

**ORIENTALISM AND RELIGIOUS ASPECTS ON CHARACTERS AND OBJECTS IN
J.R.R TOLKIEN'S *THE LORD OF THE RINGS*: A SEMIOTIC ANALYSIS
(ASPEK-ASPEK ORIENTALISME DAN AGAMA PADA TOKOH DAN OBJEK DALAM
NOVEL *THE LORD OF THE RINGS* KARYA J.R.R TOLKIEN: ANALISA SEMIOTIK)**

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Abstract

The Lord of the Rings is a fantasy novel written by J.R.R Tolkien. There are so many many symbols contained in this novel. This study presents orientalism and religious aspects that constructed in characters and objects in The Lord of the Rings by using semiotic of Roland Barthes. Orientalism by Edward Said is a style of thought based upon an ontological and epistemological distinction made between “the orient” and most the time “the occident” (Said 1979: 2) . The purpose of this thesis is to describe how Orientalism and Religious aspects appear by using the symbolic characters and objects to achieve the literary values in this work. A symbol appears from the object, person, situation, action, or some other items in this novel. The sequence of events that is experienced by the characters also supports the use of symbols. It also aims to give a contribution to the readers to enlarge and know more detail about J.R.R Tolkien’s work. This research apply qualitative research. The type of data is qualitative and analyzed using interpretative analysis.

Keywords: Orientalism aspect, Religious Aspect, Semiotic, Symbolic characters and objects

Abstrak

The Lord of the Rings adalah novel fantasi yang ditulis oleh J.R.R Tolkien. Ada begitu banyak simbol yang terkandung didalam novel ini. Studi ini mengemukakan aspek-aspek orientalisme dan agama yang terbentuk pada tokoh-tokoh dan objek-objek dalam novel *The Lord of the Rings* dengan menggunakan teori semiotik dari Roland Barthes. Menurut Edward Said orientalisme adalah studi tentang perbedaan antara negara timur dan negara barat (1977:3). Tujuan dari skripsi ini adalah untuk memberi gambaran bagaimana aspek-aspek orientalisme dan agama muncul dengan menggunakan penyimbolan tokoh dan objek untuk mencapai nilai-nilai sastra dalam karya ini. Sebuah simbol muncul dari objek, tokoh, situasi, aksi, dan berabagai kejadian lainnya dalam novel ini. Rentetan peristiwa dari kejadian-kejadian yang dialami oleh para tokoh juga mendukung penggunaan simbol-simbol. Itu juga bertujuan untuk memberi kontribusi kepada pembaca untuk memperluas dan mengetahui lebih rinci tentang karya J.R.R Tolkien. Penelitian ini menggunakan penelitian kualitatif. Tipe data yang digunakan adalah kualitatif data dan dianalisa menggunakan interpretasi.

Kata Kunci: Aspek orientalisme, Aspek agama, Semiotik, Penyimbolan tokoh dan objek

Introduction

John Ronald Reuel Tolkien’s *The Lord of the Rings* has been a subject for many articles, books, studies and adapted into film. *The Lord of the Rings* tells a story about a Hobbit named Frodo who conducts adventure to destroy the Ring in Mordor. I choose to study *The Lord of the Rings* as my thesis because the story appeals to me with its very interesting theme and characters and the world it is all situated in.

J.R.R Tolkien was born on 3rd January 1892 in Bloemfontein, South-Africa. After his father died in 1896, his family moved to England where they lived in Birmingham and for a short period in Sarehole Mills near Birmingham. In 1916, Tolkien had to join in World war I, but just after four months, he got trench fever and was sent back home. In 1937 he published the first story entitled The

Hobbit. Next, he began writing *The Lord of the Rings* of which the first and the second part, *The Fellowship of the Ring* and *The Two Towers*, were published in 1954 and the third part, *The Return of the King*, was published in 1955. Tolkien retired in 1959 from his professorship but continued to write to the end of his life.

