THE RING AS A REPRESENTATION OF IDEOLOGY AND POWER: AN ANALYSIS OF THE NOVEL *THE FELLOWSHIP OF THE RING* BY J.R.R. TOLKIEN

THESIS

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2025

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THESIS

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2025

STATEMENT OF AUTHORSHIP

I state the thesis entitled **"The Ring as a Representation of Ideology and Power: An Analysis of the Novel *The Fellowship of the Ring* by J.R.R. Tolkien"** is my original work. I do not include any material previously written or published by another person, except those cited as references and written in the bibliography. Hereby. If there is any objection or claim. I am the only person who is responsible for that.

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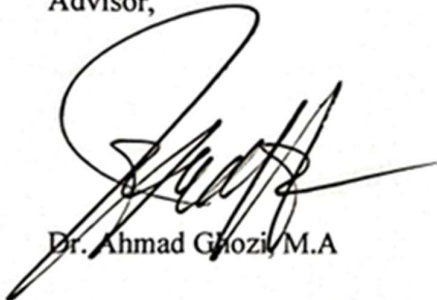
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APPROVAL SHEET

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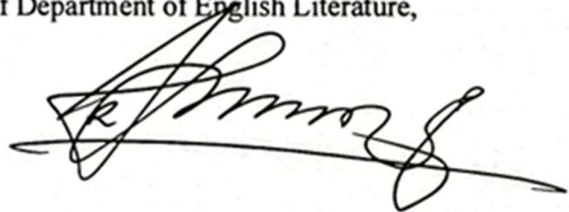Malang, May 20th 2025

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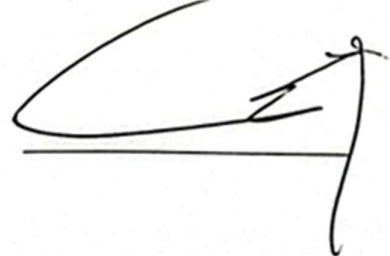
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LEGITIMATION SHEET

This is to certify that Arjuna Ramadhany Syarif's thesis entitled **"The Ring as a Representation of Ideology and Power: An Analysis of the Novel *The Fellowship of the Ring* by J.R.R. Tolkien"** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sasta (S.S) in Department of English Literature.

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MOTTO

"*Fortis Fortuna Adiuvat*"

Fortune favors for the brave

DEDICATION

I dedicate this thesis to my beloved father and mother, Sara judin Syarif and Dina Chandra Wulan, who always supported and encouraged me at every step of my journey during college. For all your sacrifices, both of you, may Allah reward you abundantly.

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First, the author would like to thank the presence of Allah, the Almighty, the Most Merciful, who always gives the researcher guidance to understand what life strives for. the author also offers prayers and greetings to the Prophet Muhammad SAW. Who has drawn us all from darkness to the light of life. The thesis is prepared to fulfil part of the requirements to obtain the degree of *sarjana sastra* (S.S) **The Ring as a Representation of Ideology and Power: An Analysis of the Novel *The Fellowship of the Ring* by J.R.R. Tolkien**.

The research and writing of this thesis can be completed with the help of various parties. On this occasion, the researcher expresses his sincere gratitude and appreciation to all those who have helped, especially to:

1. Dr. M. Faisol, M.Ag., as Dean of the Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Ribut Wahyudi, M.Ed., Ph.D., as Head of English Literature Department at the Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.
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The researcher is aware that this thesis still needs improvement and has weaknesses in several aspects. Therefore, criticism and suggestion for improving this work are welcomed. Hopefully, this thesis will benefit both the researcher and the reader in general.

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ABSTRACT

Syarif, **Arjuna Ramadhany** (2025). *The Ring as a Representation Of Ideology and Power: An Analysis Of The Novel The Fellowship of The Rings By J.R.R. Tolkien.* Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Ahmad Ghozi, M.A

Literary texts are not merely imaginative constructions but also sites where cultural meanings, ideologies, and power relations are produced and contested. In the context of English literature, fantasy novels offer a unique medium for examining how ideological messages are embedded within narrative structures. This research analyzes *The Fellowship of the Ring* by J.R.R. Tolkien, focusing on how the One Ring functions as a representational object of ideology and power. Drawing upon Stuart Hall's constructionist theory of representation and Norman Fairclough's Critical Discourse Analysis (CDA), this study examines the ring not simply as a magical artifact, but as a discursive object through which domination, resistance, and identity are constructed.The objective of this study is to explore how ideology and power are represented through the ring within the narrative, and how these meanings are produced through language, character interaction, and social context. Methodologically, this research employs qualitative literary criticism, combining textual analysis with discourse and social practice, based on Fairclough's three-dimensional CDA model. The data are drawn from selected excerpts of the novel that illustrate ideological conflicts involving characters like Frodo, Boromir, Galadriel, Gandalf, and Sauron. The ring constructs meaning through language, narrative, and character interaction, and functions as a mechanism for reproducing or resisting ideological control. This study contributes to English literary studies by demonstrating how fiction can serve as a medium for representing ideological structures and power relations. It also reinforces the role of literary analysis in unveiling cultural meanings encoded in narrative texts.

ABSTRAK

Syarif, **Arjuna Ramadhany** (2025). *The Ring as a Representation Of Ideology and Power: An Analysis Of The Novel The Fellowship of The Rings By J.R.R. Tolkien*. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Ahmad Ghozi, M.A

Kata Kunci : *Representasi, Ideologi, Kekuasaan, Critical Discourse analysis, Cincin*

Sastra bukan sekadar konstruksi imajinatif, tetapi juga tempat di mana makna budaya, ideologi, dan hubungan kekuasaan diproduksi dan diperebutkan. Dalam konteks sastra Inggris, novel fantasi menawarkan media unik untuk mengkaji bagaimana pesan ideologis tertanam dalam struktur naratif. Penelitian ini menganalisis The Fellowship of the Ring karya J.R.R. Tolkien, dengan fokus pada bagaimana One Ring berfungsi sebagai objek representasi ideologi dan kekuasaan. Mengacu pada teori konstruktivis representasi Stuart Hall dan Analisis Wacana Kritis (CDA) Norman Fairclough, penelitian ini mengkaji cincin bukan sekadar artefak magis, tetapi sebagai objek diskursif yang melaluinya dominasi, perlawanan, dan identitas dibangun. Tujuan dari penelitian ini adalah untuk mengeksplorasi bagaimana ideologi dan kekuasaan direpresentasikan melalui cincin dalam narasi, dan bagaimana makna-makna ini diproduksi melalui bahasa, interaksi karakter, dan konteks sosial. Secara metodologis, penelitian ini menggunakan kritik sastra kualitatif, yang menggabungkan analisis tekstual dengan wacana dan praktik sosial, berdasarkan model CDA tiga dimensi Fairclough. Data diambil dari kutipan terpilih dari novel yang menggambarkan konflik ideologis yang melibatkan karakter seperti Frodo, Boromir, Galadriel, Gandalf, dan Sauron. Cincin tersebut membangun makna melalui bahasa, narasi, dan interaksi karakter, serta berfungsi sebagai mekanisme untuk mereproduksi atau melawan kendali ideologis. Studi ini berkontribusi pada studi sastra Inggris dengan menunjukkan bagaimana fiksi dapat berfungsi sebagai media untuk merepresentasikan struktur ideologis dan hubungan kekuasaan. Studi ini juga memperkuat peran analisis sastra dalam mengungkap makna budaya yang dikodekan dalam teks naratif.

الملخص

شريف، أرجونا رمضاني (٢٠٢٥). الخاتم كتمثيلٍ للإيديولوجيا والسلطة: تحليلٌ لرواية "رفقة الخاتم" للكاتب ج.ر.ر. تولكين. قسم الأدب الإنجليزي،كلية العلوم الإنسانية، الجامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج. المشرف: د. احمد غزي، الماجستير في الآداب.

الكلمات المفتاحية :التمثيل، الإيديولوجيا، السلطة، تحليل الخطاب النقدي، الخاتم

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الأدب ليس مجرد بناء تخييلي، بل هو أيضًا فضاء تُنتَج فيه المعاني الثقافية والإيديولوجيات وعلاقات السلطة، ويتم التنازع عليها. في سياق الأدب الإنجليزي، توفّر الرواية الخيالية وسيلة فريدة لدراسة كيفية تضمين الرسائل الإيديولوجية داخل البنية السردية. تحلل هذه الدراسة رواية The Fellowship of the Ring للكاتب ج.ر.ر. تولكين، مع التركيز على كيفية عمل الخاتم الأوحد ككائن تمثيلي للإيديولوجيا والسلطة. بالاستناد إلى نظرية التمثيل البنائية لستيوارت هول وتحليل الخطاب النقدي (CDA) لنورمان فايركلاف، تبحث هذه الدراسة في الخاتم ليس باعتباره مجرد قطعة سحرية، بل ككائن خطابي يُبنى من خلاله مفاهيم الهيمنة والمقاومة والهوية.تهدف هذه الدراسة إلى استكشاف كيفية تمثيل الإيديولوجيا والسلطة من خلال الخاتم في السرد، وكيف يتم إنتاج هذه المعاني عبر اللغة، وتفاعلات الشخصيات، والسياق الاجتماعي. منهجيًا، تستخدم هذه الدراسة النقد الأدبي النوعي، من خلال دمج التحليل النصي مع تحليل الخطاب والممارسة الاجتماعية، استنادًا إلى نموذج فايركلاف الثلاثي الأبعاد. وقد استُخرجت البيانات من اقتباسات مختارة من الرواية تصوّر صراعات إيديولوجية تشمل شخصيات مثل فرودو، بورومير، غالادرييل، غاندالف، وساورون. يبني الخاتم معانيه من خلال اللغة والسرد والتفاعل بين الشخصيات، ويعمل كآلية لإعادة إنتاج السيطرة الإيديولوجية أو مقاومتها. تُسهم هذه الدراسة في حقل الأدب الإنجليزي من خلال إظهار كيف يمكن للأدب التخييلي أن يكون وسيلة لتمثيل البنى الإيديولوجية وعلاقات السلطة، كما تُعزز دور التحليل الأدبي في الكشف عن المعاني الثقافية المشفّرة داخل النصوص السردية.

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CHAPTER I

INTRODUCTION

In this section, the researcher discusses the introduction of this study. This section includes the background of the study, research problems, significance of the study, scope and limitations of the study, and definitions of key terms. In this chapter, the researcher also mentions several previous studies.

A. Background of the Study

Literature is classified as fiction, although nothing is entirely fictional. Even fiction contains reality that is intended to be read in various ways, either directly or indirectly, through the acts of characters and symbols (words with associative meanings). Literature differs from everyday works in that it is characterized by morality, experience, and beauty (Niaz et al., 2019). For a work to qualify as literature, it must have all of them or at least one of them. Of course, The existence of elegant language and deep meaning is one of the primary prerequisites for a work to be classified as literary. According to Ahyar (2019), a work can also be classified as literary if it embodies universal human values, has a strong topic, a clear structure, and a unique and imaginative linguistic style. Thus it can be said, that the social, political, and cultural context of people's life is also reflected in literary works. Furthermore, according to Ghozi (2008) literature it cannot be separated from the social and historical context of its creators. Moreover, literature is an art form that includes imaginative works such as poetry, drama, and novels. Literature is distinguished from other forms of writing because it prioritizes the function of

using a distinctive language, and focuses on the world of imagination or fiction (Wellek & Warren, 1949). Furthermore, J.R.R. Tolkien created a fantasy story in *The Fellowship of the Ring* that initially centered on an epic adventure. However, upon further investigation, it is revealed that the main motif of the One Ring is a representation of ideology and power.

