

**AN ECOCRITICAL ANALYSIS OF NATURE CONDITION AND
ENVIRONMENTAL STEWARDSHIP IN J.R.R TOLKIEN'S *THE
HOBBIT***

THESIS



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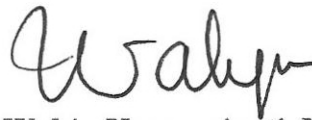
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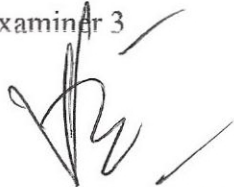
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together with matter options and price judgments. These qualities oftentimes can have a control on the readers and can additionally form or modification their views on areas of human life. It is in literature that the readers will be able to find a full outlook of man, the life, and the ideal values of system in a society.

A thought of society as a system involves the popularity of external nature as its surroundings. Society is nothing without its environment. Also according to Bukharin (2013:136) society, ever since it began, has had to abstract material energy from nature, without these loans it could not exist.

Society best adapts itself to nature by abstracting more energy from nature, only by increasing this quantity of energy does society succeed in growing (Bukharin, 2013:137). Let us suppose, for example, that on a certain day all labor should stop-in factories, machine shops, mines, on railroads, in the forest and field, by land and sea. Society would not be able to maintain itself for a single week, for even in order to live on the existing supplies, it would have to transport, forward and distribute them.

Spirkin (1983:102) defines that a society consists of teams of humans organization in unit area joined along by suggests that of specific systems and customs, rites and laws, and have a collective social existence. The wealth and complexness of the individual's social content area unit conditioned by the variety of his links with the social whole, the degree to that the varied spheres of the life of society have been assimilated and refracted in his consciousness and activity. This is why the level of individual development is an indicator of the level of development of society, and vice versa. But the individual does not dissolve into

society (Spirkin, 1983:103). He retains his distinctive and freelance individuality and makes his contribution to the social whole: even the society itself shapes humans, so humans shape society.

Unfortunately, based on Emerson (1870:113) the evolution of humans also marked a departure from all other forms of life to date. Human's ability to use tools, to think abstractly and therefore to envisage more wide-scale changes and plans, paved the way for humans to have much greater impact on the environment than other forms of animal life. In explicit, the development of culture, (knowledge, technology, tradition and ideas that are socially held and passed from generation to generation) has meant a speeding up of development of human society, compared with the slower pace of change in biological evolution.

Human is not only a dweller in nature, he also transforms it. Transforming nature for their vital need, the water he drinks, the food he eats, and the flow of energy and information that processed by him. Then, creating policies to affect basic economic, technological, and creating nature as an object (Spirkin, 1983:111). From the terribly starting of his existence, and with increasing intensity human society has adapted enviring nature and made all kinds of incursions into it. An enormous amount of human labor has been spent on transforming nature. Humanity as defines by Spirkin (1983:116), converts nature's wealth into the means of the cultural, historical life of society. Human has disciplined electricity and compelled it to serve the interests of society.

Not solely has human transferred varied species of plants and animals to totally different climatical conditions, he has additionally modified the form and

climate of his habitation and remodeled plants and animals. According to Marx and Engels (1975:198), human can never escape from nature, and even when he controls nature, he is merely making use of the laws of nature for his own ends. It is so clear however nice should be the influence of nature on the complete development of human society.

All those things that labor just separates from immediate reference to their surroundings, are subjects of labor spontaneously provided by nature. "As the earth is his original larder, so too it is his original tool house. It provides him, for instance, with stones for throwing, grinding, pressing, cutting, and others (Marx and Engels, 1975:199). Nature is that the immediate object of labor within the sordid industries (mining, hunting, portions of agriculture and development of energy resource). In different words, nature determines what raw materials area unit to be manipulated. Human, as seen above, is constantly making use of the laws of nature in his struggle with it.

Unfortunately, human action to nature at varied times has concerned an honest deal of irrational behavior. Labor that started as a specifically human means that of rational survival within the setting, currently damages nature on associate in nursing increasing scale and on the boomerang principle, touching man himself, his bodily and mental organization. Magdoff (2011:12) defines that nature degradation has become a significant downside that affects each human and setting. It causes such disasters a swarming, deforestation, and such alternative disasters as biogeochemical flow boundary and world fresh use. It is not merely the dire reality of global climate change and alternative sorts of environmental destruction,

however conjointly a pressing finish to alter the essential relationships between humanity and therefore the earth.

This kind of topic that on higher than will be found in literary works. Van Doren (2006:587) states that literature could be an extremely valued writing. It is thought about as associate in nursing imitation of the globe. From those opinions, it will be same that each one the items that area unit happened within the world will be seen in piece of writing. There are a unit several literary works like novel, drama, literary composition and lots of others. One quite literary works is fiction, one in every of that is novel.

Therefore, this study uses a novel entitled *The Hobbit*. *The Hobbit* was written by John Ronald Reuel Tolkien in 1932. He was born on January 3rd, 1892 in South Africa. Tolkien was educated and taught Anglo-Saxon at Oxford University. Tolkien's other works include *The Lord of The Rings* and *The Simarillion*. About 1930, one of these beginning with the idle sentence "In a hole in the ground there lived a hobbit," became more and more involved as Tolkien defined hobbits and created adventure for one particular hobbit. Gradually it became clear to Tolkien that Bilbo Baggins's adventures took place in the same Middle Earth as his high heroic tales, but during a much later era.

After six years of intermittent composition, *The Hobbit* was published as a children's book to critical and popular acclaim. Immediately Tolkien began work on *The Lord of the Rings*, published in 1954–55 after years of painstaking revision. In many ways a reworking of the plot of *The Hobbit*, the length, intensity, and complex theses of *The Lord of The Rings* trilogy make it the adult epic Tolkien

desired to create. Although its reputation was slow to grow, the paperback publication of the trilogy in the mid-sixties established the enormous fame of Middle Earth and its creator.

