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Analýza a komparace dračích charakterů v dílech Ch. Paoliniho a J. R. R. Tolkiena

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Autor práce: **Markéta Hvězdová**
Vedoucí práce: Sándor Klapcsik, Ph.D.





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Analysis and Comparison of the Dragon Characters in the Works of Ch. Paolini and J. R. R. Tolkien

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Author: **Markéta Hvězdová**
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Jméno a příjmení: **Markéta Hvězdová**
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Studijní program: **B7507 Specializace v pedagogice**
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Z á s a d y p r o v y p r a c o v á n í :

Cílem bakalářské práce je analýza a následné porovnání dračích charakterů dvou autorů. Prvním autorem je Američan Christopher Paolini a jeho fantasy série čtyř knih "Inheritance cycle". Druhý autor je J. R. R. Tolkien, který zmiňuje dračí charaktery v mnoha svých dílech, jako například v sérii Pán prstenů.

Práce se zaměří jak na charakterové, tak i na vzhledové rysy draků obou autorů. Tato analýza zahrne vztahy lidí, draků a ostatních postav a dále také porovná zlé a dobré draky.

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doc. RNDr. Miroslav Brzezina, CSc.
děkan

L.S.



PhDr. Marcela Malá, M.A., Ph.D.
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Anotace

Tato bakalářská práce popisuje čtyři dračí charaktery, jmenovitě Glaurunga, Smauga, Glaedra a Saphiru a to od dvou autorů: J. R. R. Tolkiena a Christophera Paoliniho. Práce také analyzuje charaktery z psychologického hlediska. Tyto psychologické analýzy jsou založeny na pracích několika psychologů a následně jsou mezi sebou porovnány.

Klíčová slova

Drak, John Ronald Reuel Tolkien, Christopher Paolini, psychologická analýza, narcismus, psychopatie, porovnání, fantasy, zvíře

Annotation

The bachelor thesis describes four dragon characters, namely, Glaurung, Smaug, Glaedr, and Saphira from two authors: J. R. R. Tolkien and Christopher Paolini. It also analyses the characters from a psychological perspective. The psychological analyses are based on works of various psychologists and these analyses are later compared.

Key Words

Dragon, John Ronald Reuel Tolkien, Christopher Paolini, psychology analysis, narcissism, psychopathy, comparison, fantasy, animal

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Introduction

The main object of this paper is to analyze the dominant personality traits of four dragon characters and compare them. These four characters can be found in the books of two authors: J. R. R. Tolkien and Christopher Paolini.

John Ronald Reuel Tolkien (1892-1973), a famous British philologist, writer, poet and university professor, dedicated his whole life to writing, philology, and teaching. He is one of the most famous writers of the past century, also known as the father of modern fantasy literature. In this paper I used several of his texts, mainly his mythological work *The Silmarillion* and his early novel *The Hobbit*. Christopher Paolini (1983), on the other hand, is a young American author, who started to write his first novel when he was fifteen and who was inspired by the works of Tolkien (Famous Homeschoolers.net).

In the thesis I describe to what degree Tolkien's and Paolini's dragons are anthropomorphic. According to Nancy Yi Fan, "Anthropomorphic animals are appealing because they offer something that doesn't exist in the real world. Something new emerges when human and animal characteristics are combined" (Fan 2008). To remind what anthropomorphism is: the attribution of human characteristics or behaviour to a god, animal, or object (Oxford Dictionaries – British & World English dictionary). It is a trope, namely, denotes personification in which human characteristics are assigned to animals.

The first part of the paper describes Tolkien's dragons and the other focuses on Paolini's dragons. Both sections differentiate between the human and non-human features of the dragon characters. There is also a separate section about the animal features of these dragons, although this trait is only examined in the Paolini part, because there are not too many overtly animal traits described by Tolkien. Then I

detect various personality disorders in the dragon characters, which are usually observed by psychologists in humans, but, owing to their anthropomorphic traits, they are also applicable to dragons. This helps me compare Tolkien's and Paolini's main characters. Each author portrays one dragon character – Tolkien's male Smaug and Paolini's female Saphira – that suffers from Narcissistic Personality Disorder. Further, the second character of Tolkien is diagnosed with psychopathy and Paolini's second character is psychologically balanced personality. Thus, my conclusion is that Tolkien's dragons are more apt to suffer from psychological disorders, while Paolini gives a more diverse picture of his dragon characters.

1. Tolkien's dragons

In an interview with BBC, Tolkien said: "Dragons always attracted me as a mythological element. They seemed to be able to comprise human malice and bestiality together so extraordinarily well, and also a sort of malicious wisdom and shrewdness – terrifying creatures!" (Gueroult 1964, quoted in Petty 2004, 34) This part of the paper is focused on the dragon characters created by J. R. R. Tolkien. Firstly, the basic creation myths and Tolkien's creation myth are analyzed, and then I describe the features that make dragons comparable to humans and those that do not. Finally, two dragon characters Glaurung and Smaug are further discussed in terms of their lives and psychological characteristics.

1.1 The creation myths and Tolkien's creation of the World

To begin with, all the dragons created by Tolkien were mighty beasts; some of them were winged and breathed fire, some not, but all of them were fearful creatures, bringing death and misery. As Tolkien stated in his essay *The Monsters and the Critics*, dragons are "a personification of malice, greed, destruction (the evil side of heroic life), and of the indiscriminating cruelty of fortune that distinguishes not good or bad (the evil aspects of all life)" (Heaney and Donoghue 2002, 114).

Many dragons lived in Middle-earth, although, only a few of them were named. These would be Glaurung, Ancalagon the Black, Scatha, and Smaug, but only two of them, Glaurung and Smaug, will be further discussed in this paper as they are the most important.

All the dragons were almost certainly descended from Melkor, later called Morgoth, the evil swallowing Middle-earth from the very creation of the world.

The below described creation myth explains why Melkor became the evil element in the mythology, and most importantly, the creation of the dragons, who were later created by Melkor as a deathly instrument to help him win the war against the whole World.

