

CHAPTER I

INTRODUCTION

1.1 Background of Problem

Literature is an art of communication existing together with language. It includes prose, drama, and poetry. Novel, which is part of prose, is, as Steinman describes, 'a long work of fiction'. It is an imaginary prose narrative that is usually long and complex, and deals with human experience through a usual connected sequence of events. One of the most discussed novels in the twentieth century is the fantasy novel *The Lord of the Rings* written by J.R.R. Tolkien.

Reading the trilogy of Tolkien's *The Lord of the Rings* is a great and valuable experience because there is moral value that can be learned and grasped from the deeds of the fictional characters of the novel, from what they say, and from the events occurred in it. The novel also employs figurative languages particularly personification and simile, and both are scattered in the novel. The use of those figurative languages and simple but powerful diction of the words used in the novel evokes a deep impression. The story is magnificently told with every kind of colour and movement and greatness. In addition, the novel is unique because unlike common novels it includes abundant characters, songs, maps, indexes, and six appendices detail annals of the kings and rulers, the tale of years¹, hobbits' family trees,

¹ Appendice entitled 'The Tale of Years' details the chronology of the setting of time created by Tolkien, namely the First Age, the Second Age and the Third Age. However, the setting of time used in *The Lord of the Rings* is just the Third Age.

calendars, writing and spelling, and the languages and peoples of the Third Age². The maps show places told in the novel as if they were all exist. The novel also employs artificial languages created by Tolkien. Those make the novel interesting to read. There's no wonder if the novel is regarded as the finest literature in the twentieth century. As regards the novel itself, it is Tolkien's epic high fantasy saga, and originally published in three volumes in 1954 and 1955. It is one of hundreds or even thousands English novels written in the late 20th century. Therefore it is included into English modern literature for the word *modern* means the present or recent times. Another aspect of the work that draws attention is the deed, the exploit, the fortune, and the plight of some characters depicted in it can move emotions such as the feeling of happiness, sadness, hate, or fright. When reading what the characters go through, the readers can participate psychologically, sympathize and even empathize for them. The deed, the exploit, the fortune and the plight befall the characters can deepen moral understanding as well. This happens because those fictional characters are depicted as having moral dimension. How Sam³ takes up the personal duty of looking after Frodo⁴ on the journey to Mordor; how he shows deference to Frodo; and how a strong bond of love and trust grows between them are examples of moral values that can be learned from the non-real characters. Those moral values deepen reader's moral understanding. In other words, Sam's exploit and deed can contribute to moral attitude of how real people in their real life should behave to each other.

²The Third Age is setting of time used in Tolkien's *The Lord of the Rings*.

³A fictional character, a hobbit, that is featured in J.R.R. Tolkien's fantasy world Middle-earth. He is Frodo's servant who proves to be the most loyal.

⁴Frodo is a major character, a hobbit who becomes the ring bearer.

Moreover, not only can Sam's deeds be learned, but also the deeds of the other characters of the novel can be mused upon and then be learned. However, whether or not readers of this trilogy gain the moral messages from the characters and from the overall story of it is eventually depend to their act of reading. That is, whether they just look at the words at every line of the writing in front of them or they indeed evaluate, interpret, understand, and enjoy the work. In addition, reader-response critics define literature as something that only exists meaningfully in the mind of the readers. In line with them, Santosa states, '*...karya sastra sebagai artefak (benda seni) tidak akan berarti apa-apa jika tanpa keterlibatan pembaca sebagai penyambut, penghayat, dan pemberi makna kepadanya*' (1993: 26). This means that a literary work is nothing unless there is reader who read it.

Of course, Tolkien's *The Lord of the Rings* is just a fiction because it is just a novel. According to Burhan, fiction

...berarti cerita rekaan (disingkat: cerkan) atau cerita khayalan. Hal itu disebabkan fiksi merupakan karya naratif yang isinya tidak menyorankan pada kebenaran sejarah Karya fiksi, dengan demikian, menyorankan pada suatu karya yang menceritakan sesuatu yang bersifat rekaan, khayalan, sesuatu yang tidak ada dan terjadi sungguh-sungguh sehingga ia tak perlu dicari kebenarannya pada dunia nyata. Istilah fiksi sering dipergunakan dalam pertentangannya dengan realitas-sesuatu yang benar ada dan terjadi di dunia nyata sehingga kebenarannya pun dapat dibuktikan dengan data empiris. Ada tidaknya, atau dapat tidaknya sesuatu yang dikemukakan dalam suatu karya dibuktikan secara empiris inilah antara lain yang membedakan karya fiksi dengan karya nonfiksi (Burhan Nurgiantoro, 2002: 2).

