

## The Search for Self in Ursula K. Le Guin's *Wizard of Earthsea*

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### Abstract

Ursula K. Le Guin was an American author. she was best known for her works of speculative fiction, including the science fiction works sets in the Hainish Universe and the fantasy series of Earth Sea. She began writing full time in the 1950s and achieved major critical and commercial success with *A Wizard of Earth Sea* (1968). For the latter volume Le Guin won both the Hugo and Nebula awards for best novel, becoming the first woman to do so.

This research paper deals with the self-identity in the maturation of fantasy super-hero Ged, or sparrow hawk, the title character. Over the course of the novel, he learns the true meaning of Wizardry its limits as well as its capabilities. One of the main attractions of the novel, in addition to Ged himself, the fantasy and the adventure, is Le Guin's skill at showing the friendships that make Ged's success and mistakes seem so important.

**Keywords:** Ursula K. Le Guin, *Wizard of Earthsea*, Self-Identity, Imaginative, Trickster, Wizard, Magic, Witch

In the *Wizard of Earthsea*, Ged's voyage to selfhood is chiefly a battle to find and name the strange shade which persistently pursues him. Elizabeth Cummins proposes that the master prototype for the Earthsea trilogy is the emotional voyage to selfhood as discussed by Jung in his four archetypes : "The youngster has a startling showdown with the clouded side of oneself trailed by encounters that finish in a scene of acknowledgment that flags the accomplishment of a coordinated identity" (Jung , p. 29). For further bits of knowledge into the nature, job and capacity of this shadow, and to what degree this shadow could be comprehended as a supplement to that other portion of some otherworldly duality, it is just fitting to go legitimately to Jung.

Rebelling against the unilateralism that has justified human presence for a really long time, Jung contends that the twentieth-century craftsman or hero must stand up to those mistreated, oblivious, and riotous powers that have been stifled for a really long time. Thus, within recent memory, one faces the abnormal and the evil, the dreamlike, the awfulness and the disorder of death.

Western civilization history has been an aggregate endeavour to avert demise and confusion with control and levelheadedness, with its materialistic qualities. Thus, The imaginative errand confronting the general public driven by balanced power is to confront the passing and turmoil provoke have endeavoured to smother in themselves. As per Jung, this errand requires humanities oblivious half's definitive showdown with the shadow.

Jung recommends that the Trickster archetype has a double viewpoint that can wound and recuperate as a shape shifter. The Trickster can be found in the mind as crude demonic assume that initially worked self-ruling and could even reason "ownership." The Trickster has dependably been recognized by the supposed "primitive" people groups, giving him his obligation in legends and ceremonies as both evil spirit and savoir. Just "civilized" society, when embodied, sanely rejects the Trickster. The Trickster's capriciousness bothers the individual who trusts he's in charge. Jung concurs that it is normal to need to disassociate himself from such an upsetting figure and deny him in oneself. Jung further proposes that the Trickster is such a conceivably ground-breaking power, that our judicious forswearing of him has made a profound crack. This fracture frequently prompts an evil presence hero showdown. Modern man is constrained into a ceaseless refusal of his other a large portion of, his own actual shadow, deliberately or not, by stranding the Trickster.

What is more, in reality, in *Wizard* one perceives how the shadow has been situated as the focal image by Le Guin and how she skilfully controls this old idea by first giving its introduction to the world and after that enabling it to make a profound break, trailed by a long battle that closes in a definitive encounter of tolerating its duality.

