FACTA UNIVERSITATIS
Series: **Linguistics and Literature** Vol. 3, N° 1, 2004, pp. 111 - 121

THE KNIFE, THE STING AND THE TOOTH: MANIFESTATIONS OF SHADOW IN *THE LORD OF THE RINGS*

UDC 821.111-31.09

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Abstract. *Archetypal analysis of Tolkien's narrative points to the centrality of the motif of shadow, a mythological term adopted by Jung to refer to undesirable and suppressed aspects of both the personal and collective psyche. The paper focuses on Tolkien's treatment of this motif with a view to exposing cultural and anthropological implications of his work, as well as his concept of personal growth, as exemplified by his protagonist Frodo. It is demonstrated that the collective shadow contents of Tolkien's imaginary universe, which is predominantly patriarchal, originate in the projection of Thanatos and the hostility towards the daemonic, orgiastic (and hence disruptive) elements of the feminine. At the personal level, however, Tolkien is more hopeful and examines the prospect of integrating the shadow through the complex dynamic evolving between Frodo and Gollum as his Other. The process whereby this integration is achieved is gradual and the psychological experiences it entails – withdrawing projections, relinquishing the ideological constructs which justify animosity towards the Other, and recovering wholeness by recognizing the disowned portion of the Self – may all be discerned in Tolkien's novel.*

On the journey back home, after he has completed his heroic quest, Frodo suddenly realizes that he has saved his native Shire for others, but not for himself: 'There is no real going back. Though I may come to the Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting and tooth, and a long burden. Where shall I find rest?' Frodo's conscious outlook has been irrevocably changed by the disturbing revelations of his experiences and, like Eliot's Magi, he can no longer feel at ease in the old dispensation. As a metaphor for his lost innocence and limited awareness about reality and the self prior to undertaking his inward and outward journey, the Shire can no longer contain Frodo, whose comprehension had to expand in order to acknowledge and encompass his encounters with the dark side of the psyche.

The central place in Tolkien's narrative is assigned to Frodo and three other hobbits, whom the other races of Middle-Earth also call 'halflings'. The notion of a 'halfling' is in-

Received August 29, 2004

dicative of Tolkien's purpose to exploit his characters' potential for growth and transformation. In the course of their journey, each of the half-formed little men will symbolically grow up in a different way. Merry and Pippin will embrace the patriarchal order governing the race of Men, entering the armed services of human kingdoms and swearing oaths of fealty to powerful father-figures of Theoden and Denethor (as Merry says to Theoden quite explicitly: 'As a father you shall be to me').[1] Sam, a gardener, will be initiated in quite a different way, by receiving a box of earth and a magical *mallorn* seed from the sorceress of Lothlorien, the Elven-queen Galadriel. His affiliation with the feminine principle becomes especially prominent towards the end of the novel, when he uses Galadriel's gift to restore vegetative life in the Shire, and fathers a beautiful daughter Elanor.[2] Frodo's own journey towards self-realization is the most complex of all, most far-reaching but at the same time the most troublesome, as it involves recognition and – at least to some degree – assimilation of the shadow.

Shadow, according to Jung, is a mythological name for an archetype which has the most frequent and the most disturbing influence on the ego. In so far as its nature is personal, it can be defined as the dark side of the ego-complex, the counterpart of the ego, created by the conscious mind and containing suppressed and undesirable aspects of personality. The shadow may also contain childish or primitive qualities which have a potential to vitalize and embellish human existence, provided they can be properly reintegrated. It is the most accessible of the archetypes, and the easiest to experience. On the other hand, since gaining shadow awareness (i.e., recognizing the negative traits of one's own personality) requires a considerable moral effort, it very often meets with resistance. Jung himself criticized fiercely the 'foolish Jungians' who avoid the shadow and focus on other archetypes. For him, to indulge in the exploration of the more fascinating but less disturbing areas of the unconscious while sidestepping the distasteful problem of the shadow is equivalent to resisting self-knowledge. There can be no proper self-knowledge without the essential recognition of the presence and reality of one's shadowy side.[3]

The shadow also has its transpersonal dimension: as Steven Walker writes,

> The *collective shadow*, viewed as a component of the collective unconscious, is the archetype of collective evil and can be represented by such archetypal images as the Devil, the Enemy, the Bad Guys, and the Evil Empire. In wartime or in any other situation of political confrontation the shadow is likely to be *projected* onto the enemy side, which is consequently viewed as hopelessly depraved, vicious, cruel, and inhuman… At the same time our side, having projected its shadow contents onto the enemy, appears to be all good and thoroughly justified… The myth of combat between Good and Evil often covers up a situation of moral

[1] In order to make their maturing more rounded and comprehensive, however, Tolkien will also arrange their crucial encounter with the ancient tree-shepherd Fangorn, whose draught makes Merry and Pippin grow three inches each.