Based on the explanation above, fiction is a type of literature describing imaginary events and people. The story of it is not the real one so the readers do not have to look for the truth of the story in the real world which they live in.

Meanwhile, according to Kennedy (1983: 3), ‘fiction is a name for stories not entirely factual, but at least partially shaped, made up, imagined.’

Nevertheless, it is argued that no matter what people read, fiction or not fiction, there must be something that can be caught and learned, and in this case it has been found that the characters’ deeds toward each other, and what they say in Tolkien’s *The Lord of the Rings* contain moral messages or moral values, from which the readers of it can learn.

The statement above is based on D.H. Lawrence’s. He writes in *The Novel and the Feelings* (in Palmer, 1992: 181)

And how? How? How shall we even begin to educate ourselves in the feelings?

Not by laying down laws or commandments, or axioms and postulates. Not even by making assertions that such and such is blessed. Not by words at all.

If we can’t hear the cries far down in our own forests of dark veins, we can look in the real novels, and there listen-in. not listen to the didactic statements of the author, but to the low, calling cries of the characters, as they wander in the dark woods of their destiny.

The passage above implies that education can also be gained from literary work, from the characters who live in non-existent world, or from events and circumstances which readers do not require to believe that they exist.

It seems that what Lawrence writes is in line with Horace’s *utile*. Moreover, Horace states in his *Ars Poetica* that the functions of literary work are *utile* and *dulce*. The aim of a man of letters is ‘...to inform or delight, or to combine together, in what he says, both pleasure and applicability to life’ (Horace in Adams, 1971: 72). Literary work has something to do with teaching and delighting (Wellek and Warren, 1995: 25; Teeuw, 2003: 43).

1.2 Statement and Limitation of Problem

It has been mentioned before that the aspects of the novel that are interesting encompass the use of figurative language, the maps and appendices, and moral messages depicted in the characters' deeds, in their characterizations, and in their utterances. Nevertheless, the primary focus of this research just falls to the moral messages, and the characters who have become the moral messages conveyers. Therefore, the main problems of this research are:

1. What moral messages that have been depicted in Tolkien's *The Lord of the Rings*?
2. Which characters who have become the moral message conveyers based on either their deeds or their utterances?

1.3 Purpose and Significance of Research

1.3.1 Purpose of Research

This research is aimed to find the answers for the questions mentioned above as accurately as possible. Thus, the purposes of this research are:

1. To know moral messages that have been depicted in Tolkien's *The Lord of the Rings*.
2. To know the characters who have become the moral message conveyers based on their deeds and their utterances.

1.3.2 Significance of Research

Regarding the significance of this research, it is divided into two kinds of significance, namely academic significance and practical significance.

Academically, the result of this research can be reference for those who intend to analyze moral messages in a literary work. It is also aimed at adding references in literary study. The significance of this research also stands upon the process to find out how theories offered by moralist used in analyzing a literary work prevail in analyzing novels, notably Tolkien's *The Lord of the Rings*.

Practically, the result of this research is useful for anybody who wants to know moral messages contained in Tolkien's *The Lord of the Rings*. Further, the readers may learn from the characters of the novel how they should behave to the people around them.

1.4 Rationale

Horace in his *Ars Poetica* written 14th century BC asserts his view that literature must inform and delight its readers. In other words, reading a literature must be pleasure and it must be applicability to life. Henceforth his view is widely known as functions of literature, that functions of it are *utile* and *dulce*, or we can say that literature has within it aesthetic value and ethical value. This means that moral instruction should be wrapped up in a sweet coating of delight.

Horace's notion, that aesthetic value and ethic value should coexistence in a single literary work, gives an understanding that learning from literature which is entirely fictitious is possible. In other words, readers can learn about moral from a

literary work and at the same time enjoy it. Therefore, reader's moral understanding can be deepened by, for an instance, fictional characters' deeds as the story unfolds, and by their utterances in a novel.

In addition to the foregoing statement, Palmer concedes that learning from literature, in this case a novel, is possibly done by its readers, because serious engagement with literature can provide moral insight, deepen readers' understanding of human conduct, show them things about the nature of evil, help them to see beneath appearances and thus distinguish the genuine from the phoney. Though literature is fictitious, however, its status is not a problem. Palmer also writes, 'if we learn from actual people, there is no reason why we should not learn from fictional characters...' (Palmer, 1992: 208).

