



**THE INFLUENCES OF NORWEGIAN MYTH IN THE RING  
SYMBOL IN *THE LORD OF THE RING THE FELLOWSHIP  
OF THE RING NOVEL***

a final project

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by

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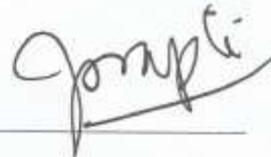
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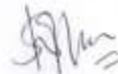
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## **MOTTO AND DEDICATION**

***Not all of us can do great things. But we can  
do small things with great love.***

***(Mother Theresa)***

*This final project is dedicated to:*

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## ABSTRACT

**Egha Skinna Glory**, English Literature, Faculty of Languages and Arts, Semarang State University, 2015. *The Influence of Norwegian myth in the Ring Symbol in the Lord of the Ring the Fellowship of the Ring novel*. First Supervisor: Dra. Sri Suprapti, M.Pd. Second Supervisor: Frimadhona Syafri, S.S, M.Hum.

*Keywords: Norwegian, Influence, Myth, Novel*

Myth is a part of culture. It influences our life uncounciously. We often find myth in our daily life, for example; if we sweep the floor unclean then we will have a hairy soulmate. Myth also influences someone to do a better deed through the motivation of the ancestor's story as depicted from novel. In this study, I would like to analyze the influences of Norwegian myth towards the novel.

In this research, I would like to achieve two objectives. The first objective is that I would like to describe the Norwegian myth of ring symbol found in the Lord of the Ring: the Fellowship of the Ring novel. Secondly, I would like to describe the influences of ring symbol in Norwegian myth towards J.R.R.Tolkien's the Lord of the Ring: the Fellowship of the Ring novel.

From the analysis, I found there are a lot of Norwegian myths found in the novel; they are described the meaning of ring symbol that influences the novel. The meaning of ring symbol that used in the novel are; the ring as symbol of nobleman, the ring as symbol of domination, the ring as symbol of bane, the ring as symbol of power. Then, there are many details of the novel that show the influences of Norwegian myth toward J.R.R.Tolkien's novel. They are; the influences of the meaning of ring symbols in how he depicts the characters, plot, atmosphere, theme, tone and setting.

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# CHAPTER I

## INTRODUCTION

This chapter presents the background of study, the reasons for choosing the topic, the statement of the problems, the objectives of the study, the significance of the study, and the outline of the study. Below is more detailed description of each sub-chapter.

### **1.1 Background of the Topic**

Literature is the writings that are valued as works of art, esp. fiction, drama, and poetry (in contrast with technical books and newspapers, magazines, etc), writings on a particular subject, printed material used eg to advertise or promote a product (Hornby, 1995: 687). Connolly as quoted by Koesnosoebroto (1998: 1) state that we read literature because of hunger for information or amusement or solace, because of an appetite for truth that seems to grow by what it feeds on.

In discussing the kind of literature, Francis Connolly, as quoted in Koesnosoebroto, (1988: 3) mentions two main divisions, first the literature of knowledge that presents or interprets facts, ideas, or happenings; a description of a person or a place, the explanation of scientific process, the account of war or the discussion of a political issue, and second the literature of imagination that interprets experience by a fictitious presentation of person, idea and event.

Novels and short stories are two main forms of literary fiction in English. According to Francis Connolly, as cited in Koenosoebroto (1988: 4), among the form of fiction, a novel has long been the favorite of both writers and readers. Kennedy (1983: 180) broadly defines a novel as a book length story in prose, whose author tries to create the senses, that while we read, we experience actual life. A novel, as a fiction, is written based on the imagination of the author when his or her imagination emerges, moves and works after the author knows, feels, and inspects every day.

J.R.R Tolkien is a British. As long as he lives in England, he has experienced, observed and felt what happens in British society. The experience of life is well recorded by Tolkien. That experience shapes Tolkien's imagination and fantasy. His imagination and fantasy is written in literary work in the form of a novel entitled *The Lord of the Rings: The Fellowship of the Ring*. In the novel, Tolkien depicts that the reality of British life is influenced by the spirit of Norman's culture and thoughts. The Spirit of Norman culture or also called Anglo-Norman is feudalism in which the king is very powerful that occurs between the ruler and his dominance-submission pattern (Easton, 1961: 197). The domination by Risakotta (2002/2003) is the principle of subjecting someone to exploiting and controlling the person physically and culturally, aiming to gain an advantage of economic benefits as well as power.

Domination by rulers is reflected in the events in *The Lord of the Rings: The Fellowship of the Ring* written by Tolkien through the character of Sauron. Sauron as the ruler of darkness, has a desire to overpower the Middle-Earth. He

was described as to always dominate his follower. To get the full power, Sauron would need to get the main ring. Tolkien used a ring to symbolize the elements of power, as it is influenced by the myth of the nation, the Norman, that considers the ring as a symbol of wealth and power (Cotteral, 1996: 236). Thus, the power will be obtained only with the master ring - a symbol of power - which makes every ruler symbol became a "ruler".

Domination is reflected in *The Lord of the Rings: The Fellowship of the Ring* written by Tolkien described in the character of Sauron as the ruler of darkness. He has desire to overpower the Middle-Earth. He was described as to always dominate his followers. He should get the main ring to gain power. Tolkien used a ring to symbolize the elements of power as he is influenced by the myth of Norman. The Norman considers the ring as a symbol of wealth and power (Cotteral, 1996: 236). Thus, the power will be obtained only with the master ring - a symbol of power - which makes each ruler of this symbol become a "ruler".

In addition to using symbols, Tolkien also uses the structural line of Normans or Norwegian myth in his novel. According to Daly (2010: vii), in Norwegian myth, the public believe in the presence of gods with them, believe in enemies such as demons, dragons, and monsters; giants and dwarves; and supernatural powers. In *The Lord of the Rings: Fellowship of the Ring*'s effects on Norwegian mythology can be seen from the structure of the storyline, characters and characterization of the characters. In addition, the Norwegian mythology also has an important role in the elucidation of the Ring or ring in the novel as a symbol of power in the story. To determine the influence of Norwegian

mythology on the structure and meaning of the ring plot in the story, resignifying the Norwegian mythology and ring symbols in *The Lord of the Rings: Fellowship of the Ring* needs to be done.

Additionally, Tolkien uses the plot of Norwegian myth in the story of his novel. According to Daly (2010:7), society in the Norwegian myth believe in the presence of gods and goddesses as they believe in enemies like devil, dragon, and monsters; giant and dwarf; and supernatural power. In *The Lord of The Ring: The Fellowship of The Ring*, the influence of Norwegian myth can be observed from the plot of the story, characters and characterization of characters. In addition, the Norwegian myth has significantly influences the meaning of the ring as a symbol of power. Resignification is needed to know how the Norwegian myth influences the plot and meaning of ring in the novel *The Lord of The Ring: the Fellowship of The Ring*.

## **1.2 REASONS FOR CHOOSING THE TOPIC**

The writer considers the following reasons in choosing the topic. First, the novel *The Lord of The Ring* is a popular novel among the British people and is a famous novel in the world. Second, *The Lord of The Ring* novel uses the symbols of the Norwegian myth to share its ideas. Third, the Norwegian myth has been studied by many scholars due to its influence on British people's characterization. By the mentioned reasons, the writer was interested in studying and analyzing the topic.

### **1.3 RESEARCH PROBLEMS**

This study answers the following questions:

1. How is the symbol of ring described in the Norwegian myth as reflected in the novel of *The Lord of The Ring The Fellowship of The Ring*?
2. How does the ring symbol in the Norwegian myth influence the story of *The Lord of The Ring The Fellowship of The Ring*?

### **1.4 PURPOSE OF THE STUDY**

The purpose of the study in this final project is stated below.

1. To describe the symbol of ring in the Norwegian myth as reflected in the novel.
2. To find out how the ring symbol in the Norwegian myth influences the story of *The Lord of The Ring The Fellowship of The Ring*.

### **1.5 SIGNIFICANCE OF THE STUDY**

The significance of the study is as follows:

1. Hopefully, the study would be able to facilitate the readers in understanding the Norwegian myth and the novel of *The Lord of the Ring: Fellowship of the Ring* as well as the Norwegian culture.
2. The study will be useful to other researchers who are interested in conducting their studies of the same topic.

## **16 Outline of the Study**

This final project consists of five chapters and each chapter explains different matters in line with the topic.

Chapter I present an introduction. It contains the background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and outline of the thesis.

Chapter II presents a review of related literature. It consists of review of previous study, the review of related literature includes the structuralism theory, the theory of myth comprising the origin of myth, the nature of myth, the description of Norwegian myth, the symbol of ring in Norwegian myth, the synopsis of novel *The Lord of the Ring: the Fellowship of the Ring*, the synopsis characters, atmosphere, theme, tone, and setting and the theoretical framework.

Chapter III presents the method of study. It consists of the research design, the research instrument, and the procedures of collecting data comprising the reading, the interpreting, the identifying, the inventorying and the technique of data analysis.

Chapter IV presents the analysis of the Norwegian's myth revealed in the novel *The Lord of The Ring The Fellowship of The Ring*.

Chapter V contains conclusions and suggestions.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter consists of several sub-chapters. They include an outline of previous studies, a review of related literature, consisting of description of novel, structuralism theory, the Norwegian mythological background, and theoretical framework. Each of these subchapters are presented in details as follows :

#### **2.1. Previous Study**

Before doing this research a review of previous study related to the material object of *The Lord of The Ring: The Fellowship of the ring* and the formal object of the influence of myth need to be done. The purpose is to avoid plagiarism.

An introductory study of the material object of the novel *The Lord of The Ring* was conducted in 2004 by Samuel Arif Gunawan. In his research, Gunawan focused on the racial characteristics of Middle-earth as the representation of a modern English society. In 2009, a research using the material object of *The Lord of The Ring* was carried out by Indah Puspasari with an emphasis on Minas Tirith's architecture as a medium of study for an ideal city. From these studies, we can conclude that researches using the material object have emphasized on the characteristics of characters and the structure of the city.