Ilúvatar firstly made the Ainur, the Holy Ones. The Ainur, lead by Ilúvatar, were singing a Great Music and by this singing the World had been created. All were united in one idea but Melkor. He was the mightiest of Ainur, but still wanted to possess a greater power than he was given and so Melkor slightly changed the music to his own likeness and it unfortunately affected the others. At the end of the Great Music, Ilúvatar added to the third and last theme his own chord deeper and higher than any other and then the music ceased. This is how the Children of Ilúvatar were created. Each and every of the Ainur had seen their music and thoughts reflected in the World and in every being and every area appeared a small amount of the evil ideas that Melkor had produced. Only the Children of Ilúvatar were not touched by Melkor. Thereafter, the most brave and beautiful of Ainur descended to the World that Is, Eä. “But Melkor too was there from the first, and he meddled in all that was done, turning it if he might to his own desires and purposes; and he kindled great fires. Where therefore Earth was yet young and full of flame Melkor coveted it, and he said to the other Valar: ‘This shall be my kingdom; and I name it unto myself!’” (Tolkien 1999, 10). However, the Valar did not let Melkor to take what did not belong to him. They took to themselves shape and hue, and in a splendid appearance they walked on the Earth as visible powers. When Melkor saw what happened he also took a visible form, but because of his mood and malice, the form was dark and terrible. From this moment on there was a war between The Valar and Melkor, later called Morgoth because he had lost the Valar rank (Tolkien 1999, 3-12).

There are many creation myths across the history of our World, and Tolkien also included his own creation myth in his extended work which is described above. According to Charles Long, five basic creation myths exist: Ex Nihilo Creation, Creation from Chaos, World Parent Creation, Emergence creation and Earth-Diver Creation (Leeming 1937, 5). As the Ex Nihilo Creation which is basically creation of a world from nothing, Tolkien's creation myth raises from singing the Great Music, which gives the foundations to the World Eä. However, before the Great Music Illúvatar created The Holy Ones, who were singing the Great Music with him and this is applicable to the Ex Nihilo myth, because the basis of the Ex Nihilo Creation is a God or a group of divine characters. This Ex Nihilo Creation is probably the most common creation of the five types, as it appears in the mythology of ancient Egypt, India also in Abrahamic religions and finally in the modern Africa, Asia, Oceania and North America. Another point that is comparable in the Ex Nihilo Creation and Tolkien's myth is that: "In many cases the seemingly perfect world created ex nihilo by the supreme deity is undermined by an inherent evil or mischievous force that somehow enters creation" (Leeming 1937, 5). Melkor would perfectly fit to this inherent evil figure in the world of Tolkien. It is also said that the fight between the supreme deity and the evil figure is always reflected in the human world in a way that humans became corrupt.

1.2 The features that make dragons human

According to Ármann Jakobsson's *Talk to the Dragon: Tolkien as Translator*, in the moment when a dragon starts to speak, it is no longer just an animal that could be referred as "it," because in this particular moment of acquiring language the creature becomes intelligent and comparable to a human being. Jakobsson is contemplating in

his work whether dragons – the creatures that have similar if not more developed personality than humans – are comparable to us or they at least belong to the category of “the monster as our double”. To this category belongs, for instance, Mr. Hyde, Dracula, and Frankenstein’s monster (Jakobsson 2009, 29-30).

These creatures have an ability called the Dragon Spell, a power to hypnotize a person and make the person do or believe whatever the dragon desires. Even those with not easily susceptible minds are eventually defeated after the dragon starts to talk to them because dragons are very good at manipulating others. They know exactly what to say to break someone’s heart and drive them insane. Tolkien’s dragons can talk using the common language. They love riddles, ambiguity, play on words and everything connected to shrewdness, slyness and wickedness.

Dragons are highly intelligent and they are well aware of that. It is very dangerous and hazardous to talk to a dragon, because they love to tell lies or half-truths, planting mistrust to the minds of their victims. Thus, it is advisable to flatter a dragon while speaking to him, because the dragons are very proud, they love themselves and those who worship them. Although dragons are alien, their greed is a very real human trait. They are willing to do almost anything to possess someone’s treasure, gold, diamonds and jewels.

To sum up, Tolkien’s dragons possess the basic negative characteristics of people. Their personalities resemble humans who are murderers, thieves, manipulators and liars.

1.3 The features that make dragons not human

Dragons are able to guard the treasure for years, even centuries with minimal amount of food and water. It is believed that dragons are surviving on gold, that they do

not need to eat or drink when they possess a treasure, which becomes their sole power source. When they eat, they feed on cattle, people, and with immense pleasure on dwarves. They have been hunting them down for centuries as a prey and also for their treasure. (Day, 1995, 59)

As far as it is known, Tolkien's dragons never stop growing, and either they are most likely immortal or they live a very long time such as centuries or even thousands of years. Some of the very old dragons can be mistaken for a mountain as they are so huge.

As can be expected, they are completely different from humans by their appearance as they resemble huge serpents or lizards. Nevertheless, according to Jakobsson, "From the biological point of view, humans and serpents are not even slightly related" but he also says that after the Old Norse cases humans and serpents belong to the same family (Jakobsson 2009, 30).

1.4 Glaurung - 'Father of Dragons'

This character is written about in the book *Silmarillon*, to be precise in Chapter 21, which is called *Of Túrin Turambar*.

Glaurung the golden is the first dragon descended from Morgoth in Angband, also called Father of Dragons, who lives in the First Age in Middle-earth. Glaurung is Urulóki, a fire-drake and even though he does not belong to the winged race of dragons he is the greatest menace of his time. He can be considered as a monster; monsters are terrifying creatures that are defined by Noël Carroll as any being not believed to exist now according to contemporary science, that is regarded as “threatening and impure” (Carroll 1990, 28). Carroll also states that an emotion called art-horror exists, which is provoked by the horror’s monsters. This emotion differs from the basic horror emotion in the way that art-horror is not actually real feeling which we experience in real life events and could be termed as ‘natural horror’, but it is an emotion experienced in relation with the horror genre stories. So according to Carroll, it is needed to distinguish these two types of horror, the art-horror and the natural horror (Hills 2005, 14). In other words, the character of the monster Glaurung could very likely cause the experience of art-horror.

1.4.1 History and acts of Glaurung

He revealed himself to the world for the first time only when he was a hundred years old, while he was not yet grown into his strength and natural scaled armour. However, before he was driven back to his home Angband by Fingon, the prince of Hithlum, he managed to burn and ravage the elven land of Hithlum and Dorthonion. (Tolkien 1999, 132-133).

Two centuries later Melkor loosed Glaurung, which was the beginning of the Fourth Battle of the Wars of Beleriand also called Dagor Bragollach. Glaurung yet in full strength led the forces of Morgoth against the High Elves from Beleriand and the attack was devastating (Tolkien 1999, 175).

Glaurung participated also in the Fifth Battle called the Battle of Unnumbered Tears where he caused even more damage than in the Dagor Bragollach. This was due to the fact that Glaurung by some magical way created a brood of smaller fire-drakes and cold-drakes that followed him into the battle. Their power was destructive and they damaged and killed whole elven and human armies, only at the end Glaurung was stabbed and badly hurt by the dwarf Azagal, the Lord of Belegrost (Tolkien 1999, 229).

