

**SYMBOLS IN RELATION TO MYTH AS REFLECTED IN
THE HOBBIT BY J.R.R TOLKIEN**

A FINAL PROJECT

Presented as a Partial Fulfillment of the Requirement

to Obtain the *Sarjana Sastra* Degree in English Literature



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PAGE OF VALIDATION
A Sarjana Sastra Final Project on
SYMBOLS IN RELATION TO MYTH AS REFLECTED IN *THE HOBBIT*
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Semarang, August 25th 2023

**Faculty of Languages and
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Trimannah, S.Sos., M.Si

STATEMENT OF WORK'S ORIGINALITY

Herewith, I

Name : Lulu Lailatul Muna

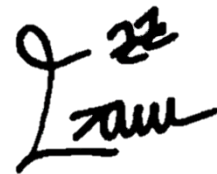
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Department : English Literature

Honestly declare that the undergraduate thesis I wrote entitled *Symbols in Relation to Myth as Reflected in The Hobbit By J.R.R Tolkien* does not contain the work or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, August 30th 2023



Lulu' Lailatul Muna

MOTTO

Once you start seeing the results of taking care for yourself, it becomes addictive.

Actually, life is beautiful and I have time.

DEDICATION

This research is dedicated to all of the best cheerleaders of the researcher who give their utmost support and never-ending inspiration throughout the study.

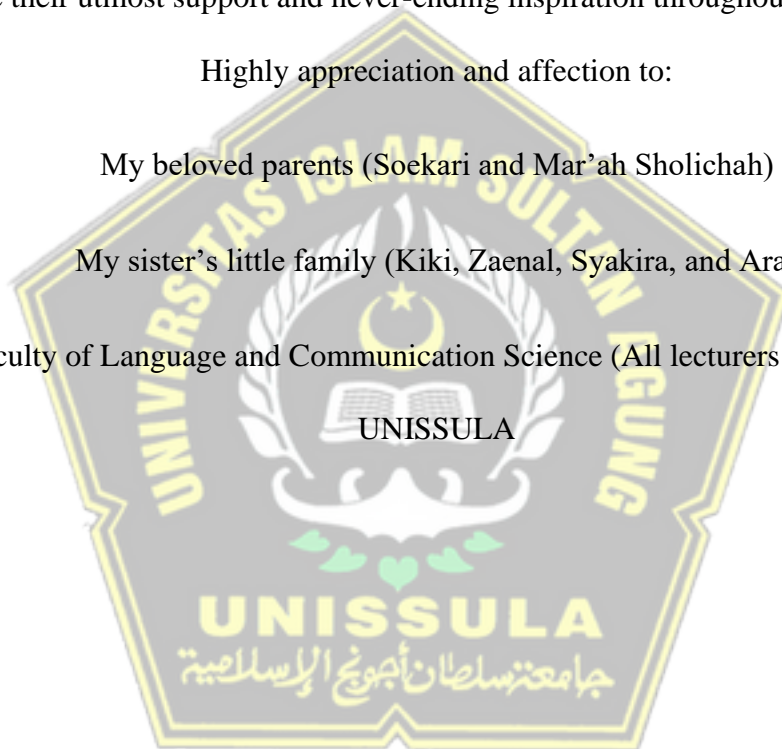
Highly appreciation and affection to:

My beloved parents (Soekari and Mar'ah Sholichah)

My sister's little family (Kiki, Zaenal, Syakira, and Ara)

Faculty of Language and Communication Science (All lecturers and stafs)

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ABSTRACT

Muna, Lulu' Lailatul. 30801800022. Symbols in Relation to Myth as Reflected in *The Hobbit* By J.R.R Tolkien. Final Project of Language and Communication Science Faculty. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: **Riana Permatasari, S.Pd., M.A., M.Pd.**

The Hobbit novel has been adapted into three (3) high-fantasy adventure movies directed by Peter Jackson. This study focuses on the symbols found in the novel and their interpretation. Beside that, the researcher finds out the relation of the symbols to the mythologies. The research method in this study is descriptive qualitative research. The primary data as the main source were gained from the research object, *The Hobbit* novel, which J. R.R. Tolkien had written. In collecting data, the researcher did several steps: read the novel, underline the words or sentences, give numbers as a sign for important data, and stick index marks to indicate the starting point for each significant form of data. The final section discusses what symbols appeared in *The Hobbit* novel using the triadic diagram of Charles Sanders Pierce and how the symbols in the novel correlate to the symbols of mythologies. Referring to the analysis, the objects of symbols found in *The Hobbit* novel using Pierce's theory are ring and sword. The ring as a symbol symbolizes preciousness, power, and liberation of evil. As a symbol, the sword symbolizes transformation

and the hero's identity. The ring and sword correlate to the symbols in mythologies. According to ancient Egyptian belief, life, death, and rebirth are all myths in the ring. Rings in Greek mythology represented power and its potential for corruption and moral decay. The first mythology about the sword comes from King Arthur's legendary sword, Excalibur. The sword belonged to Gandalf, the Glamdring, in *The Hobbit* novel also relates to the sword wielded by the hero Sigurd (Siegfried) in the Norse myths.

Keywords: Semiotic, Symbol, Mythology.



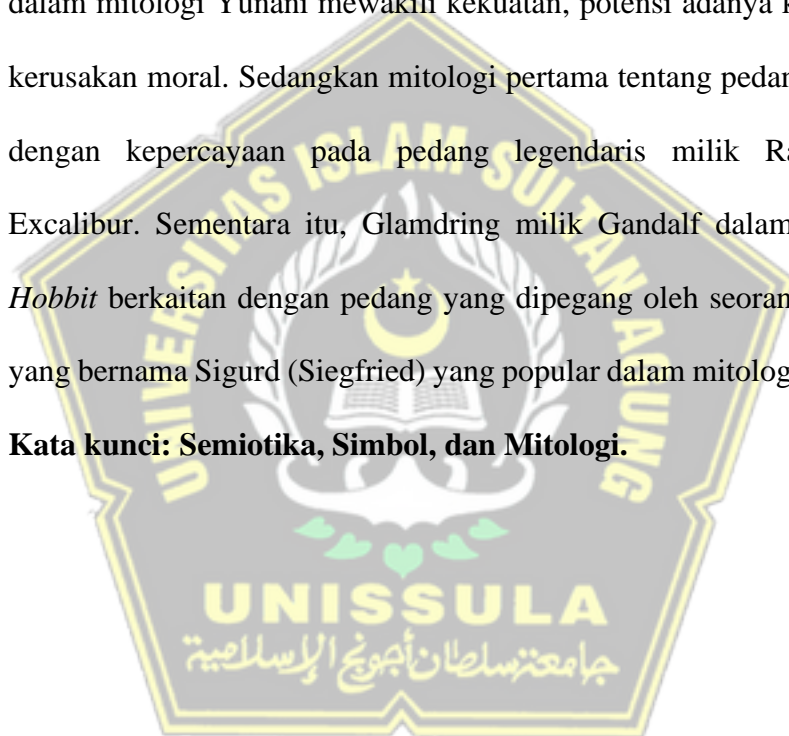
INTISARI

Muna, Lulu' Lailatul. 30801800022. Simbol-Symbol yang Berkaitan dengan Mitos sebagaimana Tercermin dalam Novel *The Hobbit* Karangan J.R.R Tolkien. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Riana Permatasari, S.Pd., M.A., M.Pd.