The Lord of the Rings, first published in 1954, The Hobbit Frodo Baggins receives a mysterious and powerful ring from his uncle Bilbo Baggins at the beginning of the novel, which is set in the peaceful Shire. It turns out that this seemingly harmless object is the One Ring, an evil relic created by the Dark Lord Sauron to rule over all the other rings of power and, ultimately, Middle-earth. Frodo embarks on a perilous journey to destroy the Ring in order to stop Sauron from reclaiming it and establishing his rule. The wise wizard Gandalf, the noble Aragorn, the brave Boromir, the elf Legolas, the dwarf Gimli, and his loyal hobbit friends Samwise Gamgee, Merry, and Pippin are among the diverse group of companions who accompany Frodo. As they traverse treacherous landscapes, from the magical kingdom of Lothlórien to the dark caves of Moria (Tolkien, 1954).

Many characters in this novel highly covet the One Ring, this ring also has the power to control all creatures because this ring is one for all in the novel it is also explained in the prologue that the main ring was forged by the dark elf king of darkness Sauron in his ambition to conquer middle earth. Therefore, the one ring falls into the hands of a hobbit Frodo the main character in this novel. Boromir one of the ring bearers in the group gets incitement from the one ring so that Boromir's unconscious is tempted by the incitement fortunately Aragorn, and Gandalf remind

Boromir to hand over the main ring directly to Frodo (Tolkien, 1954). Therefore, For the purpose of to acquire knowledge more about how the one ring represents the ideology and power, the researcher takes an interest in studying the novel. In addition, this study adds to earlier representation of meaning-based studies on the same subject.

There are several previous studies related to this study. Researcher found studies that have the same object but use different theories and objectives of research objects in journal articles and theses. Several studies use the same novel object. *First*, research conducted by Abir (2020) using the same object about the symbolism approach from Ferdinand De Saussure which focuses more on good and evil in the novel. *Second*, Akromi (2010) research study focuses more on examining the value of heroism in the main character, namely Frodo Baggins in the novel *The Fellowship of The Ring*. He found the values of heroism, such as courage, responsibility, determination. This study shows how the influence of Frodo's environment, friends, and journey shape him as a heroic character. *Third*, Araujo (2021) study compares the novel *The Fellowship of the Ring* by J.R.R Tolkien with the film script (not the film directly). This analysis focuses on the narrator, language, characters, and plot. This study highlights the differences in adaptation, this study emphasizes that adaptation is a new entity that does not have to be completely the same as the original source.

Fourth, Elvandari & Neisya (2021) researched using two objects. This journal discusses the intertextual study between the novels *The Fellowship of The Ring* by J.R.R Tolkien and *The Philosopher's Stone* by J.K. Rowling. With a

descriptive method, they found intrinsic elements such as theme, plot, characters, setting, and symbols in both novels, this article journal uses Kristeva's theory. *Fifth*, research conducted by Andriana (2022) Perspect Frodo Baggins' inner conflict in *The Fellowship of The Ring* by J.R.R Tolkien using Kurt Lewin's psychoanalytic theory of inner conflict. This study identifies three main types of inner conflict experienced by Frodo Baggins namely Approach-Approach inner conflict, Avoidance-Avoidance, and Approach-Avoidance being the most common. Moreover, this study analysis highlights the complexity of character development. Therefore, several previous studies use the same object and different theories.

The researcher has found several previous studies using Stuart Hall theory, but with different objects. *Sixth*, research conducted by Hermayanthi (2021) this study analyzing the film *Miss Baek* directed by Ji-won Lee about child abuse, using Stuart Hall's theory and Roland Barthes semiotics, this study found several basic points about child abuse and neglect. Furthermore, the forms of violence, causal factors and long-term consequences are depicted in every scene in the film *Miss Baek*. *Seventh*, Threenoa (2023) This study highlight the Plularity in music video *Wonderland Indonesia* by Alffy Rev using Stuart Hall's representation of Charles Sanders Peirce's semiotics, this study found that cultural plurality in the music video is represented through 12 scenes with 4 main elements, namely language, belief systems, behavioral style, and cultural characteristics.

Eighth, research conducted by Umniyyah et al (2024), In this study, the novel *Tarian Bumi* by Oka Rusmini is analyzed via the lens of Stuart Hall's theory of representation, which serves as the fundamental theoretical foundation. Through

an examination of the female characters appearing in the book, the research investigates the ways in which patriarchy is profoundly ingrained in Balinese society. According to the findings of the survey, women face restrictions as to the freedom and choices they have in their lives. *ninth*, research conducted by Anggradinata (2022) This research employs Stuart Hall's representation theory and Simone de Beauvoir's feminist perspective to analyze the depiction of Arab women's lives within a patriarchal culture in the novel. The study's findings indicate that the principal female characters in the novel endure several types of social and cultural repression while also exhibiting opposition to the conventional ideals that subjugate women. Women possess a profound awareness of gender inequity and advocate for their presence in the public domain. *Tenth*, research by Ariestyani & Ramadhanty (2022) This study demonstrates how *social media* is used to disseminate information regarding *sexual health*. Furthermore, the study revealed that while some people had a negotiated stance and oppositional views, the majority had a dominating hegemonic reception in which they received the message conveyed by the account.

The researcher also found several previous studies that related with CDA approach with object literature. *Eleventh*, research conducted by Asif et al (2021) This study reveals the dominance of patriarchal culture and social hegemony over women in Bapsi Sidhwa's novel *Water* using Fairclough's critical discourse analysis approach. Furthermore, this study analyses how the discourse in the novel depicts the marginalisation, exploitation, and suffering of women by integrating Gramsci's theory of cultural hegemony. *Twelveth*, Erawan et al (2023) examines the

representation of hegemonic power in Putu Yudiantara's novel *Basur* using Antonio Gramsci's theory of hegemony and Fairclough's critical discourse analysis approach. More deeply, this study reveals that power in the novel is not only shaped by material things such as wealth, but also by spiritual knowledge that creates symbolic domination.

Thirteenth, research conducted by Permatasari et al (2021) This study analyses Leila S. Chudori's novel *Laut Bercerita* using Fairclough's approach to reveal human rights violations during the New Order regime. In addition, this study combines Thomas Hobbes theory of state power and human rights theory to highlight how state power is manipulated in political and social narratives. *Fourteenth*, Rahim (2024) This study examines the representation of women in Maysaloon Hadi's novel The Black Eyes using Fairclough's theory and the Feminist CDA approach. Furthermore, this study demonstrates how women are represented in the post-conflict socio-political conditions of Iraq and how language is used to construct narratives of subordination and empowerment. Fairclough's three levels of CDA are used to explore the text, discursive practices, and social context that shape meaning. *Fifteenth*, research conducted by Jabbar (2023) This study examines Oka Rusmini's novel *Tempurung* using Fairclough's critical discourse analysis approach. The main focus of this study is how female characters in the novel represent resistance against the oppressive patriarchal system, myths, and customs. Furthermore, the findings indicate that this novel is an ideological articulation of the struggle for gender equality, and that literary works can serve as a medium of resistance against ideological domination in culture.

Based on previous research, there have not been many studies that specifically analyse the meaning of ideology and power through the object of the ring in the novel *The Fellowship of the Ring* using Stuart Hall's theory of representation and Norman Fairclough's critical discourse analysis approach. Furthermore, this study is expected to fill this gap by presenting a critical reading of the Ring as a construction born of language, ideology, and social interaction in literary works. This focus allows the researcher not only to understand the ring as a narrative object but also as a representation of power and ideology. Additionally, this study is expected to contribute theoretically and methodologically to literary studies, particularly for other researchers and readers.

B. Research Question

Based on the description of the research background, the researcher focus this research by presenting one main research question:

How are ideology and power represented through the ring in J.R.R Tolkien's *The Fellowship of The Ring*, using Stuart Hall's theory of representation and Critical Discourse Analysis?

C. Significance of the Study

Theoretically and practically, this research should benefit readers, students, and other researchers. The results of this research should theoretically aid in the advancement of literary studies. Additionally, this will make it possible for readers and other the researchers to comprehend how The One Ring represents the ideology and power. The practical goal of this research is to serve as a reference for

understanding Stuart Hall's representation and critical discourse analysis Fairclough based on objects and as an alternate medium for enhancing knowledge. The findings of this study will be beneficial to UIN Maulana Malik Ibrahim Malang's Department of English Literature undergraduate students, and other researchers whom wish to study the same subject as a reference for literary works.

D. Scope and Limitation of the Study

This study focuses on the analysis of the ring as a representation of ideology and power in JRR Tolkien's *The Fellowship of the Ring* novel, using the Stuart Hall representation theory and critical discourse analysis approach. The scope of the study is limited to elements that reflect the ideological and power as in Fairclough CDA.

This study has limitations on the analysis of one volume of the novel, namely *The Fellowship of The Ring*, without considering the entire trilogy of the novel and other approach in Stuart Hall theory and approach. In addition, Stuart Hall's representation theory uses a constructionist approach and CDA Fairclough in analyzing novel of The Fellowship of The Ring.

E. Definition of Key Terms

The key terms in the study include:

1. The Ring: In the novel *The Fellowship of the Ring*, the One Ring is an object created by Sauron to rule all beings in Middle-earth through domination over the other Rings of Power (Tolkien, 1954).

2. Representation: the process of producing and exchanging meaning through language among members of a society or culture. Representation connects concepts in the mind with language so that when interpreting objects, people, real or imaginary events (Hall, 1997).

3. Ideology: is the meaning in the exercise of power by shaping perspectives, ways of thinking, and ways of speaking that maintain unequal power relations. Ideology is also a discourse on how to represent the world, which simplifies and conceals social inequalities and helps the domination of others (Fairclough, 2015).

4. Power: Power in discourse is not only domination, but also the ability to create accepted rules, structures, and discursive practices. Furthermore, power is manifested in language practices that often appear neutral but are full of ideological content (Fairclough, 2015)

CHAPTER II

REVIEW OF RELATED LITERATURE

This section describes the theoretical underpinnings that guided this inquiry. The researcher starts by reviewing the representation Stuart Hall. Then, the researcher reviewing the critical discourse analysis Norman Fairclough.

A. Stuart Hall representation

Hall (1997) said that representation is the process of producing and exchanging meaning through language among members of a society or culture. Representation connects concepts in the mind with language so that when interpreting objects, people, real or imaginary events. Furthermore, culture is basically about shared meanings or shared meanings that are built and exchanged through language as the main representation system in this process language not only functions as a means of communication but also as the main medium where concepts, ideas, and feelings are expressed through signs and symbols. In addition, representation through language is at the heart of how meaning is produced, circulated, and understood.

When it comes to representation, Hall (1989) maintains that it is inextricably linked to enunciation, which refers to the location and time at which the subject speaks and the location where meaning is formed. Within the context of this concept, cultural identity is not just about being, but also about being continually. When it comes to the formation of cultural subjects, Hall (1989) also places an emphasis on the significance of differences, discontinuities, and displacements. In

a more profound sense, the meaning of the term "différance" as used by Derrida is constantly postponed and never determined. Identification is not a permanent position in the network of history, culture, and power; rather, it is a place that is unstable and subject to change. In addition, one's identity may be discovered by examining the position of cultural narratives and cultural practices, both of which are in a state of ongoing change (Hall, 1989).