The Lord of the Rings is a fantasy novel written by J.R.R Tolkien. As well as other literary works, *The Lord of the Rings* also has literary devices. One of literary devices in *The Lord of the Rings* is the use of symbolic characters and objects. There are so many symbols used in this novel. The most interesting symbol used in this novel are the characters and objects. This thesis discusses the symbolic characters and objects used in this novel related to characters and objects. This novel has many characters as well as the heroes, they are Frodo, Sam, Gandalf, and Aragorn. While the objects in this novel are the Ring,

Mordor, and etc. Literary device itself is the author's method of selecting and arranging the detail of a story to create the meaningful pattern. "The author fuses fact and theme by means of "literary devices", some of which have names: conflict, point of view, symbolism, irony and so on" (Stanton, 1964:5). Therefore, they are important parts of a novel. The aspects are found out and understood by careful reading.

An author has a way to give the vividness of reality by using symbols that evoke ideas and emotion in the readers' mind by invisible way. A symbol makes the ideas in literature clearer and more concrete. A novel uses a symbol to convey author's ideas, including fantasy novel. A symbol makes something unusual, by mentioning it in the title, the action of character, the characters themselves, the theme and also the things surrounding the characters. In *The Lord of the Rings* the characters and objects symbolize something that is hidden in the novel. I searched and found that this novel contains Orientalism and Religious aspects constructed by using symbolic characters and objects.

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the orient" and most of the time "the occident" (Said, 1979: 2). The Orient signifies a system of representations framed by political forces that brought the Orient into Western learning. Western consciousness, and Western empire. The Orient exists for the West, and is constructed by and in relation to the West.

Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary; and it was laid on the basis of the concept of them and us or theirs and ours. The Europeans used Orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't, the occidentals were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. What happened was that it created a certain image about the orientals in the European mind and in doing that infused a bias in the European attitude towards the orientals. This prejudice was also found in the orientalist (scientist studying the orientals); and all their scientific research and reports were under the influence of this (Said, 1979: 8).

The Fantasy in *The Lord of the Rings* makes me interested to find out more about what the author wants to express through this novel. By analyzing the symbolic characters and objects, I try to get information related to Orientalism and Religious aspects in the novel using a semiotics theory in this thesis. In this thesis I only focus on two volumes of *The Lord of the Rings*, those are *The*

Fellowship of the Ring and *The Two Towers*. I take both of the volumes because the characters and objects in those novel represent the analysis of Orientalism and Religious aspect which I would like to analyse using semiotic theory.

Research Methodology

This research is conducted by using the qualitative research method. Using the library research in collecting data concerns to semiotic. The type of data applied in analysing *The Lord of the Rings* is qualitative data since the data are in the form of sentences or words. The term of qualitative data is a type of data that deals with collecting and analysing information in a form of non-numeric (Blaxter, et al, 1996:60). The data will be written in the research as quotations. The research uses inductive method to analyse the data. Shaw (1972:107) states that in inductive method, movement of thought, expressed or implied is always from the specific to general. To obtain the necessary data, I read the whole of the novel carefully and repeatedly. Then, I could understand and get a deep comprehension. The next method is folding the important pages which consist of the problem that will be analyzed in study. Then, underlining and making a note for the main data that related to the problem which will be analyzed by using some theories, concepts and approach. These Techniques are used to help easier in analyzing later. The main data is taken from the comprehension of narrative, dialogues, and thinking of the author which is stated in narrative of *The Lord of the Rings*.

Result

Based on the data that have been collected and analysed, it is found Orientalism and Religious aspects are hidden by using symbolic characters and objects. Furthermore Orientalism aspects in this novel can be seen from the different of skin's colour between protagonist character and antagonist character. It is also seen from the characters' speech between the heroes and the enemies. While in Religious aspects can be seen from Gandalf, Frodo and The Ring.

Discussion

The Lord of the Rings is replete with themes that directly pertain to discourses involving Orientalism concerns, such as racism, perception of the other, and etc. The constant interaction between the various races of middle-earth (some human; others not) invites me to analyze Orientalism in *The Lord of the Rings*. In addition, the East/West binary construction necessitates an examination of the text in obviously Orientalist terms, if we define Orientalism as a way of looking at other people with preconceived assumptions and assigned notions of essential characteristics. Orientalist texts traditionally reflect a Western way of examining the East; however, the Orientalist sensibility extends to any interaction between a

so-called superior and a so-called inferior. We may further define Orientalist praxis as a way of looking at the Other in an abstract, racist manner. The Orientalist perceives the Other as static, eternal, exotic, dangerous, and inferior.

