

CHAPTER I

INTRODUCTION

A. Background Of Study

In this section, the writer gives some explanations about the reasons in writing the thesis. It can be seen from the locus, focus, tempus and the theories, that chosen by the writer in writing the thesis. Not only those aspects that mentioned in this section but also the previous studies. In this background study, the previous studies are shown in brief elaborations. The previous studies are also giving the similarities and differences position between the past researcher and the present researcher.

This study focuses on the context oriented approach. The context oriented approach is one of the theoretical approaches to literature. The theoretical approaches to literature are the way to interpretation of the literature from several focuses such as text, reader, author and context oriented. According to Klarer (2004:70) depending on the main focus of these major methodologies, one can distinguish between text-, author-, reader-, and context-oriented approaches. The context oriented theory is the theory to examine the historical background, political and social background in writing a fiction such as novel, drama, poem, or short story. As Klarer (2004:78) stated that contextual approaches try to place literary texts against the background of historical, social, or political developments

while at the same time attempting to classify texts according to genres as well as historical periods. The context approaches are also depending on the several movements. Depending on the movement, this context can be history, social and political background, literary genre, nationality, or gender (Klarer, 2004:94).

In this approach has the main important literary theory that is Marxist theory. An important school which places literary works in the context of larger sociopolitical mechanisms is Marxist literary theory (Klarer, 2004:94). In this approach also examine the literary work in the gender, class, and race. Since the mechanisms of class, on which Marxist theory focuses, often parallel the structural processes at work in "race" and "gender," the theoretical framework provided by Marxist criticism has been adapted by younger schools that focus on marginalized groups, including feminist (Klarer, 2004:95).

The context oriented approach merger with the other approaches, such as text oriented approach. The text oriented approaches in this term are the new historicism as deconstruction in the perspective of Marxism. Klarer (2004:95) stated that text-oriented theoretical approaches such as deconstruction and new historicism are also indebted to Marxist thought, both for their terminology and philosophical foundations. The new historicism builds on post-structuralism and deconstruction, with their

focus on text and discourse, but adds a historical dimension to the discussion of literary texts. Klarer (2004:95) added that related to new historicism, although an independent movement, are cultural studies. The context oriented approach also investigates the gender in the feminist literary theory. Klarer (2004:96) stated that the most productive and, at the same time, most revolutionary movement of the younger theories of literary criticism in general and the contextual approaches in particular is feminist literary theory.

By using this approach, the writer tries to find, discuss, and present the historical background and social background. From historical background, the writer chooses ideologies and ideological conflicts that appear in the literary work are written. From social background, the writer elaborates the aspect social when the author of literary work is live, such as the sociological condition, the position of writer in the society, and other aspects.

The Lord of The Rings novel is the locus in the study. *The Lord of The Rings* is the locus in this study. *The Lord of The Rings* is written by the philologist from the Oxford University. John Ronald Reuel Tolkien is the writer or author to *The Lord of The Rings*. *The Lord of The Rings* is an epic high fantasy novel written by English philologist and University of Oxford professor J. R. R. Tolkien. The story began as a sequel to Tolkien's 1937

children's fantasy novel *The Hobbit*, but eventually developed a much larger work. It was written in stages between 1937 and 1949, much of it during World War II. It is the second best-selling novel ever written, with over 150 million copies sold.

The work was initially intended by Tolkien to be one volume of a two-volume set, with the other being *The Silmarillion*, but this idea was dismissed by his publisher. It was decided for economic reasons to publish *The Lord of The Rings* as three volumes over the course of a year from 29 July 1954 to 20 October 1955, thus creating the now familiar *Lord of the Rings* trilogy. *The Lord of The Rings* is often mistakenly called a trilogy because it is published in three volumes. In fact, it is one long novel, divided into six books (plus appendices), two of which appear in each volume. The three volumes were entitled *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. For publication, the book was divided into three volumes: *The Fellowship of the Ring* (Books I, *The Ring Sets Out*, and II, *The Ring Goes South*), *The Two Towers* (Books III, *The Treason of Isengard*, and IV, *The Ring Goes East*), and *The Return of the King* (Books V, *The War of the Ring*, and VI, *The End of the Third Age*, plus six appendices). Structurally, the novel is divided internally into six books, two per volume, with several appendices of background material included at the end of the third volume. *The Lord of The Rings* has since been reprinted numerous times and translated into many languages.