[2] At the same time, however, he is bound to his beloved master Frodo, and symbolically 'split' between the two services. Steven Walker discusses the same-gender pairs of characters in myth and literature, such as Gilgamesh and Enkidu, Jim and Huck, Frodo and Sam, and refers to the archetype presiding over their relationships as the archetype of *the double*. It covers a number of psychological relations 'based on feelings of affinity and identity… including [although not necessarily] passionate sexual attachment to a person of the same sex.' There is certainly a potential for personal growth in such bonds, just as there is in heterosexual ones, guided by the archetype of Jungian *hieros gamos*. S. Walker, *Jung and the Jungians on Myth*, New York, Routledge, 2002, p. 157.

[3] Ibid., pp. 34-35.

> unconsciousness, with inflation with the Good and projection of Evil [as] the usual result.[4]

Apparently, there must be a causal relationship between the collective shadow of a given culture and the personal shadow: C. Zweig and S. Wolf, the authors of *Romancing the Shadow*, point out that the collective shadow 'forms the sea of moral and social values in which we swim'; it provides a general framework whereby an individual establishes which traits of his/her character would be considered desirable or undesirable by the community, and in this way inevitably plays a part in constituting one's personal shadow.[5]

The shadow which Frodo encounters on his quest also consists of multiple layers, some of them referring to the cultural and anthropological dimensions of Tolkien's work, and some to how he conceived of the personal growth of his hero. Perhaps the best way to distinguish between them is to analyse the significance of the three wounds Frodo receives, and of the shadow figures inflicting them.

THE KNIFE

On Weathertop, Frodo is stabbed by a Morgul-knife, the weapon wielded by the Witch-king, the leader and the most terrifying of the nine Ringwraiths. While the others see the wraiths only as vague black shapes, Frodo gets a clearer view of them once he puts on the Ring. Symbolically, when one wears the Ring, the visible portion of the self – the *persona* one normally presents to the world – becomes invisible; whereas to the bearer, the concealed, suppressed portions of inner and outer reality become visible. The Ring acts as a catalyst, enabling one to encounter the shadow. This is why Galadriel refers to Frodo as 'the one that has borne it [the Ring] on his finger and seen that which is hidden'.

The Ringwraiths were originally mortal men, 'proud and great'. 'Long ago they fell under the dominion of the One, and they became shadows under his [the Dark Lord Sauron's] great Shadow, his most terrible servants.' Primarily, the Ringwraiths are the embodiment of the collective shadow of the race of Men. The story of the dreams and aspirations of the god-like human race of Nùmenoreans, and of their gradual decay, is told in fragments throughout the novel. A part of it is rehearsed by Faramir, the younger son of the steward of Gondor. Faramir discloses to Frodo and Sam his vision of the ideal of human civilization epitomized in a beautiful city treasuring ancient lore and historical records, wherein weapons are only to be used to defend its virtues:

> War must be, while we defend our lives against a destroyer who would devour all; but I do not love the bright sword for its sharpness, nor the arrow for its swiftness, nor the warrior for his glory. I love only that which they defend: the city of the Men of Nùmenor; and I would have her loved for her memory, her ancientry, her beauty, and her present wisdom.

Most of the other inhabitants of Gondor, however, are unlike Faramir. (In terms of William James, Faramir might be denoted as one of the minority of the 'tender-minded'

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[4] Ibid, p. 34.
[5] C. Zweig and S. Wolf, *Romancing the Shadow*, New York, Ballantine Books, 1997, p. 17.

living in a 'tough-minded' culture, of which his brother Boromir and his father Denethor would be typical representatives.[6]) He regretfully observes the slow regression of Nùmenoreans, from a race originally nearly divine in their virtues, wisdom and longevity, to a race of 'Middle Men', 'Men of the Twilight': 'We now love war and valour as things good in themselves, both a sport and an end… We esteem a warrior… above men of other crafts.'