In this study, a novel entitled *The Hobbit* is taken to be explored. This novel tells about the hobbit named Bilbo Baggins as his journeys with the Wizard Gandalf and thirteen Dwarves, led by Thorin Oakenshield, on an epic quest to reclaim the Lonely Mountain and the lost Dwarf Kingdom of Erebor. Having survived the beginning of their unexpected journey, the company continues to east, encountering along the way a bear named Beorn and a swarm of giant spiders in the treacherous forest of Mirkwood. After escaping capture by the dangerous Wood-elves, the Dwarves journey to Lake-town, and finally to the Lonely Mountain itself, where they must face the greatest danger of all a creature the Dragon, Smaug.

Many Tolkien's works related with nature, including the three literary works mentioned above. *The others are The Fall of Gondolin, The Adventure of Tom Bombadil, The Letters, Leaf by Niggle and Children of Illuvitar.* The researcher prefer to analyze *The Hobbit* because story explain about adventure from east to west part of Middle Earth, across the mountain, forest and the hill. The company of Thorin Oakenshield and Bilbo take a part for stewarding the nature surrounding them.

That issue is in line with ideology of Ecocriticism which is noticed by the relationship between human and their natural surroundings. Therefore, the researcher felt appropriate to use Ecocriticism theory to examine this novel which goes along with understanding and viewpoint of ecology.

Ecocriticism is the study of the relationship between literature and the physical environment (Glotfelty, 1996:18). Glotfelty adds that Ecocriticism takes an earth-centered approach to literary studies (1996:19). All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism expand the notion of world to include the entire ecosphere. In other words, this theory tries to find the relationship between human and environment from eco-perspective in literary works.

From the explanation above, Ecocriticism theory is very precisely applied to portray J. R. R Tolkien's *The Hobbit* from ecocritical perspectives. Using Ecocriticism theory, the researcher would like to find how the relationship between human and its environment moreover how the characters caused the environmental development emerged in this story.

1.2 Statement of the Problems

Based on the background stated before, the problem of this study raises the following questions:

1. How is nature of Middle Earth represented in *The Hobbit* novel?
2. How are the role of the characters do to steward the nature in *The Hobbit* novel?

1.3 Objective of the Study

Based on the statement of the problems stated before, the objective of this study are formulated as follows:

1. To describe the nature of Middle Earth represented in *The Hobbit* novel
2. To explain the role of the characters do to steward the nature in *The Hobbit* novel.

1.4 Significance of the Study

Through this study, it will be useful to the ones who study about literature especially in ecocritical approach. Then, this study are divided the significances into some categories. They are theoretically and practically categories.

Theoretically, the results of the research are expected to give contribution to develop the study and analysis on literary study related to Ecocriticism theory on the J.R.R Tolkien's *The Hobbit*. This study are expected that it can give brief explanation about the Ecocriticism theory itself to be applied in literary work. Then, to explain the nature and stewardship in Middle Earth as represented in J. R. R Tolkien's *The Hobbit*.

Practically, this study also expects to give and inspiration to Ecocriticism theory for other studies especially in English Department of State Islamic University of Sunan Ampel Surabaya. Also, it can be a helpful reference for other writer who are interested in conducting further study.

1.5 Scope and Limitation

There are many kinds of narations detail in the novel. Hence, this study needs limitation to make specific objects and the analysis will be focused on the activity of nature stewards and the condition on it are points to be analyzed. By

determining the scope and limit of the study field based on the characters action, this study provides a focus on problems and objectives.

1.6 Method of the Study

This study was library based. It also applied qualitative study method. It meant this study described and analyzed the data which were not numeral data but the data were from words and sentences.

1.6.1 Data Source

This study had the primary and secondary data. The primary source was from the autobiographical novel by J.R.R Tolkien's *The Hobbit*. The secondary source was from the books and online resources.

1.6.2 Data Collection

The study used qualitative study method. It followed the following steps, the first was reading the novel as the primary source to get the complete and well understanding on the whole story. The second was reading the secondary source which related to the problem. Then, selecting and collecting the data in form of narration and conversation from the novel related to the problem. The next was analyzing the data collected by categorizing them into two points, dealing with the statement of problems. The last was making conclusion based on the result of data analysis.

1.6.3 Data Analysis

This study followed the following steps. The first was reading the whole story and deciding the topic to study problems. The second was analyzing some data that have been collected based on the statement problems. The third was giving the best conclusion based on the analysis.

1.7 Definition of Key Terms

Stewardship: Responsibility to keep and manage something entrusted toward creature of the surroundings (Naess, 1995:17)

Hobbit : An imaginary creature like small human that dwells underground (Tolkien, 1995:28)

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

This research data are analyzed using Ecocriticism theories. J. R. R Tolkien's *The Hobbit* is fully contained the environmental issues, especially human and non-human relationship. Therefore, the researcher chooses Ecocriticism as a theory to analyze the nature condition and connection with literature explained by Greg Garrad within concept of Ecocriticism.

2.2 Ecocriticism

There are a unit connections between literature and surroundings, Glotfelty (1996:13) said that surroundings as associate degree object will involve a critique of the ways that cultural norms of nature contributes to environmental degradation, it is a type of inventive and aesthetic approach like poems and novel, referred to as ecocriticism.

Ecocriticism term did not totally handle several environmental critics. They argued that it wants not any specific names however others disagreed concerning it. A number of them suppose that a reputation is very important, therefore, several students just like the term Ecocriticism as a result of it is short and may simply be created into alternative forms like Ecocritical and Ecocritic. Ecocritic means that an individual desires to stay proper surroundings through written material. Overall, Ecocriticism studies relationships between

things, written material and surroundings, and between human culture and also the physical world (Glotfelty, 1996:20).