The title of the novel refers to the story's main antagonist, the Dark Lord Sauron, who had in an earlier age created the One Ring to rule the other Rings of Power as the ultimate weapon in his campaign to conquer and rule all of Middle-earth. From quiet beginnings in the Shire, a Hobbit land not unlike the English countryside, the story ranges across north-west Middle-earth, following the course of the War of the Ring through the eyes of its characters, notably the hobbits Frodo Baggins, Samwise "Sam" Gamgee, Meriadoc "Merry" Brandybuck and Peregrin "Pippin" Took, but also the hobbits' chief allies and travelling companions: Aragorn, a Human Ranger; Boromir, a man from Gondor; Gimli, a Dwarf warrior; Legolas, an Elven prince; and Gandalf, a Wizard.

This study is using tempus on the post world war approximately at 30th until late of Forties, because the novel *The Lord of The Rings* is come from the English in those years. From the thirties onwards, literature became increasingly politically conscious (Sikorska: 2002). Many writers were directly or indirectly involved with the war in Spain which was the harbinger of an even harsher conflict, the Second World War. While the thirties are characterized by growing awareness of the coming political crisis, and both fascist and socialist movements, the literature of the forties is dominated by the war. The forties were a grim and colorless decade with literature reflecting the general atmosphere of terror and the scarcity of almost everything (Sikorska: 2002). The theme of a heroic

past was deemed inadequate to properly render the atrocities of London life during German raids. The war period and the years immediately after the armistice are transitional in relation to literature of the fifties, sixties, and afterwards (Sikorska: 2002). The forties produced a lot of literature that is a direct result of the war experience; of attempts to create a new philosophy, or system of values, to replace that had been destroyed.

Based the tempus in the previous passage, the writer takes the conflict ideology is to be the focus on this research. In this research analyze the situation of ideology and the conflict, the cause of ideological conflict and the effect of ideological conflict.

In this section, theoretical application is the application of the theory in the analyzing the data. The writer merges the context oriented approach and representation from the Roland Barthes. So in the analysis of study the writer will examine the data into the schools of the context oriented approach, such as sociological literary criticism, ideology, and conflicts. The discussion will appear in each chapter based on the problem statements.

Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things and surly it is not a simple or straightforward process (Hall: 1997). According to scholars in fact, literature reflects those social

institutions out of which it emerges and is itself a social institution with a particular ideological function (Marx:1848). The theory of ideology such as belief and value by Eagleton and Selliger is chosen by the writer to investigate the belief and value that appear in the society of *The Lord of The Rings*. The writer tries to represent the belief and value in the World War Era. The simple theory that proposed by the writer is the ideology is a set of belief or doctrine in order to construct of society by some social order from the government such as roles in class society. In supporting the analysis of ideology the writer use Gramsci' Ideology for domination and Marx's for consciousness aspect. The conflict theory that proposed by Farley, a sociologist to elaborate and investigate the cause of ideological conflict

Before analyzing the data by the set of theory above, the writer investigates the historical background in *The Lord of The Rings* such as World War description and the sociological background, such as the sociology of Britain, the sociology of J. R. R. Tolkien, the process of writing *The Lord of The Rings* and biography of J. R. R. Tolkien. It useful for the analyze of the representation of ideological conflict.

There are a lot of the study before the recent study, the previous study are: Simonson, Martin & Raúl Montero Gilete. 2008 "The Chronicles of Narnia and *The Lord of The Rings*: similarities and differences between two children of the Great War" *E Fabulations*,

Victoria: Universidad del Pais Press, Winegar, Astrid. 2005. "Aspects of Orientalism in J. R. R. Tolkien's *The Lord of The Rings*", *The Grey Book*, volume 1 page 1-10, West, John. 2001. "*The Lord of The Rings* as a Defense of Western Civilization", *Inquiry*, Volume X. No. IV. Seattle: Discovery Institute, Arvidsson, Stefan. 2010 "Greed and the Nature of Evil: Tolkien versus Wagner" *Journal of Religion and Popular Culture*, Volume 22(2) Sweden: Linnæus University Press, Fimi, Dimitra. 2007 "Tolkien and Old Norse Antiquity: Real and Romantic Links in Material Culture", *Old Norse Made New Essay On Post Medieval Reception of Old Norse Literature and Culture*, Page 83-100, London: University College London, Madil, Leanna. 2008. "Gendered Identifies Explored: *The Lord of The Rings* as a Text of Alternative Ways of Being." *The Alan Review*. Winter 2008 Edition. Victoria: University of Victoria, Lee, Stuart D. & Elizabeth Solopova. 2005. *The Keys of Middle Earth: Discovering Medieval Literature Through the Fiction of J. R. R. Tolkien*. New York: Palgrave. Enright, Nancy. 2007. "Tolkien's Females and The Beginning of Power" *ProQuest Research Library*.; Winter 59, 2 pg. 93. Smol, Anna. 2004. "Oh.. Oh.. Frodo!: Reading of Male Intimacy in The Lord Of The Rings." *ProQuest Research Library*.: 50, 4 pg. 949.