Novel *The Hobbit* telah diadaptasi menjadi tiga (3) seri film petualangan fantasi yang disutradarai oleh Peter Jackson. Studi ini berfokus pada simbol-simbol yang ditemukan dalam novel dan interpretasinya. Selain itu, peneliti menemukan hubungan antara simbol dengan mitologi. Metode penelitian yang digunakan dalam penelitian ini adalah kualitatif deskriptif. Data primer sebagai sumber utama diperoleh dari objek penelitian novel yaitu *The Hobbit* karya J. R.R. Tolkien. Dalam mengumpulkan data, peneliti melakukan beberapa langkah: membaca novel, menggaris bawahi kata atau kalimat, memberi angka sebagai tanda data penting, dan menempelkan tanda indeks untuk menunjukkan titik awal dari setiap bentuk data yang signifikan. Kemudian diakhiri dengan pembahasan simbol-simbol apa saja yang muncul dalam novel *The Hobbit* menggunakan diagram triadik Charles Sanders Pierce dan bagaimana simbol-simbol dalam novel berkorelasi dengan simbol-simbol mitologi. Mengacu pada analisis, objek simbol yang ditemukan dalam novel *The Hobbit* dengan menggunakan teori Pierce adalah cincin dan

pedang. Cincin sebagai simbol melambangkan benda yang sangat berharga, kekuatan, dan pembebasan kejahatan. Sedangkan pedang sebagai simbol melambangkan transformasi dan identitas dari seorang pahlawan. Kemudian dilanjutkan dengan pembahasan bagaimana symbol dalam cincin dan pedang berkaitan dengan mitologi-mitologi. Menurut kepercayaan Mesir kuno, kehidupan, kematian, dan kelahiran kembali semuanya adalah mitos yang berkaitan dengan cincin. Selain itu, cincin dalam mitologi Yunani mewakili kekuatan, potensi adanya korupsi, dan kerusakan moral. Sedangkan mitologi pertama tentang pedang berkaitan dengan kepercayaan pada pedang legendaris milik Raja Arthur, Excalibur. Sementara itu, Glamdring milik Gandalf dalam novel *The Hobbit* berkaitan dengan pedang yang dipegang oleh seorang pahlawan yang bernama Sigurd (Siegfried) yang populer dalam mitologi Norwegia.

Kata kunci: Semiotika, Simbol, dan Mitologi.



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In the name of Allah, The Most Gracious and The Most Merciful

First and foremost, praise be to Allah *Subhanahu Wa Ta'ala*, for the abundance of His mercy and grace. His love and compassion have given me strength, provided me with knowledge, and throughout my life are also very helpful. Thanks to grace and ease that finally this final project can be completed. *Shalawat* and *salam* to the Prophet Muhammad *Shallallaahu 'Alaihi wa Sallam*, to his family and companions until the end of time.

Second, this final project could not be completed without the help, support, and motivation from various parties. So, I would like to express my gratitude to the people who have contributed to the completion of this final project.

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2. Trimanah, S.Sos., M.Si. as the Dean of Language and Communication Science Faculty of Sultan Agung Islamic University Semarang.
3. Dr. Didik Murwantono S.S., M.Hum. as the head of the English Literature Department of Language and Communication Science Faculty of Sultan Agung Islamic University Semarang, who has provided knowledge and experience during the study period.
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Finally, I realized that the final project is far from perfect. I will be grateful to accept constructive suggestions and criticisms from various parties. Last but not least, I hope that this final project can be useful for readers, especially for students majoring in literature.

Semarang, August 30th 2023



Lulu' Lailatul Muna

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CHAPTER I

INTRODUCTION

This chapter presents an introductory section that encompasses various components, including the Background of the Study, the Limitations, the Problem Formulation, the Objectives, the Significance, and the Organization.

A. Background of the Study

A term 'symbolism' is commonly used in the literature of the mystic groups that flourished in the Romantic era. Mohan concludes that, "the discussion revolved around the utilization of symbols in relation to the concept known as the 'universal analogy' concerning the introductory revelation handed down to posterity through various religions, mythologies and sacred figures" (Mohan 2019). Symbolism means to make a symbol of something. Symbolize originates from the Greek word *symbolon*, which combines *syn-*, that means 'together', and *bol*, that means 'to throw'. In simple terms, symbolism uses symbols to depict things, views, and thoughts. As stated by Del Mar College, "a symbol is defined as an entity that alludes to another entity, typically of an abstract nature, such as an idea or belief. A literary symbol refers to an entity, whether it be an item, a person, a circumstance, or an action, which possesses a concrete significance within a narrative, while concurrently implies or embodies further layers of meaning" (1).

There is nothing that cannot be separated from a fantasy, inclusive of symbol. Veyne claims that, "fantasy is trustworthy, but figuratively. It is

not always historic reality blended with lies, it is a very high philosophy teaching, totally real, and in this situation, rather than merely accepting it, one sees in it an allegory” (Veyne, 2). It means that fantasy is towards the fact. Moreover, the truth is never other than the symbols, which a symbol should be interpreted.

By way of knowing this definition, symbols and fantasy come to be critical matters because each has introduced a few influences in human existence. Human beings have shared symbols and myths from one to another. In truth, they use language to share it. Language additionally has a sizable function in human lifestyles. Human beings do not best use language as a communication means but additionally as a way that can assist them learn about many stuffs, which includes literary works.

One example of literary works consisting of symbols is *The Hobbit* book which written by J.R.R. Tolkien. It has been adapted into three (3) fantasy adventure movies directed by way of Peter Jackson. Hobbits are defined by means of J.R.R Tolkien (as the novel author) as clear-cut and historical small people, only four (4) feet tall. They don't wear shoes very often because the thick, curly hair on the soles of their feet makes them stiff. They are afraid of ‘massive people’ and like a well-run, well-kept nation-state. Tolkien says that a Hobbit is a happy person who loves nothing more than to have a big birthday party with lots of food.

Due to this, *The Hobbit* is appropriate to be analyzed. This examine well-known shows matters that focus on the correlation among myth and

symbol reflected in *The Hobbit*. This study will focus on what are the symbol that found in the novel and their interpretation.

B. Problem Formulation

The basis of the study encompasses the formulation of two research questions that the study aims to address:

1. What are the symbols that reflected in *The Hobbit* novel?
2. How is the correlation between those symbols to myth as reflected in *The Hobbit* novel?

C. Limitation of the Study

The study focuses on symbols that reflected in *The Hobbit* novel. Besides that, it highlights on the correlation between those symbols in relation to myth. Moreover, this study brings the meaning of myth in details.

D. Objectives of the Study

Based on the issues considered, therefore the research is primarily, an attempt:

1. To identify the symbols that reflected in *The Hobbit* novel.
2. To analyze the correlation between those symbols in relation to myth as reflected in *The Hobbit* novel.

E. Significance of the Study

The objective of this study is to enhance the readers' attention and awareness of the symbolic elements included in the novel *The Hobbit*. Likewise, this study conceivably can be advantageous to enrich the knowledge in understanding a literary work and literature's theory of symbol. Beside that, it can be used as a reference for developing the knowledge or the theory of literature at English Literature Study Program, particularly students in Sultan Agung Islamic University.

This study may give advantages for everyone who is interested in studying novel, curious about symbol and myth, and inquisitive in semiotic theory. In addition, it can help them to develop their knowledge in literary work, especially for *The Hobbit* of J.R.R. Tolkien.

Lastly, this study has the potential to be of value to students in the English Literature Study Program. They may utilize the findings of this study as a point of reference for future research endeavors, particularly in the field of semiotics.

F. Organization of the Study

The research comprises a total of five (5) sections. Chapter I serves as the introductory section of the text. The paper provides a comprehensive overview of the study's background, problem formulation, limitations, objectives, significance, and organization.

Chapter II of this study serves as the comprehensive review of the relevant literature. The text encompasses various references and theories that are pertinent to the topic matter. This chapter encompasses several key components, including a comprehensive overview of the novel, an exploration of the idea of symbol, an examination of Charles Sanders Peirce's semiotic theory, and an analysis of the theory of culture, with a particular focus on myth.

Chapter III of this study presents the research technique. This work clarifies many forms of study and the process of data organization. This chapter encompasses the components of data organization, which include the methodology employed for data collection, the various forms of data, and how the data is processing.

Chapter IV of this study encompasses findings and subsequent discussion. It describes the findings of the research, which included data analysis and symbol interpretation in *The Hobbit* literature.

