth chapter, Bod loses his supernatural abilities thus turning his world upside down, causing him to feel vulnerable and lost. He struggles to see his ghostly friends and seeks the help of Mr. and Mrs. Owens, who are emotional and express their pride and admiration, stating, "we could have ever had a better young man than you, Bod." Despite their kind words, Bod is confused and disoriented as he says his goodbyes to the graveyard community, who bid him farewell with sadness and affection (Gaiman 129-131).

In his search for answers, Bod finally reaches the chapel and finds Silas, who informs Bod that he is leaving and will no longer be his guardian. This revelation shocks Bod, leaving him to navigate the world alone. However, Silas gives him a passport, packed bags with a wallet of money, and encourages him to go forth and explore life, and they both say their goodbyes with mixed emotions (Gaiman 131-133).

The final scene is bittersweet as Bod leaves the graveyard through its gates for the first time. His mother sings him a lullaby that reminds him of his younger days in her arms, encouraging

him to embrace the world and discover all it has to offer. The transition from the safety and familiarity of the graveyard to the unknown outside world is a significant moment in Bod's life. It marks the beginning of his journey towards adulthood. As the final sentence declares, "with his eyes and heart wide open", Bod leaves the graveyard to explore the world he always longed to live in (Gaiman 133-134).

The book's concluding chapter brings resolution as Bod reaches adulthood and departs from the graveyard. His diminishing supernatural abilities and newfound visibility to living creatures symbolize his transition to the world of the living, thus losing the freedom of the graveyard. As Bod bids farewell to each graveyard resident, he embarks on a new journey as a young adult. Silas's departing words emphasize the importance of personal choices in shaping one's character and the potential for continued growth. Although bittersweet, Bod's departure marks the end of his childhood and the beginning of a life full of possibilities.

The final chapter of *The Graveyard Book* represents the existential journey from childhood to adulthood. Bod's loss of his supernatural abilities is a metaphor for the loss of childhood innocence, the beginning of the journey towards personal responsibility, and the ability to make independent choices. As he leaves the graveyard and enters the world of the living, he faces the uncertainty and freedom that comes with making choices, a central theme in existential philosophy. Silas' statements concerning the importance of choices and their influence on character and growth mirror the existential focus on individual responsibility and the idea that we are responsible for creating and finding meaning in our own lives. *The Graveyard Book's* last chapter is an existentialist analysis of the character from infancy to maturity, emphasizing the significance of choices, responsibility, and personal growth in finding meaning and purpose in life.

2.3. Existential Analysis of Silas

Silas, the enigmatic guardian of Nobody Owens in Gaiman's *The Graveyard Book*, is a captivating character shrouded in mystery. As the story progresses, it becomes increasingly evident that Silas is a vampire with a dark and complex past, various inexplicable powers, and many secrets. From his peculiar dietary habits to his ability to manipulate minds and change form into a bat, Silas is a character of great intrigue. He also possesses incredible physical strength and has lived for over a hundred years. Furthermore, his habit of sleeping in a chapel belfry, his lack of reflection in mirrors, and his vanishing during daylight hours all contribute to the subtle hints throughout the novel that Silas is, in fact, a vampire. For example, chapter one hints that Silas only eats one food (Gaiman 14). Additionally, in chapter seven, Silas erases Scarlett's memories (Gaiman126), displaying yet another of his mysterious abilities. Consequently, *The Graveyard Book* heavily implies, if not outright confirms, that Silas is a vampire.

Silas represents the intricate link between life and death in Existential terms. He dwells like a vampire between the living and the dead. He is neither entirely living nor fully dead, but rather lives in an endless condition of transition. Silas's existence as a vampire is a symbol of the human experience of struggling with mortality and the awareness of eventual death. Like Silas, humans exist in an eternal transition, constantly moving towards their inevitable end. In *Being and Nothingness*, Sartre discusses these existential questions that humans face. Sartre examines the relationship of consciousness to death, arguing that understanding one's own mortality can lead to greater appreciation for current moments and a more profound sense of authenticity in one's life.

Sartre's philosophy is based on the contrast between "being-in-itself" and "being-for-itself," serving as a base for comprehending the existence of humans. Sartre maintains that the relationship between the self and the environment is innately complicated and dynamic in his exploration of

the idea of nothingness. He also looks at the restrictions and conditions that define an individual's life, emphasizing the significance of acknowledging these constraints as a vital first step in any existential undertaking. Sartre says that individuals may create meaning and purpose via their acts in his discussion of the "existential project," and he emphasizes the significance of accepting responsibility for one's own existence. (*Being and Nothingness* 13, 23-27, 43-47, 67-69, 292-296).

Silas's existence as an undead being reflects the fundamental existential questions that human beings face about life, death, and the nature of existence. Through this character, Gaiman investigates these appealing and challenging existential concerns. Silas's ability to manipulate minds and erase memories represents death's power over the living. In erasing memories, Silas can control how the living remembers the dead and thus control the legacy and impact of the deceased. Silas's strength and prolonged existence can also reflect the human desire for immortality and the fear of death. By representing these qualities, Silas symbolizes the eternal quest for immortality and the struggle against mortality.

Chapter one introduces Silas as a character that was not involved in the affairs of the graveyard folk; they knew that he was there and that he left for weeks without a trace, and that was the extent of their knowledge of the man. Gaiman depicted a character that exists in the "shadows" of his community. Silas is surrounded by mystery and suspense, which gives the character a sense of ambiguity that gives the reader enough space to interpret events according to each reader's imagination. In this chapter, Silas chooses to step out of the shadow and volunteer to be the guardian of the newly found living boy. Despite doubts from the other inhabitants of the graveyard, Silas asserts he will care and provide for the boy and vows to protect him and provide someone to replace himself in case he has to travel for too long (Gaiman 11-13).

From an existential perspective, Silas's decision to care for the living boy highlights his sense of purpose and duty. In his essay, Sartre argues that human beings have a duty to take responsibility for their actions and create their own meaning and purpose in life. He states that individuals place the entire responsibility for their existence entirely on their shoulders to create their purpose in life (Kaufmann 291-292).

Silas chooses to step out of the shadow, willing to take on a new challenge and embrace the uncertainty of caring for a living child. The doubts from the other graveyard inhabitants reflect the existential concept of the individual's isolation and the struggle to find meaning and purpose in a world that may not always understand or support our choices. Nevertheless, Silas' further confirmation and assertion that he would provide replacement caretakers shows his will to relieve the graveyard folk and assert his sense of accountability for the task he volunteered to do.

In chapter two, Silas asserts to Bod that the graveyard means different things to both of them; for Bod, it is a haven from the dangers of the world and a place that granted him the freedom of the graveyard, which came with supernatural abilities. However, for Silas, it is nothing more than a residence. Silas also starts teaching Bod reading and writing skills (Gaiman 19-20).

Silas' perspective highlights the difference in perception between the two characters towards their shared environment. Throughout *Being and Nothingness*, Sartre explores this existential theme of the subjectivity of consciousness and its influence on our perception of reality. Sartre asserts that our experiences and perspectives are central to shaping our understanding of the world around us (Sartre 313, 317, 425-426). Sartre argues that our perceptions of truth and morality are not objective qualities of the world but are constructed through our personal experiences and interpretations. Similarly, Silas and Bod have different experiences of the graveyard; for Bod, it

represents safety and freedom, a place that grants him supernatural abilities. However, for Silas, the graveyard is simply a place of residence with no more profound emotional significance for him. The contrast in their attitudes towards the graveyard emphasizes the existential idea that reality is subjective and can be perceived differently by individuals. This subjectivity extends to the meaning that we attach to places and experiences. While Bod sees the graveyard as a sanctuary, Silas views it merely as a place to reside.

Silas's decision to teach Bod reading and writing skills also highlights the theme of personal growth and development. By teaching Bod new skills, Silas gives him the tools to understand better and navigate the world beyond the graveyard. These events also echo the existential idea that humans can shape their destinies through their choices and actions.

