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Artificial languages in J. R. R. Tolkien's novel
The Fellowship of the Ring
and its film version

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INTRODUCTION

No language is justly studied merely as an aid to other purposes. It will in fact better serve other purposes, philological or historical, when it is studied for love, for itself.

J. R. R. Tolkien

After seeing Peter Jackson's films of *The Lord of the Rings*, I was fascinated by the artificial languages inserted in them. I knew that they had been invented by J. R. R. Tolkien, and I started to wonder how was it possible that he devised with such precision something which usually grows and develops naturally within a society, a community or a nation. In fact, when we think about J. R. R. Tolkien, the first ideas which come to our mind are the titles of his most famous literary works, especially the trilogy of *The Lord of the Rings* and *The Hobbit*, a children's book, nonetheless, few people know that his greatest interest was not writing stories, but rather creating languages.

When I started to search material to write this thesis, I had no idea of the great world I would have discovered, and of the passion and time the author dedicated to language design, that is, in my opinion, one of the most difficult and absorbing activities to which someone could devote his life. As an adult, Tolkien became a professor and a linguist, but the attachment to the knowledge of languages was so rooted in him that he realized that natural tongues were not enough, and he started to invent new languages since he was an adolescent. This aspect of his life intrigued me very much, and therefore I decided to work on a thesis which allowed me to conciliate two of my greatest interests, novels and cinema, and especially, in this case, the way in which artificial languages, Tolkien's dearest creatures, are treated in the two different situations. The aim of this work consists in analysing the use of artificial languages in the two versions (the book and the film) of *The Fellowship of the Ring*, in order to see if they were maintained or not, if their function had remained the same, and, eventually, whether the Italian subtitles of the on screen version had been able to do justice to the linguistic variety of the original dialogues, a distinguishing feature of the novel which Jackson made an effort to maintain in his filmic adaptation.

Therefore, Chapter 1 introduces the general topic of the thesis and, at the beginning, it deals with the definition of the concepts of natural language and artificial language. Certainly, the subject is really wide, and the existing types of artificial languages are many, so, in the central paragraphs have been presented the taxonomies proposed by three different authors, with their differences and similarities. After that, I analysed two of the most popular artificial languages, one belonging to the category of international auxiliary languages, and the other to the literary world: Esperanto and Newspeak respectively.

Chapter 2 is dedicated to a brief historical excursus on the activity of language invention. Its root are really ancient, even though the purposes for which artificial tongues have been devised in the course of time are many and different from each other. Generally speaking, we could say that language creation was somehow linked to religious aspects until the 18th century. Then, with the spread of globalisation and the advent of new technologies, the focus moved to the communicative function of languages, and the main reason for their construction became the search for a universal languages in order to improve international communication. This target has never been fully achieved, and since the beginning of the 20th century, language creation acquired a new connotation: the production of idioms to insert in fictional work of different types with the purpose of increasing their fantasy atmosphere. It is in this period that the huge work of J. R. R. Tolkien began to take shape.

Chapter 3 regards a quite different topic compared to the first and the second. It copes with the problem to face when a book is adapted into a film, and with what needs to be changed during the process. Besides, it also provides some paragraphs about audiovisual translation and three of its main typologies, subtitling, dubbing and voice-over, with their main characteristics.

Chapter 4 bounds together the concepts of the first three and concerns the study of the differences between artificial languages in Tolkien's novel *The Fellowship of the Ring* and its film version. It begins with a brief excursus on the author's life and his passion for natural and artificial languages. After that, I decided to insert a summary of *The Silmarillion* and *The Hobbit*, the ideal prequels of *The Lord of the Rings*, to contextualize this work and supply a partial overview of the author's writings. Then, the centre of attention moves to Tolikien's artificial languages (Quenya, Sindarin, Black

Speech and Khuzdul) and to the alphabets used in Middle-earth. The last section is devoted to the actual comparison between the novel and the film, that will lead to the conclusion, which will explain and summarize the results of the whole analysis.

CHAPTER 1

Defining artificial languages

1.1. Artificial languages and natural languages

The concept of language is very wide and difficult to define precisely. Nonetheless, many authors have tried to provide an explanation of this term, and, in order to be as clear as possible, I will attempt to present a brief summary of its main features. According to Berruto and Cerruti (2011: 3), "le lingue naturali sono le lingue nate spontaneamente lungo il corso della civiltà umana e usate dagli esseri umani ora o nel passato". Eco adds that they develop throughout time autonomously from the will of the individual, and their main characteristics are that they are composed of lexicon, morphology, and a group of rules and conventions which regulate their usage in different situations. Altogether, these norms are called pragmatics, and they are what permits us to realize when someone speaks ironically or understand them if they use a metaphor. Other traits are their innovation, creativity, and their capability to express all the concepts which can be conveyed by any other sign system. (Eco 1991: 4-5)

In English, the word language also indicates what Berruto and Cerruti (2011: 3-4) define as "una facoltà innata dell'*homo sapiens* e uno (il più raffinato, complesso e duttile) degli strumenti, dei modi e dei sistemi di comunicazione che questi abbia a disposizione". From this point of view, the term represents both the faculty of the human being to communicate, and the instrument used to reach this aim.

Taking into consideration this second acceptation, Eco states that an useful model to analyze the structure of a language is the one proposed by Hjelmslev (1943), in agreement with which, the language is made up of two levels, and each of them can be split into form and substance. On one hand, there is the expression plan, consisting of lexicon, phonology and syntax. When a language has to develop its expression-form, it adopts a specific subset of phonemes among those that can be produced by the human and eliminates other sounds, which will not belong to that particular language.

On the other hand, we find the content plan, which corresponds to the range of concepts we can convey and, therefore, to the meaning associated to each word (created using sounds) that belongs to a language. The content embodies the universe where we

live, about which we talk, and every language arranges and categorizes reality in its own personal way (Eco 1995: 20-21). An example of this is the name given to colours by different cultures: in English, the word blue (modified by other adjectives, such as dark and light) is used to indicate different shades of the same colour, which in Italian are expressed using completely different names, like *blu*, *azzurro* and *celeste*. In conclusion, we can say that "since language expresses the modes which organize the way we categorize and classify reality natural languages must be considered as holistic systems" (Eco 1995: 22).

This analysis system can be applied to artificial languages too, but it must be taken into consideration that these type of languages are not often holistic, since they can be composed just of a list of words, or they can be created to be just written, but not spoken. Anyway, this is not the case of the languages of J. R. R. Tolkien, (on whom will be focused the last chapter of the thesis), since, at least Quenya, the language of the Elves, is considered complete and fully developed, so much as to be spoken by real people. Languages like this one, Klingon in the *Star Trek Saga*, Newspeak in Orwell's *1984* and many others, did not evolve naturally over time, but were created by someone for their own sake or for a specific purpose, such as give voice to an imaginary community of beings, and they are part of a vast category, that of artificial languages.

The term artificial language can allude to different things, and one of them is computer language, but this is not the word acceptation that will be taken into consideration in this dissertation. Albani and Buonarroti in their *Aga Magéra Difúra*, borrow Szilágyi's definition, according to which

> una lingua artificiale è costruita per mezzo di una serie di convenzioni sia nelle regole che nel lessico. Per alcuni studiosi, la differenza più importante tra lingua artificiale e lingua naturale sta nel fatto che la prima è formata consciamente, mentre la seconda è un prodotto inconsapevole.

Another definition is the one provided by the online version of the *Columbia Encyclopedia*: (6th edition, 2012):

> An artificial language is an idiom that has not developed in a speech community like a natural tongue, but has been constructed by human agents from various materials, such as devised signs, elements or modified elements taken from existing natural languages, and invented forms.

Even if many linguists are interested in this field of study, no universally accepted and recognized definition exists which explains what artificial languages are, and one of the reasons is that many other scholars have a prejudice toward this branch of the discipline. An example of this attitude can be found in Noam Chomsky's claim that "Esperanto is not a language". Anyway, this research will focus on those artificial languages "which have been constructed to be similar in function (broadly speaking) to natural languages" (Libert 2018: 2).

It must be said that some supporters of artificial languages think that the adjective artificial is not appropriate to describe this kind of expression form, for two main reasons: the first is that they feel that it has a negative connotation, which is not appropriate to describe especially some of the consciously composed sign systems, which are as complete as many natural languages. For this reason, they prefer other names, such as planned languages, invented languages or constructed languages and, in some cases, auxiliary languages or international languages (these two terms have a slightly different meaning, which will be analysed below). Libert does not approve the last two terms, because, from his point of view, it must be specified that throughout the course of history, some natural languages, like Latin and English, were and are currently used as international languages. The second reason is that the word artificial can be confusing, since artificial languages are often created putting together elements gathered from one or more natural languages, and the only "artificial" feature about them is the way in which the inventor decides to arrange the different pieces he or she has collected. Moreover, it is undeniable that all natural languages have suffered conscious or unconscious transformations during the course of their history and that they have developed (e.g. the Greek spoken today by the people who live in Athens is not Homer's language anymore), and in this sense they could all be considered partly artificial (Libert 2018).

Speaking about this topic, as stated by Bausani, natural languages are subject to invention processes. These often give birth to codes which are halfway between natural and artificial languages. These terms can be really different from each other, and some of the most interesting examples are the following. In tribal populations in South America and Australia, it can happen that a word is substituted by another if the tribal leader decides so, for many reasons. One of them can be that if a person dies, and his or

her name had a connection with an object used every day, or with an animal, then the word used to indicate that element will have to be changed because of a sort of taboo, and the new term will be used until it is revised again. This can happen frequently, especially in Australian tribes, and determines a continuous modification of the lexicon (it concerns both nouns and verbs) of their languages.

Language engineering is another phenomenon linked with language invention. It appears when the leaders of some countries try to reform their languages' vocabulary, morphology and phonology in order to make them adequate to express the continuous changes and evolutions our world is facing. This is what occurred to Hebrew when it became the national language of the State of Israel and to Malaysian when it was turned into *Bahasa Indonesia* to be the official language of the Republic of Indonesia. States that were under the dominion of other nations and then became independent through decolonization processes are realities in which the linguistic issue is important to establish a proper border between the colonist inheritance and their new national identities and, in these places, language engineering works are quite common.

Jargons and secret languages represent a particular type of linguistic invention, which, in this case, is limited to the lexicon, that is modified in different ways: adding prefixes and suffixes to existing terms, paraphrasing expressions, or using dialects, onomatopoeia and loan words. This kind of modification of natural languages can be found worldwide and its main aim is making unintelligible to outsiders what is said by the members of a group.

Pidgins are languages which originated from the contact between two different languages, one of which is considered superior with respect to the other. The result is often a simplification of the first language (which is usually the language of the colonizers' country), with some characteristic of the other one. According to Albani and Buonarroti (1994: 46), a pidgin can be defined as an international artificial language which was developed unconsciously.

The last examples of invention in the field of natural languages given by Bausani (1974: 14-25) is that of languages created by children to communicate in their own special way, and that of riddles. In both cases, the creation process is linked to the ludic dimension of language. Starting from here, the author explains that there can be four

different levels of invention through which a natural language can progressively become more and more artificial.

- The first is that of the cases in which phonetics and morphology of the inventor's language are not transformed, because the modification only regards syntax;
- The second is represented by those languages which have a new lexicon, but maintain the morphology of the original tongue;
- The third regards experiments that preserve the phonetics of the original language, but produce new morphology and new lexicon;
- The fourth is the stage in which even phonetics of the native language undergoes changes.

Before we come to the end of this first introductive paragraph about artificial languages, there are two more terms which need to be defined, and they are the Interlinguistics and pasigraphy.

Interlinguistics is the name given to the discipline which studies artificial and non-artificial international languages, and the issues linked to them. According to some scholars, the denomination was coined by a Belgian professor, Jules Meysmains, in 1911. Anyway, it should be specified that most interlinguists are not proper linguists. Mainly, they are people who are interested in the topic, but who actually have a different job. (Albani and Buonarroti 1994: 198)

A pasigraphy is an artificial universal language created to be written, but not spoken. The principle on which is based this type of communication is numeric. Once a number is given to each word, grammatical particle, prefix and suffix of the dictionary of a certain language, each word can be represented using a number. If the same figure is associated to the equivalent word in another language, the encrypted text can be translated into that language. (Albani and Buonarroti 1994-2011: 320)

1.2. Classifications of artificial languages

A universally accepted classification of artificial languages does not exist, but many authors have made en effort in order to identify their main features and proposed

various taxonomies. Some categories are taken into consideration by all authors, some others, instead, are not. The typologies presented by three different scholars – Umberto Eco, Alan Reed Libert and David Joshua Peterson – will be analyzed below.

1.2.1. Umberto Eco's classification

Umberto Eco was an Italian writer, critic, professor and semiologist. Among his many interesting works, he published a volume entitled *The Search for the Perfect Language*, in which he deals with the human desire to find a common tongue for the whole humanity, that could be the original language which God donated to Adam or another one, completely artificial. In this book, Eco wonders whether it is actually possible to reach this purpose, and, to answer his question, he presents various attempts that have been made during history (starting from the Bible and concluding in the present time) to find or create an universal tongue.

> Courtrat and Leau analysed 19 models of a priori languages, and another 50 mixed or a posteriori languages; Monnerot-Dumaine reports on 360 projects for international languages; Knowlson lists 83 projects of universal languages during the seventeenth and eighteenth centuries; and, though limiting himself to projects in the nineteenth century, Porset provides a list of 173 titles. (Eco 1995: 1-2)

At the beginning he introduces a classification of artificial languages, which are organised as explained below. According to the author, the artificial construction of languages can be due to three different aims: the first regards the search for perfection in the structure or in the function, as it happens for *a priori* philosophical languages, that had the purpose to eliminate all the communicative misunderstandings which could be originated using a natural language. To reach this target, a specific content is given to every written sign that stands for a sound. The authors who developed this type of language during the seventeenth and eighteenth century, were looking for a verbal expression which "could eliminate the *idola* responsible for colluding the minds of men and for keeping them afar from the progress of science" (Eco 1995: 209). In this acceptation, the term *idola* was referred to "false ideas arising either from human nature, [...] or from philosophical dogmas handed down by tradition, or else [...] from the way we use language itself' (Eco 1995: 211). Moreover, they were endeavouring to find an effective way to speak about the new scientific discoveries that had been made

in that period, using a nomenclature which needed to be less allegorical and imprecise than the alchemical one.

In the second category, perfection is related to universality. This means that languages can be created in order to be as suitable as possible to communication among people all over the world. This is the case of *a posteriori* international languages, such as Esperanto, which will be analysed below. When the need for an international language was perceived for the first time, many scholars wondered if a natural language could have been a good choice, and for some of them, the answer was no, because it would have seemed unnatural to those who did not speak it. Therefore, to solve the problem, they proposed the creation of a new language using various pieces taken from natural and existing tongues, so that it could appear non artificial to most of its users.

To conclude, Eco called mixed systems all those constructed languages which include some elements taken from existing languages and other features which are completely invented. In other words, they are partly *a priori* and partly *a posteriori* languages. An example is Volapük.

The third type of artificial language is the one which seeks perfection "in terms of practicality" (Eco 1995: 3) and an example in this case are poligraphies. In addition to this three main categories, the author refers to other classes of artificial languages, which he states he will not examine deeply, but that must be cited anyway. Oneiric languages are those which are spoken by a person in state of trance or mystic revelation, xenoglossia and glossolalia. Xenoglossia is a phenomenon that takes place when people speak one or more languages that they actually do not know and that they never studied. Glossolalia is a language invented putting together nonsense words. It is reported that this experience was common among the prophets of the Bible, who sometimes spoke in this odd way, and it was considered a gift by the Holy spirit, which revealed itself through this peculiar means.

Fictitious languages are designed by authors of books and poems to give voice to the characters they invented in their literary works. In Eco's opinion, to this group belong for example Orwell's Newspeak and the languages invented by Tolkien during his long career. He also adds that this type of languages, in some cases, are not worth studying because they pretend to be real tingues, but they do not have neither an extent lexicon nor a comprehensive syntax.

Under the name of *bricolage* languages, the author inserts pidgins, which were considered by Bausani just a modification of natural languages. They are esteemed to be imperfect languages since their lexicon is limited and their syntax is very simplified. This occurs because they are melting pots between the languages of population coming from different countries, who created an easy communication tool removing most of the complexities of their tongues. A particular type of pidgin is that of linguistic projects linked to specific purposes, such as the languages of algebra, logic and chemistry, which are field-specific and are composed of words that have an only precise and defined meaning (Eco 1995: 3-4).