Chapter V provides the conclusion of the study. In addition, this chapter comes up with suggestions to all of the next researchers especially whom are passionate in literature.

CHAPTER II

REVIEWS OF THE RELATED LITERATURE

A. Synopsis of *The Hobbit* Novel

The Hobbit is a trilogy of fantasy adventure tales of John Ronald Reuel Tolkien, directed by Peter Jackson. These movies are set on The Third Age of Middle-earth, 2941–2942, in numerous locations throughout the Middle-earth universe. This film features the actor Ian McKellen (as Gandalf the Grey), Martin Freeman (as Bilbo Baggins as a hobbit) and among others.

Hobbit is a prequel to *Lord of the Rings* and takes place sixty years before Frodo departs on an epic journey. Peter Jackson uses the breathtaking landscapes of New Zealand to enhance the story. For the production of *The Hobbit* (*The Hobbit: Smaug Desolation*, *The Hobbit: Battle of the Five Armies*, and *The Hobbit: An Unexpected Journey*) Peter Jackson eliminated some of Tolkien's supplementary material.

Jackson finds New Zealand, his nation of origin, to be an ideal location for the production of a compelling cinematic rendition of both *the Lord of the Rings* trilogy and *The Hobbit*. Jackson claimed there was no need to look for a location outside of New Zealand to film *The Hobbit* because it was already ‘the perfect Middle Earth’ since all of *the Lord of the Rings* movies were shot there. The areas depicted in *the Lord of the Rings*

and *The Hobbit* are the actual parts of New Zealand's stunning environment that tourists can readily see and experience.

The narrative starts when Gandalf asks Bilbo to join the dwarves on their mission to rescue Thorin's riches from Smaug as a thief. Bilbo exhibits a sense of hesitancy as he gradually assumes additional obligations for the collective well-being of the party, in response to the escalating challenges encountered during each subsequent expedition. Following the successful acquisition of the treasure, the resolution of conflicts among dwarves, elves, and humans, as well as the defeat of Goblins and Gwens, Bilbo and Gandalf embark on their journey back to their respective abodes. Initially, the protagonists engage in a period of social interaction with Beorn, subsequently relocating to Riverdale, and ultimately concluding their journey by returning to Shire. Although Bilbo Baggins has a newfound respect for the convenience of his hobbiton, he also understands that his point of view on society and the environment has undergone significant changes.

B. Theory of Literature

B.1 Symbolism: Semiotic of Peirce

Peirce's Sign Theory (also Semiotic) is a representation of symbols, representations, references, and meaning. Although the theory of signs has a lengthy history, Peirce's stories are exceptional in their breadth and complexity, and they show how important interpretation is to signification. "Developing a complete theory of signs was Peirce's main philosophical and intellectual goal." (Peirce 85). Peirce places

significant emphasis on the extensive significance of semiotics. According to his own statement,

That is not possible to study everything, including metrology, wine, men and women, whistling, science history, economics, phonology, psychology, astronomy, anatomy, chemistry, optics, thermodynamics, gravity, metaphysics, ethics, and mathematics, except for studying semiotics (Peirce, 86).

Peirce thought that the theory of signs was important to his work on logic, as a way to do research and find out new things about the world, and even as a way to 'prove' his pragmatism. The significance of it in Peirce's philosophy, thus, cannot be exaggerated.

Semiotics, according to Charles Sanders Peirce, comprises three components. Peirce defines the components as triadic diagram of Peirce. It contains "a sign itself (representamen), object, and interpretant" (Peirce, 28). Symbolic representations can be encountered in various locations, including roadways. People crossing the street when the traffic signal is red use a black-and-white line. According to Peirce, representament refers to "the line itself" (Peirce, 28). The image of a black-and-white line that comes in the mind is symbolized by the zebra-cross. Lastly, the final aspect to consider is the concept of interpretant. The line that allows drivers to cross the street when the red light is on has an interpretant, which is its mental definition.

Pierce, in his description of the interpreter, described one of the aforementioned dichotomies as such:

There must always be a sense of assimilating the sign's meaning, thus [the interpretant] always incorporates sentiments. If it involves more than a mere emotion, it must necessitate some form of endeavor. Additionally, it may encompass an additional element that, until far, can be loosely referred to as 'cognition'. The three categories of interpreters are commonly referred to as 'emotional', 'energetic', and 'logical' (Pierce 409).

This is a trichotomy that we know from the early days, and in fact, icons are pictures of people or things, indices are physical indications that indicate a certain thing is happening, and symbols are words. However, there are additional instances, as such symbols, including diagrams used in geometric reasoning, indexes, fingers, and proper names, symbols, and general speech acts such as declarations and judgments, which all suggest a considerable expansion of this trichotomy.

In this study would explain the theory of Triadic Semiotic by Charles Sanders Peirce. Peirce believe that, "human life cannot apart from a sign, and sign always has their essential meaning which can be communicated to the researcher" (Pierce 66). His theory is known as Triadic Semiotic that contain three basic elements which are representment (T), object (O), and interpretant (I). Representment or we know as sign is something that people can realize by human senses. In his numerous definitions of symbols, Peirce states, "I define symbols as being determined by other things, called objects, and then determining the effects on a person, which I call the translators of these effects; the latter are thus moderately determined by the former" (Pierce 478).

The researcher understood here that the basic claim of Peirce is that signs are composed of three interrelated parts: signs, objects and interpreters. In order to be clear, we can consider signs as symbols, such as written words, statements, smoke as fire symbols, etc. On the other hand, objects are best understood as the symbols of something, such as objects attached to words written or spoken, or flames symbolized by smoke. The interpretation in Peirce's story is considered to be a very inventive and distinctive element, since it embodies the comprehension of the relationship between signs and objects. Peirce emphasizes the interpreter's significance because the meaning of a sign is not a simple binary relationship between an item and a sign: a sign only indicates when it is interpreted. As a result, the interpreter becomes crucial to understanding the sign's content; for instance, the interpretations that the sign user creates reveal the sign's meaning. However, the problem is slightly more complicated, and we will study these three elements in more details.

In Peirce's view, "the three elements and their respective classifications could be linked to produce a complete list of type signs" (Peirce 135). To clarify, the classification of a symbol as a qualisign, sinsign, or legisign is determined by the presence of a sign vehicle. In addition, because these symbols have objects, they can be classified as icons, indexes, or symbols. Finally, since the sign also determines the interpreter, it can be classified as a rheme, dicisign, and argument. Subsequently, every sign is classified as a composite of the three (3)

constituent elements, namely, a fusion of any of the three (3) sign motors, one of the three (3) object types, and one of the three (3) interpreter types. Initially, it appeared that there were twenty-seven (27) distinct classification options, but according to certain of Peirce's phenomenon ideas, “there is a limit to how to combine different elements, which means that in fact there are only ten types of signs” (Pierce 153).

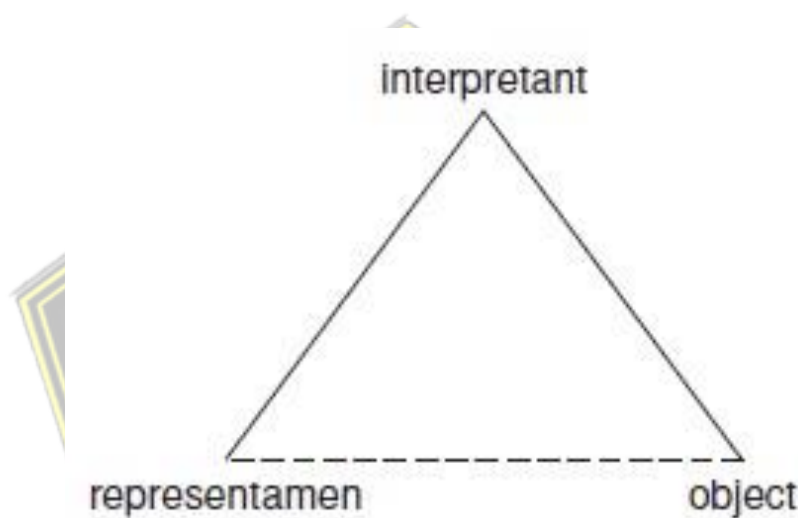


Figure 1.1 Triadic Diagram Semiotic of Peirce

This study employs Peirce's semiotics to analyze selected symbols. The symbols in *The Hobbit* will be scrutinized one by one until their precise meanings are revealed.

