



## **The Dual Approach to Frodo Baggins' Characterization: Direct and Indirect Methods in Tolkien's *The Fellowship of the Ring***

**Nabilah Tri Febrianti<sup>1</sup>, Hasbi Assiddiqi<sup>2</sup>, Toneng Listiani<sup>3</sup>**

nabilahtri0304@gmail.com<sup>1</sup>, hasbiassiddiqi@uinsgd.ac.id<sup>2</sup>, tonenglistiani@uinsgd.ac.id<sup>3</sup>

<sup>123</sup>Universitas Islam Negeri Sunan Gunung Djati, Indonesia

\*Correspondence: ✉ [nabilahtri0304@gmail.com](mailto:nabilahtri0304@gmail.com)

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### **Abstract**

This analysis examines the connection between social aspects and the characterization of Frodo Baggins in *The Fellowship of the Ring* by J.R.R. Tolkien. In novels, as in any other form of art, the storyline and characters are intricately woven together. This work of research will show how social issues affect Frodo's evolution as a character. The analysis have been found using descriptive qualitative approach, which means that out of 51 instances of characterization associated with determination, 12 were direct and 39 were indirect. Furthermore, the inquiry reveals that while 42 instances where a connection of characterization of Frodo and the main theme of adventure is found, for 9 of the instances direct portrayal and for 33 instances indirect portraying of determination fighting overwhelming odds are did. Thus, this study affirms that Frodo's characterization is deeper than adventure, but rather courage and sense of responsibility. Frodo's journey depict not only the struggle to triumph, but also depicts the inner turmoil, altruism, and grit that is embedded in the violence of searching for the self. This analysis assists in further understanding of Frodo Baggins as a reluctant hero, supporting the Claim that he is a depiction of human struggle against adversities.

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## **INTRODUCTION**

The Lord of the Rings: *The Fellowship of the Ring*, published between 1954 and 1955, stands as a landmark in high literature. Literature has become a tool for people to express their thoughts, feelings, and imaginations, as well as a media to reflect the personal experiences of the authors (Susilowati, 2019). This genre is characterized by its artistic, intellectual, and cultural importance, often showcasing exceptional language and delving into complex themes that resonate with societal and human experiences. Such works leave a profound impact on readers and are frequently regarded as classics in the literary canon (Culler, 1997). Set within the realms of fantasy and adventure, this novel begins with the tale of a Hobbit named Bilbo Baggins, who stumbles upon a powerful ring that can control the world and ultimately lead to its owner's downfall. Bilbo's unexpected discovery triggers a series of events that significantly alter the fate of Middle-earth, culminating in his nephew, Frodo Baggins, becoming the ring-

bearer. The story delves into themes of friendship, sacrifice, and the battle against evil, capturing the spirit of a classic adventure while also tackling deeper moral and ethical questions. Through its engaging narrative and multifaceted characters, *The Fellowship of the Ring* not only provides entertainment but also encourages readers to contemplate the nature of power and responsibility in their own lives.

The novel highlights friendship and sacrifice as one of the many themes in the novel. In addition, this novel represents the struggle to secure the world from evil through symbols. In this struggle, courage, choice, and responsibility are required, which are shown through the character of Frodo Baggins. The reason why this research intends to choose J.R.R. Tolkien's work entitled *The Lord of the Rings: The Fellowship of the Ring* because the lack of previous research that examines the novel, most of the previous research examines the film adaptation of the novel and not many research focus on analyzing Frodo Baggins as main. The novel is one of the three novels in *The Lord of the Rings* trilogy written by John Ronald Reuel Tolkien.