A study of the influence of myth in terms of formal objects was conducted by Dwi Eriska Agustin (2009), emphasizing the influence of myth in Java War (1825-1830). In her research about the influence of myth on the war of

Diponegoro or also called the Java War, she uses historical approach. Besides Agustin (2009), another research about the influence of myth was done by Wahyu Peni Pristantri in 2011. In her research, Pristantri emphasizes the influence of European myths on the story plot of J.K. Rowling's novel *Harry Potter*, using a sociological approach.

From the material object, the study emphasizes on the characters which is found in the novel *The Lord of The Ring*. Whereas from the formal object, this research emphasizes the cause and effect of myth towards literary work. In this research, I analyse the influence of Norwegian myth on the ring symbol used in *The Lord of The Ring The Fellowship of The Ring* from the perspective of structuralism with an emphasis on the relations between structures to get the meaning of literary work.

## **2.2. Review of Related Literature**

The review of related literature consists of some surveys from important articles, books and some professional literature which are relevant to my research problems.

### **2.2.1. Novel**

Novels are like a language in that they consist of parts whose relations with each other generate meaning (Ryan,2012: 21). According to Leggett, [et.al](#) (1993:634) "A novel is a long fictional story that follows the adventures of several characters and that often has more than one plot". A novel has some elements that can help

people better understand the message of the novel itself such as plots, characters, setting, themes, and points of view.

Characters are the people that exist when an event happens in the novel. The writers always tell us how they look, how they speak, and watch them in action. They also let us watch how other people in the story react to a character (Leggett, 1993:634). Subur Wardoyo in his book *Introduction to Literature* divides characters into two kinds. They are main or major characters, the people who become the focus in the story; and minor characters, the people who support the main character in the story (Wardoyo, 1996: 12). It means that the major characters appear frequently throughout the play, while minor characters have less presence or appear only marginally to support the major character.

Setting/background is where a story takes place. A setting can be the real world or a place that has never existed. Setting can be a time in the misty past, or a time in the distant future. If a setting is well described, the writer has succeeded in helping us feel “we are there” (Leggett, 1993:634). In a broad sense, setting refers to the condition of environment in which the characters live.

Theme is the truth about our lives that is revealed by the novel’s events (Leggett, 1993:634). Theme is the central and unifying concept of a story. It means that theme is what the story tells about. It is an idea frequently not completely worked out so as to be stateable in a sentence, which grows out of the text and tends to be reported with variations and developed as the novel progresses. Theme of a literary work is its central message, concern, or purpose. A theme can usually be expressed as a generalization, or general statement, about

people or life. A theme may be stated directly by the writer although it is more often presented indirectly. When a theme is stated indirectly, the reader must figure out the theme by looking carefully at what the work reveals about the people or about life (Durya, 2000: 2).

Atmosphere is the overall mood or emotion of a work of literature. Atmosphere is created through a writer's use of words to create images, sounds, and descriptions that convey a particular feeling (Leggett, 1993:715).

Tone of the story gives a good idea of what direction the action will take just as we recognize whether what a person is about to say to us serious or not by the tone voice he uses (Koenosoebroto, 1988:60).

### **2.2.2. *Structuralism***

Structuralism is an approach to literary analysis grounded in structural linguistics, the science of language. By using the techniques, methodologies, and vocabulary of linguistics, structuralism offers a scientific view of how we achieve meaning not only in literary works but also in all forms of communication and social behaviour (Bressler,1999: 88).

Ferdinand de Saussure, a Swiss professor and linguist of the late nineteenth and early twentieth century believe that codes, signs, and rules govern all human social and cultural practices, including communication. Whether that communication is the language of fashion, sports, education, friendships, or literature, each is a systematized combination of codes (signs) governed by rules. (Bressler,1999:94).

One of the first scholars / researchers who implemented Saussure's principles of linguistic to narrative discourse in 1950s and 1960s was anthropologist Claude Levi-Strauss (Bressler,1999:96). Attracted to the rich symbols in myths, Levi Strauss spent years studying many of the world's myths. Myth, he assumed, possessed a structure like language. Each individual myth was therefore an example of parole. What he wanted to discover was myth's langue, or its overall structure that allows individual example (parole) to function and have meaning. He applied his research to a specific literary work, the intertextuality of myth become evident. For example, in Shakespeare's *King Lear*, King Lear overestimates the value and support of children when he trusts Regan and Goneril, his two oldest daughters, to take care of him in his old age. He also underestimates the value and support of children when he banished his youngest and most loved daughter, Cordelia. Like the binary opposition that occurs between the /b/ and /p/ phonemes, the binary opposition of underestimating versus overestimating love automatically occurs when reading the text, for such mythemes have occurred in countless other texts and immediately ignite emotions within the reader. As we unconsciously master our language's langue and parole structure, we also master myth's structure. Our ability to grasp this structure, says Levi-Strauss, is innate. Like language, myths are simply another way we classify and organize our world.

### **2.2.3. Myth**

The term mythology can refer to either the study of myths or a body of myths. For example, comparative mythology is the study of connections between myths from

different cultures, whereas Greek mythology is the body of myths from ancient Greece. The term "myth" is often used colloquially to refer to a false story; however, the academic use of the term generally does not refer to truth or falsity. In the study of folklore, a myth is a sacred narrative explaining how the world and humankind came to be in their present form. Many scholars in other fields use the term "myth" in somewhat different ways. In a very broad sense, the word can refer to any traditional story (Armstrong, K. 2006: 16).

#### 2.2.3.1. Origin of Myth

One theory claims that myths are distorted accounts of real historical events. According to this theory, storytellers repeatedly elaborate upon historical accounts until the figures in those accounts gain the status of gods. For example, one might argue that the myth of the wind-god evolved from an historical account of a king who taught his people to use sails and interpret the winds. Herodotus (5th century BC) and Prodicus made claims of this kind. This theory is named "euhemerism" after the novelist Euhemerus (c.320 BC), who suggested that the Greek gods were developed from legends about human beings. (Bishop, P, 2003: 96)

Some theories propose that myths began as allegories. According to one theory, myths began as allegories for natural phenomena: Apollo represents fire; Poseidon represents water, and so on. According to another theory, myths began as allegories for philosophical or spiritual concepts: Athena represents wise judgment, Aphrodite represents desire, etc. The 19th century Sanskritist Max

Müller supported an allegorical theory of myth. He believed that myths began as allegorical descriptions of nature, but gradually came to be interpreted literally: for example, a poetic description of the sea as "raging" was eventually taken literally, and the sea was then thought of as a raging god. (Bishop, P. 2003: 96)

Some thinkers believe that myths resulted from the personification of inanimate objects and forces. According to these thinkers, the ancients worshipped natural phenomena such as fire and air, gradually coming to describe them as gods. For example, according to the theory of mythopoeic thought, the ancients tended to view things as persons, not as mere objects; thus, they described natural events as acts of personal gods, thus giving rise to myths. (Bishop, P, 2003: 97)

According to the myth-ritual theory, the existence of myth is tied to ritual. In its most extreme form, this theory claims that myths arose to explain rituals. This claim was first put forward by the biblical scholar William Robertson Smith. According to Smith, people begin performing rituals for some reason that is not related to myth; later, after they have forgotten the original reason for a ritual, they try to account for the ritual by inventing a myth and claiming that the ritual commemorates the events described in that myth. (Bishop, P. 2003: 97)

#### 2.2.3.2. Nature of Myth

The main characters in myths are usually gods or supernatural heroes. As sacred stories, myths are often endorsed by rulers and priests and closely linked to religion. In the society in which it is told, a myth is usually regarded as a true

account of the remote past. In fact, many societies have two categories of traditional narrative "true stories", or myths, and "false stories", or fables. Myths generally take place in a primordial age, when the world had not yet achieved its current form. They explain how the world gained its current form and how customs, institutions, and taboos were established. (George, W. 1887: 82)

Closely related to myth are legend and folktale. Myths, legends, and folktales are different types of traditional story. Unlike myths, folktales can take place at any time and any place, and they are not considered true or sacred events by the societies that tell them. Like myths, legends are stories that are traditionally considered true; however, they are set in a more recent time, when the world was much as it is today. Also, legends generally feature humans as their main characters, whereas myths generally focus on superhuman characters. (George, W. 1887: 82)

The distinction between myth, legend, and folktale is meant simply as a useful tool for grouping traditional stories. In many cultures, it is hard to draw a sharp line between myths and legends. Instead of dividing their traditional stories into myths, legends, and folktales, some cultures divide them into two categories, one that roughly corresponds to folktales, and one that combines myths and legends. Even myths and folktales are not completely distinct: a story may be considered true and therefore a myth, in one society, but considered fictional, and therefore a folktale in another society. In fact, when a myth loses its status as part of a religious system, it often takes on traits more typical of folktales, with its

formerly divine characters reinterpreted as human heroes, giants, or fairies. (George, W. 1887: 83)

Myth, legend, and folktale are only a few of the categories of traditional stories. Other categories include anecdotes and some kinds of jokes. Traditional stories, in turn, are only one category within folklore, which also includes items such as gestures, costumes, and music. (Howard, J. 1955: 14).

#### ***2.2.4. Norwegian Myth***

England, historically, has been colonialized by many countries, like France, Germany and Rome. That colonial history has made England having so many cultures because each colonizer brought cultural influences to England. For example, Rome brought a significant influence in the history of literature development through latin inscription and architecture which can be seen in the British parliament building. Beside Roman that brought literacy influences, Germany also had role in the literacy development in English for example the influence towards English which is known as Englisc. In addition, from language point of view, it was not only Germany that influenced English but also France. In the middle era, France colonialized England. As its influence, Norman from France spread French among the British government (Sunarwoto, 2013:15)

The history of British domination by other nations has influenced British .It happened when England was colonialized by Viking from Norway. Viking was brave, adaptable, and having adventurous spirits, and was also noble which influenced the character of British society. The character of loving for

exploration and discovery owned by the Anglo-Saxon is an example of Viking influences on the colonialized England (Sunarwoto,2013:13). Besides that character, Viking also brought Norwegian myth/mythology as a part of their life in England while colonializing England. That myth influences the British culture. Since my topic is about the Norwegian myth in the ring symbol used in the novel *The Lord of The Ring: The Fellowship of The Ring*, it is necessary to specifically explain the Norwegian myth.