In chapter three, Silas is absent for most of the story as Bod goes on an adventure with Miss Lupescu. Silas' absence is for a mysterious investigation that only Bod understands later, showing Bod's trust in his guardian and their unique bond (Gaiman 31, 32). Silas' absence highlights the unique bond of trust between him and Bod. Despite Silas' mysterious departure, Bod remains confident in his guardian's loyalty and trusts that he will return soon. This trust is reinforced by the fact that Bod does not know where his guardian went but understands it must be necessary.

The importance of trust and loyalty in personal relationships, particularly with regard to family and parental responsibilities, is stressed in this chapter. Silas' disappearance serves as a reminder of the inevitable risks of leaving a child in the care of others, as well as the significance of selecting trustworthy and dependable caretakers. Bod's unwavering trust in Silas also reflects the existential theme of the importance of having faith in ourselves and others.

Furthermore, this chapter also explores the idea of the unknown and the mysterious. Silas' absence and the nature of his investigation create an atmosphere of uncertainty and intrigue, adding to the story's sense of adventure and danger, which echoes the existential theme of the unpredictability of life and the need to embrace uncertainty and take risks to grow and evolve.

Chapter four shows Silas knowledgeable about the graveyard's history and its inhabitants as he explains the history of the Potter Field land of the cemetery to Bod. He has established a good relationship with Mr and Mrs Owens as they all agree on instructing Bod about not going near the Potter Field land because it is unholy; they also try to set his moral code of good and evil. This chapter reveals that Silas can sense when Bod is in danger when he ventures into the ghoulish gates. As he hurries to help him despite being angry that he left the safe graveyard, he finds that the witch from the Potter Field part of the cemetery helps him escape danger. In this chapter, Silas gets more clues about the people who killed Bod's family, but his intentions on what he will do next are once again vaguer (Gaiman 47-63).

This chapter explores several existential themes, including the nature of good and evil, relationships' importance, and life's unpredictability. Silas' knowledge of the graveyard's history and its inhabitants demonstrates the interconnectedness of individuals and his growing involvement with the ghosts and the graveyard. His discussion with Bod about the Potter Field land, once again, highlights the existential idea about the subjectivity of good and evil and how they are not always clearly defined by traditional morality but are often shaped by cultural and societal norms.

The improving relationship between Silas and Mr and Mrs Owens also confirms the importance of human connections and our relationships' role in shaping our identity and a sense of

purpose. The Owens' agreement to help instruct Bod on morality reflects the existential theme of the importance of community and shared values in our lives.

The revelation that Silas can sense when Bod is in danger shows their deep bond. Silas' anger at Bod for leaving the safe graveyard, although a part of the bond also emphasizes the need for personal responsibility and the importance of recognizing the consequences of our actions.

Finally, Silas' discovery of clues about the people who killed Bod's family underlines the unpredictability of life and the idea that factors beyond our control often shape our destinies. Furthermore, Silas' mysterious nature and vague intentions on what he will do with his discovery further highlight the idea of the unpredictability of human behaviour.

Silas's character in chapter five highlights the concept of ambiguity and uncertainty, as he cannot participate in "DanseMacabray". It is unsure how he feels about not belonging to the living or the dead. Silas's lack of apparent motivation or intention highlights the existential idea of the ambiguity of human existence. Life is uncertain and ambiguous, and Silas's character exemplifies this concept.

Furthermore, Silas's actions in this chapter suggest a sense of detachment and alienation from the world around him. He neither participates in the dance nor experiences the blooming of the white winter blossoms (Gaiman 67-70). This detachment emphasizes the existential theme of the human struggle to find meaning and purpose in life and a sense of belonging. Furthermore, Silas feels alienated from the joy of the events around him as he cannot celebrate either life or death and is somewhat stuck between them. In this chapter, Silas's character represents the ambiguity and uncertainty of human existence, the struggle to find meaning and purpose in life, and the lifelong pursuit of belonging.

In chapter six, Silas hesitates to allow Bod to attend school outside the graveyard. However, when Bod insists, he reluctantly agrees to please Bod and keeps track of his activities to protect him. Silas is a guide and protector from a distance to Bod as he struggles to adjust to his new environment, allowing Bod to explore and learn independently. Silas encourages Bod to explore and learn at school but warns him of the dangers of revealing his true nature to others (Gaiman 80).

The theme of isolation and alienation is present in this chapter, as Bod struggles to fit in with the other students due to his unique circumstances. But Silas is aware of the alienation and reminds Bod he's not alone, as he always looks out over him if need be.

In this chapter it is further noted that Silas's mysterious nature has been illustrated by his being revealed to be a member of some kind of secret organization, which monitors the supernatural world. As Silas's involvement with this organisation brings into question his true intentions and motives, the enigma has added a philosophic theme of unknownness and search for meaning. Furthermore, Silas being a part of a bigger society seems to be against his conservative nature, which could be explained as him trying to redeem his past actions and feel a sense of belonging at the same time, which further asserts his belief that personal choice is what determines one's personality and fate.

In chapter seven, Silas is tasked with protecting Bod from Jack, who has come to claim Bod's life as part of an ancient prophesy. Silas understands the weight of his responsibility and the consequences of failure, which adds to his existential burden. Silas must make choices that could have severe repercussions for Bod, himself, and the rest of the graveyard community. In this chapter, Silas confirms his supernatural abilities when he saves Bod from Jack, who comes to

finish his mission. Silas uses his supernatural powers to subdue the evil organization that sent the assassins after Bod, showing his strength and willingness to protect Bod at all costs (Gaiman 108-109, 120, 126-128).

From an Existential perspective, Silas' actions in this chapter represent the importance of relationships and loyalty. He has developed a bond with Bod, and his willingness to protect him shows his commitment to that relationship. Furthermore, Silas' non-human nature emphasizes the idea that our relationships are not limited to those of our kind. Silas is a supernatural being who has formed a meaningful connection with a human, showing that relationships can transcend societal norms and boundaries.

Silas' knowledge of the assassin and the people behind the plot to kill Bod explain his repeated absences in many previous chapters, which evokes a theme of hidden knowledge and secrets. In the Existentialist view, knowledge is essential to understanding ourselves and the world. As a guardian, Silas has access to information that Bod does not, and his willingness to use that knowledge to protect Bod shows his responsibility towards the boy.

Silas' actions also emphasize the idea of personal responsibility. He's taking care of Bod's protection, even though he might have chosen to remain in the shadows and let Bod defend himself with the knowledge and power he's been given by the ghosts. This concept of human responsibility, which stresses the fact that we are to be responsible for our actions and their consequences, is an essential part of Existential Philosophy.

Chapter eight marks the story's closure, as Silas reveals his true nature and role. In this chapter, it becomes clear that Silas is a member of the honor guard, an ancient and mysterious

group. He explains to Bod that it is his duty to protect the living from the dangers of the world, even at the cost of his own life, but of course, he does not reveal everything.

Silas' revelation of his true nature and role in the story highlights the existential concept of individual purpose and identity. Silas, like other Honor Guard members, has a unique and crucial function in the world, which he takes seriously. His feeling of purpose and obligation to safeguard the living motivates him to take up the task of caring for Bod, even when others in the cemetery are apprehensive. Silas' willingness to sacrifice himself for the greater good primarily stresses the existential notion of selflessness and the significance of making sacrifices for the sake of others. Silas, as an Honor Guard, understands that his life does not belong to him, but rather to his mission of defending the living.

3. Jungian Analysis of the Main Characters

In this chapter section, we will analyze the psychological challenges that Nobody Owens and Silas experienced during the events that unfolded in the story. Exploring their struggles aims to gain a deeper insight into their unique personalities and behaviours.