*Wizard of Earthsea's* first part finishes with a commencement ritual that can be viewed as the novel's proposition. Hardship's whole activity depicts the moderate acknowledgment of the legend in connection to higher forces of being a person in the public arena and a self. As indicated by Walker, there is a consecration connected to the saint's actual name in that, by ethicalness of this custom, one's own character cannot be maintained a strategic distance from, particularly when the remainder of society ritualistically demonstrates the veracity of the initial move towards childhood. In this manner this custom "urgently dramatizes the old and inevitable process of individuals in relation to fixed, stable positions in society" (Walker, p. 181). In this first part, Le Guin records the qualities of the clan of the hero, investigates the social position of wizards, examines social festivals, and demonstrates the significance of the myths that can be in charge of social memory and individual distinction, all things considered and exclusively. Humanity is acquainted with a focal anthropological detail that builds up an establishment of suppositions and qualities that empowers it to pursue and pass judgment on the saint's conduct. The accompanying ceremonial starts with the proposition, the journey for selfhood.

The day the boy was thirteen years of age, in the early harvest time magnificence while the splendid leaves are still on the trees, Ogion came back to the town from his roving over the heap of Gont, and the Passage function occurred. The witch took his name Duny from the boy, the name given to him by his mother as an infant. He strolled anonymous and bare into the Ar's virus springs

where it ascends underneath the high bluffs among the stones. As he entered the water mists crossed the substance of the sun and incredible shadows slid and blended around him over the pool water. He crossed to the far bank, shivering through that frosty, living water with virus yet strolling gradually and erectly. Holding up as he went to the bank, Ogion connected his hand and caught the arm of the boy murmured his actual name to him.

As per Walker, this transitional experience in the entirety of its quickness shows Wizard's whole activity in smaller than usual. Ged's conduct amid the entire novel, as observed amid the commencement, is a more established entertainer's guidance and bearing. He is first under Ogion's tutelage, at that point under Roke's Nine Masters. The unlimited lists of names and the wizards' mystery legend is found out at Roke Ged. Be that as it may, as indicated by Walker, this present novel's focal subject portrays the procedure of the saint's comprehension of the significance of his name: "This process is foreshadowed in the initiation where Ged walks through the 'great shadows' in the 'icy living water.' Walking through water in initiation means death and rebirth as giving one name to gain another" (Walker, p. 182). In the principle plot of the novel we see Ged being bothered as a shadow by the apparition of his own passing, which he at long last defies and defeats in the last section. Without a doubt, Ged, the saint remains at the upfront of the book, and his journey to stand up to and name his shadow is the focal activity. It is essential that one can begin from the earliest starting point to comprehend the cause of the shadow and how the development of this duality drives the plot as far as Ged's mission for selfhood. What's more, one feels a separation from the earliest starting point, a dejection that frequents our hero.

The reader is acquainted with the youngster on page one of the books which would one day become both Dragonlord and Archmage. He was conceived at the leader of the Northward Vale in a desolate town called Ten Alders, high in the mountain. His mother named him Duny, yet inside a time of his introduction to the world she kicked the bucket. His father, who was the town's bronze-smith, was a stem, unspeakable dad who supported his child with no delicacy. The boy developed wild and quick, comparing a completion of temper with a clamour and pride. His dead mother's sister sustained him as a child, yet she was additionally Ten Alders' witch, busier with the specialty of black magic, and along these lines bombed as a second mother. She made up by instructing Duny the spells and charms of her exchange, however, where she bombed maternally, for she perceived that her nephew had the potential for wizardry. With his new learning of enchantment, the young man was thrilled and soon he had the capacity to direction both winged animal and mammoth. Regularly he was seen with a prey fledgling about him, to such an extent that he was nicknamed Sparrow peddle by the children, a name he kept for an amazing remainder.

Sparrowhawk accomplished his first noticeable quality as a kind of magician when he had the capacity to make a deception of haze so as to keep away from Kargs looting his town. The dream was powerful to the point that the Kargs were re-steered, and they were altogether butchered in their perplexity. In any case, the spell of deception cost Sparrowhawk so much that he was unfit to talk, eat, or rest, and did not appear to hear what was said to him. His auntie perceived that his capacity had been spent by the boy, yet she couldn't re-establish him. While Sparrowhawk stayed in his quiet,

updates on his brave deed had spread far, to such a degree that on the fifth day after the Kargish butcher, an outsider conveying an extensive oak, carne staff to Ten Alders. He was perceived as a wizard and taken to the bronze-smith's horn where he laid his hand on the temple of Sparrowhawk and once contacted his lips, re-establishing the young man's full wellbeing. The bronze smith had said to the more unusual, "You are not a typical man." The Wizard had answered, "Neither will this boy be a common man.