Quoted from Biography.com, John Ronald Reuel Tolkien known as J.R.R. Tolkien was a scholar and fantasy writer from England. As a child, Tolkien moved to England and attended Exeter College for his education. He wrote the well-known fantasy books *The Hobbit* and *The Lord of the Rings* trilogy while he was an Oxford University professor. The books have a loyal following around the world and have been made into critically acclaimed blockbuster films. From 1914 until his death in 1973, Tolkien created his own universe, *Middle-earth* by drawing on his knowledge of Northern and other ancient literature as well as his own constructed languages. In 1917, Tolkien started composing "The Book of Lost Tales," which would later become *The Silmarillion* (1977), while recuperating from "trench fever" in England.

Characterization is a part of intrinsic elements. According to Djasi (2000), Depicting the characters' thoughts and physical actions is known as characterization. In line with this, Nurgiyantoro (1955) stated that characterization refers to the character or characters in a literary work that, by their actions and speech, readers understand to possess particular moral traits and inclinations. In addition, Aquino's (1976) Characterization is a technique for analyzing the development and personality of the main character. Thus, characterization is a unique topic to analyze *The Lord of the Rings: The Fellowship of the Ring* novel by J.R.R. Tolkien. Characterization is the understanding of the actions and statements made by the characters throughout the story to see the character's nature (McKee, 2010). Perrine (1959) asserted that Characterization is classified into two types, namely direct characterization and indirect characterization.

Direct characterization involves the author describing a character's traits directly to the reader through exposition or analysis, or by having another character in the novel tell the readers the characterization. In addition, Burroway (2000) stated that direct characterization is usually used in novels when the author informs the reader about a character's characteristics. Furthermore, according to Charters. S & Spielmann (2011), It might also contain additional information such as names or other direct statements. Indirect characterization occurs when attributes, values, and physical characteristics are demonstrated rather than described. Indirect characterization gives a story additional depth and encourages the reader to employ their imagination (Ramos, 2012). Indirect characterization is when the author reveals details about

a character in order to help us comprehend that character's nature and how that character influences other characters. Indirect characterization can be done in five ways:

- 1) Speech: How a character speaks, the way they speak, and their style of speech show their emotions, social status, or personality (Burroway, 2000).
- 2) Thought: Readers gain a better understanding of the characters through their perspectives, dreams, fears, or internal conflicts (Burroway, 2000).
- 3) Action: A character's behaviour or decisions show their motivations or principles (Burroway, 2000).
- 4) Appearances: How a character dresses, speaks or carries themselves can show their personality (Burroway, 2000).
- 5) Response or impact on others: How other characters act towards a person can show the nature of that character (Burroway, 2000).

The characteristics of the character can then be inferred by the readers from his words, thoughts, and behaviours (Zuhal, M. 2019).

The researchers found several studies that are related to the study will be conducted about characterization, especially in novels. After a long time research has found ten studies that could help to finish this research. The following are the relevant studies.

The first relevant study is *Karakterisasi Tokoh dalam Novel Supernova: Petir Karya Dewi Lestari* (2021) written by Yanis Triaji Putra. This research focuses on two things, namely (1) characterization of characters in the novel *Supernova: Petir* by Dewi Lestari through analytical techniques and (2) characterization of characters in the novel *Supernova: Petir* by Dewi Lestari. This study combines a text analysis method with a qualitative approach. Quotations from the book that explain the characters' characterizations serve as the research's data.

The second relevant study is *Analisis Karakteristik Kepribadian Tokoh Utama Dalam Novel Daun Yang Jatuh Tak Pernah Membenci Angin* Karya Tere-Liye (2022) and was written by Raras Hafidha Sari. This study aims to critically examine one of Tere Liye's novels, which contains a number of character features with personality dynamics, including the main character's personality dynamics. The main character's personality dynamics are discussed using the personality psychology approach as psycho behavioural research. Written or oral data about individuals and observed behaviours were used in this research. An inductive qualitative method was used in this study. The analysis found that using a literary psychology approach, specifically personality psychology, was the most suitable and efficient method to analyze the dominant elements in the main character in the novel.