In European mythology, there are some myths which form the core of European mythological thought. They are the Greek, Celtic, and Norwegian myths. Stories related to Greek, Celtic and Germanic myths touch upon the fundamental issues of existence. They reveal the power of love, with its accompanying anxiety and jealousy; the conflicts between generations, the old and the new; the violence of men, especially on a battlefield or in a single combat; the mischief of the trouble-maker, bored by the steady pace of everyday events; the sadness of illness or accidental injury; the mystery of death, with a variety of after-life possibilities including rebirth; the effect of enchantment upon the mind and body; the challenge of the unknown, whether a voyage into uncharted waters or a quest for a sacred object; the personal danger of a contest with a monster, even a beheading game; the sadness of betrayal and treachery, not least within a family or a group of colleagues; the cycle of fertility in human beings and animals, plus the growth of plants; the horror of madness with its disruption of human relations; the incidence of misfortune and luck, plus the whole issue of fate; the relation between human and divine, between mankind and the gods; the

creation of the world and the origins of society; and, last but not least, the nature of the universe.

In the Norwegian myth, however, it is the pride of the gods or their opponents, the frost giants, which causes disasters to occur. Unlike the Greeks and the Celts, the German peoples of the northern Europe did not develop a heroic tradition of any significance. The great hero was Thor, the slow-witted but honest champion of the gods. He delighted the tough Northmen, who appreciated how his allergy to frost giants naturally led to skull-smashing encounters in the fields and halls. Yet those who undertook raids as Vikings had a more suitable patron in Odin, the one-eyed god of battle and the inspirer of the dreaded berserkers.

Usually myths reveal an interwoven pattern of circumstances outside the control of both mortals and gods. Fate and destiny in European mythology are almost beyond manipulation. Attempts may be made to slow down the operation of fate's decrees, sometimes to thwart them entirely, but they never work. Odin can do nothing about his future death at Ragnarok, the doom of the gods.

The abiding interest of mythology, European or otherwise, is its frankness about such basic human drives. It could almost be described as sacred literature undisturbed by theologians. The raw and ragged ends of existence are still visible in its tales of both men and gods (Cotterrel, A. 1996:236).

#### ***2.2.5. Symbol of Ring in Norwegian Myth***

There are some stories about ring in Norwegian Myths. The first story is Beowulf's ring. Beowulf ring is a symbol of nobleman. Beowulf is a warrior for

his land. In his era, the Danish King named Hrothgar was attacked by a monster, Grendel. Grendel killed more than thirty Hrothgar's warriors in his party celebration. Beowulf and his warriors came to save him and beat Grendel. As rewards the king or overlord gave out arm-rings or neck-rings to promote valor and fighting for land and king. The individual who received the ring was honored by his fellow soldiers. These rings worn on either arm or neck, gave the wearer recognition and instant envy in others. The ring who has given for the warrior also as symbol of bond between the King and his follower.

<http://csis.pace.edu/grendel/projf981e/ring.html>

The second is Odin's ring, Draupnir. Draupnir is a symbol of domination. The bearer of this ring is Odin, he is a magnificent god in the Norwegian myth and called Alfodr, the father of the gods. He always describes as a man with one eye, for he gave his other eye to the Mimir in exchange for wisdom. He is the leader of all gods and the world, mortal and immortal creatures. From his throne, Hlidskjalf, in the hall's high tower, Odin could survey all the nine worlds of the Norwegian mythology. Odin wore the marvelous ring, Draupnir. Draupnir was made by dwarf Brokk and Eitri. It can drop eight other same rings every nine nights. Odin bought his follower and their loyalties with his wealth from the drops of his ring. (Munch, P.A. 1926:52)

The third story is Andvarinaut ring. Andvarinaut ring is a symbol of bane. In the journey with Odin, Hoenir and Loki, Loki killed Otr, the son of dwarf Hreidmar. As a magician Otr often took the form of an otter. Loki who did not know that it was Otr, threw a stone at it and killed it. Then he picked up the otter

and flung it over his shoulder. The three came to a prosperous farmhouse. The owner was Hreidmar. When Hreidmar saw the otter, he shouted and bound the gods with his magic. Hreidmar and his other two sons, Regin and Fafnir, also demanded that the otter's skin should be stuffed with gold inside and outside covered with gold until no whisker could be seen. Odin and Hoenir agreed and Loki was getting the task to find gold, for the otter's skin was growing bigger by the minute. Loki went underwater and robbed dwarf Andvari, the keeper of the fabled treasure. To save his life, Andvari gave up his entire gold except his ring, Andvarinaut. Loki snatched the ring and put it on his finger. Andvari laid a terrible curse upon the ring, vowing that anyone who wore it would be smitten with ill fortune and death. Hreidmar, who had demanded the ring as wergold from Loki, was the first to suffer from the curse by falling at the hands of his son, Fafnir, who lusted after the gold. Next, Fafnir turned himself into a monstrous dragon to guard the ring-ward. When the youthful hero Sigurd slew the dragon, he inherited the fabulous ring-ward, but with it a terrible curse. (Cotterel, A. 1996: 237).

The fourth story is Rhinegold. Rhinegold is a symbol of power. Alberich, a dwarf from the underground caverns of Nibelheim, steals gold from the Rhinedaughters, a deed which can only be achieved by renouncing love. Alberich then makes a ring from the gold which gives its owner great power. Meanwhile Wotan, ruler of the gods, searches for a way to pay the giants Fafner and Fasolt for building his new fortress, Valhalla. He had promised to give them Freia, goddess of youth and love, but when she leaves with them, the gods begin to age.

Wotan searches for another means of payment. With the help of Loge, god of fire and cunning, he tricks Alberich into surrendering the ring, whereupon Alberich puts a curse on whoever owns it. Wotan gives the ring to the giants, and Alberich's curse strikes immediately: Fafner kills Fasolt in order to become the sole possessor of the ring, as the gods march into their majestic new home.

[http://larryavisbrown.homestead.com/files/ring/ring1\\_rhinegold.htm](http://larryavisbrown.homestead.com/files/ring/ring1_rhinegold.htm)

### **2.2.6. Characters, Atmosphere, Theme, Tone, and Setting**

Norwegian myth not only influences the synopsis of the novel but also influence the intrinsic elements of the novel, includes : characters, atmosphere, theme, tone and setting.

#### **2.2.6.1. Characters**

This is a brief presentation of characters in The Lord of The Ring : The Fellowship of The Ring. For more details can be found in chapter IV.

Frodo is loving, generous and kind, he has his faults. Initially, he is fearful and timid. Later, when the Ring strengthens him, he is also nearly seduced by it. Still, he has a strong sense of justice. He is not only kind and generous but also loyal.

Bilbo is clever and loves a good joke or song. The effects of having kept the Ring for so long affects his thoughtfulness. He is an object of curiosity in the Shire for his learning and his wandering ways, and he is trying to write a book detailing his many adventures.

Sauron is the evil servant of Morgoth who fled from the blessed Realm to settle in Middle-earth. He is the cause of all the destruction and corruption in Middle-earth. Sauron is the one who originally forged the Ring of Power, in order to control the world.

Smeagol was once a hobbit living on Middle-earth near the Misty Mountains. His cousin Deagol discovered the Ring, but Smeagol murdered him and claimed the Ring for himself. Smeagol was banished by his people and given the name of Gollum. The Ring ultimately ruined him, so that he longed for it as the cost of morality.

Boromir is one of the Men of Gondor, from the city of Minas Tirith in the south. Boromir is a valiant fighter and is always trustworthy in battle, but his pride and recklessness make him vulnerable to the Ring's power.

Galadriel is the Lady of Lothlórien and the wisest of the Elves. Galadriel bears one of the Elven Rings of Power and uses it as a test to see her ability to overcome the domination of the ring over her. She sometimes appears as less a character than an embodiment of physical, mental, and spiritual perfection. .

#### 2.2.7.2. Atmosphere

The atmosphere of the story in the novel is tense. Almost a whole story told about Frodo and companions pursued by Sauron's servants who wants to take the ring and they close to the death many times.

#### 2.2.7.3. Theme

The theme of the story in the novel “The Lord of The Ring : The Fellowship of The Ring is the temptation of the ring. It is moving a story and the characters of every race pursue the ring.

#### 2.2.7.4. Tone

The tone of the story in the novel is fear and anxiety. Frodo and companions being chased by enemies because of the ring that he bear. Sad, when Gandalf died in the hand of enemy.

#### 2.2.7.5. Setting

The setting of the story in the novel is Middle Earth, Shire, Bree, Old Forest, Rivendel, Moria, Lothlorien, Mordor, Mount Doom.