1.2.2. Alan Reed Libert's classification

Alan Reed Libert is a researcher of the University of Newcastle who dedicates himself to linguistic. Besides, a research field in which he is really interested is that of artificial languages, and this is proven by the essays and publications he wrote about them. In one of his articles, he proposes his own taxonomy of artificial languages. Actually, we should speak about taxonomies, because he believes that

> Artificial languages can be classified in various ways, including in terms of their envisaged function(s) or the extent to which they draw on natural languages, although these two classifications are not entirely independent of each other. We can also classify them typologically and in terms of the degree of use which they have seen (Libert 2018: 3)

Now I shall study separately each taxonomy, starting from the classification by function, which is composed of three groups. In the first we find auxiliary languages, philosophical languages and logical languages. The principal goal because of which artificial languages were created until rather recent times was that of international communication, and the products of this practice were called international auxiliary languages, which "were meant to be mainly second languages and not to replace other languages" (Libert 2018). To this group also belongs a specific type of auxiliary languages, which are artificial zonal languages, used to speak only in a specific geographical area (e.g. Slovio and Interslavic). On the one hand, those who support them, declare that the advantage of this type of tongues is that, since they would be composed of many known words, they could be introduced thanks to school education and gradually become the only national language. On the other hand, those who are against zonal languages counter that they promote an aim which is completely opposed

to that of international languages and that they will never have the main characteristic that is required to an international language, which is neutrality. Furthermore, if the international language was not unique, it would become quite useless. Some examples of zonal languages are Romanova, inspired by Spanish, Italian, Portoguese and French, Budinos, invented for those who speak Finno-Ugric languages, Jalpi Türk Tili, created for those who speak Turkic languages and American, designed to be used by those who live in Hawaii, Philippines and the American continent.

Some artificial languages were not created with the purpose to be actual auxiliary languages, but rather, to explain how to produce a tongue of this kind.

Philosophical languages were created because natural language were considered inappropriate to describe reality in a clear and precise way. Loglan, instead, is a logical language. In other words, an artificial language which has a grammar that is built on logic. The description of this tongue appeared for the first time in Scientific American in 1955. Its lexicon is created according to the diffusion rates of different natural languages, among which we find English, Chinese, Hindi, Russian, Spanish, Japanese, French and German (Bausani 1974: 140-141).

The second group belonging to the classification by function, is that of fictional languages, which are created "in connection with a work of fiction, or a series of fictional works" (Libert 2018: 6). Actually, this groups corresponds to the one of fictitious languages cited by Eco, but in this case, two differences can be detected. Firstly, according to Libert, this type of languages are considered an interesting case study, and secondly, he includes in this category also the languages produced for television shows, such as Dothraki, created for the series of books *A Song of Ice and Fire* by George R. R. Martin and its television adaptation, *Game of Thrones*. It must be said that Eco probably did not consider them because they are a quite recent phenomenon, which was not common when he proposed his taxonomy.

A borderline case between the first two categories of artificial languages is that of the so-called fauxlangs, which are tongues created to work as auxiliary languages in an imaginary world. The last function because of which artificial languages may be designed, is their author(s) sake and fulfilment. In this case, their name is personal languages.

The second criterion that Libert takes into consideration to organize artificial languages are the sources of material used to create them. The distinction here is among *a priori*, *a posteriori* and mixed artificial languages. In this case it corresponds partly to Eco's classification, but Libert defines the categories in a far more brief and specific way.

A priori languages are those which are created without using elements coming from natural languages. An example is Solresol, that will be treated in chapter two. *A posteriori* languages are those which are designed drawing on components from one or more natural languages. These languages can be sorted depending on the natural language(s) by which they are inspired. If it is only one, the new tongue will actually be a "simplified version of the original language" (Libert 2018) and it will belong to the category of controlled languages. In this case, well-known examples are Basic English and Latino sine Flexione. If the new tongue is produced using a great number of natural languages as source materials, then we are on the opposite side with respect to the previous hypothesis. Anyway, all types of *a posteriori* languages have been judged negatively, mainly because of their lack of neutrality, which, according to some scholars' opinion, makes them impossible to define proper international languages.

Besides, Libert continues by saying that "the classification of artificial languages in this terms is a spectrum rather than a strict dichotomy: some *a posteriori* languages have *a priori* components, and some *a priori* languages have a small number of *a posteriori* items" (Libert 2018). A mixed language is an artificial tongue created using considerably both *a priori* and *a posteriori* material.

The third type of classification proposed by Libert is the typological one, that can be developed applying the same categories used for natural languages. An example is the basic word order, which often follows the structure subject-verb-object (used by most of languages in western Europe), but that can also be different or not exist at all. Another element of typological classification may be "the medium through which they are intended to be used" (Libert 2018). In fact, even if most artificial languages were created with the aim to be both written (sometimes with a brand new writing system) and spoken, there is a special category of artificial languages (the so-called

pasigraphies) which is composed by tongues that were designed only to be written (and pronounced in many different ways).

To define the last criterion used to organize artificial languages, Libert makes reference to Blanke's work (Blanke 1989: 68), according to which, the role assumed by the language in real communication is a crucial element, since it would not be fair consider at the same level a proper and developed artificial language, like Esperanto (spoken by a significant number of real people), and insignificant attempts. In this respect, Blanke presents nineteen different phases of development linked to artificial languages' extent of use.

> The life of more than 900 projects ended immediately after the (1) publication of its structure. In other cases, there often followed (2) a production of texts, sometimes appearing in a small journal, accompanied by discussion of linguistic details and information to be used as propaganda. [. . .] Often the authors of the projects succeeded in finding a few interested persons from different countries who learned the system and used it, mainly for (3) international correspondence. [. . .] Further steps were characterized by (4) a certain organization of the adepts and somewhat systematic publicity. [. . .] Further steps worth mentioning as steps toward becoming a language are (5) the creationof literature, (6) the appearance of certain (small) journals, and (7) a certain application to specialized texts. [. . .] Ido, Occidental-Interlingue and Interlingua Gode were also (8) taught to a certain extent and were (9) applied internationally in speech. [. . .] Only Esperanto went further: (10) further specialized practical usage (specialized journals and organizations), (11) a developed network of national and international organizations, (12) a wide range of literature, (13) relatively wide instruction (sometimes state-supported), (14) large periodically occurring international events, (15) regular radio programs, (16) clear social and political distinctions in the already formed language community and its linguistic reflection, (17) an independent youth movement, (18) a certain evolution of independent cultural elements linked to the language community, (19) Bilingualism (involving an ethnic and a planned language) of children in (most often international) families. (Libert 2018: 11)

1.2.3. David Joshua Peterson's classification

David Joshua Peterson is an American writer and language creator who designed artificial languages for many important films and television shows, among which we can find the tongues spoken by the Dark Elves in *Thor: The Dark World* and the Dothraki language used by the homonymous population in *Game of Thrones*. He had his first contact with artificial languages while he attended the University of California, Berkeley, during an Esperanto class. He is a founder and a member of the Language Creation Society, a website which represents a meeting point for all those people who are interested in the topic of constructed language or want to learn how to create one.

Another important resource to take into consideration to learn how to design an artificial language is Peterson's book *The Art of Language Invention*, published in 2015, in which he explains the most important steps to follow when it comes to create a language, and provides a digression about constructed language terminology, analysed below.

The first distinction made by Peterson is that between natlang and conlang. Natlang is a short form used to indicate natural languages, which are all those existing tongues naturally developed during the course of human history. In this definition, the term also embraces dead languages (such as Latin) and projects of natlang revitalization (like Modern Hebrew). A linguist is a person that studies natural languages from a scientific point of view.

Conlang is the abbreviation for constructed languages and, according to the author, "the primary English term" (Peterson 2015: 18) used to indicate them. Probably, this is the reason why Peterson never uses the full expression artificial language, and always prefers the form conlang to indicate all the tongues which were "consciously created by one or more individuals [...] so long as either the intent or the result of the creation process is a fully functional linguistic system" (Peterson 2015: 18). He underlines that creole languages are not considered as part of this category. A conlanger is a person who develops constructed languages (especially if he or she does it regularly or as a job). In his opinion, marking the difference between the origin of natlangs and conlangs is really important, because

> languages that began their existence by an act of conscious creation will share important features in common with other created languages that they won't share with natural languages. Consequently, even though Esperanto is now spoken natively by speakers all over the world, it's still important to understand that it began as a created language, and that, as a result, there's a reason it looks the way it does. (Peterson 2015: 19)

The category of conlangs includes specific types of constructed languages, each with a specific connotation.

An artlang is an artistic language, that is, a conlang invented with a fictional, aestethic or general artistic aim. An example is *Khangapyagon* by Pete Bleackley. Auxlang stands for auxiliary language, and in this case the acceptation is the same that was specified in Libert's taxonomy, according to which the purpose of this type of artificial language is facilitating national or international communication. Engelang is the short form for engineered language and it is "a conlang created to achieve some

specific type of linguistic effect (e.g. to create a language without verbs)" (Peterson 2015: 21). The meaning is different with respect to the one of language engineering provided by Bausani, since, from his point of view, the acceptation was that of a natural language which was subjected to changes in order to be modernised and acquire the capability to express new concepts. A fictional language is not considered a conlang in the narrow sense, because, in Peterson's taxonomy, it is a language that appears in a specific fictional work, but regardless of the fact that it is a fully-developed system or only a partial one (while in his opinion conlangs are always complete projects).

Another important distinction made by Peterson is that between real language and fake language. The former is a term which is used to refer to all existing languages, with no distinction between conlang and natlang, while the latter is a language "meant to give the impression of a real language in some context without actually being a real one" (Peterson 2015: 19). The creation of a fake language can occur, for example, when we are required to speak in a foreign language we do not absolutely know, and therefore we invent some words and expressions at the moment. They can seem real, but actually they are not (Peterson 2015: 18-22). Finally, Peterson hints at the difference between *a priori* and *a posteriori* conlangs, which will not be repeated here because it has the same features of the one mentioned earlier in Libert's taxonomy.

As said before, the three taxonomies treated in this paragraph have some points in common and some differences. They use various adjectives to refer to the same concept of a consciously invented language, which are artificial, constructed or invented (which will be used as synonyms in this dissertation). Furthermore, they all present the distinction between *a priori* and *a posteriori* artificial languages, but Peterson does not mentions mixed codes. Moreover, the three authors detect the existence of a specific category of invented languages for those codes that were created to give voice to the characters of fictitious worlds, both in books and in television shows, and they call them fictitious or fictional.

To conclude, it should be highlighted that a difference between Peterson's classification and those of Eco and Libert lies in the names given by the first author to the categories of artificial languages, since he prefers abbreviated forms (when this is

possible and officially recognised by the community) which do not emerge in other scholars' works.

1.3. Two Examples: Esperanto and Newspeak

Two different examples of artificial languages will be presented in this paragraph in order to show their main features and the different ways in which they were structured and created. The first is Esperanto, an *a posteriori* international auxiliary language created with the purpose to facilitate communication among people all over the world. According to Bernard Comrie (1996: 3) it "is selected as the most successful artificial language, spoken by far more people than speak any other artificial language designed for human international communication". The world had its first contact with Esperanto in 1887, when the book *Mezdunarodnyj jazyk. Predislovie y polnyj učebnik* (The International Language. Preface and Complete Manual) was published in Warsaw by Ludwik Zamenhof, under the pseudonym *Doktoro Esperanto* (Doctor Hopeful). Here is where the language name comes from. The idea for the creation of a new language came to the author when he was still an adolescent, and from Donald Broadribb's point of view, his motives were mainly sociological. In fact, when he was a child, he lived in Russia, in a city called Bjelostok, whose inhabitants belonged to four different nationalities (they were Poles, Germans, Jews and Russians), spoke different languages and did not get on well with each other. Zamenhof was convinced that linguistic and religious elements were the main cause of their conflicts, and, as a consequence, if they started to communicate using an only tongue, maybe the situation could have improved. Besides, it must be specified that Zamenhof was Jewish, and issues like persecution and discrimination were really important to him, as he believed that Jews' persecution was based on two main reasons. The first was "the claim to a militant religious ideology, on the part of Christians, which leads them to see non-Christians as a threat to their existence, along with a traditional Jewish separatism and feeling of cultural superiority", (Broadribb 1970: 3) and the second was that Jews have their own language, which could be Yiddish or Hebrew. When he had to start to attend the Gymnasium, he moved to Warsaw, in Poland, which, in that period, was under Russian military domination, and here he met another type of persecution, which

was the one linked to the relationship between occupying power and subject population. The former speaks a language that the latter does not understand (even if it is the tongue which is used to give orders that should be obeyed). These are the reasons why Espearanto was conceived as one of the sections of a wider reform movement, comprehensive of a religious aspect and a linguistic one. The aim of the first was the achievement of an equality status among all faiths (which he tried to reach with a non-theistic approach), and the goal of the second was the creation of a linguistic system thanks to which all people could equally communicate without problems and without raising misunderstandings. From this perspective, Esperanto was meant to be a universal second language that had to flank national languages, and not a tongue which had to substitute them.

The religious movement which Zamenhof wanted to spread was called Hilelismo. "Hillelist temples were to be set up throughout the world, and in them neutral devotional services would be held, in which persons of varying religious faiths could together express their worship of the ineffable" (Broadribb 1970: 4). Esperanto is linked with this religious aspect because its inventor was convinced that an artificial language could not exist if the motivation behind its invention was purely materialistic, but, at the same time, he strongly believed that it did not need a specific religious background. Anyway, the fact that Zamenhof was trying to establish a relationship between Esperanto and some sort of faith was not accepted positively by the public (especially by Catholic Esperantists) and the author was forced to promote Hilelismo anonymously. The people who were against the ideological commitment of the language supported their view arguing that "if Esperanto were to succeed, it would do so only by attracting to its cause men and women of different religious, political and philosophical opinions" (Eco 1995: 325). Furthermore, one of the basic features of Esperanto was that it was conceived not only to be used as a tool for communication by tourists, scientists or linguists, but also to be considered as "a major force in the establishment and preservation of international friendship and world peace" (Broadribb 1970: 5). It was because of this purpose that the creation of Esperanto associations was prohibited in specific nations and historic periods, such as in Germany and Russia during the years in which power was held by Hitler and Stalin, respectively.

Despite all this conflicts regarding the religious-nontheological background of the language, there was a minority of Esperantists who were absolutely convinced that the practical usefulness of Esperanto should be considered its most important characteristic, leaving aside the ideological issue. To underline the spirit of friendship promoted by the language, the Esperanto Movement has a hymn, *La Espero*, written by Zamenhof himself, it has a flag and especially in the past, members often wore a green star lapel pin as identifying symbol (Broadribb 1970: 1-7).

To Zamenhof, it was of paramount importance that the language he invented was provided of a proper tradition of usage and a classical literature in order to dignify Esperanto, make it as much similar as possible to natural ethnic languages, and make it seem that the language was far more ancient and developed than it actually was, so he worked really hard to achieve this purpose.

In the first place, he added the translation into Esperanto to a multilingual collection of proverbs made by his father, and completed it with some expressions created by himself, so that there could be a range of set phrases ready to use in a possible literary production. It was precisely for a literary purpose that Zamenhof started to translate the Old Testament, and the complete volume was published in 1926 (he also hoped that this volume would influence the language's literary style, but by the time the work was concluded, it had already matured and his attempt was not successful in this sense).

The *Fundamenta Krestomatio* and the *Fundamento de Esperanto* were two pieces created by Zamenhof to supply ready-made literary traditioin. The *Fundamenta Krestomatio* is composed of a series of translation of literary works coming from European traditions whose aim was to represent a style guide for those who wanted to write in Esperanto. It was published in 1903 for the first time and, since then, many editions were issued. The latest is still available nowadays (Broadribb 1970: 8-13). *The Fundamento de Esperanto* (1905) is a set of different works which were brought out shortly after the language was born. It included "three very early pamphlets, [...] the famous Sixteen Rules of Grammar, the Exercises, the Universal Dictionary [...] the goal was to create a traditional standard of usage, comparable to the one encountered by the speaker of any ethnic language at his birth" (Broadribb 1970: 10).

In this volume the rules of Esperanto grammar are also defined. Its alphabet is composed of 28 letters. To each letter belongs one sound and each sound corresponds to only one letter. Verbal forms are six: infinitive, present, past, future, conditional and imperative. There is an only invariable definite article, la, for all genres and indefinite and partitive article do not exist. The only case is accusative, which is marked attaching an –n to the ending of the adjective (it was maintained because is the only case which does not require prepositions), pronoun or noun taken into consideration. Suffixes are really important in Esperanto. The male form of noun always end with an –o, (the feminine adds –in before this vowel) while adjectives are created adding an –a to the root of the noun (Albani and Buonarroti 2011: 134).

Eco adds that plural forms words are easy to identify because they end with the suffix –j, while jobs are recognisable because they end with the suffix –isto. "The tonic accent always falls on the penultimate syllable" (Eco 1995: 327). The main sources used to create Esperanto were Romance languages (mainly Italian and French), Germanic languages (English and German) and Slavic languages (Russian and Polish), and therefore, any speaker of one of this tongues should not have to face great difficulties if he or she intended to study Esperanto, also because of its regular structure.

