

**TONY WEBSTER'S SHADOW REPRESENTED IN BARNES'S  
*THE SENSE OF AN ENDING* BASED ON JUNG'S  
ARCHETYPES**

**THESIS**

**By:**

**Zadana Bil Mahasini**

**NIM 17320155**



**DEPARTMENT OF ENGLISH LITERATURE**

**FACULTY OF HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK**

**IBRAHIM MALANG**

**2021**

**TONY WEBSTER'S SHADOW REPRESENTED IN BARNES'S  
*THE SENSE OF AN ENDING* BASED ON JUNG'S  
ARCHETYPES**

**THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

**Zadana Bil Mahasini**

NIM 17320155

Advisor :

**Dr. Muzakki Afifuddin, M.Pd**

NIP 197610112011011005



**DEPARTMENT OF ENGLISH LITERATURE**

**FACULTY OF HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

**2021**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Tony Webster's shadow represented in Barne's *The Sense of an Ending* based on Jung's Archetype**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliograpy. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 20 Oktober 2021

The researcher



NIM 17320155

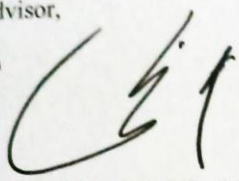
APPROVAL SHEET

This to certify that Zadana Bil Mahasini's thesis entitled **Tony Webster's shadow represented in Barnes's *The Sense of an Ending* based on Jung's Archetype** has been approved for thesis examination at faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 20 October 2021

Approved by  
Advisor,

Head of Department of English Literature,

20/10/21  




Dr. Muzakki Afifuddin, M.Pd.  
NIP 197610112011011005

Ribut Wahyudi, M.Ed., Ph.D  
NIP 198112052011011007

Acknowledged by





Dr. N. Faishol, M.Ag  
NIP 197411012003121004

## LEGITIMATION SHEET

This is to certify that Zadana Bil Mahasini's thesis entitled **Tony Webster's Shadow Represented in Barnes's *The Sense of an Ending* Based on Jung's Archetype** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

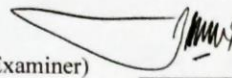
Malang, 20 Oktober 2021

The Board of Examiners

Signatures

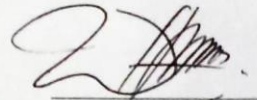
1. Dr. Siti Masitoh, M.Hum  
NIP. 19681020 200312 2 001

(Main Examiner)



2. Whida Rositama, M.Hum  
NIP. 19880422 201903 2 010

(Chair)



3. Dr. Muzakki Afifuddin, M.Pd  
NIP. 19761011 2011011 005

(Advisor)



Approved by  
Dean of Faculty of Humanities,

Dr. M. Faishol, M.Ag

NIP 197411012003121004

## MOTTO

قَالَ إِنَّمَا أَشْكُو بَثِّي وَحُزْنِي إِلَى اللَّهِ وَأَعْلَمُ مِنَ اللَّهِ مَا لَا تَعْلَمُونَ

He said, “I only complain of my suffering and my grief to Allah, and I know from Allah that which you do not know.”

(Q.S. Yusuf : 86)

## **DEDICATION**

Honestly, I dedicated this thesis to all my family who always hold my hand and be my alarm, be my best reason to write and finish this thesis quickly. Hopefully God gives us happiness and opportunity to gather both in world and jannah.

Aamiin.

## **Acknowledgements**

*Alhamdulillah 'ala kulli hal*, I express my gratitude to the almighty Allah SWT who has given the blessing of health, endless help so that I can finish writing this thesis. Sholawat and greetings to the noble prophet, Prophet Muhammad SAW who has given direction to us so that we can be at a point where God willing, always under the blessing of Allah SWT, under the protection of Islam.

This thesis writing is intended for as one the requirements for the degree of *Sarjana Sastra* (S.S) in Department of English Literature. The title of this thesis is *Tony Webster's Shadow in Barnes's The Sense of an Ending Based on Jung Archetypes*.

My gratitude goes to the Rector of UIN Maulana Malik Ibrahim Malang, the Dean of the Faculty of Humanities, the Head of the Departmen of English Literature. Particularly, I want to express many thanks to my advisor Bapak Muzakki Afifuddin, M.Pd as my thesis advisor who gave a lot of directions, help and took the time, guiding me in completing this thesis. I also express my thanks to Mr. Masrokhin, M.A who has guided the course of the lectures, reminded us to always put religion above all else, to be a good listener to his students, may he always be given health and given convenience at every step, Aamiin.

Writing this thesis requires energy and effort which of course does not only come from myself, but also the support of the people around me. I thank you very much for the support given directly or indirectly. Especially to my parents, bapak Jausi and Ibu Istriani, who always pray for me for the ease and fluency in my study.



To my mother who has always supported me since the beginning of the admission of new students, until the end of writing this final project. To Kakung and Uti who always show their love and strengthen me. May they always be given happiness and comfort in life, both in this world and in the hereafter. Next to my two sisters, my two brothers-in-law, my two younger siblings, Mbak Ila, Ustadz Amal, Mbak Dini, Ustadz Ilyas, Arina, Kavin, who always motivate me so that we always compete each other in goodness terms. I also express my gratitude to the entire PPTQ Nurul Huda Joyosuko Metro family, to Umma Ny. Hj. Ishmatuddiniyah and Abi KH. Isyroqunnajah who has helped, supported, and provided a good environment during the study. I hope we will always be in the protection and help of Allah SWT.

Furthermore, I would like to thanks to the big family of Elarca, English Literature 2017. Thank you for giving a memorable story which cannot be paid and forgotten. Thanks for giving me many experiences starting from the PBAK, our first semester in this university until today. Thanks for my third semester classmates who are incomparably compact. Thank you for accompanying me and finally managed to make me feel comfortable, both in learning and connections. I also extend my infinite gratitude to the big family of CSSMoRA (Community of Santri Scholars of Ministry of Religious Affairs) UIN Malang, especially Azha Dzekraa, CSSMoRA 2017. Thanks for holding my hands in this complex journey. Thank you for being a family that maintain the Islamic values, take care of women, and accompany the journey as a child of the ministry of religion. Nothing will

change even into the old age, the exciting story of college life will still be alive along with our journey of success together. Aamiin.

Finally, as I say that "perfection only belongs to Allah SWT", I realize that the writing of this thesis is far from perfect. I hope for constructive criticism and the best suggestions for improvement and effectiveness of writing in the future.

Malang, 20 October 2021

Zadana Bil Mahasini

NIM 17320155

## ABSTRACT

**Mahasini, Zadana Bil.** 2021. *Tony Webster's Shadow Represented in Barnes's The Sense of an Ending Based on Jung's Archetype*. Thesis. Department of English Literature Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. **Advisor:** Muzakki Afifuddin, M.Pd.

**Keywords :** Archetype, Shadow, Psychology of Literature.

---

Archetype is an important theory initiated by Carl Gustav Jung that focuses on the form of unconsciousness. Archetypes have four kinds of divisions and one of them is the shadow archetype. Shadow archetype talks about the dark side or the scariest part of a person. This study aims to analyze the scary or shadow of Antony Webster in the novel *The Sense of an Ending* by Julian Barnes. This research focuses on the main character of the novel and also focuses on the shadow archetypes.

This study is part of literary criticism because the object of this research is a literary work. This study used a psychological approach in analyzing because it focuses on the aspects of the soul of the characters in the novel. This study used Carl Gustav Jung's theory which focuses on the discussion of shadow archetypes. The data used in the analysis comes from related words, phrases and sentences in the novel *The Sense of an Ending* which was published in 2011 and has won various awards. The data obtained will be analyzed through explanations or descriptions based on Carl Gustav Jung's theory.

The results of this study indicate that: (1) Antony Webster has several shadows in him. This shadow is present because of various tragedies in the past. The first is his fear of death, the second is guilt, the third is loss and the fourth is his failure in love. (2) Antony tries to face his image because there is still love mixed with guilt for his ex-girlfriend. (3) Antony faces and accepts his image through many ways, as meeting his ex-girlfriend, sending an apology letter and meeting his best friend's son. By facing his shadow, Antony began to find peace for himself in old age.

## ABSTRAK

**Mahasini, Zadana Bil.** 2021. *Bayangan Tony Webster dalam Novel The Sense of an Ending karya Barnes Berdasar Teori Arketipe Jung*. Skripsi. Jurusan Sastra Inggris Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. **Pembimbing:** Muzakki Afifuddin, M.Pd.

**Kata Kunci :** Arketipe, Bayangan, Psikologi Literatur.

---

Arketipe merupakan sebuah teori penting yang digagas oleh Carl Gustav Jung yang berfokus pada bentuk ketidaksadaran. Arketipe memiliki empat macam pembagian dan salah satunya adalah arketipe bayangan. Arketipe bayangan membahas tentang sisi gelap atau bagian paling menakutkan yang ada di dalam diri seseorang. Penelitian ini bertujuan untuk menganalisis bagian menakutkan atau bayangan dalam diri Antony Webster dalam novel *The Sense of an Ending* karya Julian Barnes. Penelitian ini difokuskan pada tokoh utama novel tersebut dan juga fokus pada arketipe bayangan.

Penelitian ini merupakan bagian dari kritik sastra sebab objek penelitian ini adalah karya sastra. Penelitian ini menggunakan pendekatan psikologis dalam menganalisis sebab berfokus pada aspek jiwa karakter dalam novel. Penelitian ini menggunakan teori Carl Gustav Jung yang berfokus pada pembahasan arketipe bayangan. Data yang digunakan dalam analisis berasal dari kata, frasa dan kalimat yang berkaitan dalam novel *The Sense of an Ending* yang diterbitkan pada tahun 2011 dan telah meraih berbagai penghargaan. Data-data yang diperoleh akan dianalisis melalui penjelasan atau pendeskripsian berdasarkan teori Carl Gustav Jung.

Hasil penelitian ini menunjukkan bahwa: (1) Antony Webster memiliki beberapa bayangan yang ada dalam dirinya. Bayangan ini hadir sebab berbagai tragedi di masa lalu. Yang pertama yaitu rasa takutnya pada kematian, yang kedua rasa bersalah, yang ketiga rasa kehilangan dan yang keempat adalah kegagalannya dalam cinta. (2) Antony berusaha menghadapi bayangannya tersebut sebab masih adanya rasa cinta yang bercampur dengan rasa bersalah pada mantan kekasihnya. (3) Antony menghadapi dan menerima bayangannya melalui banyak cara yakni menemui mantan kekasihnya, mengirimkan surat permohonan maaf dan menemui putra sahabatnya. Dengan menghadapi bayangannya tersebut, Antony mulai menemukan kedamaian untuk dirinya di masa tua.

## مستخلص البحث

زادنا بالمحسن. (2021) الظلية *Tony Webster* في الرواية *The Sense of an Ending* على أساس النظرية الأمثلة ليونج. بحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : مركي عفيف الدين، الماجستير.

الكلمات الرئيسية : الأمثلة، الظلية، التحليل النفسي

التي تركز على شكل فقدان *Carl Gustav Jung* النموذج الأصلي هو نظرية هامة بدأها الوعي. النماذج الأصلية لديها أربعة أنواع من الانقسامات واحد منهم هو النموذج الأصلي الظل. تبحث الأمثلة الظلية عن الجزء المظلم أو الأفرع من الشخص. تهدف هذا البحث لتحليل الجزء المفرع أو الظلية من أنطوني ويبستر *Antony Webster* في رواية *The Sense of an Ending* مؤلف جوليان بارنز *Julian Barnes*. يركز هذا البحث على الشخصية الرئيسية للرواية أيضا على الأمثلة الظلية. هذا البحث جزء من النقد الأدب لأن الموضوع في هذا البحث هو عمل أدبي. يستخدم هذا البحث المنهج النفسي في التحليل لأنه يركز على روح الشخصيات في الرواية. يستخدم هذا البحث بنظرية كارل جوستاف يونج *Carl Gustav Jung* التي تركز على الأمثلة الظلية. البيانات المستخدمة في التحليل من الكلمات والعبارات والجمل التي تتعلق بالرواية *The Sense of an Ending* التي نشرت في عام 2011 وحصلت على العديد من الجوائز. سيتم تحليل البيانات التي تم الحصول عليها من خلال التفسيرات أو الأوصاف بناء على نظرية كارل جوستاف يونج *Carl Gustav Jung*.