The goal of Ecocriticism through literary criticism is to provide contribution for resolution environmental degradation and to preserve organic phenomenon sphere. It are often shaped as psychological feature awareness of ecology that focuses at the landscape because the main concern of research. In addition, Glotfelty (1996:78) believes that the target of analyzing an arts with Ecocriticism is to hunt the ideology that made at intervals the literary itself. This theory has relationship between nature and culture. Thus, engineered ideology at intervals the text are often found simply if we tend to perceive the culture.

This favoring of literary biological gloss is employed by several Ecocritics as a method of promoting an inexperienced consciousness that leads some Ecocritics to believe that ecocriticism's progress hinges considerably if not crucially on its changing into additional science-literate (Buell, 2005:14). Relatedly, in Rueckert's essay (1996:113), during which he defines the term ecocriticism, he asks the following however do interact in accountable inventive and cooperative biospheric action as a reader, teacher especially this, and critic of literature feel that getting to start responsive of this question which invariably must always do what we've got always done: communicate the poets So to the ecologists.

Rueckert (1996:114) actually recognizes the importance of science in an exceedingly literary theory that will be way less winning while not it, on condition that ecocriticism's goal is to critique the style during which each humans and nature

might live with success within the world. Indeed, ecocriticism has actually benefited from science as science debunks damaging myths and undisguised and indisputable inaccuracies in humans' perceptions of the interaction of humanity and nature, such as that folks were meant to exercise dominion over nature, or that nature could be a passive receptacle of the fertilizing human mind (Newman, 2002:2).

However, Rueckert (1996:117) is additionally right in recognizing that ecocriticism should first be thought of a literary theory before it is thought of a theory dependent on science, and should critique art before it will science. As Buell (2005:19) shows, the terms of scientific discourse have important implications for environmental criticism of literature however do not function associate degree authoritative models. The discourses of science and literature should be scan each with and against every other.

Thus, once Rueckert (1996:202) states that if ecocriticism is to figure as a literary theory, which we must always first communicate art before science, he is not essentially implying that we tend to should rate art over science.

Whereas it is necessary that Ecocriticism critique art before it will science (as it is first a literary theory), it should not price art over science, or the other way around, on condition that the strength of ecocriticism comes in its equal reliance on each. Art, then, because it is usually within the business of anthropomorphising nature, and science, because it usually purports to avoid any quite anthropomorphisation of nature, could seem to be reciprocally exclusive and unable to occupy equal house within the same theory.

Ecocriticism is the study of the relationship between literature and the physical environment. Ecocriticism take an earth-centered approach to literary studies (Glotfelty, 1996:18). Alternatively, William Howarth (1996:69) stated that the root of Ecocriticism is comes from Greek, *oikos* is nature like home and *kritos* is a judge of tastes who wants the house kept in good order. *Eco* is short of *Ecology*, which is concerned with the relationships between living organisms in their natural environment as well as their relationships between with that environment.

Ecocritics concern in four principles in doing critic as stated in Howarth's (1996:80) article about some principles of Ecocriticism declares four correlated disciplines, which he had found from Barry Lopez's *Crossing Open Ground* (1989), those are: ecology, ethics, language, and criticism. He agreed that they offer combinations of theory and method which investigate environmental literature.

Ecology describes the relation between nature and culture. Applied philosophy of ethics offers ways to mediate historic social conflicts. Language theory examines how words represent human and non-human life. Criticism judges the quality and integrity of works and supports their spreading. As a result, each discipline stresses the relation of nature and literature.

Glotfelty (1996:30) explains in her book the way to find ideology that constructed in the text. There are three phases in observing the literary works that represent environment issues. First is study how the nature is represented in the text in how landscape or setting and other non-human and non-living things are in a good condition or damaged by human. Second, analyzing the issue that has important function in rediscover and promulgate environmental consciousness to

the reader by looking at the mainstream genres of the writing as well as studying the author's life. Third is examines the ideology set by author.

2.3. Ecocriticism Concept

Greg Garrard's (2004:12) accessible volume traces the development of the movement and explores the concepts that have most occupied ecocritics, including pastoral, wilderness and dwelling. In addition, the researcher includes deep ecology by Arne Naess (1995:5) as supporting approach to emphasize the role of creature in nature stewardship from *The Hobbit* novel.

2.3.1 Pastoral

At the root of pastoral is the idea of nature as a stable, enduring counterpoint to the disruptive energy and change of human societies (Garrard, 2004:56). Seen in evolutionary terms, however, pastoral space cannot be understood as separate from ordinary human settings. Instead it must include all of the earth, with homosapiens only one among myriads of interrelated and interdependent species of living creature. Pastoral is a good example for examining human-nature relationship representation of the physical world.

Pastoral is never in serious danger and has a rather poor biological diversity. The pastoral mainly focuses on the vastness and beauty of the landscape, especially looking at the sublime landscapes, which are mostly mountains (Garrard, 2004:48).

Base on explanation above, pastoral insists that human is not the owner of the earth, but should treat it with respect and like a steward, for himself and for other species (Garrard, 2004:51).

Pastoral, undoubtedly one of the most universal forms of Western environmental imagination, "has become almost synonymous with the idea of return to a less urbanized, more "natural" state of existence". Buell (2005) writes:

"Historically, pastoral has sometimes activated green consciousness, sometimes euphemized land appropriation. It may direct us towards the realm of physical nature, or it may abstract us from it.... (p. 31)

Pastoral directs to portray of nature in physical world, sometimes in ways to care with environment and protect nature. Greg Garrard (2004:37) identifies three branches of the pastoral. First, Classic Pastoral, "characterized by nostalgia" and an appreciation of nature as a place for human relaxation and reflection. Second, Romantic Pastoral, a period after the Industrial Revolution that saw "rural independence" as desirable against the expansion of the urban. Third, American Pastoralism, which "emphasized agrarianism" and represents land as a resource to be cultivated, with farmland often creating a boundary between the urban and the wilderness.