Many critics have been moved to Esperanto throughout the course of its history, and one of them is directly linked to this last assumption. The aim of this language is uniting the world thanks to a "politically neutral speech, a communication system that would not favour any nation, people or ideology" (Lo Bianco 2004: 14), but being an *a posteriori* language created joining together pieces of different existing natural languages, it will always end up favouring the native speakers of those tongues. Still, if this limit is accepted, there is no reason why it should not work as an international language. Besides, being an auxiliary language (which does not mean to substitute native tongues, but only aims to flank them) the risk that it would develop in each country in a different way, considerably diminishes (Eco 1995: 332).

The last aspect of this language which should be taken into consideration is its resistance to linguistic change. During the course of time, there were various attempts to reform Esperanto, and the most important was the one led by Otto Jespersen and Louis Couturat, which, in 1907, originated Ido. In Esperanto, this word means "descendant", and it is used to refer to a language which was born from Esperanto itself. The main

differences that distinguish Ido from its mother tongue are that "Ido has adopted a gender neutral personal pronoun and discards the Esperanto requirement that adjectives agree in number and case with nouns they qualify. In addition, Ido has unvarying adjectives" (Lo Bianco 2004: 15). Anyway, it must be specified that Esperanto might accept lexical improvements and enrichments, but only if they do not change radically its main features, described in *Fundamento de Esperanto* (and the changes proposed by the Idists were too radical) (Eco 1995: 326).

Finally, the *Fundamento de Esperanto* defines the limited power which a linguistic authority could exercise with respect to the Esperanto Movement. After the Second World War, the *Akademio de Esperanto* was created. It is an organization which has the competence to recommend the usage of new words and expression, but cannot forbid the employment of old ones, even though they may be declared archaic or obsolete. Nowadays Esperanto is considered one of the most successful auxiliary languages ever created, even if, according to Broadribb, we are still far from considering it the only universal language. In this sense, what he foresees is

> a continuation of the pattern which has been evolving for the past hundred odd years: multilingualism, in which Esperanto will be finally entrenched as one language among the many, filling a particular role not filled by the others, with a tradition peculiar to itself (Broadribb 1970: 19).

The second example which will be analysed in this paragraph is Newspeak, a fictional/fictitious language designed by George Orwell for his dystopian novel, *Nineteen Eighty-Four*, written in 1948. This masterpiece deals with a future reality (1984 indeed) in which the world, after an atomic war, is divided into three superstates, which are Estasia, Eurasia and Oceania. The third is the one where lives the protagonist of the book, Winston Smith, and it is actually a totalitarianism whose name is Ingsoc, created taking inspiration from the real European regimes of Hitler, Franco and Mussolini. Society is divided into three classes, namely the Inner Party, composed of the most powerful people of Oceania, the Outer Party, which includes the most educated members of society who work for the state, and the Proletariat, the common working class. The power's structure is pyramid-shaped, and at the apex there is the Big Brother, a semi-divine leader no one has ever seen. The aim of The Party is obtaining the complete control over citizens' thoughts and reality. To do so, it is fundamental to modify the language spoken by people, and this is why Newspeak was invented. It is a

special kind of language, constructed by Ingsoc "not only to force its users towards a special understanding of reality, but also to make all other ways of comprehending reality impossible" (Shadi 2018: 184). Oceania's totalitarianism wanted to eliminate what in the book is called crimethink, that is, producing thoughts which are against the mentality and the principles of The Party. Newspeak was to be progressively imposed to Oceania's inhabitants, and once it would be completely adopted (and Oldspeak English forgotten), then it would be impossible formulate heretical thought. The new language was based on English, but some words were invented, some others, considered undesirable, were completely eliminated, and those which remained, were often purified of their unorthodox or secondary meanings. This means that, for example, the word 'free' keeps on existing, but without its acceptation of political or intellectual freedom, which is a concept that is not accepted by Ingsoc, that does not have to exist and therefore, that does not need a name. In short, the goal of Newspeak was diminishing the range of thought of those who spoke it.

Its words were divided into three groups. The A vocabulary, the B vocabulary and the C vocabulary. To the A vocabulary belonged all those words which could be used to speak about everyday life. Most of them came from English, but their quantity was limited and they were stripped of their shades to such an extent that it was impossible employing the A vocabulary to express philosophical or complex thoughts.

The B vocabulary was composed of words which were invented for specific political purposes, and none of them was ideologically neutral. This category is very interesting because it condenses the meaning of vast ranges of ideas in single compound words, and often a term meant the opposite of what it seemed. In this sense are emblematic the cases of the names of the four Ministries of Oceania: the Ministry of Peace copes with war and defence, that of Love deals with law, that of Truth regards propaganda (which is usually created with fake news) and that of Plenty concern itself with economic affairs (mainly rationing). These expression are useful to introduce one of the most important pillars on which Newspeak is based, doublethink. It is the concept that

> in 1984 enables the individuals to accept two ostentatiously contradictory concepts as true at the same time, [and] has been made possible by drawing upon and reiterating on this subjective nature of reality. In an objective sense two plus two always equals four, but if reality is nothing but a subjective construct, two plus two can equal virtually anything. It denies the existence of objective reality. (Shadi 2018: 180-6)

The application of doublethink is evident in the three Ingsoc slogans: War is peace Slavery is freedom Ignorance is strength.

It was very common for compound word belonging to vocabulary B to be abbreviated using the smallest number of syllables which would maintain the original meaning. It was a conscious process, which was developed because

> abbreviating a name, one narrowed and subtly altered its meaning by cutting out most of the associations that would otherwise cling to it. The words Communist International, for instance, call up a composite picture of universal human brotherhood, red flags, barricades, Karl Marx, and the Paris Commune. The word Comintern, on the other hand, suggests merely a tightly-knit organization and a well-defined body of doctrine. It refers to something almost as easily recognized, and as limited in purpose, as a chair or a table (Orwell 1948: 386-7).

At this point, it is evident that "the ultimate purpose of Newspeak is [...] to enable its users to communicate without being able to think. Extensive use of abbreviations [...] should be seen as an attempt to separate the words from their conscious and unconscious connotations" (Shadi 2018: 185). Words in C vocabulary were scientific and technical terms. Any scientist could find the words about his specific work field in a list, but it was quite impossible for him to come across expressions belonging to another discipline. The word science was translated into Ingsoc.

Speaking about grammar, the one of Newspeak had two main characteristics. The first was that any word could function indifferently as noun, adjective, adverb or verb. When a noun and a verb had different forms but came from the same root, it was chosen one of the two forms to indicate both of them, and the other was deleted. Adjectives and adverbs were created adding to the noun-verb the suffixes –*ful* and –*ise*, respectively. To produce negative forms of the word, the affix –*un* was added, and the affix –*(double)plus* could be used to reinforce the meaning. Applying this rules, the adjective *bad* did not exist anymore, and it was substituted by *ungood,* while *warm* became *uncold*. When two words were a couple of opposites, one was arbitrarily eliminated.

The second feature of Newspeak grammar was its regularity concerning inflexions. Past participle and preterit of verbs always ended in –*ed*, and plurals added –*s* or –*es* to the noun-verb. Irregular inflection was contemplated only for the demonstratives, the relatives, the pronouns and the auxiliary verbs (Orwell, 1948: 378-389). "Newspeak favours simplicity, plainness, regularity and clarity in both its lexicon

and syntax, and considers all forms of ambiguity and irregularity as instances of potentiality for thought crimes that need to be eradicated" (Shadi 2018: 185).

The citizens of Oceania could only think using the words and the concepts legitimized by The Party, which were increasingly fewer, therefore, even vocabularies become smaller, and the possibilities of human thought decreased drastically. Every day some words were dropped from dictionaries, and this was one of the jobs of those who worked in the Ministry of Truth, such as Winston Smith's colleague, Syme, who clearly explains this process stating that

> You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words—scores of them, hundreds of them, every day. We're cutting the language down to the bone (Orwell 1948: 65).

Finally, thoughtcrime would become impossible because the words to express it would no longer exist.

Anyway, in 1984 the aim of Newspeak to block and freeze people's thought completely has not been reached yet. An evidence is represented by Smith's diary, in which he writes any type of thoughts, even undesirable or prohibited ones. One of the reasons because of which he does it, is that he often comes in contact with *Oldspeak* words, since his job consists in eliminating and modifying old news from newspapers and historical facts in general, in order to make them suitable to the history and the reality shaped by Ingsoc, that after the war was trying to make people forget all what happened before, to reduce even more their critical ability. If the course of history can be altered and historical events can be deleted, the same thing can happen to those people who take position against the regime: all information about them is deleted and they become nonpersons (Blakemore 1984: 354-356):

> In 1984 there is a thematic nexus between what is happening to people and what is happening to language; there is a connection between homicide and logocide. Just as people are turned into nonpersons who do not exist once the correspondent texts acknowledging their existence are destroyed, so words, facts and history disappear once they are rectified.

In the book it is said that The Party is aware that past is not a concrete entity and it only exists thanks to memories and records. This is the principle underlying Ingsoc continuous rectification activity and the base on which Newspeak is conceived. If The Party controls language, the individuals' memories will progressively fade since there will be no words to define what they have in their minds (Shadi 2018: 181-184).

To conclude, we can say that Orwell recognizes that language is one of our most important means of freedom, and detects a clear relationship between tongues and shaping of power relations in society, through which language is elevated "from a simple carrier meaning to an active participant in the process of meaning formation". (Shadi 2018: 181)

With this brief dissertation about Esperanto and Newspeak, the first chapter comes to an end. After explaining what are artificial languages, two different examples have been provided to show the extent of the issue in question. The next chapter will be dedicated to explain how artificial languages have developed throughout the course of history.

CHAPTER 2

A brief history of artificial languages

2.1. Ancient times

The phenomenon of language invention is quite as old as language itself (Peterson 2015: 6). Throughout the last fifty years, and especially nowadays, we can come in contact with it in an easier way, thanks to the importance that artificial languages have acquired in books and television shows, such as The Lord of the Rings, A Song of Ice and Fire and Avatar. Anyway, the fact that most of people did not know about constructed languages or did not care about them, does not mean that they did not exist.

Our journey through the development of the art of language invention starts with the idea, shared by many primitive people, that language was given to humankind directly by God, and that words could bring light and create life. This way of thinking emerges both in traditional sacred texts, and in indigenous cultures. In this sense, examples can be find in the Bible, where it is said that "Now the Lord God had formed out of the ground all the wild animals and all the birds in the sky. He brought them to the man to see what he would name them; and whatever the man called each living creature, that was its name" (Genesis 2:19-20), and in the belief of the Uitoto (a Bolivian indigenous tribe), that the beginning of all things were the sacred words used during religious celebrations. (Bausani, 1974: 52). According to many scholars, such as Jespersen and Bausani, the language of primitive people was similar to the one used by children, in which a single word can have the same meaning of an entire preposition. In fact, it is common that, when a child says "food", this noun actually means "I want something to eat", and an analogous way of speaking was probably used by people belonging to prehistoric populations to communicate with each other. Indeed, thanks to hints coming from child language researches, studies about languages evolution and analysis of current indigenous tongues, it has been hypothesized that the languages of ancient tribes were polymorphous and redundant, mainly composed of words with really general meanings, which have progressively developed towards increasing clarity and specificity.

The most ancient forms of language invention have blossomed in this type of expression codes, and they can be divided into two main groups.

The first is that of creation linked to the issue of taboo words and to the ludic dimension of language. As it has been mentioned above, it was quite usual that, when a word became unpronounceable for different reasons, the members of the tribe decided to change it, often inventing new terms to refer to the same object, animal or action. These artificial words could be used permanently or for a short period of time, depending on the reason why they were created. In the first chapter, was presented the case in which, if a person died and his or her name was linked to that of an object, an action or an animal, then the term used to indicate the object, the action or the animal had to be modified for good. In Malaysia, during the pigeons hunt nothing could be called by its name, so, for example, the hut became the "magic prince", and then it went back to "hut" when the hunt was over. In this case the variation was temporary, and in the same way, fishermen never called fishes by their real names when they were at sea, because they were afraid that fishes understood they were about to die and therefore they escaped (Bausani 1974: 54). As far as the ludic matter is concerned, some primitive people, like Native American populations, were convinced that, moving syllables or overturning words, they could create some sort of mythical language. It was spoken by gods and mythical figures, for example, by the character of the Trickster, who often took part to the creation of the world, according to their legends.

The second kind of artificial languages produced by ancient populations were secret languages related to primitive brotherhoods or religious aspects, and sometimes it may be really difficult distinguishing them from each other. Considering that much time has passed since these tongues were used, and that do not exist many reliable studies about this topic, we will not have the possibility to analyse their structure in a specific way, nonetheless, other interesting information will be provided.

A specific type of secret language which was quite normal among ancient populations is the shamanic one. Each tribe had its own, and they all were *a posteriori* sacred and artificial languages employed by shamans for their rituals or exorcisms. They believed that the spirits they worshipped communicated with them through these tongues, which most of times were incomprehensible. The reasons are two: on one

hand, people could not understand because the content of the messages was complicated and obscure. On the other hand, the world of living people and that of spirits had to be always clearly divided, and people were conscious that they did not have to comprehend what spirits said. Sometimes the effect obtained from the listening of one of these languages was that of a foreign and unknown tongue, because no parts of the speech could be recognized. Sometimes it happened instead that only specific key words related to the world of shadows were unintelligible, but they were enough to make the messages mysterious. These terms were usually taken from ancient dialects, or were neologisms and new expression created through the process of association of ideas (Bausani 1974: 59-61).

Many shamanic words indicated animals, especially those which were hunted by indigenous populations, or were related to illnesses which could afflict man and needed to be cured with magic. According to some populations' beliefs, the language of the spirits could not be spoken in the world of living without causing damages. Indeed, it was when one of the members of the tribe tried to teach it to his companions that men started to die, because before that moment, when they passed away they were transformed into snakes or spirits (Bausani 1974: 62).

All these types of inventions concerning languages resemble each other because they are attempts to alter existing tongues, but they only affect single words, (that may be nouns, verbs or adjectives) and not the entire language system, since morphology and syntax remain the same.

Another important linguistic phenomenon connected with religion and invention is the one of *glossolalia*, which was common in both Christian and non-Christian primitive populations. As stated in the previous section, it consists in speaking languages which do not exist, and that, from ancient people's point of view, could only be understood by gods or angels. It is usually characterized by stutters and repetitions, and in Australian tribes it was used to introduce prayers.

A different experience was the one that could be defined as the opposite of *glossolalia*, which occurred when a person spoke his or her tongue and he or she was understood by people who did not know it. Sometimes there was another person, who worked as interpreter, that explain what has been said.

The last significant example of language invention of the ancient world is that of a special sacred language spoken in India. Its name was *sandhyā-bhāsā* or *sandhā-bhāsā*, and it was developed starting from Sanskrit (the word Sanskrit itself means "artificial language"), using its syntax and grammar. The name of the language has been translated in various ways, among which we can find "'linguaggio enigmatico' (Burnouf), 'mistero' (Kern), 'parola celata' (M. Müller), 'lingua crepuscolare' o 'lingua di luce e oscurità' (Harprasard Shastri), 'lingua intenzionale' (Vidushekar Shastri). Quest'ultima traduzione sembra il più probabile senso del termine sanscrito" (Bausani 1974: 74). The last translation seems to be the closest to the meaning of the Sanskrit term]. Words are polymorphous, and their significances are often related to sexuality. It was employed to create two different plans of reality: one linked to everyday life, and the other in connection with a mystic level, which could be recognized only by those initiates who were trained for this specific purpose. In this sense it was a secret language too (Bausani 1974: 51-74).

With this last example the paragraph dedicated to language invention in ancient cultures comes to an end, but the journey to discover the further development of artificial form of expressions will continue in the next part, which will analyse the evolution of invented languages in the period between the Middle Ages and the 18th century.

2.2. From the Middle Ages to the 18th century

During the Middle Ages, religion was an important aspect of people's life, and it was linked in different ways to language invention too. It often happened that monks who lived in monasteries used the letters of the alphabet as a cipher, in order to hide the meaning of their messages to those who were not the addressee and were considered unworthy to receive the honour to read them. According to them, this type of language came directly from an angel, and therefore, it was considered a sort of mystic language which was actually created mixing alphabets, Hebrew words, and alchemical or magic signs (Bausani 1974: 81).

Anyway, the most important testament of a consciously constructed language in the Middle-Ages in the west is the *Ignota Lingua* (Latin translation for Unknown Language), created by Saint Hildegard von Bingen. She was a nun, and she invented this language during the twelfth century, convinced that her inspiration came directly from God. To tell the truth, it was not a complete language, because it was composed of approximately one thousand words (mostly nouns) about nature and human life, whose origin is predominantly Latin, German, Greek or Hebrew. Some terms are completely invented, instead. "Hildegard developed this 'language' for use in songs, dropping Lingua Ignota words into Latin sentences for, presumably, a specific kind of religio-aesthetic effect. The words [...] feature an overrepresentation of the letter *z* (*aigonz* 'God', *sunchzil* 'shoemaker, *diveliz* 'devil".During the Middle Ages, *glossolalia* kept being a common phenomenon.