تظهر نتائج هذا البحث أن: (1) يملك أنطوني ويبستر *Antony Webster* عدة ظلال في نفسه. هذا الظل موجود بسبب الحوادث المختلفة في الماضي. الأول خوفه من الموت، والثاني الشعور بالذنب، والثالث من الخسارة، والرابع فشله في الحب. (2) يحاول أنطوني مواجهة ظلاله لأنه لا يزال هناك حب ممزوج بالذنب لحبيبته السابقة. (3) يواجه أنطوني ظله ويقبله بعدة طرق، مثل مقابلة حبيبته السابقة، وإرسال رسالة اعتذار، ومقابلة ابن أفضل صديق له. من خلال مواجهة ظله، بدأ أنطوني في العثور على السلام لنفسه في سن الشيوخ.

## TABLE OF CONTENTS

<b>STATEMENT OF AUTHORSHIP .....</b>	<b>i</b>
<b>APPROVAL SHEET .....</b>	<b>ii</b>
<b>LEGITIMATION SHEET .....</b>	<b>iii</b>
<b>MOTTO .....</b>	<b>iv</b>
<b>DEDICATION.....</b>	<b>v</b>
<b>Acknowledgements .....</b>	<b>vi</b>
<b>ABSTRACT .....</b>	<b>ix</b>
<b>ABSTRAK .....</b>	<b>x</b>
<b>مستخلص البحث.....</b>	<b>xi</b>
<b>TABLE OF CONTENTS .....</b>	<b>xii</b>
<b>CHAPTER I .....</b>	<b>1</b>
<b>INTRODUCTION.....</b>	<b>1</b>
A. Background of the Study .....	1
B. Problem of the Study .....	5
C. Objectives of the Study .....	5
D. Scope and Limitation .....	5
E. Significance of Study .....	6
F. Definition of Key Terms .....	6
G. Previous Studies .....	7
H. Method of the Study .....	10
1. The Design of the Study .....	10
2. Data and Data Source .....	11
3. Data Collection .....	11
4. Data Analysis .....	11
<b>CHAPTER II.....</b>	<b>13</b>
<b>REVIEW OF RELATED LITERATURE.....</b>	<b>13</b>
A. Psychology of Literature .....	13
B. Character and Characterization .....	17
C. Archetype .....	18
D. Archetype of Shadow .....	22

<b>CHAPTER III .....</b>	<b>29</b>
<b>FINDING AND DISCUSSION .....</b>	<b>29</b>
A. The Shadows of Antony Webster in <i>The Sense of an Ending</i> by Julian Barnes.....	29
1. Death .....	30
2. Guilt.....	33
3. The Sense of Loss .....	37
4. Failure of Love .....	40
B. Antony’s Reason for Facing the Shadow in <i>The Sense of an Ending</i> by Julian Barnes .....	42
C. Antony’s Ways in Facing and Accepting his Shadow in <i>The Sense of an Ending</i> by Julian Barnes.....	46
1. Meeting with Veronica.....	46
2. Feeling Guilty and Sending an Apology Letter .....	49
3. Meeting Adrian’s Son and Accepting the Shadows.....	51
<b>CHAPTER IV.....</b>	<b>55</b>
<b>CONCLUSION AND SUGGESTION .....</b>	<b>55</b>
A. Conclusion .....	55
B. Suggestion.....	57
<b>BIBLIOGRAPHY .....</b>	<b>58</b>
<b>CURRICULUM VITAE.....</b>	<b>60</b>

## **CHAPTER I**

### **INTRODUCTION**

This chapter contains of background of the study, problem of the study, objective of the study, scope and limitation, significance of study, definition of key terms, some previous studies related to the study, and the method of the study as the guides in the implementation of this study.

#### **A. Background of the Study**

Humans are one of the unique forms that God created to live on this earth. Allah created human in the most perfect part than the other creatures. Beside of being given appetite as the other creatures, Allah also gives an intelligence as their guide in life. Allah created humans as a leader on earth, as what Allah has said in Al-Qur'an surah Al-Baqarah ayah 20-23 that humans are sent to the earth as leaders who have been equipped with the knowledge that Allah has arranged and established. Allah also created humans in different forms. There are some people created in high emotion, but the other are patient. Each individual also has a different temperament, way of thinking, and characterization, whether significant or not. The way humans solve their problems was also different, depending on the patterns of thinking and character development in each of them.

Humans live together with problems, whether they consciously want them or not. Every problem will be part of human life journey with various solutions. Humans were gifted with different mindsets and personalities in dealing with problems. According to Matthew (2013) personality is the art of energy to cultivate the psyche which transforms into various forms and life styles of humans. It shows



that personality affects much to the life journey, and will give some changes whether its good or the opposite, depend on how every head manage it. Allah has said in Al-Qur'an Surah Ar-Ra'du (13) verse 11 that Allah will not change the condition of a group or people until they themselves make the change. Of course, the verse teaches human that behavior and decision making in every problem solving must go through a mature and not rush process to avoid something bad in life, especially keeping the relationships with the God.

Literary work as a part of life that is depicted through words provides an interesting story and can be felt realistically (Sembiring and Septiarini, 2018). Rene Wellek and Austin Warren (1948) stated that literature is the mirror of life because sometimes it visualizes the thing happened in the real life. Good literature will also provide historical documentation at the time of its writing and also the moral lesson of life. In literary works, the writer has the authority to express all of his imagination in terms of the characters, settings and plot of the literary work. Novel is one of the most famous literary work that was completed by some characters and various problems, settings and points of views.

Psychology defined as the science of the content of process of the nature of feeling, thinking, willing, and it must assert that there is such a thing as unconscious thinking and unconscious willing (Freud, 1920). Through this approach, the researcher will discover the character through the attitude and the behavior.

Archetype is unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear (Jung, 1968). Archetype was supposed to produce

certain psychic form (Jung, 1969). Jung's archetype has four famous types, but the researcher will focus on the archetype of shadow in the main character of the novel *The Sense of an Ending*. Shadow is the thing lives together with personality and appears in dark or evil personality models. Shadow in people personality is usually drawn as a negative figure, sometimes has certain clearly discernible traits and associations which point to a quite different background. It is as though he were hiding meaningful contents under an unpossessing exterior. Experience confirms this, and what is more important, the things that are hidden usually consist of increasingly numinous figure (Jung, 1972).

*The Sense of an Ending* is a novel by Julian Barnes published in 2011. With his *The Sense of an Ending*, Julian Branes won the "Man Booker Prize" in 2011. Apart from writing novels, short stories, and essays, Julian Barnes has also translated French and German books. His ability in literacy has made him as an honorable figure who is known for his works on the themes of history, facts, truth and love. This novel has been filmed and premiered on March 10, 2017 in the United States. Julian Barnes collaborated with Nick Payne and Ritesh Batra to visualise this novel.

*The Sense of an Ending* is one of his novels with the genre of fact, truth, and love. The tragedy of this novel was divided into two part. The first part told the youth of Tony and his friends, and the second one told the old story with some tragedies he wants to solve. Anthony Webster as the main character experienced many things in his past which shadow his journey into old age. His failures in

relationships, the suicide of Adrian, the loss of his close friend, and his awkward make his old life filled with fear and anxiety.

Some previous studies have been conducted in both psychological approaches especially in archetype theory and also the novel research. Imam Setyojati Sedyo Laksono (2015) did a research in archetype theory by Jung but in situational archetype. The object of this study is novel *The Exorcist* by William Peter Blatty to Demian Karras character. The other archetype theory also has applied in thesis by Firda Amalia (2014) in archetypal hero which analyzed the character of Harry Potter in J.K Rowling *Harry Potter*. Some studies also have conducted in the same novel as what Alberto Rossi (2016) wrote in journal with the tittle *Memory, Truth and Difference in Julian Barnes' The Sense of an Ending*. This study discussed about the problem in the novel which related between the history and the truth, also the narration and the irony. These pprevious studies will be the references for the study that will be held and also for the next study.

Based on the description, the researcher regards that this archetype theory with the psychological approach will very suitable in analyzing the main character of novel *The Sense of an Ending* by Julian Barnes. The novel *The Sense of an Ending* has never been analyzed using shadow archetype by Carl Gustav Jung. So this research is different from previous research. By this case, it will fill the gap of the previous studies focused on shadow archetype theory by Carl Gustav Jung.

## **B. Problem of the Study**

In line with the discussion above, the question that need to be solved in this study are:

1. What are Anthony's shadow in Julian Barnes's *The Sense of an Ending* ?
2. What is the reason finally made Anthony want to face his shadow in Julian Barnes's *The Sense of an Ending* ?
3. How does Anthony face and accept his shadow in Julian Barnes's *The Sense of an Ending* ?

## **C. Objectives of the Study**

According to the problem above, the objective of this study are:

1. To find what is Anthony's shadow in Julian Barnes's *The Sense of an Ending* based on Carl Gustav Jung Archetype theory.
2. To know what is the reason made Anthony want to face his shadow in Julian Barnes's *The Sense of an Ending*.
3. To show how Anthony face and accept his shadow in Julian Barnes's *The Sense of an Ending*.

## **D. Scope and Limitation**

Julian Barnes's *The Sense of an Ending* offered some different characters and personalities of each characters. For limiting this study, the researcher focuses the study on the main character, Tony Webster, analyze the shadow archetype using the theory of Carl Gustav Jung and also how Tony Webster face and accept his

shadow in Julian Barnes's *The Sense of an Ending*. The researcher admits that this study has its limitation.

### **E. Significance of Study**

This research has two benefits both theoretically and practically. Theoretically, this research gives contribution to the study of Carl Gustav Jung's theory about personality especially in archetype theory with the concern of psychological approach. This research also offer the new study in Julian Barnes's *The Sense of an Ending* in different topic discussion concerning to the main character, Anthony Webster, and also explain how the main character face and accept the shadow. Practically, this study is expected to contribute the new study about *The Sense of an Ending* novel in relation with archetype study by Carl Gustav Jung. This study hope will be the new reference for all the next researchers which interest in analyzing to this novel and the research of Carl Gustav Jung especially in archetype terms.

### **F. Definition of Key Terms**

In this chapter, the researcher will define the key terms which used in the study. The keywords are: Psychology, Characterization, Archetype, and Shadow.

1. Psychology: Science of the content of process of the nature of feeling, thinking, willing, and it must assert that there is such a thing as unconscious thinking and unconscious willing (Freud, 1920)
2. Characterization : The perception and development of fictional characters by author (Schivora, 2006).

3. Archetype : Unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear (Jung, 1968)
4. Shadow : A thing lives together with personality and appears in dark or evil personality models. A negative figure, sometimes has certain clearly discernible traits and associations which point to a quite different background. It is as though he were hiding meaningful contents under an unpossessing exterior. Experience confirms this, and what is more important, the things that are hidden usually consist of increasingly numinous figures. (Jung, 1972)

#### **G. Previous Studies**

There are several previous studies in supporting the study whether its same theory and also the same object used in the study. The first is the research from Nazila Heidarzadegan and Ömercan Tüm (2019) *Deceptive Re-narration and Self-Justifying Narrative in Julian Barnes' The Sense of an Ending*. The study used the theory of Sigmund Freud in psychoanalytic interpretations of reconstruction and focus on the main character. The author aims to provide how the main character justify his self about his past action. The result of the research that Anthony Webster as the main character was accepted as the character which enable to resolve his traumatic in the past. He felt guilty over years remembering the past story. While, the Freudian theory about memory explained that past memory will come as the most painful moment at that life, but it should be understood as the part of psychoanalytic process in letting the patient to lost that past memories. So, the conclusion of this research is that the novel *The Sense of an Ending* by Julian Barnes

is justifying the action of main character instead his own thought. The novel also not gives the final ending, so it does not provide the truth.

