

**FRODO'S LOYALTY REFLECTED IN PETER JACKSON'S
THE LORD OF THE RINGS TRILOGY (2001-2003):
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**



RESEARCH PAPER

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CHAPTER I

INTRODUCTION

A. **Background of the Study**

Every human being has his or her own problems in life. The problems may vary among them. Problems are not to be avoided but to be faced and solved. If an individual tries to escape from the problems and avoid solving it, the problems are getting more complicated, which in turn will arise conflict and frustration. Loyalty is one of the problem that every human should be done. Therefore, human must know that loyalty is an ability to survive or quality of being faithful to somebody or something. In other word, loyalty is strong feeling that person wants to be loyal to somebody or someone.. Here, the writer wants to discuss about the loyalty of human on the trilogy of *The Lord of the Rings* movie by Peter Jackson.

The Lord of the Rings film trilogy consists of three live action fantasy epic films: *The Fellowship of the Ring* (2001), *The Two Towers* (2002), and *The Return of the King* (2003). J.R.R Tolkien bases the trilogy on the three-volume books *The Lord of the Rings*. While they follow the book's general storyline, the films also feature some additions to and deviations from the source material.

Set in the fictional world of Middle Earth, the three films follow the Hobbit Frodo Baggins as he and a Fellowship embark on a quest to destroy the One Ring, and thus ensure the destruction of its maker, the Dark Lord

Sauron. The Fellowship becomes dividing and Frodo continues the quest together with his loyal companion Samwise Gamgee and the treacherous Gollum. Meanwhile, the wizard Gandalf and Aragorn, her in exile to the throne of Gondor, unite and rally the free peoples of Middle Earth, who are ultimately victorious in the war of the ring.

Peter Jackson directs the films, and the films are distributed by New Line Cinema. Considering one the biggest and the most ambitious movie projects ever undertaken, with an overall budget of \$285 million, the entire project takes eight years, with the filming for all three films done simultaneously and entirely in Jackson's native New Zealand. Each film in the trilogy also has special extended editions, are released on DVD a year after the theatrical releases.

The trilogy is a great financial success, with the films being among the highest grossing films all of time. The films are acclaimed critically; winning 17 out of 30, Academy Award nominations in total and receiving wide praise for the cast and for the innovative practical and digital special effects.

Peter Jackson was born as an only child in a small coast-side town in New Zealand in 1961. When a friend of his parents buys him a super 8mm movie camera (because she saw how much he enjoyed taking photos), then eight-year-old Peter instantly grabs the thing to start recording his own movies, which he makes with his friends. They are usually short, but they already have the spectacular trademark that will make Jackson famous: impressive special effects, made at a very low cost. For example, for his

film “*World War Two*” which he makes as a teenager, he uses to simulate a firing gun by punching little holes into the celluloid, so that, once projected, the gun give the impression of displaying a small fire. Jackson’s first step towards the more serious filmmaking comes with an entry in a local contest to stimulate amateur and children’s film. For this film, he uses stop-motion animation to create a monster that ruins a city in the style of Ray Harryhausen. Unfortunately, he does not win. When Jackson is 22, he embarks on a movie making-adventure that will change his life. This film, *Bad Taste* (1987), is begun as any other Jackson film, in an amateuristic style, at a low budget and using friends and local people to star in his film. Jackson himself does nearly everything in the movie; he directs, produces, films and stars in it, in a number of roles, amongst them that of the hero, “*Derek*”. In addition, everything is filmed on a second-hand, \$250 camera. It takes Jackson and his friends four years to complete the movie, what he has started out as a joke in a group of friends then because a cult-classic. A friend of Jackson who is working in the movie industry convinces him the film has commercial prospects and arranges for it to be shown at the Cannes film festival, where it win a lot of acclaim, as well as a number of prizes. The movie soon becomes a hit because of its bizarre humor and overdose of special effects, some realistic, some hilarious because of their amateuristic look. After the success of *Bad Taste* (1987), Jackson becomes to recognize as a director and the door to fame and fortune is opened. He gives up his job at a local photographer’s shop and becomes a well-known director of horror-

movies, after the success of his first professionally made movie, *Braindead* (1992).

The Lord of the Rings: The Return of the King ends Peter Jackson's mammoth adaptation of J.R.R. Tolkien's classic in suitably epic fashion. Released in December 2003, *The Return of the King* tops even its massively successful trilogy predecessors at the box office, and goes on to garner a whopping 11 Academy Awards, including Best Picture – winning in all the categories in which it is nominated and trying the record of total awards won with *Ben-Hur* and *Titanic*.