In Faramir's speech, the regressive indulgence of Nùmenoreans in war games and violence is in some vague way related to their obsession with death and the transience of human existence:

> Death was ever present, because the Nùmenoreans still… hungered after endless life unchanging. Kings made tombs more splendid than houses of the living, and counted old names in the rolls of their descent dearer than the names of sons. Childless lords sat in aged halls musing on heraldry; in secret chambers withered men compounded strong elixirs, or in high cold towers asked questions of the stars.

In effect, the patriarchal civilization of Nùmenor is obsessed with the need to defeat mortality and triumph over Nature. The Nùmenoreans become warriors, projecting Thanatos upon the Other. 'Hungering after endless life unchanging', they refuse to accept death as a natural and inevitable phase of the biological cycle of human life. As a consequence, what inadvertently gets exiled into the shadow, alongside with their fear of death, is their vitality, as the images of childless lords and withered men suggest. What emerges from the shadow are nine bestial wraiths, mirroring mankind's own hidden face of destructiveness and dark obsession with power over life and death. The Witch-king of Nazgul becomes quite explicitly the personification of Thanatos, saying to Gandalf: 'Old fool! This is my hour. Do you not know Death when you see it?' In the scene of the battle of Minas Tirith, the entire dark host of Mordor, of deformed mindless creatures, orcs and trolls, embodying the suppressed and consequently demonized forces of Nature, is depicted ramming the gate of the beautiful white city of the seven circles, threatening to overwhelm the fragile ordered world of narrow human consciousness.

The account of the decay of Nùmenoreans also acquires a mythological dimension in its relation to the history of the Ring. In the novel's ancient pre-history Isildur, king Elendil's son, wastes a chance to throw the Ring into the fires of Mount Doom and dispose of its evil forever, deciding instead to keep it in his possession, as an heirloom of his house and his descendants. Soon after this decision, Isildur is slain; the Ring becomes consequently known as *Isildur's Bane*, and we are told that 'ever since that day the race of Nùmenor has decayed, and the span of their years has lessened.' The soft spot of Isildur, the most distinguished representative of Nùmenoreans, is by implication the soft spot of his whole culture. The accursed heritage which his heir Aragorn has to claim after years of self-imposed exile concerns not only the throne of Gondor, but also the recognition of the shadow of his race, epitomized in Isildur's tragic failure: the capacity for evil and betrayal of the noblest cultural ideals. When Aragorn expresses his conviction that 'Isildur's

[6] James maintains that within every culture there exist two types of personalities: the *tough-minded*, forming the majority, who by temperament are satisfied with normative culture and do not need to seek reality beyond its confines; and the *tender-minded*, the minority who feel alienated from the usual goals of their culture and are therefore led to explore beyond the ordinary. For this explanation of James's views I am indebted to Curtiss Hoffman's study *The Seven Story Tower*, Cambridge, Perseus, 1999, p.70.

heir should labour to repair Isildur's fault', this entails far more than just wielding the sword.

THE STING

In order to enter Mordor, the realm of Sauron, and so commence the final phase of his quest, Frodo must follow his treacherous dark double, Gollum, into the dark tunnel which is really the lair of a gigantic she-spider Shelob. Mating with and later slaying her own male offspring, feeding on all living things, Shelob is depicted as an insatiable and thoroughly destructive female monster:

> Great horns she had, and behind her short stalk-like neck was her huge swollen body, a vast bloated bag, swaying and sagging between her legs; its great bulk was black, blotched with livid marks, but the belly underneath was pale and luminous and gave forth a stench.
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> … still she was there, who was there before Sauron… and she served none but herself, drinking the blood of Elves and Men, bloated and grown fat with endless brooding on her feasts, weaving webs of shadow; for all living things were her food, and her vomit darkness. Far and wide her lesser broods, bastards of the miserable mates, her own offspring, that she slew, spread from glen to glen…
>
> Little she knew of or cared for towers, or rings, or anything devised by mind or hand, who only desired death for all others, mind and body, and for herself a glut of life, alone, swollen till the mountains could no longer hold her up and the darkness contain her.