Meaning is also not permanently attached to an object but is given through cultural practices, interpretation frameworks, and the use of narratives built by cultural participants. The main elements in the representation of meaning according to Stuart Hall (1997) include several important aspects that are interrelated. First, representation consists of two main parts, namely mental representation and language. A concept is a picture or idea in the mind about something, while language is a tool used to express and communicate the concept to others through a system of signs, symbols, or images. Second, Stuart Hall (1997) in his book distinguishes three approaches to the representation of meaning, namely the reflective approach, meaning is considered to reflect reality directly, the intentional approach, meaning comes from the intentions of the speaker or writer, and the constructionist approach, meaning is constructed through the interaction between concepts in the mind and language used in a social and cultural context (Hall, 1997).

1. The Reflective approach

Representation is seen by the reflective approach as a direct mirror of reality. This point of view holds that language serves to reflect the objective meaning found in things, people, or events. Additionally, representation is defined

as an effort to use language or other indicators to "capture" the meaning that exists in the environment. This method is seen to be restricted, though, since it fails to acknowledge that representation is never a perfectly neutral process; meaning is never entirely set or natural because all representations contain some decisions about how to portray reality. According to this perspective, literary works' use of language and symbolism directly reflects reality. Literature is also viewed as a mirror of society, with the author acting as a camera to capture the historical, cultural, and social aspects that relate to him. It is thought that the text's meaning originates from the actual world, and representation is objective (Hall, 1997).

2. Intentional approach

In his book, Hall (1997) discusses the intentional method, which emphasizes the significance of human subjectivity in the representation process. According to this concept, the speaker, writer, or artist's intention—rather than the outside world—is what gives meaning. Language is viewed as a tool for communicating subjective interpretations of reality and human experiences. On a deeper level, this method is critiqued for failing to recognize the social component of language, which is that communication is only possible within the parameters of mutually accepted norms within the cultural group. In addition, this approach also emphasizes that meaning results from the author's intention or purpose. Language in literary works is used as a means to express the author's ideas, attitudes, or personal views of the world. In literary analysis, this approach invites readers to explore how the author's intentions and goals influence the content and meaning of the text (Hall, 1997).

3. Constructionist approach

The constructionist approach dominates modern cultural studies. According to Hall (1997), meaning is created through social behaviors in representational systems rather than being innate in things or entirely under the authority of individuals. Furthermore, it is believed that representation is an active process that builds a knowledge of the world via the use of concepts and signals. Furthermore, language and other sign systems are important for both explaining and influencing how the world is viewed and comprehended. The significance of social, cultural, and historical frameworks in forming meaning is acknowledged by this method, which also creates room for critical examination of representations linked to ideology and power. According to this approach, meaning in literary works is created through the interaction of text, language, and readers within a specific social context rather than coming from reality or the author. Consequently, this method creates room for a more pluralistic and critical interpretation of literary works (Hall, 1997). Thus, Hall's constructionism (1997) provides a conceptual basis that meaning is not fixed, but rather constructed through systems in specific social and cultural contexts. Furthermore, how meaning is produced and maintained requires Norman Fairclough's critical discourse analysis approach to examine ideology and power.

B. Fairclough's Critical Discourse Analysis

Fairclough (2013) states that critical discourse analysis is an analytical framework that seeks to elucidate the interplay between discourse, power, and ideology. This technique extends beyond text analysis to incorporate discursive and social behaviors involved in the creation, diffusion, and consumption of discourse. Fairclough (2013) views the language as a fundamental component of social practices that both influence and are influenced by social structures, contributing to the preservation or contestation of prevailing power dynamics. Fairclough (2013) asserts that discourse transcends mere language communication, functioning as a social activity that both influences and is influenced by wider social systems. Consequently, critical discourse analysis examines not only the linguistic features of a text but also its function within power dynamics and ideological structures (Fairclough, 2013).

Power and ideology provide the primary pillars of critical discourse analysis theory. Fairclough (2015) contends in his book that power is exhibited not just via direct control over human acts but also through language, which gradually shapes consciousness, constrains cognitive options, and perpetuates social order. Moreover, ideology functions not just as an overt system of ideas but also manifests as common sense. Ideological speech works to conceal unequal power dynamics, rendering them seemingly natural, rational, and beyond scrutiny. Ideology functions by justifying domination and social inequality through ostensibly neutral representations in language (Fairclough, 2015). Fairclough's CDA model includes

textual analysis, discourse practice, and social practice, offering a compherensive approach to analyze ideology and power.

1. **Textual Analysis**

linguistic and semiotic components that directly influence conversation, as well as the internal organization of a document. This level is known as textual analysis, according to Fairclough (2013), and it focuses on how language is employed in written texts to create particular representations of reality. To be more precise, academics look at things like standardization, metaphor, coherence, syntactic organization, lexical choices, and language style. Furthermore, language construction is never neutral; each word choice and sentence structure has ideological connotations and represents a specific social perspective, which makes this examination crucial. These small components are the first step in determining how meaning is created, normalized, or even altered in a text (Fairclough, 2013).

Fairclough (2013) categorizes textual analysis into two primary components: interdiscursive analysis and linguistic analysis. Interdiscursive analysis examines the integration of various discourses, genres, and styles within a single text to produce specific effects. Linguistic analysis examines features including vocabulary, grammar, structure, and cohesion, as well as sentences, and how these elements reflect or obscure power relations (Fairclough, 2013).

2. **Discourse Practice**

Discourse practice is a central concept in Fairclough's (2013) approach to Critical Discourse Analysis (CDA). Within the framework of three-dimensional analysis, discourse practice serves as a bridge between text and social practice.

More specifically, discourse practice refers to the processes of production, distribution, and consumption of texts within a specific social and institutional context. Texts are not viewed as standalone entities; rather, they are the result of discursive processes involving various actors, institutions, and the socio-ideological conditions that shape them. The primary function of discourse practice in CDA is to demonstrate how the relationship between micro linguistic structures within texts and macro structures in society—such as ideology, power, and domination—can be analyzed in depth. Therefore, discourse practice is not merely a process of communication techniques but a battleground of meaning laden with ideological interests. It can be stated that discourse practice enables CDA to critically examine language as an active and dynamic social practice. Furthermore, by integrating the dimension of discourse practice, CDA is able to connect detailed textual analysis with broader social structures, thereby producing a more comprehensive understanding of the role of language in power relations (Fairclough, 2013).

3. **Social Practice**

According to Fairclough, language and discourse cannot be separated from social practices, as both mutually shape each other in a dialectical manner. In this view, texts and discourse are integral components of social practices that are ideological in nature and often play a role in either sustaining or challenging social inequalities. More broadly, social practice refers to the wider social context, including economic, political, cultural systems, institutions, as well as the underlying power relations and ideologies. In other words, social practice encompasses larger social structures that not only influence how discourse is

formed but also how discourse contributes to the formation, reproduction, or transformation of social structures. Furthermore, social practice involves the institutions and norms that prevail in society, as well as how practices become naturalized, appearing as normal or neutral in everyday life. In Critical Discourse Analysis (CDA), examining social practice means situating texts within a broader framework of power and ideology, and understanding how texts and discursive elements relate to the dynamics of domination, resistance, and hegemony (Fairclough, 2013).

CHAPTER III

RESEARCH AND METHOD

In this chapter, the researcher describes the method used in this research. These include research design and data sources, data collection, and analysis. The readers can find out the process by the researcher in conducting this research.

A. Research Design

This research uses Stuart Hall's (1997) representation theory as the main framework and Fairclough's (2013) CDA as the analysis theory for J.R.R Tolkien's novel *The Fellowship of the Ring*. Furthermore, the main theoretical framework employs a constructionist approach to representation without considering other forms of representation, such as the reflective and intentional approaches, in the research, as meaning is not neutral in the object but is shaped by language, signs, and cultural practices (Hall, 1997). Therefore, the researcher uses Fairclough's CDA (2013), which provides a three-dimensional analytical framework: textual analysis, discourse practice, and social practice to analyze the object more deeply.

Therefore, from a discursive perspective, representation is not only produced through the use of language, but also through discursive practices involving ideology and power (Fairclough, 2013). This approach allows researchers to analyse how literary texts not only convey stories, but also reproduce or challenge ideology and power. The data gathering methods used in this study include literature review. It is believed that literature study is appropriate to be used as a

strategy in gathering data in a literary work as it helps researchers analyze literary works in the form of novels, which are sources of written data. One method for gathering information derived from textual sources is a literature study. Additionally, scientific articles, essays, reports, theses, and other electronic media can be used as sources for literary studies. Data was gathered using methods from literature studies, and the researcher categorized a number of theory-related references that may be utilized to bolster the study's findings.

B. Data Source

The data source is the novel *The fellowship of the Rings* by John Ronald Reuel Tolkien, published in Great Britain 1954. This novel has 22 chapters with 515 pages. The researcher only uses HarperCollins Publisher and the characteristic data source is online version. It is to avoid differences in information in the data presented in this study. As well as books on representation Stuart Hall (1997), and Fairclough's (2013) CDA as theory for the researcher analyses objects.

C. Data Collection

The data collection techniques in this study use reading and mark techniques, as describe as follows:

1. Reading techniques

The researcher start read the novel for understand it context from the story,this is made through an in-depth reading of the data source for *The Fellowship of the Ring* novel.

2. Mark techniques

Moreover, the researcher mark the quotation or phrases containing representation ideology and power in the novel *The Fellowship of the Ring*.

D. Data Analysis

In addition, to reading and marking relevant quotations from *The Fellowship of the Ring*, data analysis was conducted using Stuart Hall's (1997) theory of representation and Fairclough's (2013) three-dimensional CDA as tools for interpreting ideology and power in the novel's narrative. Thus, the data process was as follows:

1. Classifying texts containing representations of ideology and power in objects in J.R.R. Tolkien's novel *The Fellowship of the Ring*.

2. Data analysis using three-dimensional CDA, namely textual analysis, discourse practice, and social practice, to reveal how ideology and power are represented through the object of the ring.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the data explanation from *The Fellowship of the Rings* is covered. The researcher uses Stuart Hall's representation constructionist and three dimensional CDA Fairclough to offer the results and debate. In this discussion, the researcher presents one articulation of the study's problem, which the researcher addresses by relating about how ideology and power is represented in this novel.

A. The representation of ideology and power through the ring

In J.R.R. Tolkien's novel *The Fellowship of the Ring*, it is explained that the ring is not just an ordinary accessory but as an object of power and authority. At the beginning of the story, Frodo and Gandalf are having a conversation when Frodo asks about the ring in his hand. In the narrative, Frodo says, 'This is the master-ring, the one ring to rule them all.' In the phrase 'to rule them all,' according to Hall's constructionism, this representation is not inherent to the object but is formed by social interaction, the ring becomes a central object through wich power operates, and meaning is continuously negotiated as in the quote below.

Datum 1

> *"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.66-67)

The above quotation strongly represents the ideology and power that run through the narrative of J.R.R. Tolkien's novel *The Fellowship of the Ring*. Furthermore, the researcher examines how the ring serves not merely as a physical

object but as a complex representation of power. Within the framework of Fairclough's Critical Discourse Analysis (CDA), the researcher applies three dimensions of analysis: textual, discourse practice, and social practice.