The previous studies have several similarities and differences, such as: the similarity is the basic of thinking's Tolkien. Tolkien uses the mythology of Old Norse and Viking Culture and the post World War is the

factor that influencing the writing of *The Lord of The Rings*. The differences are the first study is talking about the historical background. It is taken place from the World War History. The second study is talking about the aspect of orientalist or racist that found in the *The Lord of The Rings* novel by using the Old Norse Mythology. The third study is the analysis of *The Lord of The Rings* has several themes that defense of western civilization. The fourth study is the battle of greed and evil power in *The Lord of The Rings* in the perspective the Old Norse mythology of the Vikings. The fifth previous study is the study of the romanticism of the Old Norse mythology in the Tolkien works. The sixth previous study is the study of Romance and mystique of *The Lord of The Rings* and the aspects of marginalization of women gender in the novel. The seventh previous study is the study of connection of the medieval literature such as old English, Middle English, Anglo Saxon, Poetic Eda and Old Norse. The eighth previous study is the study of the female and the power. The ninth previous study is the study on the male intimacy relationship in the *The Lord of The Rings* novel Thus present study will investigate the representation of ideological conflict in context oriented approach.

Based on the situation in the previous paragraph, the researcher will write the study in the title: "*Representation of Ideological Conflicts in J. R. R. Tolkien's Trilogy The Lord of The Rings Novel (1937-1949)*"

B. Limitation Of Study

The researcher limits the study to avoid the large scope analysis. The researcher focuses on the representation of ideological conflict and the characteristics of the representation of ideological conflict in the context oriented theory perspective.

C. Problem Statements of Study

The researcher faces some problem of statement in compiling the study based on the background. The researcher formulates the problem statement of study. There is one problem statement:

How is the Ideological Conflicts reflected in the J. R. R. Tolkien's *The Lord of The Rings* novel?

To solve this problem statement, the writer breaks down the problem statement into six questions, those are:

1. What elements of ideology are reflected in the J. R. R. Tolkien's *The Lord of The Rings* novel?
2. What ideologies are conflicted in the J. R. R. Tolkien's *The Lord of The Rings* novel?
3. What are the causes of the ideological conflict in the J. R. R. Tolkien's *The Lord of The Rings* novel?
4. What are the effects of the ideological conflict in the J. R. R. Tolkien's *The Lord of The Rings* novel?

5. What ideologies are represented in the J. R. R. Tolkien's *The Lord of The Rings* novel?, and
6. How are the ideological conflict represented in the J. R. R. Tolkien's *The Lord of The Rings* novel?

D. Objective Of Study

The researcher has six objectives of study. The main objective in this thesis paper is to elaborate the ideological conflicts reflected in the J. R. R. Tolkien's *The Lord of The Rings* Novel. This objective is broken down into six purposes. The particular objectives of study are=

1. to investigate the elements of ideology are reflected in the J. R. R. Tolkien's *The Lord of The Rings* novel,
2. to describe the ideologies are conflicted in the J. R. R. Tolkien's *The Lord of The Rings* novel,
3. to investigate the causes of the ideological conflict in the J. R. R. Tolkien's *The Lord of The Rings* novel,
4. to investigate the effects of the ideological conflict in the J. R. R. Tolkien's *The Lord of The Rings* novel,
5. to describe the ideologies are represented in the J. R. R. Tolkien's *The Lord of The Rings* novel, and
6. to explain the ideological conflict represented in the J. R. R. Tolkien's *The Lord of The Rings* novel

E. Previous Study

In this section the present researcher uses the previous studies, such as:

1. Simonson, Martin & Raúl Montero Gilete. 2008 "The Chronicles of Narnia and The Lord of the Rings: similarities and differences between two children of the Great War" *E Fabulations*, Vitoria: Universidad del Pais Press.