### **2.3. Theoretical Framework**

In investigating the symbol of ring and the influences of the mythical ring which are reflected in the novel *The Lord of The Ring*, I will use the structuralism approach. Besides, as I explained above, the symbol of ring and the influence of the mythical ring have become the major question in this study. I choose the Levi-Strauss structuralism method to identify the structures revealed in the myth and in the novel. With this framework, I answer the research questions I have stated,

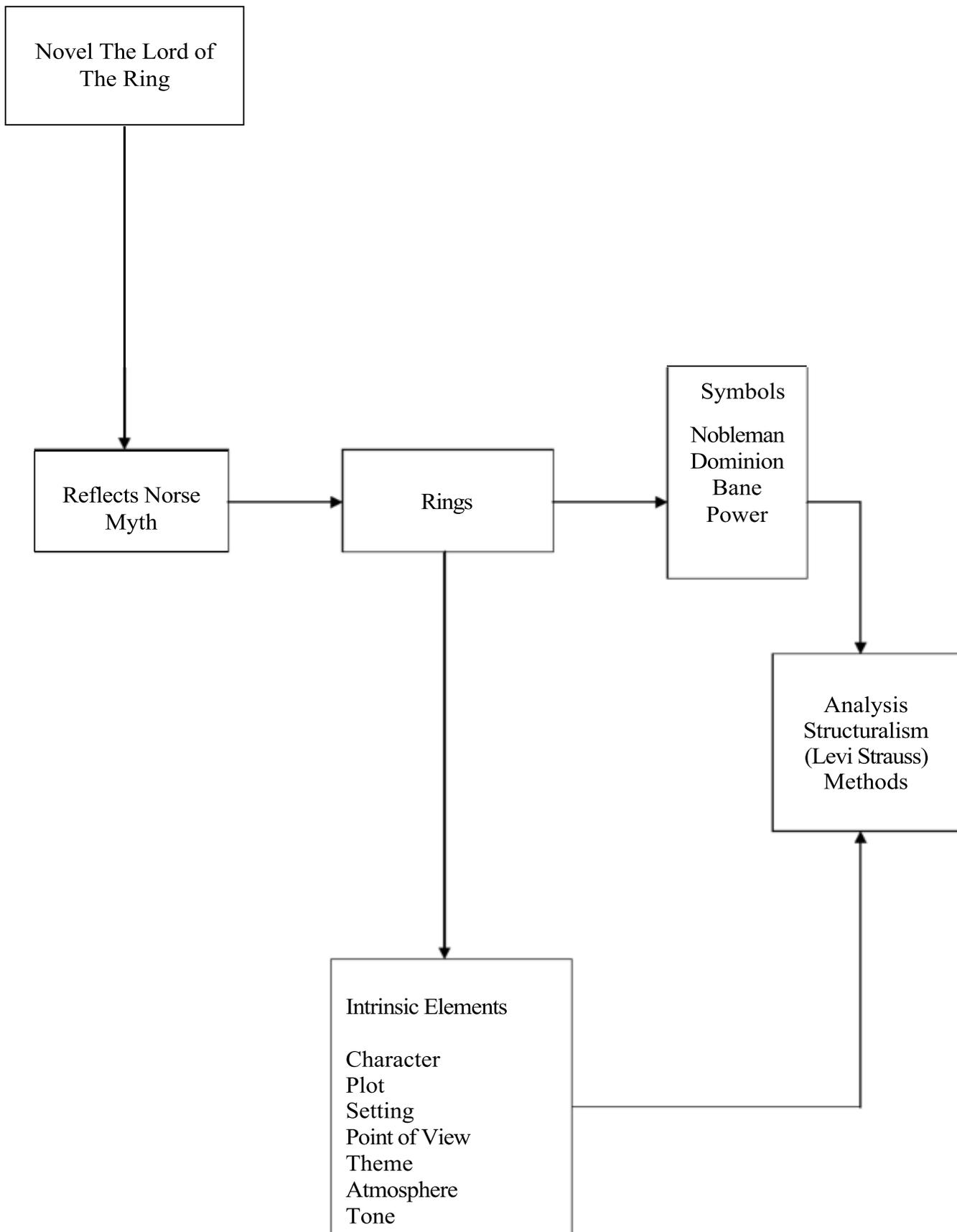


Figure 1. Theoretical Framework

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

Chapter III describes the research methodology of the study. It consists of research design, research instrument, procedures of collecting data, and technique of data analysis.

#### **3.1. Research Design**

A research design is a conceptual framework within which the research will be conducted. The primary objective of research design is to collect relevant data. The research was classified into a library research conducted based on data available in a written form that is leading to a descriptive qualitative analysis. According to Sandelowski (2000:334) “Researchers conducting qualitative descriptive studies stay close to their data and to the surface of words and events. A qualitative descriptive study is the method of choice when straight descriptions of phenomena are desired.” It means that using the descriptive qualitative method we can analyze the real events expressed in words formations. The data in this research include word(s), phrase(s), sentence(s) and its (their) implicit meanings which are taken from the novel *The Lord of The Ring: The Fellowship of The Ring*. I will also use a structuralism approach to see the main points of the story and to answer the two statements of problems in this study.

### **3.2. Research Instrument**

The data in this final project is obtained through a descriptive qualitative study. I used the novel *The Lord of The Ring: The Fellowship of The Ring* to look at the Norwegian myth reflected in the novel. Since the object of this final project is a novel, there are many sentences, dialogues, and utterances quoted. The data in this research will be in the forms of the description and identification of utterances, dialogues used among the characters, words, phrases, and also sentences.

### **3.3. Procedures of Collecting Data**

In collecting data, I use some steps. The steps I take to collect the data consist of the following steps:

#### *3.3.1 Reading*

The very basic step in analyzing a novel is reading. Read the novel several times in order to get deeper ideas related the influences of Norwegian myth in the novel and to understand clearly the whole content of the novel. by doing this step, it enables me to get the essence of the story. In addition, it eases me to get the best and deeper understanding of the story in order to get the information related to the answer of the research problem.

#### *3.3.2 Interpreting*

After reading the novel for several times, I interpret the story to find the general problems which may become the focus of this study. Then, I choose two of the problems found in the novel to be the problem statements.

### 3.3.3 Identifying

The next step is identifying the data in the form of sentences, utterances, and paragraphs which are related to the problem of this study. The process of data identification is including underlining and numbering. The data are identified as part of the whole story, so that the interpretation is relevant to the theme of the study.

### 3.3.4 Inventorying

This step refers to listing the identified data by using table. The table consists of columns of data number, quotation from the novel, the data location (page and paragraph), and answering problems of the study. It is represented as below:

Table 3.1

Sample of Appendix Table

No	Quotation	Location (Page/line)	Answering problem number
1.	Frodo took the envelope from mantelpiece, and glanced at it, but did not open it. “You’ll find his will and all the other documents in there, I think,” said the wizard. “You are the master of Bag End now. And also, I fancy, you’ll find a golden ring.”	36/1-3	1

### *3.4. Technique of Data Analysis*

In analysing the data, I used several steps. First, analysing the meaning of symbols that reflects in the novel *The Lord of the Ring : the Fellowship of the Ring* using Structuralism approach by Levi-Strauss. Second, analysing the influences of ring symbols in Norwegian myth towards novel including the influences in characters, setting, point of view, theme, atmosphere, and tone.

## **CHAPTER IV**

### **RESULT OF THE DATA ANALYSIS**

This chapter is divided into two parts. The first part is about how the symbol of ring in the Norwegian myth is described in the novel as the first problem. The last part is about how the ring symbol in the Norwegian myth influence the story in the novel. The two parts would be explained more detail as follows:

#### **4.1. The Symbol of Ring described in The Norwegian Myth**

Myth is always used to represent the reality. It is used as a form of symbolism. A symbol is visible thing that stands for or suggests something invisible. They always point beyond themselves. Symbols open up new dimensions of reality for us that would otherwise remain inaccessible. Levi-Strauss said that myths are used by him to denote the ways of thinking about order in human life. He makes it clear that myths are formed out of ideas, concepts, proverbs, maxims etc. (Panneerselvam, 1999:26). The novel entitled *the Lord of the Ring: the Fellowship of the Ring* is a novel that describes the fiction world which is influenced by the Norwegian myth. When the Vikings came to Great Britain in AD 793 and last invaded in 1066, they brought their traditions and beliefs with them, and even though the Christianisation erased many Norwegian beliefs and covered Norwegian sagas with Christian virtues, the magic of the Norwegian era is still there in the United Kingdom and can be found in the body of the story *The Lord of The Ring*. The author using the old sagas as an inspiration and including

parts of them in his extensive works. Here some symbols of ring which are described in the novel and Norwegian myth that the author used:

#### ***4.1.1. The Ring as Symbol of Nobleman***

According to Oxford Advanced Learner's Dictionary seventh edition. Nobleman is a man who belongs by rank, title, or birth to the aristocracy; a peer. The ring in the novel the Lord of the Ring show us how it can turn person from nobody to somebody who is honoured by his fellow, named is Frodo. Once, he has no rank in any social races, he is just a hobbit, no one knows him. but when he got the ring, many eyes look at him even the nobleman from Elves race, Dwarf race, and also the enemy like Sauron try to find him.

Frodo is a cousin of Bilbo Baggins. He is the closest one to him and to whom Bilbo call his family. When Bilbo celebrated his birthday, he left everything to Frodo as his heirloom. He also gave the ring that precious to him to Frodo.

Frodo took the envelope from mantelpiece, and glanced at it, but did not open it. "You'll find his will and all the other documents in there, I think," said the wizard. "You are the master of Bag End now. And also, I fancy, you'll find a golden ring." (Tolkien, 1954:6)

After Frodo got all of Bilbo's wealth and also the ring. He suddenly became Master of Bag End, Bilbo's heir.

Beowulf ring is a symbol of nobleman. Beowulf is a warrior for his land. In his era, the Danish King named Hrothgar is attacked by a monster, Grendel. Grendel kills more than thirty Hrothgar's warriors in his party celebration.

Beowulf saves the King and the King gave out arm-rings or neck-rings to honour him. The ring not only the symbol of warrior but also a symbol of bond between the King and his follower.

Like Beowulf accepts the ring from King Hrothgar, Frodo also accepts the ring from Bilbo as symbol of bond between the owner of the ring and the receiver of the ring. Hrothgar also adopts Beowulf as his foster son. Frodo also is adopted by Bilbo Baggins as his foster son.

The eldest of these, and Bilbo's favourite, is young Frodo Baggins. When Bilbo is ninety-nine he adopted Frodo as his heir, and brought him to live at Bag End; and the hopes of the Sackville-Bagginses were finally dashed. (Tolkien, 1954: 21).

Both of the characters, Beowulf and Frodo have the same story. From nobody to be an heir of the Master. And also people call them hero or warrior with the great task.

'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. (Tolkien, 1954:264).

Beowulf beats Grendel and Grendel's mother, a sea-witch in the deep of water. Frodo also has given task to bear the ring to the Mount-Doom. From the similarities above I will conclude the story of Frodo in the Lord of The Ring: The Fellowship of The Ring has been influenced with Norwegian myth, a story of Beowulf. Which is the ring symbol in both of stories mean nobleman. Someone who has been given with the ring suddenly becomes the heir of the master who gives the ring.

#### *4.1.2. The Ring as Symbol of Domination*

Domination is the term domination and separation from the concept of power. Domination is a relation of command and obedience from which an organisation emerges. Domination requires recognition or, else, commands lack legitimacy. The legitimacy of domination confers authority on the commander. Continuing domination requires administration. Organisation facilitates mobilisation in collective action. (Weber, 1989:1). When somebody has dominated an organisation, he has authority to command others.