Additionally, in the first textual stage, these sentences emphasise the dominant nature of the ring as the 'Master-ring,' which has the power to control everything. The use of the term 'Master-ring' indicates a clear hierarchy where the ring is not merely a tool but an entity with authority and control. Furthermore, the phrase 'to rule them all' creates an image of total domination, with all creatures in Middle-earth under the ring's influence. Additionally, the emphasis on Sauron's 'loss' of the ring highlights the fragility of power, as the loss of the ring contributes to a significant weakness in his power. Thus, this demonstrates that power is temporary and can be influenced by external factors.

On the next level of discourse practice, we can see how this narrative functions to shape the reader's understanding of power and desire. The ring is not only a desirable object but also a dangerous one. The statement "He greatly desires it but he must not get it" creates tension between desire and prohibition, reflecting the internal conflict experienced by Sauron. More deeply, this shows that power is not just about possession, but also about control and limitations. In this context, the representation of the ring as a desired yet forbidden object reflects a broader ideology about power that is not accessible to everyone, and that the desire for power is often accompanied by serious risks and consequences.

This quote on social practice can be interpreted as a reflection of the dynamics within society. The ring as a representation of power can be seen from

how power operates in a broader social context. In the world of *The Fellowship of the Ring*, Sauron seeks to obtain the ring in order to dominate all creatures in Middle-earth. This creates an image of a constant struggle for power, where individuals or entities in power seek to maintain their dominance, while others seek to free themselves from that influence. Furthermore, The statement "he greatly desires it – but he must not get it" has a deeper social meaning, namely the existence of a social control mechanism over who is entitled or not entitled to hold power. This reflects the social tension between the desire of individuals or groups to control resources (in this case, the ring of power) and the social norms or consensus that limit access to power to prevent abuse. In society, this can be seen in systems of checks and balances, power limitations, or even resistance to tyranny. Therefore, the ring in the novel The Fellowship of the Ring does not only function as an object of power, but also as an interpretation of desire, domination, and vulnerability. Through this analysis, we can understand that the representation of the ring in Tolkien's narrative reflects a complex ideology of power, where power is not only absolute but also influenced by loss and desire.

Both theories complement each other in analyzing the representation of ideology and power through the object of the ring. Stuart Hall emphasizes that the meaning of power is a social construct that depends on cultural context and reader interpretation, while Fairclough provides an analytical framework for unpacking how language and discursive practices construct and reproduce the ideology of power and domination in a broader socio-cultural context. Furthermore, Hall helps researcher understand how the ring is constructed as a symbol of absolute and

dangerous hegemonic power, while Fairclough explains how word choice, sentence structure, and social context shape the discourse and how the ideology of power is represented and maintained through language.

In the novel, Gandalf tells Frodo that there are words in the ring by putting it in the fireplace in the place in which Frodo occupies after being burned for a while and raised by Gandalf, there is an inscription in the language of the dark elves, Frodo pays attention to the sentence and is read by Gandalf, This demonstrates that the representation of power and ideology intertwined in the narrative is very profound, In this quote, the One Ring is not just an ordinary ring, but a signifier that represents the ideology of absolute power and total domination. According to Hall, the repetitive phrase 'One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them' constructs a powerful meaning about totalitarian and hegemonic power. The ring is depicted as a tool that not only controls but also binds and unites all elements under its power, even in the 'darkness' that hidden, manipulative, and destructive domination. Tolkien's encoding process instils the ideology that centralised and absolute power is a threat that must be guarded against, and this meaning will be decoded differently by readers according to their social context and experiences. The meaning of the ring as a total power also contains ambiguity: on the one hand as a tool of control, on the other as a source of danger that threatens freedom. This reflects how the ideology of power is never monolithic but rather full of contradictions and conflicts that are constantly at stake in discourse, as evidenced by the following quotation.

Datum 2

"One Ring to rule them all, One Ring to find them,
One Ring to bring them all and in the darkness bind them." (p. 66)

This quote explains that, on a textual level, the repetition of the phrase 'One Ring' emphasises the dominance and centrality of the ring in the narrative structure. The ring functions not only as a physical object but also as a representation of power, with the ability to control, bind, and find all creatures in darkness. Furthermore, the phrase 'In the darkness bind them' shows that the power possessed by the ring is oppressive and binding, creating an image of control that is not only physical but also psychological. This reflects an ideology that associates power with domination and oppression, where individuals or groups bound by that power lose their freedom and autonomy.

Furthermore, at the level of discourse practice, this quote creates a narrative that invites readers to understand the relationship between power and darkness. The ring as a binding tool shows that power is often accompanied by frightening and oppressive elements. In this context, the representation of the ring as an entity capable of binding all creatures in darkness reflects a broader ideology about how power can operate in society.

In terms of social practice, this quote can be interpreted as a reflection of the dynamics of power in a broader social context. The phrase 'to rule them all' has broad social connotations because it represents an ideology of absolute power that seeks to control all parties in society. It reflects a hierarchical and hegemonic social structure, in which one entity (the ring's owner) has complete control over other groups, reflecting the social reality of societies that recognise political, economic, or cultural domination. In a real social context, this can be linked to the phenomenon

of power monopoly by elites or authoritarian regimes that seek to control all aspects of society. Therefore, this shows that power is not only explicit but can also operate subtly and covertly, binding individuals within an invisible system. In terms of social practice, this quote can be interpreted as a reflection of the dynamics of power in a broader social context. The ring as a symbol of power can be seen as a representation of how individuals or groups strive to dominate and control others. In the context of modern society, this can be linked to criticism of authoritarian political systems, monopolies of power, or ideologies that suppress individual freedom. The quote contains a social warning that uncontrolled and hidden power can bind society in conditions of subordination and injustice.

These two approaches complement each other in revealing how ideology and power are represented through rings. Stuart Hall emphasises the dynamic process of meaning construction, which depends on social and cultural contexts, while Fairclough provides a systematic analytical framework for unpacking how meaning is formed, produced, and linked to broader social practices. In the context of this quote, Hall helps us understand how rings as symbols are culturally and ideologically constructed, while Fairclough explains how language and text structures build discourses of power and how these discourses interact with existing social practices and ideologies. Thus, the integration of these two theories allows for analysis that is not only deep at the text level, but also at the level of broader social practices and ideologies.

The researcher began to conduct an in-depth reading of Tolkien's novel, continuing with the story when Frodo and Gandalf began to discuss why the enemy

was still seeking ways to increase his power to subdue all resistance and why this ring was the main reason for subduing all creatures in Middle-earth. This representation shows the position of the object in forming the meaning of 'the One Ring.' referring to the power that subdues all resistance. In this quote, the Enemy is represented as an entity whose power is incomplete because it does not yet possess the One Ring. The ring is constructed as the main symbol of power and knowledge capable of subduing resistance and destroying the last line of defence. The meaning of the ring as a source of absolute power is not inherent in the physical ring itself, but rather the result of linguistic and narrative construction that links the ring to the ideology of total domination. Thus, the ring becomes a symbol imbued with ideological meaning about absolute power that can control and oppress all territories. Gandalf and Frodo are the ones who construct the representation of this ring, as in the quote below.

Datum 3

> *"The Enemy still lacks one thing to give him strength*
> *and knowledge to beat down all resistance,*
> *break the last defences, and cover all the lands in a second darkness.*
> *He lacks the One Ring."* (p.67)

The above quote contains a significant representation of power and ideology. On a textual level, this statement highlights the dependence of 'The Enemy' on the One Ring as a source of power and knowledge. The phrase 'lacks one thing' indicates that although the enemy possesses great power, it still requires the ring to achieve complete domination. The use of the terms 'strength and knowledge' creates an image that power is not only physical, but also involves understanding and strategy. Moreover, the phrase 'cover all the lands in a second

darkness' reflects a greater threat, in which this second darkness not only representation of oppressive power, but also the loss of hope and freedom for all creatures in middle-earth. This quote uses strong, ideologically charged words such as 'strength and knowledge', 'beat down all resistance', 'break the last defences', and 'cover all the lands in a second darkness'. These words emphasise destructive and totalitarian power. The phrase 'second darkness' contains a metaphor that signifies a new, broader and more threatening darkness that will envelop the entire world if the ring falls into the hands of the enemy. The sequential and progressive sentence structure depicts an escalation of the threat, reinforcing the ideology that the enemy's power will become absolute and uncontrollable if they possess the ring.

More profoundly, in the dimension of discursive practice, this quote creates a narrative that invites readers to understand the relationship between power and powerlessness. The enemy's dependence on the ring shows that power is not absolute; it requires tools to consolidate its dominance. This narrative is usually conveyed by characters who have narrative authority such as Gandalf, who serve as legitimizers of truth in the story. This narrative constructs a discourse about the ring as a source of extremely dangerous power and the focus of a power struggle. Readers are encouraged to understand the ring as an ideological symbol representing the threat of totalitarianism and absolute domination.

Therefore, in terms of social practice, this quote can be interpreted as a reflection of the dynamics of power in a broader social context. The ring as a symbol of power can be seen as a representation of how individuals or groups seek to dominate and control others. In society (middle-earth), there are entities that seek

to oppress and control others, similar to how the enemy in this quote seeks to control all lands with the help of the ring. The parts that contain social context are found in the phrases 'beat down all resistance', 'break the last defences', and 'cover all the lands in a second darkness'. Furthermore, Those phrases represent a totalitarian and hegemonic ideology of power, which seeks to suppress all forms of resistance and control the entire territory. This reflects the social context in which absolute power operates through oppression and the elimination of opposition, a phenomenon that is evident in the political history of human societies, such as authoritarian regimes or colonialism. In other words, this section contains a reflection on the unequal social structure in which domination and subordination are the primary relationships. Additionally, the term 'second darkness' carries a metaphorical meaning related to repressive and hidden practices of power, which bind society in conditions of subordination and fear. This describes how power is not only physical but also ideological and psychological, influencing social consciousness and behaviour on a broad scale.

Therefore, these two theories complement each other in analysing the representation of ideology and power through rings. Stuart Hall emphasises that the meaning of rings as symbols of power is a social construct formed through language and cultural practices, while Fairclough provides an analytical framework for unpacking how language in texts constructs discourses of power and how these discourses interact with broader social practices and ideologies. Thus, the representation of the ring as a source of absolute power (Hall) is reflected in lexical

choices and narrative structure (Fairclough), while also being linked to the socio-political context that constructs and reproduces itself through such discourse.

In the next part of the story, the process of creation and function of The Ring as an instrument of absolute power and betrayal in Hall's perspective of representation, the meaning of 'The Ring' is not fixed or inherent in the object itself, but is constructed through the language and sign system used in the text. Hall emphasizes that representation is a process of producing meaning through language, where concepts in the mind are communicated through signs that are mutually understood by a particular cultural community (Hall, 1997). In the quote, the process of betrayal and the secret forging of the ring 'forged secretly' builds the meaning that power often arises from manipulation, hidden knowledge, and betrayal. The ring becomes a signifier containing the signified concept of corrupt power and the desire to dominate others, it represents the process of constructing a manipulative and hegemonic ideology of power. The ring as a symbol of power is not merely a physical object, but rather the result of an ideological construction that contains meanings of domination and betrayal. This meaning is formed through a narrative that associates the ring with power obtained through deception and secret control, therefore making the ring a symbol that represents the ideology of absolute power rooted in the control of knowledge and betrayal, as evidenced in the following quote.