The second study in the same novel "*The Sense of an Ending*" by Julian Barnes also was conducted by Alberto Rossi "*Memory, Truth and Difference in Julian Barnes' The Sense of an Ending*". This study was published in Rivista Semestrale Magazine. This study discussed about the problematic between the history and the truth in the novel, also the irony of the novel. This study is the collaboration between realist and modernist literature to interpret the fact and truth in the novel. This research breaks down one by one the characters and events that are focused on Anthony Webster as the main character. Every move Tony makes becomes a record and becomes the main data in finding the truth that is not actually written in this novel, even in the last part. The final result of this research concludes that at the beginning of the novel's introduction, readers are expected to trust Anthony Webster as the main character and also the narrator in this novel. However, the reader should to do this to provide an understanding and take the message of the novel. The second things that Rossi concluded is about the Anthony's action in the last part of novel. Firstly, he expected that the new Adrian, the disable man, is Adrian Finn son with his ex-girlfriend in young Veronica. But actually, the real truth is the contrary and that fact seems to written in Adrian Finn's diary.

Both previous studies help the author to understand the problems experienced by Antony Webster generally, because both previous studies discuss about personality and also Antony's psychology because of events in the past.

The next study was conducted by Imam Setyojati Sedyo Laksono (2015) *Situational Archetype Analysis on Demian Karras in William Peter Blatty's "The Exorcist"*. This study aims to know the situational archetype presented in the novel and discover how that matters will build the character in the novel. Using the Jung theory of situational archetype, the author breaks out the novel through every mystical incident that occurs in the novel. The research method used is finding each characteristic points in the situational archetype then corroborated by the data from the novel *"The Exorcist"* by Demian Karras. The result of this study explained that situational archetype is the first thing that needs to be explored before researching archetypal hero. Because, there will be many situations that the main character needs to go through before being crowned a hero. So, with an understanding of the situation, at the end of the story he can save the girl who is in danger. In this research, this novel has also fulfilled several situational archetype characteristics by Carl Gustav Jung, including: the quest, task, journey, initiation, death and rebirth, good versus devil, and also ritual.

The same study using archetype theory by Carl Gustav Jung also has been conducted by Firda Amalia (2014) in *"Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy"*. This study was written in order to remember the merits and the struggles of hero in life. By using the novel *Harry Potter Heptalogy* by J.K Rowling which the novel told the journey of Harry and Friends in reaching some horcrux and struggling Voldemort. Through many obstacles of life to defeat their enemy, the result of this study explained that



Harry Potter was completing all some criteria in order to call as a hero using the theory of Carl Gustav Jung.

The other study was conducted by Ichwan Nurachim (2021) entitled “*Shadow Archetype in Michael Tomas Ford’s Suicide Notes*”. This study focuses on the shadow experienced by Jeff as the main character. The study shows that Jeff has three shadow in his self. The first is feeling of anger, the second is self harm, and the third is ODD (Oppositional Defiant Disorder). Jeff tried to make himself peace with the therapy and also supported by is circumtances. All the previous studies help the researcher to understand the archetype theory and learn about how to applied it.

## **H. Method of the Study**

This part is discussing about the research design, data source, data collection, and also the data analysis. This methodology helps to describe the method of analysing shadow of Tony Webster as the main character on *The Sense of an Ending* novel by Julian Barnes using archetype theory by Carl Gustav Jung.

### **1. The Design of the Study**

This study is designed as a literary criticism in analyzing literary works. Using the psychological approach supported with the archetype theory by Carl Gustav Jung, the researcher focuses on the archetype of shadow on Tony Webster which he is the main character in *The Sense of an Ending* novel by Julian Barnes. This study is categorized in literary criticism because the data analyzed are from the expressions of characters in the novel.

This study focuses on analysing the shadow of Anthony Webster, the main character in Julian Barnes's *The Sense of an Ending* using theory from Carl Gustav Jung. The study aims to show the shadow in Tony through his past and how Tony tries to solve the shadow. Using this approach, the researcher hopes this study will give intensive material about what and how the shadow occurs in the main character and also how he will face and accept for it.

## **2. Data and Data Source**

The data used in this study taken from phrase, sentence and coversation held in the novel. The source of this study is the novel *The Sense of an Ending* by Julian Barnes which published in 2011 in Great Britain, London by Jonathan Cape. This novel has 98 pages in pdf file which officially sold in Wijaya E-book store.

## **3. Data Collection**

In the process of collecting data, the researcher did some stages. First thing and the most important phase in analyzing literary work is reading intensively, and deeply. By repeating the reading process, it can ease the second stage which is taking some notes, highlighting some important words or sentences to mark the relevant data of the novel in line with the shadow archetype of Julian Barnes *The Sense of an Ending*. The last process is accumulating data to some part which appropriate with the theory depends on archetype of shadow analysis.

## **4. Data Analysis**

The researcher does several processes in analyzing the data for this study. Firstly, after collecting all data, the researcher tries to classify the data depends on the characteristic of shadow archetype by Carl Gustav Jung. After classifying all of

the data, the researcher starts to analyze using the theory and write the explanation clearly to give understanding over the readers. This step is conducted to answer the problem of the study. After the analysis, the researcher draws a conclusion from the results of the finding discussion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter contains of some related theory to the study both in the literary work and the approach. It discusses about psychology of literature, character and characterization, archetype theory, and also the archetype of shadow itself. This chapter aims to provide the deep understanding to the readers about the theory used in this study.

#### **A. Psychology of Literature**

Psychology means as the science of the content of process of the nature of feeling, thinking, and willing (Freud, 1920). Adnan Achiruddin Shaleh (2018) wrote in his book that the word psychology comes from the Greek language which is a combination of the words psyche and logos. The word "psyche" has some meanings, in the form of mind, soul, and spirit, then the term "logos" means as knowledge. So from these two words, literally, the definition of psychology is the study of the human psyche. Summarizing from the many definitions put forward by experts, he summarizes that psychology is a science that studies all individual behavior and things that happen to him through environmental factors.

If psychology is defined as the study of human behavior, studying psychology means as an attempt to get to know humans in terms of their behavior and personality. Every human being has a unique and specific behavior and personality. This then becomes the difference between normal humans and others besides being recognized by their appearance.

The term 'literature' has been mentioned in every country differently. The word "literature" is used in French and English, "letterature" is used in Italy, "literature" in Spain, and "literatur" in Germany. Lots of definitions from the literature submitted by experts. Literature is a feature of human creative at any time and place which written in language or idiom of the writer country (Miller, 2002). Literature is somethings that find in a context that identify as a literature, that may in a booksore, library or magazine (Culler, 1997). However, according to Eagleton (1996) states that there has never been a fixed definition for the literature objectively. This depends on how writers and readers perceive their reading and how they classify their work and reading.

Literary work writing uses different language than used language in everyday communication. In writing, literature uses imaginary words or words that contain connotative meanings (Miller, 2002). Literature cannot be used as an object of truth testing because it contains imagination and broad understanding whose meaning depends on the reader (Schirova, 2006). The application of psychology exists in real life, while literature is a fictional depiction of life. Psychology applies every detail of the word in a referential and easy to understand. Meanwhile, literature uses figurative language and requires extra efforts in understanding every expression in it. However, both can be mutually sustainable where every fictitious thing in a literary work will require psychological analysis in bringing to life the characters and situations in the story.

Theory of psychology and literature were first introduced by Sigmund Freud in 1890. Sigmund Freud was born in Austria as a Jew and died in London. He started

his carrier as a doctor and did his research in psychology by interviewing his patients, especially in the section on psychiatric problems (Minderop, 2010). Psychology of literature mean the spiritual, emotional, and mental lives of the character (Schirova, 2006). According to the figure who has a major influence in the development of literary theory, Rene Wellek and Austin Warren (1949) in the book *Theory of Literature* stated that psychology literature is the study of creativeness or the applied theory of psychology within a literary works.

Psychology of literature is one of the literary criticisms that is viewed from the psychology of characters and matters related to them (Endraswara, 2003). The author of a literary work will certainly put a wide range of creativity and imagination in their works. This will certainly bring a lot of perspectives from readers, both in understanding, as well as in detailing the elements in the literary work. Psychology of literature tries to give attention to every single problem facing by the character in a literary work in mentality aspect by comparing and imitating the fictional character to the real life. Psychology of literature theories facilitate readers's investigation of the complexities while probing the conscious and unconscious structures at work of literature (Wallek & Warren, 1994). Endraswara (2003) also stated that psychology of literature shows the soul portrait. As a branch of science where the object of learning is humans and their psychic elements, psychology also learns about the understanding the human soul. This strengthens the relationship between psychology and literature, which in literacy will save the meaning of many human souls in life as if it were a real event.

According to Schirova (2006) psychology of literature is an investigative process carried out by psychologists with reasonable objects. Psychologists can classify many characters in literature regarding the type of psychology they have, how mental illness is inherent in them, and understand many things about the human subconscious mind. The data presented in this investigation are in the form of expressions from unliterary documents or from the literary work itself. This is needed to provide convenience in the process of interpreting the literary work.

Studying personality is part of learning how to be yourself, taking lessons from each experience and uniqueness. This is very important to learn, because understanding yourself will be part of cultural development and social processes. In accordance with the learning objectives in personality psychology, namely being able to know patterns of human behavior, encouraging each individual to become a complete person, also able to optimally develop inner abilities to improve the life around him.

According to Ratna (2009) there are two ways that can be done in analyzing the psychology of library research. The first way is to understand psychological theories well for a better experience in analyzing literary works. Second, placing a literary work as the object of research and choosing appropriate psychological theories to analyze the literary work. Both of these analytical methods have been practiced by researchers in conducting this analysis.

As the mirror of real life, literary work especially novel give much illustration about the things to do if the genuine man felt the same problem as the

fictional character in literary work. This approach discusses about the psychological condition perceived by humans in real life and the fictional characters in literary work. The object of this analysis focus on the psychological contents of the character, the personality, the mental condition which be seen from the behavior showed by the character in literary work.

### **B. Character and Characterization**

Character is the actor or person which captured in a novel, drama, and almost in all literary work. Character is the author imagination in playing the story. Character is the person who plays as the figure of story and characterization is the techniques will submit by the narrator to make the figure in the story. Without character, the story would not be called as story. That is the reason why character can be inferred as the important elements in a story.

Diyanni (2006) stated that character classify into two types, major and minor. A major character is the main or the important character in the story which played the big roles to make the story still alive. The minor characters are the supporting character, helping the major character in making the story more attractive. The major character dominates every segments of the story, whereas the minor just appear in some times when the appearances has connected to the major character.

Characters also be classified into two-part others, there is flat and round characters. Flat character is a character type that doesn't change much from the beginning of the story to the end. Usually, this character type applies to minor



characters or characters that don't appear much in the story. Its appearance is only a sensation enhancer. Meanwhile, a round character experiences the opposite and is a major character or important actor in the story. Usually he will experience a change from bad to good, poor to rich, stingy to generous, or even the opposite applies. The changes that occur will be an important aspect as a sign of the ending of the story (Kennedy, 1991).

Characterization is the presentation of author and the process of developing the fictional personages or characters in a literary works (Schivora, 2006). According to Kennedy and Gioia (2007) explained that characterization is a technique which the author uses to make, create, and develop the characters in narrative type. It helps the author to make the story more interesting. The good practice in characterization will make the reader easy relating to every events and problem placed in the story.

### **C. Archetype**

The famous archetype theory was declared by Carl Gustav Jung. He was born in Kesswil at July 26, 1875 and died on June 6, 1961 in Zurich when he was 86 years old. Initially, Jung was a loyal follower of a psychologist, Sigmund Freud. But then he moved in his own way because there were some things not in line with what was stated by Freud for him. According to Freud theory, human behavior is determined by what happened in the past. Meanwhile, according to Jung, human behavior is influenced by things in the past and also the planning of life in the future. Jung's thinking is called purposive mechanistic (Alwisol, 2014).