After all these battles Glaurung had been taking care about Melkor's territories and after the Sack of Nargothrond he settled down in the citadel of Nargothrond. It was a hard battle between the Orcs led by Glaurung and the elves. The elven army was crushed into pieces and the only one who was able to stand against Glaurung was Túrin Turambar, son of Húrin from Dor-lómin (Tolkien 1999, 253- 260).

While Túrin's mother decided to find her son his sister Nienor secretly joined the mission during which Nienor accidentally appeared right before Glaurung. While Glaurung learned who she was he decided to make his revenge on Túrin throw Nienor. "He constrained her to gaze into his eyes, and he laid a spell of utter darkness and forgetfulness upon her, so that she could remember nothing that had ever befallen her, nor her own name, nor the name of any other thing" (Tolkien 1999, 261).

Later Nienor and Túrin met, but as they did not recognized one another they had fallen in love.

One year later Glaurung decided to approach Túrin for the last time and destroy him for good. Unfortunately for the dragon, Túrin managed to mortally stab Glaurung to

his underbelly. Afterwards, when Nienor found Túrin, Glaurung within his last breath made her remember who she was. With that knowledge she had thrown herself over a cliff (Tolkien 1999, 265-269).

1.4.2 Personality analysis

Glaurung, due to its perverted personality, can be marked as a psychopath for several reasons. He has no moral fibre, completely lacks empathy and compassion, which puts him into the group of individuals who are considered psychopaths or morally insane.

To understand what the term psychopathy means, it is important to realize that it is extremely difficult to define this disorder. Psychopaths are generally imbalanced individuals where certain traits are too conspicuous and others are sometimes completely suppressed (Hartl and Hartlová 2000, 487). *The Hare Psychopathy Checklist-Revised* (PCL-R) consists of 20 items and it is “a rating scale designed to measure traits of psychopathic personality disorder” (Hare 1991). The instrument can be used to aid in making a diagnosis of psychopathy or can be a trait measure of psychopathic personality (Hare et al. 1990).

Glaurung is furious not only every time someone attacks him or makes an attempt to attack, but also when he wants something from someone, he prefers to take it by force combined with aggressive behaviour. This fury usually leads to extreme aggression, which results in overusing the power Glaurung possess for destroying, killing and burning everything reachable. This is typical behaviour for psychopaths, who are likely to use aggression to achieve something they desire or to benefit themselves. Moreover, there is a feeling of joy described while burning and destroying the landscape and those who are unfortunately around (Tolkien 1999, 256). This

indicate the lack of empathy, guilt and remorse, because it is said that psychopaths may not experience social emotions such as empathy, guilt, and remorse that typically discourage instrumentally aggressive acts, and may even experience pleasure when committing these acts. According to *The Psychopathy Checklist*, they are described as “emotionally shallow” (Hirstein 2013).

Glaurung also feels to be more important than everyone else and being unbeatable, which is natural as he is a mighty dragon but it also can be counted as an indicator of insanity and the excess of self-importance. He laughs directly into the faces of his enemies, for instance when he is talking to Túrin Turambar, mocking him for his incapability to save his beloved (Tolkien 1999, 254). Related to the dragon’s language, there is specific speech pattern created by Tolkien for Glaurung that distinguishes him from other races by elevating the diction. “His speech is formal in syntax and grammar, with mock courtesy” (Petty 2004, 38). He is enjoying the misery of others, feeling of having power over Túrin and that he made him suffer, and all that gives him a strong sense of self-satisfaction.

Nevertheless, Glaurung is everything but not dishonourable. He honours the valour of foes that much that he let Túrin free and found his mother and sister, although in this act was displayed also malice because Glaurung lied to Túrin about his mother and sister suffering in Dór-lómin. Also there is shown his inability to feel. He offers Túrin his freedom not only because he fulfilled his duty to Melkor but also because it is an honourable act. Glaurung encountered Túrin’s sister later and he decided to revenge himself on her for Túrin. As mentioned above, he used the spell of utter darkness and forgetfulness upon her and then when she was unable to move or talk, he left her standing in the middle of the woods all alone. This act of his perfectly shows how much he did not care about anyone else but himself.

1.5 Smaug the Magnificent

Smaug the Magnificent is a dragon from Tolkien's first book *The Hobbit*. He also appears in Peter Jackson's movie adaptation *The Hobbit: The Desolation of Smaug* (2013) as the last known dragon that lived in Middle-earth in the Third Age. He is said to be "loquacious, proud and cunning and that it is dangerous to look into his eyes," and "his basic function in the story is that of the traditional dragon, the evil enemy whose destruction brings about the happy ending" (Unerman 2002, 94, 101).

1.5.1 History and acts of Smaug

According to the chronology of the Western countries, in the 28th century the biggest dragon of that age came from the North to seize the kingdom and primarily the enormous treasure of dwarves in Erebor, the Lonely Mountain. In this period the ruler of the Lonely Mountain was the king Thrór, father of Thráin and grandfather of Thorin Oakenshield. All the dwarves were either killed or expelled by Smaug during his invasion who settled down in Lonely Mountain where he over two hundred years hoarded the immense treasure (Day 1995, 59).

After two hundred years Thorin Oakenshield and his fourteen companions decided to regain the control of the Lonely Mountain and they set off to the venture to bring back the Lonely Mountain under the rule of the dwarves (Tolkien 1995).

His self-love is at the end the one and only thing that kills Smaug, because when he shows to Bilbo how stunning he is, he also shows him a place in his skin where a few scales are missing. Therefore, when Smaug is later flying above the Lake-Town and simultaneously destroying it, Bard the Bowman knows exactly where to put his black arrow and so he kills the feared Smaug the Magnificent, the most powerful dragon of the Third Age (Tolkien 1995, 231).

1.5.2 Personality analysis

According to Jacobsson, Smaug is quite unusual for a dragon when one considers his behaviour. It is clear that Tolkien expected his readers to have certain knowledge about dragons before reading his books. What a dragon should be like is “a huge, scaly, fire-breathing, flying monstrosity, resting on its treasure” (Jacobsson 2009, 27) and the majority of Tolkien’s dragons are like this, except Smaug, who after he started speaking becomes “a character, an intelligent person who is not merely governed by his bestial instincts” (Jacobsson 2009, 28).

Smaug the Magnificent has quite a complex character. He is a cunning beast, but what he adores above all is not gold, but himself. He is so proud that he is, basically, a narcissist.