The third significant study is *Analisis Karakter Tokoh Dalam Novel Air Mata Surga Karya E Rokajat Asura (Pendekatan Karakterisasi)* (2023), which was written by Wenipada, Mandowen, and Tulalessy. The study's goals were to (1) character characterization in the novel *Air Mata Surga* and (2) character description from Albertine Minderop's perspective. From Albertine Minderop's point of view, the novel's characterization techniques include both direct (telling) and indirect (showing). Character development through the author's voice and the character's look make up the direct method. Meanwhile, the indirect method uses conversational contexts, the speaker's identity, dialect, language, and mental attributes to characterize the character.

The fourth relevant study is *Karakterisasi Tokoh Utama Dalam Novel Aku Lupa Bahwa Aku Perempuan Karya Ihsan Abdul Quddus* (2021) written by Ani Nur Eliza & Dwi Septiani. This research aims to describe and study the characterization of the main character in the novel. In the analysis in this journal, there are 13 characterizations of the main character that are explained in detail along with data in the form of quotations in the novel. This research data collection uses qualitative methods that are descriptive. The primary data in this study is the novel *Aku Lupa Bahwa Aku Perempuan by Ihsan Abdul Quddus*.

The fifth relevant study is *A Study On Characterization Of The Main Character In "The Fault in Our Stars"* written by Patmarinata & Ernawati. As the primary characters, Hazel and August's personalities are the main subject of this study. A descriptive qualitative approach is used in this study. According to this analysis, Hazel is melancholy, a bookworm, a warrior, and stubborn. August, on the other hand, is faithful and kind.

The sixth is *Stuktur Formula Petualangan dan Nilai Pendidikan Karakter dalam Dongeng Pohon Impian Karya Watiek Ideo* written by Salma Dhiya Ulhaq. The purpose of this article is explaining and to analyze the adventure formula structure of Cawelti and to classified the character education of this fairytale. The findings of this analysis show that this fairy tale has the same story formula as The Lord of the Rings novel. The adventure formula of these two stories looks the same where there is an event behind the hero going on a journey, obstacles that occur to the hero on the journey, there are supporting characters encountered on the way and the hero who defeats the opponent. Descriptive qualitative is the method used in this journal.

The seventh relevant study is *Formula Fantasi yang Tercermin dalam Film Harry Potter and Goblet of Fire (2005)* written by Mangantar, Wantasen & Manus. This study focuses on what the fantasy formula is and how the film Harry Potter and the Goblet of Fire (2005) reflects the fantasy formula. In this study, Synder's mise-en-scene theory is also used to analyze the actors' movements, or behavior of their figures, clothing, setting, props, lighting, and makeup that appear in each scene. The purpose of this analysis is to explain the fantasy formula depicted in the film with a descriptive qualitative method. Based on they investigation, the author discovered that there are five fantasy formulas in the 2005 movie Harry Potter and the Goblet of Fire that can be explained using each of the five theories. Imaginary world, imaginary creature, imaginary journey/adventure, imagined treasure, and imaginary action motif are the five formulas of fantasy.

The eighth useful study is *Fantasy Formula in Romance Movies: Beauty and the Beast (2017) and Aladdin (2019)*, authored by Kartika, Saehu, and Pramita. This study examines the fantasy genre formula of Beauty and the Beast (2017) and Aladdin (2019) by examining a number of scenes from both films. A comparative descriptive approach and a qualitative approach are used to present the data analysis. According to the analysis, these two films follow four frequent fantasy genre patterns. First, in Belle and Jasmine's character, as courageous and daring ladies. Third, the same frame setting contains magical aspects, and second, the plots of all films are identical, with the main male character battling an enemy who seeks to murder him. Last but not least, the tense moments in both movies swiftly transition into humorous or fantastical sequences known as pacing. The study discovered that both films include aspects of the fantastical formula.