The above is possibly one of the most striking literary representations of Jungian Terrible Mother, whom Ted Hughes also calls the Black Witch or the Queen of Hell. As Hughes explains, the Great Goddess of matriarchal mysteries consists of two antithetical figures – the Goddess of Benign Love and the Goddess of the Underworld (although the benign figure is sometimes further divided into Mother and Sacred Bride). In the most ancient manifestations, such as in Tiamat, the two are united, whereas in pairs such as Aphrodite and Persephone, or Inanna and Ereshkigal, the separation becomes more prominent. Still, as Hughes maintains, in every epiphany of the Goddess both aspects are present, 'one latent behind the other. In the foreground they appear to be two, and opposites, but in the background they are one.'[7] The rational ego of the patriarchal man, however, finds it impossible to cope with the Goddess in her completeness (even though, on the inner plane, she actually represents the totality of his natural, biological and instinctual life). In order to preserve the equilibrium and control required of him by society, he splits the Goddess into the part that supports and confirms his rational existence, and the part that would disrupt it. The dark, rejected part

[7] T. Hughes, *Shakespeare and the Goddess of Complete Being*, London, Faber & Faber, 1993, pp. 6-7.

> … not only includes the orgiastic, amoral and even non-human biological drive for reproduction… but associates herself, being forbidden, with everything forbidden, uncontrollable, naturally or supernaturally hostile, thereby uniting the world of death with the world of elemental sexuality, animality and the daemonic.[8]

Frodo's encounter with Shelob is not fatal: 'her Ladyship', as the orcs call her, stings him but does not kill him. He does, however, slip into a death-like state and Sam later finds him naked in the tower of Cirith Ungol. The symbolical death and rebirth perhaps constitute a prerequisite for entering 'the land of Mordor where the Shadows lie'.

The Elven-queen Galadriel (whose other titles include 'The White Lady', 'Lady that Dies Not' and 'Mistress of Magic') represents the Goddess in her benign aspect. The following excerpt from Robert Graves's study leaves hardly any doubt that Galadriel and Shelob are split manifestations of the same archetype:

> The Goddess is a lovely, slender woman with… deathly pale face, lips red as rowan-berries, startlingly blue eyes and long fair hair; she will suddenly transform herself into sow, mare, bitch, vixen, she-ass, weasel, serpent, owl, she-wolf, tigress, mermaid or loathsome hag.… In ghost stories she often figures as 'The White Lady', and in ancient religions, from the British Isles to Caucasus, as the 'White Goddess'….[A] true poem is necessarily an invocation of the White Goddess, or Muse, the mother of All Living, the ancient power of fright and lust – the female spider or the queen-bee whose embrace is death.[9]

Quoting Shakespeare and a fourteenth-century charm, Graves gives evidence for yet another mythical manifestation of the Goddess, in the form of the cruel Night Mare. In these epiphanies Night Mare is accompanied by offspring: St. Swithold in Shakespeare's verses encounters 'the Night Mare and her nine-fold', the nine young ones who 'suck up blood' just like their mother.[10] Given that in the first part of Tolkien's novel the nine Ringwraiths appear in the form of Black Riders, it is possible that by their mythological background they are also related to the rejected half of the feminine. They certainly do belong to the same complex of unconscious fears of everything 'forbidden, uncontrollable, naturally or supernaturally hostile', 'the world of death and the daemonic' with which Hughes associates the insatiable and amoral Queen of Hell.

THE TOOTH

Standing at the mouth of Orodruin, Frodo realizes he is ultimately incapable of destroying the Ring. Instead he puts it on his finger and disappears. The resolution is brought about by Gollum, who assaults the invisible Frodo, bites off his finger to get the Ring and then stumbles into the chasm. After the Ring has been destroyed, Frodo invites Sam to forgive Gollum, as the task couldn't have been accomplished without his treason:

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[8] Ibid, pp. 513-515. Ted Hughes also notices that 'the imagination's symbols are based on subliminal perception.' According to him, Shakespeare's close acquaintance with the farm life significantly contributed to the hold that the myth of Venus and Adonis had on his imagination, and to his choice of the boar/sow as a symbol of 'elemental sexuality and animality'. Similarly, the fact that Tolkien was stung by a spider in childhood must have made a corresponding impact on his mythic equation.

[9] R. Graves, *The White Goddess*, London, Faber & Faber, 1961, p. 24.

[10] Ibid., p. 26.

'… do you remember Gandalf's words: *Even Gollum may have something yet to do.* But for him, Sam, I could not have destroyed the Ring. The Quest would have been in vain, even at the bitter end. So let us forgive him!'