Datum 4

> *"whereas he learned all their secrets, and betrayed them,*
> *and forged secretly in the Mountain of Fire the One Ring to be their master."* (p.315)

The researcher then used Fairclough's three-dimensional CDA, which states that this quotation can be interpreted in terms of textual, discourse practice, and social practice. Furthermore, textually, the use of diction such as 'learned all their secrets', "betrayed", and 'forged secretly' emphasises the acts of mastering knowledge, betrayal, and the creation of power in secret. In addition, the structure of this sentence builds a narrative about a subject who possesses cunning, craftiness, and great ambition to dominate. The choice of words 'to be their master' affirms the unequal power relationship between the creator of the ring and the other ring owners, revealing the existence of hierarchy and domination. The phrase 'forged secretly in the Mountain of Fire' adds a mysterious and secretive dimension, reinforcing the image of power built in a hidden and manipulative manner. The sentence structure linking secret control and betrayal with the creation of the ring reinforces the ideology that absolute power is built through unethical and hidden practices.

Shifting to discourse practice, this narrative was produced by Tolkien as a reflection on the dynamics of power in society, both real and imaginary. Readers interpret The Ring as a metaphor for destructive absolute power, where knowledge and secrets are used as tools to control and subjugate others. The process of consuming this text allows readers to associate the representation of 'The Ring' with socio-political realities, such as corruption of power and betrayal in human history. Thus, the representation of The Ring as a tool of domination and betrayal reflects criticism of centralised and authoritarian ideologies of power. In a broader context, The Ring becomes a symbol of warning against the dangers of centralised

and uncontrolled power, as well as the importance of transparency and trust in social structures. This narrative is usually conveyed by figures who have narrative authority, therefore legitimising the truth in the story. The narrative constructs a discourse that the power represented by the ring is the result of secret control and betrayal, which reinforces the ideology of domination and control. The practice of text consumption by readers is directed towards accepting the interpretation that absolute power is often built through manipulative and hidden means, which also intertextually relates to real political and social discourse about power corruption and elite betrayal.

The social practices represented through this narrative are resistance to domination and rejection of power obtained through betrayal and manipulation. Furthermore, The parts that contain social context are mainly found in the phrases 'learned all their secrets', 'betrayed them', and 'forged secretly'. The phrases 'learned all their secrets' and 'betrayed them' reflect social practices related to the mastery of secret knowledge and betrayal in the dynamics of power. In the context of real society, this contains the ideology that power is often obtained and maintained through control of information and betrayal of other groups, which is a common phenomenon in political and social history, such as political intrigue, manipulation, and elite power struggles. This shows how power is not only physical, but also ideological and symbolic, operating through hidden and manipulative practices the phrase 'forged secretly in the Mountain of Fire' adds a socio dimension related to how power is built secretly and non-transparently. This reflects social fears of hidden and manipulative power, which has the potential to

oppress and control society without being noticed. Within Fairclough's framework, this section shows how the discourse on power in the text interacts with the broader institutional and social context, where the practice of power often takes place behind the scenes and is difficult for the public to access. Therefore, the social context in this quote lies in the phrase 'learned all their secrets, and betrayed them, and forged secretly', which represents manipulative social practices of power, control of information, and betrayal, rooted in the social and cultural structures of society.

Hall emphasises that the meaning of the ring of power is a social construct formed through language and cultural practices, while Fairclough provides an analytical framework for analysing how language in texts constructs discourses of power and how these discourses interact with broader social practices and ideologies. Thus, the representation of the ring as a symbol of power constructed through secrecy and betrayal in Hall's representation is reflected in lexical choices and narrative structure such as Fairclough's CDA three dimension.

According to the quotation below, when Frodo discusses the primary ring he wears with Lady Galadriel in the following section of the story, Galadriel claims that Sauron offered her a place next to him as a very strong queen of darkness when she held the ring. This context represents how ideology and power are constructed through the object of the Ring. In Hall's perspective, the meaning of power attached to the Ring is not fixed, but rather constructed through language and social imagination that lives in the discourse of the novel. Galadriel, as a character known for her wisdom and nobility, asserts that if she were to accept the Ring, she would

become an absolute ruler no less terrifying than Sauron. The statement 'I shall not be dark, but beautiful and terrible as the Morning and the Night!' shows that power is not only synonymous with darkness, but can also appear in the form of stunning beauty that remains frightening. Hall (1997) emphasises that identity and meaning are dynamic processes that are always in the process of 'becoming', not something essential or fixed. Furthermore, the ring becomes a signifier whose meaning is socially constructed; it can be a tool for good or evil, depending on who holds it and how that power is used. However, Galadriel's narrative emphasises that power tends to corrupt whoever possesses it, as can be seen from the quote below.

Datum 5

> *"You will give me the Ring freely! In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Light ning! Stronger than the foundations of the earth. All shall love me and despair!"*(p.476)

According to the above quotation, This analysis can be explained using Fairclough's three-dimensional CDA. In this textual stage, the quotation uses very contrasting and poetic diction: 'beautiful and terrible', 'Morning and the Night', 'Fair as the Sea and the Sun and the Snow upon the Mountain', 'Dreadful as the Storm and the Lightning'. This contrast emphasises the ambivalence of power— that power can be both enchanting and terrifying. The choice of words "All shall love me and despair!" affirms an absolute and totalitarian power relationship: forced love accompanied by despair. This quote is rich with emotionally and ideologically charged lexical choices. The imperative "You will give me the Ring freely!" contains a subtle pressure that indicates a subtle but powerful domination

of power. The phrase "In place of the Dark Lord you will set up a Queen" marks a change in the figure of authority, but maintains the same power structure.

Furthermore, at the discourse practice, Tolkien presents Galadriel as a figure who is aware of the destructive potential of the power of the Ring. Galadriel not only rejects power, but also acknowledges that she herself is not immune to the temptations and corruption offered by The Ring. This discourse positions The Ring as a universal representation of power that always poses a danger to anyone who possesses it, regardless of how noble the owner's identity or initial intentions may be. This sentence is likely to be uttered by Sauron who is trying to convince or manipulate another character to hand over the ring, therefore functioning as a rhetorical strategy that constructs a discourse of power that is both persuasive and intimidating.

Thus, in social practice, this representation criticises the ideology of absolute power and warns of the dangers of centralising power. Through Galadriel's narrative, Tolkien conveys the message that excessive power leads to domination, oppression, and despair, even if held by someone who appears to be good. The context of society is reflected in how the discourse in the quotation reflects and shapes the social structure, ideology, and power relations that exist outside the text itself. Moreover, in phrase "In place of the Dark Lord you will set up a Queen" has strong social connotations because it shows a shift in power from a patriarchal figure (the Dark Lord) to a feminine figure (the Queen) who maintains the same structure of domination and authority. This reflects how the ideology of power is not only related to a particular gender but can be represented in various forms that

still contain the same power relations. The next phrase 'All shall love me and despair!' reflects the ambivalence of power in society, where power can be both a source of attraction and a source of oppression and despair. It illustrates how the ideology of power shapes complex social relations, where rulers are not only feared but also revered, creating deep emotional and social dependencies within society. The social context in this quote lies in the phrases 'In place of the Dark Lord you will set up a Queen' and 'All shall love me and despair!', which represent complex and ambivalent social practices of power, as well as reflections of patriarchy and domination in society.

These two theories complement each other in analysing the representation of ideology and power through rings. Stuart Hall emphasises the dynamic process of meaning construction that depends on the socio-cultural context, while Fairclough provides analytical tools to unravel how language and discursive practices construct and reproduce the ideology of power in a broader social context. In this excerpt, Hall's theory helps researcher understand how the ring are constructed as ambivalent and complex signs of power, while Fairclough's theory explains how word choice, sentence structure, and social context influence the production and consumption of discourse, as well as how the ideology of power is represented and maintained through language.

The main ring is discussed in this context when Frodo and Gandalf are in Lord Elrond's house with representatives of the dwarf, elf, and human races. Boromir desires to utilize the ring for the kingdom of Gondor, In Stuart Hall's constructionist perspective, the meaning of The Ring is not fixed or inherent, but

rather constructed through language, narrative, and social interaction between characters. In the sentence "Let the Ring be your weapon, if it has such power as you say. Take it and go forth to victory!", The Ring is represented as an instrument of power that can change fate and determine victory. However, this construction of meaning also contains ambiguity: on the one hand, The Ring is seen as a solution to defeat and a symbol of hope; on the other hand, it is a source of corrupting and terrifying power, as hinted at in the previous narrative. Stuart Hall emphasises that representation is always linked to the process of producing meaning through systems of signs and discursive practices. In this quote, The Ring becomes a signifier for the concept of absolute power, where physical strength and courage ("Valour needs first strength, and then a weapon") are considered insufficient without the amplifying tool that is The Ring. However, In this quote, the Ring is represented as a strategic power and tool that can change the course of the conflict between the Free Lords and their enemies. The Ring is not only a magical object, but also a signifier that contains ideological meanings about power, courage, and victory that are expected to be achieved through its use. This narrative constructs an ideology of optimism and hope that power (represented by the Ring) can serve as a tool for liberation and victory over oppression. However, the use of the phrase 'if it has such power as you say' also opens up space for uncertainty and skepticism, suggesting that the meaning of the ring is not absolute and can be questioned. This confirms that the meaning of power through the ring is constructive and can change according to the social context . as seen in the quote below.

Datum 6

Wielding it the Free Lords of the Free
 may surely defeat the Enemy. That is what he most fears,
 I deem.
 'The Men of Gondor are valiant, and they will never sub
mit; but they may be beaten down. Valour needs first
 strength, and then a weapon. Let the Ring be your weapon,
 if it has such power as you say. Take it and go forth to
 victory!'. (p.348)

According to the above quotation, textually according to CDA Fairclough The use of words such as 'defeat the Enemy', 'valiant', 'never submit', and 'victory' builds a narrative of heroism and struggle. However, This quote uses persuasive sentences, such as 'Let the Ring be your weapon' and 'Take it and go forth to victory!', which contain strong imperatives and exhortations. The choice of words such as 'valiant,' 'never submit,' 'beaten down,' 'strength,' and 'weapon' builds a discourse of courage, struggle, and military strength. The structured sequence of sentences, from acknowledging courage to urging the use of the ring as a weapon, reinforces the narrative that power through the ring is the path to victory. Furthermore, the phrase 'if it has such power as you say' adds a critical note of doubt to the claim of the ring's power, suggesting that the power represented by the ring is not something certain or without risk.

At the level of discourse practice, this narrative reflects the discourse of power in society: that powerful tools or weapons are considered legitimate to use in order to achieve noble goals, even if they have destructive consequences. This practice demonstrates how power ideology can rationalise the use of corruptive power, even by those considered 'good.' This quote is delivered by Boromir, a character who acts as a leader convincing the heroes to use the ring as a strategic tool. This narrative constructs a discourse of legitimacy for the use of power (the ring) as a means to fight oppression. The practice of text consumption by readers is

directed towards understanding that power, although risky, is a strategic necessity in the fight against a powerful enemy. The Ring, as a representation of absolute power, reflects the dangers of political pragmatism where the tools created for oppression are desired by the oppressed.