The ninth relevant study is *From Warriors to Unity: Analysing Fantasy Formula in Raya and The Last Dragon (2011)* written by Tasari & Assiddiqi. This study's goal is to analyze the conflict formula in each of these films. The qualitative descriptive method is used in this study to analyze data and source using intrinsic elements. Studies show that there are five components of the fantasy formula: environments, creatures, imaginary journeys or adventures, possessions, and imaginary motives for action. The protagonist of one of the fictional creature fantasy formulas is portrayed as a fantasy hero who possesses traits like bravery, wisdom, and perseverance.

The last relevant study is *Fantasy Formula In "Clash of Titans" Directed by Louis Leterrier* written by Ghanies. This research uses a descriptive qualitative method to explain the data, using the theories of Cawelti, Campbell, and Synder, to explain the fantasy genre formula in the film *Clash of Titans*. The study found that the film depicts many mythical places, such as Mount Olympus and the Underworld. In addition to the make-up and costumes in the film contributing to the establishment of the fantasy formula, the visual richness of the fantasy characters shows mythical and ancient Greece full of gods, heroes and mythical creatures. The behaviour and actions of the characters, including Perseus, the warriors, Hades and Pegasus, influence the entire adventure. As a result, this found mise-en-scene forms the fantasy formula in the film *Clash of the Titans* (2020), this is very important to see the film.

The novelty in this research is that the research examines the character of the main character through the theory of characterization by Perrine which is divided into two, namely direct and indirect characterization. Whereas previous studies only focused on examining the main character through direct characterization and focused more on the internal conflict of the main character in a novel. Therefore, this research intends to choose J.R.R. Tolkien's *The Lord of the Rings: The Fellowship of the Ring* due to the lack of previous research that examines the novel, because most previous research examines the film adaptation of the novel and not many studies focus on analyzing social issues that affect the development of Frodo's characterization, also how the direct and indirect characterization of Frodo Baggins supports the adventure theme and the impact of Frodo's characterization on the narrative structure of the novel. Hopefully, these relevant researches can provide a better understanding of characterization and help in the research process that will be conducted.

## METHODS

The descriptive qualitative method was used in this study. Research using the descriptive qualitative method that explains in detail the data and facts that have been collected. Qualitative research was conducted with an emphasis on the in-depth comprehension of the relationships between the issues under analysis rather than on numbers (Semi, 2012). The qualitative approach is a method of analysis that uses text, words, phrases, and sentences as data (Bogdan and Biklen, 1982). The data in this research are paragraphs, sentences, and words related to the characters of Frodo and Gandalf in the novel *The Lord of the Rings: The Fellowship of the Ring*. The data in this novel is the source of information that is the main subject of this research. As the subject of this study was not manipulated or influenced by the researcher, a qualitative approach was relevant (Pratami, Ariyani & Agustina, 2023).

The source of data used in this research in progress is *The Lord of the Rings: The Fellowship of the Ring* Novel by J.R.R. Tolkien with themes of sacrifice, friendship, adventure, courage, responsibility and heroism. The analysis is frequently supported by secondary data sources in addition to the primary text. Furthermore, the secondary data sources are obtained from journals, theses, and articles that are relevant to the objects and themes in the ongoing research.

Library research and document analysis is a technique used by researchers. Reading texts carefully, organizing information by typology, marking and tagging and reading books on the research problem are some of the data collection methods (Moleong: 2007). In addition to observation and interviews, this method is among the most widely used in qualitative research (Alwasilah, 1993).

After collecting the data, the researcher continued to carry out the data analysis process. There are three steps; the first is classifying the quotes about Frodo Baggins' characterization in the novel. Then classify which quotes are included in direct characterization and Indirect characterization. Second is analyzing each quotation that has been collected whether it can answer the research question. The Third is explaining and interpreting the quotes following the characterization theory used, both direct and indirect characterization.

## **RESULTS AND DISCUSSION**

### **1. Social Problems Impact the Development of Frodo's Characterization**

#### **1.1 Direct Characterization**

##### **Data 1: *The Effect of the Threat of War on Frodo***

Direct characterisation is typically employed in books when the author tells the reader about a character's traits, according to Burroway (2000).