In *The Lord of the Rings* there are various languages to fit the characters. Many have obvious similarities to languages that are known to us. One group of Men, the Rohirim, speaks a language identical to Old English, Elvish dialects has elements of old Icelandic, Hobbits speak common speech (English), and the enemies speak unknown because their language is supposed to represent evil, it is rarely spoken or written in the book, it is shown in this quotation below:

“And if that is not proof enough, Galdor, there is the other test that I spoke of. Upon this very ring which you have here seen held aloft, round and unadorned, the letters that Isildur reported may still be read, if one has the strength of will to set the golden thing in the fire a while. That I have done, and this I have read:

Ash nazg durbatulúk, ash nazg gimbatul, ash nazg thrakatulúk agh burzum-ishi krimpatul.’

The change in the wizard’s voice was astounding. Suddenly it became menacing, powerful, harsh as stone. A shadow seemed to pass over the high sun, and the porch for a moment grew dark. All trembled, and the Elves stopped their ears.

‘Never before has any voice dared to utter words of that tongue in Imladris, Gandalf the Grey,’ said Elrond, as the shadow passed and the company breathed once more.

‘And let us hope that none will ever speak it here again,’ answered Gandalf. ‘Nonetheless I do not ask your pardon, Master Elrond. For if that tongue is not soon to be heard in every corner of the West, then let all put doubt aside that this thing is indeed what the Wise have declared: the treasure of the Enemy, fraught with all his malice; and in it lies a great part of his strength of old. Out of the Black Years come the words that the Smiths of Eregion heard, and knew that they had been betrayed:

One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the Darkness bind them.

Know also, my friends, that I learned more yet from Gollum. He was loth to speak and his tale was unclear, but it is beyond all doubt that he went to Mordor, and there all that he knew was forced from him. Thus the Enemy knows now that the One is found, that it was long in the Shire; and since his servants have pursued it almost to

our door, he soon will know, already he may know, even as I speak, that we have it here.” (Tolkien, 1967: 259)

From the speech above it can be seen that there is oriental speech that is spoken by the enemies. In the novel the heroic characters are generally positioned in the West that use common speech while the enemies generally positioned in the East that use Black speech or uncommon speech because the language can not be understood.

In denotative level the speech of the heroes which are positioned in West use common speech and the enemies which are positioned in the East use uncommon speech. This is related with the enemies’ characters that are generally non human. This speech is very strange for other people and only some human can understand this language. In the novel, East means the center of darkness where the king Sauron is there. It means that there is contrasting between language that is used by West people and East people. In connotative level the speech of the heroes which are positioned in West use common speech and the enemies which are positioned in the East use uncommon speech. This is related to West people in most Europe and America use common speech in this case they use English as daily language while East people most Asia and Africa use non English as their daily language. The West people assume that the language from East people are unique. It means that West people assume that East people do not use English as standard language in the world. In other words West people are civilized while East people are uncivilized.

Based on denotative and connotative meaning above, I build particular message as myth. The West people that are assumed as civilized and East people are assumed as uncivilized means that Orientalism aspect is constructed here. Edward Said argues that the Europeans divided the world into two parts; the East and the West or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary; and it was laid on the basis of the concept of them and us or theirs and ours. The Europeans used Orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren’t, the occidentals were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their Western world through their scientific reports, literary work, and other media sources. What happened was that it created a certain image about the orientals in the European mind and in doing that infused a bias in the European attitude towards the orientals. (Said, 1979: 8)

In *The Lord of the Rings* there is an interesting aspect coming from the characters’ skin colour. It can be seen from antagonist and protagonist characters, in which antagonist characters have dark skin while protagonist characters have white skin. The differences of characters’

skin colour mean that there is discrimination. It is like white skin means good and dark skin means bad. This can be proven from the character Sam when he witnesses a fierce battle between two groups of Men. It can be seen in the quotation below:

“The Hobbits sat down again, but they said nothing to one another of their thoughts and doubts. Close by, just under the dappling shadow of the dark bay-trees, two men remained on guard. They took off their masks now and again to cool them, as the day-heat grew, and Frodo saw that they were goodly men, pale-skinned, dark of hair, with grey eyes and faces sad and proud. They spoke together in soft voices, at first using the Common Speech, but after the manner of older days, and then changing to another language of their own. To his amazement, as he listened Frodo became aware that it was the elven-tongue that they spoke, or one but little different; and he looked at them with wonder, for he knew then that they must be Dúnedain of the South, men of the line of the Lords of Westemne. (Tolkien, 1967: 665)