On the social practice This quote reflects and constructs the ideology of fighting against oppression and domination. The phrase 'The Men of Gondor are valiant, and they will never submit' describes the values of courage, resilience, and spirit of resistance that are valued in society. However, the acknowledgement that they 'may be beaten down' also reflects the social reality that the struggle against hegemonic power is not easy and is fraught with risk. The call to use the ring as a 'weapon' contains a social context about how power and the tools of power are contested and used in social conflicts. According to Fairclough (2013), this social practice not only reflects social reality, but also plays a role in shaping and reproducing ideology and power relations in society. The discourse in this quote functions as a social practice that constructs the meaning of courage, power, and resistance in a broader social context, which is related to the social structure, institutions, and culture of society.

In this quote, Hall's theory helps researchers understand how rings are constructed as ambiguous and strategic representations of power, while Fairclough's theory explains how word choice, sentence structure, and social context influence the production and consumption of discourse, as well as how the ideology of power is represented and maintained through language.

This conversation transpired after Boromir suggested utilizing the ring to combat its original owner. However, Lord Elrond asserted that the ring could not be used, as it belonged to Sauron and had become intertwined with evil, The Ring is represented as a highly complex and paradoxical symbol of power, which not only grants great strength but also carries the danger of profound moral corruption. Within Stuart Hall's constructionist framework of representation, the meaning of The Ring is shaped through social and discursive construction processes, where this symbol does not have a single or essential meaning, but rather its meaning depends on the context and interpretations that develop within discourse. The sentence 'Its strength... is too great for anyone to wield at will, save only those who have already a great power of their own' constructs The Ring as an instrument of power that can only be controlled by individuals who already possess great power, emphasising that power does not stand alone but interacts with existing personal and social forces. However, the warning "But for them it holds an even deadlier peril. The very desire for it corrupts the heart" emphasises that this power carries an even greater risk of corruption, even for the most powerful. This represents the ideology that absolute power is destructive and seductive, capable of corrupting the morals and integrity of anyone who desires it, based on the following quote.

Datum 7

> *Its strength, Boromir, is too great for anyone to wield at will, save only those who have already a great power of their own. But for them it holds an even deadlier peril. The very desire of it corrupts the heart.* (p.348)

The quote can be analysed using CDA Fairclough. Textually, this quote uses strong and contrasting diction: 'strength', 'great power', 'deadlier peril', "desire", and 'corrupts the heart'. This choice of words builds a narrative about dangerous

and tempting power. The complex sentence structure emphasises the ambivalence of power great strength and great threat. The use of the word "corrupts" implies a negative transformation process that occurs in individuals influenced by the desire to possess The Ring, emphasising the cause-and-effect relationship between power and moral corruption.

Furthermore, in terms of discourse practice, this narrative is produced in the context of the struggle against evil and absolute power. The discourse emphasises that power is not only about physical or political ability, but also about psychological and moral influence that can corrupt individuals. This practice reflects a critical ideology towards unchecked power, where power tends to transform character and good intentions into destructive forces. This narrative is conveyed by Lord Elrond, who has moral authority and knowledge, and who functions as the legitimator of truth in the story. This narrative constructs a discourse that great power carries serious moral risks, therefore directing readers to understand that absolute power is not only a matter of physical strength, but also a matter of integrity and morality.

The practice of consuming texts by readers activates critical reflection on how power can tempt and corrupt, which is intertextual with the real socio-political discourse on corruption and absolutism. Therefore, this representation criticises the ideology of absolute power, which is often seen as a solution to social problems, but in fact has serious negative consequences. The Ring as a representation of absolute power, becomes a metaphor for the dangers of corruption in real power structures whether in politics, society, or culture.

The social practices depicted serve as a warning against the unrestricted use of power and the lack of moral control. This narrative encourages readers to reflect on how power can undermine human values and individual integrity, This quote reflects and constructs an ideology that criticises absolute power and the accompanying danger of moral corruption. The phrases 'too great for anyone to wield at will' and 'deadlier peril' reflect social awareness of human limitations in controlling great power and the risk of its abuse.

These two theories complement each other in analyzing the representation of ideology and power through the ring. Stuart Hall emphasizes that the meaning of the ring as a symbol of power and moral temptation is a social construction that depends on the cultural context and the reader's interpretation. Meanwhile, Fairclough provides an analytical framework to parse how language and discursive practices construct and reproduce ideologies of power and moral corruption in a broader social context. Therefore, Hall's theory helps understand how the ring is constructed as a seductive yet dangerous symbol of power, while Fairclough's theory elaborates on how word choice and narrative structure reinforce the discourse, as well as how social and cultural contexts shape and are influenced by the discourse.

This section of the narrative shows the environment of the dialogue that culminates in a collective resolution to destroy the ring yet, the primary ring is not readily obliterated and necessitates an extensive travel to get at the location of its creation, The Ring is represented as a symbol of power that must be eliminated through sacrifice and struggle, while also affirming the ideology of hope and

rejection of absolute power. Within Stuart Hall's constructionist framework of representation, the meaning of The Ring is dynamically constructed through language and the social and cultural context that frames the ring not only as a source of power but also as a threat that must be eliminated for hope and freedom to be realised. The phrase "a hard road, a road unforeseen" signifies that the process of eliminating power is not easy and is full of uncertainty, emphasising that absolute power carries complex social and moral consequences. The statement 'There lies our hope, if hope it be' shows ambivalence and doubt, indicating that hope for freedom and safety depends on courage and sacrifice in the face of great danger, namely 'to Mordor' as a symbol of the centre of evil power. The closing line, "We must send the Ring to the Fire," represents the symbolic act of destroying absolute power to restore social and moral balance, carrying a strong ideological message about the necessity of liberation from corruptive power dominance, as seen in the quote below.

Datum 8

> *'Now at this last we must take a hard road, a road unforeseen. There lies our hope, if hope it be. To walk into peril– to Mordor. We must send the Ring to the Fire.'* (p. 348)

This quotation can be analysed based on Fairclough's CDA analysis. Textually, diction such as 'hard road', 'unforeseen', 'hope', "peril", and 'send the Ring to the Fire' builds a narrative of struggle and sacrifice. The declarative and imperative sentence structure emphasises the urgency and certainty of the actions that must be taken, while also creating an impression of tension and danger that must be faced. The phrase 'To walk into peril – to Mordor' contains a metaphor for

a journey to a dangerous place that symbolically reflects a direct confrontation with evil forces. The closing sentence, 'We must send the Ring to the Fire,' affirms the goal of destroying the source of corrupt and destructive power.

More deeply, at the level of discourse practice, this narrative is produced in the context of a conflict between power and liberation. The discourse that emerges highlights the importance of collective action and moral courage to resist and destroy oppressive power. This practice reflects the ideology that absolute power is not something that can be safely possessed or used, but must be eliminated for the common good. This sentence was spoken by Lord Elrond, who acts as a leader or advisor who encourages his group to make difficult decisions. This narrative builds a discourse of legitimacy of sacrifice and struggle as the only way to overcome the threat of absolute power. The practice of consuming the text by readers is directed towards understanding that even though the chosen path is full of risks and uncertainties, it is a moral and strategic choice that must be taken for the common good. Thus, this representation criticises corrupt and oppressive ideologies of power, and promotes values of resistance and liberation as a response to such domination. The Ring as a representation of absolute power that must be destroyed reflects social aspirations to eliminate unjust and destructive power structures.

The social practices represented are the struggle against hegemony and collective efforts to restore social and moral balanceThese quotes reflect and construct the ideology of struggle against tyranny and domination, which demands great sacrifice. The phrase 'a hard road, a road unforeseen' reflects the social reality in which socio-political struggles are often fraught with uncertainty and unexpected

risks. The quote "hope" accompanied by the doubt 'if hope it be' reflects the condition of a society facing an uncertain future in the context of conflict and oppression. The decision to "send the Ring to the Fire" as a representation of the destruction of evil power reflects social values of justice, sacrifice, and collective responsibility in the face of structural threats.

These two theories complement each other in analyzing the representation of ideology and power through the ring. Stuart Hall emphasizes that the meaning of the ring as a representation of threat and hope is a social construction that depends on the reader's cultural context and interpretation, while Fairclough provides an analytical framework to unravel how language and discursive practices construct and reproduce ideologies of struggle, sacrifice, and collective responsibility within a broader social context. Hall's theory helps understand how rings are constructed with complex meanings, while Fairclough's theory elaborates on how word choice, sentence structure and social context influence the production and consumption of such discourse, as well as how ideologies of power and struggle are represented and maintained through language.

This quote represents intense internal conflict and critical awareness of the dangers of absolute power represented by The Ring. Within Stuart Hall's constructivist framework, the meaning of The Ring is shaped through social and discursive construction processes that emphasise that power is not merely an external tool, but a force that can control and destroy an individual's identity internally. The phrase 'the Ring would gain a power still greater and more deadly' indicates that the power represented by The Ring is progressive and destructive,

controlling not only its owner but also reinforcing dangerous domination. The physical expression "His eyes flashed and his face was lit as by a fire within" depicts the intensity of emotion and inner struggle experienced, revealing the battle between the temptation of power and moral consciousness. The statement "Do not tempt me! For I do not wish to become like the Dark Lord himself" affirms the rejection of the corruption of power and identification with tyranny, reflecting an ideology of rejection of destructive absolute power.

Datum 9

> *"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." (p. 81)*

This quotation In Fairclough's three-dimensional CDA analysis, textually, diction such as 'power still greater and more deadly', 'eyes flashed', 'face was lit', and 'Do not tempt me!' builds a narrative of emotional and moral tension. Furthermore, the sentence 'And over me the Ring would gain a power still greater and more deadly' emphasises the destructive and threatening dominance of the ring. The choice of words and the metaphor of fire ('fire within') emphasise the intensity of the internal conflict and the impending danger. The sentence structure, which combines physical descriptions and dialogue, reinforces the impression of a dramatic internal struggle.

Furthermore, at the level of discourse practice, this narrative is produced in the context of the struggle against the temptation of corrupt power. The discourse that emerges highlights how absolute power threatens not only social structures but also the moral integrity of individuals. This practice reflects the ideology that

critical awareness and resistance to tyranny are key to preserving humanity and freedom. Readers are invited to understand that power must be approached with caution and moral responsibility. Thus, this representation criticises the destructive and corrupt ideology of absolute power, which can transform individuals into tyrants like the 'Dark Lord.' The Ring, as a symbol of absolute power, reflects how social and cultural structures can encourage destructive domination if not controlled by moral awareness.

The social practices represented are the ethical struggles of individuals in the face of the temptations of power and efforts to maintain integrity in a hegemonic context. This quote reflects and constructs an ideology that criticises absolute power and the dangers of temptation that accompany it. The phrases 'power still greater and more deadly' and 'Do not wish to become like the Dark Lord himself' reflect social awareness of the risk of moral corruption inherent in great power. This phrase 'power still greater and more deadly' reflects an ideology of absolute and destructive power, which has the potential to dominate and corrupt individuals. Morever, This sentence 'Do not wish to become like the Dark Lord himself' contains a social context about resistance to the temptation of absolute power and the danger of losing humanity due to the abuse of power. It reflects the moral and ethical dilemmas faced by individuals in a social structure full of pressure and the temptation of power, as well as an awareness of the social consequences of tyrannical domination. In a real social context, it describes society's fear of uncontrolled power and the moral corruption that accompanies it, which is an important socio-political issue in various power systems.

Thus, through Stuart Hall's constructionist framework of representation and Fairclough's CDA approach, this excerpt asserts that Hall's theory helps understand how the ring is constructed as a deadly power and moral temptation, while Fairclough theory elaborates on how word choice and narrative structure reinforce the discourse, as well as how the social context shapes and is influenced by the discourse.