“Frodo was neither very fat nor very timid; indeed, though he did not know it, Bilbo (and Gandalf) had thought him the best hobbit in the Shire.” (Tolkien, 2008:183)

Tolkien directly demonstrates Frodo's sense of responsibility through this statement. He tells Frodo's sense of responsibility directly by saying that he had to leave the comfort of the Shire and accept the important role of the Ring-bearer because of the threat of a global war between Sauron's forces and Middle-earth's allies. He shows that Frodo's previously hidden traits are activated by a great threat, such as the courage that results from a sense of responsibility. War is a social issue that drives Frodo to become a person who dares to take risks to protect the world.

#### **1.2 Indirect Characterization**

Indirect characterization gives a story additional depth and encourages the reader to employ their imagination (Ramos, 2012). Indirect characterization can be done in five ways: 1) speech, 2) thought, 3) actions, 4) appearances, and 5) response or impact on others (Burroway, 2000:52).

**Data 1:** *Action: Frodo Leave the Shire*

“And I suppose I must go alone, if I am to do that and save the Shire. But I feel very small, and very uprooted, and well – desperate. The Enemy is so strong and terrible.” (Tolkien, 2008:82)

In the quote above, Frodo's actions illustrate his concern to protect the Shire even though he had to sacrifice his comfort and safety. The social problems that occurred at that time made Frodo a person who was able to take and make big decisions even though it was full of risks. This choice shows how Frodo's character develops from someone who is afraid and hesitant to someone who is able to make important decisions, even though those decisions can endanger his life.

**Data 2:** *Speech: Frodo's Hesitation*

“I wish it need not have happened in my time,” said Frodo. “So do I,” said Gandalf, “and so do all who live to see such times. But that is not for them to decide. All we have to decide is what to do with the time that is given us.” (Tolkien, 2008:67)

The doubts present in Frodo's mind show a human fear and a sense of smallness in the face of a great responsibility that he had never imagined before. As a hobbit from a quiet neighbourhood in the Shire, Frodo never imagined himself involved in a major conflict involving the fate of the world before. “*I wish it need not have happened in my time,*” said Frodo, reflecting the feelings of unpreparedness and unwillingness of someone who is faced with a task that is greater than their capabilities. However, for Frodo, Gandalf's answer, which emphasizes how important it is to make a decision within the given time constraints, becomes an important turning point. These words give Frodo purpose and comfort him as well. Frodo begins to realize that courage does not mean having no fear, but rather being able to act despite the ever-present fear.

**Data 3:** *Thought: Ring Temptation*

“And he was in any case the bearer of the Ring: it hung upon its chain against his breast, and at whiles it seemed a heavy weight. He felt the certainty of evil ahead and of evil following; but he said nothing.” (Tolkien, 2008:406)

During his journey, Frodo began to feel the weight of carrying the Ring and he often thought about the shire he had left behind and how the arrival of the Ring had changed his life. The temptation of the ring continues to haunt him. The Ring is described as a physical and mental burden. The Ring suggests the constant threat of evil, both in front of and behind him. However, Frodo shows his fortitude and determination by “saying nothing”. He chooses not to tell his friends about his troubles and holds back. This shows how emotionally and mentally Frodo is getting stronger, even though he continues to face social threats. In addition, the Ring influences Frodo to be careful of his own behavior and that of his friends.

**Data 4: *Appearances: Frodo's Physical Changes***

“There was a dark and blackened bruise on Frodo’s right side and breast. Under the mail there was a shirt of soft leather, but at one point the rings had been driven through it into the flesh. Frodo’s left side also was scored and bruised where he had been hurled against the wall.” (Tolkien, 2008:438)

Perhaps if Frodo had not travelled so far on a mission to destroy the Ring, he would not have been injured by the enemies. The condition of Frodo's body described is evidence that Frodo is experiencing social problems such as enemy attacks that injure his smooth body. The effects of the enemy's attack left Frodo's body bruised and in pain. The appearance of Frodo's wounded body shows that he is not a great hero who cannot be defeated but instead, he is a weak but struggling character.