Archetype derived from the Greek language *arkhe* means primitive, original, origin and the word *tupos* means model or pattern. If the two words were combined will mean as *arkhetupon* or the original pattern (Hardanto etc, 2019). Archetypes are terms of themes, structures, and characters that represent individuals who relate to other characters and appear in other individualities in an unconscious fashion (Daniels, 2004).

Archetypes are defined as factors and motives that compose psychic elements into certain images, and these can be recognized by the effects they create (Jung, 1999). The effect that occurs in this case depends on how the owner of the shadow faces the shadow. As explained in the explanation before, if the shadow is projected on bad things, it means that the person is losing to his own shadow and there will be bad effects that harm both himself and others. Otherwise, if the owner of the shadow can control himself and defeat the shadow, then the good side of that person will become more prominent. Archetypes are also symbolic formulas, which always begin to function whenever no ideas are realized (Jung, 1921). Archetypes are essentially unconscious content that is transformed by being conscious and perceived, and taking their color from the consciousness of the individual in which they arise (Jung, 1968). This is why Jung categorizes archetypes as unconscious behaviors, because they arise when the unconscious is more advanced, and occur suddenly without self-planning. The color given in the case of this archetype is again related to the way a person faces his shadow in a conscious state and accepts the shadow as part of himself.

According to Carl Gustav Jung, psychology is the combination of thoughts, feelings, and also behaviors which have two important systems, conscious and unconscious. From this awareness, an ego is born which gives birth to thoughts and behavior in character as an identity. Ego grows the aware of being themselves, creates the unique and characteristic in every characters. The unconscious have two branches, personal unconscious and collective unconscious. Personal unconscious is the part of past which immediately come again. It occurs unconsciously however the characters try to forget it. The second branch is collective unconsciousness. This unconsciousness shared the experiences to other individuals. The memory of the past comes from various memories in many races. Possibly, this unconsciousness will occur in general representation both in humans or maybe in animals.

Archetype is the kind of collective unconscious. In the book Alwisol (2014) it is written that according to Jung, the collective unconscious is a memory inherited from ancestors, both prehuman and animal ancestors. The unconscious in this theory is not just a material, but there is something implied in it. Collective unconscious is formed from two terms, collective and conscious. The “collective” term means this unconscious part is not individual, but universal. All people has that conscious, almostly. The opposite of this term is “personal unconscious. It has types of behaviour that were more or less same in all individuals (Jung, 1980). This concept of personal unconscious and collective unconscious helps man to save all the things he has forgotten. However, ignoring this unconscious will undermine the concept of ego. Because unconsciousness will deflect behavior into deviant, such as mental disorders, delusions, and also phobias (Alwisol, 2014).

There are four famous types of archetype by Carl Gustav Jung. That is persona, self, anima and animus, and also shadow.

### **1. Persona**

Persona is the mask that usually people wear to give a good impression in first. Archetype of persona usually appear in front of people who did not know the true condition of the character. Persona is shown to hide the real personality and part of the unconsciousness which accepted by society (Alwisol, 2014). This type of archetype was the opposite of archetype of shadow which show the true personality. As what people said, don't judge a book by its cover by look inside is the motto in archetype of persona.

### **2. Self**

Self archetype means as the identity or the goal of life which people hope to change from the unconscious to the conscious.

### **3. Anima and Animus**

Anima is the feminine side of men and animus is the masculine side of female in unconscious condition. This can be known from how the character were born, the circles they lived, and how they interact to around them.

### **4. The shadow**

Shadow means as the real personality of character which never want to show but unconsciously sometime it appears as the darkness personality never want to be shown consciously. This type of archetype usually makes

someone insecure, afraid if sometime someone others know the real personality, and always try to hide it in order to be comfort with the society because shadow archetype usually inappropriate with the society norms.

With the existence of various archetypes in life, some things are already arranged in them. For example, the shadow archetype is mostly experienced by parents and the anima occurs specifically for males, while the animus occurs in females (Jung, 1968). But the things above are a prediction that confirms that all humans have the possibility to experience it.

#### **D. Archetype of Shadow**

The shadow archetype that Carl Gustav Jung's means is the dark side of a character or someone which appears unconsciously. The archetype of shadow is the dominant part of unconscious and everyone ashamed of it then try to cover and hide it from the society because it includes an immoral behavior which should to be controlled. Jung has pointed out that the shadow cast by the conscious mind of individual contains the hidden, repressed, and unfavorable aspect of the personality (Jung, 1964). The shadow archetype also means as the things that no one wants to be. If the shadow is projected into good behavior, then the person's life is also in the sphere of goodness. However, if the shadow is projected in life as it is, it will become an enemy for self and society (Alwisol, 2014).

Shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. Shadow is a living part of the personality and therefore wants to live with it in some form (Jung, 1968). Every human have

shadow as a gift from God. No one can distract themselves from this, although life will be more difficult with the existence of this shadow. So this gives people the opportunity to learn about themselves and around them. Understanding the purpose of things, assessing the existence of good and bad, working together between self and soul to balance goals and decisions in life.

The shadow personifies everything that the subject refuses to acknowledge about himself (Jung, 1968). This archetype term always be described as a negative aspect which live in personality, as the form of jealous, anger, fear, anxiety and others. This was the example of some wrong norms that cannot be accepted in the society. A man who is possessed by his shadow is also always standing in his own light and falling into his own traps (Jung, 1968). Subconsciously, people with shadows in themselves will prefer to make unpleasant impressions on others.

According Jung (1968), shadow and persona are two types of unconscious archetypes that contradict each other, but also support each other. If the shadow brings up the bad image that is stored in each individual, then the persona will help to reveal the good and become a mask to cover the shadow. But sometimes, as a human who lives with other humans or what is called a social human, putting on a self mask by using the archetype of persona in everyday life will certainly make it difficult for the human being. So that the good value that the persona wants to show will be defeated if the shadow of self that grows turns out dominantly.

When an individual makes an attempt to see their shadow, they becomes aware of and often ashamed of those qualities and impulses they deny in himself,

but if people could see their shadow or the dark side of their nature, they should be immune to any moral and mental infection and insinuation (Jung, 1964). This will give you the strength to not do the same bad things they did, also gives us an understanding to always prioritize good manner in any condition. But, if people were be able to see their own shadow and can bear knowing about it, then the small part of the problem has already been solved. They have at least brought up their personal unconscious. Likewise other people who know there is a shadow in other people. They have an obligation to try to close their eyes and not reveal it to anyone. This is a form of tolerance for others. Because it is feared, the shadow that is in other people is part of their shame (Jung, 1993).

In the paper Thurmond (2012) stated that Jung said that every human being is obliged to face and accept the shadow through the process of individuation. According to Alwisol (2014), this individuation process is a process for sorting, detailing, and collaborating aspects of personality. Although this is very difficult, but it will certainly help understand things in humans.

Shadow archetypes are a part of life that many people dislike. Shadow archetypes indicate the owner's shortcomings, weaknesses, hatred, fear, and inferiority. This makes everyone will try to cover up and keep this ugliness until they find the right time to show it to the general public. Some shadows that are generally felt by many people include:

## **1. Death**

In life, humans have a journey according to the destiny that is set for each individual. According to Carl Gustav Jung, written in a book by Alwisol (2014) explains that normally, the stages of human life are divided into four stages, including :

a. Childhood

The childhood stage is the stage that a child goes through from the age of 0 to 12 years. At this time, children need appropriate parenting and care patterns so as to provide a good emotional for the child. In this period, the influence of parents is needed, because the main and first school for every child is his parents.

b. Teenager

This age is a transition period in which changes in human behavior and thought patterns. If in the past, humans were treated like children, then at this time, they must be able to transform themselves into adults and independent. Likewise with the treatment of parents on those who also have to keep up with changes in age. If there is a failure in this transition period, then a child will experience problems in his life, such as lack of sense of responsibility, inability to make decisions and overcome life's obstacles, unrelenting need for protection and always feel insecure.

c. Middle Age

This middle age begins at the age of 35 to 40 years and is marked by the emergence of spiritual needs. At this age, humans are trying to make



sense of the life that is within themselves, regardless of all the successes or failures they have gone through.

d. Old age

According to Jung, old age is not much different from childhood with various fears and anxieties that exist. In childhood, the ego has not grown in them. While in old age, the ego has begun to decline. The greatest fear of people in old age is death. Fear of death is natural, but according to Jung, death is the purpose of life. By making death the goal of life, the orientation of human life will change and will compete to be meaningful.

In the teachings of Islam, death is not the end of life, but the beginning of a more eternal life. Every human being cannot avoid death because Allah has ordained it even before humans are born. This is explained in the Qur'an Surah Al-Jumuah verse 8:

قُلْ إِنَّ الْمَوْتَ الَّذِي تَفِرُونَ مِنْهُ فَإِنَّهُ مُلْقِيكُمْ ثُمَّ تُرَدُّونَ إِلَىٰ عِلْمِ الْغَيْبِ وَالشَّهَادَةِ فَيُنبِّئُكُمْ بِمَا كُنْتُمْ تَعْمَلُونَ

Meaning : so say, ‘The death you run away from will come to meet you and you will be returned to the One who knows the unseen as well as the seen: He will tell you everything you have done.’

After going through death, humans will go through a process of calculating charity which will determine their position or place in the afterlife.

## 2. Sense of loss

From the beginning of the journey of life to the process of facing life, humans are often faced with a sense of loss. So like it or not, humans must have both mental and material readiness for this loss. The sense of loss is not only

objected to living things, but also death, loss of work, loss of favorite things. Adina Fitria et al (2013) wrote that Glick et al divided the stages of grief over this loss into three stages, including:

- a. The response stage, which is the initial stage of loss, reacts to shock and disbelief at the loss they have experienced.
- b. Intermediate stage is an advanced stage which is an advanced condition, such as sadness and feeling lonely.
- c. The recovery stage, in which the lifestyle of the person left behind has returned to normal and he has accepted the loss. At this stage, the person left behind has adapted to the environment without the presence of the deceased person.

The stage of mental improvement for the person left behind must always be considered until the stage of acknowledging and accepting the loss of the person concerned (Harvey & Miller, 1998). After this stage, it can be judged that he can face life after the loss, although occasionally it will still leave sorrow and longing for the lost thing.

### **3. Failure in love**

Failure is something that is often heard in any situation. Failing to accept failure and appreciate separation has also become a common thing, although it leaves a lot of suffering for those who feel like they have failed (Peck, 1979). Some failures have a bad effect both on themselves, as well as on others. Failure in marriage generally gives deep pain to children. Failures in love that occur in youth will also affect relationships in old age. People who have experienced love

failures in their youth are more likely to be very careful and sensitive in their relationships. This of course must be avoided so that there is no failure in the household.

## **CHAPTER III**

### **FINDING AND DISCUSSION**

This chapter contains of the findings and discussions about the archetype of shadow experienced by the main character in the novel *The Sense of an Ending* written by Julian Barnes in 2011. This chapter aims to answer the question written in the research question in the first chapter. The researcher analyzes this study using the archetype theory by Carl Gustav Jung. This chapter will also include some evidences that will corroborate the findings of the study.

#### **A. The Shadows of Antony Webster in *The Sense of an Ending* by Julian**

##### **Barnes**

Carl Gustav Jung's theory of archetype of shadow is a thing live together in our self and appears in a dark side of personality which happened unconsciously. Everyone has their own shadow, whether he shows it through his behavior in everyday life or not. People who can realize the existence of shadows in themselves, then they are able to control themselves and prioritize good things, then they live well. However, for people who are not able to control themselves, the bad side in their life will be more prominent and will feel a loss in their life (Jung, 1934).

Many events in Antony's past make him have some shadows that are not realized in his life. Having a romantic relationship with a woman for the first time, but finally it ends. After breaking up with Antony, his ex-girlfriend has a special relationship with Adrian Finn, his best friend. This made him angry and hated his best friend and ex-girlfriend. After being loss contact with his friends for a long

time, Antony heard the news of Adrian's suicide, which again shocked him and couldn't believe it because the death left a mystery in life and has not been resolved even until his old age.