Literary symbols encompass many elements such as things, individuals, circumstances, or behaviors within narratives, which possess explicit denotations while concurrently implying or embodying alternative connotations. Abrams defines a symbol as “anything that represents something. In this sense, all words are symbols” (Abrams,

311). However, when discussing literature, the term ‘symbol’ refers to either a word or phrase which refers to an item or event that alludes to something else.

Symbolism can be imparted on an event, person, place, word, or thing. Instead of coming out and saying how they feel, people often use symbols to hint at their feelings. It is a prevalent feature found in both literary and artistic works, as well as in various aspects of our daily lives.

Symbolism encompasses a diverse range of manifestations and permeates several aspects of human existence. Kenney suggests that there are multiple ways to identify a symbol, which is similar to Abrams' definition.

As per Kenney's assertion to identify symbols, it is imperative to direct attention towards specific characters and activities, as authors typically create them with deliberate intentions. “By highlighting certain characters and what they do, the author gives them special meaning to support the idea” (quoted in Kesaully and Hermansyah 64).

Furthermore, Kenney emphasizes the importance of exercising caution when encountering recurring words, phrases, or sentences, since they may potentially serve as symbolic representations. An everyday instance of symbolism is when an object (like a heart) is employed to represent another concept (like love). If a piece of art contains heart-shaped imagery, the artist can be symbolizing love rather

than actually including the term ‘love’ in their composition. Symbolism refers to the practice of assigning symbolic significance to inanimate objects or parts of objects.

Every language has a lot of symbols whose meanings or purposes are usually well-known or easy to figure out from the context. Symbols are always open to different interpretations.

Commonplace things are frequently employed as symbols to represent larger concepts. Chains symbolize the joining of two things, wedding rings are a sign of marriage and commitment between two people, ladders are a sign of moving up, mirrors are a sign of self-reflection, facing reality, or the truth, and broken mirrors are a sign of an unhappy marriage or split, and clocks symbolize a deadline or change.

B.2 Culture: Myth

B.2.1 Definition of Culture

Culture represents as a way of life that involves in a society which can be had and be heritage from generation to generation. According to Cole, “culture is a broad term for many different, mostly intangible parts of social life” (Cole, 1). It is shaped from many complexities aspect, includes the system of religion, politic, language and arts. Language includes culture, is a part that cannot be separated from the human body so many people tend to consider

it as a gift that is heritage genetically. The culture is learnt when somebody tries to communicate to another who has different culture and tries to adapt the culture itself.

Culture is close to the society, everything within one society is determined by the culture had by the society itself. Culture is something that will influence our knowledge and involves the human ideas so in daily life it seems so abstract. Meanwhile, the realization of culture is goods created by human as creatures that have a culture, such as behaviour and the real goods for example the pattern of behaviour, language, social organization, religion, and arts. Culture is used to help people in continuing their life.

After knowing how culture brings some influences in human life, then this study also discusses the correlation between myth and symbol. It explains in the next sub-chapter.

B.2.2 Myth and Symbol

Mythology is a comprehensive collection of interrelated myths or narratives that are shared within a particular cultural community. These myths serve as a means for the community to elucidate and make sense of the world, aligning with their lived experiences. The etymology 'myth' is derived from the age-old Greek word for 'story' or 'plot', and it was applied to both holy and profane stories, both true and fictional. "Mythologies typically start as sacred narratives that give supernatural evidences for the

beginning of the world and humanity, as well as for judgment, death, and the afterlife” (684 in Osei 2014).

A mythology or belief system typically includes supernatural entities or forces inside a given community, acting as a foundation for the culture's religious beliefs and rituals while also reflecting the interpersonal dynamics that influence everyday life. “Creation or origin myths explain how the world was created and often portray the cultural group telling the myth as the first or ‘true’ people” (Agatucci, 1997-2010). Sacred narratives, commonly referred to as holy stories, serve the purpose of elucidating the origins of a particular group of individuals and their surrounding environment, as well as providing insights into the purpose of their existence and the trajectory of their future. Myths and mythology serve as a means of transmitting a culture's overarching perspective, encompassing its beliefs and presumptions on the position of humans within the natural environment and the wider universe. Additionally, they provide insights into the boundaries and mechanisms governing both the physical and metaphysical realms.

The concept of myth cannot be easily understood as a direct representation of reality. As Mircea Eliade points out, “myth emerges within intricate cultural frameworks and resists simplistic and linear interpretations” (Eliade 18). This implies that the concept in question can be understood and analyzed from various viewpoints that are both distinct and mutually reinforcing. Indeed, according to

Jung's psychological approach, “myths are commonly regarded as fundamental concepts” (Jung 1). From a historical-ethnographic standpoint, “the concepts referred to as ‘ethnic ideas’ or ‘popular ideas’” have been identified by Joseph Campbell (89).

This study relates the myth with the symbol, considering that every myth is always known by a sign. According to Peirce (in Sobur), “sign consists of icon, index, and symbol” (Pierce, 52). Symbol is included a category of sign.

As we know, all human activities actually involve symbolism. Therefore, as Cassier state, “humans are not only animal rationale but also animal simbolicum or creature that playd with symbols” (Pierce, 40). Moreover, Baal also argue that, “humans are homo estheticus, whether consciously or not every man has a wonderful taste, and people always play with symbol in accordance with the experience of beauty and symbol of each person” (Pierce, 46). People can tell who is beautiful and who is ugly then always expresses himself in symbols: in word, in myth, and also in the arts, where he finds a pure statement of his own impulse to free to create.

CHAPTER III

RESEARCH METHOD

As stated by Syamsuddin and Damaianti, “research method is a technique of research problem solving that planned and be careful” (Syamsuddin and Damaianti 14). The process entails gathering factual information and synthesizing it in order to develop comprehension, elucidation, prognostication, and management of a given scenario. Researchers use research methods to get facts and resumes that are sure to be true. These methods are systematic, careful, patient, and exact.

In Chapter III, the research methods were listed, including how to gather data, examine evidence, and learn more about a subject while also addressing how to formulate research questions about the study's intended purpose. Data types, data organization, and data analysis are the three pillars of this study's research methodology. A detailed description of each subsection follows.

A. Type of Research

This study employs a descriptive qualitative research design. Moleong states that, “qualitative research refers to a research approach that does not rely on statistical analysis or other forms of quantification in its methodology” (6). Moreover, Syamsuddin dan Damaianti states that, “qualitative research is a distinct approach to inquiry that aims to generate findings without relying on statistical or quantitative procedures” (73). While according to Narbuko and Abu Achmadi, “descriptive qualitative

research is an approach that aims to address current problem-solving endeavors by utilizing data. Consequently, it involves the presentation, analysis, and interpretation of the collected data” (44). To sum up, research that draws conclusions without using statistical or quantitative methods is known as descriptive qualitative research. This study uses a descriptive analytic approach to identify and explain the significance of symbols in *The Hobbit*.

B. Data Organizing

Data analysis follows a data organization structure that explains the different types of data and the methods for gathering them.

B.1 Data Collecting Method

The following procedures were utilized in the collection of the data:

B.1.1 Reading the Novel

Reading the book titled *The Hobbit* novel was the first step that was done for this research. The purpose was to fully earn the novel’s contents and to gain information regarding the related topic. Reading for several times and intensively paid attention to *The Hobbit* novel. Firstly, the researcher read the novel completely with the purpose of understanding the story. Then, the researcher read *The Hobbit* novel attentively to get the information and data for this research.