He took Sparrowhawk bird of prey to Re Albi as his believer in the pursuit for imagery not long after Ogion's visit to Ten Alders. The pride and restlessness of the young fellow appeared to increment as he developed amid his time of learning and association with Ogion. There was an example in which a young lady insulted him for weaving a spell of self-change, and in his pride in awing her he went to the Lore Books to which Ogion had not yet presented him. As he turned the pages, he was mesmerized by a spell bringing the dead's spirits. He felt a frightfulness beating him as he endeavoured to translate the runes and images; he wound up fixed, and he couldn't discharge his eyes until he had wrapped up the full spell. The room had turned out to be dull and he was by all accounts restricting his ghastliness to his seat. Investigating his shoulder, he saw something squatting behind the shut entryway, a vague coagulation of darker shadow than murkiness. It appeared to connect with him, and murmur, and call him faintly: yet he couldn't comprehend the word. "(WOE, p. 23) suddenly the entryway was opened, and a man washed in white light came in, talking out loud and furiously, and the haziness and murmuring stopped. Ogion had entered, and his oak staff was all the while consuming with white brilliance.

Ogion acknowledged now that his student had a crude power and offered Sparrowhawk the choice of remaining with him or being sent to Roke Island where the high expressions were educated. Roke was picked by Sparrowhawk. It is essential that we stop here and observe how our student approaches his journey for confidence. They are now mindful that Sparrowhawk comprehends wonder and sees himself traveling toward this path since his prior black magic disciple days with his auntie: "The witch praised him and the children of the village began to fear him, and he himself was sure that very soon he would become great among men" (WOE, p. 6).

In Modern Critical Views, George Slusser: Ursula K. Le Guin perceives the start of Ged's battle with himself in his essay "The Earthsea Trilogy." Slusser proposes that Ged's character is an accentuation on man's developing consciousness of his capacity to do insidious inside him, the estimation of positive individual activity, and Ged's capacity to defeat his pride and dread. We are helped to remember the possibility of Jung that accepting the limit with respect to fiendish is an acknowledgment of our shadowed half and that such acknowledgment is important for a profound development. Ged is bound for seclusion even at a youthful age; he is never again standard by excellence of his capacity and pride and the way that a ground-breaking mage has picked him to ace expressions of the human experience of symbolism. Slusser likens Ged to an artist: "Traditionally, the artist is the most private of heroes; the struggle to create is a struggle with self, with one's own powers and the need to control them and their consequences" (Slusser, p. 73). The greater part of us is in compassion for Ged; at the intersection that symbolize his battle with himself and the severe

organic product borne by his pride, he is in every case alone. Wizard is the narrative of a private fight with one's shadow, of a well-established legend through commencement and apprenticeship through a mission for selfhood, not so much his own, however one obviously appointed for him.

"Amid his stroll through the spring, Ged's confinement prefigures his long periods of physical and mental dejection" (Walker, p. 182), as per Walker. As Walker notes, it is a prerequisite that segregation periods are essential for saints by which their old personalities bite the dust and new ones are conceived. Humanist see Ged encountering intense segregation all through all pieces of the novel, willed without anyone else and requested by society. Ged is required to suffer disengagement in the mountains with Ogion as a result of his outstanding forces. He promotes evacuate himself to Roke's school where he invests a ton of energy alone in the name arrangements of learning towers. This confinement of the "Tower" can be deciphered as formalized, directed by the school.