One group is allied to Gondor, or the West, “goodly men, pale-skinned, dark of hair, with grey eyes faces sad and proud”. Another group, called “Southrons,” is allied to Sauron and the East, this can be seen in the quotation below:

Sam, eager to see more, went now and joined the guards. He scrambled a little way up into one of the larger of the bay-trees. For a moment he caught a glimpse of swarthy men in red running down the slope some way off with green-clad warriors leaping after them, hewing them down as they fled. Arrows were thick in the air. Then suddenly straight over the rim of their sheltering bank, a man fell, crashing through the slender trees, nearly on top of them. He came to rest in the fern a few feet away, face downward, green arrow-feathers sticking from his neck below a golden collar. His scarlet robes were tattered, his corslet of overlapping brazen plates was rent and hewn, his black plaits of hair braided with gold were drenched with blood. His brown hand still clutched the hilt of a broken sword. (Tolkien, 1967: 667)

Sam is shocked at the sudden battle, and more surprised when a Southron is killed by an arrow near him. The man lies “face downward,” with an arrow below “a golden collar. His scarlet robes were tattered, his corslet of overlapping brazen plates was rent and hewn, his black

plaits of hair braided with gold were drenched with blood. His fair-skinned makes Tolkien easier to demonize enemy, especially since his actual face is not visible to the provincial Sam (whose hands are also described as brown in other parts of the trilogy). Instead, Tolkien treats the dead Man and the living Hobbit with comparison:

It was Sam’s first view of a battle of Men against Men, and he did not like it much. He was glad that he could not see the dead face. He wondered what the man’s name was and where he came from; and if he was really evil of heart, or what lies or threats had led him on the long march from his home; and if he would not really rather have stayed there in peace. (Tolkien, 1967: 667)

In denotative level characters’ skin colour of the heroes which are positioned in West are white while the enemies which are positioned in East are dark. It relates with the heroes characters that consist of Hobbit, Elves, Human while in enemies characters are non human, such as Orc, Sauron, Troll, and etc. It also relates to make the heroes are afraid of them, because the dark skin means strong and unbeaten. It means that there is contrasting skin colour of West people and East people. In connotative level the characters’ skin colour of the heroes and enemies characters are different. The West people assume that East people have exotic skin colour. This means that West people are assumed as human like and East people are non human like.

Based on denotative and connotative meaning, I build particular message as myth. The difference in creating heroes and enemies characters means that there is racist text, or this can be called that Orientalism is constructed in the novel. In Orientalism the West people are assumed as superior because they have white skin and the East people are assumed as inferior because they have dark skin. Edward Said explains how the science of Orientalism developed and how the Occidentals started considering the Orientals as non-human beings. The Orientals divided the world into two parts by using the concept of *ours* and *theirs*. An imaginative geographical line was drawn between what was *ours* and what was *theirs*. The Orientals were regarded as uncivilized people; and the Westerns said that since they were the refined race it was their duty to civilize these people and in order to achieve their goal, they had to colonize and rule the Orientals. They said that the Orientals themselves were incapable of running their own government. The Europeans also thought that they had the right to represent the Orientals in the West all by themselves. In doing so, they shaped the Orientals the way they perceived them or in other words they were *orientalizing* the Orientals. Various teams have been sent to the East where the Orientalist silently observed the Orientals by living with them; and every thing the Orientals said and was recorded irrespective of its context, and projected to the *civilized* world of the West. This resulted in the generalization. Whatever was seen by the Orientals was

associated with the Oriental culture, no matter if it is the irrational action of an individual. (Said, 1979: 8).

Gandalf is one of Tolkien's most interesting characters because of his contrasting characteristics. He is at once kind hearted and merciful, full of anger and feared, a leader and an advisor, unwelcomed by those he helps, knowledgeable but reluctant for power, prophetic yet mysterious, and difficult to know. When Gandalf arrives on the scene of *The Fellowship of the Rings*, he is described in the following quotation:

"Days passed and The Day drew nearer.