B.1.2 Identifying the Data

Upon completion of the literary work entitled *The Hobbit*, the subsequent course of action entailed the process of data identification. This stage was deemed required in order to gather the data that is relevant to the topic at hand. In this approach, the researcher emphasized words or sentences, gave important data numbers, and stuck index marks to designate starting points for each significant data type. The data were monologue and conversation.

B.1.3 Classifying the Data

The third phase consisted of classifying the data. In this stage, the researcher categorizes the data in relation to the formulation of the problem. This research identified two issues that require resolution. The goal was to make the data simplified and easier to analyze in the following chapter. The researcher discovered the information in *The Hobbit* novel by underlining and numbering it, and then processed it into a sort of tables known as an appendix.

B.1.4 Reducing the Data

The last strategy in the data collection method was to reduce the data. Hence, the data which was not related to the objectives of the study would not be used.

B.2 Types of the Data

The study utilized both primary and secondary data sources. The primary data was often referred to as the major source, while the secondary data was used to back up the primary data. The primary data could be obtained from the provided sample, while the secondary data could be obtained from various references, for furthermore explanation below:

1. Primary data as the main source were gained from the object of research itself, *The Hobbit* novel, which J.R.R. Tolkien had written. The story was published by George & Allen Unwin (UK) in 1937 with 310 pages. There were some kinds of data found in the book, such as dialogue and monologue.
2. Secondary data as the second hand data were collected to support the primary data. Secondary data also could help the researcher to find out the information of the topic or theory that related to the study. Books, e-books, journals, e-journals, and websites with scholarly literature about symbol and culture are included in these data.

C. Analyzing the Data

The non-statistical analysis was used in this research. Because of this research used qualitative method, according to Wasito, “the non-statistical is the best choice to analysis these data” (30). The reasearcher tried to determine and described which one was the symbol in *The Hobbit* novel using the triangle of Peirce. After that, the reasercher drew the meaning of the symbols for the

interpretant. The purpose was to explain, analyze, and interpret all the existing data in a description. The analysis results were explained in Chapter Four.



CHAPTER IV

FINDINGS AND DISCUSSION

A. Symbols Found in *The Hobbit* Novel

The present chapter is divided into two distinct portions. The first section discusses how the symbol of the ring and the symbol of the sword are interpreted in *The Hobbit* novel. The final section discusses how the symbols in *The Hobbit*'s novel correlate to the symbols in mythologies. The two sections will be detailed in further detail below:

A.1. Ring as a Symbol

Based on the findings, the first object as a symbol in *The Hobbit* novel is ring. The first symbol symbolizes preciousness. According to Meriam Webster Dictionary, preciousness means “a great value; it's treasured by someone”. The phrase ‘preciousness’ refers to the attribute or feature of anything that is exceedingly valuable, loved, or essential. Because of its perceived rarity, significance, or emotional link, something considered valuable is generally treated with great care, attention, and consideration. The concept of preciousness encompasses the sense of value that extends beyond monetary value to include emotional, cultural, and personal importance. Cultural, social, and personal variables frequently impact the impression of preciousness. Something that is valuable in one culture or situation may not be as valuable in another. Furthermore, personal experiences and emotional relationships can have a

significant impact on what people value. Figure 1 depicts the correlations of object, representamen, and interpretant.

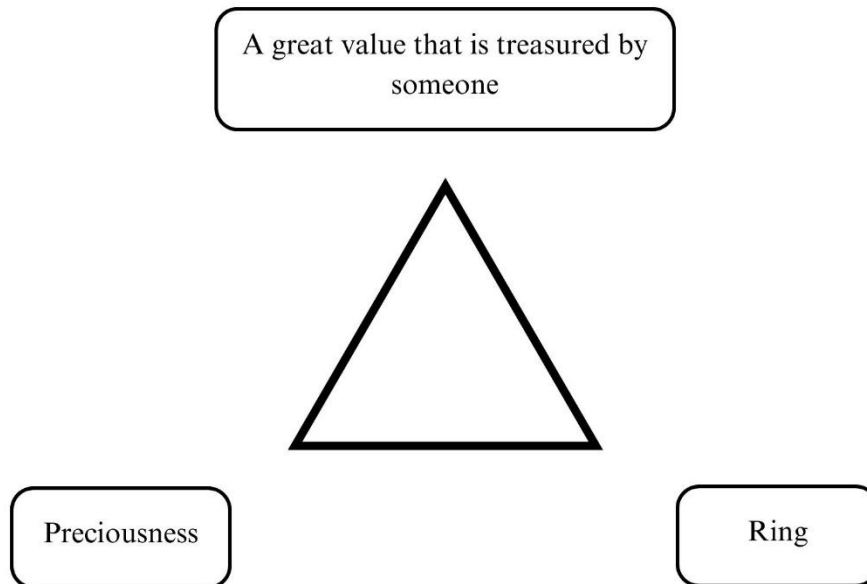


Figure 1. Ring as a Symbol of Preciousness

In *The Hobbit* novel, the ring depicts as a preciousness that belongs to someone who hold it. Bilbo Baggins is one of the treasurers who becomes the bearer of the ring as a burglar.

He guessed as well as he could, and crawled along for a good way, till suddenly his hand met what felt like a tiny ring of cold metal lying on the floor of the tunnel. It was a turning point of his career, but he did not know it. (Tolkien 65)

The first quote is a narration about Bilbo Baggins when he finds the treasure of a nasty creature, Gollum or Smeagol. Gollum loses his glory subconsciously when he pulls a goblin into the cave. Gollum is fully aware of his loss in the long short story. He becomes angry and insane to look for

something he believes is a treasure. In this case, the ring indicates the meaning of preciousness. The evidence is that Gollum thinks the ring is precious. In another of J.R.R. Tolkien's works, *The Lord of the Rings*, during the journey when Gollum finds the ring with his brother, he even kills his brother to keep the ring for himself. Therefore, a ring in *The Hobbit* symbolizes preciousness because, according to the Oxford English Dictionary, it has great value, and someone has treasured it.

The second citation is narrated and comes from the fifth chapter, *Riddles in the Dark*. Bilbo fidgeted nervously, pinching and slapping himself, clutching his miniature sword and reaching into his pocket with the other. Tolkien writes, "there he found the ring he had picked up in the passage and forgotten about" (Tolkien 74). Bilbo Baggins and Gollum solve some riddles because Bilbo needs to get out of the cave, and only Gollum knows how. Bilbo remembered the ring in his pocket while he had nothing to say. Thus, for the last question, which decided his life or death, if he missed this chance, then Gollum would eat him. Bilbo engaged in soliloquy, prompting Gollum to interpret it as a riddle. In this situation, the ring indicates another meaning of preciousness. Bilbo has nothing better to ask and sticks to his question. He used the ring to ask Gollum more loudly. According to the Oxford Dictionary, preciousness means "not to be wasted or treated carelessly". Therefore, a ring in *The Hobbit* novel symbolizes preciousness.

The next symbol in *The Hobbit* novel is also related to the ring. Klautau defined the One Ring in another Tolkien's work, *The Lord of The*

Ring, as “an early manifestation of subjugation as a symbol of power over land, men, and knowledge” (Klautau 5). Figure 2 is presented the correlations of object, representamen, and interpretant.