Up to this point, we spoke about artificial languages in the Western Middle-Ages, but, from Bausani's point of view, there is another constructed language which deserves to be cited. It is called *Bālaibalan*, it belongs to the Islamic world, and, according to the author, it is "la prima vera e propria lingua inventata del mondo colto (a parte le lingue primitive)" (Bausani 1974: 89) [the first actual invented language of the cultured world (except primitive languages)]. It was probably created during the 15 century, and its name comes from two Arabic words: b*āl*, which means "language", and *bal-am*, which means "to give life". It has its own grammar, syntax and lexicon. The sources of the vocabulary are mainly Turkish and Persian, the terms are obtained with abbreviations, contractions or upsetting the order of the letters of the original word. *Bālaibalan* was a complex language, which had its exceptions, synonyms and shades of meaning and it even draw on the wide world of metaphors of the Arabic, Persian and Turkish languages. There are a few hypothesis about who was the inventor of this tongue. Some scholar state that its creator was a Turkish person, or someone who knew this language and some of its dialects very well. Some others assert that this person was an Arabian sheik whose name was Muhyi'-d-Dīn. Then, there is one last faction, composed of those who think that the language was generated by a group of people, since it seems impossible that such a complete and flexible language was created by an only man. An evidence that may support the theory that *Bālaibalan* was designed by a

congregation is that, in one of the texts written in this language, it is said that there was a mystic, called Muhammad Bakrī, who pushed people to invent new words in order to improve the language itself (Albani and Buonarroti 2011 [1994]: 55-56). In any case, the creation of *Bālaibalan* was probably an attempt of *imitatio Dei*. In fact, Muslims were convinced that, when a new prophetic cycle started, a new language was given by God to his worshipper, and so, this might be an experiment that had the aim to try to express religious concepts in a language that could resemble the one spoken by God himself. (Bausani 1974: 95).

The fact that *Bālaibalan* endeavours to imitate the language of God, is something it has in common with the *Ignota Lingua* of saint Hildegard von Bingen, even if the first one is a far more elaborated and comprehensive system. Another trait that the two codes have in common is that they both lay on languages (Arabic and Latin respectively) which shared two important characteristics: the former is that they were considered sacred to some extent, or, at least, suited to speak about holiness and religion. The latter is that, in the Middle Ages, Latin and Arabic were employed as means of international communication among educated people (the first in Western countries and the second in Eastern ones) even if they were not artificial languages. Arabic will maintain its "universality" for more time with respect to Latin, and this is the main reason why the following laic attempts to develop artificial languages that will be treated below, will only blossom in the Western world.

When vernacular languages began to acquire increasing importance, the problem of a universal or international language arose all over Europe. Besides, explorers and colonizers returned to their native lands with more and more knowledge about foreign languages, and soon it appeared clear that the languages of the world were far more than the seventy-three considered by the Bible.

Especially, it was starting from the seventeenth century that many important scholars started to show interest in the topic of artificial languages (Bausani 1974: 98-100).

The French philosopher and mathematician René Descartes was one of the first scholars to believe in the idea of a universal language. He was convinced that the major

difficult to face when someone wanted to learn another tongue, were different grammatical structures (and not lexicon), therefore, this problem could have been solved creating a new language, with a simpler grammar and without exceptions. This tongue could have been easy to use because its functioning would have been described in dictionaries which had to be written using existing national languages. In this way, anyone could have been capable to speak the new tongue using vocabulary. In this case, Descartes was proposing the creation of an *a posteriori* artificial language, but this was not his only hypothesis. He was also a forerunner of *a priori* philosophic languages. "Their formulation required individuating and organizing a sort of philosophical 'grammar of ideas' that was independent from any natural language and would therefore need to be postulated *a priori"*(Eco 1995: 221-222). What he actually thought was that this type of language was possible, yet, before creating it, the true philosophy had to be discovered (Albani and Buonarroti 2011 [1994]: 88). The reason was that, without it, it would not have been possible to organize and order human thoughts and ideas, and the system would not have worked.

While the previous experiments had the goal to construct projects linked to religious aspects, during some centuries from now on, in most cases, researches would be focused on the search of a philosophic language

> which could eliminate the *idola* responsible for clouding the minds of men and for keeping them afar from the progress of science [...]. *Idola* were false ideas arising either from human nature collective or individual, or from philosophical dogmas handed down by tradition, or else – and this is what interests us the most– from the way we use language itself. (Eco 1995: 209-210)

One of the most ancient attempts to produce an *a priori* philosophical language following Descartes' guidelines was that of George Dalgarno. In 1661 he published his work entitled *Ars Signorum, Vulgo Character Universalis et Lingua Philosophica*, in which he proposed his *a priori* artificial language. He was convinced that a universal language had to be formed by two different levels: one was that of content, of competence of a philosopher, and it consisted in organizing all human knowledge. The other was the expression plan, the task of the grammarian, which had to produce a grammatical structure that could be used to classify the content elements. Dalgarno was a linguist, and therefore he dealt mainly with the second aspect of the issue, hoping that later, someone would have handled the philosophic side in a more specific way.

He recognized seventeen fundamental genera (in which the whole reality had to fit), each identified by a letter of the alphabet (e.g. A for living beings and H for substances) and declined into intermediary genera and species. All the words belonging to a category started with the letter which identified the group itself. Similar objects were given similar names, and, consequently, lexicon was not easy to memorize (Albani and Buonarroti 2011 [1994]: 111). Then there were three special letters, used with specific purposes: V suggested that the letters before it had to be read as numbers; L stood for a medium between two extremes; R indicated a reversal in meaning. The structure of the language was subject-verb-object, and the word order was really important, since Dalgarno deleted the declensions for nouns, which could be turned into other grammatical categories thanks to prefixes and suffixes. Verbs were built uniting a copula and an adjective. Prepositions existed and they were *supra, a, praeter, trans, in* and *per*. He also eliminated the distinction between terms with an independent meaning (categorematic) and terms whose meaning depends on the context (syncategorematic). Some of the aspects of Dalgarno's *Ars Signorum* will be recalled by John Wilkins in his own artificial language project, which will be taken into consideration by Oxford and by the Royal Society (Eco 1995: 230-236).

Gottfried Wilhem von Leibniz, another great philosopher, criticized Dalgarno's system because he thought that it was not philosophical enough. He proposed his own system of *a priori* language, called Adamic Language, which, nonetheless, remained only a draft. His project was based on the assumption that complex ideas were combinations of simple ideas, just like bigger numbers originated from the sum of smaller ones, so the creation of words was actually a mathematical operation which may be realised translating numbers into pronounceable letters. The process to achieve the purpose was quite complex and long, and this is why Leibniz never concluded his artificial language. Anyway, he proposed a grammar to apply to Latin in order to facilitate the transition process towards the use of his *a priori* philosophic code. The result was a simplified version of Latin, with an only conjugation, an only declension and no grammatical gender. For this reason, we can say that Leibniz's interlinguistic plan developed following two lines, like Descartes' one: on one hand there was the creation of an *a priori* philosophical and logic language, while on the other hand we

could find his personal and modified Latin, which will inspire many successive project, some of which will be cited below (Bausani 1974: 110-112).

John Wilkins was another author who invented a language which was criticized by Leibniz in the same way he did with Dalgarno's system. Wilkins was bishop of Chester and one of the founder of the Royal Society. In 1668 he published his work *Essay towards a Real Character, and a Philosophical Language*, which contained "the most complete project for a universal and artificial language that the seventeenth century was ever to produce"(Eco 1995: 238). His language was based on a structure that was similar to Dalgarno's one, but Wilkins' major genera were forty, and they had been established drawing directly on the nature of things. This was the most important difference between Wilkins' project and the attempts of those who came before him: he did not create his basic classification searching in a dictionary, but he did it observing reality with his own eyes. Genera were classified into 251 characteristic differences. from the differences, the scholar derived 2030 species, divided in pairs, which should contain the whole reality. His grammar was based on the use of morphemes and markers, which were used to produce derived terms starting from morphemes. Wilkins' language was actually divided into two different codes: the first was a pasigraphy, an ideogrammatic form of writing which was not meant to be spoken and that was to be named *Real Character*; the second was an alphabet destined to be pronounced.

As said before, this system resembles Dalgarno's one, and has been equally criticized, still, it is more complex and more perfect than the one we saw above. Moreover, Wilkins was a bishop, and, even if he makes references to the utility that his language could have in the frame of international communication, he does emphasise the religious value of the universal language (unlike both Leibniz and Descartes) (Eco 1995: 238-242).

This paragraph may be concluded stating that the seventeenth century is a fundamental moment in the history of artificial languages, which developed in two main directions: on one hand there were the authors who were still linked to the religious aspect of the search of a universal language, while on the other hand there was a tendency to consider artificial languages as laic and philosophical project, conceived

with the aim to organize reality. Another great step toward the conclusion of our journey will be taken by the scholars of the 19th century.

2.3. The 19th century

During the 19th century, the world of artificial languages was altered by the advent of the concept of international auxiliary languages (IAL). The need for this type of solution came because European countries were enabled to communicate with each other in a faster way thanks to technological inventions, such as the telephone and the wireless, and therefore, economic and diplomatic relations multiplied. In general, bonds between nations of different parts of the world increased, and the same happened to their common problems, which were faced in international forums and meetings. The participants to these conferences spoke many different languages, and to make discussions easier, many options were taken into consideration. Someone suggested to use a living language as international medium, while others proposed to return to a dead language, like Latin. Both these alternatives were rejected, and the most appropriate solution seemed to be the creation of a new artificial language, based on the structure and lexicon of existing languages, so that it could sound as much neutral as possible to all its users. The new language would not be *a priori*, but *a posteriori*, with words and constructions which recalled those of natural languages. Philosophical languages were meant to be precise, but not easy to employ, while international auxiliary languages had to be easy to learn and to use by people whose mother tongues were really different (Eco 1995: 317-318, Peterson 2015: 8).

Many artificial languages were created in this period by different authors, and some of them deserve to be cited. Among these, the first is Solresol. This is one of the few *a priori* artificial languages created with the aim to improve international communication. It was designed in 1817 by Jean-François Sudre, who had the idea of using notes, which were actually universal and invariable signs, as basic elements of his new language. The name of each note (Do–Re–Mi–Fa–Sol–La–Si) represented a syllable, and words were composed using from one to five syllables. Terms created with one or two notes were articles and prepositions, while those with three syllables were

the most used in everyday speeches. Words created from the union of four syllables were divided into seven classes or "keys", and terms of five notes provided nomenclature for Plant, Animal and Mineral kingdoms. If the syllables of a word were overturned, then the meaning of the new term was opposite to that of the original one: following this logic, DoMiSol means God, and SolMiDo means Satan. Verbs were invariable, infinite and indicative were expressed in the same way, but for other tenses and moods the addition of auxiliary particles was required. Eventually, feminine and plural of nous were obtained through the repetition of vowels or consonants or using accentsThe final version of SolReSol was published posthumously in Paris in 1866, in the book *Langue Musicale Universelle, inventée par François Sudre, Également Inventeur de la Téléphonie. Double Dictionnaire.* For some time, this language was successful, since it was one of the first universal auxiliary languages to be completed and publicised (Albani and Buonarroti 2011 [1994]: 383).

After SolReSol, the most important experiment concerning artificial languages of the 19th century is Volapük. It was invented in 1879 by a German Catholic Priest, whose name was Martin Schleyer, and it is a mixed system. It is an *a priori* language because many of its elements are completely invented (pronouns, particles, conjunctios...), and it is an *a posteriori* code because radicals, or root words, were taken from existing languages "on ground of brevity, distinctness and ease of utterance. About forty percent [...] were from English" (Sprague 1888: 593). The aim of the author of this language was the creation of a global language which could have been learned not only by European people, but by citizens of any country of the world. In this sense, his tension to universality is underlined by some details, such as the elimination of the sound *r*, which Chinese people could not have produced. Still, to be precise, he should have deleted other sounds too, like *l*, unpronounceable for Japanese people, or *p* and *g*, which Arabs do not know, but he decided arbitrarily not to take these options into consideration. Besides, even though some words came from English, they had been modified very much, and they did not result recognizable to English-speaking people anymore. An example of this situation may be the case of the word for "mountain". It was "based on the German *Berg*, [that] with the *r* eliminated, became *bel*, [...] but *bel* for a speaker of a Romance language would probably evoke the notion of beautiful

(*bello*), while not evoking the notion of mountain for a German speaker" (Eco 1995: 320). Nonetheless, Volapük supporters affirm that the fact that some words are not intelligible for European languages speaker should not be a problem if we assume that we are taking into consideration a language that demands to be universal. Despite all its limits, it must be said that Volapük is one of the best artificial languages ever created, as well as one of the most regular and precise. Those which came after it tended to develop far stronger "European" characteristics, even though they claimed to be considered universal. Actually, the word Volapük itself comes from *vol*, which means world, and *puk*, which means language, therefore this name signifies "language of the world" and its goal was not the substitution of any existing tongue, instead, it was focused on "simplifying the methods of communication between intelligent people of different nations" (Sprague 1888: 594).

To each of the 28 letters of the alphabet corresponded a sound, a system of prefixes and suffixes was used to specify pronouns, plurals and different moods and tenses of the verbs (which had a regular conjugation). Adjectives were easily recognizable because they always ended with –*ik*. Names were inflected, and vowels were used as suffixes to the radical noun to indicate its case (-a for genitive, -e for dative...). Moreover, Schleyer tried to eliminate all double meanings of the words to make his language as much precise as possible (Sprague 1888: 593, Bausani 1974: 117-119).

At the beginning, Volapük spread quite fast, and its fortune lasted approximately ten years, during which three different Volapük conventions took place: the first in Friedrichshafen, in 1884, the second in Munich in 1887, and the third in Paris, in 1889. The main problem of this language was that its author was very severe, and he did not want his creation to be changed in any possible way. Nonetheless, "by 1889 existed 283 Volapükist clubs, in Europe, America and Australia, which organized courses, gave diplomas and published journals" (Eco 1995: 319), therefore it was inevitable for the new tongue to come in contact with different realities and be subjected to (un)conscious alterations (Albani and Buonarroti 1995: 426). After that, according to Eco, the fate of Volapük was sealed:

> such seems to be the fate of artificial languages: the 'word' remains pure only if it does not spread; if it spreads, it becomes the property of the community of its proselytes, and (since the best is the enemy of the good) the result is 'Babelization'. So it happened to Volapük:

after a few short years of mushroom growth, the movement collapsed, continuing in an almost underground existence (Eco 1995: 319).

When Volapük started to lose its importance, its place was taken by another important language, whose name was Esperanto, and which was developed in 1984 by a Polish doctor, Ludwik Zamenhof. This language has already been analysed in the previous chapter, and its main features will not be repeated here, but it must be said that, even though at the beginning it spread more slowly than Volapük, nowadays it is the international auxiliary language that gained more success, due to its number of speaker and to its wide literary production.

The last important language of the 19th century which deserves to be mentioned is the Mundolingue. It was an experiment led by Julius Lott, who had been a follower of Volapük, but studying it, he had noticed all its flaws, and consequently he had decided to try to design his own project. The main critic he moved to Volapük was that it sounded too artificial, while Lott's idea of international language was that of a system which would seem as most natural as possible. To achieve his purpose, the author draw on the most well-known lexicon of existing natural languages, especially Latin. Mundolingue's grammar and structure were inspired by Romance languages, the alphabet was the Latin one but without letter *y*, and nouns were inflected. There were an only determinative article and an only indefinite article (*le* and *un* respectively), nouns could belong to three genders: masculine (ending in *-o*), feminine (ending in *-a*) and neutral (ending in *-e*), while adjectives ended in *–i*, or with a consonant. Verbs were invariable in person and number (Albani and Buonarroti 1995: 276). From Bausani' s point of view, the defect of Mundolingue was that it was too similar to a natural language to be considered international. In other words, it had too many exception to become the easy system to study and understand worldwide.

In conclusion, throughout the 19th century, two different types of international auxiliary languages were developed: those which sounded really artificial, such as Volapük or Esperanto, but aimed to straightness and linearity, and those which tended to naturality, even at the expense of absolute regularity. All these languages have a common trait: their definitive passage to the commercial and international field. From

the 19th century onwards, artificial languages are not created anymore with the goal to discover the original language given by God to mankind, or to design a philosophic language to reorganize the whole human knowledge. Their aim becomes the construction of systems to facilitate the connection among different countries and populations all over the world. These new languages will have to face new challenges, such as the balance between natural and artificial elements and problems concerning their teaching inside and outside schools. These issues (together with some others) will be the aspects on which will be focused the process of language invention throughout the 20th century (Bausani 1974: 126-127).