The idea of narcissism was first introduced by the British sexologist-physician Havelock Ellis, although he was referring rather to autoerotic sexual condition (Campbell 2011, 4). Let us continue with defining the narcissistic personality disorder (NPD). It could be diagnosed by several symptoms. According to the World’s Most Comprehensive Online Psychology Dictionary, the NPD is defined in the DMS (diagnostic statistical manual) as:

1. long-standing pattern of grandiose self-importance and exaggerated sense of talent and achievements
2. fantasies of power, brilliance, or beauty
3. an exhibitionistic need for attention and admiration
4. either cool indifference or feelings of rage
5. humiliation, or emptiness as a response to criticism, indifference, or defeat

The name refers to the Greek myth Narkissos, who was a beautiful but bashful young man who was considered prideful, because he refused the love of nymph Echo. For this shameful act he was punished by the goddess of love and symbol of women beauty Afrodita in the way that he fell in love with his own image.

Generally, narcissism is said to be excessive self-love also in non sexual sense, exaggerated orientation on the individual itself, admiration of oneself and egocentric (Ellis, 1922). According to O. Rank, it is a developmental level of self-preservation instinct, which controls sexual selection (Rank, 1929).

Moreover, according to A. Reber, narcissism malignant is a kind of NPD characterized by suspiciousness bordering with paranoia, the feelings of extraordinariness and sadistic cruelty with loosing social context, conscience, which perfectly fits Smaug's personality (Reber, 2008).

To begin with, the long-standing pattern of grandiose self importance, an exaggerated sense of talent and achievements is the first of the five most known symptoms of NPD. When an individual acts like being grandiosely self - important, the individual is usually very arrogant or has pompous behaviour. An individual like this would be exaggerating their own achievements and mainly their importance, he or she has the feeling that without them the world will fall apart.

In *The Hobbit* Smaug shows many times to have the feeling of grandiose self importance; he also loves to talk about himself, and several of his sentences illustrate how much he loves himself and his power:

"The king under the mountain is dead. I took his throne, I ate his people, like a wolf among sheep.

I kill where I wish and none dare resist.

You will take nothing from me, dwarf! I laid low your warriors of old. I instilled terror in the hearts of men! I am King Under The Mountain!" (Tolkien 1995, 210).

Second symptom of NPD is when the diagnosed individual has fantasies of power, brilliance or beauty. Here is important to state what these three aspects represent. Power could be either physical such as strength, force and might or psychological when having power means to have authority, capability of doing or accomplishing something, being in control. Brilliance states for being excellent in something or have an extraordinary talent, almost perfection. And finally beauty is a synonym of beautiful (Oxford Dictionaries – British & World English dictionary).

The dragon talks much about being the most powerful in the world, to be brilliant in everything what he does or just wants to do and that he and his treasure are the most precious and amazing ones at all. While he is boasting before Bilbo, he tells him "My armour is like tenfold shields, my teeth are swords, my claws spears, the shock of my tail is a thunderbolt, my wings a hurricane, and my breath death!" Also all the time when Smaug talks with Bilbo he acts as if he would be the greatest, the unique, the one that is not replaceable. He speaks with hyperbole, slowly and in rather low voice with putting emphasis on some words by means of raising his voice. He talks in threatening, mocking and very mysterious manner as he knows he will be listened to. He clearly enjoys his performance (Tolkien 1995, 207-211).

Third piece of diagnosis which fits dragon's personality is an exhibitionistic need for attention and admiration. The word exhibitionist is someone who needs to be admired and attract attention or who wants to show his power to everyone (Oxford Dictionaries – British & World English dictionary).

While Bilbo tells to Smaug how amazing he is, the dragon shivers with delight. Bilbo tells Smaug compliments such as that he did not come to steal from the dragon, but to gaze upon his magnificence, to see if he really was that great as the old tales did say, that he did not believe them. In that moment the dragon has the opportunity to show himself and his magnificence and so he does with the words “And do you now?” (Tolkien 1995, 207-211).

Another symptom of NPD is either cool indifference or feelings of rage. Rage is defined as furious, violent anger. When someone is acting with cool indifference he has lack of interest or concern, he completely does not care about anything, especially while it would include somebody’s feelings (Oxford Dictionaries – British & World English dictionary).

Smaug is an unstable extrovert, so he gets angry very fast, especially when someone is interested in his treasure, the treasure that he stole from the dwarves. For instance, when Bilbo stole his goblet Smaug got into indescribable rage, he was screaming:”Thieves! Burn! Murder!” and then he was flying around the Lonely Mountain looking for those who swindled him (Tolkien 1995, 203).

Or, as he says to Bilbo in the film version of the story: "You care about them, do you? Good. Then you can watch them die!" This statement obviously shows Smaug’s cool indifference (Jackson 2013, 02:27).

Finally the last indication of NPD would be humiliation, or emptiness as a response to criticism, indifference, or defeat. It means that the individual is not able to accept any kind of criticism, being ignored by someone, or not to be the winner for once.

Accordingly, there is a scene where Bilbo tells Smaug that he will not keep him any longer, nor disturb him in his undoubtedly needed rest after the certainly

uneasy chase of ponies, while they had such a huge margin and the thieves too. After this verbal insult the dragon immediately spouts fire towards Bilbo and attacks him (Tolkien 1995, 211).

Therefore, from the modern psychology view Smaug is not only a narcissist but also a psychopath. Smaug's inclination towards psychopathy is clear as he has the same passion for killing and burning everything as Glaurung. No empathy, no regret, no guilt about the evil he had committed. He is suspicious about everything, crafty and he has devastatingly forceful character.

On the other hand, he has very courteous manners, when he wants he is a perfect gentleman. This is why it is hard to detect a psychopath, because they can behave better than a sane individual.

2 Paolini's dragons

As Paolini says on his website, “For compared with dragons, we are small and crunchy and good with ketchup” (Paolini.net). This chapter begins with the history of the dragons and Dragon Riders, afterwards the features that resemble dragons to human beings and animals and also features that are natural only to dragons are discussed. Further, there is a section for each of the dragons that are further analyzed in their way of life and personality aspects.

The dragons created by Christopher Paolini can be found in four books which are together called *The Inheritance Cycle*. In the world Alagaësia created by Paolini, there are five important dragons: Saphira, Glaedr, Shruikan, Thorn and Firnen, from which Saphira and Glaedr will be further discussed.