In the back-story, it is not known to the characters at the start of the movie, the Dark Lord Sauron forges the Ruling Ring of Power in Mordor. Isildur, who claims it, cuts off the Ring and Orcs subsequently kill him. The Ring falls into the river Anduin. Gollum murderously obtains the Ring while fishing in the river and keeps it for nearly five hundred years before losing it, at which point Bilbo Baggins finds it. Gollum, while looking for the Ring, is captured and interrogated by Sauron's minions. Eventually, Gollum is set loose but is caught by Aragorn, Isildur's heir and rightful king of Gondor, and imprisoned by the elves in Mirkwood. Sauron sends his fearsome servants, the Ringwraiths, to find the Ring. The movie begins in the Shire, as Frodo Baggins inherits the Ring from Bilbo; both are unaware of its origins. Gandalf the Grey, a Wizard, learns some of the Ring's history and advises Frodo to take the Ring away from the Shire. Frodo leaves with his gardener and friends, Samwise Gamgee, and two cousins, Merry and Pippin, to help

him. On the journey, they run into many difficulties and are pursued by the Ringwraiths. At Weathertop, Frodo is wounded by the Ringwraiths, but eventually they are defeated by the floodwaters at the Ford of Bruinen, controlled by Elrond, master of Rivendell. Frodo recovers under the care of Elrond. The Council of Elrond reveals much significant history and current news about Sauron and the Ring, including the escape of Gollum from Mirkwood and the corruption of the wizard Saruman. The council decides that the threat of Sauron is too great and the only course of action is to destroy the Ring in Mordor. Frodo volunteers to take the Ring, and a "Fellowship of the Ring" is chosen to accompany him.

Saruman's Orcs attack, killing Boromir and kidnapping Merry and Pippin. Aragorn, Gimli, and Legolas pursue the Orcs and encounter Gandalf, who is now "Gandalf the White". Merry and Pippin escape when the Orcs are slain by the Rohirrim and find themselves in Fangorn where they befriend the tree-like Ents. Gandalf travels with the others to rouse Theoden King of Rohan and the Rohirrim to take a stand against Saruman's armies. Theoden initially decides to fight Saruman's forces at the fords of Isen, but upon hearing that those who defend that area have retreated to the fortress of Helm's Deep, he decides to make his stand there. Gandalf rides to Isengard while Legolas, Gimli, and Aragorn travel with Theoden and Eowyn, niece of the King. After much fighting at 'Helm's Deep', the Rohirrim mount a final charge and drive the Orcs into a forest of Houndsbush, where they disappear, just as Gandalf arrives.

Gandalf arrives at Minas Tirith in Gondor with Pippin to alert the city of the impending attack. Pippin becomes one of the Guards of the Citadel of Minas Tirith, while Merry becomes esquire to the King of Rohan. Aragorn takes Gimli and Legolas through the Paths of the Dead and raises an undead army of oath breakers. He uses these in turn to defeat the armies of the Corsairs of Umbar in southern Gondor, enabling the region's forces to sail to the battle at Minas Tirith. Gandalf assists in the battles against the armies of Sauron, including the Siege of Minas Tirith. Denethor, Ruling Steward of Gondor, believing both his sons are dead loses hope and commits suicide. With the timely aid of Rohan's cavalry and Aragorn's reinforcements, a significant portion of Sauron's army is defeated. Theoden is slain, and Theoden's niece Eowyn and Merry slays the Witch-king of Angmar.

At the edge of the Cracks of Doom Frodo claims the Ring for himself and puts it on his finger. Gollum struggles with Frodo for the Ring, bites off Frodo's finger and then falls into the fire, taking the Ring with him. The Ring is destroyed. Sauron leaves his body and his spirit withdraws from the world, his armies lose all morale, the Ringwraiths disintegrate, and the war ends.

Aragorn is crowned king of Gondor and marries Arwen, the daughter of Elrond. Saruman escapes his captivity in Orthanc and enslaves the Shire. The returning Hobbits overthrow him in the Battle of Bywater. Sam helps to restore order, and using his gifts from Galadriel, he beautifies the land.

Sam marries Rosie Cotton. Frodo remains wounded in body and spirit, Bilbo and Gandalf accompany him where he can find peace. Sam, Merry, and Pippin return home where Sam eventually becomes Mayor and is bestowed the role of counselor of the North-kingdom by Aragorn. After Rosie's death, Sam himself leaves behind the Red Book of Westmarch with his daughter and crosses over the Sea, the last of the Ring bearers.

The Lord of the Rings trilogy is a good movie and it is very interesting. The writer discovers four reasons why choosing this movie.

The first reason is *The Lord of the Rings* is a heroic movie. One of the twists in Peter Jackson film is that the hero is physically the frailest. He is Frodo Baggins, the little hobbit, who shows that courage is not a matter of being big and free from fear.

The second reason that the trilogies are popular film especially for children. The story is made so great and fantastic by Peter Jackson, J.R.R Tolkien, and Peter Jackson makes it is like fact well bring it from the novel that is written by Tolkien.