It is of common knowledge that both Lewis and Tolkien took part in the First World War, and that in the years following the conflict they became distinguished scholars of the English language and literature at Oxford University. This paper aims to offer a new approach to the place of The Chronicles of Narnia and The Lord of the Rings in this common context, and also to discuss how these works differ from each other with reference to the way in which they combine Christian and pagan elements.

2. Winegar, Astrid. 2005. "Aspects of Orientalism in J. R. R. Tolkien's The Lord of the Rings", *The Grey Book*, volume 1 page 1-10.

The potentially Orientalist themes are handled in a manner that encourages us to embrace Otherness, not distance ourselves from it. His characters sometimes relate to other characters in stereotypical ways, and sometimes the characters themselves are stereotypical. These same characters sometimes voice their opinions in racist terms, but ultimately Tolkien concludes his vast epic with positive qualities

that strive to produce acceptance. Being a postcolonial man of the 20th century, Tolkien addresses certain issues from a Western viewpoint—but not a racist or Orientalist viewpoint. *The Lord of the Rings* is tinged with sadness, but also happy moments. By the end of the novel, a deep friendship develops between former rivals from different races (Elves and Dwarves), trade and work agreements between races help rebuild Middle-earth (Elves, Dwarves, and Men), joyful interracial marriages take place (such as that between the Man Aragorn and the Elf Arwen), and a more cosmopolitan outlook emerges for Middle-earth's citizens. It is hard to imagine these happy events taking place while retaining an Orientalist perspective on the world.

3. West, John. 2001. "The Lord of the Rings as a Defense of Western Civilization", *Inquiry*, Volume X. No. IV. Seattle: Discovery Institute.

Tolkien's mythology draws on the Oedipus plays, the Bible, and above all, the Norse sagas. As literary scholar Janet Blumberg has pointed out, Tolkien's epic also draws on Anglo-Saxon and High Medieval writings. Tolkien defends the literature of Western civilization by showing his readers its breathtaking vitality. In an even more profound sense, however, *The Lord of the Rings* is a defense of Western civilization because of its articulation of four overarching themes that serve as cornerstones for the entire Western tradition.

4. Arvidsson, Stefan. 2010 "Greed and the Nature of Evil: Tolkien versus Wagner" *Journal of Religion and Popular Culture*, Volume 22(2) Sweden: Linnæus University Press.

Scholars studying J.R.R. Tolkien have often chosen to ignore the influence of Richard Wagner on Tolkien's opus. This article starts out with showing how profound this influence was and continues by analysing Tolkien's and Wagner's common interest in the Old Norse Mythology of the Vikings. Examining the recently published *The Legend of Sigurd and Gudrún* by Tolkien and *The Lord of the Rings*, the author penetrates and compares the important themes of greed and evil in these books and in Wagner's *Der Ring des Nibelungen*. The author takes up for discussion the radically different political views of the two artists and indicates how this is important for their respective view of power and greed.

5. Fimi, Dimitra. 2007 "Tolkien and Old Norse Antiquity: Real and Romantic Links in Material Culture", *Old Norse Made New Essay On Post Medieval Reception of Old Norse Literature and Culture*, Page 83-100, London: University College London.

For anyone familiar with the Old Norse world and with Tolkien's work, the influences of the one upon the other are manifold and clearly evident. The reasons for this are not just that Tolkien was a philologist specializing in Old English and very well-read in Old Norse,

but also that he lived and wrote in a period when the Germanic tradition was indissolubly linked with England's own past. The preoccupation of Britain with its Northern past started in the eighteenth and nineteenth centuries, when scholars re-discovered and started studying texts in vernacular Northern European languages, including Old Norse and Anglo-Saxon, as opposed to the previous veneration of the Classical tradition. This search for English identity in the Norse world was also enhanced by the movement of Romanticism.

The influences of Old Norse texts on Tolkien's creative writing, in terms of motifs, characters, and storylines, are abundant. Tolkien seems also to have borrowed from the material culture of the Scandinavian past, real or invented and romanticized. In *The Lord of the Rings* the human culture of Gondor plays an important part in the politics of Middle-earth. Tolkien compared Gondor with Byzantium in its period of decline, with Rome and the Roman Empire, as well as with ancient Egypt. However, there is enough evidence to suggest that an original source for the culture of Gondor, and of its predecessor, the culture of Númenor, could have been the Vikings.