Unlike the Ringwraiths and Shelob, which are manifestations of collective shadow, Gollum symbolizes Frodo's personal shadow. As Sam notices, 'the two were in some way akin and not alien: they could reach one another's minds.' Given his age, Gollum (originally called Smeagol) may also be seen as Frodo's distant ancestor. We are told he originates from a race which was akin to hobbits; the crucial difference being that, unlike the hobbits of Frodo's era who for the most part regard rivers, seas and other bodies of water with deep misgiving, Smeagol's people loved the river and excelled in fishing and swimming. Frodo is an orphan whose father drowned; whereas Tolkien reminds us time and again of the pleasure Gollum takes in diving in deep pools. In this context, water symbolizes the chthonic forces in Nature, with which Smeagol/Gollum is apparently more closely acquainted than Frodo. Although Frodo's people live in comfortable holes in the ground, suggesting they still haven't completely disowned their link with the Mother, they have apparently become hostile towards her more dangerous, distrustful aspects. On the other hand, Gollum's affiliation with the daemonic half of the Goddess is stated quite explicitly: while he has never consented to serve Sauron, he willingly serves and worships the Terrible Mother Shelob.[11]

Smeagol's inclinations may also symbolize his fascination with introspection:

> He was interested in roots and beginnings; he dived into deep pools; he burrowed under trees and growing plants; he tunnelled into green mounds; and he ceased to look up at the hill-tops, or the leaves on trees, or the flowers opening in the air: his head and his eye were downward.

Tolkien seems to suggest, however, that unless it is conducted with a noble purpose such as Frodo's and with wise counsel such as Gandalf's, introspection may turn out to be fruitless or even disastrous.[12] Indeed what Smeagol reveals and unleashes in the darkness are his most negative traits: his envy and possessiveness which motivate him to commit murder in order to claim the Ring.[13] In order to justify his act, he convinces himself that the Ring has rightfully come to him as his birthday present. The lie hints at a deeper psychological truth, as Gollum/Smeagol's acquisition of the Ring actually marks the birth of his dark, shadowy self.

In Tolkien's ethical system, the person who wants to use the Ring may initially even be motivated by good intentions, but these are soon thwarted by the Ring itself, which ultimately appeals to and brings to the fore one's egotistic drive for power. The power

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[11] At the same time, as mentioned above, it may be argued that Sam serves the Goddess in her benign aspect, represented by Galadriel. The theory would explain why both Sam and Gollum are indispensable to Frodo for the fulfilment of his task; their archetypal dimension also explains a good deal of dynamic between Sam and Gollum, and especially the fact that they can't stand each other.

[12] R. Bly makes a similar conclusion regarding Conrad's *Heart of Darkness*. Because Marlow has taken serious responsibility for running his ship and for the lives of the people on board, he is capable of communicating with his shadow in a non-destructive way; whereas Kurtz, whose commitment to 'enlightening the savages' is just a form of self-deceit, looks into his soul and goes mad. R. Bly, *A Little Book on the Human Shadow,* San Francisco, Harper, 1988, p. 64.

[13] The first thing Smeagol notices after the act of murder (and putting on the Ring) is that his family can no longer see him. Again, one cannot help but remember Conrad and the protagonist of *Lord Jim*, who also seems to become invisible to his pious, conservative family after he betrays their – and his – ideal of conduct.

with which the Ring endows its bearer is apparently shadow energy, inherent in the suppressed contents of the psyche, which the Ring seems to be able to reclaim. In other words, the Ring seems to act like an evil matchmaker, arranging a marriage between the ego and the shadow on the unwholesome ground of a power trip. Soon enough, in such an alliance, the ego finds itself under the sway of the power it wanted to wield. As Gandalf explains, the Ring is 'so powerful that in the end it would utterly overcome anyone of the mortal race who possessed it. It would possess him.'

C. Zweig and S. Wolfe ascribe great importance and centrality to this psychic complex, which they call the *power shadow*. In various ways, the shadow character uses power to serve the ego, pretending to be its friend, whereas actually it is an enemy, 'a demon hungering for satisfaction'. Echoing Gandalf, the authors remark: 'Soon, we do not have power; it has us.'[14]

Unlike Gollum, Frodo really receives the Ring as a birthday present from Bilbo, in the year when he comes of age; the date is 22nd September, the beginning of autumn, also symbolizing ripeness. It is essential, however, that alongside with the Ring Bilbo also bequeaths to Frodo his wisdom, his notion of the existence of One Road, which leads towards the place 'where many paths and errands meet', where one becomes aware of larger responsibilities and willingly embraces some transpersonal service.