3.1. Jungian Psychology Overview

Jungian psychology emphasizes the investigation of the psyche and its different components. Jung divides the mind into ego, personal and collective unconsciousness, as he discussed in his theoretical framework. In Jung's view, these three components of the psyche work together in regular interaction and have an active relationship with both its conscious and subconscious parts.

This interaction is vital to the process that Jung has called an individuation that involves personal growth and transformation, thus shaping our whole personality. (*Collected Works of C.G.*

Jung, Two Essays in Analytical Psychology Volume 7, par. 187). The individuation and Jungian psychology process is fundamental to the psychoanalytical examination of Nobody Owens and Silas in this research. By exploring the inner workings of the characters' conscious and unconscious behaviours, the Jungian analysis sheds light on their personal development and their journey of self-discovery. Individuation, a process of integrating various aspects of the psyche into a unified whole, is particularly relevant to the character of Nobody Owens as he navigates his way through the challenges and complexities of growing up. Through Jungian analysis, we gain a deeper understanding of the characters and their psychological struggles, contributing to a more comprehensive interpretation of *The Graveyard Book*.

3.2. Jungian Analysis of Nobody Owens

Drawing from Jung's concept of individuation, *The Graveyard Book* highlights the importance of integrating the various parts of our psyche into a cohesive and fully-realized personality. Nobody Owens, the novel's Protagonist, is a young boy raised by ghosts in a graveyard. As he navigates his way through life, Bod's psychological struggles and challenges compel him to question his sense of identity and purpose in the world. These struggles hinder his ability to form a solid and complete personality, highlighting the significance of the individuation process in one's psychological development.

Bod struggles with the fact that he is neither fully alive nor fully dead. He also struggles with his desire to explore the world beyond the graveyard, even though it could be dangerous for him. These conflicts represent different parts of Bod's psyche that need to be integrated in order for him to achieve wholeness. As Bod matures and faces various challenges, he better understands himself and his place in the world. He learns to accept his unique identity and embrace all aspects of himself, including the parts he previously found challenging or confusing. Through this process,

Bod achieves a sense of wholeness and becomes more fully himself. This process of individuation, in addition to Jung's study of the psyche, is an important theme throughout the novel and reflects Jung's theory of the importance of integrating the various parts of the psyche to form a complete personality.

In the first chapter, Nobody Owens is a baby when his family is murdered. His caretakers, the ghosts of a graveyard, who raise him as their own, save him. In Jungian terms, this event represents a separation from his former attachments to the family. The archetypes of the Mother and Father are symbolized in the loss of his birth parent. The ghosts of the graveyard act as surrogate parents, providing him with shelter and protection. They symbolize the Self, which contains all aspects of the psyche and is a guiding force throughout life.

In the case of Nobody Owens, his separation from his birth family through the traumatic event of their murder represents a separation from the conscious ego. Bod is left without the physical presence of his birth parents, who symbolize the Mother and Father archetypes in their traditional form. The Mother archetype represents nurture, comfort, and emotional connection, while the father archetype represents authority, protection, and guidance. Bod is, after that, taken in and raised by the ghosts of the graveyard, who serve as a surrogate family and compensate for his loss.

According to Jung, the conscious ego is the core of a person's consciousness and is responsible for their immediate awareness thoughts, feelings, and actions. It is the area of the mind that individuals identify as "I" or "me." However, Jung asserts that the conscious ego is only a small part of the psyche, and many unconscious processes and contents contribute to a person's

thoughts, feelings, and behaviour (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7* 275–77).

Jung further elaborates that the separation of the conscious ego is the process of distinguishing the conscious ego from the unconscious aspects of the psyche. It involves becoming aware of and integrating the unconscious contents of the psyche into conscious awareness, leading to a more complete and balanced sense of Self. (*Introduction to Jungian Psychology: Notes of the Seminar on Analytical Psychology Given in 1925*, ch. 16). In other words, the conscious ego must recognize and acknowledge the presence of the unconscious and accept its influence on the individual's behaviour and experiences. This process of separation and integration is essential for psychological growth and the process of individuation.

In Jungian terms, separating the conscious ego from its attachments is a necessary process for individuating the psyche. In the case of Bod, his separation from his birth family is an initial step towards his journey of individuation. The loss of his birth mother and the killer's actions, which negatively influenced Bod's life, create a void in his conscious ego, which his caretakers, who represent the Self archetype, fill in as surrogate parents. The Self archetype is the psyche's centre and represents the psyche's totality, including both the conscious and the unconscious. It is the guiding force throughout life, leading the individual towards a state of wholeness. In the case of Nobody Owens, his adoptive parents and guardian act as the guiding force and serve as a nurturing and protective environment. Their roles as parents and guardians are to protect him physically and provide him with a sense of identity and belonging.

Jung believed that the psyche strives for wholeness and balance. In this case, Bod's experience can be seen as an attempt to reconcile his relationship with the Mother and Father

archetypes through his new relationships with the graveyard's ghosts. The ghosts are symbolic of Self, the guiding power that brought all components of the mind together into one harmonious totality. As a result of his isolation from his biological family, Bod is able to become more completely aware of archetype and their function in his life, as well as achieve a greater feeling of wholeness and harmony within himself.

In chapter two, Nobody begins to learn about his new life in the graveyard. From a Jungian lens, this chapter represents the beginning of Bod's journey towards individuation. Jung defines this process as "Individuation means becoming an "individual," and, in so far as "individuality" embraces our innermost, last, and incomparable uniqueness..." he further asserts that individuation is "becoming one's self. We could therefore translate individuation as "coming to selfhood" or "self-realization." (*The Portable Jung* 121–22). Bod is beginning to explore himself concerning his new environment. Befriending a living girl marks his journey of exploring the outside world with his first living friend, Scarlett. Jungian psychology would view Bod's relationship with Scarlett as an important step in his development, representing his integration of the personal and collective unconscious. Scarlett acts as a bridge between the living and the dead, symbolizing the connection between the conscious and unconscious aspects of Bod's psyche.

Silas teaching Bod the alphabet on the tombstones also has symbolic significance in Jungian psychology. The tombstones represent the past and the collective memory of the dead, while the alphabet represents the structure and order of the conscious mind. By tracing the letters on the tombstones, Bod integrates the collective unconscious with his conscious mind, creating a more unified sense of Self.

The discovery of the secret room guarded by the Sleer also has symbolic significance regarding Jungian psychology. According to Jung, the Sleer represents the shadow aspect of the psyche, the hidden and darker parts of the unconscious. Bod's ability to see in the darkness and guide Scarlett through the room represents his growing awareness of the shadow and his ability to navigate through it. The interruption of their exploration by Scarlett's parents and the police officer represents the external forces that can disrupt the process of individuation. Jung emphasizes, "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort." (*The Portable Jung* 145). To become conscious of one's shadow is significant progress, and recognizing these dark aspects of the personality as present and accepting them is the very act of achieving wholeness.

Chapter Three of *The Graveyard Book* presents a key theme in Jungian psychology: embracing the unknown and integrating the shadow self. As Bod grows older and becomes more curious about the world beyond the graveyard, he encounters unfamiliar beings, such as Miss Lupescu, who represents the archetype of the wise old woman. Miss Lupescu teaches Bod about the different kinds of beings, which represents Bod's growing awareness of the complexity of the world around him. However, her strange food and harsh teachings make Bod feel isolated and misunderstood, which brings up feelings of rejection and abandonment.

When those feelings are overlooked, Bod wonders off and is easily lured by the ghouls to Ghûlheim through the promises of food and adventure. According to Jungian psychology, the journey to Ghûlheim represents Bod's encounter with the unknown, a crucial part of the individuation process. Jung divides the unknown into two groups; "The first group comprises the unknown in the outer world; the second the unknown in the inner world. We call this latter territory the unconscious" (*The Portable Jung* 140). As individuation involves integrating the various parts

of our psyche, this integration requires the individual to confront and accept the unknown. In Jung's view, the unknown is categorized into two categories: the unknown in the external world and the unknown in the inner world, which he refers to as the unconscious. To unify oneself one must be prepared to come into an unconscious and explore its contents, confront and integrate unsuspected aspects of their own personality. This process of exploration and integration leads to a greater sense of wholeness and authenticity in the individual's sense of Self.