6. Madil, Leanna. 2008. "Gendered Identifies Explored: The Lord of the Rings as a Text of Alternative Ways of Being." *The Alan Review*. Winter 2008 Edition. Victoria: University of Victoria.

The Lord of the Rings is a fantastic and magically woven narrative of adventure, courage, and friendship. Romance and mystique abound in the physical and spiritual journey that a small hobbit makes with a Fellowship of eight other members of Middle Earth. Of course, this world, not unlike our own, suffers from greed, misused power, and war. In other words, it is a world dominated by men

7. Lee, Stuart D. & Elizabeth Solopova. 2005. *The Keys of Middle Earth: Discovering Medieval Literature Through the Fiction of J. R. R. Tolkien*. New York: Palgrave.

Instructors of medieval literature—who have long been aware of connections between a number of Old English, Middle English, and Old Norse literary works and J. R. R. Tolkien's *The Hobbit* and *The Lord of the Rings*—as well as those readers who are familiar with Tolkien's well-loved fictional works but are relatively new to the study of medieval literature, will find this text both useful and entertaining. Lee and Solopova offer an attractive solution to what many have and perhaps still do view as the problem of the "alterity" of medieval literature to modern readers by providing a fresh context in which to discover and explore both well-known and not so well known Anglo-Saxon and Icelandic poetry and prose

8. Enright, Nancy. 2007. "Tolkien's Females and The Beginning of Power" *ProQuest Research Library*.; Winter 59, 2 pg. 93

In this study focus on the analysis of female and the relationship with the power in *The Lord Of The Rings* novel. Enright describe the female based on the role and position in the society. Enright also make correlation among the role and position of female and the power.

9. Smol, Anna. 2004. "Oh.. Oh.. Frodo!: Reading of Male Intimacy in The Lord Of The Rings." *ProQuest Research Library*.: 50, 4 pg. 949

In this study, Ana Smol investigate the male condition in The Lord Of The Rings novel

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Romance and mystique of *The Lord of The Rings* and the aspects of marginalization of women gender in the novel. The seventh previous study is the study of connection of the medieval literature such as old English, Middle English, Anglo Saxon, Poetic Eda and Old Norse. The eighth previous study is the study of the female and the power. The ninth previous study is the study on the male intimacy relationship in the *The Lord of The Rings* novel

From this case, the writer or present researcher proposes the representation of ideological conflict in the J. R. R. Tolkien Trilogy *The Lord of The Rings*. Because of there is a chance for the present researcher to make this research.

F. Benefits Of Study

This study has a lot of benefit such as for practically and theoretically.

1. Theoretical

This study has benefit in theoretically, such as the representation of the ideological conflicts in the context oriented approach or theory can be found in the literature work. In this case, the literatures work that written by J. R. R. Tolkien *The Lord of The Rings*. This is all about the conflicts of ideology in the history that influencing the writing of novel. From this study, as teacher can implement the novel to the teaching material and introduce the form of ideology in the world

2. Practically

a. The common reader

The researcher has purpose to the common reader. This study can be a material to read. This study can be a new source of knowledge to the common reader. Not only as entertain by reading the novel but also as source the knowledge about ideology and ideological conflict in the novel form.

b. The future researcher

The study can be a previous study to the other researcher in the same subject of research (i.e. *The Lord of The Rings*). The present researcher or the writer this research hopes can give a contribution to the future researcher when they do the research in the same subject. The present researcher tries to generate the combination theories such as representation, ideology and conflict. So that, the present researcher proposes to the future researcher to develop the representation of ideological conflict

G. Paper Organization

This research paper consists of five chapters. Chapter I is the introduction, which contains background of the study, literary review, problem statement, limitation of the study, objective of the study, benefit of the study, and paper organization. Chapter II are underlying theory,

theoretical application and previous study. Research Methodology is presented in chapter III. In chapter IV, the writer shows the Historical Context of the J. R. R. Tolkien's Trilogy *The Lord of The Rings* novel. Chapter V, the writer elaborates the ideological conflict in J. R. R. Tolkien's Trilogy *The Lord of The Rings* novel. Chapter VI, the writer shows the representation of ideological conflicts in the J. R. R. Tolkien's Trilogy *The Lord of The Rings* novel. Chapter VII is conclusion, pedagogical implication and suggestion