Bilbo's idea about the Road may be construed in relation to the Jungian archetype of the Self. As C. Zweig and S. Wolf explain,

> …the term Self denotes the 'God within', the transpersonal realm within the personal life. The Self contains the potential for the totality of personality, including the shadow. An experience of the Self brings purpose and meaning to life, a connection to something larger than the individual ego… When one can hear the voice of the Self and learn to obey it, one walks and talks with authenticity.[15]

At the council in Rivendell, it is clearly the voice of the Self which urges Frodo to undertake the terrible journey:

> A great dread fell on him, as if he was awaiting the pronouncement of some doom that he had long foreseen and vainly hoped might after all never be spoken. An overwhelming longing to rest and remain at peace by Bilbo's side in Rivendell filled all his heart. At last with an effort he spoke, and wondered to hear his own words, as if some other will was using his small voice.
>
> 'I will take the Ring,' he said, 'though I do not know the way.'

As Frodo gradually discovers 'the way' in which his quest will be accomplished, it turns out that in the moments of greatest crises help and guidance will come to him from his own treacherous shadow, Gollum. The idea that a treacherous figure may turn out to serve a good purpose in the general scheme of things is not novel in literature or myth. Goethe's Mephisto says about himself, 'I am the power that wants to do evil, but always ends up, in spite of myself, doing good.' Likewise, C. Zweig and S. Wolf remind us that Jesus couldn't have completed his destiny without the betrayal of Judas.[16]

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[14] C. Zweig and S. Wolf, op. cit., p. 49.
[15] Ibid., p.16.
[16] Ibid., p. 307.

Frodo's recognition and acceptance of this dark partner, however, come only gradually. His initial reaction to the shadow is very much in line with Jung's observations. When Gandalf first tells him the story about Smeagol, he responds with repulsion and absolute refusal to recognize any kinship between the despicable features of the Other and his own:

> '…How loathsome!'
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> 'I think it's a sad story,' said the wizard, 'and it might have happened to others, even to some hobbits that I have known.'
>
> 'I can't believe that Gollum was connected with hobbits, however distantly,' said Frodo with some heat. 'What an abominable notion!'

Frodo feels a passionate urge to deny any kinship with evil both at the *personal* and at the *tribal* level. In his study *The Seven Story Tower*, Curtiss Hoffman discusses a tendency well documented in numerous mythological contexts, to remove 'the cause of a morally questionable event from the sphere of responsibility of [one's own] culture'. He calls this construction *displacement* and finds it closely connected to the Jungian notion of Shadow projection.[17] Having disowned the 'morally questionable' traits and projected them upon another person or group, we consequently tend to react to them with self-righteous indignation or even with the desire to annihilate the Other. Gandalf points out to Frodo, however, that such a course of action is short-sighted and unwise:

> 'I am sorry,' said Frodo. 'But I am frightened; and I do not feel any pity for Gollum.'
>
> 'You have not seen him,' Gandalf broke in.
>
> 'No, and I don't want to,' said Frodo. 'I can't understand you. Do you mean to say that you, and the Elves, have let him live on after all those horrible deeds? Now at any rate he is as bad as an Orc, and just an enemy. He deserves death.'
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> 'Deserves it! I daresay he does. Many that live deserve death. And some that die deserve life. Can you give it to them? Then do not be too eager to deal out death in judgement. For even the very wise cannot see all ends.'

Having internalized Gandalf's wise advice, Frodo spares Gollum's life and befriends the repulsive creature by offering him sympathy and understanding. For this moral effort, he is richly rewarded. The authors of *Romancing the Shadow* maintain that, as a rule, a positive and a negative trait of one's character are exiled into the personal Shadow together. If we muster the moral courage to mine the former from the darkness, the latter emerges as well, presenting us with a surprising gift.[18] The authors call it 'the gold in the dark side'[19]. The theory is applicable to Tolkien's character: Smeagol, with his marvelous physical agility, his skills in climbing and diving, his keen sense of touch and smell, his hunter's instincts and ability to find 'safe paths in the dark', becomes Frodo's ally; Gollum, the embodiment of the power shadow, an envious, possessive murderer, remains his enemy. While Gollum hungers for the Ring, Smeagol is hungry only for the 'juicy sweet' fish.[20]

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[17] C. Hoffman, op. cit., p. 178.