2.3.2 Wilderness

Wilderness is way of thinking environmentalist approach of ecocriticism, as it is concerned about nature, but the greatest concern is still maintaining a comfortable lifestyle. The concept of wilderness refers to nature in a state uncontaminated by civilization and is a powerful construction of nature. It is

organized to protect specific ecosystems and species, and as it is untainted by humans, people who wish to escape the immorality and material tendency of the city can go there. Wilderness is important for ecocriticism as it promises a renewed, authentic relation of humanity and the earth (Garrard, 2004:66).

As wilderness has had no contact with civilization, one could say that humanity has a new chance of treating nature the right way, every time a piece of wilderness is found. Since in fiction one can invent a particular area of wilderness, one can take that to show the reader how this wilderness should be treated. Ecocriticism are generally divided into two groups with different views as to how wilderness should be treated. First, Old World wilderness displays wilderness as a place beyond the borders of civilization, wherein wilderness is treated as a threat, place of exile. Second, New World wilderness, seen in portrayals of wilderness in later American literature, applies the pastoral trope of the “retreat” to wilderness itself, seeing wilderness not as a place to fear, but as a place to find sanctuary. The New World wilderness trope has informed much of the “American identity,” and often constructs encounters with the wilderness that lead to a more “authentic existence” (Garrard, 2004:71).

2.3.3 Dwelling

Dwelling is something that is inherently positive in that it leaves something in its own nature (Heidegger, 2010:122). The significance of dwelling to ecocriticism is clear in that respect that it is an exemplary way of handling the place

you live. To be able to do that, however, you need to have respect for the place you live, you need to love it.

The significance of dwelling to ecocriticism is clear in that respect that it is an exemplary way of handling the place you live. To be able to do that, however, you need to have respect for the place you live, you need to love it. Generally this means that, as Schumacher claims, it is obvious that men organized in small units will take better care of their bit of land or other natural resources than anonymous companies or megalomaniac governments which pretend to them that the whole universe is their legitimate quarry (Garrard, 2014:167)

2.3.4 Deep Ecology

Deep ecology is a term coined by Norwegian philosopher Arne Naess (1995:8) in his essay *The Shallow and the Deep, Long-Range Ecology Movement*. Deep ecology is in general seen as a kind or part of ecocriticism, rather than simple ecocriticism being seen as a kind of deep ecology. Arne Naess (1995:10) stated that deep ecology, as a literary theory, has similar premises to ecocriticism, but is different enough to be regarded as a separate theory. It began as a philosophy of life but has subsequently been adopted by ecocritics as a means of reading texts as well.

Further, deep ecology often exaggerates the principles it shares with ecocriticism and as a result of these extreme positions, deep ecology becomes susceptible to irony, often having dire consequences for anthropocentrism and anthropomorphism.

As ecocriticism does, deep ecology takes the position that all life exists as an interconnected web with each life form occupying a node on the web, which deep ecologists take as an indication that we cannot separate humans from the natural environment (Capra, 1995:20). In other words, humans are seen as the extensions of the natural environment surroundings and there is no ontological difference between them.

In taking such an extreme position, this premise of deep ecology has been critically for the harmful consequences that are latent within this perception of the relationship between humanity and nature. Then any way humans choose to treat nature cannot be deemed unnatural, even if this behavior is destructive, which precisely goes against deep ecology's fundamental principle that nature must be protected and that humans must live in harmony with nature (Mathews, 1999:239). Thus, it is made apparent that if humans are a part of nature.

In speaking of deep ecology interconnected with all life, Naess is also belief that humans cannot realize their full potential ability if their contact with nature is minimal. As a result, Naess (1989:183) favors a kind of back to nature attitude, which does not necessarily mean to compromising humans' comfort of living, or one's intellectual and technological advancements. Naess (1989:164) explains that the effects of moving back to nature are at least two fold, one may develop a greater self-understanding, another one may grow as a human, not at the expense, but as a result, of a relationship based on respectful mutuality for the natural community.

Sometimes acquire a greater understanding and maturity in how one relates to, and interacts with nature. Naess (1989:165) claims that not only are we from

nature, but we are nature; we are mere extensions of the natural community. A premise deep ecologists use to illustrate their belief that distancing oneself from nature may lead to a deterioration in one's self-respect.

In order to analyze nature condition in *The Hobbit*, this research will implement three phase of ecocriticism principles. First is study how the nature is represented in the text in how landscape or setting and other non-human and non-living things are in a good condition or damaged by human. Second, analyzing the issue that has important function in rediscover and promulgate environmental consciousness to the reader by looking at the mainstream genres of the writing as well as studying the author's life. Third is examines the ideology set by author by analyzing some characters' roles in the story. This research also concern not only on approach that stated above to make clear explanation but also to focus on specific object for stewarding the nature in *The Hobbit* novel.

2.4 Review of Related Study

Previous researches that used similar literary works, J. R. R Tolkien's *The Hobbit*, until this work have been written is never composed before. Most of researchers use Ecocriticism theory to their research but with different literary work.