From the many incidents in Antony's past, the writer finds some shadows that overshadow Antony Webster's life. The first is death. This is due to the death of Adrian Finn which was very unexpected and left many puzzles for Antony. The second is Antony's feelings of guilt for past events. The third is the sense of loss, which can be seen from how Antony felt lost after Adrian's departure. Antony has also lost his friends in school over time with busy schedules that cannot be compared to one another. The fourth is failure in love. This failure was felt by Tony in two periods of life. The first in his youth he lost his girlfriend and in old age he divorced his wife.

### **1. Death**

According to Carl Gustav Jung in the book on psychological theory by Alwisol (2014), death is the thing that humans fear the most in old age. However, for Jung, death is a purpose of life. That way, the concept of human life will be oriented towards goodness to pursue life after death. Death is not a strange thing in life, but it will certainly give a different impression on the people he left behind. Humans usually predict that death always occurs in many ways and reasons. The response felt for those around him is also often affected by the cause of death. The suicide case that happened to Adrian Finn is a tragic thing in the category of death. Apart from giving a sense of shock and deep sadness to the person he left suddenly,

suicide also leaves many questions regarding matters relating to the life of the corpse before deciding to suicide.

Adrian's suicide case occurred when Tony was on duty in another area. At that time, long distance communication, mobile phone was still not available. It makes Tony not know anything about the suicide's case until finally his mother gives a short letter sent by Alex who is also his best friend when he came.

*The top one contained a brief note from Alex. "Dear Tony," it read, "Adrian died. He killed himself. I rang your mother, who says she doesn't know where you are. Alex." (Barnes, 2011, p. 35).*

After reading the letter, Tony invited Alex to meet and discuss the chronology of Adrian's suicide. From his story, Adrian had sliced his own wrist and left a message on the bathroom door in a professional manner.

*Eventually, I asked, "How did he do it?"*

*"He cut his wrists in the bath."*

*"Christ. That's sort of ... Greek, isn't it? Or was that hemlock?"*

*"More the exemplary Roman, I'd say. Opening the vein. And he knew how to do it. You have to cut diagonally. If you cut straight across, you can lose consciousness and the wound closes up and you've bogged it."*

*"Perhaps you just drown instead." (Barnes, 2011, p.36)*

The investigation into Adrian's case was stopped quickly by the authorities because there were too many puzzles that were difficult to solve. Adrian's life is too many secrets make his death difficult to trace. His body was cremated according to his request so that there was no trace of his life on earth anymore.

*Perhaps the lack of mystery about his death meant that his case was more easily closed." (Barnes, 2011, p. 39).*

Adrian's suicide was also prepared so well that it gave the police confidence that the suicide he committed was due to his mental instability at the time. The suicide he planned was carried out in a villa when no one was around, thus making it easier for Adrian to do it without anyone preventing him. The message he left on the bathroom door made it easier for others to take immediate action and prevented them from becoming the object of police suspicion. Even so, Antony doesn't believe anything about the police's assumptions and Adrian's preparations. Antony believes that Adrian is his best friend who is always calm and never loses his stability in him.

*“Even so-second prize,” said Alex. “Adrian would have wanted first.” He was right: first-class degree, first-class suicide.*

*He'd killed himself in a flat he shared with two fellow postgraduates. The others had gone away for the weekend, so Adrian had plenty of time to prepare. He'd written his letter to the coroner, pinned a notice to the bathroom door reading “DO NOT ENTER-CALL POLICE-ADRIAN,” run a bath, locked the door, cut his wrists in the hot water, bled to death. He was found a day and a half later. (Barnes, 2011, p. 36).*

No one knows the real reason for Adrian's suicide, so Antony assumes that this case must have something to do with Veronica Ford. Because the closest person before Adrian committed suicide was Veronica. But Antony did not have the courage to just ask and express his condolences to Veronica. So Antony let all his guesses go away and forgot about the suicide case. Adrian's funeral was also attended by only his family, so none of his three friends could know the reason for his sudden death.

*Should I express my condolences ? But she would think me hypocritical. If I were to get in touch with her, either she wouldn't reply, or she'd somehow twist things so that I'd end up not being able to think straight. (Barnes, 2011, p.38)*

This of course still leaves a lot of questions about the reason Adrian committed suicide. Antony believes that there must be another reason that causes Adrian to choose a tragic death as the end of his life. Antony and his friends decide to close their memory of this shocking death to start focusing on their own future. This means they don't forget the friendly relationship that exists between them, but they are sure that whatever Adrian's reasons, he will know whatever the risks are.

## 2. Guilt

Feeling guilty is something that many people dislike which causes discomfort in life. The effects that usually occur when feeling guilty are thinking about things that happened continuously and also having regrets. Humans may have guilt but if it is balanced with positive actions to reduce guilt and improve themselves in order not to make the same mistakes. In this case, Antony has a very deep sense of guilt towards Adrian and also Veronica for his very inappropriate letter.

*Dear Adrian—or rather, Dear Adrian and Veronica (hello, Bitch, and welcome to this letter),*

*Well, you certainly deserve one another and I wish you much joy. I hope you get so involved that the mutual damage will be permanent. I hope you regret the day I introduced you. And I hope that when you break up, as you inevitably will—I give you six months, which your shared pride will extend to a year, all the better for fucking you up, says I—you are left with a lifetime of bitterness that will poison your subsequent relationships. Part of me hopes you'll have a child, because I'm a great believer in time's revenge, yea unto the next generation and the next. See Great Art. But revenge must be on the right people, i.e., you two (and you're not great art, just a cartoonist's doodle). So, I don't wish you that. It would be unjust to inflict on some innocent fetus the prospect of discovering that it was the fruit of your loins, if you'll excuse the poeticism. So, keep rolling the Durex onto his spindly cock, Veronica. Or perhaps you haven't let him go that far yet?*

*Still, enough of the courtesies. I have just a few precise things to say to each of you.*



*Adrian: you already know she's a cockteaser, of course—though I expect you told yourself she was engaged in a Struggle with Her Principles, which you as a philosopher would employ your grey cells to help her overcome. If she hasn't let you Go All the Way yet, I suggest you break up with her, and she'll be round your place with sodden knickers and a three-pack, eager to give it away. But cockteasing is also a metaphor: she is someone who will manipulate your inner self while holding hers back from you. I leave a precise diagnosis to the headshrinkers—which might vary according to the day of the week—and merely note her inability to imagine anyone else's feelings or emotional life. Even her own mother warned me against her. If I were you, I'd check things out with Mum—ask her about damage a long way back. Of course, you'll have to do this behind Veronica's back, because boy is that girl a control freak. Oh, and she's also a snob, as you must be aware, who only took up with you because you were soon to have BA Cantab after your name. Remember how much you despised Brother Jack and his posh friends? Is that who you want to run with now? But don't forget: give her time, and she'll look down on you just as she looks down on me.*

*Veronica: interesting, that joint letter. Your malice mixed with his priggishness. Quite a marriage of talents. Like your sense of social superiority versus his sense of intellectual superiority. But don't think you can outsmart Adrian as you (for a time) outsmarted me. I can see your tactics—isolate him, cut him off from his old friends, make him dependent on you, etc., etc. That might work in the short term. But in the long? It's just a question of whether you can get pregnant before he discovers you're a bore. And even if you do nail him down, you can look forward to a lifetime of having your logic corrected, to breakfast table pedantry and stifled yawns at your airs and graces. I can't do anything to you now, but time can. Time will tell. It always does. Compliments of the season to you, and may the acid rain fall on your joint and anointed heads.*

*Tony (Barnes, 2011, p.64)*

The letter is a replying the letter Adrian sent when asking for permission to date Veronica. The letter contains a lot of swearing and insults especially addressed to Veronica. In the greeting sentence in the letter, Tony had called Veronica "bitch". Tony also tells Adrian in the letter that Veronica is a cockteaser and snob. In addition, Tony also advised Adrian to end their relationship immediately before, according to Tony, Veronica will do something more remote and unexpected in the relationship.

Tony's reply can describe a lot of bad things about Tony, including some of the things included in this discussion. From the many bad called that he addressed

to Veronica, it indicated that he was still influenced by his negative assumptions about Veronica's personality. Things had happened in the past he considered as Veronica's fault completely. Even though, he also played a role in the journey of the relationship between the two. This means that he has blamed or judged others on the basis of his own feelings. The suggestion he wrote to Adrian to end his relationship with Veronica was a form of envy. The envy that exists in Tony is negative envy in which he expressed his envy in bad things which of course he knows will hurt Veronica's hearts. In the sentence *she'll look down on you just as she looks down on me* indicates that Tony is vindictive. The incident he felt bad when he visited Veronica's house became an unforgivable memory for him. Though of course forgiving and forgetting the ugliness of others will be the best thing. His very long letter also implies arrogance, as if placing Tony as the most righteous character and without any faults. He blamed Tony for ignoring his remarks about Veronica's ugliness. He also blamed Veronica for the bad things that happened to him in the past.

*My first reaction was, I admit, solipsistic. I couldn't avoid remembering what I'd written in the part of my letter addressed to Veronica: "It's just a question of whether you can get pregnant before he discovers you're a bore." I hadn't even meant it at the time—I was just flailing around, trying to find a way to hurt. (P. 90)*

In the statement above, it is clearly written that the purpose of writing the letter is to hurt Veronica and Adrian's hearts. Written seriously or not, conscious or unconsciously, Tony clearly stated that he was "trying to find a way to hurt". A form of envy which is then channeled into negative things and gives harm to others. He doesn't seem to care about Veronica's feelings, which of course also has different

thoughts from what Tony thinks at that time. This letter really implies a lot of bad attitudes in Tony Webster.

Realizing how bad he was in the past gives Antony a deep sense of guilt towards Adrian and Veronica. After receiving the letter back, Antony expressed much regret and often felt restless. Many things he feared had become victims of the crime of his letter. The letter made Antony realize that he is a childish figure who always thinks about himself. The letter was sent in an attempt to damage Adrian and Veronica's relationship. Antony also felt sorry for Adrian because the end of the communication between the two was the letter. For Antony, the letter is a form of slander against a character that actually has absolutely no truth in it.

*At first, I thought mainly about me, and how—what—I'd been: chippy, jealous and malign. Also about my attempt to undermine their relationship. At least I'd failed in this, since Veronica's mother had assured me the last months of Adrian's life had been happy. Not that this let me off the hook. My younger self had come back to shock my older self with what that self-had been, or was, or was sometimes capable of being. And only recently I'd been going on about how the witnesses to our lives decrease, and with them our essential corroboration. Now I had some all too unwelcome corroboration of what I was, or had been. If only this had been the document Veronica had set light to.*

*Next I thought about her. Not about how she might have felt on first reading the letter—I would come back to this—but why she had handed it over. Of course, she wanted to point out what a shit I was. But it was more than this, I decided: given our current stand-off, it was also a tactical move, a warning. If I tried to make any legal fuss about the diary, this would-be part of her defense. I would be my very own character witness.*

*Then I thought about Adrian. My old friend who had killed himself. And this had been the last communication he had ever received from me. A libel on his character and an attempt to destroy the first and last love affair of his life. And when I had written that time would tell, I had underestimated, or rather miscalculated: time was telling not against them, it was telling against me. (Barnes, 2011, p.65)*

This feeling of guilt for things that happened in the past is one of the shadows that exists in Antony. This feeling causes discomfort that continues to

haunt Antony's daily life. Of course, it is impossible to cure just by forgetting. Because forgetting is a temporary thing and will be remembered again at a certain time. So Antony needs seriousness to get rid of this guilt feeling.

### **3. The Sense of Loss**

There are so many feelings of loss experienced by humans, both feeling lost towards people they love or on things they need and like. Every sense of loss will certainly give you grief even though the level of sadness will vary. The process of self-improvement from grief has many stages and many ways. This process can be done according to the choice and level of sadness felt. Recovering from grief due to loss will give you a sense of relief and be able to face life even though conditions will be different without the presence of loved ones or things.