**Data 5: *Impact on Other: Loyalty***

“I had to choose, Mr. Frodo. I had to come with you. Said Sam.” (Tolkien, 2008:402)

How Frodo Baggins is portrayed in *The Fellowship of the Ring* influencing those around him and the world around him is evidence of the impact social issues have on his characterization. Sam, Frodo's best friend and home gardener has a great deal of loyalty towards him. Sam has made a commitment to Gandalf to always be by Frodo's side and not leave Frodo's side under any circumstances. Sam gives his dedication to Frodo as a form of gratitude to Bilbo and the friendship he has established with Frodo. Sam's involvement for Frodo shows how Frodo's character affects those around him. The threat of the Ring drives Sam to be loyal to Frodo, showing how Frodo inspires a sense of loyalty in those close to him. The image of Frodo as the moral leader of their journey is reinforced by Sam's perspective.

## **2. How Frodo’s Characterization Support the Theme Adventure**

The hero, either an individual or a group overcoming challenges and dangers to complete a significant and moral purpose is the main fantasy of the adventure story. The hero's personality and the type of challenges he faces are the real highlights of the adventure tale (Cawelti, 1977).

### **2.1 Direct Characterization**

**Data 1: *Frodo as a Ring bearer***

“Frodo was neither very fat nor very timid; indeed, though he did not know it, Bilbo (and Gandalf) had thought him the best hobbit in the Shire. He thought he had come to the end of his adventure, and a terrible end, but the thought hardened him. He found himself stiffening, as if for a final spring; he no longer felt limp like a helpless prey.” (Tolkien, 2008:183)



In this quote, it shows that Frodo has special qualities that he may not have known before. He doesn't seem like a typical hero at first, but this advantage makes him fit to carry the Ring. As Gandalf and Bilbo's consideration of Frodo shows, the adventure requires a man with a strong heart and high moral principles, not just physical strength. This quote also shows that Frodo's adventure not only involves physical exploration but also involves emotional and mental development. From an ordinary hobbit to a formidable figure, his behavior and thoughts when facing difficult situations show his transformation. Frodo's character development clearly shows that adventures involve major changes in a person.

## **2.2 Indirect Characterization**

### **Data 1: Action: *The Courage To Leave The Shire***

“And I suppose I must go alone, if I am to do that and save the Shire. But I feel very small, and very uprooted, and well – desperate. The Enemy is so strong and terrible.” (Tolkien, 2008:82)

The theme of adventure is reflected in Frodo's decision to retain the Ring and embark on this perilous journey away from the Shire. This is the first step towards a journey filled with physical, emotional, and moral challenges. As depicted in the novel, Frodo's adventure is not just about destroying the Ring but also about finding out about courage, sacrifice, and the inner strength of man in the face of the most terrible evil. Despite his doubts and fears of what might happen to him, Frodo still accepts the task of guarding the Ring. This thought shows that Frodo is not a person who easily gives in to pressure, even though the threat from the Ring is great.

### **Data 2: Speech: *Frodo Continues His Journey***

“I will take the Ring,” he said, “though I do not know the way.” (Tolkien, 2008:352)

In the meeting at Rivendell (Council of Elrond), no one dared to take such a great risk that could endanger himself, such as Gandalf, Boromir (representative of Minas Tirith), Aragorn (representative of the Kingdom of Gondor), Legolas (representative of the Elves), and Gimli (representative of the dwarves). However, Frodo voluntarily accepted the responsibility of bringing the Ring to Mordor. In this quotation, he shows the courage that comes with realizing the great danger he faces. On the other hand, Frodo's words can be concluded that he is willing to take the Ring and continue the journey to Mount Doom to destroy the Ring.