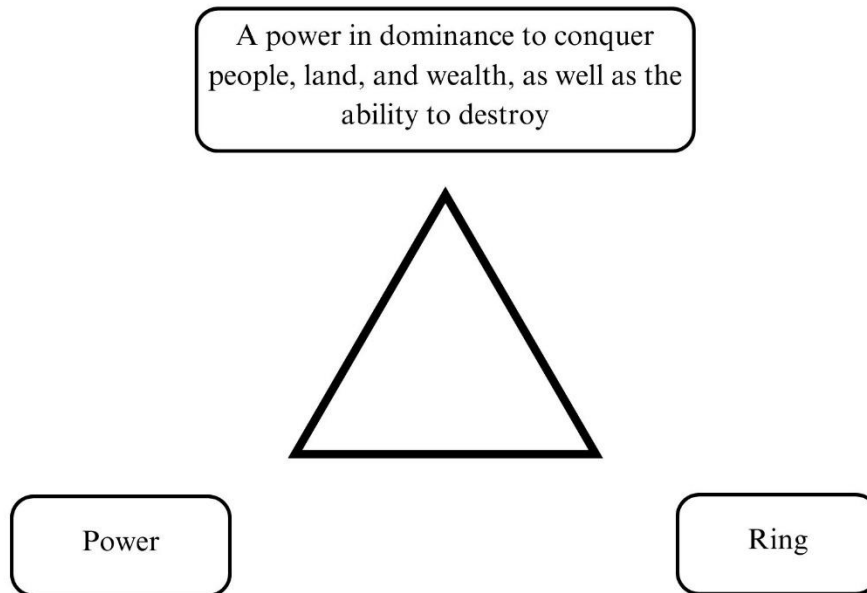


Figure 2. Ring as a Symbol of Power

When the dwarves were having a discussion about Bilbo Baggins, in Chapter XI, *on the Doorstep*, one of them questioned that “...what is our burglar doing for us? Since he has got an invisible ring, and ought to be an especially excellent performer now, I am beginning to think he might go through the Front Gate and spy things out a bit!” (Tolkien 193). Based on Klautau’s research about another Tolkien’s work, *The Lord of the Rings*, that the ring is a symbol of power, clearly expressed in control included “the dominance to conquer people, land, and wealth, as well as the ability to destroy” (Klautau 5). The ring grants a power yet after all, evil is still present. Thus, discussion regarding Klautau has dominated this

study in recent years. The ring in *The Hobbit* novel demonstrated that the ring's power is invisible. This ability will only be exposed when someone puts the ring on their fingers.

Secondly, the ring as a symbol of power in *The Hobbit* novel is highlighted in the author's narration when Tolkien comments on Bilbo Baggins' actions. "Actually, I believe I can claim that he put on his ring early in the transaction and disappeared from view, while he was still in danger" (Tolkien 257). According to Tolkien in Chapter XVII, *The Clouds Burst*, explaining the narration above, Bilbo tends to exploit the unique function of the ring in several urgent situations. He first manipulated the journey to save his life before recognizing how to win the battle with Smaug (the dragon).

The last, a ring symbolizes the liberation of evil. Since man is a special good who can only act virtuously when he wants to, he must have free will. Actually, just though someone sins via it does not indicate that God allows it. Therefore, there is a good reason for it to be supplied: man can't live virtuously without it. "Now, that it was granted for this purpose is even known from this side, and if someone uses it to sin, God's punishment will fall upon it" (Augustine 80). This would be unjust if free will were granted not only for good behavior but also for sin. For instance, how would it be fair to punish someone who used their free will to accomplish their goal? When God punishes people who sin, he appears to be saying only one thing: Why did you not use your free will for the reason I gave it to you, which is to conduct honestly? On the other hand, how

could such compassion exist if a man was deprived of free will because the same justice is elevated when condemning wrongdoing and recognizing good deeds? “What was not done by choice would be neither a sin nor a good deed. Thus, punishment and reward would be unfair if a man had no free will” (Augustine 80). Now, there could never be no justice, both in consequence and reward, for this is one of God's gifts. As a result, God ought to bless man with free will. Figure 2 is described the correlations of object, representamen, and interpretant.

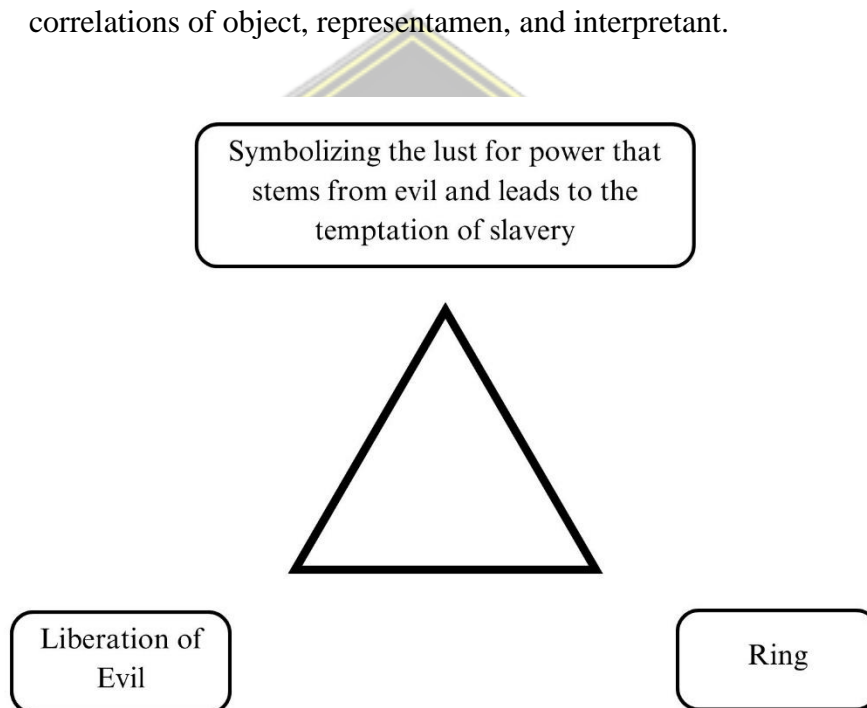


Figure 3. Ring as a Symbol of Liberation of Evil

Poor Mr. Baggins, he lived there alone and in hiding for a long time, never daring to take off his ring and hardly daring to fall asleep even among the darkest and most remote places he could find (Tolkien 159).

The quote is from a narration in Chapter XI, *Barrels out of Bond*, when Bilbo Baggins went through his journey apart from the company. He reluctantly separated from the captive dwarves held by the King of Goblin. Bilbo Baggins slithered through the inside darkness of Dome Mountain, eventually making his way through Mirkwood (the dark forest). He remained terrified on the Mirkwood for days, even though he had no intention of removing his ring. Bilbo Baggins did not wish for any goblins or orcs to appear in an instant. As Augustine often reaffirmed, “power is the product of free will” (Augustine 80). His theory can relate to this study in the philosophy of freedom in that whatever comes from the magical ring will have another dark side that power can use or take advantage of. Furthermore, the researcher concludes that the ring has the emotional and mystical power to dominate any creatures in Tolkien's world who wear it.

They are able to sense the sin inside the story of the ring. The ring symbolizes the lust for power that stems from evil and leads to the temptation of slavery. Another critical fact to remember in Tolkien's world is that Bilbo Baggins hardly dared to sleep. Instead of anxiety over being caught by his enemies, the truth is that the ring influences him physically as well. As Augustine mentioned in his writings, “a power granted for this and that ring; evil can even know from this side that if someone uses it to sin, God's punishment will fall upon it” (Augustine 80). God had given us free will—not only to live a good life but also to sin. When Bilbo Baggins experiences hardship in his journey, he attempts to accept the burden of

the ring. One symptom of evil liberation is that Bilbo suffers from hardly sleeping while put the ring on his finger.

A.2 Sword as a Symbol

The second object as a symbol in *The Hobbit* novel is sword. This object symbolizes transformation. According to Freedman, “transformation signified not just change, but that something is trans-formed” (Freedman 2).