The ghouls, who initially represent the shadow self, try to convince Bod to join them, but he chooses to return home instead. Bod's desire represents his resistance to integrating his unconsciousness, further proving how difficult the process is.

Miss Lupescu, who symbolizes the wise old woman, who serves as a guide on the path to individuation, teaches Bod about the dangers of the supernatural world and how to protect himself. This event represents the beginning of Bod's initiation into the mysteries of the unconscious. Her transformation into a night-gaunt, and her explanation of her ability to move easily in and out of Hell, represent the idea of embracing the shadow self and integrating the unknown. The night-gaunts, initially seen as a source of fear, are revealed to be allies and helpers to Bod. Miss Lupescu's transformation into a night gaunt symbolizes the integration of the shadow self.

In the fourth chapter, Bod befriends a ghost named Liza Hempstock, buried in the graveyard over a century ago. Liza represents the archetype of the Anima, the feminine aspect of the male psyche. Bod is drawn to Liza's nurturing and caring nature, which is lacking in his life. In Jungian terms, the Anima represents the gateway to the unconscious and is essential in its development (*The Portable Jung* 147-148). Potter's Field can be seen as a representation of the shadow, which in Jungian psychology refers to the aspects of the psyche that are repressed, denied,

or considered unacceptable by the conscious mind. The graveyard, in turn, can be seen as a representation of the unconscious, which encompasses the personal and collective psyche. As Bod ventures into the Potter's Field, he explores his own shadow and the collective shadow of society, confronting the taboo topics of witchcraft, suicide, and criminality.

In meeting, Liza Hempstock, a witch who was wrongly accused and punished, Bod encounters an archetypal figure of the victim, which can represent the wounded, vulnerable, or oppressed aspects of the psyche. Through his sympathy for her and his desire to give her a proper burial, Bod shows his capacity for compassion and his willingness to confront injustice. As part of his individuation process, this is a step towards the journey to reach wholeness and integration of the psyche.

The Sleer and the brooch that Bod takes from it can be seen as symbols of materialism and greed, representing the ego's attachment to worldly possessions and status. However, Bod challenges this mindset by prioritizing human connection and empathy over material gain. His sympathy for Liza can also be seen as part of his individuation process, as he is asserting his values and identity separate from the expectations and norms of his society.

This chapter continues Bod's journey towards self-discovery and growth as he confronts his own shadow and the collective shadow of society, shows compassion for the victimized, and challenges materialism and greed.

In the fifth chapter, Bod attends "DanseMacabray", a dance of death. The dance represents the archetype of death, which is the ultimate transformation and symbolizes the potential for rebirth.

From a Jungian perspective, this chapter touches on the idea of the darker, repressed aspects of the psyche known as the shadow self. The Danse Macabre, focusing on death and the interplay between life and death, brings to light the shadow self, often ignored or denied. The dance is a symbolic representation of the integration of the shadow and the acceptance of the inevitability of death. Finally, the Lady on the Grey, Gaiman's representation of death, promises the joyful Bod a ride on her horse when it is his time (Gaiman 72). This action further emphasizes the idea of acceptance and integration of the shadow.

Bod's frustration and confusion after the dance, as well as the ghosts' and Silas's denial of its occurrence, can be interpreted through the lens of the collective unconscious. According to Jung, the collective unconscious is a shared reservoir of archetypes and experiences inherited from our ancestors (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7*, par. 188). The denial of the dance could represent a collective denial of death and the afterlife, a common theme in many cultures where people do not discuss death and consider it taboo. Bod's ability to experience and remember the dance could be seen as a manifestation of his individual psyche's connection to the collective unconscious, allowing him to tap into a deeper understanding of the human experience.

The chapter ends with Bod's sudden joy at the sight of snow, interpreted as a symbol of renewal and rebirth. Snow is often associated with purity and a fresh start, a metaphor for the cyclical nature of life and death. Bod's joy at this moment manifests his acceptance of his place between the living and the dead and his recognition of the beauty in life and death.

From a Jungian perspective, the chapter can be viewed as Bod's continuing journey towards integrating all aspects of his psyche into a unified whole. Bod's desire for knowledge and

understanding of the world reflects his exploration of the unconscious, which is crucial to his development. Silas' reluctance to let Bod attend school and become visible in the world represents the fear of the unknown and the desire to keep the unconscious repressed. However, Bod's insistence on attending school and exploring the world beyond the graveyard shows his willingness to confront and integrate the unconscious.

Bod's encounter with the bullies and his decision to help his classmate are examples of his confrontation with the shadow aspect of his psyche, which contains all the repressed and unacceptable aspects of the Self. By standing up to the bullies and defending his classmate, Bod is confronting his fears and weaknesses, as well as the destructive aspects of the shadow. In addition, his use of dream walking and fading to scare the bullies demonstrate the power of the unconscious and the shadow.

Silas' warning that Bod is still being chased represents the threat of the unknown and the need for continued confrontation and integration. The fact that Bod must remain hidden and forgettable reflects the ongoing struggle to integrate the unconscious and maintain a balance between his psyche's conscious and unconscious aspects. The chapter reveals the importance of confronting the shadow and integrating the unconscious in individuation.

The seventh chapter explores the father archetype's negative aspect in the killer's character. Jack, who represents the negative authority figure, is punitive, vengeful, violent, and deceptive. By confronting Jack, Bod can integrate the negative aspect of the father archetype into his consciousness and move towards wholeness.

The revelation that Jack Frost is the murderer of Bod's family highlights the idea that one's shadow can manifest in destructive ways if left unacknowledged and uncontrolled. Bod's

confrontation with the four Jacks also represents his confrontation with his shadow self and the need to overcome it to fulfil his destiny as the boy who can walk between the worlds of the living and the dead.

The concept of individuation, or the process of becoming one's true Self and achieving wholeness by integrating all aspects of oneself, including the shadow, is also relevant in this chapter. Bod's journey to self-discovery via discovering and accepting his family's past is a metaphor for the individuation process. His encounters with various ghosts and their stories represent the various aspects of himself that he must integrate to be whole. As Jung confirms, "the shadow is an inferior component of the personality and is consequently repressed ... But the repressed content must be made conscious ... [a process] without which no forward movement is possible" (*Collected Works of C.G. Jung, Two Essays in Analytical Psychology Volume 7*, par. 78).

In the final chapter, Bod returns to the world of the living and decides to leave the graveyard. His return represents the completion of Bod's journey towards individuation. Finally, he has integrated his unconscious aspects and is ready to move forward with his life.

The journey of Nobody Owens in *The Graveyard Book* provides us with a rich example of the application of Jungian concepts. The novel displays Nobody's individuation process and his journey towards achieving a state of wholeness. Throughout the chapters, we can observe Nobody's interactions with different archetypal figures, such as The Mother and Father, the Wise Old Man, the Shadow, and the Anima, which play crucial roles in shaping his personality and guiding him towards his true Self.

Moreover, the novel highlights the importance of embracing the unconscious, exploring the hidden aspects of the psyche, and integrating them into the conscious realm. Nobody's journey

towards individuation involves confronting and accepting his fears and weaknesses, discovering his values and beliefs, and embracing his identity.

The Graveyard Book is an exciting and captivating work that provides vital insights into the human mind and the processes of self-discovery and individuation. The story depicts how integrating the many components of the mind may lead to a more honest and satisfying existence. This message resonates with Jung's theory of individuation.