There are four researches that have relationship with the topic of this research. First, the title of prior research is *Sustainable Development in Walt Whitman's A Song of the Rolling Earth: An Ecocritic Study*, the author is Sheila Hapsari Resti Buanadewi from Airlangga University, Surabaya (2013). This

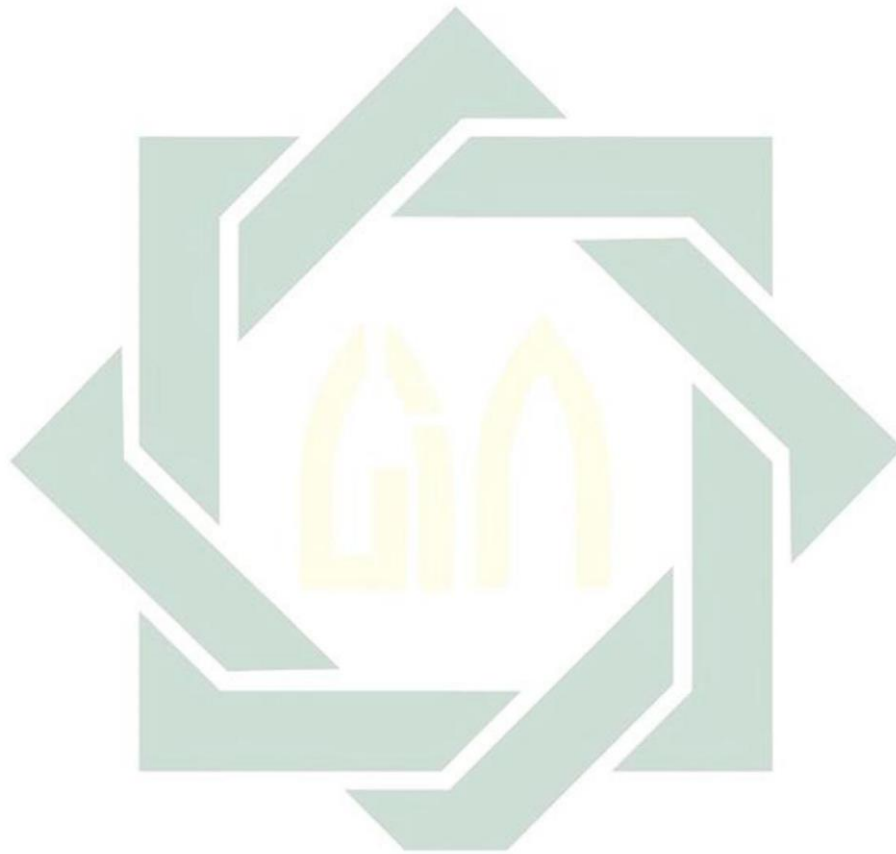
undergraduated thesis discusses about the portrayal of nature and finds the poet's view towards nature in Walt Whitman's *A Song of the Rolling Earth*. In this research, the writer chooses Ecocriticism theory by Cherryl Glotfelty to find the ideology of sustainable development constructed in the text.

The second is from Alfarizi Akbar (2016) from UIN Sunan Ampel Surabaya also analyzes about ecocriticism in *Jostein Gaarder's novel, The World According to Anna. Entitled A Portrait of Environmentalist in Jostein Gaarder's The World According to Anna*, the thesis concerns on analyzing Anna as character and her effort to overcome nature exploitation.

The third is coming from Gustin Listiyanti Putri Emas (2017) from UIN Sunan Ampel Surabaya which is also analyze *Ecosystem Stability Portrayed in Jean Giono's The Man Who Planted Trees: An Ecocentric Concept* using Cherryl Glotfelty ecocriticism theory. The thesis concerns to examine how environmental issues are illustrated in the story and use ecocentric as the main perspectives to examine how human relationships with nature in order to maintain ecosystem stability in the area.

The last is the thesis entitled *An Ecocritical Analysis of Young Adult Dystopian Novel in Veronica Rossi's Under the Never Sky* by Rofi'atul Azizah (2017) from UIN Sunan Ampel Surabaya, which is described the representation of nature and the interaction of Aria and Peregrine as main characters with nature, using Greg Garrard's theory of ecocriticism and the perspective on dystopian literature.

The similar of those previous studies and this research is using ecocriticism theory as main theory. The difference of the related studies and this research is the object of analysis. This research attempts to explain the nature condition and the character role of stewarding and makes relation with nature in Middle Earth based on *The Hobbit* novel.



power and Elves, Trolls, Dwarves, Goblins and other races shared the world with Humans. The Middle-earth's geography is not that of earth as it is now known and regions also the landmarks in *The Hobbit* have no familiar parallels (Tolkien, 1995:30). Therefore, Middle-earth is a world both precisely familiar and altogether strange.

Tolkien was heavily influenced by various northern European mythic traditions in creating Middle-earth, the term itself an adaptation of the mythological Norse realm of Midgard, the realm of the cosmos that Norse tradition believed humans inhabited. Middle-earth too was described by Tolkien as not being an alternate world, but in fact as our world, though our world in a different period of time (Tolkien, 2002:165). Assuming this premise, it is possible to apply the notions of time and eternity to *The Hobbit*.

In challenging texts which, intentionally or not, uphold androcentric values whereby men are above both women and nature, ecofeminists aim to favor narratives in which the cultural and biological diversity that sustains life is celebrated, women's biological specificity is recognized, and where women are seen, not as objects of nature, but as both subjects and creators of history (Libby, 2018:257).

The architecture is markedly pre-industrial and pastoral, in a style reminiscent of pre-industrial England. The nature of the author approach suggests that this comparison is due to the ethos of J.R.R. Tolkien manifested in his real life. Tolkien's appreciation writing for the beauty of pre-industrial England is made clear in the description of the Shire and it has been constructed in way that preserves

get inside. And once Smaug has been killed, the dwarves barricade all of the doors except the front gate so they can defend themselves against Bard and the Elvenking. This space is like the inverse of Hobbiton, where we began our journey: the tunnels of the Lonely Mountain are grim, dark, and reeking of dragon, while Bilbo's home is a hobbit hole, and that means comfort (Tolkien, 1995:11). This opposition between Bilbo's hobbit-hole at the beginning and Thorin's dangerous but wealthy dwarf tunnels at the end demonstrate just how far Bilbo has gone over the course of his quest.