An odd-looking waggon laden with odd-looking packages rolled into Hobbiton one evening and toiled up the Hill to Bag End. The startled Hobbits peered out of lamplit doors to gape at it. It was driven by outlandish folk, singing strange songs: dwarves with long beards and deep hoods. A few of them remained at Bag End. At the end of the second week in September a cart came in through Bywater from the direction of Brandywine Bridge in broad daylight. An old man was driving it all alone. He wore a tall pointed blue hat, a long grey cloak, and a silver scarf. He had a long white beard and bushy eyebrows that stuck out beyond the brim of his hat. Small Hobbit-children ran after the cart all through Hobbiton and right up the hill. It had a cargo of fireworks, as they rightly guessed. At Bilbo's front door the old man began to unload: there were great bundles of fireworks of all sorts and shapes, each labelled with a large red G and the elf-rune .

That was Gandalf's mark, of course, and the old man was Gandalf the Wizard, whose fame in the Shire was due mainly to his skill with fires, smokes, and lights. His real business was far more difficult and dangerous, but the Shire-folk knew nothing about it. To them he was just one of the 'attractions' at the Party. Hence the excitement of the Hobbit-children. 'G for Grand!' they shouted, and the old man smiled. They knew him by sight, though he only appeared in Hobbiton occasionally and never stopped long; but neither they nor any but the oldest of their elders had seen one of his firework displays – they now belonged to a legendary past". (Tolkien, 1967: 26)

He is famous around Hobbiton for his fireworks and simple magic, but his true business is unknown to Hobbits. Aragorn also describes Gandalf's mysterious ways when he claims that he "still speaks in riddles", this can be seen in the quotation below:

"In one thing you have not changed, dear friend," said Aragorn: 'you still speak in riddles.'

'What? In riddles?' said Gandalf. 'No! For I was talking aloud to myself. A habit of the old: they choose the wisest person present to speak to; the long explanations needed by the young are wearying.' He laughed, but the sound now seemed warm and kindly as a gleam of sunshine". (Tolkien, 1967: 500)

Gandalf's followers see him as mysterious and difficult to know, always speaking in prophecies and riddles they cannot understand. In denotative level Gandalf is an old man who has characteristics such as kind hearted, full of anger and feared, a leader and advisor, helping others, prophetic yet mysterious, and difficult to know. In connotative level Gandalf who helps others, can be a leader and advisor, and difficult to know as a symbolic character of Christ figure. In Christian myth, Christ is told that his disciples never seem to catch on to his true purpose on earth. He speaks in prophecies about his death and teaches in parables that the disciples do not seem to understand. Part of Christ's divinity involves communicating the message from God which humans often have difficulty to understand. Gandalf is equally responsible for spreading a message in Middle Earth.

Based on denotatives and connotatives meaning in Gandalf actions above, I build particular message as myth that Religious aspects are constructed in *The Lord of the Rings*. Gandalf is a leader of the free and faithful man. He is steward of all things good in the world, but he claims the rule over no land. In this case Tolkien tries to create some religious aspects to his work even though he makes it indirectly. He uses Gandalf as the symbolic character of Christ figure.

Frodo in *The Lord of the Rings* is the most important character because he has the task to be a ring bearer and destroys the ring. Frodo's character is wrapped in an air of mystery. He was raised by Bilbo, the only Hobbit in Hobbiton to ever leave the Shire, when his parents died at a young age. He calls Bilbo an uncle although the two are really cousins. When Bilbo leaves the Shire for the second and final time, he bequeaths his belongings to Frodo along with his magic ring. Along with Bag End, Frodo seems to have inherited Bilbo's reputation for strangeness, taking counsel with bizarre folk like the wizard Gandalf.

Tolkien offers a parallel image in the character of Frodo. Hobbits are simple creatures, known not to travel beyond their lands or deal in the affairs of others outside of their race. But Frodo takes on the burden of the Ring not just for the sake of his own people but also for the whole of Middle Earth. At the Council of Elrond, Boromir questions, as quoted below:

"But now the world is changing once again. A new hour comes. Isildur's Bane is found. Battle is at hand. The Sword shall be reforged. I will come to Minas Tirith.'