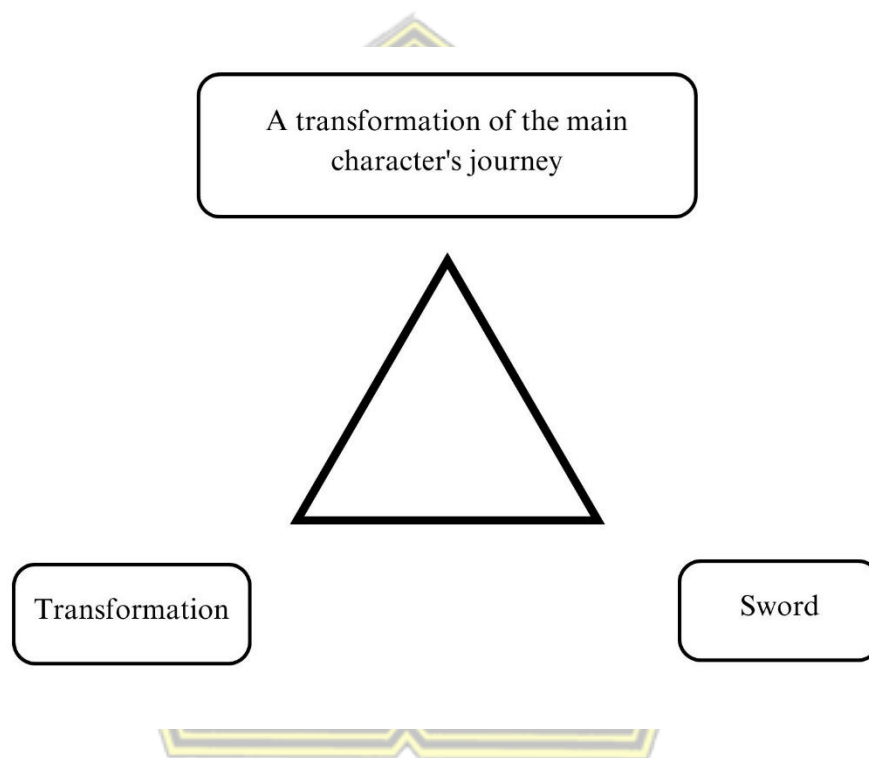


Figure 4. Sword as a Symbol of Transformation

There was the typical murky grey light of the forest-day as he woke up. The spider's sword-blade was stained black as he lay lifeless next to it. The independent slaying of the colossal arachnid in complete alone, devoid of any assistance from the sorcerer, the dwarves, or any other individual, significantly impacted Mr. Baggins. “He felt a different person, and much

fiercer and bolder in spite of an empty stomach, as he wiped his sword on the grass and put it back into its sheath” (Tolkien 144).

The quote is a narrative that describes the sword's distinctive feature, which was made by elves. Bilbo Baggins has the sword, Sting. He discovered the weapon, which appears to be a dagger, in the troll's lair. It is too little for the trolls, but it is most likely Bilbo's sword. Baggins then used the Sting to save his people from the spider in the Mirkwood woodland.

Sting represents a transition process since this priceless blade not only reveals a symbol but also represents a transformation of the main character's journey. The narration is significant because it establishes the sword as a symbol of change. According to Freedman, “transformation indicated not just change but also the transformation of something” (Freedman 2). Hence, in Chapter VIII, *Flies and Spider*, Bilbo named his weapon when he discovered his tendency to be an adventurer, burglar, and warlord.

In addition, based on Chapter XVII, *The Cloud Burst*, this weapon will display a magic sign indicating that danger is around. Only the sword forged by fairies has the power to transform, emitting bright light when goblins, orcs, spiders, or evil shadows are around warlords.

Sword is also symbolized as an identity of the hero. According to Grindley, “it is the hero who shapes the sword, rather than the other way

around” (160). A weapon “gains its own identity, even in a personality of sorts, with a name” (Poudrier 35).

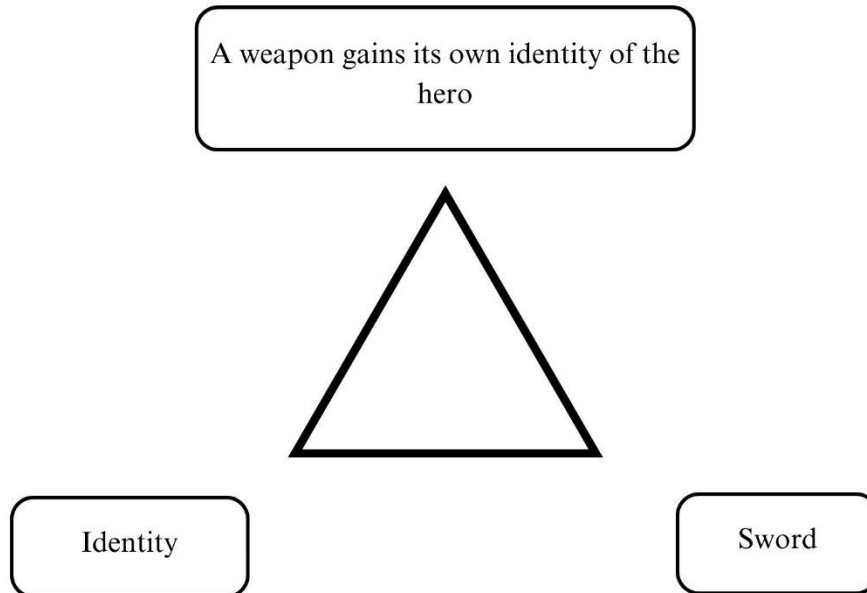


Figure 5. Sword as a Symbol of Identity

People believe that the name of the sword is able to show others the identity of the owner. In *The Hobbit*, there is a monologue by Bilbo Baggins that relate to this study, “I will give you a name,” he said to it, “and I shall call you Sting” (Tolkien 257). Within the legendarium, many swords are named to identify their lord for example, Excalibur in Arthurian Legends of King Arthur, given to him by the Lady of the Lake. Same goes with sting for Bilbo Baggins, it is named after he wins the battle and start his new journey.

Unlike the other swords in the legendarium, Sting is not ‘born’ named rather Bilbo gives it a name. The sword, Sting, represents the hero's

quest. After his first triumph in his lone combat with *the Spiders of Mirkwood* (Chapter VIII, 208), he identifies his weapon underscoring hobbit's outmoded character in the context of Middle-earth and demonstrating his 'acceptance of adventure'. According to Poudrier, "with a name, a weapon gains its own identity," and this act of naming demonstrates that Bilbo is now completely at home in the heroic world beyond the Shire, comfortable adopting its customs, and confident enough to assume the symbolic power of naming.

B. Myth Related to the Symbols in *The Hobbit* Novel

B.1 Myth Related to the Ring

"Egyptian pharaohs wore and bestowed rings to symbolize eternity, with the circle reflecting their cultural belief that the soul continues to exist after the body has died" (Gemological Institute of America). The Egyptian pharaohs were the first to use rings to symbolize eternity, according to the Gemological Institute of America. The circular shape of the sun and moon, which held significant religious importance for the Egyptians, is attributed to the absence of a distinct starting or ending point. The open space in the middle of a ring was also considered by the Egyptians to be a portal to the unknown. They wear the ring in burial rituals, it was utilised as a protective charm to protect the dead in the afterlife.

The ring also has a significant form in *The Hobbit*, with the round shape representing eternity and continual cycles. Life, death, and rebirth are all myths in the ring, according to ancient Egyptian belief. Boromir's soul remains trapped in the ring discovered by Bilbo Baggins. Boromir's soul, which has been stalking the bearer, will be reborn in some way.

“Andvaranaut is a magical and cursed ring that has a dark history filled with tragedy, greed, and deception” (The Cursed Ring Andvaranaut: A Tale of Misfortune and Greed). The Andvaranaut was a cursed ring that caused greed, betrayal, and disastrous results. It is thought to bring ill fortune to individuals who hold it, regardless of their intentions. The ring inspired several Norse mythological narratives and continues to captivate people's imaginations today.

Old Norse myth, as a cornerstone of Tolkien's Middle-Earth, has been a more or less purposeful element in the construction of a new mythology. Rings were legendary and worldly in Icelandic/Scandinavian and Anglo-Saxon civilization, but Tolkien elevated finger rings to vital items, emphasizing their manufacture, trading, disappearance, and symbolic worth.