2.4. The 20th century and beyond

During the 1900 Paris Exposition, was formed a delegation (*délégation pour l'adoption d'une langue internationale*) for the purpose of choosing and spreading the best international auxiliary language. In 1907 Esperanto was selected, but the members of the committee established that it needed to be revised according to the modification proposed by the Ido movement. Ido descended from Esperanto, but, according to its supporters, it eliminated the main weaknesses of its mother tongue: it did not accept accented letters, the accusative, the agreement of the adjectives in case and number, and, finally, it preferred international terms in place of Esperanto's agglutinated expressions (Albani and Buonarroti 2011 [1994]: 190). The delegation's decision led to disputes between conservative Esperantists and Ido supporters, but eventually, Ido could not win against traditional Esperanto, which was a complete and strong system, sustained by a wide and organized movement. However, this discussion laid the foundation for the four directions that will be taken by artificial languages history in the 20th century.

To begin with, many other attempts to reform Esperanto caught on after that Ido became quite popular. They all had specific traits, but their common feature was the proposal to make Esperanto more similar to a natural language, eliminating those elements which (according to them) made it sound too artificial. In the second place, there was the trend to invent *a posteriori* languages which had to seem as more natural as possible, and which were mostly inspired by Romance languages. Giuseppe Peano's

Latino Sine Flexione is an important example of these attempts. It was proposed in 1903 on the third issue of the newspaper *Revue de Mathématiques*, and it is actually a simplified version of Latin, which required neither special grammar books, nor dictionaries. Nouns and verbs could be extracted from their Latin forms, using genitive and infinitive respectively. Verbal moods were eliminated. Some scholars refer to it stating that this language is a Chinese version of Latin, since both Chinese and *Latino sine Flexione* are non-inflected languages. Starting from 1909 its name will be transformed into Interlingua, and, eventually, it must be said that it is one of the few artificial languages which was used only with scientific purposes, and not to produce poetry (Albani and Buonarroti 2011 [1994]: 227). Thirdly, the creation of new languages was often entrusted to groups of scholars, and not to a single person. Lastly, the artistic language (or artlang, to say it using Peterson' s term) movement came to light. At the beginning, the products of these authors were not proper languages, but no more than pieces of them, and only over time complete systems were invented. In this regard, J. R. R. Tolkien was a pioneer. He designed many languages, and then created a world in which they could acquire vitality, since he was convinced that a language cannot be separated from the culture that originates it. "Arda became the place where his languages could live, and so his legendarium was born" (Bausani 1974: 129-130, Peterson 2015: 9-10).

As far as artificial languages are concerned, another important institution which was created during the 20 century was the International Auxiliary Language Association (I.A.L.A.). It was born in 1924 and it was a sort of second *délégation pour l'adoption d'une langue internationale.* its aim was the promotion of a universal language, and at first, I.A.L.A. tried to spread Esperanto. Eventually, its members decided to invent another language, which was called Interlingua, just like Peano's project. Interlingua was based on many languages, which are Spanish, Russian, Italian, German, English, Portuguese and French, and maintained times and moods of verbs. The choice of the words was based on two criteria: in the first case, terms could become part of the lexicon if they had similar meaning and etymology in at least three of the source languages; in the second case, the form of the word that was accepted for the international vocabulary was the most ancient variant which was common to all derived nouns in the source languages. It was absolutely one of the most naturalistic artificial

languages ever created by a commission of linguists. In 1960, there was an American newspaper which was completely written in Interlingua, and 25 scientific journals provided Interlingua summaries of their articles.

It must be observed that most of the projects of constructed languages (both *a priori* and *a posteriori*) which claim to be international, actually do not take into consideration extra-European languages, and therefore they could hardly be used at a universal level, although their purpose is to flank national languages and not to substitute them (Bausani 1974: 134-136).

As regards the artistic language movement, it is composed of all the authors who produce invented languages for different goals, which have nothing to do with the issue of international auxiliary languages. They designe them for work-related purposes, to give voice to characters in television shows or in books, or simply for their own joy, to challenge themselves and see what they are able to create.

The first convention of language creators took place on July 29, 1991, when the first message was sent to the Conlang Listserv. It is an electronic mailing list specifically dedicated to language creators. The name of the listserv comes from the union of the first syllables of the words 'constructed' and 'language'. As a result, the term 'conlang' was born. It is used by Peterson to indicate artificial languages and it has been included in the Oxford English Dictionary. Following the same method, other words belonging to this discipline were created to indicate different kinds of constructed languages (like artlang, auxlang and engelang), and –*lang* has become "a fairly productive derivational suffix" (Peterson 2015: 11). The creation of the Conlang Listserv was a great event, because for the first time in history, people who designed languages had a place to discuss strategies and projects for creating them. To tell the truth, at the beginning there were many users who employed the mailing list to express their opinions, whether positive or negative, about existing international auxiliary languages, despite the fact that this was not the purpose for which the virtual space was created. In 1996, the continuous arguments led to the generation of a second mailing list, the Auxlang Listserv, specifically dedicated to discussions about international auxiliary languages, which were definitely banned from the Conlang Listserv. Henceforth, this page was only used to exchange views about artificial languages

constructed with no international purposes, the community started to grow and to create increasingly stronger relationship among its members. It was in 1999 that the first conlang relay took place on the listserv. It is a game in which the first player prepares a text (which is called the "torch") in his or her own constructed language, and then sends it to the second participant together with lexicon and grammatical notes. This second person has forty-eight hours to decode the passage and translate it into his or her own artificial language. This new text will be sent to another author with grammatical and lexicon materials, and then the process goes on like this until all the members of the community have translated the paragraph. It is a funny activity and results are often comical. Nowadays, the interaction between language creators is deep, and it was made possible by the advent of the internet, which gave them the possibility to come in contact with one another, to ask for advice, to improve their project and, above all, to understand that the world of language invention is far more wide and ancient than many authors thought. Nonetheless, up to really recent times, this type of language construction was considered a hobby that no one believed it would become a tangible and real job:

> linguists would, at turns, either dismiss or deride the practice. On Conlang [Listserv], members took to talking about their language creation using the same terms homosexual would to talk about their homosexuality [even if], conlanging is an activity that harms neither the conlanger nor the world around them. [...] Even so, a lifetime of negative feedback has left its mark on the community, which has been tolerant of praise, but allergic to criticism, constructive or otherwise" (Peterson 2015: 15).

From Peterson's point of view, the main issue with new generations of authors is related to this topic: often these people do not even know about the original Conlang Listserv, and they never had to defend their products because they were created with an aim which was not the construction of an international auxiliary language, as it happened to many language creators who presented their works in the nineties (Peterson 2015: 11-17).

All these steps of our journey in the history of artificial languages bring us to today, to an era in which, despite all the difficulties that language creators have to face, they keep designing new projects, even if the purposes are different with respect to those of our ancestors. In the past, they searched a sacred language, the tongue spoken

by God when the world was created, while nowadays conlangers are mostly inspired by personal goals or do this activity as a job.

Analysing the development of linguistic invention, two are the main conclusions which may be drawn: the former is that language creation is a phenomenon which has accompanied humanity continuously since the dawn of time, and which have been a point of interest for many authors, who, thanks to their search for beauty and perfection, have produced a priceless linguistic tradition. The latter is that this heritage has never received the acknowledgment it deserves, since the history of artificial languages is often considered as that of a great defeat (Fernández 2017). The reason is that many times scholars see only that the language of God has not been discovered, or that nowadays an international auxiliary language does not exist, but they do not understand that the most important part of all these attempts and researches is what it has been produced in the meantime. From this point of view, the history of artificial languages and language invention is like a great dream, and we still have much work to do, since we still have to discover its origin and the reasons which allowed it to endure through all these centuries.

CHAPTER 3

Intersemiotic translation and audiovisual translation

3.1. Translation Studies and intersemiotic translation

This chapter of my thesis will concentrate on a different topic compared to the first and the second, which deal with artificial languages. The issue of translation studies will be the focus of the next pages, since a consistent part of the last chapter will investigate the transformation, and therefore, in a certain sense, the translation, of a novel into its film version.

The practice of translating information from a language into another is quite ancient, and it dates back to Roman times, when Cicero explained the strategy he chose to translate classical Greek works in his essay *De optimo genere oratorum*, in which he states:

> [...] I translated the most famous orations of the two most eloquent Attic orators, Aeschines and Demostenes, oration which they delivered against each other. And I did not translate them as an interpreter but as an orator, keeping the same ideas and the forms or, as one might say, the 'figures' of thought, but in language which conforms to our usage. [...] I did not hold it necessary to render word for word, but I preserved the general style and force of the language (Cicero 46BCE [1997]: 9).

With his words, the author shows to be aware that cultural differences between the Greeks and the Romans could cause problems to a person who would like to translate works from one language into another, and he also specifies the distinction between the role of the interpreter (*interpres* in Latin) and that of orator. The first is someone who translates using the word-for-word technique, while the second is a speaker who tries to use and modify the language so that it may result engaging to the audience (Munday 2009: 17). Since then, the distinction between these two types of translation has become one of the main issues discussed by translation studies scholars, and it keeps on being very important.

After Cicero, a relevant contribution to the discipline was provided by the different attempts to translate the Bible. Here, for the first time, translation acquires a new role of paramount importance: spreading the word of God and making it accessible

to all those who did not know Latin. One of the most significant authors who took on the challenge was St. Jerome, who was asked to translate the New testament by Pope Damasus at the end of the fourth century, and he decided to follow in the footsteps of Cicero, fulfilling his duty using the sense-for-sense technique.

When the Reformation took place, eleven centuries after St. Jerome's death, the Bible's translation into vernacular languages was used as political weapon to oppose to the Catholic Church, that wanted it to remain only in Latin. In the following centuries, translation became a widespread activity, which was based, anyway, on Cicero and St. Jerome's works, since these authors "held the position of *auctores principes* in matter of translation and they were consulted on questions of theory as well as practice" (Rener 1989: 61).

According to Rener,

> […]the many centuries between classical antiquity and the eighteenth century should be regarded as a unit which is cemented by a strong tradition. The binding element is a common theory of language and communication and an equally jointly shared idea of translation (Rener 1989: 7).

The Classical categorization of rhetoric and grammar was the core of this theory of language, together with the differentiation between thing, sign and style (Munday 2009: 18-19).

During all this time, the discipline of translating works of different types did not have a name which was universally recognized, and from the perspective of many scholars and linguists did not have to be considered a proper discipline at all. The situation was quite confused, there was no agreement about terminology, methods, strategies and either about the specific content and topics of the new subject.

At the Third International Conference of Applied Linguistics of Copenhagen in 1972, Holmes delivered a speech which would become the foundation of one of his most popular papers, *The Name and Nature of Translation Studies*, and that, in Gentzler's opinion, was indicated to be "generally accepted as the founding statement for the field" (1993: 92). In his text, Holmes maintained that the previously cited circumstances were dictated by some issues which arose through the years, and that will be briefly summarized in the following lines.

The first is that there was no specific channel of communication which could be used by researchers to exchange information about the subject of translation, since works about the topic were published in many journals, belonging to different investigation fields.

The second point concerned the name of the discipline. It had been called by various terms, and among them, there were the designation "translatology", coming from Greek, "translatistics" and "translistics", but none of them was unanimously accepted. Moreover, there were two more denominations coming from German which were quite popular: the former was "theory of translation" or "theory of translating", usually abbreviated into "translation theory" (from *Übersetzungstheorie*), and the latter was "Science of translation". This one had its origins in *Übersetzungswissenschaft*, "constructed to form a parallel to *Sprachwissenschaft*, *Literaturwissenschaft*, and many other *Wissenschaften*" (Holmes 1988: 69). The issue with this second denomination, was that many scholars wondered whether linguistics and literary studies were enough precise and formalized to be considered a science in the proper meaning of the English term, according to which, science is a discipline that "tends to proceed by means of discovery of new areas of ignorance" (Mulkay in Barnes 1969: 136). This is why another name was coined, using the term "studies", traditionally applied to those branches of knowledge belonging to arts and humanities rather than to scientific subjects. Indeed, Translation Studies will become the standard name applied to the discipline as a whole (Holmes 1988: 70).

The third great obstacle which hindered Translation Studies from being considered a proper discipline was the lack of agreement about the structure and the topics debated, since the term "translation" could be used to indicate the process to rewrite a text into another language, but also the new written work created through this procedure and even the phenomenon itself (Munday 2010: 422). Moerover, as far as the term "translation" is concerned, Otto Kade suggested the use of Translation (in capital letters) to indicate both the activities of translation (in lower case) and interpreting (Kade 1968: 35). The difference between the last two concepts (still accepted nowadays) is that the first is carried out starting from a written text, and therefore it may

be modified repeatedly, while the second is orally produced with little possibility to be improved or rectified, since it comes on the basis of a spoken information, which can be heard and reproduced only once. (Munday 2010: 422).

In his paper, Holmes adds an interesting delineation of Translation Studies, which are considered an empirical discipline which, nonetheless, has a pure research side, that consists in researching activity developed without any connection with its possible practical application. From this point of view, the discipline has two central goals: the first is pursued by the branch of descriptive translation studies (DTS), also referred to as translation description (TD), and consists in describing "the phenomena of translating and translation(s) as they manifest themselves in the world of our experience" (Holmes 1988: 71). DTS may be product-oriented, function-oriented or process-oriented.

Product oriented DTS focuses on existing translations, it begins describing single texts and then it continues with the comparison of many different works. This activity is the starting point to create larger corpuses of translations, which may be used to carry out analysis regarding specific languages, discourse types or periods, with the target to build a general history of translation.

Function-oriented DTS deal with the purpose to study the consequences of the introduction of translated texts in the target socio-cultural context. Its final target could be the development of the specific discipline of translation sociology. Process-oriented DTS aim to describe the succession of actions put in place by the translator when s/he or she produces her/his version of the text in another language. The second instead, involves the establishment of "general principles by means of which these phenomena can be explained and predicted" (Holmes 1988:71) and may be called theoretical translation studies (ThTS) or translation theory (TTh).

At this point, Holmes argues that the objective of translation studies should the generation of a general translation theory, maybe based on partial theories which have been developed regarding specific aspects of the topic and which can be divided into six main groups.

- Medium-restricted theories are those which concentrate on the agent who produces the translation, which can be a person (human translation), a

computer (machine translation), or, in some cases, can be a person aided by a computer (mixed translation).

- Area-restricted theories have to do either with the languages or with the cultures involved.

- Rank-restricted theories examine specific linguistic aspects of the texts they deal with, and most of times they ignore their macro-structural characteristics.

- Text-type restricted translation theories were born to cover the problems linked to the translation of specific genres of texts, which are often literary ones, but also scientific productions, with a view to developing criteria to set the boundaries of text types and improve their translation techniques.

- Time-restricted theories, which are categorized into two classes: those which study modern texts, and those which dedicate themselves to older ones.

- Problem-restricted theory are the last category of translation theories taken into consideration by Holmes, and they cover peculiar difficulties that a translator might face during his job. Examples of these problems may be the translation of figures of speech or culture-specific terms.

With a view to producing the general translation theory which Holmes hoped for, all these partial hypothesis must not be considered of secondary importance on the grounds of their "limited" nature, because they could have a crucial role in completing and enriching the universal theory which will be formulated someday. (Holmes 1988: 72-76).

The results obtained thanks to the investigation in pure side of Translation Studies, can be employed in the "non-pure" area of the discipline, called by Holmes applied Translation Studies, which occupies itself with matters such as translators training, translation aids and tools, translation policy and translation criticism.

The three branches of this field of study have different priorities and they concern themselves with diverse problems, even though, they are deeply interconnected, since each one of them provides materials for the investigation of the other two (Holmes 1988: 78).

Starting from 1980s, the interest in Translation Studies has grown significantly thanks to different factors, such as the improvement of translators training programmes and growing globalisation, which made it necessary for countries and international organisations to invest in this research field in order to enhance their possibility to communicate and exchange information and ideas. Furthermore, the number of journals and volumes about the topic has raised significantly. With the advent of the new millennium, remarkable innovations were introduced, among them, the most relevant were the strong interest for non-Western translation theories and cultures, the enlargement of the range of languages and translation issues which are being taken into consideration and a growing interest in the job of the professional translator. Nonetheless, the greatest change that was brought by the new era, was that of technological innovations, which can be used to make translating process faster and more effective thanks to the use of translation memories, glossaries, and CAT tools (computer assisted translation tools). This has given rise to collaborations among experts in different fields and to multidisciplinary research teams, which investigate also more specific sub-braches of translation studies. No doubt that one of them is that of audiovisual translation, and especially the practices of subtitling, dubbing and voice over, to which will be dedicated the next paragraphs (Munday 2010: 423-426).

An important contribution in defining translation's nature was given by Roman Jakobson in his essay *On Linguistic Aspects of Translation*, in which he identified three different types of translation:

> - Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
> - Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
> - Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson 1959: 233).