The man of the lake-town Esgaroth, Bard the Bowman, is one individual of Middle-earth whose love of homeland is so great that in battling an environmental crisis, he finds himself at the intersection of time and eternity. The text offers a portrait of Bard that grounds him in the history of Middle-earth, noting that “he was a descendant in long line of Girion, Lord of Dale, whose wife and child had escaped down the Running River from the ruin long ago. (Tolkien, 1995:85). This is comparable to text of the story, where an individual’s ancestry is a source of societal and cultural standing. The men of Esgaroth are motivated to attack Smaug and stand in the face of certain death by Bard, “who ran to and fro cheering on the archers and urging the Master to order them to fight to the last arrow.”(p. 87). Already, we can see Bard’s oikophilia as a motivation for his actions.

The love of home is not necessarily his home of Lake-town, but his ancestral home of Dale, the town of men built in the shadow of the Lonely Mountain in the days of the Dwarves’ prosperity. In this, Bard is positioned as in a way symbolic of Tolkien's own displacement as an orphan who had watched his beloved rural

Tolkien's view of sustainable horticulture. In *The Hobbit*, they are mainly concerned with the beauty of the world around them. This also manifests in the dwellings that they have built for themselves.

In the first age, when the Elves are still younger, their three main dwellings are associated with rocks, caves, and underground fortresses (Dickerson & Evans, 2011:103), which may have been the case because at the time there was a great need to defend themselves against the evil of that time. However, one of the three kingdoms is associated with wood; the Hidden Realm of Doriath located in the southwest of Eriador. "It comprises the great forest of region and the smaller adjoining forests of Mirkwood and Fangorn. These forests are replete with beautiful glades, golden trees, green hills, and unfading grass" (Tolkien, 1995:104)

Significantly, it is the home of Lady Galadriel, a character half Fairy-Elves that order Gandalf the Grey, Saruman the White and Radagast the Brown. The link between Lady Galadriel and Hidden Realm of Doriath also possibly explain why the kingdom is wood-based; King Elrond, where he lived during their allied, was an area with rich forests. It is even possible that in his description of the Hidden Realm, Tolkien thought again among the Trees, where he describes an abandoned Elf house dwelling surrounded by woodland.

In the Third Age, there are again three Elf kingdoms, two of which are located among trees. The most important woodland-based dwelling is Lothlórien, and it is also the one that is described in most detail in Tolkien's *The Lord of The Ring*. The next is the home of the Mallorn trees, which are the tallest, most lovely trees in Middle-earth. In autumn and winter, their leaves turn golden but never fall.

Nothing is known of how Middle-earth fares under the stewardship of Men since Tolkien has published no stories about his secondary world beyond the early years of the Fourth Age, in the aftermath of the War of the Ring. However, in *The Letters*, Tolkien (2006) wrote:

I did begin a story placed about 100 years after the Downfall of Mordor, but it proved both sinister and depressing. Since we are dealing with Men it is inevitable that we should be concerned with the most regrettable feature of their nature: their quick satiety with good. So that the people of Gondor in times of peace, justice and prosperity, would become discontented and restless while the dynasts descended from Aragorn would become just kings and governors – like Denethor or worse. (p. 344)

Tolkien explains in his own words why he dislikes machines so much: There is the tragedy and despair of all machinery laid bare. Unlike art which is content to create a new secondary world in the mind, it attempts to actualize desire, and so to create power in this World; and that cannot really be done with any real satisfaction.

Labour-saving machinery only creates endless and worse labor. And in addition to this fundamental disability of a creature, is added the fall, which makes our devices not only fail of their desire but turn to new and horrible evil. So we come inevitably from Gundabad to Mordor, the Giant Bomber. It is not an advance in wisdom (Tolkien, 1995:87)

In the same letter, which he sent by airmail to his son as an experiment, he even called the devices that would be used in bringing his letter to his son as Mordor-gadgets (Tolkien, 1995:88). In a later letter, sent the following year, Tolkien (1995) discussed his loathing of machines even farther:

The first War of the Machines seems to be drawing to its final inconclusive chapter – leaving, alas, everyone the poorer, many

Dale, the town of men built in the shadow of the Lonely Mountain in the days of the Dwarves' prosperity. In this, Bard is positioned as in a way symbolic of Tolkien's own displacement as an orphan who had watched his beloved rural neighborhood being developed, was removed to its urban center of industrial.

This is a pessimistic statement; Men do not understand stewardship as the Elves have, and under their reign Middle-earth will eventually become as dark and dreary as Tolkien felt the primary world was fast becoming. "In Tolkien's trilogy ... man is bent on destroying himself through sociological, technological and psychological means" (Curry, 1998:65)

It is interesting that Tolkien felt that the downfall would come so soon, however; Thorin was one of the successor, and therefore had a longer lifespan than other Men, and his son would no doubt have had a similar benefit. Tolkien's implication here is that within one or two generations, the lessons that Men should have learned from the battle of the five armies would already have been forgotten. Azog the Pale Orc, whom Tolkien references in the quotation above, is the steward of Gondor at the end of the Third Age. He is described by Dickerson and Evans (2011) as corrupted:

For Azog, stewardship is all about rule and authority. He divides the world into tools and the users of tools; rulers (including stewards), he explains, are those who use others as tools but are not themselves used. Azog later goes so far as to compare his stewardship of Gondor with Sauron's rule over Mordor. (p. 38)