2.1 Early History of Dragons

Originally these beasts were wild and they lived without any rules. They were the predators on the top of the food chain, being almost unbeatable magical creatures. According to Glaedr, “A dragon alone answers to no one and nothing, takes whatever pleases it, and bears no thought of kindness for aught but its kith and kin. Fierce and wild were the wild dragons, even arrogant” (Paolini 2005, 412). Unfortunately, the elves did not know how clever these beasts were, and regarded them at first as mere animals. A young elf hunted down a dragon and killed it. When the dragons acquired what happened they ambushed and slaughtered the elf. Then the dragons decided to show their power, so they amassed together and they attacked the entire elven nation. The elves wanted to sort out the antagonism but they could not find the right way to communicate with the dragons. A long and bloody war broke out and it lasted for five years.

2.2 History of Dragon Riders

Fortunately, a young elf called Eragon found an abandoned dragon egg in the woods and he decided to raise the dragon Bid'Daum. A strong bond between these two had been created and they wanted to put an end to that madness, so they travelled together between the dragons and convinced them to make peace with the elves. Neither the elves nor the dragons could afford another war as both races were too powerful and they would have destroyed each other (Paolini 2005, 410). Treaties sealed with magic that linked both races were formed between the dragons and the elves, so that they would live in peace next to each other. To make sure that this agreement is not violated, Dragon Riders were established. Their mission was to protect and guard and they were successful for thousands of years. One dragon egg was given to the elves each year where young elves were walking around it waiting if the infant inside decides to hatch for one of them. Further, the merging of the souls of elves and dragons changed both the races. Dragons gained the ability to use language, while the elves were affected even more, as they shared the dragon's longevity, grew stronger and more graceful. When the Riders ruled over Alagaësia the land flourished, they had more power than all the kings in Alagaësia and used those powers only for good. Though no enemy could destroy them, they could not guard against themselves (Paolini 2003, 27). One day a boy called Galbatorix was accepted among the Riders. Unfortunately, they were attacked, his friends and their dragons were butchered, and he himself barely survived. His dragon was dead and seeds of madness were planted in his mind. After some time Galbatorix thought that the Riders could give him another dragon but it never happened, and as Galbatorix was becoming mad he started to blame the Riders of his dragon's death. After years

of hiding he met a young Rider Morzan whom persuaded to become his accomplice. Galbatorix stole a dragon hatchling, killed its Rider and forced the dragon to bond with him thorough dark magic. Together with Morzan they were joined by other twelve Riders and this is how the dark ages started and the rule of the Thirteen Forsworn was established (Paolini 2003, 28). From these times on there was a war between Galbatorix and the rest of the world until the long-awaited death of the self-declared king.

2.3 The features that make dragons human

To begin with, dragons can dream as any human in the world, they can get drunk or have hiccups. They also share the experiencing of emotions and even though dragon's personalities are more complex than those of humans, the basics are the same.

Moreover, dragons are unique because of their ancestral memories, which they are able to share among the whole race. These ancestral memories work in a similar way as the collective unconscious discovered by Carl Gustav Jung. According to Jung, "The collective unconscious comprises in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic occurrences, and hence it exerts an influence that compromises the freedom of consciousness in the highest degree, since it is continually striving to lead all conscious processes back into the old paths" (Jung 1969, 112). Owing to this, "they were able to feel the unease of the world, the march of grim fate that indicated the approach of the end of their race" (Paolini 2005, 503).

Furthermore, Paolini's dragons have abilities that are anthropomorphic, but only characterize extremely talented people or unique personalities. For example,

they have amazing memory, and thanks to that they are fascinated by puzzles because they are exceeding in solving riddles. No matter how hard the riddle is, they never give up and usually finish it successfully. This resembles people who are endowed with extremely high intelligence (Mensa the High IQ Society).

Also, dragons are communicating with the help of telepathy, which is, as some people say, possible to achieve nowadays when one has the talent needed, and the patience to practice. According to the *International Journal of Yoga*, “telepathy is defined as the communication of impressions of any kind from one mind to another, independently of the recognized channels of sense” (Myers 1903 quoted in *International Journal of Yoga* 2008). There are many studies of parapsychology, neurology and other related scientific fields proving that telepathy exists between people with special skills (Haas 2011; Dalkvist et al 2010).

2.4 Animal Like Features

Christopher Paolini based his dragon characters not only on people but also on animals and there are some traits concerning their natural development and behaviour that is likely to be borrowed from our animal world.

According to Derrida, “They have taken no account of the fact that what they call animal could look at them and address them from down there, from a wholly other origin“ (Derrida 2002, 382). To explain this sentence, *they* here refers to “the people who have no doubt seen, observed, analyzed, reflected on the animal, but who have never been *seen seen* by the animal” (Derrida 2002, 382) [emphasis in original]. The expression *seen seen* is the moment when the animal and the person look at each other and their gazes intersect. Secondly, the expression “a wholly other origin” here concerns the question of being naked. Derrida explains that there is a difference

between being naked as an animal and as a human. The latter is naked in the moment when he undresses himself, because he can feel the nakedness. On the other hand, the former, for example a cat, is naked by nature. This means that the cat does not know about itself being naked. This is the difference between people and animals, that animals are naked without knowing it, because in nature is no nudity.

This particular gaze that Derrida mentioned in his essay is even more applicable here to dragons – wild or not –who are intelligent, thinking animal-creatures. Experiencing the heaviness of the gaze from a dragon is extremely hypnotizing, although it is likely that the size and appearance of a dragon command respect rather than the personality at the first sight. In *The Inheritance Cycle* there are moments where a human being is *seen seen* by the dragon and that experience is quite shocking for the human. There is an example from the book *Eragon* of how a person experienced being *seen seen* by a dragon feels, even if it is just a hatchling comparable to a large cat: “A hard knot formed in his stomach as unfathomable sapphire eyes *gazed back* at him. For the first time he did not think of the dragon as an animal” (Paolini 2003, 36; my italics). This example confirms Derrida’s idea of seeing animals not just like empty creatures, but as beings that are able to repay you the gaze.

On the one hand, dragons resemble cats. Listed below are some examples: They are shaking themselves dry, licking their claws, scales and overall cleaning themselves with the tongue bath technique, pride, sleeping curled on the ground, they love when someone is scratching their scales under their necks, tail movements: whipping and twitching, and also while they are preparing to fight their tail

instinctively lift. Further, they are good friends with werecats¹ as they have similar personalities and they are both creatures of magic.

On the other hand, they also resemble wild predators in nature, mostly because they love hunting and flying.