In the first kind of translation, the language of the original text and that of the one produced by the translator is the same, so, changes take place mostly thanks to the use of synonyms (and sometimes they do not have the exact meaning of the original term) or periphrasis.

The second class considers translation from one language to another, and this is probably the most popular acceptation of the term. The cardinal problem in this case is

that a concept, a tradition or a word which are very common in a language, can be nonexistent in another one, so, the translator must find an appropriate solution in order to convey the meaning in the target text.

The third type of translation is the most relevant for this job, since the film adaptation of a novel is a classic example of intersemiotic translation. This area of the discipline takes its name from semantics, which, according to the Encyclopaedia Britannica can be defined as follows:

> Semiotics, also called semiology, the study of signs and sign-using behaviour. It was defined by one of its founders, the Swiss linguist Ferdinand de Saussure, as the study of "the life of signs within society." Although the word was used in this sense in the 17th century by the English philosopher John Locke, the idea of semiotics as an interdisciplinary mode for examining phenomena in different fields emerged only in the late 19th and early 20th centuries with the independent work of Saussure and of the American philosopher Charles Sanders Peirce.

According to Dusi, intersemiotic translation is a dynamic, cultural and functional event which have to seek a balance between what is said in the source text and what happens in the target text, that must be adapted in order to be accepted by those who will receive it (Dusi 2015: 183).

Recently, Eco tried to propose his own typosogy of translations, challenging Jackobson's classification. To be more precise, from Eco's point of view, translations should be considered interpretations, and he divides this vast category in two main branches. The former is that of intrasystemic interpretation, in which "the interpretants belong to the same semiotic system as the interpreted expression" (Eco 2001: 100). This field includes intralinguistic interpretation (Jakobson's intralinguistic translation) and intrasemiotic interpretation (which is the one that occurs when a non-verbal language is translated into another non-verbal language). The latter branch is that of intersystemic interpretation, splitted into two main groups: the first is composed of interpretations in which can be found "important variations in the substance of the expression" (Eco 2001: 106), and examples are interlinguistic translation (Jakobson's translation proper) and rewriting; to the second, instead, belong those processes in which "there is a decided step from purport to the purport of the expression, as happens when [...] a novel is adapted in a comic-strip form" (Eco 2001: 118). In this case we can speak about adaptation or transmutation, which take place when the change implies the shift from one semiotic system to another, different in form of expression and in substance. From

this perspective, intersemiotic translation, and specifically the transformation of a book into a film, can be seen as an adaptation, because it carries out important transformations, making explicit some things that in the source text were left unsaid or unspecified. This happens because, when producing a film, the director must always make interpretative choices and employ specific textual strategies, and the film becomes a syncretic text in which coexist a content plane and an expression plan, whose translation will be successful when it conserves a relation of coherence with the enunciative choices made in the book (Dusi 2015: 187). Having said that, it must be specified that analysing intersemiotic translation means studying differences and similarities between not only semiotic systems with divergent contents and expressive implications, but also strategies and languages. These is the guideline which will be applied when the novel *The Fellowship of the Ring* and its film adaptations will be investigated in the following section.

3.2. Different types of audiovisual translation

On 28 December 1985, the Lumière Brothers projected ten short films at the *Salon Indien du Grand Café* in Paris and made the public pay one franc to watch them. That was the night when cinema was born. The very first film was titled *Workers Leaving the Lumière Factory,* and it showed employees going home after a workday in Lyon. This sequence of images was silent, and information about the plot and the characters was conveyed mainly using the so-called title cards or intertitles, which appeared between one scene and the other. It was only later, in October 1927, that the first sound film, *The Jazz Singer,* was broadcast in cinemas in the United States. It was directed by Alan Crosland and probably for nowadays' audience it would seem a mute film because dialogues are few and short, but at that time it was a revolution. However, this innovation brought with it a great issue: a mute film could be seen by people anywhere in the world without any problem, because actors did not speak, but when the sound versions came, films had to be translated for foreign audience, and here is when audiovisual translation saw the light.

It is an activity which concerns the conveyance of the general meaning of a source text and the subsequent creation of a new written work, equivalent to the first

one, but often in a different language. The term audiovisual translation was chosen among some others which had been proposed, such as *traduzione filmica* or *traduzione per lo schermo* because it is a hyponym that gives the possibility to include in its definition many different types of translatable audiovisual text, such as advertising, documentaries, reality shows and news, and not only cinema. What all these different types of programs have in common, is that the idea of translation they convey, is far from the traditional one of moving from one language to another, while it is closer to the transmission of less conventional semiotic contents (this happens, for example, when a dialogue is subtitled, and the oral medium becomes written) (Perego 2012: 45-47).

The main aim of audiovisual translation, is "rendere il prodotto audiovisivo accessibile a un pubblico diverso da quello per il quale era stato originariamente concepito" (Perego 2012: 11), and different countries have tried to invent and employ different forms of audiovisual translation in order to find the one which was the most suitable for their audiences.

For example, in Italy, dubbing has reached high levels since, during the Fascist period, any film which has not been dubbed could not make it to the screen because of censorship. In the Scandinavian countries instead, the practice of subtitling products which maintain their original spoken version is really widespread.

Obviously, any chosen form of audiovisual translation must integrate with the general system and features of the film in which it is inserted, and for the purpose of understanding how this procedure works, some of the most important characteristic and tools of the film medium will be illustrated below.

Camera position is one of the most noticeable elements when dealing with the analysis of a television or cinema product. The camera angle can range from an intimate focusing of a detail of a character or of an object to panoramic shots, and can communicate different feelings and impressions through its movements: with panning, the camera rotates horizontally from a fixed point, and this system is usually employed when the director wants to show to the audience the landscape surrounding a character. Rolling is a technique which consists in moving the camera to give the impression that the world is folding up on its side, and it is used to show the scene to the spectator as if he was looking at it through the character's eyes (for example when he is falling on the

ground). If the camera apparatus moves laterally or forward, the method is called tracking or dollying, and it is efficient when action scenes must be shot.

Furthermore, camera distance and height can have consequences on the general outcome of a scene: if we see someone in a close-up shot, we immediately think that he is about to speak, or that his facial expression may be important at that specific moment; on the other hand, if the camera is moving away from the screen and he character is becoming smaller and smaller, this could be a sign of a forthcoming narrative closure. Eventually, it is important to bear in mind that a growing physical distance is frequently related to social distance. Once the scenes have been shot using the camera, the complexity of information on the screen is intensified thanks to the editing. This is the process through which single scenes are connected in order to create "an impression of continuity in time and space" (De Linde and Kay 1999: 33). Editing techniques which can be used are countless, and among them, the easiest is surely the cut, even though it could seem abrupt and confusing. This is the reason why it works well in horror or dramatic films. The cut can be mitigated thanks to many devices, such as the wipe-out, the fade-out or the superimposition of the soundtrack of a scene with that of the following image. Very close cuts timing may provide a sense of anxiety and emotional strain instead (De Linde and Kay 1999: 32-34).

Inevitably, these film features come in contact with the audiovisual translation systems employed to make the product available to a wider public, and, in this case, it is important to consider that "films and television programmes are designed on the basis of an oral dialogue within an audio soundtrack. When spoken discourse is replaced by written discourse, the structure of the medium is altered, changing the balance between oral and visual channels" (De Linde and Kay 1999: 34). In order to restore the equilibrium, the audiovisual translator needs to be helped by the film itself and its structure, so that he can build a concrete target text which can be employed for subtitles, dubbing or voice-over.

Two characteristics that an audiovisual translation shall possess to be considered well-done, are usability and accessibility, two terms that come from the field of

Information Technology, and which refer to two different concepts, but are often and wrongly used as synonyms.

On one hand, usability is the quality which makes a product effective, efficient, intuitive and satisfactory. It concerns the degree of simplicity of use of a product. Its paramount features are:

- learnability, which corresponds to how fast the user learns to use the product;
- efficiency, that is how easily he can use it once he familiarized with it;
- memorability, the ability to reuse the product;
- satisfaction, gained by the user.

On the other hand, accessibility is defined as the level of availability of something, which can be used regardless of physical or cognitive obstacles of the user. It is a definition coming from the criteria of social inclusion, that has the target to make services or products available for any customer, through the removal of physical or virtual obstructions and independently from social, cognitive, geographical and cultural conditions of the customer himself.

To illustrate the point, we can say that ensuring that the meaning of the words used in a subtitle or in a dubbed dialogue are clearly comprehensible is a matter of usability, while the fact that the colour of a subtitle is adequate to be seen easily, is an issue related to accessibility.

Usability and accessibility acquire paramount importance when it comes to two specific kinds of audiovisual translation, which can cause confusion because they actually do not translate from one language into another, but they remain within the same tongue, and they are the audio description for blind people and subtitling for deaf people. (Perego 2012: 50-51)

The most peculiar feature of audiovisual translation, is that it works with text types which present an interrelationship between different codes, which are the visual, the oral and the auditory. This means that the greatest challenge to face when a person has to deal with audiovisual translation is the simultaneous coexistence of images and spoken dialogues on the screen, which never have to be in contradiction in order not to compromise the correct reception of the original message.

Audiovisual texts are distinguished by three specific codes which must be taken into consideration by the translator when he deals with this kind of translation.

- Linguistic code: it is the main feature on which the translator has to work and its length, register and tome can vary from case to case. The translator's job consists in rendering the same code of the source text into the target text.

- Paralinguistic code: it concerns all the non-verbal elements which contribute to the success of the communication, such as silences and pauses.

- Iconographic code: it is composed of the images which appear on screen. They represent a fundamental bound for the translator, who has to produce a source text which should always be coherent with what the audience is watching.

According to the French linguist Yves Gambier, there are thirteen possible methods of linguistic transfer, 8 of them are dominant (interlinguistic subtitling, dubbing, consecutive interpreting, simultaneous interpreting, voice over, free commentary, simultaneous translation and multilingual production) and 5 are defined as challenging (simultaneous subtitling, surtitulation, audio description for blind people and subtitling for deaf people) (Gambier 1994). In the following paragraphs, the focus will be on some of them.

3.2.1. Subtitling

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information that is contained on the soundtrack (songs, voices off) (Díaz Cintas and Remael, 2007: 8).

The role of subtitles is that of helping the public to understand what happens during the film or the television program, therefore, they do not substitute the original spoken version, but aims to integrate it.

According to Cadelli, there are three types of subtitles:

- Interlinguistic subtitiles offer the translation of a text which becomes a subtitle in a language that is different from the source one;

- Bilingual subtitles are employed in countries where citizens speak more than one language (such as Belgium) or in international events;

- Intralinguistic subtitles are actually a periphrasis, because they are written in the same language of the source text of the soundtrack. They are used mainly with two kinds of users, who are deaf people and foreign languages students (Cadelli 2018: 9).

Furthermore, according to the time available for their preparation, subtitles can be classified in two groups:

- Pre-prepared subtitles: they are produced after the product has been shot and before its broadcasting, and the translators have some time to complete the job. This type of subtitles may be subdivided in two further categories: those in complete sentences, are the subtitles we usually see when we watch a film or a television programme, in which sentences comprehend all the part of discourse, including articles, while reduced subtitles are used, for example, when translating the news.

- Live or real time subtitles: they are used only when there had been no time to write them before the program was broadcast. They are usually employed when the required translation is intralingual, but it can happen that they must be used for an interlingual one too. In this case, the work of an interpreter is combined with that of a stenographer, so that the quality and speed of the job should be guaranteed (Díaz Cintas and Remael 2007: 19).

The subtitles we are used to see nowadays are the result of a long process of transformation which started when the film was still silent. At that time, they were called intertitles, and their translation was not a problem because they were printed texts inserted between the scenes of the film, so it was possible to substitute their original version with the translation in the target language, or hire an interpreter who could simultaneously provide their translation to the audience. The issue started to take on important dimensions when the sound film was invented, revolutionising the entire world of cinema.

After 1927 actors' voice could be heard, and different solutions were invented in order to convey the meaning of what was said to people who did not speak the language of the original version.

The first possibility was producing the film in more than one language, making the same actors speak in different tongues or, even hiring different ones. However, this practice was quite expensive, soon another alternative was searched, and an updated version of intertitles was considered a good starting point. At the beginning, the optical method was tested. It consisted in printing the text onto the screen while slides were manually projected, and at a later time the system became automatic. What made the process really slow, was that, often, the film negative was not within easy reach, and to solve the problem, photographs of the whole film had to be taken, causing a worsening of the blurring and of the noise level. To improve the situation, it was decided to use another film of the same length as the original. The titles were photographed on this other film and then, the in-and-out cut frames were synchronised with the soundtrack, while the negatives were copied simultaneously.

With the advent of the chemical process, a new technique was invented. With it, subtitles were printed directly onto film copies thanks to a process through which

> a thin coating of wax or paraffin was applied to the emulsion side of the finished film copy. The printing plates were placed in a kind of printing press, into which each plate was fed and heated to a temperature of nearly 100° and one by one pressed against the paraffin coating at the bottom of the frame that corresponded to the beginning of the dialogue line. The paraffin under the letters melted and was displaced, exposing the emulsion (Ivarsson 2009: 6).

If a subtitle had to be seen on more than one frame, then the process was repeated. Shortly afterwards, this process was made automatic too (just like it had happened with the optical method), and even though it has been updated thanks to new technologies, is still used nowadays. In the late 1980s, the newest subtitling technique was launched on the market. It was controlled by a computer, and consisted in using lasers to burn the emulsion and realising words directly on the film. The disadvantage, in this case, is that the necessary equipment is quite expensive.

When films produced for cinema started to be broadcasted on television, then another problem emerged. Pictures on television screens had a narrower contrast range with respect to that of the cinema, and this made subtitles very difficult to be read. The first system used to eliminate the question was the optical one. It consisted in writing subtitles on a paper sheet and make photograph of each one of them. Then, their

negatives (white letters on black background) were scanned and translated manually or automatically and later inserted onto the program images. Afterwards, when caption generators were invented, the electronic means started to give the possibility to load subtitles straight on the screen, eliminating the black background stripe. Anyway, this method was quite difficult to use to subtitle programs because it was quite crude and very expensive.

It was only starting from the second half of 1970s that took place the development of two procedures which were specific for subtitling. Their strength was that there was a word processor which allowed to write subtitles in a way that was identical to the result which would have been shown on screen.

Further progresses have been made since then, instruments and equipment have developed, and now the translator can work from home, in front of his personal computer. Nowadays, in most cases, subtitles are two lines prepositions which appear on the bottom of the screen, both in cinemas and on television, but the latest trend is that of showing them on a separate screen, below the images, in order not to spoil them, and the technique has been adopted successfully in film festivals. (Ivarsson 2009: 3-9).

The fact that subtitles are shown at the bottom of the video has caused the coining of the term "abusive subtitling", to protest against the political choice to relegate them (and the entire concept of translation) to that specific part of the screen. The aim of Nornes, the author who first used the expression, was pushing subtitlers not to follow this practice and to free their job from any constraint:

> The abusive subtitler uses textual and graphic abuse –that is, experimentation with language and its grammatical, morphological and visual qualities– to bring the fact of translation from its position of obscurity to critique the imperial politics that ground corrupt practices while ultimately leading the viewer to the foreign original being reproduced in the darkness of theatre (Nornes 1999: 18).

Actually, this practice is not much used yet, and does not still have a proper name, even though "integrated titles" and "decotitles" (from the adjective decorative) have been taken into consideration.

In general, subtitling present some distinguishing characteristics:
- Transparency: the original product, such as the film or the television show, may be seen completely and with no modifications;

- Intersemioticity: there is a diamesic translation, which takes place when the spoken dialogue becomes written
- Balance between fidelity and creation: the subtitle must convey the meaning of what is said in the source language but most of times the information must be summarized because of the limits imposed by the medium, and the translator has to use its creativity not to lose important parts;
- Technical restrictions: they are the limits cited above, including the length of the subtitle, its number of letters and the timing (Cadelli 2018: 10).

As far as technical limits are concerned, there are some restrictions that translators must take into consideration while they work.

Firstly, subtitles are usually placed at the bottom of the screen and organized in two lines. If the line is only one, it is up to the company to decide whether they prefer it to be on the highest or the lowest position. However, it must be said that, in some cases, subtitles may be moved to other positions within the screen area (usually on the top) if there are peculiar necessities. This may happen when the background is so light that white subtitles are difficult to read, if the bottom area of the screen must be clear because something important is taking place there, or significant information is shown while dialogues carry on, and they must be translated anyway.

Secondly, the length of the subtitles must comply with an established standard, according to which the maximum numbers of characters per line is 37, including punctuation and blank spaces. It is unusual, but it might occur, that some clients require a maximum of 33 or 35 characters, or up to 39 or 41, according to their needs (Díaz Cintas and Remael 2007: 84). Generally, subtitles for television programs are shorter than those for cinema showing, and this is because of some reasons. The first is that television public is wider than that of the cinema, and therefore, reading times might be longer. The second motivation is strictly linked to the previous one: reading subtitles at the cinema might be easier because they are larger and easier to see. Also DVDs' subtitles are longer, because the spectators can review the same scene many times and also go back if they do not understand something at first sight.