In this segment of the narrative, after the ring had been burned and elevated, inscriptions encircled the ring that Frodo was unable to comprehend due to it being in an unfamiliar language, which only Gandalf could decipher. Gandalf stated that the language sprang from the elvish language, This represents the ideological complexity inherent in The Ring, where its visual and linguistic aspects contain double meanings that reflect the conflict between beauty and darkness, as well as domination and oppression. Within Stuart Hall's constructionist framework of representation, the meaning of The Ring is not essential or singular, but rather formed through a process of social and discursive construction involving visual and linguistic signs. The phrase 'The letters are Elvish, of an ancient mode' indicates that the ring has a connection to a high and ancient culture, namely the Elves, who symbolise beauty, wisdom, and purity. However, in contrast to this is 'the language is that of Mordor, which I will not utter here,' which carries connotations of darkness, evil, and absolute domination. Hall asserts that representation is a process of negotiating meaning that involves opposition and ambivalence, making The Ring a objects that embodies the duality of power both alluring and destructive.

Datum 10

The letters are Elvish, of an ancient mode,
but the language is that of Mordor, which I will not utter here. (p.66)

The quotation above elucidates that the inscription on the ring originates from Mordor, the script is of the Elvish language, and Mordor serves as the locus where the ring was created, that represents the centre of evil power. According to CDA developed by Fairclough, textually, terms like 'Elvish,' 'ancient mode,' 'language of Mordor,' and 'will not utter here' build a narrative full of contrast and mystery. The choice of words 'ancient' and "Elvish" implies historical and aesthetic value, while 'language of Mordor' carries connotations of violence and darkness. The sentence structure that combines elements of beauty and horror creates a tension of meaning that enriches the object of The Ring.

More deeply, at the level of discourse practice, this narrative is produced in the context of revealing secrets and fears of evil powers. The discourse that emerges highlights how The Ring of power can have two conflicting sides as something that is both fascinating and frightening. This practice reflects the ideology that absolute power is not only about physical domination, but also about cultural manipulation that influences perception and consciousness. Readers are invited to understand that power works through complex and ambivalent language. Thus, this representation criticises the ideology of power that uses symbols and language as tools of domination and control. The Ring, as an object that combines Elvish and Mordor languages, reflects how hegemonic power structures can adopt and corrupt high culture for the purpose of oppression.

The social practices represented are processes of cultural hegemony that blur the boundaries between beauty and darkness, and reinforce domination. To clarify which parts of the novel's quotes contain the context of society in the dimension of socio-cultural practices, we need to identify elements that reflect or relate to the social structure, ideology, and power relations that exist in real society. Furthermore, the part that contains the social context is the phrase 'letters are Elvish, of an ancient mode' This reflects a noble and historic culture and society, which in the context of real society can be interpreted as cultural heritage and traditional values that are respected and preserved. The phrase 'but the language is that of Mordor' contains an ideological meaning about evil or tyrannical domination and power that uses noble cultural symbols to spread its influence. In a social context, this illustrates how hegemonic power can infiltrate and transform cultural symbols as tools of domination and social control.

These two theories complement each other in analyzing the representation of ideology and power through symbols and language. Stuart Hall emphasizes that the meanings of cultural symbols are social constructions that can change and be contested, while Fairclough provides an analytical framework to unravel how language and discursive practices construct and reproduce ideologies of power within a broader socio-cultural context. Hall's theory helps understand how Elvish language are reconstructed to convey the language of evil power, while Fairclough's theory outlines how word choice, sentence structure and social context shape the discourse, as well as how ideologies of domination and resistance are represented and maintained through language.

In the narrative section of the novel The Ring is represented as an object of power that appears simple and unremarkable, yet harbours a far more complex and dangerous ideological meaning. Within Stuart Hall's constructionist framework of representation, the meaning of The Ring is not essential or immediately apparent from its physical form, but is instead shaped through social and discursive processes that connect the object to ideologies of power and domination. The description "pure and solid gold" signifies luxury and high value, which are culturally associated with wealth and power. However, the fact that the ring is "quite plain" and "never shows a scratch or sign of wear" creates a paradox—although it appears simple and flawless, this ring possesses an eternal and invisible power, symbolising a hidden yet extremely potent authority. Hall emphasises that representation is a construction of meaning involving signs and context, so The Ring as a signifier contains hidden meanings that can only be understood through discourse and social practice.

Datum 11

> *"Gandalf held it up. It looked to be made of pure and solid gold. 'Can you see any markings on it?' he asked. 'No,' said Frodo. 'There are none. It is quite plain, and it never shows a scratch or sign of wear.'" (p.65)*

The quote points out that Bilbo realizes his thoughts are dominated by the ring. According to Fairclough (2013), Textually, diction such as 'pure and solid gold', 'no markings', 'quite plain', and 'never shows a scratch' creates a contrasting visual image between luxury and simplicity. The simple and descriptive sentence structure reinforces the impression that the ring appears ordinary, yet with hidden implications. This word choice creates visual ambiguity that reflects the ambivalence of power, which is not always clearly visible.

Furthermore, at the level of discourse practice, this narrative is produced in the context of revealing the secrets and mysteries of power. The discourse that emerges highlights how power can be hidden behind a simple and unassuming appearance, making it difficult to recognise and guard against. This practice reflects the ideology that absolute power does not always have to be displayed conspicuously, but can operate secretly and perpetually. This narrative is conveyed through a dialogue between Gandalf and Frodo, two characters who have narrative authority and legitimate knowledge in the story. This builds a discourse of legitimacy and caution towards the ring as a symbol of dangerous power, even though it appears simple. The reader's consumption of the text is directed towards understanding that this hidden and eternal power must be watched out for, because true power is not always apparent from the outside.

Moreover, in social practice this representation criticises the ideology of power that manifests itself in subtle forms but has a significant and lasting impact. The Ring, as a object of hidden power, reflects how social and cultural structures can conceal dominance behind simple and unremarkable appearances, thereby reinforcing hegemony without the broader public being aware of it. The social practice represented is the subtle and hidden mechanisms of dominance in social life. This narrative Shows that reflect on how power can operate silently and profoundly influence social structures. Moreover, this quote reflects and constructs an ideology about power that is hidden but eternal in society. The description of the ring that 'never shows a scratch or sign of wear' implies that absolute power is not easily challenged and survives through time and social change.

Therefore, through Stuart Hall's constructivist framework of representation (1997) and CDA Fairclough (2013), Stuart Hall emphasizes that the meaning of the ring as a hidden and eternal symbol of power is a social construction that depends on the cultural context and the reader's interpretation, while Fairclough provides an analytical framework to unravel how language and discursive practices construct and reproduce ideologies of power in a broader socio-cultural context. Furthermore, Hall's theory helps to understand how the ring is constructed as a paradoxical of power-simple yet powerful, while Fairclough's theory outlines how word choice, sentence structure, and social context shape the discourse, as well as how ideologies of power are represented and maintained through language.

In this section of the novel, Frodo experiences frustration over why he was the one to encounter the ring instead of others, The ring represents the paradoksal and ideological consequences of the power represented by The Ring, particularly its impact on the existence of the person who holds it. Within Stuart Hall's constructionist framework of representation, the meaning of The Ring is constructed not only through its physical form or external symbols but also through the psychological and existential effects experienced by its owner. The phrase 'does not die, but he does not grow or obtain more life' marks the paradox of power that grants immortality yet simultaneously halts the development and growth of life. Hall emphasises that representation is a complex process of negotiating meaning, and in this context, The Ring represents an ideology of power that is binding and debilitating, not liberating or enriching life. This can be seen in the quote below.

Datum 12

"A mortal, Frodo, who keeps one of the Great Rings, does not die,
but he does not grow or obtain more life,
he merely continues, until at last every minute is a weariness." (p.66)

The quote above, In Fairclough's CDA analysis, it can be explained that textually, diction such as 'does not die', 'does not grow', 'obtain more life', 'merely continues', and 'every minute is a weariness' builds a narrative of stagnation, fatigue, and existential suffering. These word choices evoke a bleak and despairing image, emphasising that the power represented by The Ring imposes a relentless, exhausting burden, The final sentence, "every minute is a weariness," uses a powerful metaphor of exhaustion, emphasising the psychological and emotional impact of holding such power. The repetitive and parallel sentence structure reinforces the sense of entrapment and helplessness.

Furthermore, at the level of discourse practice, this narrative is produced in the context of critical reflection on the impact of absolute power on individuals. The discourse that emerges highlights how power does not always bring freedom or progress, but can instead lead to mental and emotional exhaustion and stagnation. This practice reflects the ideology that absolute power can become an existential burden that drains an individual's energy and hope. In addition, this narrative constructs a discourse about the dangers of power, which are not only external but also impact the inner condition and existence of individuals. The practice of consuming texts by readers is directed towards understanding that absolute power carries the risk of losing meaning in life and psychological exhaustion, which is intertextual with the real socio-political discourse about the negative impacts of abuse of power.

Thus, in social practice, this representation critiques the ideology of power that promises eternity or unlimited strength, yet in reality creates conditions of deep entrapment and exhaustion. The Ring as an object of absolute power reflects how social and cultural structures can trap individuals in a cycle of domination that weakens and drains life. parts containing social context in the dimension of social practice in the phrase 'does not die, but he does not grow or obtain more life' and 'every minute is a weariness' reflect social awareness of how excessive power can restrict human freedom, creativity, and development, as well as cause prolonged fatigue and psychological suffering.

These two theories complement each other in analyzing the representation of ideology and power through the symbol of the ring. Stuart Hall emphasizes that the meaning of the ring as a paradoxical of power-giving immortality without growth and bringing existential exhaustion-is a social construction that depends on the cultural context and the reader's interpretation. Meanwhile, Fairclough provides an analytical framework to unravel how language and discursive practices construct and reproduce ideologies of power and their impact in the broader socio-cultural context. Hall's theory helps understand how the ring is constructed as a complex and ambivalent of power, while Fairclough's theory elaborates on how word choice, sentence structure, and social context shape the discourse, as well as how ideologies of power and existence are represented and maintained through language.

In the final part of the novel The Fellowship of the Ring, the dynamics of ideology and power are depicted as intense and ambitious, with The Ring positioned as an object of contention laden with claims of ownership and legitimacy. Within

the framework of Stuart Hall's constructionist representation, the meaning of the Ring is not fixed but is shaped through a process of meaning negotiation involving language, context, and power relations. The statement 'It is not yours save by unhappy chance' rejects the current legitimacy of ownership while implying that ownership is accidental and fragile. The sentence 'It might have been mine. It should be mine.' asserts a strong and ambitious claim to rights, reflecting the ideology that power is something that must be possessed and fought for, even if it means resorting to aggressive and dominant means. The direct demand 'Give it to me!' expresses explicit pressure and demands for control, representing power as a conflict-ridden relationship of domination and subordination. This can be seen in the quote below.

Datum 13

> *"It is not yours save by unhappy chance.*
> *It might have been mine. It should be mine. Give it to me!"* (p.520)

In this quote, the researcher will analyze using Fairclough's three-dimensional CDA. Textually, diction such as "unhappy chance", "might have been mine", "should be mine", and "Give it to me!" build a narrative of ownership claims that are full of emotion and aggression. The short and imperative sentence structure emphasizes the intensity of demands and tensions in the struggle for power. This choice of words displays an unequal and stressful power relationship, where ownership claims become a tool of domination. The use of the phrase 'unhappy chance' gives the impression of injustice or bad luck befalling the other party, therefore strengthening the legitimacy of the speaker's claim to the ring. The

imperative 'Give it to me!' emphasises an attitude of domination and coercion, implying an asymmetrical and aggressive power relationship.