3.3. Jungian Analysis of Silas

From a Jungian perspective, Silas represents several archetypes that correspond with his many roles as protector, guardian, parent figure, and vampire. First, Silas is a representation of the Wise Old Man archetype through the many features he displays. Secondly, Silas is viewed through the lens of the Shadow archetype. Then, he can be viewed as the archetype of the Protagonist. Finally, using the Protagonist archetype concept to Silas, we can see several parallels between Silas and the characteristics associated with this archetype.

Silas can embody the archetype of the Wise Old Man. This archetype is related to wisdom, sound judgment, and knowledge. As the guardian of Nobody Owens, Silas represents the Wise Old Man archetype, where he provides all the answers to Bod's needs and the necessary knowledge to guide his path. Silas, as Nobody Owens' mentor and guardian, exemplifies the qualities of wisdom, strength, and guidance that are often associated with mentors. He protects and guides Nobody, assisting him in navigating the challenges and dangers of both the living and supernatural worlds. Silas is portrayed as mysterious, with knowledge and abilities beyond those of ordinary people, fitting the archetype of this powerful and transformative figure.

Furthermore, Silas' revelation of his true nature significantly confirms his embodiment of the Shadow archetype, which holds noteworthy relevance in Jungian psychology, a focal point for this research. Silas's true nature was unknown to Bod and the other graveyard inhabitants, and he kept it hidden. His mystery is a manifestation of his shadow that is repressed or denied.

Additionally, the Protagonist's journey, a common narrative pattern found in myths and stories, analyses Silas' story. Typically, the Protagonist's journey involves a 'hero' who goes through a series of trials and challenges to achieve a goal or discover their true purpose. Silas' journey entails discovering his true nature and purpose as a member of the Honor Guard and making sacrifices to fulfil his duty by caring for and guiding Bod. Silas, in his own right, exemplifies the Protagonist's journey. He straddles the line between the living and the dead as a vampire, embodying the liminal space where Protagonists frequently reside. In addition, Silas confronts his inner conflicts and struggles, personifying the archetype's quest for self-discovery and personal growth.

Furthermore, Silas is critical in freeing Nobody from the threat posed by the man Jack and ensuring his safety. He contributes to defeating evil forces and protects his young charge, exemplifying the heroic act of confronting and overcoming adversity for the greater good.

Joseph Campbell's *The Hero with a Thousand Faces* delves into the concept of the Hero's Journey, a narrative pattern that appears across cultures and myths. Campbell contends that hero myths have a universal structure that includes stages such as the Call to Adventure, Crossing the Threshold, Trials and Tests, and Return with the Elixir. Campbell's book examines numerous mythological and literary examples to demonstrate the Hero's Journey's recurring themes and patterns. One example is the epic tale "The Odyssey," in which the hero Odysseus embarks on a

perilous journey, faces numerous challenges and tests, and ultimately returns home transformed (Voytilla 3-9). Campbell's analysis highlights the Hero's Journey's deeply psychological and spiritual significance, suggesting that it mirrors humanity's innate search for self-discovery, personal growth, and transcendence.

When we apply the concept of the Hero's Journey from *The Hero with a Thousand Faces* to Silas' journey in *The Graveyard Book*, we can see several parallels. First, Silas is a mentor and guide to Nobody Owens, supporting him on his path towards self-discovery and growth.

Silas personifies the archetype of the wise old man, a figure common in hero myths. He possesses ancient knowledge and supernatural abilities, which he uses to help Nobody navigate the graveyard and the human world. Silas is an important character in Nobody's Call to Adventure; introducing him to the mystical realm of the graveyard and advising him on how to navigate its dangers.

Silas, who acts as a protector and ally, guiding him through the Threshold and the Trials and Tests, supports Nobody's journey. Silas imparts knowledge, teaches important lessons to Nobody, and assists him in developing his skills and abilities. As a result, Nobody, like the hero Odysseus in "The Odyssey," faces challenges and learns valuable lessons, eventually transforming into a stronger and more confident individual.

Silas also represents the return with the Elixir, as he aids Nobody in his quest to confront his past and the man Jack. Silas empowers Nobody to confront his fears, reclaim his identity, and find a sense of belonging. As a result, Nobody completes his journey of self-discovery and achieves a new level of understanding and purpose, thanks to Silas' guidance and mentoring.

Silas embodies the archetype of the wise mentor and guide in this way, accompanying Nobody on his Hero's Journey and offering him guidance, protection, and knowledge. Nobody's development is shaped by Silas' presence and influence, which contribute to his transformation into a hero figure in the story.

It is worth noting that Silas' questionable past, secretive behaviour, and dark nature are often traits associated with antagonists. These traits, along with his Protagonist's journey, apply perfectly to the shadow protagonist who overcomes the antagonist traits through a redemption arc designed to move the character from a morally questionable character to a morally good one.

Additionally, it is possible that Silas' determination to change and make amends for his past led him to become an Honor Guard and compelled him to volunteer to help a baby boy in need of protection. Such actions, which originate from Silas' belief that one's actions determine their path in life, add complexity and depth to the character.

Silas' Shadow Protagonist journey is one of transformation and growth, as he learns to integrate his shadow side and use it for the greater good. Silas' story is complex and analyzed through multiple lenses, including the shadow archetype, the Protagonist's journey, and the concept of the Shadow Protagonist. By integrating these concepts, it becomes clear that Silas is a nuanced and multi-faceted character who embodies both light and dark and ultimately uses his shadow side to protect and guide the living.

For instance, Silas states, "...I did worse things than Jack. Worse than any of them. I was the monster, then, Bod, and worse than any monster." (Gaiman 132). Such statements confirm his awareness of his dark past and highlight his conscious decision to use his abilities for good. "People

can change," he argues, consciously acknowledging his dark past and making a willing decision to change his future.

By integrating Silas' role in the novel and the Shadow archetype, it becomes evident that Silas embodies the Shadow Protagonist in *The Graveyard Book*. As outlined in the theoretical framework, while the Shadow Protagonist is a relatively new concept, it applies and fits this analysis.

Silas is a character who embodies the shadow protagonist in several ways. Firstly, Silas' true nature is initially hidden from Bod and the other inhabitants of the graveyard. As a result, the ghosts do not know him as a person. After they granted him the freedom of the graveyard, Silas kept to himself and did not socialize with the inhabitants of the graveyard; it was only after Mrs Owens found Bod that Silas stepped out of the shadows and became more active in the lives of the ghosts and that of Bods.

He only reveals his identity when necessary to do so. The other graveyard inhabitants generally understand Silas, but they do not know the details of his true identity. Silas' true nature is revealed when he explains that he is a member of the Honor Guard, whose duty is to protect the living from the dangerous forces that exist in the world. This revelation shows that Silas was hiding his true identity from the other characters in the book, as ghosts from another graveyard encountered Bod and stated, "Give [Silas] our regards... we're never going to meet an actual member of the Honour Guard. Still. It's good to know that they're there." "Good night," said Bod, who had no idea what the man was talking about, but filed it away for later" (Gaiman 85). Other graveyards were aware of the Honor Guard and Silas' contribution to the organization. However,

Bod and the graveyard folk were not, which emphasizes his conservative nature to keep his actions hidden, possibly an old habit he picked up from his suspicious past.

Moreover, Silas' selfless attitude towards protecting the living is a manifestation of the shadow archetype. In Jungian psychology, the shadow represents the repressed or denied aspects of the psyche, which can be positive or negative. The newly changed Silas embodies the positive aspects of the shadow archetype, such as selflessness, caring, guidance, and sacrifice for the greater good. However, vampire Silas embodies the negative aspects of the shadow archetype, such as destructive behaviour, rage, cruelty, and sadness.

Silas' journey as a shadow protagonist and his true purpose is revealed when he discloses his role in the Honor Guard. He takes his duty seriously, and his sense of purpose and duty to protect the living drives him to take on the responsibility of caring for Bod. Silas' journey and the challenges he faces can manifest his internal struggle with his shadow as he comes to terms with his true identity and purpose.