Thirdly, defining when a subtitle must appear on the screen and how long it has to remain there might seem easy, but actually it is not. When a subtitled program is broadcast, it is important that it respects the principles of usability and accessibility, so

that the public is not overwhelmed with too many stimuli and has the time to watch the image, read the subtitle in the target language, and sometimes even compare it with the spoken version in the source language. Obviously, each person has different needs and abilities, but usually, the so-called six-second rule is applied. According to this convention, six seconds are the adequate time to allow a person to read two full lines of subtitles with 74 characters altogether (Perego 2012: 106). Moreover, to improve the readability of a subtitle, segmentation is an important variable to take into consideration. It is necessary when a subtitle is quite long, and therefore it must be split in more than one line. In this case, there are some conventions to take into consideration, so that the division causes as less difficultness as possible to the reader. To achieve this purpose there are some rules to follow, according to which nor single words, neither semantic unities must be divided on more than one line, just like (compound) verbs and their direct or indirect objects; if a subtitle contains more than one sentence, they should be placed on different lines, and the same should happen when in a dialogue there is a close sequence of questions and answers. Also, it is really important that segmentation reflects some typical characteristics of the spoken language, such as hesitations, pauses and verbal crossfire. When segmentation takes into account these elements, it is called rhetorical segmentation.

Taking into consideration all these things, translating a text to produce subtitles in not an easy task, also because it must be said that, in this kind of programmes, cohabitate three different elements, which are images, spoken dialogues and subtitles, and their balance may result complicated. The latter must be synchronized with the first and the second, so as to deliver an appropriate translation of the performance of the source language. Their coexistence make the audiovisual product a multimodal text, which is the melting pot of the three different semiotic modalities. Often, the translator has to manipulate the text to convey the same information contained in the source text. In order to do this, he can use different techniques, and their common feature is that they all imply the elimination of a part of the spoken version.

- Text reduction: it may be partial or total. In the first case the original version of the text is only condensed, while in the second version some lexical terms are deleted. The type of reduction chosen by the translator can vary from one

scene to the other, and every time the context plays a paramount role to decide what to keep and what can be left behind.

- Condensation: it is useful to decide what may be summarized both on a syntactic or verbal level. It can be carried out thanks to different systems, such as simplification of periphrasis (when the circumlocution can be rendered through a single term), generalization of lists (when two or more words can be substituted with a hypernym), the use of shorter synonyms (in this case the translator must pay attention not to modify the original register and acceptation of the term), substitution of compound verbs with simple tenses (here there are two advantages, which are the reduction of the number of characters and the simplification of the text for the reader) and the use of contractions (such as enclitic forms of pronouns or acronyms, which anyway must be employed carefully in order not to compromise the comprehension of the audience).

- Reformulation: may imply different types of modifications, among which we can find the shift from a grammatical category to another (from verb to noun or adjective or adverb and vice versa), from a passive to an active construction (to avoid some prepositions), from indirect to direct speech and the merging of two or more sentences (if there are expendable repetitions).

- Omission: some spoken words may be eliminated in the subtitled version if they can be deduced by what appears on screen, if they do not contain a significant degree of information (like the tag questions, which are useful in a spoken dialogue but they do not have a proper semantic content), or when the same detail is repeated more than once. Eventually, omission may be applied if there are scenes in which many characters speak simultaneously and the important element is not what they say specifically, but the general atmosphere created by the superposition of their voices (Cadelli 2012: 10-15).

All these techniques are important tools which the translator must know and employ with the aim of producing a new text that can convey to the public of the source language the complex semiotic twist that marks out the original version of the product.

According to Fong (2009: 101), when dealing with a text to translate for subtitling, another important challenge consists in bridging the gap between two different languages, which are representative of two different culture, and therefore, which lead to a dual conception of the world. With the objective to make the dialogue comprehensible to the foreign audience, the translator has to make a choice between three different approaches: naturalisation, foreignisation and neutralisation. The first consists in taking the world of the film closer to the world of the audience, making language and cultural allusions more familiar. On the contrary, the second is the attempt to take the world of the audience closer to the world of the film, keeping many linguistic and culture specific references. The third system tends to smooth over all ethnic remarks and makes an effort to universalize situations, characters and settings. Nowadays, the prevailing trend is that of applying the foreignisation approach (Venuti 1995).

3.2.2. Dubbing

When sound film entered the cinema market, it was quite a revolution, which pushed those who worked in the field to search solutions to make the new product available for people who did not speak the language used in the film. As said before, at the beginning, films were shot more than once in different languages. In this case, foreign actors were hired, or the original ones had to pronounce their lines in other languages. The last possibility was that the original version of the film was broadcast in other countries and dubbed real-time, with a voiceover. In time, both dubbing and subtitling started to acquire more and more importance, and different countries started to develop a preference for one or the other, according to their political and economic conditions. In Italy, for example, dubbing started to spread during the Fascist period, when censorship prohibited the circulation of foreign films (many of them were American, since the United States used cinema as a medium of cultural colonization). Thanks to private initiatives and public funding, the first Italian dubbing studio was born in Rome in 1932 and from then on, the professional figure of the dubber started to acquire more and more importance.

Nowadays, many programs transmitted on television or at the cinema are bought from foreign countries, and even though the dubbing process can vary from a state to another, the most important steps of the process always remain the same: the original

program is bought by a channel, that turns to a dubbing studio and gives it the material. The dubbing studio entrusts the job to a translator, who usually works together with a dialogist to produce the script for the dubbers. Sometimes, the script given to the translator is an incomplete version, and this may happen because the transcription is not very precise, or because this copy was the preproduction one, and not the definitive. This is the reason why the translator often works with two sources: the script he is given by the dubbing studio, and, if it is available, the film in the original language. Moreover, it must be said that the text version provided by the translator is rarely the one which will make it to the screen, because dubbing is a complex process in which many steps and professional figures intervene, and the script will pass through various hands, all of them trying to improve and perfect it. Then, the text goes to a dubbing director, who chooses the dubbers and directs them. After that, the spoken translated version must be synchronised with the actors' mouth movements and other on screen sounds and images. At last, there is the mixing of the entire soundtrack, which is ready to be included in the new version of the film (Martínez in Orero 2004: 3-4).

Thanks to all these passages, it may be seen that producing a dubbed version of a program is a complex process which involves more than one expert:

- The transcriptionist produces a copy of the film dialogues or narrated parts which appear in the original version;
- The translator creates a new version of the script, written in the target language, which is usually his mother tongue;
- The dialogist adapts the translated text to the mouth movements of the actors of the original version of the film;
- The dubbing director is similar to a proper cinema director, he chooses the actor who will be the new voices of the characters and guides them through their experience;
- The production assistant checks the script in advance, modifies it if he thinks that it is necessary, and monitors the proper phase of dubbing, when actors speak, in order to avoid possible errors;
- The dubber is the person who lends his voice (but not his face) to the film character, and usually he is an actor too;

- The sound technician is the person who produces the final soundtrack (Cadelli 2018: 5).

The translation of scripts which will be used for dubbing is one of the most unique branches of the field of translation, and nonetheless it has been neglected for a long time, especially because many critics were convinced that, in a film, the importance of images was far more superior than the relevance attributed to spoken parts (Kolzoff 2000: 10) and the film was considered mainly a medium for visual communication.

On one hand, it is true that lines are not always fundamental in a film, because sometimes images can show in a thorough and more immediate way the thing to which the spoken part is referred (for example, it might be useless to say "Christmas is coming" if Christmas trees, lights and decorations can be seen on screen), but, on the other hand, words are really useful anytime the images are not enough to disambiguate what is happening.

> È attraverso le parole che nel film si danno informazioni dettagliate, si definisce un genere filmico, si colloca la narrazione in un periodo specifico, si presentano e si identificano i personaggi, si esternano emozioni e si palesano relazioni. È l'energia del dialogo che stabilisce la tensione drammatica tra i personaggi e quella tra gli attori e il pubblico (Perego and Taylor 2012: 154).

Recognizing the importance of the dialogue has cleared the way for the birth of the discipline called cinematographic linguistics, which focuses on the language spoken in a film and on its characteristics (Perego and Taylor 2012: 154).

In this regard, Gregory (1967) asserts that "the language of the film is written to be pronounced as if it was not written", and this is the reason why its nature may be considered halfway between the written and the spoken medium. However, when the screenwriter produces a script, it is common that there are some parts that are closer to a written version of what he wants to express with respect to an oral rendition, and therefore it often happens that actors make some changes when they are filming. This process may also be unconscious, because they tend to reproduce the authenticity of the language they normally speak. If this does not happen, the result might be that the dialogue sounds artificial and insincere, and some examples may be detected also in more recent programs, even though this is usually a characteristic of older products, especially those of the years between 1930s and 1950s.

From Bressan's point of view, the cases in which actors intervene on the script can be grouped into three categories: the first concerns the situations in which modifications are useful to implement the dramatic effect of what is happening. The second is about plot explanation, and the third deals with the times when they do it just to make some expression sound more natural (Perego and Taylor 2012: 155-156).

When a script is translated, its artificial side usually becomes even more evident. This happens because, as said before, dubbing is a process composed of many steps, and as the text undergoes the procedure, it may be manipulated by vartious people, each of them with their personal point of view about the translation and its improvement. Moreover, according to Olohan and Baker (2000), translated texts in general present some recurring features which do not appear in source texts. One of the most important is that there are even lesser elements which are typical of spoken language, also because dubbing has technical obstacles (especially lips synchronization) which make the situation even more delicate. It is also really common that the translation of some words or expressions is influenced by their original version, giving birth to calques, which often are repeated in more than one translation and, because of that, they become the most used version in the target text, despite not being the most natural (Bucaria 2008: 154).

This practice is called routinization in translation, a phenomenon which takes place when a certain correspondence is used more than once and by more than one person to translate the same segment from the source text into the target text (Gusmani 1983: 14-15). With time, these associations become deep-rooted in the translator's mind, because

> The connection established between source- and target- language segments during an act of translation, does not necessarily dissolve when the act is over […]. Rather, it often leaves more or less permanent imprints in the translator's mind (Toury 1995 [2012]: 99).

When this procedure is repeated by many translators with the same correspondences, than "the replacement of [that] segment will take on a shared and social dimension, developing into a translational norm" (Pavesi in Ranzato and Zanotti 2018: 13). Sometimes, this can lead to a progressive formulaicity of certain text types, where ready-made units are employed especially to deal with short-term deadlines.

The audiovisual one is a peculiar kind of translation, and when it comes to translating for dubbing, it often happens that translation routines correspond to calques, which are literal translations of single expressions (Pavesi in Ranzato and Zanotti 2018: 14). In other words, calques appear in those cases in which the translation into a target language is deliberately influenced by the source language. Routinization can affect different language levels, giving birth to different forms of calques, which may be morphological, semantic, syntactic or pragmatic. An example of morphological calque is the literal translation of compound words from one language to another (*grattacielo* coming from skyscraper).

Semantic calques are those which affect words significance, and, specifically, those in which terms acquire a new meaning because this meaning belongs to a similar word in the source language. An example is the Italian adjective *permissivo*, which acquired this acceptation from the English expression permissive society. Syntactic calques are replications of typical structures of the source language in the target language, of which an odd use of prepositions is an instance. In Italian, g*razie di* becomes sometimes *grazie per*, starting from the English form thank you for. Pragmatic calques are relevant in dubbing since, on screen, also interjections, politeness, discourse markers and conversational formulas are of paramount importance for interpersonal communication. They are ideal candidates to be translated as calques, because they often hide cultural implications, and these are really difficult to render when it comes to transfer their meaning from one language into another. Anyway, it must be pointed out that, sometimes, calques are useful to make lip synchronisation easier, and this is another reason why some of them have become so widespread.

Matching lip movement is one of the most important features to take into consideration when translating for dubbing, because the translator must know that his version has to remain within specific limits of time and space. If the original utterance only lasts two seconds and it is composed of three words, the translation will need to have more or less the same structure, because a far longer or shorter version would not fit in, even though it might be a better and more natural solution.

Furthermore, as far as utterance is concerned, the translator must take account of another fundamental attribute, which is its irreversibility. It is really important that what

characters say is clear and understandable, because when watching a film, especially at the cinema or on television, scenes are irrevocable, and the public cannot go back and listen again if they do not comprehend some lines, therefore, the translation provided for the dubbing of a film should be target oriented, just like the cinematic art itself.

Another important restriction, is that images always remain the same, even if the language changes, consequently, also the new words and expressions will have to match movements and gestures of the characters on screen. For instance, if someone says yes, and at the same time is nodding, and both in the source and target culture this gesture represents an agreement, then the translation will have to remain true to this meaning. It will have to be a confirmation of what is happening, and not the opposite (Chunbai in Fong and Au 2009: 149-152).

From Reiss' perspective, the translation of a script is successful when it conveys "the same effect in the hearer that the original has in the source language" (Reiss 2000: 46), and this implies that the effort of the public to understand what is happening and what is said must be limited to the strict minimum.

In this regard, an element with which the translator has to deal is the problem of the translation of metaphors, that, according to Chunbai, can be solved in five different ways. Firstly, if the metaphors exists in both languages, the translator can use its direct equivalent in form and meaning, ensuring the public an easy comprehension. Secondly, the translator could decide to keep the original image, if in the source text it had been chosen for some special purposes (for instance, if the whole discourse is based on the figure of speech and the audience can understand its meaning from the context even if they are not used to it). Thirdly, if the metaphor does not exist in the target language, an adequate equivalent in meaning (even though not in form) should be searched. Fourthly, the translator may have to retain the cultural image and translate it literally if the audience can understand it without great effort. Lastly, it can happen that, if the metaphor is too far from the target culture to be understood, the translator may come to the conclusion to render its meaning, but not the form, shrinking the authentic figure of speech to maintain only its sense (Chunbai in Fong and Au 2009: 155-159).

Each time a metaphor is involved, the translator will have to analyze the situation and decide what is the most appropriate solution in order to produce the best translation and avoid useless processing effort for the public.

Subtitling and dubbing are both good solutions when it comes to translate an audiovisual product, and it often happens that they are compared for the purpose of determining which is the best. Considering the analysis we have developed, it may be said that both of them have advantages and disadvantages, and if until a short while ago it was supposed that the predilection for one form or the other was due to the habits of a country in matters of audiovisual translation (Luyken et al. 1991), nowadays ideas are changing and different solutions are being accepted. Historically, the preference for subtitling or dubbing in a certain state was dictated by different reasons, but usually, subtitling is chosen in smaller countries, whose languages are not spoken outside national borders, while dubbing is employed in territories which are interested in protecting and boosting their national languages. Moreover, from an economic point of view, subtitling is faster and cheaper compared to dubbing. Anyway, the most important differences between the two translation methods regard the relationship between source text and target text, and the effort required to the public when dealing with one form and the other.

Speaking about the first feature, on one hand there is subtitling, an overt type of translation, which allows the public to juxtapose constantly the original spoken version (with the true voice of the actors) with the translated text, added on screen. Therefore, in this case, script manipulation is imposed mainly by technical limitations, which often require a reduction of the text because space and time are limited, and the audience cannot read too much information while watching what happens on screen. In addition, written versions rarely succeed in providing all the shades of meaning hidden in spoken dialogues, but it must be pointed out that in this specific situation, the tone of speech can be detected anyway thanks to the maintenance of the original soundtrack. To conclude, this practice may be really appreciated by language learners, deaf people, immigrants, and all those who want to watch the film without losing any peculiarity of its original version. On the other hand, dubbing's characteristics are quite the opposite compared to those of subtitling. This is a covert form of translation, because it does not

allow the audience to hear or watch the original version of the film, providing a replacement of the authentic voices. Nevertheless, this may have some perks, because it gives the possibility to perceive real effects of spoken interactions (such as hesitations or voices overlapping), even though dubbed versions seldom succeed in maintaining the same lexical register of the original script, and they tend to produce a more artificial version of it. Besides, it is useful when dealing with classes of people who do not know how to read very well or who are not fast enough, like children and illiterate public.

With respect to the second feature, there is no question that in a subtitled film, the lower part of the screen is spoilt by the presence of the subtitle, which requires also that the attention of the spectator is split between the images and the written lines. (Perego 2012: 121-125). Despite that, recent studies (Perego 2012: 126) have analysed the reactions of a sample of viewers to the subtitled and dubbed version of the same film, and results have proven that the product was appreciated in both cases. (Perego 2012: 127-128).

To sum up the main characteristics of two of the main types of audiovisual translation, we can affirm that both of them have their strengths and weaknesses, but there is no objective proof that one technique is better than the other, and although each member of the public has his own preference, both subtitling and dubbing have something to offer and, at the same time, they may still be perfected.