In the novel *The Lord of The Ring: The Fellowship of The Ring*, the ring depicts as the One Ring to rule other rings power. Sauron is the one who becomes the owner of the ring. He is a dark-lord who has passion to dominates the world.

But this in the Common Tongue is what is said, close enough: One Ring to bring them all and in the darkness bind them. (Tolkien, 1954:49).

Sauron is the evil servant of Morgoth who fled from the Blessed Realm to settle in Middle-earth. He is the cause of all the destruction and corruption in Middle-earth. Sauron is the one who originally forges the Ring of Power, in order to control the world.

He paused and then said slowly in a deep voice: ‘This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it – but he must not get it. (Tolkien, 1954:49).

Sauron depicts as the one whom with his ring ruling Middle Earth. The one ring that he forges having power to dominate other rings and the folks in Middle Earth.

‘The Three, fairest of all, the Elf-lords hid from him, and his hand never touched them or sullied them. Seven the Dwarf-kings possessed, but three he has recovered, and the others the dragons have consumed. Nine he gave to Mortal Men, proud and great, and so ensnared them. Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants. (Tolkien, 1954:50)

Sauron’s domination to the world of Elf, Dwarf, and Nine Mortal Men remembering us with the story of Odin. Odin has the ring called Draupnir. With his ring which is can drips eight other same rings every nine nights, he buys the loyalty of his followers. From his throne, Hlidskjalf, in the hall’s high tower, Odin can survey the nine worlds of the Norwegian mythology.

Sauron and Odin has the same place in high tower. From their tower, they survey the worlds that they dominate.

The Lord of The Ring is not Frodo, but the master of the Dark Tower of Mordor, whose power is again stretching out over the world! We are sitting in a fortress. Outside it is getting dark. (Tolkien, 1954: 220)

Odin and Sauron, both of creatures show us that Norwegian mythology, the story about Odin influences the story of novel The Lord of The Ring: The Fellowship of The Ring. Both of rings that mentioned above are medium to dominate the world.

#### ***4.1.3. The Ring as Symbol of Bane***

Curse words are words we are not supposed to say; hence, curse words themselves are powerful. The words contain and are produced by social practices. (Jay, 1990: 18). Curse words has powerful power and it causes a bane. According to wiktionary bane is an affliction or curse. The word bane itself in Old English is *bana* 'thing causing death, poison'.

In the novel *The Lord of the Rings: The Fellowship of the Ring* tells us that Frodo gets the ring from Bilbo that treated him like a son. After he gets a ring, his life is suffer. He is burdened by a great responsible to destroyed the ring. The ring passes year by year after the war of the Last Alliance of Elves and Men. It falls in Isildur's hand after Sauron is defeated. Then the ring betrays him to his death. It falls by itself so the ring called by Isildur's bane.

But soon he is betrayed by it to his death; and so it is named in the North Isildur's Bane. Yet death maybe is better than what else might have befallen. (Tolkien, 1954: 237).

After the ring betrays him. It goes to another creatures, Smeagol or Middle-Earth folks usually call it Gollum.

But I learned then first that Gollum's ring came out of the Great River nigh to the Gladden Fields. And I learned also that he had possessed it long. Many lives of his small kind. The power of the ring had lengthened his years far beyond their span; but that power only the Great Rings wield. (Tolkien, 1954: 247).

Gollum finds the ring in the river. He is trapped in the Shadow years by years and cursed by the ring. Then Bilbo come, the ring slips from Gollum and finds him.

So now, when its master is awake once more and sending out his dark thought from Mirkwood, it abandoned Gollum. Only to be picked up by the most unlikely person imaginable: Bilbo from the Shire! (Tolkien, 1954:54).

Bilbo takes the ring from Gollum. He does not know the perils in it and he gives the ring to Frodo Baggins, his cousin who he raises and take as his own son. Frodo who has the ring as an heirloom then has to go to Mordor to destroyed the ring.

The idea of ring's bane can be seen at the story of Andvarinaut ring. In the journey with Odin, Hoenir and Loki, Loki kills Otr, dwarf Hreidmar's son. Then Hreidmar demands to covers otter's skin with gold inside and outside. Odin and Hoenir agree. Loki gets task to finds gold. Loki goes to dwarf Andvari and robbes him includes the ring. In his anger, dwarf Andvari curses the ring that anyone who wears it will be smitten with ill fortune and death. Just like the one ring in the Lord of The Ring: The Fellowship of The Ring, the Andvarinaut ring has curse in it.

Isildur bears a burden because of the ring. He dead because the ring betrays him. Hreidmar also dead because of the ring. He is killed by his own son. Then after falls from Isildur's hand, the ring come to Smeagol or Gollum. Gollum is kicked from his family and then he hides on his cave, in the shadow of mountain.

‘So he journeyed by night up into the highlands, and he found a little cave out of which the dark stream ran; and he wormed his way like a maggot into the heart of the hills, and vanished out of all knowledge. The Ring went into the shadows with him, and even the maker, when his power had begun to grow again, could learn nothing of it.’ (Tolkien, 1954:53).

Fafnir turns himself into a monstrous dragon to guards the ring-hoard. Just like Gollum, Fafnir left his life and guards the ring. Gollum goes to the cave and guards his ring. After Gollum, Bilbo also takes the ring and gives the ring's bane to Frodo, an innocent one. Frodo is called as a hero to bear the ring. The ring that guarded by Fafnir come to Sigurd after he slays the dragon. Sigurd is an innocent hero who comes to the Fafnir's cave and slays him and that's why he inherits the fabulous ring-hoard which has terrible curse upon it.

The story of Andvarinaut ring in Norwegian myth has influenced the story in the Lord of The Ring: The Fellowship of The Ring novel. In Norwegian myth, it is also called by Fafnir's bane. In the novel we can see the ring as Isildur's bane.

#### ***4.1.4. The Ring as Symbol of Power***

Power is the capacity for influence and that influence is based on the control of resources valued or desired by others. (Turner, 2005:1). The resources that has shown in the novel the Lord of the Ring is the ring, if someone conquers the ring, he or she can has a power to conquers others.

Sauron wants his ring because the ring has power in it. In order to dominates other ring which is used by other leaders in Middle-Earth. He forges his ring secretly in the Mountain of Fire.

For in that time he is not yet evil to behold, and they received his aid and grew mighty in craft, whereas he learned all their secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master. (Tolkien, 1954:236).

The ring of Sauron will give the power according to its stature. More powerful the user, more powerful the power of the ring.

With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly. His eyes flashed and his face is lit as by a fire within. 'Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Do not tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield it would be too great for my strength. I shall have such need of it. great perils lie before me.' (Tolkien, 1954:60).

Just like Alberich in Norwegian myth, the story of Nibelungenlied. He steals the gold from Rhinedaughters and makes the ring of power by himself. He

uses his ring power to rule his people. But then he dead, he curses the ring for whoever who owns it. The giants Fafner and Fasolt who possess the ring after him, they are dead because of the curse of Alberich.

The ring of Alberich wants to remembering us about the ring of Sauron. Both have the same meaning symbol of power. The power of the ring will be terrible if it is possessed by the wrong person.

## **4.2. The Influences of Ring Symbol in Norwegian myth towards J.R.R.Tolkien's the Lord of the Ring: the Fellowship of the Ring novel**

Levi-Strauss approach towards myth, as found in language said that myth can affect popular culture (Kurzweil, 1980: 26). Therefore, myth will always repeat and rewrite the same structures even it is told in different ways. The Ring symbol in the Norwegian myth that has been told in the story of the Lord of the Ring : the Fellowship of the Ring is one of examples.

The author of the novel using ring symbol stories in Norwegian myth to drive the story in his novel. It includes how he chooses characters, atmosphere, theme, tone and setting. There are some influences of Norwegian myth that the author uses in the story which he writes :

### **4.2.1. Character**

The characters in the Lord of The Ring have been influenced from Norwegian myth. Tolkien using some characters in the myth to depicted the character in the novel. There are several similarities that we can find in the novel.

#### **4.2.1.1 .Frodo Baggins**

Frodo representated as a character who bears the bane. He willing to sacrifice himself to bear the burden of people. Actually he is a timid and weak person. But because his kind and loving for people, he sacrifices himself.

‘I should like to save the Shire, if I could – though here have been times when I thought the inhabitants too stupid and dull for words, and have felt that an earthquake or an invasion of dragons might be good for them. But I don’t feel like that now. I feel that as long as Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again. (Tolkien, 1954:61)

His leaving from Shire just like the story of Beowulf leaving his country to save the Danish King to kill the monster, Grendel and his mother who attacks Hrothgar’s warriors. He bears the responsibility as he bears the ring as a gift from the King. Unfortunately, the ring that Frodo bears is not the ring like Beowulf’s ring which is given as a gift but it is the ring of bane. The ring of bane itself is like the story of Andvarinaut’s ring. Andvarinaut’s ring is the ring that has stolen from a Sea Dwarf, named Andvari to release Odin, Loki, and Thor from Hreidmar, dwarf in which Loki kills his son. After the ring gets cursed from its owner, it causes Hreidmar’s sons get burden of curse and one of his son, Fafnir turn to dragon to protect the ring.

Frodo’s characters get influences from Norwegian myth, from weak to be warrior like Beowulf because of his mission to bear the ring. From happy person should bear a bane like the story of ring in Andvarinaut. He turns to be ring guard and faces the ringwraiths in the mountain. Not only that, but also he tempts to use the power of the ring to protect himself.

Frodo was hardly less terrified was swallowed up in a sudden temptation to put on the Ring. 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. (Tolkien, 1954: 191)

Frodo tempts to use the ring. He thinks that the power of the ring can protect himself. His soul corrupts to depend on the ring. Yet, the ring is not only gives him power. The ring gives him nobility, he raises from nobody to somebody that important to save the world of Middle-Earth because he is Bilbo adopted's son. He also has so many inheritance of wealth.