Antony's first response after reading the letter about Adrian's death was shock. Adrian is his best friend who has the highest level of intelligence and wisdom than his other friends. Even Adrian's early arrival at school as a new student has made him stand out from the rest. With the many advantages he has, of course the suicide news shocked him and couldn't believe that one of his perfect friends ended his life in a tragic way.

*“Shit,” I said, swearing for the first time in front of my parents. (Barnes, 2011, p.35)*

Disbelief over the news of the death brought Antony to remember about the time when they discussed the hanging case of one of his friends, Robson. They discussed the matter as if the case was a joke and the result of Robson's childishness.

*I unpacked, readjusted, reported on my travels, familiarized myself again with the routines and smells, the small pleasures and large dullnesses of home. But my mind kept returning to all those fervently innocent discussions we'd gone in for when Robson hanged himself in the attic, back before our lives began. It had seemed to us philosophically self-evident that suicide was every free person's right: a logical act when faced with terminal illness or senility; a heroic one when faced with torture or the avoidable deaths of others; a glamorous one in the fury of disappointed love (see: Great Literature). None of these categories had applied in the case of Robson's squalidly mediocre action. (Barnes, 2011, p.35)*

After feeling shock and disbelief for Adrian Finn's death, Antony and his friends decided to move on with their lives and forget the riddle of Adrian's death. Forgetting the case does not mean they also forget all the memories of their friendship. They planned the anniversary celebration of Adrian's death, they gather and celebrate together and have the same agenda every year. However, this is only a plan that is not realized due to differences in goals and busyness.

*A year on, Colin and Alex suggested a reunion. On the anniversary of Adrian's death, the three of us met for drinks at the Charig Cross Hotel, then went for Indian meal. We tried to invoke and celebrate our friend. We remembered him telling Old Joe Hunt he was out of a job, and instructing Phil Dixon about Eros and Thanatos (Barnes, 2011, p.39).*

Losing Adrian with a tragic death left a bad memory for Antony about death. This is one of the things that continues to haunt Antony even into his old age, imagining events that leave many question marks and he has not finished anything about it. However, before Adrian's death, Antony had lost Adrian since he read Adrian's letter that he had been dating Veronica. Antony replies the letter with criticism and ridicule for Adrian and Veronica. The letter gave the guilt to Antony as a form of remorse, also gave the consequences of loss.

Antony felt he had done the right thing by sending the letter to Adrian. He intends to make Adrian realize that Veronica is not a good woman to date and vice

versa, Veronica deserves more criticism as payment for the bad things that Veronica has done. However, the letter he sent did not receive a reply as a form of acceptance of Antony's assumption or rejection that made Adrian and Veronica remain a dating couple. To get rid of anger, emotion, and jealous, Antony decides to let go them of his life forever which means Antony had lost Adrian even when Adrian had not decided to commit suicide.

*As far as I remember, I told him pretty much what I thought of their joint moral scruples. I also advised him to be prudent, because in my opinion Veronica had suffered damage a long way back. Then I wished him good luck, burnt his letter in an empty grate (melodramatic, I agree, but I plead youth as a mitigating circumstance), and decided that the two of them were now out of my life for ever (Barnes, 2011, p.32)*

Apart from losing Adrian in his life, Antony has also severed his relationship with his two other best friends, Alex and Colin. This is due to his uncontrollable emotions after breaking up with Veronica. Antony chose to leave his friends and continue his own life journey by visiting various places.

*I didn't expect any reply from Adrian, nor did I get one. And now the prospect of seeing Colin and Alex by themselves became less appealing. Having been three, then four, how was it possible to go back to being three again? If the others wanted to make up their own party, fine, go ahead. I needed to get on with my life. So I did (Barnes, 2011, p.34).*

Antony realized that he looked very sad with the many losses he had gone through. Antony regrets whatever he did in his youth that made him abandoned by the people around him.

*And so, for the first time, I began to feel a more general remorse-a feeling somewhere between self-pity and self-hatred-about my whole life. I had lost the friend of my youth. I had lost the love of my wife. I had abandoned the ambitions I had entertained. I had wanted life not to bother me too much, and had succeeded-and how pitiful that was. (Barnes, 2011, p.66)*

Feeling the loss of so many people who play a role in life is one of the shadows that continues to haunt Antony Webster's life.

#### **4. Failure of Love**

Failure to regulate love relationships is not a new thing for teenagers in this era. As a teenager who is still learning relationships, failure in love will certainly be a lesson for the next relationship. A relationship that is passed by two pairs of people with different characters, ethnicities, and languages, of course, has its ups and downs. The goals that are expected through a relationship are also not infrequently different from each other, but of course one of them has the nature of giving in and wants to lower his ego.

The failure of love experienced by Antony occurred in two lifetimes. The first is when he is in his teens, where his ego and life are being set to transform and shape his inner character. Antony had a romantic relationship with Veronica while in college for approximately one year. Antony had been to Veronica's house and met her parents and Veronica's brother. Antony has also introduced Veronica to his three friends. The relationship ended after a debate between Veronica and Antony about the purpose of their relationship which Antony had never thought of. The failure of this relationship occurred because Antony did not have long-term plans for the continuation of his relationship with Veronica. Antony only thought about how the day he passed was enjoying it happily.

*“So, do you ever think about where our relationship is heading ?”  
She said it just like that, out of the blue. She had come round for tea, bringing  
slices of fruitcake.  
“Do you?”  
“I asked first.”  
I thought-and it may not have been a gallant reaction-is this why you started  
letting me put my hand down your pants ?*

*"Does it have to head somewhere?"*

*"Isn't that what relationships do?"*

*"I don't know. I haven't been in enough of them."*

*"Look, Tony," she said. "I don't stagnate"*

*I took about this for a while, or tried to. But instead kept seeing an image of stagnant water, with thick scum and hovering mosquitoes. I realised I wasn't much good at discussing this sort of stuff*

*"So you think we're stagnating?"*

*She did that eyebrow-above-the-spectacle-frame tic that I no longer found quite so cute. I went on, "Isn't there something between stagnation and heading somewhere?"*

*"Like?"*

*"Like having a nice time. Enjoy the day and all that?" But just saying this made me wonder if I was enjoying the day any longer. I also thought: What does she want me to say?*

*"And do you think we're suited?"*

*"You keep asking me questions as if you know the answer to them. Or as if you know the answer you want. So why don't you tell me what it is and I'll tell you whether it's mine as well?"*

*"You're quite cowardly, aren't you, Tony?"*

*"I think it's more that I'm ... peaceable."*

*"Well, I wouldn't want to disturb your self-image."*

*We finished our tea. I wrapped up the two remaining slices of cake and put them in a tin. Veronica kissed me nearer the corner of my lips than the centre, and then left. In my mind, this was the beginning of the end of our relationship. Or have I just remembered it this way to make it seem so, and to apportion blame? If asked in a court of law what happened and what was said, I could only attest to the words "heading," "stagnating" and "peaceable." I'd never thought of myself as peaceable—or its opposite—until then. I would also swear to the truth of the biscuit tin; it was burgundy red, with the Queen's smiling profile on it. (Barnes, 2011, p.27)*

After breaking up with Veronica, Antony continued his life by traveling to several areas. He also met several women and finally decided to marry Margaret. In their marriage they were blessed with a daughter named Susie. But the marriage ended after a dozen years because Margaret had a relationship with another man. Antony, who has been enjoying his married life so far, feels that what he thinks is fine is because he feels too much without knowing what his partner feels..

*By now I'd left home, and started work as a trainee in arts administration. Then I met Margaret; we married, and three years later Susie was born. We bought a small house with a large mortgage; I commuted up to London every day. My traineeship turned into a long career. Life went by. Some Englishman once said that marriage is a long dull meal with the pudding served first. I think that's far too cynical. I enjoyed my marriage, but was perhaps too quiet—too peaceable—for my own good. After a dozen years Margaret took up with a fellow who ran a*



*restaurant. I didn't much like him—or his food, for that matter—but then I wouldn't, would I? Custody of Susie was shared. (Barnes, 2011, p.39)*

Antony's love story always ends in separation and painful feelings. This gives an unpleasant memory and of course Antony wants to forget. Tony's love is the most beautiful thing he's ever felt. But because of the many bad memories that are present because of that love, Antony must be the feeling of that love and enjoy the solitude in his life.

## **B. Antony's Reason for Facing the Shadow in *The Sense of an Ending* by**

### **Julian Barnes**

Julian Barnes' novel *The Sense of an Ending* is written in two parts. The first part tells about the youth of Antony Webster with his friends. It also includes bad memories he experienced during his youth such as breaking up with Veronica, Veronica's date with Adrian, his best friend, and also the suicide case of Adrian. Meanwhile, in chapter two, Julian Barnes wrote about the events Tony experienced in his old age, with a shadow that covered his days.

Many events that Antony felt in his youth made him have a shadow that continues to haunt his life. But Antony continued to avoid thinking about the things in his past. So that he felt that his life was fine without anything in the back of his mind. But the peace began to be disturbed after Antony received a letter sent by Mrs. Sarah Ford's solicitor who is Veronica's mother.

*It was one of those long white envelopes with my name and address shown in window. I don't know about you, but I'm never in a hurry to open them. Once, such letters meant another painful stage in my divorce—maybe that's why I'm wary of them. Nowadays, they might contain some tac voucher for the few, pitifully low-yielding shares I bought when I retired, or an extra request from that clarity I already support by standing order. So I forgot about it until later in the day, when*

*I was gathering up all the discarded paper in the flat-even down to the last envelope-for recycling. It turned out to contain a letter from a firm of solicitors I'd never heard of, Messrs Coyle, Innes & Black. A certain Eleanor Marriott was writing "In the matter of the estate of Mrs. Sarah Ford (deceased)." It took me a while to get there. (Barnes, 2011, p.44)*

Letter sent by Mrs. Sarah Ford solicitor was no less shocking than Adrian's death forty years ago. Veronica's mother left her an inheritance, even though Antony was not part of their family. Antony confirmed his data to immediately manage the inheritance in the form of five hundred pounds of money and also two documents. The first document contains a letter from Mrs. Sarah Ford and the second document contain Adrian's diary, but not in full. The last sentence written by Mrs. Sarah Ford left a question in Antony's mind. How can Mrs. Sarah Ford seems to know Adrian better, while Adrian is dating his daughter.

*Finally, I opened it and read. "Dear Tony, I think it right you should have the attached. Adrian always spoke warmly of you, and perhaps you will find it an interesting, it painful, memento of long ago. I am also leaving you a little money. You may find this strange, and to tell the truth I am not quite sure of my own motives. In any case, I am sorry for the way my family treated you all those years ago, and wish you well, even from beyond the grave. Yours, Sarah Ford. P.S. It my sound odd, but I think the last month of his life were happy." (Barnes, 2011, p.45)*

Received an inheritance from Mrs. Sarah Ford reminded Antony of many things he had experienced some forty years ago about his relationship with Veronica. The short relationship gave him a beautiful memory but had to be forgotten because of the many effects that occurred also because of love. More or less, Veronica was the first woman Antony had dated and made him feel comfortable together. Antony still loves Veronica like he did forty years ago.

*"You're not still in love with the Fruitcake."*

*"No, I don't think I am."*

*“Tony, that wasn’t a question. It was a statement.”*

*I looked across at her fondly. She knew me better than anyone else in the world.  
(Barnes, 2011, p.67)*

From his conversation with Margaret, the researcher could tell that Antony still had a crush on Veronica. Antony always thought of Veronica. Just as he was curious how Veronica would reply to an email from Antony with all the things that Antony had done to him, how Veronica would punish her older brother for giving Antony her home address, etc. Antony was happy to meet Veronica again after forty years ago they parted with a bad ending. But this is covered with a sense of prestige and also his disapproval of past events.