### **Data 3: Thought: *Moral and Emotional Burden***

“And he was in any case the bearer of the Ring: it hung upon its chain against his breast, and at times it seemed a heavy weight. He felt the certainty of evil ahead and of evil following; but he said nothing.” (Tolkien, 2008:406)

The quote above shows the Ring hanging from a chain on his chest, meaning that if the Ring is not carried by him or if it falls into the hands of someone else, it will be very dangerous

since the Ring only obeys the orders of Sauron, its maker. Therefore, everything depends on Frodo's success on this risky journey.

**Data 4:** *Appearances: The wound on Frodo's body*

“There was a dark and blackened bruise on Frodo’s right side and breast. Under the mail there was a shirt of soft leather, but at one point the rings had been driven through it into the flesh. Frodo’s left side also was scored and bruised where he had been hurled against the wall.” (Tolkien, 2008:438)

The description of Frodo's body shows that he sustained injuries as well as fatigue in travelling, reflecting the sacrifices he had to make as part of this adventure. These wounds not only indicate physical hardship, but also show the emotional distress he experienced during the journey.

**Data 5:** *Impact on Other: Inspiration for Samwise Gamgee*

“I made that up myself,’ he whispered to Frodo, ‘for the Du’nadan, a long time ago when he first told me about himself. I almost wish that my adventures were not over, and that I could go with him when his day comes.” (Tolkien, 2008:323)

In this conversation, Frodo is the listener and is trusted by Sam. The above quote shows how Sam was inspired by the stories and experiences he shared with Frodo and the rest of the group, especially Aragorn (the Dúnadan). Frodo, as the Ring-bearer and leader of the journey, greatly influences Sam's spirit and perspective on adventure, as shown by Sam's desire to continue his adventures and the hope he has to stay involved. Frodo not only leads them in their task, but also becomes a center of inspiration for those around him to become more courageous and dedicated.

### **3. The Impact Of Frodo’s Characterization On The Narrative Structure Of The Novel**

#### **3.1 Heroic Journey**

The hero, either an individual or a group overcoming challenges and dangers to complete a significant and moral purpose is the main fantasy of the adventure story. The hero's personality and the type of challenges he faces are the real highlights of the adventure tale (Cawelti, 1977).

In the narrative structure of this novel, Tolkien represents the character of Frodo as an ordinary hobbit who has a peaceful, comfortable and safe life in the Shire. However, a big problem befalls him when Bilbo or his uncle inherits the Ring to Frodo through Gandalf. Frodo is forced to leave the Shire because of some advice from Gandalf.

“Bilbo was meant to find the Ring, and not by its maker. In which case you also were meant to have it.” (Tolkien, 2008:73)

These words give him a sense of purpose, even though he initially feels unworthy of the mission. At first Frodo was hesitant, unsure, and felt that he was not a strong hero to leave the Shire for such a challenging adventure. But in the end he does. His departure becomes the starting point of the adventure and a major element in reinforcing the theme of adventure as a journey of challenge, risk, courage, and bringing about major changes in his life.

### **3.2 Internal and External Conflict**

The development of the narrative structure is also fuelled by the internal and external conflicts faced by Frodo Baggins. Internally, Frodo struggles to keep going from one place to another. Not to mention he has to struggle with fear, fatigue, hunger, thirst, cold, discomfort, a sense of responsibility and the psychological effects of the Ring weighing him down. The longer the journey, the greater the temptation of the Ring. As he and his companions are resting at Weathertop, the black horsemen come and tried to influence Frodo to use the Ring, which is represented in the following paragraph:

“The desire to do this laid hold of him, and he could think of nothing else. He did not forget the Barrow, nor the message of Gandalf; but something seemed to be compelling him to disregard all warnings, and he longed to yield. Not with the hope of escape, or of doing anything, either good or bad: he simply felt that he must take the Ring and put it on his finger. He could not speak.” (Tolkien, 2008:255)

It can be seen from the above paragraph how the Ring began to have control over Frodo, making it difficult for him to distinguish between his desires and the dark influence of the Ring. However, Frodo is swayed by the temptation to wear the Ring and makes himself known to the black horsemen that he is the one with the Ring.