The reproduction of dragons itself is more or less the same as of other existing animals, namely lizards by laying eggs. The infants inside the eggs are ready to hatch from the moment the eggs are laid, but they could stay inside indefinitely without any harm. As long as the infants are in the eggs they are safe, but after they hatch, dragons need a few months to grow and to learn how to survive. When dragons lived in the wild it was usually because of the availability of food why dragon waited to hatch, later when an egg was given to elves they waited for the person destined to be their Rider.

Furthermore, because dragons are predators the perfect place for them is a desert, plenty of space, mountains where a camouflaged prey could be hunted for days. Warmth makes them feel alive and full of energy (Paolini 2003, 246).

Dragons love flying more than anything, and it could be said that they resemble eagles in comparison with our animal world; keen eyesight, powerful talons, wing sprang almost doubles the size of their body (Onekind; A-Z animals).

2.5 The features that make dragons non human

2.5.1 Magic

To begin with, dragons are magical creatures by nature; they are connected to the land, affect everything around them and so mysterious things are happening. Dragons are able to practice magic by themselves, although, they cannot control this

¹ Werecats are shape-shifters similar to werewolves, only werecats can change whenever they want as they are not cursed to shape-shift, but it is a natural process.

ability, and not even they know how the magical things are happening. The fact, that they could not control their abilities led to many wonders done by dragons. For instance, while Saphira changed stone tomb into diamond, or when dragons did The Banishing of the Names: When they acquired that thirteen of their kind were helping Galbatorix to eradicate the rest of their race, they grew so angry that all the dragons alive in that time combined their strength, and did the inexplicable magic. They stripped the Forsworn dragons of their names. By this doing they were reduced almost to the level of ordinary animals – the spell obliterated everything that defined them as thinking and intelligent creatures (Paolini 2008, 126-127).

2.5.2 Fire breathing

Dragons cannot breathe fire until five or six months of age, they are only able to create smoke. The fire breathing ability alone is said to be magic because without the flow of magic the fire cannot be accessed, while it is accessed, the flames dragon's spouts are coloured yellow and blue and they can direct the stream with the help of their tongue. According to Brom, "The older the dragon was the longer it could breathe fire" (Paolini 2003, 40). Also, when they snort of a puff of dark smoke raise, they blow smoke and flames when they are upset or whenever they like which basically means all the time.

2.5.3 Eldunari

Dragon's consciousness does not reside only in dragon's skull but also in their chests. There is a hard, gemlike object in composition similar to their scales. The orb looks like a huge gemstone that glitters darkly, and in the stone is a galaxy of tiny, little stars that swirl inside the crystalline sphere. This object is called

Eldunarí or “The heart of hearts”, and it is “able to receive the consciousness of its owner” (Paolini.net). When dragons hatch their eldunarí are clear and lusterless, however, while dragons decide to transfer their consciousness into the heart of hearts it gains the colour of the dragon’s scales and starts to glow as a coal. If dragons do this their Eldunarí will outlast the decay of their flesh, and a dragon’s essence may live on indefinitely. Only when the eldunarí is broken, then the dragon would die a true death (Paolini.net).

Dragons usually flee into their eldunarí accidentally while panicked, when they are old beyond measure that their flesh no longer matter to them they turn in on themselves, or in order to entrust their eldunarí to their Rider because the one possessing dragon’s heart can communicate with the dragon no matter how far the dragon is.

2.6 The personality analysis of Saphira

2.6.1 NPD

Saphira is the most important character from the *Inheritance cycle* and also the only elaborated female dragon character mentioned in the works of Paolini and Tolkien. Saphira is bound to a Rider whose name is Eragon.

Even though this unique female dragon is very young, her personality is already well-developed. The only problem is that there are two very different sides of her character. In this paper I will analyze both of these sides where the first is the haughty narcissist and the second is the caring and honourable friend.

To start with the general, Saphira's consciousness feels ancient, alien, ferocious and gentle. It is vast and impressive just as her personality. She is highly intelligent, caring and above all narcissistic. Being a dragon makes her a perfect huntress armed with savage beauty. Even though she is just a hatchling, owing to the ancestral memories she was right when she stated: "I may be young in years, but I am ancient in my thoughts" (Paolini 2003, 317).

One of the most important aspects of Saphira's personality is her pride combined with vanity that borders with the Narcissistic Personality Disorder, which denotes that this section will discuss Saphira and her NPD diagnosis.

As mentioned before in the analysis of Smaug, according to the APA (American Psychological Association), "NPD is currently described as a pervasive pattern of grandiosity (in fantasy or behaviour), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts" (APA, 2000 quoted in Campbell 2011, 14). There are several symptoms that mark the NPD according to the DMS that had already been mentioned before. These symptoms are:

1. long-standing pattern of grandiose self-importance and exaggerated sense of talent and achievements
2. fantasies of power, brilliance, or beauty
3. an exhibitionistic need for attention and admiration
4. either cool indifference or feelings of rage
5. humiliation, or emptiness as a response to criticism, indifference, or defeat

To begin with, here are two examples that illustrate the first indicator of NPD. The first is: when Saphira says something and others have a different opinion on this and at the end she is the one who has the truth – which is in the majority of cases – she has a perverse satisfaction of having been right. This corresponds with the long-standing pattern of grandiose self-importance part, as when an individual feels a perverse satisfaction from their own success, it indicates that they consider themselves overly important. The second: the elves are constantly flattering and admiring her and in these moments she is shivering with delight, which confirms the “long-standing pattern of grandiose self-importance and exaggerated sense of talent and achievements.” To clarify this; when a narcissistic individual is constantly flattered, it can lead only to one conclusion and that is the confirmation of their self-importance and the feeling that their talents and achievements are unbeatable.

To continue with the first and second point, when an individual is convinced of being better than God himself, he or she most likely has a feeling of long-standing pattern of grandiose self-importance and perhaps also fantasies of power, brilliance, and beauty. As we can see in the excerpt from the book *Inheritance* Saphira thinks that dragons are even better than gods:

Saphira: “There is a difference”

Eragon: “What?”

Saphira: “Unlike gods, we take part in the events of the world.”

Eragon: “Perhaps the gods choose to act without being seen.”

Saphira: “Then what good they are?”

Eragon: “You believe that dragons are better than gods?”

Saphira: “When we are fully grown, yes. What creature is greater than us?”