You'll find his will and all the other documents in there, I think, ' said the wizard. 'You are the master of Bag End now. And also, I fancy, you'll find a golden ring.' (Tolkien, 1954:36)

The way Frodo rises up from nobody to someone who is wealthy in his country is like Beowulf. He treated by the King like a son and bearing the responsibility as a warrior after the King gives the ring as symbol of warrior. That also happen to Frodo after he gets the ring, he becomes wealthy person in his country but also bearing responsibility of the ring.

#### 4.2.1 .2.Bilbo Baggins

Bilbo is Frodo's cousin. He finds the ring from Gollum, a creature who gets the ring from the river after murdering his friend. He uses the ring to reach his goal and his purpose to make an adventurous journey in his old days.

As for Bilbo Baggins, even while he was making his speech, he had been fingering the golden ring in his pocket: his magic ring that he

had kept secret for so many years. As he stepped down he slipped it on his finger, and he was never seen by any hobbit in Hobbiton again. (Tolkien, 1954:31)

He uses his ring as a joke in front of people before he goes to make some adventures. In Norwegian myth, a character of Bilbo Baggins who use the ring to reach a goal can be seen in Dwarf Alberich character. He uses the ring of Rhinegold to accomplishes his task to own a great power. He also has corrupt soul by renouncing love to get the ring. It is like Bilbo who always calls his ring “my precious” because his soul corrupts by the effect of using the ring.

‘But you won’t get it. I won’t give my precious away, I tell you.’ His hand strayed to the hilt of his small sword. (Tolkien, 1954:33)

The ring curse Bilbo’s soul and corrupts it. He always repeat the words ring as his precious one. His soul tempted by the ring. His mind only thinks of his ring.

#### 4.2.1.3.Sauron

Sauron is the one who forged the ring. He is the owner of the ring and the one who can put the curse upon the ring. It is like the story of ring in Norwegian myth. The myth of Andvarinaut ring says that the Dwarf Andvari puts the curse upon the ring so Dwarf Hreidmar and his family must bear the bane.

For in that time he was not yet evil to behold, and they received his aid and grew mighty in craft, whereas he learned all the secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master. (Tolkien, 1954:236)

He is the owner of the One Ring which is fall to the hand of Isildur and called by Isildur's bane after the ring causing his dead in the river. The ring of Andvarinaut also tells about Fafnir's bane after he gets the ring from his father, Hreidmar.

Because he can put the curse upon the ring, he has desire to dominate the world of Middle-earth with the power of the ring.

“This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it – but he must not get it.” (Tolkien, 1954:49)

Sauron's character to dominate the world is like Odin's character in Norwegian myth. Odin is a chief god in Norwegian myth. He has a ring named Draupnir. His ring can drop eight the same rings in nine nights. With his ring, he uses it to buy the loyalty of his followers. He dominates the nine worlds; Asgard, the home of the Aesir. Vanaheim, the home of the Vanir. Alfheim, the home of the Light Elves. In the middle is Midgard "Middle Earth", the home of the Humans. Jotunheim, the home of the Giants. Svartalfheim, the home of the Dark Elves. Nidavellir, the home of the Dwarfs. Niflheim is to the north, somewhere in Niflheim under the ground is Helheim home of the dead. Muspelheim is to the south, it is the home of the fire Giants and Demons.

#### 4.2.1 .4.Smeagol

Smeagol is a small creature that lives in the Middle-earth. His cousin finds the ring in the river. It is the ring that Isildur uses in the past days before the ring betrays him and makes him die. The ring chooses Deagol but soon Smeagol sees the ring and his soul corrupted by it. He murders his cousin, Deagol.

The murder of Deagol haunted Gollum, and he had made up a defence, repeating it to his “precious” over and over again, as he gnawed bones in the dark, until he almost believed it. It was his birthday. Deagol ought to have given the ring to him. It had previously turned up just so as to be a present. It was his birthday present, and so on, and on. (Tolkien, 1954:55)

Smeagol’s soul is corrupted by the ring. He bears Isildur’s bane. He becomes obsessed with the ring and the ring always comes to his mind. It is like the story of Fafnir. Fafnir murders his father to get the ring. Then he turns himself to be a dragon to guard the ring. The same thing happens to Smeagol, he also becomes Gollum after he murders the ring from his cousin, Deagol and he guards the ring until the ring left him by itself.

#### 4.2.1 .5.Boromir

Boromir’s character is influenced by the ring as a source of power. He sees the ring as a weapon to get the victory. He fails to identify what he faces. Although it has explained to him in the council of Elrond.

“What could not a warrior do in this hour, a great leader? What could not Aragorn do? Or if he refuses, why not Boromir? The Ring

would give me power of Command. How I would drive a hosts of Mordor, and all men would flock to my banner!’ (Tolkien 1954:389)

Actually, he is a valiant fighter is always trustworthy in battle. He wants to use the power of the ring as a weapon for his kingdom of Gondor. Because of his recklessness make him vulnerable to the Ring’s power. In the Norwegian myth, we can see Sigurd, he does something reckless to obey Regin, Fafnir’s brother. He tempts with Regin’s story about Andvarinaut’s ring. As a result, the ring makes Sigurd lives in suffer and died because of the ring.

#### 4.2.1.6. Galadriel

Galadriel is one of the ring-bearer, Nenya. It is an elf ring. One of the three. It is hid by Sauron. When Frodo demands his ring to her. She considers it as a test to see her ability to overcome the domination of the ring over her.

“She lifted up her hand and from the ring that she wore there issued a great light that illuminated her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad. ‘I pass the test,’ she said. ‘I will diminish, and go into the West, and remain Galadriel.’ (Tolkien, 1954: 267)

Galadriel sees the ring as a source of domination. She sees the ring like it is the one of the ring that has power to dominate the world. Her appearance in the novel is like the appearance of Freyja, Odin’s wife in the Norwegian myth. Freyja is a goddess associated with love, sexuality, beauty, fertility, gold, war, and death. Her

name means “Lady”. She is the one who can not be influenced by the power of the ring from her husband, Odin who has desire to dominates the nine world.

#### 4.2.2. Atmosphere

The atmosphere of the story is tense. The whole of the story tells us about Frodo and his companions pursued by Sauron’s servants. They run from their chasers and finding some adventures to bring the ring to the Mount-Doom to be destroyed.

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, 1954:248)

The ring story in the Norwegian myth almost tells us about how ring get pursued by some people or some heroes. In the story of Andvarinaut ring. Sigurd pursued the ring in the Fafnir cave. It is different with the story of Sigurd, the story of Alberich tells us that the ring get pursued by Odin and friends which hearing about the ring power in Alberich’s hand. The atmosphere is the same, tense because those stories told us that the ring get pursued by some people and they meet some challenges to get the ring.

#### 4.2.3. Theme

The theme of the story of The Lord of The Ring: The Fellowship of The Ring is the temptation of the Ring. The temptation of the ring is the motivating force behind

every action in *The Lord of the Rings*, whether characters are fighting the temptation, nurturing it, denying it, or preventing someone else from giving in to it.

‘Yes, alas! Through him the Enemy has learned that the One has been found again. He knows where Isildur fell. He knows where Gollum found his ring. (Tolkien, 1954:57)

All characters in the novel pursue the ring. The ringwraiths and Sauron seek it constantly. Gollum attacks Frodo several times to try to take it from him. The sons of Denethor, Boromir and Faramir, both try to take it from Frodo. The ring tempts Galadriel, she drawn to the thought of the immense power it could give her. No one, apparently, is immune to its temptation, and Frodo is no exception. Though he is chosen as ring-bearer because he is most resistant to the ring’s lure, Frodo must constantly fight his desire for it. He is sometimes tempted to hand it over to his more powerful friends, while at other times he wants to keep it for himself.

The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect was its roundness. It was an admirable thing and altogether precious. (Tolkien, 1954:59)

Even Frodo he can not neglect the temptation of the ring. The theme of the ring is like the ring in Norwegian myth. The ring always causes troubles not only for Sigurd in the story of Andvarinaut ring but also dwarf Alberich in the story of Das Rhinegold. The creatures like gods, goddess and monsters chase after the ring. But they end up with suffering and no one is immune to its temptation.

#### 4.2.4. Tone

The tone of the story in the novel is fear and anxiety. Frodo and companions being chased by enemies.

But however anxious their guides might be, it was plain that the hobbits could go no further that night. They were stumbling along dizzy with weariness, and unable to think of anything but their feet and legs. (Tolkien, 1954:207)

The tone of the story is the same with the tone in the one of story in the Norwegian myth. Fear and anxiety about the ring. Beowulf feels fear and anxiety when he gets experience to beat Grendel's mother in the deep of water as a journey to get ring from King Hrothgar.

#### 4.2.5. Setting

Setting is places that used by the author of the novel to tell his story. In the novel the Lord of the Ring the Fellowship of the Ring, setting take place in the Middle Earth. In the Norwegian Myth, Middle Earth is one of the world that has been created in the myth. There are nine worlds in Norwegian mythology. In the first level is Asgard, the home of the Aesir. Vanaheim, the home of the Vanir. Alfheim, the home of the Light Elves. In the middle is Midgard "Middle Earth", the home of the Humans. Midgard is connected to Asgard by Bifrost "The Rainbow Bridge". Jotunheim, the home of the Giants. Svartalfheim, the home of the Dark Elves. Nidavellir, the home of the Dwarfs. Niflheim is to the north, somewhere in

Niflheim under the ground is Helheim home of the dead. Muspelheim is to the south, it is the home of the fire Giants and Demons.

The first place is Mordor, where the enemy rise his strenght to dominate the world and building his armies.

‘But last night I told you of Sauron the Great, the Dark Lord. The rumours that you have heard are true: he has indeed arisen again and left his hold in Mirkwood and returned to his ancient fastness in the Dark Tower of Mordor. (Tolkien, 1954:50)

In the Norwegian myth, the place called Muspelheim; it is the home of the fire Giants and Demons.

The second place is Rivendel. Rivendel is a house of Elrond, a wise Elf where Frodo and his companions having a counsel and decide to make companion to bring the ring to be destroyed.