Then the threat from the black horsemen and the conflict between him and Boromir who tries to take the Ring from Frodo's hand become external conflicts that affect the narrative structure.

Boromir said: “I am a true man, neither thief nor tracker. I need your Ring: that you know now; but I give you my word that I do not desire to keep it. Will you not at least let me make trial of my plan?  
Lend me the Ring!”  
“No! no!” cried Frodo. ‘The Council laid it upon me to bear it.’ (Tolkien, 2008:520)

The tension of his journey is more profound and meaningful because it involves not only a physical journey but also a mental and emotional test. Tolkien presents Frodo as a character who is fragile but not unstable, reinforcing the theme of adventure as a journey that demands courage and responsibility, not just strength.

### 3.3 Choices and Sacrifices as Support Narrative Structure and Theme of Adventure

Frodo's initial decision to leave the Shire is a choice that emphasises the theme of adventure in this novel. Travelling a long way with the bare necessities, sleeping on the hard ground, covered by the wind, the sky as his roof and going from place to place to get to his destination of Rivendell are his choices and sacrifices that become the determining factors in the development of the narrative structure of the novel.

The conflict between himself and Boromir greatly influenced his decision to continue his own journey as in the quote below:

"I will go alone. Some I cannot trust, and those I can trust are too dear to me: poor old Sam, and Merry and Pippin." (Tolkien, 524: 2008)

This shows his transformation from a man of doubt to one who understands the responsibility of every choice he makes. Frodo's sacrifices such as leaving the safety and comfort of his home in the Shire and travelling on a long and challenging journey with no certainty that could cost him his life strengthen the theme that true adventure is not just about heroic action but about courage in the face of uncertainty and suffering to achieve a greater goal.

### CONCLUSION

In this case above, this study shows how social pressures influence the development of Frodo Baggins' characterization and how his characterization supports the theme of adventure in *The Fellowship of the Ring* through directive and non-directive theories. To answer the first problem, 12 data from direct characterization and 39 data from indirect characterization were found, which showed that social pressures such as Sauron's threat and responsibility as a Ring-bearer helped Frodo overcome social problems. In addition, to determine how Frodo's characterization supports the theme of adventure, 42 data were found, of which 9 data for direct characterization and 33 for indirect characterization-which shows that Frodo's courage, physical and mental endurance, and his determination to face various challenges become important elements in his epic journey. The results show that the social conflicts Frodo faces shape his characterization.

Characterization of characters in a novel is important because it helps the reader to know the nature of the character. In the novel *The Lord of the Rings: The Fellowship of the Ring* by J.R.R. Tolkien, it is depicted that Frodo has various types of characterization such as kind, brave, responsible, jolly, polite, intelligent, hero, strong against the temptation of the Ring and able to get out of his comfort zone. These characterizations did not just come to him without a struggle and a long journey for the sake of a mission to save the world. Destroying a Ring that has great power that can destroy the world is a mission that he does with his friends. In carrying out the mission, there are many events that have an impact on changing his nature. The social problems he faced became one of the factors in the development of Frodo Baggins' characterization in the novel. In addition, the long journey he took with his friends became another factor that affected his characterization.

This study found that the theme of adventure underpins the characterization of Frodo Baggins in *The Fellowship of the Ring* by J.R.R. Tolkien, both directly and indirectly. While Frodo is directly portrayed as responsible and brave, his indirect characterization is shown through his sacrifices and actions, his thoughts that show the struggle within him, his words that emphasize commitment, and his influence that encourages his allies to be loyal and united. All these elements show that Frodo's journey is not only a physical adventure but also a moral and emotional transformation, emphasizing the value of courage and sacrifice as the main values in this epic story.

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