To conclude, Silas embodies the shadow archetype in *The Graveyard Book* through his secretive nature, selfless attitude towards protecting the living, dark past, questionable actions, and journey towards self-discovery. Moreover, his character teaches the importance to overcome and integrate repressed aspects of oneself, regardless of whether they are good or bad, to obtain a greater sense of purpose and fulfilment.

Conclusion

The foundation established in the Framework Chapter, which laid the ground for a practical assessment of the characters and themes to be explored in the book, is built into this chapter. It

employs a combination of Existentialist thought, Analytical Psychology, and Jung's Archetypes to delve into Nobody Owens and Silas's internal and external struggles.

This chapter provides a detailed summary of the book, followed by a thorough analysis of each chapter, in which the research delves into the particularities of the plot. Moreover, the main characters, Nobody Owens and Silas, are extensively analyzed from Existentialist and Jungian perspectives, highlighting their Existential dilemmas, psychological development, and the impact of their external challenges.

This chapter's integration of these two theories is essential since it illustrates how Existentialism and Jungian analysis relate to and enhance one another. Combining the two ideas gives a better understanding of the characters, their difficulties, and their development, stressing the intricate relationship between their inner journeys and the environment they have to cope with. This chapter is a comprehensive exploration and analysis of the book, weaving together different theoretical frameworks to offer unique insights into the characters and themes. It displays the interplay between Existentialist thought and Analytical Psychology, providing a rich and multi-faceted examination of the complex dynamics present in *The Graveyard Book*.

Chapter Three:
Existential and Psychological Analysis of
the Secondary Characters in *The*
Graveyard Book

Introduction

This chapter delves into the main characters' external challenges as they begin their journey toward individuation. We carefully analyze Existential Analysis and Jungian Psychology to provide a profound exploration of their struggles and transformative journeys. We comprehensively understand the characters' existential dilemmas and psychological development as they navigate their paths to self-realization by intertwining these frameworks.

Furthermore, this chapter highlights the importance of the secondary characters in Nobody Owens' journey. It emphasizes their profound influence as friends and integral parts of his surroundings. We discover the existential themes these characters embody and their profound impact on Nobody's personal growth and development by exploring deep into their psyches.

1. Analysis of the Main Character's External Struggles

This part of the research investigates the external challenges that Nobody Owens and Silas encounter in their journey towards finding their sense of belonging, identity, purpose in life, and role in the world. By exploring the external obstacles they face, we gain a deeper understanding of how these challenges impact their internal struggles and shape their character development throughout the novel.

Throughout the novel, the protagonist, Nobody Owens, faces various external struggles that challenge his growth and development as an individual. These struggles take various forms, including confrontations with dangerous outside forces and conflicts with other characters who seek to harm him.

As Nobody navigates these external struggles, he must confront his fears and insecurities and develop his strength and resilience. These challenges serve as opportunities for

him to sharpen his skills and develop his sense of independence. Ultimately, these external struggles are crucial in Nobody's journey towards individuation and self-discovery. By facing and overcoming these challenges, he better understands himself and his place in the world. He learns to trust his instincts and rely on his inner resources, thus developing a strong sense of identity and personality.

One of the most prominent external struggles that Nobody Owens faces in *The Graveyard Book* is the constant danger he faces from Jack Frost and the Jacks of All Trades. This threat serves as a reminder that he is not entirely accepted in the world of the living, where he is vulnerable to Jack's malicious intentions, nor is he fully integrated into the world of the dead. Bod can never fully connect with the dead; creating a profound sense of isolation and displacement for him, as he is constantly caught between these two worlds and cannot fully belong to either one.

For instance, when Jack Frost first kills Bod's entire family and seeks to do the same to Bod. This event sets off a chain of external struggles for Bod, as he must constantly avoid Jack's attempts to kill him while navigating his complicated relationships with the other inhabitants of the graveyard. Additionally, Bod's attempts to learn about the world outside the graveyard, such as attending school and making friends, are hindered by his unique situation as a living boy raised by the dead. Bod's particular struggle is a significant barrier to his journey towards individuation and discovering his sense of identity and purpose.

Another external struggle that Bod encounters is adapting to the constantly changing world. As he grows and develops, he begins questioning the rules and expectations of the graveyard and even his identity. For instance, He is trying to reconcile his desire to explore the world beyond the graveyard with his worries about leaving the safety of the only home he has ever known. The struggle exemplifies the broader human experience of adapting to new

environments and constantly reevaluating human beliefs and values as they evolve and change. It also emphasizes the importance of embracing change and the unknown as a crucial part of the journey towards individuation.

Additionally, as a young boy living in a graveyard among various supernatural beings, Bod faces the challenge of navigating the complexities of his relationships with them. His interactions with Silas, Liza, and the other ghosts reflect the intricate and often conflicting relationships that humans have with one another. For example, Bod's relationship with Silas, his guardian and mentor, is characterized by a level of trust. However, it is also complicated because Silas is neither fully alive nor fully dead. Similarly, Bod's relationship with Liza, a witch buried in the graveyard, is initially marked by tension and misunderstanding, but they eventually develop a mutual understanding and respect for each other. These struggles in relationships serve to highlight the importance of communication, empathy, and understanding in all human relationships, even those with supernatural beings. They also demonstrate how relationships play a crucial role in individuation and in finding one's sense of identity and personality.

Nobody Owens' external struggles highlight our challenges in navigating our external environments, adapting to change, and forming meaningful relationships with others. Moreover, these struggles are integral to the individuation process, as they force Bod to confront and integrate new aspects of his identity and sense of self.

Similarly, Silas, as a mentor and protector of Nobody Owens, also faces external struggles that affect his journey towards self-discovery and finding his sense of identity and purpose in the world.

One of the significant external struggles that Silas faces is his role as a member of the Honor Guard and his loyalty to the graveyard community, which conflicts with his responsibility to protect and guide Bod, who is not fully integrated into the graveyard community. This conflict creates a dilemma for Silas, as he must balance his obligations to the community and his duty to protect Bod. Silas's external struggle is complex because it reflects the broader struggle of balancing individual responsibility with societal expectations. As a member of the Honor Guard, Silas has a specific role and duty to the graveyard community. This duty includes protecting the community from external threats and maintaining order. However, when Bod enters the picture, Silas's responsibilities become more complicated. He is tasked with protecting Bod, whom its members may not fully accept.

Silas's struggle to balance his responsibilities to the community and his duty to protect Bod highlights the tension that can arise between individual and societal obligations. Moreover, this struggle is relevant to the larger human experience, as individuals often grapple with similar conflicts. For example, people may need help following their aspirations and fulfilling societal expectations. Therefore, the struggle of Silas is not merely personal but also global in its appeal to readers.

Furthermore, Silas' struggle emphasizes the value of empathy, communication, and understanding in resolving conflict between people and societal responsibilities. Throughout the novel, Silas is portrayed as a compassionate and understanding character who values communication and honesty in his relationship with Bod. This approach allows Silas to navigate his conflicts with empathy and understanding towards the community and Bod. Ultimately, Silas's external struggle serves as a reminder of the importance of balancing individual and societal responsibilities and the role of empathy and understanding in managing such conflicts.

Silas' struggle with being an outsider in the Honor Guard highlights the idea of belonging and acceptance in society. Even though he was a part of the community, Silas has always been perceived as an outsider by virtue of his vampire character, which makes him feel isolated and distant from others in the Honor Guard. This conflict is influenced by how people feel about being unaccustomed or even unwelcome in a community. Many people have been rejected or marginalized because of their race, ethnicity, gender, sexual orientation, or other aspects of their identity. Silas' struggle shows that even in supernatural communities, such issues of belonging and acceptance can arise.

Furthermore, this struggle also touches on the theme of prejudice and discrimination. Silas is judged and viewed differently because of his nature as a vampire, despite his loyalty to the community and dedication to protecting Bod. These doubts highlight how societal prejudices and biases prevent individuals from fully integrating into a community, even when contributing significantly.