Furthermore, at the level of discourse practice, this narrative is produced in the context of a power struggle involving legitimacy and rights. The discourse that emerged highlighted how claims of power are not only about physical strength, but also about narratives and arguments that build legitimacy over ownership. This practice reflects the ideology that power is something that must be fought for and seized, even in a violent and destructive way. Moreover, this sentence is likely uttered by Boromir, who represents the antagonistic power or the party trying to seize power by force. This narrative builds a discourse of legitimacy of exclusive and aggressive claims to power. The practice of consuming texts by readers is directed to understand the conflict of power struggles as the core of the struggle in the story, while also opening up space for reflection on the dynamics of power in real social contexts.

So that in this social practice, representation criticizes the ideology of power that is based on claims of absolute ownership and uncompromising domination. The Ring as a symbol of absolute power reflects how social and cultural structures can encourage intense and destructive conflict and power struggles. The social practice represented is an ideological and material struggle to control the symbol of power, which reflects the political and social reality where power is often obtained through conflict and pressure. This quote reflects and constructs a hegemonic and exclusive ideology of power, where ownership and control over the power of the ring are intensely contested. The phrase "It might have been mine. It should be

mine." reflects social and cultural norms about property rights and the legitimacy of power that are often a source of conflict in society. Furthermore, The direct demand "Give it to me!" also reflects the practices of domination and coercion that occur in social and political relations, where power is maintained and gained through pressure and intimidation. This is relevant to the context of real society, where power struggles often involve strong claims of rights and the use of physical violence.

These two theories complement each other in analyzing the representation of ideology and power through ring. Stuart Hall emphasizes that the meaning of power is a social construction that depends on the cultural context and the reader's interpretation, while Fairclough provides an analytical framework to unravel how language and discursive practices construct and reproduce ideologies of power and conflict within a broader socio-cultural context. In Hall's theory helps understand how claims and demands over rings are constructed as exclusively and aggressively contested representation of power, while Fairclough's theory outlines how word choice, sentence structure and social context shape such discourse, as well as how ideologies of domination are represented and maintained through language.

In Tolkien's narrative novel This quote clearly represents how The Ring as an object of power not only gives physical strength but also profoundly changes the behaviour and morality of its owner, in accordance with Stuart Hall's constructionist theory of representation. Hall emphasizes that the meaning of an object is formed through social and discursive processes, and in this case, The Ring is not just an inanimate object, but a sign that produces corrupt and destructive meanings of

power. The phrases 'he used it to find out secrets' and 'put his knowledge to crooked and malicious uses' show that the power granted by The Ring triggers manipulative and malicious behaviour, illustrating how the ideology of power can negatively shape individual actions. The phrase 'power according to his stature' emphasizes that the power obtained is relative to one's social position and individual capacity, indicating that power is a social relationship that is constructed and negotiated, as in the quote below.

Datum 14

> *"and he used it to find out secrets, and he put his knowledge to crooked and malicious uses. He became sharp-eyed and keen-eared for all that was hurtful. The ring had given him power according to his stature."* (p.70)

In Fairclough's CDA perspective, this quote fits into three dimensions of textual analysis, with phrases like 'crooked and malicious uses', 'sharp-eyed and keen-eared', and 'power according to his stature' building a narrative of manipulative and dangerous power. The sentence "The ring had given him power according to his stature" contains the meaning that the power given is proportional and personal, depending on the capacity and character of the individual who has it. The sequential sentence structure from the use of knowledge, abuse, to increased awareness builds a narrative about how power can strengthen a person's character and destructive potential.

Furthermore, in discourse practice, this text is produced by Gandalf speaking to Frodo, in the context of a discourse of power that highlights how power can manipulate individuals to perform harmful actions. This discourse reflects the ideology that absolute power can change individual morality and perception. In

addition, in social practice, this representation criticises the ideology of power that allows domination and manipulation in social structures. The Ring as an object of absolute power reflects how social and cultural systems can reinforce inequality and subordination through corruptive mechanisms of power.

The social practice this quote reflects a critical ideology of absolute power that can strengthen evil and manipulative tendencies in individuals or groups. The phrases "crooked and malicious uses" and "sharp-eyed and keen-eared for all that was hurtful" describe the practice of power that is oriented towards surveillance, control, and oppression, which is very relevant to the context of real society where power is often abused to maintain dominance and restrain opposition. The section contains the context of society because it explicitly reflects the social practices of manipulative power, mechanisms of social control, and hierarchical structures that exist in real society.

Therefore, through Stuart Hall's constructionist framework and Fairclough's CDA approach, in this excerpt, Hall's theory helps the researcher to understand how the ring is constructed as a representation of power that reinforces destructive and manipulative tendencies, while Fairclough's theory elaborates on how word choice and narrative structure shape the discourse and how ideologies of power and control are represented and maintained through language.

In this novel, Frodo listens to Gandalf's explanation about the One Ring. Frodo then decides to leave his home because it endangers everyone in Bag End, a place where Hobbits live. This represents Frodo's awareness of the destructive consequences of the Ring's power, which has turned him into a threat to his social

environment. Within the framework of Stuart Hall's constructionist representation, the meaning of 'danger' associated with Frodo is not an essential trait but a social construction formed through discourse and subjective experience within the context of power ideology. Frodo internalizes the representation of the Ring as a force that not only threatens his physical well-being but also undermines his social relationships and identity as a member of the community. The sentence 'I am a danger' emphasises how power can transform a subject into an object of threat, therefore Frodo's social identity is transformed in a complex process of negotiating meaning, based on the following quote.

Datum 15

> *"I am a danger, a danger to all that live near me. I cannot keep the Ring and stay here. I ought to leave Bag End, leave the Shire, leave everything and go away.' He sighed."* (p.82)

The quotations above according to Fairclough's CDA in textual dimension, phrases such as 'danger', 'cannot keep', 'leave Bag End', 'leave the Shire', and the repetition of the word 'leave' build a narrative of emotional tension and moral dilemma. Short, declarative sentences reinforce the sense of urgency and seriousness of the situation, while the expression "He sighed" adds an emotional dimension of exhaustion and sadness. This sentence structure reveals inner conflict and deep self-awareness.

Moreover, in terms of discourse practice, the producer of this text is Frodo, the main character in the novel The Fellowship of the Ring. This text is produced within the discourse of identity conflict and moral responsibility in the face of power. Furthermore, this discourse highlights how individuals in power feel alienated and must sacrifice social relationships for the common good. This

narrative is delivered from the perspective of a character who experiences inner conflict and moral awareness regarding the impact of the power he has. This narrative constructs a discourse of the legitimacy of sacrifice and social responsibility as a consequence of holding dangerous power. The practice of consuming the text is directed to activate empathy and critical reflection of readers towards the moral dilemmas faced by individuals in positions of power. This discourse is intertextual with ethical and social narratives about sacrifice for the common good and awareness of the destructive social impact of power.

In addition, the social practice dimension emphasizes that discourse is a social practice that not only reflects social reality, but also shapes and reproduces social structures, ideologies, and power relations in the wider society. This dimension examines the social, cultural, and institutional contexts that underlie the production and consumption of discourse, and how discourse functions to maintain or change dominant social structures and ideologies. Furthermore, this quote reflects and constructs the ideology of social responsibility and sacrifice in the face of dangerous power. The statement "I am a danger, a danger to all that live near me" and the decision to leave the community illustrates the awareness of the social impact of uncontrolled power and the importance of maintaining collective safety. This is relevant to the context of real society, where individuals who hold great power are often faced with a moral dilemma between personal interests and social responsibility. This narrative affirms the social values of solidarity, sacrifice, and vigilance against the dangers of absolute power.

These two theories complement each other in analyzing the representation of ideology and power through the symbol of the ring. Stuart Hall emphasizes that the meaning of the ring as a representation of dangerous and destructive power and its social consequences is a social construction that depends on the cultural context. Meanwhile, Fairclough provides an analytical framework to parse how language and discursive practices construct and reproduce ideologies of social responsibility and sacrifice. In this excerpt, Hall's theory helps the researcher to understand how the ring is constructed as a representation of power that brings social harm and compels sacrifice, while Fairclough's theory elaborates on how word choice, sentence structure, and social context shape the discourse and how ideologies of power and social responsibility are represented and maintained through language.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusions and suggestions which are based on chapter IV. The researcher provides a summary of the results and discussion of the study. To begin, based on the formulation of the problem, namely, how are ideology and power represented through the ring in J.R.R. Tolkien's *The Fellowship of the Ring*, using Stuart Hall's theory of representation and Critical Discourse Analysis?

A. Conclusion

This study aims to reveal how ideology and power are represented through the object of the Ring in the novel *The Fellowship of the Ring* by J.R.R. Tolkien, using Stuart Hall's constructionist representation theory and Norman Fairclough's Critical Discourse Analysis (CDA) approach. Based on the results of the analysis, it was found that the Ring does not merely act as a magical object in the narrative, but as a representational object that produces and conveys ideological in a social and cultural context. Thus, this study concludes that the Ring in *The Fellowship of the Ring* represents ideology and power through the complexity of meanings constructed discursively.

Furthermore, the complexity of meaning namely, temporality and fragility of power its possession grants immense authority, yet such power is never absolute or permanent, as seen in Sauron's loss and subsequent weakening. This illustrates that power is contingent and subject to external forces, highlighting the inherent instability within systems of domination. Secondly, the Ring encapsulates the

duality of corruption and destruction. The allure of the Ring not only tempts characters with promises of greatness but also corrupts their morality, leading to destructive consequences both for individuals and the wider community. This destructive potential is encoded in the narrative through phrases such as "to rule them all" and "in the darkness bind them," which suggest that the exercise of power is often accompanied by oppression and the erosion of freedom. Thirdly, the Ring represents a paradoxical fusion of beauty and darkness.

Therefore, the object becomes the focal point of discourse that reflects not only social domination and control, but also the inner dimension of power that works through language, narrative, and the experiences of its characters. This representation shows that power in literary texts can be present subtly, seeping into identity, morality, and relationships between characters without having to refer to a formal political system.

B. Suggestion

This study limits the study to the representation of ideology and power through the object of the Ring in the novel *The Fellowship of the Ring*, using Stuart Hall's constructionist representation theory and Norman Fairclough's Critical Discourse Analysis (CDA) approach. Based on these limitations, the researcher suggests that further research can expand the scope of the study object to the entire trilogy of The Lord of the Rings, to see the development of a more complete and profound ideological meaning. In addition, a comparative study between Tolkien's work and other fantasy works, such as Harry Potter or A Song of Ice and Fire, can also open up new space in analyzing the construction of power and ideology in the

fantasy genre. Future research can also consider other theoretical approaches, such as feminism, postcolonialism, or intersectional approaches, to examine how power works not only in narratives, but also in representations of gender, race, or social class. This study can also be used as a reference in teaching literature in academic environments, especially to develop students' analytical skills in critically examining literary texts through the perspective of ideology and discourse. Thus, this study is expected to encourage more diverse and in-depth further studies in the field of English literature studies.

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