Be that as it may, when Ged releases the shadow, the soul of "unlife," he encounters a more profound individual detachment. Walker recommends this confinement is both physical and mental. In the first place, the shadow wounds actually constrain Ged to disengage himself: "he lay visually impaired, hard of hearing, and quiet" (WOE, p. 64). Afterward, when Ged begins his recuperation, he is unfit to recover his conviction that he is fit for society and he keeps on heightening his disconnection: "He maintained a strategic distance from the individuals who knew him and the individuals who didn't." (WOE, p. 65) It lights up how Le Guin manufactured a relationship of circumstances and logical results between Ged's individual activities and his estrangement from the aggregate society. "Such a challenge to the social structure acting in a vacuum undermines the 'parity of light and obscurity, life and demise, great and insidiousness' since Le Guin sees these major powers of life as being associated and basic to society. Social conduct has inescapable good ramifications for Le Guin" (Walker, p. 186). For Ged's situation, in the process of his socialization into masculinity, he disturbs the Equilibrium by declaring his very own self-image over everything else. Along these lines since he has upset the Balance, Ged is compelled to live both outside the designing of society and past as far as possible.

WOE is now moving away from Roke's intellectual hub to the Low Torning fishing village where Ged accepted the resident sorcerer's position. Ged accepts this unimportant post at Low Torning because "since that night on Roke Knoll, his desire had turned against fame and display as much as it had once been put on them. He always doubted his strength and feared the trial of his power" (WOE, p. 12). His quick assignment presently is to free Pendor's monsters from Low Torning's danger. Ged is bothered by his shadow's fantasies, and yet he can't go up against his enemy and overcome the winged serpents; his activity starts things out. Lasseter has a fascinating perspective on Ged's experience with the mythical serpents: he proposes that the victory of the monsters is important to Ged's quest for shadow, despite the fact that Ged may not know about this:

In defending his fisher folk against the dragons' attack, he is also taking true and right action to bring his primeval power under control in himself, thus facing without fully realizing it,

the formless and tearing beast-nature of shadow. Attending to his appointed task and duty, he is attending to his personal inner danger. (Lasseter, p. 95)

Lasseter further suggests that Ged's resistance to the temptations of the Terrenon, to its promise of power and fame, to ancient evils deeper than any personal shadow, the evil of Satanism and occultism, all deepen his self-knowledge and his strength. Moreover, Lasseter proposes that Ged's protection from the Terrenon's enticements, his guarantee of intensity and distinction, antiquated disasters more profound than any close to home shadow, the underhandedness of Satanism and otherworldliness, all extend his self-information and quality. Lasseter offers a persuading translation when he suggests that Ged can at exactly that point escape the Terrenon's mysterious power by giving up inclination and mankind for the bird of prey's wildness and scholarly objectivity of his open name. Just as a dehumanized bird of prey with a forceful astuteness would he be able to come back to the main spot where he understands that he can catch what was lost.

There is obviously a dramatic change in Ged's inner direction when he returns from his hawk-mood and admits to Ogion: "I have come back to you as I left: a fool" (WOE, p.126). When Ogion enquires about the shadow-beast that pursues him, Ged answers: "I have no strength against the thing" (WOE, p.127). But Ogion reminds Ged: "Strange, you had strength enough to outsell a sorcerer in his own domain, there in Osskill. Ged's internal course clearly changes drastically when he comes back from his bird of prey state of mind and admits to Ogion: "I have returned to you as I left: a trick" (WOE, p.126). At the point when Ogion gets some information about the shadow-mammoth seeking after him, Ged answers: "I have no quality against the thing" (WOE, p. 127). Ogion prompts that all things have a name, even the shadow, and now the time has wanted Ged to tumble around:" If you proceed, on the off chance that you continue running, wherever you run, you'll discover peril and fiendishness, on the grounds that it's pursuing you, it's picking your direction. You must pick. You need to search for what you're searching for. The seeker must be you" (WOE, p.128).