[18] Tolkien's symbolism is quite consistent here: indeed when Frodo first catches a glimpse of Gollum he is *in a mine*, walking through the dwarves' delvings in Moria.

[19] C. Zweig and S. Wolf, op. cit., p. 13.

[20] Alternatively one might prefer to stick to Sam's terminology and call the two halves Slinker and Stinker.

Robert Bly recognizes five stages in the development of one's relationship with the shadow. In the first stage, we project the undesirable and shameful traits upon someone else, and deny any kinship with them. This corresponds to Frodo's refusal to accept that Gollum is a hobbit. In the second stage, the projections begin to 'rattle' and we notice some troublesome inconsistency in our perception of the person or group we have labelled as the Enemy. This would correspond to the moment when Frodo starts feeling pity for Gollum and acknowledges his positive qualities, while at the same time becoming aware of his own moral wavering about the Ring. In the third stage, we resort to 'moral intelligence' to repair the rattle, using some simplified philosophical or ideological construct to help us justify and persist in our continuous animosity towards the Other. Frodo does call Gollum 'an Enemy' and says he is 'as bad as an orc', but with the help of Gandalf, he apparently moves on from this stage fairly quickly. In the fourth stage, we recognize our own diminishment as a consequence of disowning some valuable portions of the self; in the fifth, we attempt to retrieve or, as Bly poetically puts it, to eat our shadow.[21] At the physical plane, it looks as if Gollum has eaten Frodo's finger; at the inner plane, it is actually Frodo who has eaten his own shadow, so that its outer manifestation no longer needs to exist and therefore disappears in the chasm.

Bly also points out that melancholy and sorrow are always the marks of retrieved shadow. '[T]he person who has eaten his shadow spreads calmness, and shows more grief than anger.' He/she also shows greater wisdom in coping with ethical issues.[22] The authors of *Romancing the Shadow* maintain that shadow-work eventually carries one beyond the naïve phase in which the world is viewed as 'all-good', and beyond the cynical phase in which it is viewed as 'all-bad', towards the third phase, characterized by 'a more nuanced perception of reality and a capacity to tolerate paradox and ambiguity'[23]. At the end of the novel, Frodo displays all these qualities, acting as a 'sadder and a wiser man' and treating mercifully the fallen wizard Saruman and his henchmen who have attempted to take over the Shire. At the same time, however, it seems that Frodo's deep insight into reality and the complexity of human nature have left him quite disinclined to continue to participate in the world of action. Upon their dealing with the bullies, Merry points out to him that he won't rescue the Shire just by being sad. Frodo's departure for a timeless realm across the sea marks the final divorce of *vita contemplativa* and *vita activa*; still, the book he leaves behind, like Tolkien's own narrative, should be viewed as attempts at preserving the link.

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[21] R. Bly, op. cit., pp. 29-38.
[22] Ibid., p. 42.
[23] C. Zweig and S. Wolf, op. cit., p. 18.

NOŽ, ŽAOKA I ZUB: MANIFESTACIJE SENKE U *GOSPODARU PRSTENOVA*

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Sa stanovišta arhetipske analize, za razumevanje Tolkinovog romana od suštinskog je značaja proučiti motiv senke. Ovaj mitološki termin u Jungovim teorijama označava nepoželjne ili potisnute sadržaje individualne, kao i kolektivne psihe. Razmatrajući Tolkinovu obradu motiva senke, rad ukazuje na kulturološke i antropološke odrednice njegovog dela, kao i na piščevo viđenje mogućnosti za razvoj pojedinca, što se u romanu najbolje oslikava na primeru protagoniste Froda. Kada je reč o kolektivnoj senci, njeno izvorište u Tolkinovom univerzumu treba tražiti u projekciji Tanatosa i neprijateljskom odnosu prema demonskim, orgijastičkim aspektima ženskog principa, koji podrivaju identitet patrijarhalnog muškarca. Najviše nade, međutim, Tolkin polaže u napore pojedinca da senku integriše na ličnom planu, što se u romanu istražuje kroz složenu dinamiku odnosa između Froda i Goluma, koji simbolizuje njegovo Drugo.Postepeni proces integracije i psihološka iskustva koja taj proces nalaže – povlačenje projekcija, odbacivanje ideoloških konstrukcija koje opravdavaju neprijateljstvo prema Drugom, i ponovno prisvajanje određenih aspekata Jastva – predstavljeni su kroz fabulu Tolkinovog dela.