Silas's external struggles highlight the larger human experience of balancing our individual needs and responsibilities with our obligations to our communities and the challenges of navigating complex relationships and encountering new perspectives that challenge our sense of identity and purpose.

Neil Gaiman's *The Graveyard Book* provides a rich exploration of the individuation process through the experiences of its main characters, Nobody Owens and Silas. The external struggles that the characters face reflect the larger human experience of navigating the complexities of relationships, adapting to change, and balancing personal responsibilities with obligations to communities. Through their journeys, Nobody and Silas demonstrate the importance of embracing the unknown, navigating external struggles with resilience and adaptability, and ultimately finding a sense of belonging and purpose.

2. Synthesis of the Approaches

This research analyzed the characters of Nobody Owens (Bod) and Silas through the lens of both Existentialism and Jungian psychology, offering a mixture of these two theories.

The Existential Analysis in this investigation focuses on the individual's search for meaning, purpose, and freedom in facing existence's uncertainties. The journeys of Bod and Silas align with Existential themes as they struggle with questions of identity, purpose, and belonging. These characters' struggle to find their place in the living and dead worlds reflects the Existential notion of alienation and the search for authentic selfhood. Bod and Silas both confront external challenges that affect their sense of identity. For instance, throughout the book, Bod tries to find a sense of identity and belonging while facing a threat from Jack Frost and Silas' need to protect Bod while trying to set aside his dark nature. Through these struggles, Bod is forced to question societal norms and expectations, taking responsibility for shaping his identity and defining his values. At the same time, Silas attempts to cope with and accept his existence between the worlds of the living and the dead.

On the other hand, Jungian Analysis emphasizes the exploration of the unconscious, archetypes, and individuation process for both characters. As a mentor figure to Bod, Silas embodies various archetypal elements, which align with the Jungian framework. Silas represents the archetype of the Shadow Self, symbolizing Bod's hidden or repressed aspects. As a vampire, Silas is connected to the world of the living and the dead, embodying the liminal space between conscious and unconscious realms, a state of mind that Bod also experiences. He guides Bod through his psychological struggles and helps him integrate his own Shadow Self, leading to a deeper self-understanding and individuation.

Combining Existential and Jungian analyses shows how Bod's external struggles and internal conflicts are interconnected. Bod's Existential journey of self-discovery and a quest for

meaning is complemented by Silas's role as a mentor figure who guides him through the individuation process.

Bod's search for identity, purpose, and belonging aligns with Existential themes, emphasizing his agency and the need to create meaning. Silas, representing the Shadow Self archetype, assists Bod in exploring his unconscious and integrating his hidden aspects, leading to a more complete and authentic sense of self.

The combination of these theories highlights the interconnectedness of personal identity, Existential challenges, and the process of individuation. By embracing both theories, we gain a richer understanding of the complexities of Bod and Silas as characters, their psychological struggles, and their transformative journeys throughout *The Graveyard Book*.

3. Existential Jungian Analyses of the man Jack

From an Existential perspective, the Man Jack embodies the futility of human existence. He is vengeful and merciless, driven by his desire for power and control. The Existential struggle of the man Jack lies in his pursuit of external validation and dominance over others, which stems from his fear of confronting the Existential questions of life.

The Man Jack's actions reflect a denial of individual freedom and responsibility, as he follows a predetermined path dictated by his ambitions and societal expectations. As a result, he is estranged from his authentic self and his actions lack genuine purpose or meaning. His unwavering pursuit of his objectives emphasizes the Existential theme of alienation and the consequences of being disconnected from one's true self.

From a Jungian analysis perspective, the man Jack embodies the Shadow archetype. He represents the dark and repressed aspects of human nature that exist within all individuals. The Man Jack's ruthless behaviour reflects the Shadow's destructive potential when not

acknowledged or integrated into conscious awareness (*The Archetypes and the Collective Unconscious* 30, 246).

The man, Jack's pursuit of power and control, is interpreted as an attempt to compensate for his unconscious fears and insecurities. His relentless pursuit of Nobody Owens reflects the Shadow's desire to suppress and eliminate what it perceives as a threat to its existence. The man's presence, Jack, in the story serves as a means for Nobody Owens' journey of self-discovery and individuation. He represents the external antagonist that forces Nobody Owens to confront his fears, tap into his inner strengths, and embrace his unique identity.

The mixture of these two analyses reveals a comprehensive understanding of the man Jack as a complex character. It acknowledges the Existential struggle he faces in his pursuit of power and control while recognizing the archetypal significance of his role as the Shadow in Nobody Owens' individuation process. Together, these perspectives shed light on the profound impact of the man Jack's presence on Nobody Owens' growth and transformation.

4. Existential Jungian analyses of Mr and Mrs Owens

From an Existential perspective, Mr and Mrs Owens, the adoptive ghost parents of Nobody Owens, symbolize a quest for meaning in life. As ghosts residing in the graveyard, they have embraced their existence and accepted their fate. Despite being deceased, they find purpose and fulfilment in caring for and protecting Nobody Owens. Their continued presence in the graveyard mirrors their choice to remain connected to the realm of the living, though in a different form serving as a reminder that life and death are interconnected and that one can find fulfilment and purpose even in the afterlife. Their dedication to Nobody Owens highlights the Existential theme of creating meaningful connections and relationships, regardless of the circumstances.

From a Jungian analysis perspective, Mr and Mrs Owens are the archetypal figures representing the nurturing and protective aspects of the parental archetypes.

As they represent the Mother and Father archetypes, they serve as guides and mentors to Nobody Owens, providing him with love, support, and guidance throughout his journey to compensate for the loss of his family. As archetypal parents, they represent a source of emotional nourishment and stability for Nobody Owens, offering him a sense of belonging and identity. Finally, as adoptive parents, their responsibility highlights the power of parental figures in determining an individual's development and helping them navigate life's challenges.

Furthermore, their presence illustrates the collective unconscious, where the archetypal figures reside. They provide Nobody Owens with familiarity and comfort, connecting him to the collective human experience and the wisdom of the ages. In combining these two analyses, this study reveals a rich and multi-dimensional understanding of Mr and Mrs Owens. It acknowledges their Existential commitment to their role as parents while recognizing the archetypal significance of their presence in Nobody Owens' life. Together, these perspectives shed light on the profound impact of their love, care, and guidance on Nobody Owens' journey of self-discovery and growth.

5. Existential Jungian Analyses of Scarlett Amber Perkins

From an Existential standpoint, Scarlett represents the struggle for authentic self-expression and the pursuit of personal freedom. Scarlett's innocent nature, non-conformist attitude, and determination to live on her terms align with Existentialist themes of individuality, choice, and authenticity. Scarlett's refusal to adhere to societal expectations and her rejection of conventional norms reflect an Existentialist stance of challenging established structures and embracing personal freedom. She actively seeks to define her identity, making choices that align with her true self rather than conforming to external pressures.

Scarlett Perkins can be analyzed as embodying certain aspects of the Maiden archetype as described in Jung's *The Archetypes and the Collective Unconscious*. As the character Scarlet is introduced in the story, she is depicted as a young girl with a sense of innocence and curiosity. She represents the freshness and vitality associated with the Maiden archetype (198). Scarlet's interactions with Nobody Owens reflect her naivety and willingness to explore new experiences.

The Maiden archetype is often associated with themes of growth and potential. Scarlett's character experiences personal growth and development throughout the novel. She starts as a young girl with little knowledge and experience, but as the story unfolds, she learns crucial lessons, faces hardships, and grows in self-awareness. Her growth mirrors the transformative nature of the Maiden archetype. Additionally, the Maiden archetype is often connected to femininity and feminine qualities. Scarlet exhibits traits commonly associated with femininity, such as kindness, empathy, and emotional sensitivity. In addition, she forms meaningful connections with the other characters, displaying a nurturing and caring nature.