‘Very good: I will go east, and I will make for Rivendell. I will take Sam to visit the Elves; he will be delighted. He spoke lightly; but his heart was moved suddenly with a desire to see the house of Elrond Halfelven, and breathe the air of that deep valley where many of the Fair Folk still dwelt in peace. (Tolkien, 1954:65)

Rivendel is the same place with the house of Light Elves, Alfheim. Alfheim is a house of Light Elves. Elves race, they are depicts as the wisest of all, they represent one of god in the Norwegian myth named Freyr. He is the ruler of Alfheim. Light elves are beautiful creatures. They are considered to be the “guardian angels”. The Light elves are minor gods of nature and fertility; they can

help or hinder, humans with their knowledge of magical powers. They do also often deliver an inspiration to art or music. ( Højbjerg, Martin : 2011).

Third place is Mount Doom, it is the place where the ring forged for the first time. This place is a mountain of fire. The enemy forged the ring there in order to dominate the world.

“There is only one way: to find the Cracks of Doom in the depths of Orodruin, the Fire-mountain, and cast the Ring in there, if you really wish to destroy it, to put it beyond the grasp of the Enemy for ever.”  
(Tolkien, 1954:60)

The ring of Odin in the Norwegian myth, Draupnir also forged by dwarves Brokk and Eitri in the Mount Doom by the fire arcane magic.

Fourth place is Moria, a place where dwarves dwell. A place where the fellowship of the rings face a monster from the deep underground world name Balrog and make Gandalf, a leader of the fellowship of the ring death.

Gloin sighed. ‘Moria! Moria! Wonder of the Northern world! Too deep we delved there, and woke the nameless fear. (Tolkien, 1954:234)

Moria depicts likes Nidavellir, the home of the Dwarves but also likes Niflheim located in the north, somewhere in Niflheim under the ground is Helheim home of the dead. From that statements above, the author of the novel uses the setting in the Norwegian myth to depicts the setting of Moria in the novel because Moria is in the north, dwarves place, and there is Balrog a monster whom dead thousands years ago in the battle with Elves.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter includes two subchapters, they are conclusions and suggestions. Conclusions of the data analysis are presented in the first subchapter as the result of the final project and the second subchapter presents some suggestions of the study that may be useful for the readers.

#### 5.1. Conclusions

In this subchapter, I would like to present the conclusion related to the influences of Norwegian myth toward J.R.R. Tolkien's novel *The Lord of The Ring: The Fellowship of The Ring* based on the analysis in the previous chapter.

Based on the previous chapter, it can be drawn two conclusions about the influences of Norwegian myth. They are; first, in creating the story of the novel, J.R.R. Tolkien was influenced by the Norwegian myth, it can be seen from the way he chooses the symbol of ring as the driver of the novel. Second, there are many details that show the influences of European myth toward J.R.R. Tolkien's novel *The Lord of the Ring: the Fellowship of The Ring*. They are; the influences of the meaning of ring symbols in how he depicts the characters, plot, atmosphere, theme, tone and setting. Essentially, J.R.R. Tolkien was influenced by his surrounding culture which shaped his imagination and thought, then imagination and thought influence him in creating his literary work.

## 5.2. Suggestions

From the conclusions above, I would like to present suggestions for the readers. Firstly, I expect the readers could appreciate works of literature not only as an entertainment but also as a lesson. The moral value and inspirational things that contain in the works of literature can be applied in the real life and enhance the quality of a person.

Secondly, the readers could get more knowledge about the Norwegian myth. Thirdly, this study hopefully can be a reference for the readers in general, and the students particularly who are interested in conducting a study with a similar topic.

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**Appendices**  
**Overall Data Finding**

No.	Quotation	Location (Page/line)	Answering problem number
1.	Frodo took the envelope from mantelpiece, and glanced at it, but did not open it. “You’ll find his will and all the other documents in there, I think,” said the wizard. “You are the master of Bag End now. And also, I fancy, you’ll find a golden ring.”	36/1/1-4	1
2.	The eldest of these, and Bilbo’s favourite, was young Frodo Baggins. When Bilbo was ninety-nine he adopted Frodo as his heir, and brought him to live at Bag End; and the hopes of the Sackville-Bagginses were finally dashed.	21/4/1-2	1

3.	<p>‘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</p>	264/1/2-3	1
4.	<p>But this in the Common Tongue is what is said, close enough: One Ring to bring them all and in the darkness bind them.</p>	49/1/6	1
5.	<p>He paused and then said slowly in a deep voice: ‘This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it – but he must not get it.</p>	49/2/1-3	1
6.	<p>‘The Three, fairest of all, the Elf-lords hid from him, and his hand never touched them or sullied them.</p>	50/5/1-4	1

	<p>Seven the Dwarf-kings possessed, but three he has recovered, and the others the dragons have consumed. Nine he gave to Mortal Men, proud and great, and so ensnared them. Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants.</p>		
7.	<p>The Lord of The Ring is not Frodo, but the master of the Dark Tower of Mordor, whose power is again stretching out over the world! We are sitting in a fortress. Outside it is getting dark.</p>	220/3/3-5	1
8.	<p>But soon he was betrayed by it to his death; and so it is named in the North Isildur's Bane. Yet death maybe was better than what else might have befallen.</p>	237/6/2-3	1
9.	<p>But I learned then first that Gollum's ring came out of the Great River</p>	247/3/3-5	1

	<p>nigh to the Gladden Fields. And I learned also that he had possessed it long. Many lives of his small kind. The power of the ring had lengthened his years far beyond their span; but that power only the Great Rings wield.</p>		
10.	<p>So now, when its master was awake once more and sending out his dark thought from Mirkwood, it abandoned Gollum. Only to be picked up by the most unlikely person imaginable: Bilbo from the Shire!</p>	54/8/5-6	1
11.	<p>‘So he journeyed by night up into the highlands, and he found a little cave out of which the dark stream ran; and he wormed his way like a maggot into the heart of the hills, and vanished out of all knowledge. The Ring went into the shadows with him, and even the maker, when his power had begun to grow again,</p>	53/3/1-2	1

	could learn nothing of it.’		
12.	For in that time he was not yet evil to behold, and they received his aid and grew mighty in craft, whereas he learned all their secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master.	236/3/3-4	1
13.	With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly. His eyes flashed and his face was lit as by a fire within. ‘Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Do not tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield it would be too great for my strength. I shall have such need of it. great perils lie	60/4/2-9	1

	before me.’		
14.	<p>‘I should like to save the Shire, if I could – though here have been times when I thought the inhabitants too stupid and dull for words, and have felt that an earthquake or an invasion of dragons might be good for them. But I don’t feel like that now. I feel that as long as Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again.</p>	61/2/1-3	2
15.	<p>Frodo was hardly less terrified was swallowed up in a sudden temptation to put on the Ring. 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.</p>	191/1/2-5	2

	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.		
16.	You'll find his will and all the other documents in there, I think, ' said the wizard. 'You are the master of Bag End now. And also, I fancy, you'll find a golden ring.	36/1/2-4	2
17.	As for Bilbo Baggins, even while he was making his speech, he had been fingering the golden ring in his pocket: his magic ring that he had kept secret for so many years. As he stepped down he slipped it on his finger, and he was never seen by any hobbit in Hobbiton again.	31/2/1-2	2
18.	'But you won't get it. I won't give my precious away, I tell you.' His hand strayed to the hilt of his small sword.	33/5/5-6	2
19.	For in that time he was not yet evil to behold, and they received his aid	236/3/3	2

	and grew mighty in craft, whereas he learned all the secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master.		
20.	“This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it – but he must not get it.”	49/2/2-3	2
21.	The murder of Deagol haunted Gollum, and he had made up a defence, repeating it to his “precious” over and over again, as he gnawed bones in the dark, until he almost believed it. It was his birthday. Deagol ought to have given the ring to him. It had previously turned up just so as to be a present. It was his birthday present, and so on, and on.	55/5/1-4	2

22.	<p>“What could not a warrior do in this hour, a great leader? What could not Aragorn do? Or if he refuses, why not Boromir? The Ring would give me power of Command. How I would drive a hosts of Mordor, and all men would flock to my banner!”</p>	3 89/4/15-17	2
23.	<p>“She lifted up her hand and from the ring that she wore there issued a great light that illuminated her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad. ‘I pass the test,’ she said. ‘I will diminish, and go into the West, and remain</p>	3 56/5/1-4	2

	Galadriel.’		
24.	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.	248/4/3	2
25.	‘Yes, alas! Through him the Enemy has learned that the One has been found again. He knows where Isildur fell. He knows where Gollum found his ring.	57/7/1-3	2
26.	The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect was its roundness. It was an admirable thing and altogether precious.	59/3/3-4	2

27.	<p>But however anxious their guides might be, it was plain that the hobbits could go no further that night. They were stumbling along dizzy with weariness, and unable to think of anything but their feet and legs.</p>	207/1/1-2	2
28.	<p>‘But last night I told you of Sauron the Great, the Dark Lord. The rumours that you have heard are true: he has indeed arisen again and left his hold in Mirkwood and returned to his ancient fastness in the Dark Tower of Mordor.</p>	50/2/1-3	2
29.	<p>‘Very good: I will go east, and I will make for Rivendell. I will take Sam to visit the Elves; he will be delighted. He spoke lightly; but his heart was moved suddenly with a desire to see the house of Elrond Halfelven, and breathe the air of that deep valley where many of the Fair</p>	65/3/2-4	2

	Folk still dwelt in peace.		
30.	“There is only one way: to find the Cracks of Doom in the depths of Orodruin, the Fire-mountain, and cast the Ring in there, if you really wish to destroy it, to put it beyond the grasp of the Enemy forever.”	59/6/1	2
31.	Gloin sighed. ‘Moria! Moria! Wonder of the Northern world! Too deep we delved there, and woke the nameless fear.	234/6/1-3	2

## Appendices A

### List of the Data Supporting Statement Problem Number One

#### The ring as symbol of Nobleman

No.	Quotation	Location (Page/Line)	Answering problem number
1.	Frodo took the envelope from mantelpiece, and glanced at it, but did not open it. "You'll find his will and all the other documents in there, I think," said the wizard. "You are the master of Bag End now. And also, I fancy, you'll find a golden ring."	36/1/1 -4	1
2.	The eldest of these, and Bilbo's favourite, was young Frodo Baggins. When Bilbo was ninety-nine he adopted Frodo as his heir, and brought him to live at Bag End; and the hopes of the Sackville-Bagginses were finally dashed.	2 1/4/1-2	1
3.	'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.'	264/1/2-3	1