(Paolini 2011, 372)

Various interpretations can be applied to her stubbornness where she does not let anyone to tell her what to do, except her mentor, but it was also very difficult for her to unbend her pride as she was forced to call him Master; she wanted to help the elves to take their heavy packs, when they refused she used her force to do what she wanted (Paolini 2005, 198). This can point either to the first and third indicator where an individual feels too important to be ignored, so he or she rather uses force to achieve their goal and also wants to amaze the audience by doing something extraordinary which corresponds with an exhibitionistic need of attention and admiration. Or, when it is seen from a different point of view, this indicates the cool indifference because when one decides to do something that others disapprove and takes no account on the other’s complaints he or she simply does not care about what the others think. The individual hereby positions himself or herself to the place which tells the others “I am the one who is in charge here, do not dare to question my position,” and ensures the post by force.

If an individual is convinced that others should admire him or her they usually take a special care about themselves to be even more admirable, as Saphira who is always taking special care when grooming. She is especially attentive to her grooming when she is going to battle, because she cannot imagine attending an occasion like this dirty. She thinks that her enemies should not only fear her, they

should also admire her (Paolini 2011, 207). The third indicator of an exhibitionistic need for attention and admiration perfectly tallies with this obsession with admiration mentioned above.

To complete the fourth point, there is also an instance of the feelings of rage. Saphira's words concerning the awaiting of the battle: "Let them come.", than she twitched the tip of her tail and added: "They will all burn" (Paolini, 2005, 570). This shows the excess of aggression and perhaps lack of empathy that is typical for the patients suffering with NPD.

When an individual is humiliated he or she can react aggressively towards the source of their humiliation. Saphira was humiliated by the Menoa tree because the tree was ignoring her, and so she decided to show the tree that she is not the one to be ignored. This is supported by her own words and acts: "Enough of this grovelling! I am a dragon, and I will not be ignored, not even by a tree." and "Come out and speak with us, elf-tree." Subsequently she attacked the tree (Paolini 2008, 389). According to the list of NPD symptoms mentioned above, this behaviour corresponds with the last indicator, namely: humiliation, or emptiness as a response to criticism, indifference, or defeat.

2. 6. 2. Positive aspects

Below are some other aspects of Saphira's personality. These are the aspects of the friendly dragon, the more pleasant part of her character. This concerns honour, logical thinking, and her love towards others.

Firstly, Saphira loves hunting but she honours certain rules and respects other creatures. For instance, once she caught an eagle but she said: "No hunter of the sky should end his days as prey" (Paolini 2003, 46) and then she released it.

Secondly, it is really hard to argue with a dragon. When Saphira wants to convince someone about something, she is straightforward, her presentation is complex and she uses logic brilliantly, so her argumentation is almost always impenetrable.

Thirdly, even when Saphira or any other dragon is very independent, her love for her Rider is inexplicably deep. She calls Eragon partner-of-her-mind-and-heart-Eragon, because without him she is only half herself. However, even if she loves her Rider beyond everything, she does not want to share her prey unless it is necessary. What is more, she does not really see difference between human or sheep when it concerns her prey and it also includes the taste.

According to the points mentioned above, it is likely that Saphira suffers from NPD, but on the other hand she is an honourable and loving creature. In other words, her love is not limited only to herself, but also includes other beings.

2.7 Glaedr

Glaedr is the second most important character in *The Inheritance Cycle*. He is the son of Nithring, who was the biggest living dragon mentioned in this story. He is enormous, enormous enough to be several hundred years old. There is no mention in *The Inheritance Cycle* about his exact age, but dragons as old as Glaedr are called the high Old Ones. “His voice rumbled like a growl of a mountain avalanche“(Paolini 2005, 252). The Rider of Glaedr is an elf named Oromis; he lost his ability to practise magic when he was held captive by The Forsworn and Glaedr lost his foreleg during one battle. They fought many battles and eradicated vast amount of evil, however, during the last battle against Galbatorix and owing to bad coincidences Oromis and Glaedr were killed by Galbatorix.

2.7.1 Personality analysis

This section of the paper will attempt to prove that Glaedr is the only one from the four characters analyzed in this work who is psychologically sane or balanced. To prove this, I will need to use a psychological approach that relies on the archetypal theory of Carl Gustav Jung.

First I need to briefly explain why I chose the Jungian archetypal analysis and not something from the psychologists already mentioned. Mainly it is due to the lack of materials by those psychologists which would be suitable to analyze this issue. Hare’s psychology is specialized on psychopathy, which would be interesting to analyze, but it would cover only the area of psyche concerning psychopathy. Ellis was concerned mainly about sexual behaviour and Campbell is an expert on narcissism, society and generational change. Thus, all of these psychologists only cover a small area of our interest. Jung’s study about archetypes, however, covers

every aspect of the human psyche that is known, providing a feasible way to prove someone's sanity.

The term archetype is originally known from Platon's philosophy, but Jung gave it a different direction. He used the term archetype in his analytical psychology as a foundation stone. According to Jung, "the term archetype is not meant to denote an inherited idea, but rather an inherited mode of functioning, corresponding to the inborn way in which the chick emerges from the egg, the bird builds its nest, a certain kind of wasp stings the motor ganglion of the caterpillar, and eels find their way to the Bermudas. In other words, it is a "pattern of behaviour". This aspect of the archetype, the purely biological one, is the proper concern of scientific psychology"(Jung 1977, 1228).

These archetypes lay in layers as an onion. According to Papadopoulous Renos, there are four major kinds of psychotic syndromes: depression, maniac excitement, paranoia and schizophrenia. Each of these syndromes apparently arises from a distinct archetypal layer (Renos 1992, 71).

The basic indicator of psychotic depression is that the individual feels to be inferior together with general lack of energy. The patients can sometimes refuse to bath, cry uncontrollably or be endlessly resentful.

After the death of Oromis and Glaedr's body, Glaedr needed much time to recover from his loss. Before, the only thing anyone could feel from his consciousness was waste indifference and misery. When Glaedr decided to communicate with the world after his loss, one elf insulted him for neglecting his duty of training Eragon and Saphira. Glaedr's fury was so volcanic that every being that was around felt the anger of Glaedrs consciousness, those who were affected had a feeling that their being will be split asunder (Paolini 2011, 154). After this fury

which lured him out of his grief, Glaedr calmed himself and started to live again and finally continued in the training. According to this overcoming of his mourning stage, in the point where would almost every individual lost their mind, Glaedr remained strong, managed to overcome the precipice of his torment and returned from the dark nooks of his mind. This shows that the strength of his character is extraordinary and indubitable.

The second syndrome is psychotic excitement or mania. Mania often represents possession of the ego by an archetypal aspect of the shadow, aptly called the trickster (Renos 1992, 72). It involves three main stages that are changing. The first is the stage of euphoria, the second stage is anger and irritability, and the last stage is panic. Moreover, the maniac patient is playing those who are involved in their life against each other, splitting them and destroying their relations.