*I wondered about Veronica’s choice of location. Also if she’d keep me waiting, and from which side she’d arrive.*

*But she was there already. I recognized her from a distance, her height and stance being instantly familiar. Odd how the image of someone’s posture always remains with you. And in her case-how can I put it? Can you stand impatiently? I don’t mean she was hopping from one foot to the other; but an evident tenseness suggested she didn’t want to be there. (Barnes, 2011, p.60)*

After forty years of not seeing each other, it was unbelievable to be able to recognize someone just by their posture. Age is no longer young, many things have changed from the appearance of oneself. But Antony can still recognize Veronica well even from a distance. This may be possible if there are feelings of more than just old friends. Antony's love for Veronica really hasn't ended with the end of their story in the past.

Antony's love for Veronica becomes a doubtful love because of the many dark stories between the two. This creates a sense of awkwardness and a conversation that is more comfortable referred to as a quarrel. The prestige that

Tony raises in every conversation is a form of his rejection of the true love that still exists but is eroded by the shadow attached to him.

*“So?” she said.*

*“So?” I repeated.*

*“You asked to meet.”*

*“Did I?”*

*“You mean you didn’t?”*

*“If you say I did, I must have.”*

*“Well, is it yes or no?” she asked, getting to her feet and standing, yes, impatiently.*

*I deliberately didn’t react. I didn’t suggest she sit down, nor did I stand up myself. She could leave if she wanted-and she would, so there was no point trying to hold her back. (Barnes, 2011, p.61)*

Antony and Veronica's meeting reminded Antony of a letter he had sent in the past. Veronica returns the letter when Antony asks for Adrian's diary. Rereading the letter made Antony aware of his own crimes. The letter hurt his best friend and ex-girlfriend. This feeling of guilt is the reason why Antony feels he has to know the truth. Antony had prepared for whatever reality he would know. That way, it means that he is facing his shadow. Because by knowing the truth, he will stop being haunted by a past that is still unclear.

Antony's meeting with Veronica re-awakens his love that still remains until his old age now. The love that Adrian feels for Veronica is a love that for him gives beautiful memories that will be fun to remember. However, the things that happened because of love were sadder and left a lot of fear so that it also kept Antony in mind. Antony felt two opposite things in one movement called love. The pain and wounds inherent in Tony's mind are more dominant, thus making Tony

choose to face his shadow first to be more comfortable in continuing his life's journey in the following days.

### **C. Antony's Ways in Facing and Accepting his Shadow in *The Sense of an Ending* by Julian Barnes**

Everyone has their own shadow and has a different way of dealing with it. Shadow is a thing that appears in bad things that in general you can't accept its existence. If left alone and do not try to show the good side, then the bad things in that person will be more dominant. This will certainly be detrimental to both himself and others around him. In this story, Antony tries to solve an unsolved tragedy forty years ago as part of his desire to have a more comfortable life in his old age. By wanting to finish it, it means that Antony is ready to accept various surprises in the future, ready to unite the two different sides of himself to melt in an acceptance of all things that he will receive in the process of finding his own identity and gaining peace. There are many ways that Antony Webster did to face and accept the shadows that existed in him, including:

#### **1. Meeting with Veronica**

Antony overcomes his shadow by finding out the condition of Veronica Ford, which he suspects is the main cause of Adrian's suicide. Because from the last news that Antony knew, Veronica was Adrian's girlfriend at that time. Antony went through a long process to finally find out the truth of the cause of Adrian's suicide. Through the lawyer who sent him a letter from Mrs. Sarah Ford, he got the email address of Veronica's sister, looking for Veronica's address. Along with the delivery

of Adrian's diary from Sarah's mother, Antony ventured to ask Veronica for the rest. For Antony, Adrian's diary can be used as a witness to the case of his suicide forty years ago. Antony and Veronica promise a meeting at The Wobbly Bridge and discuss the diary. But, the diary has been burned by Veronica with the reason to maintain Adrian's privacy. Before to the meeting, Antony also asked about the money left by Mrs. Sarah Ford for him. And Veronica only answered the email briefly, "blood money".

*"Are you going to let me have Adrian's diary?"*

*"I can't," she replied, without looking at me.*

*"Why not?"*

*"I burnt it."*

*First theft, then arson, I thought, with a spurt of anger. But I told myself to keep treating her like an insurance company. So, as neutrally as possible, I merely asked,*

*"For what reason?"*

*Her cheek twitched, but I couldn't tell if it was a smile or a wince.*

*"People shouldn't read other people's diaries." (Barnes, 2011, p.62)*

The message was replied to after days with a message that surprised and made Antony flutter.

*How did people in the old days bear it when letters took so long to arrive? I suppose three weeks waiting for the postman then must equate to three days waiting for an email. How long can three days feel? Long enough for a full sense of reward. Veronica hadn't even deleted my heading—"Hello again?"—which now struck me as rather winsome. But she can't have taken offence, because she was giving me a rendezvous, a week hence, at five in the afternoon, at an unfamiliar Tube station in north London.*

*I found this thrilling. Who wouldn't? True, it hardly said, "Bring overnight clothes and passport," but you get to a time when life's variations seem pitifully limited. (Barnes, 2011, p.79)*

Veronica agrees to Antony's invitation to see each other again. The meeting was greeted with careful preparation by Antony. He didn't want to make a mistake again. During the trip, Antony tried to be someone who was more careful in his words but also tried to keep the atmosphere from becoming awkward. The journey that Veronica led stopped at a road that showed a view of a crowd of people on the sidewalk. Veronica looks like she wants to show Antony something, but unfortunately Antony doesn't understand anything around her.

*“Look.”*

*I looked. A small group of people were coming along the pavement towards my side of the car. I counted five of them. In front was a man who, despite the heat, was wearing layers of heavy tweed, including a waistcoat and a kind of deerstalker helmet. His jacket and hat were covered with metal badges, thirty or forty of them at a guess, some glinting in the sun; there was a watch chain slung between his waistcoat pockets. His expression was jolly: he looked like someone with an obscure function at a circus or fairground. Behind him came two men: the first had a black moustache and a kind of rolling gait; the second was small and malformed, with one shoulder much higher than the other—he paused to spit briefly into a front garden. And behind them was a tall, goofy fellow with glasses, holding the hand of a plump, Indianish woman. (Barnes, 2011, p.82)*

Antony's misunderstanding of what Veronica wants to show makes Veronica look a little angry but still doesn't give Antony any clue. When Veronica approached the group of children, Antony heard a child whom Antony called a lopsided chap. Antony had a lot of questions to ask Veronica after the meeting he didn't understand. But the last question Antony asked made Veronica angry and dropped Antony on the spot too.

*“Why did that goofy chap call you Mary?”*

*At least I had my seat belt on. This time Veronica's parking technique consisted of getting both nearside wheels up on the kerb at a speed of about twenty miles an hour, then stamping on the brakes.*

*“Out,” she said, staring ahead.*

*I nodded, undid my seat belt, and slowly got out of the car. I held the door open longer than necessary, just to annoy her one last time, and said.*

*“You’ll ruin your tyres if you go on like that.”*

*The door was wrenched from my hand as she drove off. (Barnes, 2011, p.85)*

Antony really did not understand what happened in the meeting. Why did Veronica turn out to be very unstable when Antony discussed the child with the many badges on his body. Whereas Antony only asked why his name changed to Mary in front of the child. Veronica's overreaction made Antony feel that there were still many things he had to find out to solve his past problems. So that Antony's process of dealing with his shadows does not stop there and must take the next step to solve it.

## **2. Feeling Guilty and Sending an Apology Letter**

Antony's love for Veronica still remaining even though it's been forty years since they've seen each other. However, this does not mean that Antony will give up and erase his curiosity because of the existence of his love. In the meeting that had no result, Veronica instead gave Antony a letter that Antony had sent to Adrian in the past as a form of disapproval of his relationship with Veronica. Rereading the letter he sent forty years ago made Antony realize that what he did forty years ago was very painful for Adrian and Veronica. Antony realized that he was very sensitive, jealous, and reckless so send that letter full of curses without a second thought. Antony remembered the postcard that was sent along with the letter. It depicts the Clifton Bridge where nearly dozens of people commit suicide every year.



The existence of the letter makes Antony feel guilty for Adrian and Veronica. He didn't realize that his attempt to separate two humans who loved each other because of his jealousy would sound painful. Antony thought that his letter would be a good warning message for Adrian to stay away from Veronica. The point of writing the letter is that. But instead, it turns into a swearing letter to convey anger and hatred.

*Then I thought about Adrian. My old friend who had killed himself. And this had been the last communication he had ever received from me. A libel on his character and an attempt to destroy the first and last love affair of his life. And when I had written that time would tell, I had underestimated, or rather miscalculated: time was telling not against them, it was telling against me. (Barnes, 2011, p.66)*

In addition to feeling guilty and ashamed of the letter he sent forty years ago, Anthony also sent an apology letter to Veronica for forcing Veronica to give Adrian's diary. The letter was sent via email after Antony found out that there was a child who looked like Adrian who according to Antony was Veronica and Adrian's son.

*But this was different, simpler. There was no contradiction—I simply saw it in his face. In the eyes, their color and expression, and in the cheeks, their pallor and underlying structure. Corroboration came from his height, and the way his bones and muscles arranged that height. This was Adrian's son. I didn't need a birth certificate or DNA test—I saw it and felt it. And of course the dates matched: he would be about this age now. (Barnes, 2011, p.90)*

Seeing the man reminded Antony of Adrian, because their faces were not much different. Antony remembers how the evil part of his letter said that Veronica would definitely be pregnant with Adrian's child. That's the tentative guess made by Antony. He who had begun to sympathize with Veronica now again blamed him for Adrian's death. It might happen that Adrian decides to commit suicide because

Veronica demands a lot of him with the child in Veronica's womb. Antony and all of his guesses required confirmation which he had to look for again and again. Antony decided to send Veronica an email, apologized and shared some of his guesses with Veronica.

*Dear Veronica,*

*I realize that I am probably the last person you want to hear from, but I hope you will read this message through to the end. I don't expect you to reply to it. But I have spent some time reevaluating things, and would like to apologise to you. I don't expect you to think better of me—but then, you could hardly think any worse. That letter of mine was unforgiveable. All I can say is that my vile words were the expression of a moment. They were a genuine shock for me to read again after all these years.*

*I don't expect you to hand over Adrian's diary. If you've burnt it, there's an end to it. If you haven't, then obviously, as it was written by the father of your son, it belongs to you. I'm puzzled why your mother left it to me in the first place, but that's no matter.*

*I'm sorry to have been so vexatious. You were trying to show me something and I was too crass to understand. I would like to wish you and your son a peaceful life, as far as that's possible in the circumstances. And if at any time I can do anything for either of you, I hope you won't hesitate to get in touch.*

*Yours, Tony (Barnes, 2011, p.93)*

Veronica replied to Antony's message with an answer that confused Antony again. "You still don't get it. You never did, and you never will. So stop even trying." Antony wanted to settle his business with Veronica as soon as possible, because he thought it was impossible to disturb his best friend's ex-wife. Because his apology letter still doesn't solve his business, Antony looks for the whereabouts of the child again to reveal the truth.

### **3. Meeting Adrian's Son and Accepting the Shadows**

After sending a letter to Veronica and getting an answer that was not what he expected, Antony tried to finish his curiosity by returning to the place where he and Veronica saw the child. Two hours passed but there was no sign that the people

were coming. Antony remembered one of their conversations when he met Veronica at that time. They look like they're going to the pub on Friday. Antony returned to the pub, hoping the arrival of the group of people. And yes, the people or he meant Adrian, came accompanied by a young minder. Antony looked at the man who was very similar to Adrian and this seemed to make the child feel uncomfortable. Someone who accompanied the child approached Antony and expressed the discomfort his client felt.