### The ring as symbol of Domination

No.	Quotation	Location (Page/Line)	Answering problem number
1.	But this in the Common Tongue is what is said, close enough: One Ring to bring them all and in the darkness bind them.	49/1/6	1
2.	He paused and then said slowly in a deep voice: ‘This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening of his power. He greatly desires it – but he must not get it.	49/2/1-3	1
3.	‘The Three, fairest of all, the Elf-lords hid from him, and his hand never touched them or sullied them. Seven the Dwarf-kings possessed, but three he has recovered, and the others the dragons have consumed. Nine he gave to Mortal Men, proud and great, and so ensnared them. Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants.	50/5/1-4	1
4.	The Lord of The Ring is not Frodo, but the master of the Dark Tower of Mordor, whose power is again stretching out over the world! We are sitting in a fortress. Outside it is getting dark.	220/3/3-5	1

The ring as symbol of Bane

No.	Quotation	Location (Page/Line)	Answering problem number
1.	But soon he was betrayed by it to his death; and so it is named in the North Isildur's Bane. Yet death maybe was better than what else might have befallen.	237/6/2-3	1
2.	But I learned then first that Gollum's ring came out of the Great River nigh to the Gladden Fields. And I learned also that he had possessed it long. Many lives of his small kind. The power of the ring had lengthened his years far beyond their span; but that power only the Great Rings wield.	247/3/3-5	1
3.	So now, when its master was awake once more and sending out his dark thought from Mirkwood, it abandoned Gollum. Only to be picked up by the most unlikely imaginable: Bilbo from the Shire!	54/8/5-6	1
4.	'So he journeyed by night up into the highlands, and he found a little cave out of which the dark stream ran; and he wormed his way like a maggot into the heart of the hills, and vanished out of all knowledge. The Ring went into the shadows with him, and even the maker, when his power had begun to grow again, could learn nothing of it.'	53/3/1-2	1

The ring as symbol of Power

No.	Quotation	Location (Page/Line)	Answering problem number
1.	For in that time he was not yet evil to behold, and they received his aid and grew mighty in craft, whereas he learned all their secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master.	236/3/3-4	1
2.	With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly. His eyes flashed and his face was lit as by a fire within. 'Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Do not tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield it would be too great for my strength. I shall have such need of it. great perils lie before me.'	60/4/2-9	1

## Appendices B

### List of the Data Supporting Statement Problem Number Two

#### Frodo Baggins Character

No.	Quotation	Location (Page/Line)	Answering problem number
1.	You'll find his will and all the other documents in there, I think, ,, said the wizard. "You are the master of Bag End now. And also, I fancy, you'll find a golden ring."	36/1/2-4	2
2.	There was plenty of everything left for Frodo. And, of course, all the chief trasures, as well as the books, pictures, and more than enough furniture, were left in his possession. There was, however, no sign nor mention of money or jewellery: not a penny-piece or a glass bead was given away.	37/7/1-3	2
3.	She had already nearly curdled me. Honestly, I nearly tried on Bilbo's ring. I longed to disapear."	39/7/1-3	2
4.	Some people!" exclaimed Frodo. "You mean Otho and Lobelia. How abominable! I would give them Bag End and everything else, if I could get Bilbo back and go off tramping in the country with him. I love the Shire. But I begin to wish, somehow, that I had gone too. I wonder if I shall ever see him again."	40/5/1-5	2

5.	Frodo went tramping all over the Shire with them; but more often he wandered by himself, and to the amazement of sensible folk he was sometimes seen far from home walking in the hills and woods under the starlight. Merry and Pippin suspected that he visited the Elves at times, as Bilbo had done.	41/5/3-4	2
6.	But he found now that he could not do so, not without a great struggle. He weighed the Ring in his hand, hesitating, and forcing himself to remember all that Gandalf had told him; and then with an effort of will he made a movement, as if to cast it away - but he found that he had put it back in his pocket.	59/3/5-7	2
7.	Frodo was hardly less terrified was swallowed up in a sudden temptation to put on the Ring. 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.	191/1/2-5	2

8.	I should like to save the Shire, if I could – though here have been times when I thought the inhabitants too stupid and dull for words, and have felt that an earthquake or an invasion of dragons might be good for them. But I don't feel like that now. I feel that as long as Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again.	61/ 2/1-3	2
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#### Bilbo Baggins Character

No.	Quotation	Location (Page/Line)	Answering problem number
1.	But so far trouble had not come; and as Mr.Baggins was generous with his money, most people were willing to forgive him his oddities and his good fortune.	21/3/1	2
2.	As for Bilbo Baggins, even while he was making his speech, he had been fingering the golden ring in his pocket: his magic ring that he had kept secret for so many years. As he stepped down he slipped it on his finger, and he was never seen by any hobbit in Hobbiton again.	31/2/1-2	2
3.	But you won't get it. I won't give my precious away, I tell you." His hand strayed to the hilt of his small	33/5/5-6	2

### Sauron Character

No.	Quotation	Location (Page/Line)	Answering problem number
1.	Yes, alas! Through him the Enemy has learned that the One has been found again. He knows where Isildur fell. He knows where Gollum found his ring. He knows that it is a Great Ring, for it gave long life. He knows that it is not one of the Three, for they have never been lost, and they endure no evil.	57/7/1-5	2

### Smeagol Character

No.	Quotation	Location (Page/Line)	Answering problem number
1.	It was not Gollum, Frodo, but the Ring itself that decided things. The Ring left him.	54/5/6-7	2
2.	The Ring was trying to get back to its master. It had slipped from Isildur's hand and betrayed him; then when a chance came it caught poor Deagol, and he was murdered; and after that Gollum, and it had devoured him. It could make no further use of him...	54/8/2-4	2
3.	The murder of Deagol haunted Gollum, and he had made up a defence, repeating it to his "precious" over and over again, as he gnawed bones in the dark, until he almost believed it. It was his birthday. Deagol ought to have given the ring to him. It had previously turned up just so as to be a present. It was his birthday present, and so on, and on.	55/5/1-4	2

4.	Yes, alas! Through him the Enemy has learned that the One has been found again. He knows where Isildur fell. He knows where Gollum found his ring. He knows that it is a Great Ring, for it gave long life. He knows that it is not one of the Three, for they have never been lost, and they endure no evil.	57/7/1-5	2
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#### Boromir Character

No.	Quotation	Location (Page/Line)	Answering problem number
	“What could not a warrior do in this hour, a great leader? What could not Aragorn do? Or if he refuses, why not Boromir? The Ring would give me power of Command. How I would drive a hosts of Mordor, and all men would flock to my banner!”	389/4/16-17	2

### Galadriel Character

No.	Quotation	Location (Page/Line)	Answering problem number
	<p>“She lifted up her hand and from the ring that she wore there issued a great light that illuminated her alone and left all else dark. She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful. Then she let her hand fall, and the light faded, and suddenly she laughed again, and lo! She was shrunken: a slender elf-woman, clad in simple white, whose gentle voice was soft and sad. “I pass the test,” she said. “I will diminish, and go into the West, and remain Galadriel.”</p>	356/5/1-4	2

### Atmosphere (tense)

No.	Quotation	Location (Page/Line)	Answering problem number
1.	<p>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.</p>	248/4/3	2

Theme (the temptation of the ring)

No.	Quotation	Location (Page/Line)	Answering problem number
1.	Yes, alas! Through him the Enemy has learned that the One has been found again. He knows where Isildur fell. He knows where Gollum found his ring.	57/7/1-3	2
2.	The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect was its roundness. It was an admirable thing and altogether precious.	59/3/3-4	2

Tone (fear and anxiety)

No.	Quotation	Location (Page/Line)	Answering problem number
1	I am tired and very worried, and it's a long tale. But if you mean to help me, I ought to warn you that you will be in danger as long as I am in your house.	165/4/2-3	2
2	But however anxious their guides might be, it was plain that the hobbits could go no further that night. They were stumbling along dizzy with weariness, and unable to think of anything but their feet and legs.	207/1/1-2	2
	Fly!" he called. "Fly! The enemy is upon us!"	207/5/3	2
3.	It is as I feared," said Gandalf. There were no ordinary wolves hunting for food in the wilderness. Let us eat quickly and go!"	291 /6/4-6	2

### Setting

No.	Quotation	Location (Page/Line)	Answering problem number
1.	But last night I told you of Sauron the Great, the Dark Lord. The rumours that you have heard are true: he has indeed arisen again and left his hold in Mirkwood and returned to his ancient fastness in the Dark Tower of Mordor.	50/2/1-3	2
2.	It was Gil-galad, Elven-king and Elendil of Westerneesse who overthrew Sauron, though they themselves perished in the deed; and Isildur Elendil's son cut the ring from Sauron's hand and took it for his own.	51/3/2	2
3.	But the Ring was lost. It fell into the Great River, Anduin, and vanished. For Isildur was marching north along the east banks of the River, and near the Gladden Fields he was waylaid by the Orcs of the Mountains, and almost all his folk were slain.	51/4/1-3	2
4.	There is only one way: to find the Cracks of Doom in the depths of Orodruin, the Fire-mountain, and cast the Ring in there, if you really wish to destroy it, to put it beyond the grasp of the Enemy for ever."	59/6/1	2
5.	Very good: I will go east, and I will make for Rivendell. I will take Sam to visit the Elves; he will be delighted. He spoke lightly; but his heart was moved suddenly with a desire to see the house of Elrond Halfelven, and breathe the air of that deep valley where	65/3/2-4	2

	many of the Fair Folk still dwelt in peace.		
6.	Gloin sighed. "Moria! Moria! Wonder of the Northern world! Too deep we delved there, and woke the nameless fear.	234/6/1-3	2
7.	For in that time he was not yet evil to behold, and they received his aid and grew mighty in craft, whereas he learned all the secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master.	236/3/3	2