There is no mention in the books that would somehow prove or even indicate that Glaedr would suffer with mania. He was always even-tempered; even when Saphira was fooling around him at the beginning of their relationship, he would “remain impassive throughout her machinations” (Paolini 2005, 264). This example disapproves the first two stages. The third stage is also undeniably disprovable if taking account of Glaedr’s deathly seriousness. Talking about the last point where the patient manipulates with all participants: this definitely does not characterize Glaedr’s nature, as the only person he cares about is his Rider Oromis and the others he is simply not interested in.

Thirdly, there is a symptom called paranoid delusion. The individual suffers with paranoid projections, which basically means that he or she believes something negative that is unreal for instance that someone wants to kill, or rob the patient. Also

those who suffer the paranoia are using the truth as a weapon to undermine and exploit the real weaknesses of others.

Glaedr entrusted his heart of hearts to Eragon and Saphira in order to help them to kill Galbatorix. Considering all the threats that arose by this act, it is merely impossible that Glaedr would be paranoid because paranoid individual would never entrusted anything this precious as Glaedr's eldunari to anyone else than themselves.

Finally, schizophrenic condition is the last symptom. It appears when "the archetype of the Self is constellated within the field of consciousness of an ego unprepared for such an experience" (Renos 1992, 79). Though it seems that the schizophrenic individual is incompatible with the Self and though the everyday life is experienced as alien. It also seems that schizophrenic individuals are going through "six-weeks psychotic episodes ("forty days in the wilderness")" (Perry 1976, quoted in Renos 1992, 80). According to Renos, a split often exists and it is manifested through delusions of grandeur and feelings of inferiority.

According to the information from *The Inheritance Cycle*, Glaedr had no psychotic episode during his extended lifetime. There is also no mention about him being delusional and inferior. It is more likely the other way around where Glaedr is conscious of all his actions, he has no need to claim himself over others, nor he has no need to feel inferior.

On the basis of these information listed above it is very likely that Glaedr really is the only sane and balanced character analysed in this paper.

2.8 Comparison of Tolkien's and Paolini's dragons

In this paper two dragons from Tolkien have been described, Glaurung and Smaug, as well as two dragons from Paolini: Saphira and Glaedr. I analyzed these four characters psychologically, using three different psychologists and approaches. To create a synthesis of my analysis, I once more outline and compare the results.

The characters from Tolkien are considerably more pathological than Paolini's characters. Glaurung is almost a complete opposite of Glaedr, the High old one from Paolini. Glaurung is, based on the extended research of Robert Hare, diagnosed as a psychopath. The fact that Glaurung's character is such is supported by several points. He is of the evil creature of Melkor, whereas Glaedr was raised by Riders and elves who (with a few exceptions) declared peace and love. Thus, their differences are marked from the very beginning of their lives: one was raised as the devil's weapon, while the other as a peacekeeper.

In many cases Glaurung is affected by anger and fury and he likes harming others, seeing his enemies in pain. Glaedr, on the other hand, does not let anger easily influence him and when he hurts or kills someone he regrets it, even when it is his enemy.

Another personality trait that distinguishes them is insanity combined with excess of self-importance. Glaurung feels and overtly reveals his self-importance, while Glaedr does not have the exhibitionistic need to show others how important he is.

If I take it the other way around, on the grounds of Jungian archetypal analysis Glaedr does not suffer any of the basic illnesses described. Glaurung, however, could be partially diagnosed with psychotic mania and paranoid delusion. The former is applicable due to Glaurung's stages of anger and irritability towards

almost everyone and also the stage of euphoria while he plunders and causes harm. He also loves to play people against each other as, for instance, in the case of Túrin and his sister. Paranoid delusion fits only partially; the issue of the use of the truth as a weapon against others can be also shown in the case of Túrin.

Thus, we can see that these two characters, Glaurung and Glaedr are indeed completely different. Saphira and Smaug, however, are relatively similar. These two characters have been analyzed on the grounds of the narcissistic research of Keith Campbell and they both were marked as narcissists.

To begin with, they both share the feeling that they are the most beautiful and important creatures in the world, which is supported by many examples described in their analyses above.

They also want to be admired by every being that is around them and they do many things to achieve this. For instance, Saphira is taking special care while grooming, she has to be perfectly clean and shiny like the brightest diamond on every occasion. Smaug's need to resemble diamond is equally large, except he truly has almost natural diamond armour. As he had been laying on the treasure for centuries, diamonds and gold grew into his belly. Regarding this diamond matter, there are only two differences between these narcissists. The first is that unlike Smaug who values his treasure above all, Saphira does not need to possess treasure to be happy because according to her words, "What use have we for riches when our hides are more glorious than any treasure hoard in existence?" (Paolini 2005, 521). The second difference is that Smaug died due to his need to be admired and Saphira did not.

They love battle, and they talk about it almost in the same way; Smaug's reaction on being robbed: "Thieves! Burn! Murder!" and his answer to Bilbo, who cared about the people in the Lake Town: "You care about them, do you? Good.

Then you can watch them die!” Saphira had very similar talk before the battle when she said “Let them come. They will all burn!” It seems that they share a passion for burning and killing other beings, especially their enemies.

Also their response to criticism or humiliation is similar; to spout fire towards the source of their dislike.

Although they are both suffering from Narcissistic Personality Disorder, there is a huge difference between them concerning their other side. Whereas Smaug more inclines to psychopathy as he does not feel regret, empathy, and guilt, Saphira does feel these feelings. She is friendly, honourable and she is able to feel guilt about certain things that she has done.

Conclusion

Therefore, my conclusion is that the human and nonhuman traits, which I was describing in order to prove that the dragons mentioned in this paper are anthropomorphic; Tolkien's and Paolini's dragons are both highly intelligent, they have feelings and personality traits like any other human – in the case of Tolkien: mainly the bad characteristics – and they can communicate through telepathy or speak. However, in the case of nonhuman characteristics they differ, except that they both can breathe fire: Tolkien's dragons are greedy monsters, whereas Paolini's dragons are amazing magical creatures. Moreover, Paolini's dragons remind cats and wild predators by their behaviour. Furthermore, the dragons from Tolkien are significantly more pathological with inclination towards psychological disorders as psychopathy or narcissism, whereas the personalities of Paolini's dragons are not evil. Even if there is a certain inclination towards the NPD in the case of the female character, she has a good heart. As for the second dragon of Paolini, Gladr has been described as a psychologically balanced character.

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