The combination of these theories reveals a multifaceted understanding of Scarlett's character. Her existential pursuit aligns with the individual's quest for authenticity and freedom, while her engagement with the Maiden archetype highlights the universal and timeless patterns within the collective unconscious. The integration of these perspectives deepens our comprehension of Scarlett's growth as she navigates the existential challenges of personal identity and the archetypal forces that shape her psyche.

By examining Scarlett through the existential and Jungian lenses, we gain a richer understanding of her character and the story's broader themes. The mixture of these theories highlights the interconnectedness of personal growth, self-realization, and engagement with archetypal patterns. Furthermore, it highlights that individuality and self-discovery are not

separate from human existence's collective and universal aspects but rather intimately intertwined.

6. Existential Jungian Analyses of Miss Lupescu

From an Existential perspective, Miss Lupescu encourages Bod to embrace the mysteries of life and confront his fears. She embodies embracing the unknown and stepping outside one's comfort zone to find meaning and purpose. Her teachings to Bod reflect Existential themes of self-exploration, personal growth, and the importance of confronting Existential questions about life, death, and existence.

From a Jungian perspective, Miss Lupescu can be seen as an embodiment of the Wise Old Woman archetype. According to Jung's *The Archetypes and the Collective Unconscious*, the Wise Old Woman archetype represents wisdom, intuition, and connection to the unconscious (35). Miss Lupescu guides Bod on his journey, offering him valuable insights and helping him navigate his challenges. She represents the inner wisdom within each individual and the need to tap into that wisdom for personal transformation. Furthermore, Miss Lupescu's presence in the story highlights the integration of the shadow self. The shadow self represents the hidden, repressed, or undeveloped aspects of one's personality. Miss Lupescu, being a werewolf, embodies the primal and instinctual aspects of human nature that are often feared or rejected. Through her character, the story emphasizes the importance of acknowledging and integrating these shadow aspects into one's identity for more holistic and authentic self-expression.

Miss Lupescu's character embodies both Existential and Jungian themes. She represents the journey of self-discovery, embracing the unknown, and integrating the shadow self. Through her guidance and wisdom, she helps Bod on his path towards individuation and a deeper understanding of himself and the world around him.

7. Existential Jungian Analyses of Liza Hempstock

From an Existential viewpoint, Liza embodies the theme of identity and the search for authenticity. She represents the space between life and death as a ghost trapped in the graveyard. Liza's struggle to reconcile her past and come to terms with her death mirrors the Existential quest for self-understanding and acceptance. She confronts the Existential questions of existence, meaning, and the boundaries between life and death.

From a Jungian perspective, Liza represents the archetype of the Anima, which symbolizes the feminine aspect within a man's psyche. In Jungian psychology, the Anima represents the unconscious feminine qualities such as intuition, emotions, and creativity (*The Archetypes and the Collective Unconscious* 27-30). Liza serves as a guide and medium for Nobody's emotional and spiritual growth, helping him connect with his inner feminine qualities and nurturing his emotional development.

Liza's presence in the story also exemplifies the concept of the collective unconscious. Her character draws on universal symbols and motifs deeply ingrained in the human psyche, such as the stereotypical view of witches and good and evil. Liza Hempstock's character provides a rich ground for an Existential and Jungian analysis, exploring themes of identity, good and evil, the search for meaning, and the integration of feminine qualities within the individual psyche.

Conclusion

This chapter delves into the main characters' external challenges as they engage on their journey toward individuation. We use a combination of Existential Analysis and Jungian Psychology in a comprehensive exploration to shed light on their struggles and transformative journeys. We better understand the characters' existential dilemmas and psychological development as they navigate their paths to self-realization by connecting these frameworks.

Moreover, this chapter placed the focus on the profound impact that the recurring characters in *The Graveyard Book* have on the growth and experiences of Nobody Owens. The roles of secondary characters were examined through the lens of Existential and Jungian analyses, shedding light on the existential themes and psychological dynamics they bring to the story. This chapter aims to comprehensively understand how these characters shape and contribute to Nobody Owens' journey of self-discovery and personal transformation.

General Conclusion

This research aimed to explore the characters in Neil Gaiman's *The Graveyard Book* through the lenses of Existential and Jungian analyses. By meticulously examining the primary and secondary characters, we sought to uncover the existential struggles, psychological dynamics, and archetypal representations embedded within the narrative.

This investigation revealed that the protagonist, Nobody Owens, undergoes a profound journey of self-discovery and individuation, navigating existential challenges of finding a sense of identity, belonging, and purpose with the contribution of his friends and family. From an Existential perspective, we observed his evolution from a naive and sheltered boy to a socially self-aware individual who questions and overcomes societal norms and forges his path.

This study uncovered the intricate interplay between the characters' psyches and the collective unconscious, drawing upon Jungian concepts and archetypes. Characters like the Owens, Silas, Miss Lupescu, Liza Hempstock, and the man Jack embody archetypal forces such as the parents, the mentor, the guide, the shadow, and the trickster. These archetypal dynamics contribute to the narrative's development and the internal struggles Nobody Owens faces.

Furthermore, the external struggles faced by the characters, including their interactions with each other and the challenges presented by the supernatural world, serve as catalysts for personal growth and self-realization. Silas' role as a guardian and mentor to Nobody Owens highlights the importance of guidance and responsibility in one's journey towards individuation.

The combination of Existential and Jungian analyses offers a comprehensive framework for understanding the complex layers of *The Graveyard Book*. It highlights the interconnectedness

between existential themes of freedom, choice, and authenticity and the psychological dynamics of the characters' unconscious motivations, archetypal influences, and the individuation process.

This research provides valuable insights into the existential and psychological dimensions of Neil Gaiman's *The Graveyard Book*. By examining the internal struggles, archetypal representations, and external challenges the characters face, we gain a deeper appreciation for the richness and depth of the narrative. In addition, this study contributes to literary analysis, existential psychology, and Jungian studies by demonstrating the fruitful integration of these theoretical frameworks. Moving forward, further explorations like the investigation of symbolism and mythology, deep exploration of the antagonist Jack Frost, or analysis of several topics such as the interplay between trust issues, maturity, and change can provide a deeper understanding of human experiences and narratives in literature and beyond.

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ملخص

تستكشف هذه الدراسة الرحلات الوجودية والنفسية المصوّرة في رواية "كتاب المقبرة" لنيل جايمان. تركز الدراسة على الشخصيات الرئيسية، نوبودي أوينز وسايلس، وتستخدم مزيجًا من الفكر الوجودي وعلم النفس اليونغي لتحليل صراعاتهم الداخلية ونموهم الشخصي. من خلال استنادها إلى أعمال الفلاسفة مثل سارتر وكيركيغور ونيتشه وهايدغر، تقوم الدراسة بإرساء الأسس النظرية للوجودية، مع التركيز على المسؤولية الشخصية والبحث عن المعنى والصدق في الحياة. كما تستكشف الدراسة علم النفس التحليلي اليونغي، بما في ذلك مفاهيم مثل الأرشيتايب وعملية التمييز، للحصول على فهم أعمق لعوالم الشخصيات الداخلية. تعتمد الدراسة على منهجية نوعية، حيث يكون الرواية الخاصة بجايمان مصدر البيانات الرئيسي، مع مراجع ثانوية ذات صلة. تهدف الدراسة إلى إلقاء الضوء على المواضيع الوجودية الموجودة في الرواية وتوفير فهم أعمق للتطور الوجودي والنفسي للشخصيات، مع التركيز على تأثير الشخصيات الداعمة على رحلة نوبودي. من خلال التحليل الوصفي، تسهم هذه الدراسة في استكشاف العناصر الوجودية والنفسية في الأدب.

الكلمات المفتاحية: الوجودية، النفسية الوجودية، علم النفس اليونغي، اكتشاف الذات، النمو النفسي، الهوية.