*Who I am? "Of course not. My name's Tony Webster. Many years ago I was a friend of Adrian's father. I was at school with him. I used to know Adrian's mother—Veronica—too. Quite well. Then we lost touch. But we've seen quite a bit of one another over the last weeks. No, months, I should say."*

*"Weeks and months?"*

*"Yes," I said. "Though I shan't be seeing Veronica again either. She doesn't want to know me any more." I tried to make it sound factual rather than pathetic.*

*He looked at me. "You understand that we can't discuss our clients' histories. It's a matter of confidentiality."*

*"Of course."*

*"But what you've just said doesn't make any sense."*

*I thought about this. "Oh—Veronica—yes, I'm sorry. I remember he—Adrian—called her Mary. I suppose that's what she calls herself with him. It's her second name. But I knew her— know her—as Veronica."*

*Over his shoulder I could see the five of them standing anxiously, still not drinking, watching us. I felt ashamed that my presence bothered them.*

*"If you were a friend of his father's—"*

*"And his mother's."*

*"Then I think you don't understand." At least he put it differently from others.*

*"I don't?"*

*"Mary isn't his mother. Mary's his sister. Adrian's mother died about six months ago. He took it very badly. That's why he's been ... having problems lately." (Barnes, 2011, p.96)*

Antony was surprised to hear the young minder's explanation. His guess was wrong and meant he had hurt Veronica again in his last letter. Antony realized many

things he had done wrong and recklessly. The child named Adrian is Mrs. Sarah Ford's child with Adrian. And it is possible that Adrian is desperate with the pregnancy of a mother whose daughter is dating him, so Adrian decides to commit suicide as a last resort for his inability.

Antony's process to find out Veronica's whereabouts and condition stopped there. Knowing that it turns out all along, Adrian has an affair with Sarah Ford's mother who is Veronica's mother. A child named Adrian, who Antony thought was the child of Veronica and Adrian's relationship, became a big accusation. Antony regrets having accused Veronica of bad things, the person he loves. By sending an apology letter to Veronica, it means that Antony has realized his mistake. Even though what he thought was wrong, this recognition and realization meant that Antony had accepted the reality he knew. This acceptance is an indication that Antony's process to face his shadow is to accept whatever reality he accepts. With the deep remorse he felt after rereading the letter he sent in the past, regret accusing Veronica of being the cause of Adrian's suicide, it meant that he had received his shadow.

*And later, at home, going over it all, after some time, I understood. I got it. Why Mrs. Ford had Adrian's diary in the first place. Why she had written: "P.S. It may sound odd, but I think the last months of his life were happy." What the second carer meant when she said, "Especially now." Even what Veronica meant by "blood money." And finally, what Adrian was talking about on the page I'd been permitted to see. "Thus, how might you express an accumulation containing the integers  $b$ ,  $a_1$ ,  $a_2$ ,  $s$ ,  $v$ ?" And then a couple of formulae expressing possible accumulations. It was obvious now. The first  $a$  was Adrian; and the other was me, Anthony—as he used to address me when he wanted to call me to seriousness. And  $b$  signified "baby." One born to a mother—"The Mother"—at a dangerously late age. A child damaged as a result. Who was now a man of forty, lost in grief. And who called his sister Mary. I looked at the chain of responsibility. I saw my initial in there. I remembered that in my ugly letter I had urged Adrian to consult Veronica's mother. I replayed the words that would forever haunt me. As would Adrian's unfinished sentence. "So, for instance, if Tony . . ." I knew I couldn't change, or mend, anything now. (Barnes, 2011, p.97)*

In the end, Antony chose to solve all the things that haunted and disturbed his days so far. Antony decided to forget and erase his memories of things that had happened in the past. Antony knows that forgetting his past mistakes will not repair his relationship with Veronica or bring Adrian back to life. But at least by forgetting this, Antony will feel calm for the rest of his life. Antony has also accepted the harsh reality of Adrian's illicit relationship. By apologizing to Veronica, regretting all her wrong actions in the past, and after knowing the harsh reality as an answer to her curiosity. Antony realized and accepted this and began to understand one by one the meaning of the previous incident. With all the things that happened in the process of facing and accepting his shadow, Antony learned to find his own calm by starting to sort out the things he needed to think about, no longer rushing in judging, and always prioritizing clarification.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter contains the final conclusion of the thesis, it contains a brief and solid explanation about the analysis of archetype of shadow based on the novel by Julian Barnes *The Sense of an Ending*. This chapter was also be completed with a suggestion from the researcher about the problem solving that relate to the research object for the future research.

#### A. Conclusion

In this study, concluded that Antony has three significant shadows archetype which analyzed using Carl Gustav Jung theory. This shadows appear and unconsciously control Antony's life. The first Shadow was the tragic death of his best friend and the riddle of his death is still unsolved. This reminds him until his old age. The second shadow is guilt. Antony feels guilty to Adrian and Veronica for trying to ruin their relationship in the past by sending blasphemous letters and giving bad advice to Adrian. This feeling of guilt makes Antony anxious and regretful. The third shadow is a sense of loss. Antony has lost three of his best friends after graduating from high school. Even though they were committed to each other to keep in touch with each other, they soon disappeared with their respective busy lives. Antony also lost Adrian by suicide case. The third shadow is failure in love. Antony's love story with Veronica in his youth ended in just one year. The separation between the two was also not done well, its when they were still in an emotional state. In his old age, Antony failed in his marriage with Margaret. However, even though the two have separated, they still have a good

relationship in terms of taking care of children. Even, Antony still often tells his life to Margaret. The two became friends after the divorce.

Actually, Antony had long ignored the existence of this shadow. He feels that his life is comfortable with his one daughter and his ex-wife. However, in the end he decided to face and accept his shadow after receiving a letter from Mrs. Sarah Ford's about the time before Adrian's death. The letter reminds Antony of his past story about his love story with Veronica Ford, Mrs. Sarah Ford's daughter. Antony's feelings towards Veronica still haven't changed even though forty years have passed, Antony still likes Veronica like he did in college. However, because of his love that presents many pains and forms a shadow within him, Antony chooses to face and accept against his shadow.

Antony face and accepts his shadow by finding out clearly about Veronica's life to try to solve the case of Adrian's death. In the process of finding out, Antony knew that before committing suicide, Adrian had an affair with Veronica's mother and had a child who was also named Adrian. This makes Antony feel sorry for suspecting Veronica as the cause of Adrian's suicide. Antony also forgets all the things that happened in the past and accepts the fact that Veronica is not as bad as he always thought in the past. Veronica is responsible woman. She is willing to take care of a child born from an illicit relationship between her biological mother and her own boyfriend.

## **B. Suggestion**

In this study, the researcher only focuses on the study of shadow archetype which faced by Tony Webster as the main character in the novel *The Sense of an Ending* by Julian Barnes. The researcher hopes for the readers that this study will help to find out the shadow that happen to Tony Webster by reading this thesis and also the novel *The Sense of an Ending*. Moreover, the researcher suggest to the next researcher who want to conduct a research in same story using other aspects. A film adaptation of the novel *The Sense of an Ending* can be an additional reference in analyzing the other side of Tony Webster and other characters in films and novels *The Sense of an Ending* by Julian Barnes. Researcher also hopes that this research will help the future researchers who are interested in the same study or the same novel in their research and take it as references, particularly who interested in analyzing archetype theory in the same or different research object.

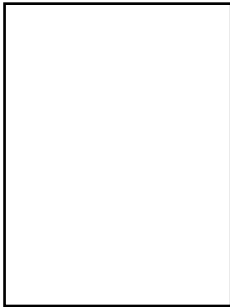


## BIBLIOGRAPHY

- Alwisol. (2019). *Psikologi Kepribadian*. Malang: UMM Press.
- Amalia, Firda. (2014). *Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy*. Undergraduate thesis : UIN Maulana Malik Ibrahim Malang.
- Barnes, Julian. (2011). *The Sense of an Ending*. New York : Random House.
- Culler, Jonathan. (1997). *Literary Theory : A Very Short Introduction*. New York: Oxford University.
- Daniels, Victor. (2004). *The Analytical Psychology of Carl Gustav Jung*. Retrieved from <http://www.matrixmeditations.info/bonusJung.pdf>
- Departemen Agama RI. (2010). *Al-qur'an dan terjemahannya*. Bandung: Diponegoro.
- DiYanni, Robert. (2006). *Literature : Approaches to Fiction, Poetry, and Drama* : New York : McGraw-Hill.
- Eagleton, Terry. (1996). *Literary Theory an Introduction*. Australia: Blackwell Publishing.
- Endraswara, Suwardi. (2003). *Metodologi Penelitian Sastra*. Yogyakarta : Pustaka Widayatama.
- Freud, Sigmund. (1920). *A General Introduction to Psychoanalysis*. PDFBooksWorld's eBook.
- Hardanto, Eko etc. (2019). An Analysis of Smeagol's Character Influenced by The One Ring in Lord of The Rings : Return of the King Film using Jung Archetypes. *Jurnal Ilmu Budaya*, 3(1), 106-120.
- Harvey, J.H., Miller, E.D. (1998). Toward a Psychology of Loss. *Psychological Science*, 9(6), 429-434.
- Heidarzadegan, N., & Tm . (2019). Deceptive Re-narration and Self-Justifying Narrative in Julian Barnes' *The Sense of an Ending*. *Journal of Narrative and Language Studies*, 7(13), 152-161.
- Jung, C.G. (1921). *Psychological Types*. New York: Routledge.
- Jung, C.G. (1964). *Man and his Symbols*. New York:Anchor Press Doubleday.
- Jung, C.G. (1968). *The Archetypes and The Collective Unconscious*. New York: Princeton University Press.
- Jung, C.G. (1972). *Four Archetypes Mother, Rebirth, Spirit, Trickster*. New York: Routledge Classics.

- Jung, C.G. (1999). *Complex/ Archetype/ Symbol in the Psychology of CG Jung*. New York: Routledge
- Kennedy, XJ. (1991). *An Introduction to Fiction, Poetry, and Drama*. Harper Collins Publisher : New York.
- Kennedy, XJ., Gioia, D. (1995). *Literature An Introduction to Fiction, Poetry, and Drama*. Harper Collins Publisher : New York.
- Laksono, Imam Setyojati Sedyo. (2015). *Situational Archetype Analysis on Demian Karras in William Peter Blatty's The Exorcist*. Undergraduate thesis : UIN Maulana Malik Ibrahim Malang.
- Matthew, H Olson. (2013). *Pengantar Teori-teori Kepribadian*. Yogyakarta: Pustaka Pelajar.
- Miller, J. H. (2002). *Thinking in Action on Literature*. London: Routledge.
- Minderop, Albertine. (2010). *Psikologi Sastra*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Nurachim, Ichwan. (2021). *Shadow Archetype in Michael Tomas Ford's Suicide Notes*. Undergraduate thesis : UIN Maulana Malik Ibrahim Malang.
- Peck, M.Scott. (1979). *A New Psychology of Love, Traditional Values and Spiritual Growth*. New York: Touchstone Book.
- Ratna, Nyoman Kutha. (2009). *Teori, Metode dan Teknik Penelitian Sastra*. Yogyakarta : Gama Media.
- Rossi, Alberto. (2016). Memory, Truth, and Difference in Julian Barnes' *The Sense of an Ending*. *Iperstoria-Testi Letterature Linguaggi*, 8,171.
- Saleh, A.A. (2018). *Pengantar Psikologi*. Makassar: Penerbit Aksara Timur
- Schivora, I.A. (2006). *How to analyze Fiction*. New York : Monarch Press.
- Septiarini, T., & Sembiring, RH. (2018). Kepribadian Tokoh dalam Novel Perempuan yang Hilang (Kajian Psikoanalisis Carl Gustav Jung). *Lingua*, 12(2), 79-89.
- Wallek, R., & Warren, A. (1948). *Theory of Literature*. London: Thirty Bedford Square.

## CURRICULUM VITAE



**Zadana Bil Mahasini** was born in Malang on May 14, 2000.

She graduated from MA Nurul Jadid Paiton Probolinggo in

2017. She continued her next study at the Department of

English Literature UIN Maulana Malik Ibrahim Malang and

finished in 2021. During her study, she lived at PPTQ Nurul

Huda and joined the organisation of CSSMoRA UIN Malang.