Based on the foregoing statement that reader's moral understanding can be deepened by a literary work, on Palmer's saying that learning from fictional characters is possible, and on Horace's *utile* and *dulce* of literary work, this research is very much concerned with moral messages contained in Tolkien's *The Lord of the Rings*, because it has been found that the characters' deeds and even their utterances contain moral values. In the process of analyzing the moral messages of it, the novel is analyzed by objective approach. The characters' deeds, their utterances, and everything the characters go through are analyzed as to know the moral messages consist in them. The characterization and role of the characters are also be elucidated. In this analysis, supporting arguments found within the process of this research are applied.

1.5 Procedure of Research

1.5.1 Method of Research

In analyzing the subject materials, this paper uses analysis descriptive method.

Nyoman Kutha Ratna in his *Teori, Metode, dan Teknik Penelitian Sastra* writes:

Metode penelitian dapat juga diperoleh melalui gabungan dua metode, dengan syarat kedua metode tidak bertentangan. Metode deskriptif analitik dilakukan dengan cara mendeskripsikan fakta-fakta yang kemudian disusul dengan analisis (2004: 53).

The excerpt previously stated means that a researcher may merge two methods as it is used in this research, namely analysis descriptive. Through analysis descriptive method, at first the facts are presented. Second, they are analyzed.

As regards the approach used in this research, it uses an objective approach. By objective approach, the intrinsic elements of the novel are analyzed

1.5.2 Data

In this research, the data are divided into two parts, they are primer and secondary data. The text of J.R.R. Tolkien's *The Lord of the Rings* and references of theory as a tool in analyzing the moral messages contained in the novel are the primer data. As regards the secondary data, they are all supporting sources of argument and even theory that relate to moral message in a literary work. The secondary data also encompasses a wide range of articles which inform of the novel and its author.

1.5.3 Data Resource

Based on the division of data above, the primer data sources are taken from the trilogy of J.R.R. Tolkien's *The Lord of the Rings*. That is, *The Fellowship of the Ring* (2001) as the first of the three volumes, *The Two Towers* (2002) as the second of them, and the last is *The Return of the King* (1999). Theory sources used in this research are taken from Frank Palmer's *Literature and Moral Understanding: A Philosophical Essay on Ethic, Aesthetics, Education, and Culture* (1992); D.H. Lawrence's *Why the Novel Matters* in David Lodge's *20th Century Literary Criticism*; Burhan Nurgiantoro's *Teori Pengkajian Fiksi* (2002); A. Teeuw's *Sastra dan Ilmu Sastra* (2003); Rene Wellek and Austin Warren's *Teori Kesustraan* (1995); Horace's *Ars Poetica* that is translated by Leon Golden⁵; and Horace's *Art of Poetry* that is included in Adam's *Critical Theory since Plato* (1971).

The secondary data resources are Djelantik's *Estetika Sebuah Pengantar* (1999); Mustopo's *Ilmu Budaya Dasar: Kumpulan Essay-Manusia dan Budaya* (1989); Plato's *Republic* that is included in Adam's *Critical Theory since Plato* (1971); Abram's *Orientation of Critical Theories* in David Lodge's *20th Century Literary Criticism*; and other essays, books, and articles that relate to the problem collected from encyclopaedia, internet, ect.

⁵ This translation is taken from www.english.emory.edu/DRAMA/ArsPoetica.html

1.5.4 Technique of Collecting Data

The next step, after dividing data into primer and secondary data, is collecting them by using documentary studies. Therefore, articles from internet and books in library relating to the problem have become very prominent. Supporting data and argument from books and articles in internet needed in this analysis are collected and explored.

1.5.5 Technique of Analyzing Data

After the data are collected, the next steps that are taken are, at first, describing the characters of *The Lord of the Rings*, their brief characterizations, and their roles in the story. Second, Analyzing those characters in order that it is known whether they are depicted as moral messages conveyer or not. The characters' deeds and their utterances are analyzed so as to arrive at the result and conclusion of this research. Here, the grand and supporting theory, and any supporting arguments relating to moral messages in literary work are applied.

1.6 Organization of Writing

This paper is divided into four chapters, namely introduction, literary review, data analysis, and conclusion and suggestion.

Introduction consists of background of problem, statement and limitation of problem, the purpose and significance of research, rationale, and procedure of research that comprises method of research, data, data resource, technique of collecting data, and technique of analyzing data.

Literary Review comprises moral messages in literature, J.R.R. Tolkien's biographical sketch, and synopsis of *The Lord of the Rings* which comprises the synopsis of *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. Data analysis comprises moral messages depicted by the utterances and the deeds of the characters of Tolkien's *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King* and also character list, characterizations and roles of the characters. It also consist of moral message conveyers on Tolkien's *The Lord of the Rings*





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