The third reason is the best movie guide for the best movie. The movie guides is necessary for a true *The Lord of the Rings* fan. It talks all about the characters and has beautiful pictures of scenes in the movie and the making of the movie. It also contains a sketch that compares the heights of all the creatures in the book including trolls, hobbits, humans, orcs, elves, dwarfs, uruk hai, and Ringwraiths. It also has big individual picture of all the characters including Aragorn who is the coolest.

The last reason is a timeless classic for all ages. Although this movie delves into a fantastic realm with goblins, dwarves, elves and hobbits, the characters remain unbelievably human. So, this movie can be watched by all ages.

Based on the background above, the writer proposes to conduct a research entitle “Frodo’s Loyalty Reflected in Peter Jackson’s *The Lord of the Rings* Trilogy (2001-2003): An Individual Psychological Approach.”

B. Literature Review

The movie of *The Lord of the Rings* trilogy by Peter Jackson is the interesting movie. As the director concern, the researcher of *The Lord of the Rings* has conducted the research on the movie of *The Lord of the Rings* trilogy.

The first researcher is Gallegos (2002), the title is “*One of the Greatest Film of All Time*”, and he writes that the movies of The Lord of the Ring are spectacular. Peter Jackson has crammed everything essential from the first novel by JRR. Tolkien is then some into the film, rewriting some scenes and dialogue with lesser characters for the leads, leaving out only what there is not enough time. As an ensemble piece with so many characters and inability to concentrate on any one, it cannot be measured against some of the classic character study films, but even the casual moviegoer can grasp the ideas and not get lost as for as he is concerned, it is one of the greatest films of all time.

The next researcher is Werner (2008), and the title is “*Classics, Fantasy*”. He writes part of the success of Tolkien’s work derives from the breath-taking scope of his world building, which reflects his day jobs as a philologist and medievalist; he creates entire languages and folklores for his “Middle Earth”, as well as a detailed, millennia-spanning history. This body of work is the genre-defining classic of modern fantasy-especially epic or “high” fantasy-which popularizes the genre as the publishing market force it is today. Exerting enormous influences over practically all subsequent fantasy authors, and self the conventions readers will come some expects: a pre-technological setting, an epochal struggle between good and evil whose outcome is determined by magical factors, and demands for personal moral growth on the part of the characters thrust into a pivotal role in that struggle.

Different from two previous researchers, this study focuses on the Frodo Baggins’ loyalty to keep the ring until he destroys it by an individual psychological approach. In this study, the researcher gives the title “Frodo’s Loyalty Reflected in Peter Jackson’s *Lord of The Rings* Trilogy (2001-2003): An Individual Psychological Approach.

C. Problem Statement

Based on the background of choosing the subject above, the problem is “How does Frodo’s loyalty keep the ring until it is destroyed reflected in *The Lord of the Rings*?”

D. Objective of the Study

The objective of the research is to expose the Frodo Baggins' loyalty bases on the individual psychological approach by Alfred Adler.

E. Benefit of the Study

The benefits expect from this research are as follows:

- a. To give some contributions to the larger body of knowledge or the development of knowledge particularly studies in Peter Jackson's *The Lord of the Rings* trilogy movie.
- b. To give deeper understanding in literary field as the reference to the other researcher, and enriches the literary study, particularly among the students especially on Muhammadiyah University of Surakarta.

F. Research Method

1. Types of Research

This type of research is qualitative, in which the research does not need statistic to collect, to analyze, and to interpret data.

2. Types of Data and Data Source

In this research, the researcher takes two kinds of data:

a. Primary data

The primary data source is the movie itself, *Lord of the Rings* trilogy: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*.

b. Secondary

The secondary data sources are books and references, which are relevant with this study. In addition there are also some important information such as internet, criticism and another relevant information.

3. Research Object

The researcher uses the movie of Peter Jackson's *Lord of the Ring* trilogy: *The Fellowship of the Ring* (2001), *The Two Towers* (2002), *The Return of the King* (2003)

4. Technique of the Data Collection

The data collection is done through documentation or library research. Some steps of collecting data are:

- a. collecting the data,
- b. watching the movies of trilogy,
- c. finding out and notes the important data,
- d. arranging the important data into several classification, and
- e. developing the provided data.

Then it is continued by reading the relevant theory with the subject, finally is collecting the support data from internet and other references relates to the topic.

G. Research Paper Organization

This research consists of five chapters. Chapter I is introduction, which consists of background of the study, literature review, problem statement, objective of the study, benefit of the study, research method, and the last is research organization.

Chapter II comprises of the underlying theory that presents notion of an individual psychological approach, the structural of individual psychological, structural elements and theoretical application.

Chapter III is the structural analysis of movie, which involves the narrative elements of character and characterization, setting, plot, point of view, and theme, and technical elements such as mise en scene, cinematography, sound, and editing.

Chapter IV is the data analysis and discussion. It consists of the analysis and discussion of the problem statement by an individual psychological approach.

Chapter V is conclusion and suggestion.