The quest for the shadow appears as a long pursuit over the wild of the vast ocean. The readers helped to remember the pursuit over the ice that finishes up Mary Shelley's Frankenstein. The type of the shadow, as Lasseter brings up, experiences a change. Like Ged's very own soul, the shadow at first has no head nor administering insight. It is seen as shapeless, savage, and insatiable with abhor and needing. It is fascinating that when the shadow shows up in Ged's daze in Low Torning, it is still without shape, yet does not jump promptly at him; it murmurs to him, however without words. Lasseter clues that the shadow is developing increasingly human, progressively shaped, and that Ged's hard and genuine work at Roke, his freshly discovered sympathy for the powerless and tormented, for Pechevary and his kin, have started to adapt his soul. Along these lines' Ged-ness would now be able to appear to murmur, however still without words, it can contact others.

It is as a bogus human, a gebbeth mariner Skiorh, when Ged next meets the shadow. The gebbeth pushes off the human appearance on Osskil and swings to Ged in the genuine state of the genuine shadow, a gibberish in a shroud that expresses its name - Ged. It murmurs, mutters, and calls to Ged as the shadow pursues Ged during that time and snow. Lasseter proposes it is the valour and

immovability of Ged at Pendor before the mythical serpents that gave the shadow its evident human structure and words. Accordingly, at this intersection of selfhood, Ged just starts to comprehend his shadow in direct relationship as he currently sees his actual self, his genuine wants, and his "great" expectations. He knows that he is not keen on riches (the crowd of a monster); He understands that for the good of he wouldn't like to execute or pass on, thus he liberates the winged serpent. Above all, as a genuine saint, Ged does not have any desire to fix his very own inside battle rapidly and effectively, on the grounds that he won't offer his fisher folk to the mythical serpents for the name of the shadow. The tune waves into the craftsman in Le Guin as Ged keeps running before the shadow: "It had started to murmur and mutter to him, calling him, and he realized that murmuring was in his ears for his entire life" (WOE, p.108)

As we approach the last showdown on the sands of World's End among Ged and his shadow, we start to comprehend the idea of the shadow not as a different substance, yet as an augmentation of Ged himself. In this way, from a Jungian perspective, the shadow presently speaks to each one of those on whom Ged has anticipated his very own shadow, those people who epitomized his abhors and fears. The shadow confronting Ged now accept his dad's shape, the smith, trailed by Jasper, Pechevarry, Skiorh, a mythical serpent, and after that continues a startling face that is neither man nor beast, yet with eyes like dark void pits. Ged faces the snapshot of his reality:

Aloud and clearly, breaking that old silence, Ged spoke the shadow's name and in the same moment the shadow spoke without lips or tongue, saying the same word: 'Ged.' And the two voices were one voice. Ged reached out his hands, dropping his staff, and took hold of his shadow, of the black self that reached out to him. Light and darkness met, and joined, and were one. (WOE, p.180).

By perceiving and making harmony with his shadow, Ged has achieved his journey for independence to some degree. As Jung proposes, it is this parallel voyage that one needs to venture out to confront the primordial encounters that are not the standard, for they must be found inside the dull openings of the psyche. What's more, to be sure, Ged has voyage, this underground adventure through the dull night of the spirit that is basic to human advancement in its totality. In any case, the procedure of change must be accomplished through death for some, a definitive selfhood. The reader is taking a gander at the last limit of Ged's idea of death. It is no mishap that, having both accomplished their courageous journeys, Arren and Ged live separated from the aggregate human house: alone in the quietness of the woods, and Arren alone on the position of authority. One ponders about this present seclusion's need. My proposition likewise took a gander at death as a definitive selfhood in which the acknowledgment of death is the essential forever's totality. The repetitive topic of light and dimness, life and demise exist in the two books as supplements of a brave selfhood. It is the imagery of light and haziness, the encounter among life and passing, which drives both Arren and Ged to a vast degree as they continued looking for selfhood. Indeed, "to light a flame is to cast a shadow" (WOE, p. 44) can be viewed as the allegory of this thought.

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