'Isildur's Bane is found, you say,' said Boromir. 'I have seen a bright ring in the Halfling's hand; but Isildur perished ere this age of the world began, they say. How do the Wise know that this ring is his? And how has it passed down the years, until it is brought hither by so strange a messenger?' 'That shall be told,' said Elrond. 'But not yet, I beg, Master!' cried Bilbo. 'Already the Sun is climbing to noon, and I feel the need of something to strengthen me.'" (Tolkien, 1967: 254)

Frodo is a cast as the unforeseen hero. Several others remark at Frodo's strange ability to resist the power of the Ring and his unique courage for a Hobbit. In denotative meaning Frodo is a simple creature and an unforeseen hero who takes on the burden of the Ring. In connotative meaning Frodo who is described as a simple creature and unforeseen hero is the symbolic character figure of Christ. In Christian myth Christ is seen as the unexpected Messiah, born to a humble family, raised as a carpenter's son. This humility contributes to his humanness. He does not come into the world as a great king but as a lowly carpenter so that he might identify with everyman's sufferings. Beyond token dreams and divinations, Frodo is chosen for the task of carrying the One Ring to Mordor. Gandalf alludes to this at the very beginning of the story, claiming as mentioned in the quotation below:

"Behind that there was something else at work, beyond any design of the Ring-maker. I can put it no plainer than by saying that Bilbo was *meant* to find the Ring, and *not* by its maker. In which case you also were *meant* to have it. And that may be an encouraging thought.' 'It is not,' said Frodo. 'Though I am not sure that I understand you. But how have you learned all this about the Ring, and about Gollum? Do you really know it all, or are you just guessing still?'" (Tolkien, 1967: 58)

Gandalf speaks of a divine plan for Frodo's life. Elrond will echo these sentiments further into the story:

"Elrond raised his eyes and looked at him, and Frodo felt his heart pierced by the sudden keenness of the glance. 'If I understand aright all that I have heard,' he said, 'I think that this task is appointed for you, Frodo; and that if you do not find a way, no one will. This is the hour of the Shire-folk, when they arise from their quiet fields to shake the towers and counsels of the Great. Who of all the Wise could have foreseen it? Or, if they are wise, why should they expect to know it, until the hour has struck?'" (Tolkien, 1967: 276)

Denotatively Frodo is chosen for the task for carrying the Ring to Mordor. Connotatively Frodo who is chosen to carry heavy burden as the Ring bearer signified as Christ. In Christian myth, the life of Christ appears fated for self-sacrifice and he is the chosen one to guide mankind.

Based on denotatives and connotatives meaning above, I build particular message as myth that Religious aspects are constructed here by using Frodo as the symbolic character of Christ figure. In this case Tolkien once more inserting Christ in his work.

The Ring is the important object in *The Lord of the Rings*. The Ring is made by Sauron. He made the One Ring himself. Celebrimbor had no part in it. The One Ring was forged in Sammath Naur in Orodruin, the Cracks of Doom in Sauron's fastness of Mordor. It was conceived secretly, made secretly in an evil place and created for an evil purpose by an evil creator. There is no redeeming feature in the way in which the Ring was made. It was forged in darkness, and not even under a clear sky. The words that were inscribed upon it, although written in Elvish script but the language was that of Mordor.

Into the Ring, Sauron lets pass a great part of his own former power. The purpose for that he could rule the other rings of power. It can be seen in this quotation:

"If he recovers it, then he will command them all again, wherever they be, even the Three, and all that has been wrought with them will be laid bare, and he will be stronger than ever." (Tolkien, 1967: 54)

Sauron's realm was based upon his evil power, and whilst that power remained in its fullness, his realm would survive. Eventhough the Dark Tower was broken after the Last Alliance, its foundations were not removed; for they were made with the power of the Ring, and while it remained, they would endure. Only if Sauron's power were diminished by the destruction of the Ring into which he had let so much of it flow, including Barad-dur, be destroyed utterly.

Gandalf described the Ring as;

"the treasure of the Enemy, fraught with his malice: and in it lies a great part of his strength of old. Out of the Black Years come the words that the Smiths of Eregion heard, and knew that they had been betrayed:

One Ring to rule them all, One Ring to find them,

One Ring to bring them all and in the Darkness bind them" (Tolkien, 1967: 259)

It was that power which entranced Saruman, for he perceived Sauron as the new power arising, against whom the Elves and the Men of Numenor would avail nothing. He suggested first joining with that Power, but later suggested that with the Ruling Ring, that power would pass to himself.