The fact that Gondor is ruled by a steward is significant, especially when considering the fact that the concept plays an important part both in Tolkien's mythology and in Stewardship. Azog's outlook on his stewardship goes against the

definition that both are to uphold when Tolkien gives the Men and Elves of Middle-earth a special relationship with their creator, making them the Children of Ilúvatar, their environmental responsibilities are not diminished but dramatically increased. (Dickenson & Evans, 2011:64)

They are responsible to take care for and Sauron's good creation and Azog's obvious disregard of his duty as a steward not only of his environment, but the ruler of Gondor as well has had several damaging effects. A direct effect of his tyrannical rule is that it caused the White Tree to wither. The Tree is a descendant of Thorin's act when they met on the battle of North Dwarf Kingdom, one of the Two Trees of Valinor, but it appears to have died. This is a sign that Gondor has been badly ruled; Azog considers himself the rightful ruler, and his son Bolg as his rightful heir, "It had become for him a prime motive to preserve the polity of Gondor". (Tolkien, 1995:241)

The Man who changes all of this is Azog. Through his character, Tolkien allows the reader a glimpse of the life of the descendants of Azog. *The pale orcs* were the first Men to dwell in Mordor, and something akin to the Great Flood destroys them when they disobey the Dwarves another religious image that Tolkien crafted into his mythology leaving only those who remained faithful to the king of Dwarf's alive. Their line diminishes, however, and the stories of those who remain are forgotten; they become known as the Company of Thorin Oakenshield due to the fact that they live close to nature, as hunter-gatherers.

In *The Hobbit*, Men play little part, but there is one character whose significance cannot be ignored, Beorn. First meet on the journey to enter the

and good tilled earth. They do not understand or like machines more complicated than a forge-bellows, a water-mill, or a hand-loom, though they were skillful with tools. (Tolkien, 1995:2)

In the *Hobbits*, he created creatures who loved to work with their hands. The Hobbit society is an agricultural one; Samwise Gamgee and his father have a vegetable garden, and Farmer Maggot grows crops.

Tolkien even specifically mentions turnip fields, cornfields, mushroom farms, plows, harvests and markets (Dickerson & Evans, 2011:72) in the first chapters of *The Hobbit*. Dickerson and Evans (2011:73) do mention some criticism of Tolkien that is often given that the agricultural images are purely romantic, giving an idealized and unrealistic version of pastoral landscape.

According to Garrard (2004:39) the pastoral is always characterized by nostalgia. He even claimed that it may be utopian and proleptic, displaying a perfect world that is greatly anticipated, even if it may never come to exist. Tolkien's fantasy world seems to fit this definition to a tee. He had a love for the countryside that Humphrey Carpenter implies may be linked to his mother, "His mother's death had severed him from the open air and because it was the loss of his mother that had taken him away from all these things, he came to associate them with her" (Dickerson & Evans, 2011:73).

Yet Tolkien was acquainted with agriculture and his self will spend much of his adult life associated with agricultural pursuits and happiness (Dickerson & Evans, 2011:75), so he will have known about the agricultural life. The agriculture practiced in the Shire is sustainable agriculture (p. 76). The earth of the Shire has

been tilled for many generations, and still sustains the Hobbits at the end of the Third Age.

The Hobbit society as Tolkien describes it fits the description of the ideal world in deep ecology. They value the natural world around them for its beauty, not for its uselessness, and their agriculture does not destroy the environment. It is significant also, that one of the four Hobbits that become so central to the story is a gardener: Bilbo Baggins. The protagonist of *The Hobbit*, as the other being in the text whose sense of piety results in selfless action at the intersection of time and eternity. It is also Bilbo and his fellow Hobbits who provide an ideal model of living within an environment, as opposed to living set upon an environment, according to Scruton's objective aesthetic model. There are several instances in *The Hobbit* where one could argue that Bilbo achieves a sense of true moral personhood. For example, it is Bilbo who recognizes the influence that the Arkenstone holds over Thorin.

In an effort to save Thorin from his own greed, Bilbo steals the Arkenstone and gives it to Bard and the King of the Wood-elves. Bilbo does this not only for Thorin, but also to help Bard secure compensation and supplies for the people of Lake-town. Bilbo's actions in deciding to turn over the Arkenstone are noble indeed, but they are not necessarily motivated by a sense of piety, and therefore they do not cause time to intersect with eternity (although they do partake of the overlapping realm of the gift economy). Perhaps the realization of Bilbo's true moral personhood occurs in the deep tunnels of the Misty Mountains, when he encounters the creature Gollum, and one very peculiar ring.

The races and peoples of Middle-earth were designed by Tolkien to be varied and culturally rich, each with their own unique histories, personalities, customs, languages, and ways of life. However, as indicated earlier in this project, Tolkien was heavily influenced by various northern European mythic traditions in creating Middle-earth, the term itself an adaptation of the mythological Norse realm of Midgard, the realm of the cosmos that Norse tradition believed humans inhabited. Middle-earth too was described by Tolkien as not being an alternate world, but in fact as our world, though our world in a different period of time. Assuming this premise, it is possible to apply the notions of time and eternity to *The Hobbit*. There are two characters, from two of Middle-earth's races who serve as textual examples of individuals who act at the intersection of time and eternity, driven by a piety deeply rooted in nature. These are Bard the Bowman, and the Hobbit himself, Bilbo Baggins.

Certainly time intersects with eternity in this instance, as unbeknownst to Bilbo, he has discovered the One Ring, the same ring that is at the center of the events of *The Lord of the Rings* trilogy. It is the same ring that his cousin Frodo will be entrusted with to destroy in the embers of Mount Doom on his own journey with the Fellowship of the Ring. In *The Hobbit*, Bilbo believes it to be a magic invisibility ring, which he uses to his advantage to escape dangerous situations and in one instance, free the Dwarves from the cells in the Wood-elf dungeon. Tolkien makes an interesting point in reference to describe Bilbo.