The assumed freedom that we are contemplating could be most effectively granted to individuals through a mechanism akin to the alleged authority held by Gyges, the predecessor of Croesus, the Lydian ruler. Suppose now that there were two such magic rings, and the just donned one while the unjust donned the other; no one can be envisaged to be of such an iron nature that he would stand firm for justice (Plato).

In Greek mythology, rings were symbolic of authority and its inherent capacity for corruption and moral degradation. Gyges' narrative and the power of the Invisibility ring represents the temptation and corruption of total authority. Gyges, a shepherd working for the Lydian monarch, acquires absolute power with the use of a gold ring that he plucked off the finger of the deceased. The individual harnesses power and endures the resulting repercussions.

Plato's statement that “It is inconceivable to envision an individual possessing an unwavering disposition towards justice” (Plato). It implies that a supernatural force will not only grant authority but will also speak morality into people. No one, according to Plato, can stand in justice even when they believe they may be unjust securely, and yet they are unjust.

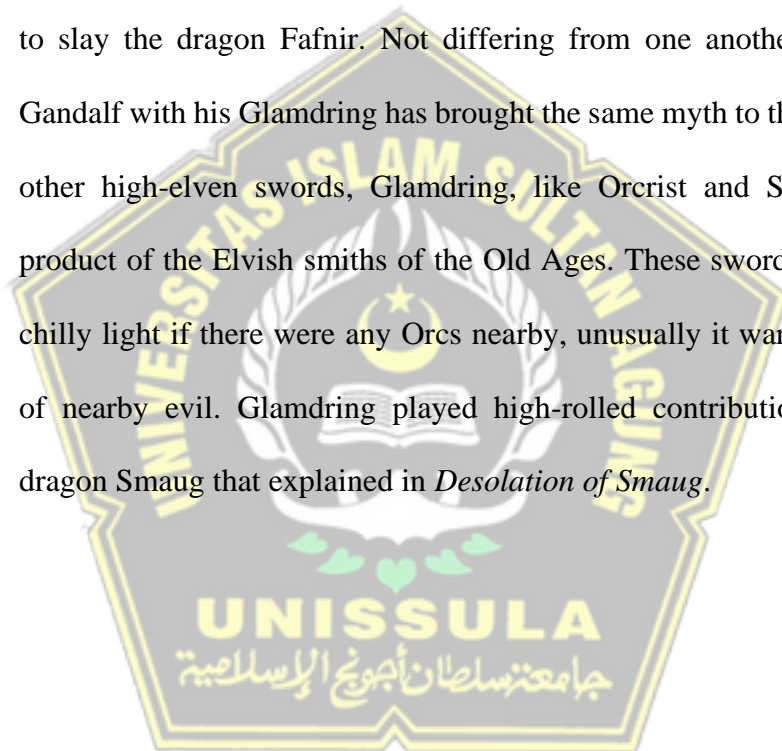
In *The Hobbit*, Bilbo, and others suffer while they wear the ring on their finger because the ring places them in an untenable circumstance. The bearer believes he may securely flee or steal from others, causing unfair injury, yet in morality they are unjust.

B.2 Myth Related to the Sword

“The cyclical nature of kingship is readily apparent from the inscriptions carved on the blade. The phrase ‘Take me’ assumes the role of a rallying cry for Arthur. Arthur accepts the responsibility that comes with leadership by taking hold of the sword” (Pace University). Lady of the Lake presented King Arthur with the legendary sword Excalibur. Excalibur is frequently depicted as a large, powerful sword, signifying

both Arthur's divine authority to rule and the unity of the realm. According to Pace University, the phrases in the swords signify that Arthur must take it and be accountable for his troops. Orcrist, like Thorin's sword, sought to unite the entourage of his brothers (dwarves), hobbits, and Gandalf.

The sword in *The Hobbit* novel also relate to the sword wielded by the hero Sigurd (Siegfried) in the Norse myths. In Norse myth, Gram, the sword represents heroism, bravery, and victory over evil, as Sigurd uses it to slay the dragon Fafnir. Not differing from one another, the wizard Gandalf with his Glamdring has brought the same myth to the Norse. Like other high-elven swords, Glamdring, like Orcrist and Sting, was the product of the Elvish smiths of the Old Ages. These swords glowed in a chilly light if there were any Orcs nearby, unusually it warned its holder of nearby evil. Glamdring played high-rolled contribution to kill the dragon Smaug that explained in *Desolation of Smaug*.



CHAPTER V CONSLUSION AND SUGGESTION

This chapter presents the conclusions derived from the issue formulations described in Chapter Four, together with suggestions offered by the researcher for future researchers and readers. The following is an explanation of the conclusion and suggestions in this study.

A. CONCLUSION

After analyzing the symbols that related to the mythology according to Pierce's theory in *The Hobbit* novel by J.R.R. Tolkien, finally the reasearcher arrives to a conclusion. In this chapter, the conclusion of the problem formulations that have been discussed in chapter four are presented. This research analyzes the symbols found in *The Hobbit* novel. In addition, this research also discusses the mythology that related to the symbols in *The Hobbit* novel. The two problem formulations in this study were analyzed using Charles Sanders Pierce's triadic diagram. This research was based on Charles Sander Pierce's theory of semiotics, which posits that each triangle side is a type of one-to-three, representation of his top side, while the side object is number two, and interpretant is number three.

Referring to the analysis, the objects of symbols found in The Hobbit novel using Pierce's theory are ring and sword. Ring as a Symbol: The first symbol symbolizes preciousness. The ring in The Hobbit novel demonstrated that the ring's power is invisible. This ability will only be exposed when someone puts the ring on their fingers. Since man is a special good who can only act virtuously when he wants to, he must have

free will. The ring symbolizes the lust for power that stems from evil and leads to the temptation of slavery. The second object as a symbol in *The Hobbit* novel is sword. This object symbolizes transformation. Bilbo Baggins has the sword, Sting. Sting represents a transition process since this priceless blade not only reveals a symbol but also represents a transformation of the main character's journey. The sword also symbolizes identity of the hero. Same goes with sting for Bilbo Baggins, it is named after he wins the battle and start his new journey.

The final section discusses how the symbols correlate to the symbols in mythologies. Egyptian pharaohs wore and bestowed rings to symbolize eternity, with the circle reflecting their cultural belief that the soul continues to exist after the body has died. Life, death, and rebirth are all myths in the ring, according to ancient Egyptian belief. Boromir's soul remains trapped in the ring discovered by Bilbo Baggins. Boromir's soul, which has been stalking the bearer, will be reborn in some way. Rings in Greek mythology represented power and its potential for corruption and moral decay. In *The Hobbit*, Bilbo, and others suffer while they wear the ring on their finger because the ring places them in an untenable circumstance.

The second section explained the sword in mythology. The first mythology comes from King Arthur's legend sword, Excalibur. It is often shown as a great and strong sword, symbolizing Arthur's divine right to govern and the unity of the realm. Orcrist, like Thorin's sword, sought to unite the entourage of his brothers (dwarves), hobbits, and Gandalf. The

sword that belongs to Gandalf, the Glamdring, in *The Hobbit* novel also relate to the sword wielded by the hero Sigurd (Siegfried) in the Norse myths.

B. SUGGESTION

Based on the conclusion described above, there are several suggestions that the researcher tries to convey to the readers. Firstly, the researcher anticipates that the readers will be able to recognize and value works of literature not alone for their entertainment value, but also for their instructive nature. The moral lessons and inspirational ideas found in literary works can be implemented in daily life to improve one's character.

Moreover *The Hobbit* still offers many aspects of literature that have not been explored yet. Therefore, it is recommended for further researchers to analyze other aspects that appear in the book. Furthermore, it is suggested to further researchers who are interested in analyzing literary work by using Pierce's triadic diagram to take a more modern and up-to-date book to see that human being implicitly provides messages in the form of symbols, in order to interpret them as useful values for the life.

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