Sauron's power was immense. But there are only hints of it. Terror and torment are ingredients of his dominion. Control, the deprivation of will, the stripping of the soul bare are all suggested, and it is through Gollum that the

true terror of Sauron is reflected. The Power to defy Sauron, as Galdor observed, would have to come from the earth itself. It can be seen in the quotation below:

" I know little of Iarwain save the name," said Galdor; "but Glorfindel, I think, is right. Power to defy our Enemy is not in him, unless such power is in the earth itself. And yet we see that Sauron can torture and destroy the very hills. What power still remains lies with us, here in Imladris, or with Círdan at the Havens, or in Lórien. But have they the strength, have we here the strength to withstand the Enemy, the coming of Sauron at the last, when all else is overthrown?"

"I have not the strength," said Elrond; "neither have they." (Tolkien, 1967: 271)

The Elves did not have the strength to withstand Sauron and keep the Ring from him. So tainted was it with Sauron's evil and malevolence could not be sent to the Valar beyond the Sea.

Denotatively The Ring is made by Sauron to control and rule the world. This is related with the Ring which has power for the Ring user. It can make the user unseen from others and can make the user more powerful to conquer others. For the reason, the Ring must be destroyed in order to make the world safe from the enemies. In connotative meaning the Ring which can control and rule the world if it falls into the enemies. It also must be destroyed in order to make the world safe. It signifies evil in our life, where it can make the world be broken and causing many problems in the world, for the reason evil must be negated from everyone to make the world safe and peaceful. In Christian myth, evil is told that it controls and rules human in order to make human broken, for the reason humans negate evil inside themselves.

(<http://www.tolkienonline.de/etep/1ring4.html>) written by David Harvey, accessed on February 14th, 2013.

Based on denotative and connotative meaning above, I build particular message as myth. The intention to destroy the Ring means that Religious aspect is constructed, because the Ring here refers to evil as well as everybody wants to keep it away. In this case Tolkien tries to remind us that evil is very dangerous for human life.

Conclusion and Suggestion

I have attempted to give a semiotic analysis of *The Lord of the Rings*. I analyse the sign in *The Lord of the Rings* novel using Barthes' theory of sign because the theory is appropriate to signify the levels of meaning including the denotative meaning, the connotative meaning and the myth. This thesis proves that the semiotic theory is applicable for the analysis of *The Lord of the Rings*. The characters and objects in *The Lord of the Rings* are analyzed by seeing their characteristic, their action and the things surrounding them. *The Lord of the Rings* gives attention to the society that West people is assumed more

superior than East people in case of Orientalism aspect. In the case of religious aspect *The Lord of the Rings* gives attention to the society that the idol figure is like Christ as the reason Tolkien transforms figure of Christ into Gandalf and Frodo.

Based on the discussion, I conclude that *The Lord of the Rings* has numerous signs. Those signs can be seen from the characters and objects in the novel. From this analysis, I finally understand the hidden meaning of signs in the novel. Orientalism aspect is constructed in characters' speech and characters' skin colour. Characters' speech in the novel is described that the heroes who are positioned in West use common speech while the enemies who are positioned in East use uncommon speech. From the characters' skin colour, it is seen that the heroes who are positioned in West have white skin while the enemies who are positioned in East have dark skin. It shows that Orientalism is constructed in the novel. In Orientalism, West people are civilized and East people are uncivilized.. Religious aspect in the novel is constructed in character Gandalf, Frodo and object the Ring. The characters of Gandalf and Frodo who have similar characteristics and actions as the figure of Christ show that religious aspect is constructed in the novel. The Ring which has power to control and rule people and it must be destroyed signifies the presence of evil.

Finally, it is hoped that this thesis can contribute a better understanding of a novel in general and *The Lord of the Rings* in particular. This study gives the readers knowledge to understand the substance of signification of *The Lord of the Rings*. This thesis tries to describe the facts about semiotic theory guides the readers to catch the indirect message of the novel. It is also hoped that this analysis can support further analysis in the same study but in different object.

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