Bilbo is the only character, besides Thorin Oakenshield and Gandalf, who has become the youngest member of the company in the journey: the nearer the

them, “Saruman’s home could be all wrecked, and he could be turned out, but no one could touch yours. Oh no! Gandalf would look after your affairs ... Not he! When his tools have done their task he drops them” (Tolkien, 1999:361).

When Saruman is killed, the Hobbits must reverse the damage that has been done. They break down the contraptions that he built, but feel the loss of the trees keenly. Similarly, their felling was a source of great distress for Tolkien himself, “The trees were the worst loss and damage, for at Sharkey’s bidding they had been cut down recklessly far and wide over the Shire”. (Tolkien, 1999:367)

Tolkien suggests that the Hobbits loved trees so much that in their tongue Tuesday came from Tree’s Day, a day during which the Hobbits honored the trees (Curry, 1998:2). Saruman’s implementation of machines in their beloved Shire, would have hit the Hobbits hard as well. The Hobbits disliked machines, much as Tolkien himself did; Patrick Curry (1998:6) describes that Tolkien saw technology as very powerful, very seductive, very addictive. The whole of society becomes incredibly dependent on technology, so that when something does go wrong, it goes very wrong.

3.2.5 The Dwarves under the Lonely Mountain

In his tale of how the Dwarves came to lose the Lonely Mountain to Smaug, Thorin tacitly admits that the hoarding of riches by the Dwarves may very well have attracted Smaug and led to their downfall, only for Smaug to hoard the stolen riches. As the quotation at the beginning of this chapter makes clear, the Dwarves seek

revenge and the restoration of their kingdom, though this is expressed Thorin saying “we have never forgotten our stolen treasure”.

The Dwarves express their loss of dwelling not in environmental terms, but through material ones. Returning briefly to the metonymic nature of the text, Smaug plays a symbolic role, drawing allusions to dragons of medieval folklore that were depicted both as hoarding beasts and as personifications of destructive natural forces associated with human tendencies toward objectifying nature.

Thorin, driven by a blinding greed, defies Bard and the men of Lake-town, even when they align themselves with the Elf-king of the Wood-elves, Thranduil (his name is not mentioned in *The Hobbit* proper). As the forces of Wood-elves and men prepare for battle at the gates of the Lonely Mountain, Thorin calls upon his distant kin, Dain II Iron foot and the Dwarves of the Iron Hills to come to his aid. However, before a battle for the wealth of the Mountain ensues, the Dwarves, Elves, and men are interrupted by hoard of evil Goblins and Wargs.

The Lonely Mountain is admittedly not equal on every level. There is no evidence of Dwarfish zoning laws in the text, although presumably dwellings were not constructed in the active gem mines. Furthermore, the fact that the town of men, Dale, is constructed as the Dwarves become wealthier is not entirely incoherent with Scruton’s model of organically constructed settlements. However, it is clear from the text that the Lonely Mountain is constructed in such a manner that views the environment in a utilitarian and temporary fashion, unlike the timelessness of the Hobbit-holes of the Shire.

CHAPTER IV

CONCLUSION

J.R.R. Tolkien's work is full of environmental images in general, and trees in particular. That is made some researchers with concern of environment will analyze his works. From the first chapter of Middle-Earth the novel entitled *The Hobbit*, *The Lord of The Rings* and their trilogy, the *The Silmarillion* as represented the making of Middle earth.

With his secondary world, Tolkien allowed his readers a glimpse into a world that was not yet becoming so polluted and not so being in degradation of nature, a world where true wilderness was not as rare as it is in our primary world, and where that wilderness is no less sentient than Men, Elves or Hobbits; it too is capable of distinguishing good and evil. Without overtly doing so, Tolkien warns the reader against the pollution of our world, against the destruction of nature and against the rise of the machines, a theme that remains highly relevant to this day.

The most prominent example of this warning must be the scouring of the Shire; a place where, in *Hobbiton*, the researcher becomes acquainted with the Hobbits and their simple, pastoral life and their agricultural ways. To see Bilbo journey across the Eriador from the nice place such *Hobbiton* passing the Bree Farm then toward the Valley of Imladris or Rivendell, mentioned texts before known as the living house (Tolkien, 1995:6). Then, the journey entered to a place called wilder world that including Mirkwood forest, Mount Gundabad, The Misty Mountains and the Lonely Mountain, the kingdom of the Dwarves.

Yet with all these environmental images, Tolkien does not preach to his audiences about love and respect for nature, he simply has his protagonists set a good example. On top of that, the hatred that the antagonists often have for the natural world is not their only fault; they are also often dictatorial and seem to enjoy destroying lives simply for the sake of doing it.

The result of analysis of this novel is explained to taking those environmental ethics and seeing how they may apply to the environmental issues facing by human today. *The Hobbit* as the object of research clearly shows the future environmental issues, when every human should come back to nature, establishing a set of environmental ethics that lie within a text would be one way to understand about nature stewardship. By conducting an ecocriticism of *The Hobbit*. It does not matter that human will never experience the destruction of a fire-breathing dragon, or that we will not set off on a journey with a small group of our kinsfolk to reclaim a homeland. It is the lessons learned from what the text offers to the reader that provide ways of thinking about the environment that are potentially unknowable unless the reader turn to ecocriticism, as an interdisciplinary approach to nature, for understanding.

The next research can add and analyze both concepts in more detail. Another suggestion, perhaps the next research can be more obvious with one of the characters and focus in the way he take care the natural environment from the bad impact of battle.

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