3.2.3. Voice-over

Voice-over is another important type of audiovisual translation, which in the last years has become more and more popular because of the increasing number of products broadcast on television, on the radio or at the cinema. Actually, this practice has been neglected at length by Translation Studies' scholars, since, in western European countries, it was used mainly to translate documentaries and interviews on the news or other programs, like DVDs special contents, and usually, their subject matters are objective notions, which were not considered that complicated to translate from a theoretical point of view. Nonetheless, in these cases a fundamental role is played by the public, since the translator must be able to use an appropriate register to meet their expectations, simplifying some points if they are too complicated for a "general" audience, or maintaining them if the program is addressed to experts in the field.

However, it was often forgotten that in some eastern Europe nations (such as the Baltic States and Poland), voice-over was employed to translate films, maybe because it is (far) less expensive than dubbing and subtitling (Taylor 2012: 244).

From Orero and Díaz Cintas and Anderman's point of view,

> Voice-over is viewed as the final product we hear when watching a programme where a voice in a different language than that of the original programme is heard on top of the original soundtrack. This new voice is normally recorded some seconds into the beginning of the original utterance – and sometimes finishes before the actual person on screen – allowing the viewer to hear part of the original (Orero in Díaz Cintas and Anderman 2009: 132).

Therefore, the translator may modify and cut the central body of the text to make it more fluid and understandable (and to obtain this result he often uses condensation), but it is really important that he maintains the assonance with the original text at the beginning and at the end of the line, to convey a more natural effect.

In more than one occasion, voice-over has been depicted as "the easiest and most faithful of the audiovisual translation modes" (Lukyen et al. 1991: 80 and Díaz Cintas, 1997: 112) and it has been "classified within the technique of dubbing" (Orero 2009: 131), as a sort of its simplified version, because it does not need lip synchronization and the original soundtrack can be heard in the background. However, other times it has been described as a practice belonging to free commentary, revoicing or narration (Lukyen *et al*. 1991: 71). Considering this, from a certain point of view, voice-over might be considered in between dubbing and subtitling. In fact, dubbing is a covert translation technique, with which the audience cannot compare the dubbed product with its original version, while subtitling is completely uncovered, because the written (translated) version joins the authentic spoken one. With voice-over, the source text is not fully comprehensible, but is partially intelligible at the beginning and at the end of the paragraph.

To be voiced-over, of course a text must be translated, and in an ideal situation, the original script is recorded, time code is added and lines are spotted. So, the translator works with a precise text, a finished product, and has the possibility and time to produce an accurate translation, which will be read by a speaker and eventually it will be edited to match images and original soundtrack. However, it often happens that the translator has to work while the production is still in progress, information is

incomplete, and the source text is only an approximate script or a registered version which still needs to be transcribed. The consequent translation will not be as truthful as the one of the previous case, and it will also have to undergo a series of modifications in order to be adapted to the final version of the product (Orero 2009: 136). This may penalise the quality of the whole translated program, and the translator will not know the outcome of his work and how much it has been changed until the complete program is broadcast.

Nowadays is still difficult to detect if voice-over is really acquiring the importance he deserves or if it is still considered a poorer kind of dubbing or of some other audiovisual translation type, but it seems that the answer to this question changes from country to country. The only certainty is that literature about the topic is increasing, and hopefully, it will continue to do so until voice-over will be equally recognised worldwide.

3.3. What changes when a book becomes a film

When a book becomes a film, adaptation is the term used to indicate both the final product, and the process through which it is realised. If we take into account the adaptation as a product, we must consider that literal translations do not exist, and therefore, neither do literal adaptations, because during the transposition procedure, gains and losses will always be present (Stam 2000: 62). When thinking about adaptation, the most common type which occurs us is probably that of the transformation of a novel into a film, because novels are made up of various information and elements which can be easily transcoded into actions or deleted, if it is necessary (Hutcheon 2006: 39).

Especially in the past (but sometimes it still happens nowadays), one of the main parameters to evaluate the worth of an adaptation was its faithfulness to the source, which often was a literary text, and adaptations were considered derivative, secondary or culturally inferior (Hutcheon 2006:2). The reason was that there is a sort of hierarchy, in which literature ranks higher due to its seniority compared to cinema, while other kinds of art, such as and ballets or theatre plays, are considered more acceptable and "nobler" adaptation forms. However, more contemporary translation theories assume

that translation can be seen as a passage not only between two texts, but also between two different languages, making it the embodiment of intertemporal and intercultural communication (Bassnet 2002: 9), and in this sense, the definition of translation may be applied to adaptation too, if the latter is considered a specific type of intersemiotic transposition, since, according to Metz (1974: 44), cinema tells the same things which may be conveyed using words, but through a different medium. In the event that the term adaptation is used with the acceptation of process, it may be described as the act of taking someone else's story and applying to it the filter of the adaptor's own sensibility. This may cause the contraction of the source if the material is too much, or its expansion, if there is little information (Hutcheon 2006: 20).

The double nature of adaptation which has been analysed up to now, conveys the idea of the how difficult it is to provide a proper definition for the term, which, according to Fischlin and Fortier (2000: 4), may be "any act of alteration performed upon specific cultural works of the past and [the] dovetail with a general process of cultural recreation."

Despite all these critics about adaptations, they are really widespread nowadays, and the reasons are mainly three. The first, is that the number of channels of mass diffusion is always increasing, and they require a huge amount of stories, which cannot be only newly invented, because otherwise, they could not keep up with the demand. Secondly, adaptation often are appealing because the audience expects that old features of the stories they already know are combined with some new elements, so, memories and changes become both part of the pleasure, and of the risk, of having experience of an adaptation. In the third place, adaptations are psychic and financial investments, and if the source is a novel, or a story in general, which has already been successful, then they will be safe bets, as well as a way to create a new product avoiding many economic risks. On the other hand, of course, if the shifting implies a change in genre and not only in medium, it is possible that the new version produces contradictory responses from the public (Hutcheon 2006: 4-5).

> To deal with adaptation as adaptation is to think of them as [...] inherently "palimpsestuous" works, haunted at all times by their adapted texts. [...] when we call a work an adaptation, we openly announce its overt relationship to another work or works. [...] This is why adaptation studies are so often comparative studies. This is not to say that adaptations are not also autonomous works that can be interpreted and valued as such; as many authors have insisted, they obviously are. [...] Adaptation is repetition, but repetition

without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying (Hutcheon 2006: 6-7).

The specific power of adaptation, consists in its ability to show that the content and the form of a text may be parted. The story remains the common feature in both versions, but some of its elements may change, and some will need to change, because of the technical limits of the medium chosen for the adaptation.

In the move from telling to showing a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images. Conflicts and ideological differences between characters must be made visible and audible (Hutcheon 2006: 40).

The easiest component to adapt is the theme, which can be treated differently with no great issues, since many times, it can be framed within a universally recognised topic, such as love, magic, fear or the dichotomy between good and evil, and all of them may be transported from paper to screen in various and effective way.

Clearly, characters can be adapted too, and they are a fundamental part of the story in all its version (Hutcheon 2006: 10-11). Their adaptation is a delicate process, because it might deal with some characteristics that are not always cited in the source, like their clothes, or, even more important, their faces. In fact, even though the description of a person in a book is really accurate, each reader will imagine a slightly different version of him in his mind, and giving an only face and an only voice to all this possible variants there is a risk that someone is inevitably disappointed.

The text does not necessarily tell an actor about such matters as the gestures, expressions and tones of voice to use in converting words on a page into a convincing performance; it is up to the director and actors to actualize the text and to interpret and then recreate it (Hutcheon 2006: 39).

Moreover, sometimes also the character's attitude changes from novel to screen because of adaptation's requirements, and it may even happen that a character is eliminated, another is added, or that two different people are condensed into one.

Eventually, also the different parts of the *fabula* of the story can be adapted in various ways: sometimes their ordering will be partially or completely modified, some episodes may be expanded and some others contracted. It can also occur that the point

of view from which they are told is different compared to that of the original version. (Hutcheon 2006: 11).

Another important feature which is part of an adaptation (together with images and soundrtrack) and that can undergo variations, is the spoken language, whose register may be raised or lowered. In some cases, languages are more than one, and, it may happen that one of them is an artificial tongue, which may be invented from scratch specifically for the adaptation, or may derive from the novel. Especially during the last decades, the invention of fictional languages, which are those that exist only in a fantastic world, has become more and more popular, and some examples that have already been cited above and will be mentioned below are now really famous.

Since they have been created with the specific purpose to give voice to some characters in a novel, or in a film, many people are of the view that their only aim is serving the story, also because their development may be limited to the poor number of terms and structures used by the actors or the characters, but actually, there are some reasons more. To begin with, from Overbeeke's point of view (2014: 3), the purposes fulfilled by these artificial languages may be divided into two groups: the functions needed within the story world, and those outside it (also called extra-diegetic). To understand this dichotomy, a great example may be that of the *Klingon* language, invented by Mark Okrand for the *Star Trek* Saga. This had to be the tongue spoken by aggressive warrior aliens, therefore, on one hand, it had to sound harsh and non-human (function inside the story), but on the other hand it needed to be fit to be pronounced by the actors, and it had to satisfy the expectations of long-time fans (extra-diegetic functions) (Okrand in Adams 2011: 115). Another instance is that of *Quenya*, the Elvish language of *The Lord of the Rings* invented by J. R. R. Tolkien, which is a complete language system created by the author to identify the members of this specific population and to underline their virtue and nobleness. Nevertheless, with time it has acquired also an extra-diegetic function, that consists in being studied and spoken by fans of the saga in their real lives. To conclude, there could also be invented languages which are not related to the genre of fantasy and science fiction, and may have many other functions. For example, they may be used as a tool to attest the political neutrality of a film if it touches sensitive theme,s or if it is set in a specific area of the world, as

happened in *The Interpreter*, a film about the assassination plot on the president of an African country that does not exist, where is spoken a language which do not exist either (Overbeeke 2014: 4-5).

If an artificial language must be adapted from a novel for a film, those who will receive this task will have to consider that it will not be written, but mainly spoken, and because of that, the public will not have the possibility to analyse it deeply, but will mainly linger on its sound effect, which will be its most evident feature (Overbeeke 2014: 3). In his article *Linguistic Replacement in the Movies*, Bleichenbacher (2008: 180) asserts that there are four strategies which can be used to manage the situation when, in a film, the characters speak a natural language and an artificial language, and they are the following:

- Presence, with which the fictional language is spoken when it is necessary;
- Evocation, according to which the existence of another tongue is highlighted by actors who use the natural language as if it was their L2, as if they were foreigners, and so, with an odd accent;
- Signalization, is about using different techniques to allude to the existence of another language through metalinguistic tools;
- Elimination, meaning that the artificial language is completely deleted.

The last possibility is used many times when the film is entirely set in a fictional world, where logically, the spoken tongue cannot be English, but it is employed as a sort of *lingua franca*. Instances may be Common Speech in *The Lord of the Rings*, Common Tongue in *Game of Thrones* (in both cases, in the novels is specified the existence of these languages, which are different than the ones we normally speak in our world, but in the films and in the episodes of the television show, this detail is not underlined) and Galactic Basic in *Star Wars*. The awareness that the characters probably do not speak English, or any other known natural language, is only hinted by extra-linguistic elements, that are, for example, the general context in which the events take place, the appearance of magical tools and so on (Overbeeke 2014: 7). This strategy works because the audience, when watching a film or any other type of show, applies the so-called suspension of disbelief, that is a mechanism through which a person is willing to accept that what he sees is true even though he knows it cannot be. If this process would

not take place in our minds, then we could not accept, for example, that in an American film set in France, all people speak English instead of French.

In other cases, when other strategies are applied, it is possible that at the beginning, there are some actors using English and some others uttering in an invented language, but shortly after, those who speak the *lingua franca* teach it to the characters who speak the fictional language and then, they always interact using the first one, as happens in *Avatar* or in *Atlantis, the Lost Empire* (Overbeeke 2014: 8).

Stanley Kubrik's film adaptation of the novel *A Clockwork Orange*, by Antony Burgess is also an excellent example of a successful adaptation of an artificial language, in this case *Nadsat*. It is a slang spoken by Alex, the protagonist of the film, and his three friends, who are juvenile delinquent sworn to violence and drugs. *Nadsat* is made up of a mixture of English (current and Elizabethan), Russian, Cockney, and Malay languages and its aim (both in the novel and in the film) is giving the idea of a timeless tongue which might become a distinguishing feature of a violent and dystopian future (anthonyburgess.org). Even though the audience at the beginning does not understand *Nadsat*, the context helps to convey the meaning, and "Alex introduces his world and *Nadsat* little by little, but as the public goes further in the story and grows more familiar with the *glossopoeia*, a bond is made with the character and the reader" (Noletto and Torres de Alencar Costa 2017: 258). Undoubtedly, *A Clockwork Orange* is a violent novel, and its filmic adaptation is no less. The fact is that, when we see the enactment of a rape, a beating or a murder on screen, these scenes are even more upsetting than their written versions, and in both cases, the employment of terms that are unintelligible for the audience makes these expressions weaker than if they were told in a natural language, contributing to create a distancing effect between the audience and what is being narrated. Doing so, the public is partially protected from the cruelty of Alex's world. Here, the artificial language plays a paramount role in the entire structure of the film, it is fundamental for its full comprehension, and Kubrick understood it, deciding to keep it and not to modify the slang at all (in some cases, he just eliminated some occurrences), even if this could provoke an initial rejection by the audience (Noletto and Torres de Alencar Costa 2017: 263).

Coming to the end of this paragraph, we may remark that artificial languages in films and television shows have various functions, and their existence is really important because they help the audience to immerse themselves in the artificial worlds inhabited by the characters. Nonetheless, when adapting a fictional language for a film, the director and the technician must consider that dialogue in this kind of languages are not directly intelligible for the public, and their comprehension is not immediate. Therefore, many strategies must be employed, according to each situation, to find a balance between natural and non-natural tongues and ensure the full enjoyment of the show.

CHAPTER 4

Invented languages in J.R.R Tolkien's *The Fellowship of the Ring*

4.1. J. R. R. Tolkien: the writer, the linguist

John Ronald Reuel Tolkien was professor of Anglo-Saxon at the University of Oxford, a philologist and linguist. He contributed largely to the creation of the *New English Dictionary*, which later would become the *Oxford English Dictionary*, and he is very well known for being the author of the stories of *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*. They tell the events of the imaginary world of Arda, where they all are set, inhabited by men, Elves, Hobbit, Dwarves, Orcs and many other creatures. However, if this was not enough, we may add that he had a peculiar talent, that he cultivated throughout his whole life: language invention, which he loved to such an extent that the writing of his most famous novels might be considered only incidental if compared to it.

He was born in Bloemfontein in 1892, and since he was a young boy, he started to study, learn and create different languages. He was taught French, German, Latin, Italian, Spanish, Finnish, Swedish, Dutch, Norwegian, Danish, Russian, Middle-English, Greek, Anglo-Saxon, Welsh, Gothic, Lombardic and Old Icelandic, and he was able to speak a great part of them. When he was twenty-one, while studying, he came in contact with the Anglo-Saxon poem *Christ*, by Cynewulf, and he was especially struck by two of its lines:

> *Eálá Earendel engla beorhtast*
> *Ofer middangeard monnum sended*
> (Hail Earendel, brightest of angels,
> Over Middle Earth sent to men)
> (https://www.tolkiensociety.org/author/biography/)

From this brief fragment, he lent an element which would later acquire paramount importance in his most popular works, *The Silmarillion*, *The Hobbit* and, of course, *The Lord of the Rings*. This feature is the word *middangeard*, *Midgard* in

Scandinavian, which will later become *middle-erde* or *meddel earth* in Medieval English. This was the name the Europeans gave to Europe, because it was (and actually it is still nowadays) common for the inhabitants of a land to see their environment as central, regardless of its dimension (Noel 1980: 4). This is the origin of the term Middle-earth, is the name of one of the most important regions of *Arda*, the world where Tolkien's stories take place. Another important literary source which inflamed the author's imagination were the legend of the Finnish *Kalevala*, which he read, at the beginning, in an English translation. However, soon enough, he decided to set aside his previous drafts of invented languages (*Naffarin* and *Gautisk*, inspired by Spanish and Gothic respectively) and start from scratch to create the Finnish and German influenced language which would later become Quenya. This is how he began the fantastic journey which would lead him to create some of the masterpieces of modern literature, at least fourteen artificial languages (with different levels of development) and to be defined by Pearce (1999: 15) "the cleverest man in Oxford".

Regarding his relationship with language creation, Tolkien himself, in a letter written to Milton Waldman, maintained: "I do not remember a time when I was not building it. Many children make up [...] imaginary languages. I have been at it since I could write. But I have never stopped, and of course, as a professional philologist [...] I have changed in taste, improved in theory, and probably in craft" (Letter 131). He also defined himself as "a pedant devoted to accuracy, even in what may appear to others unimportant matters" (Letter 294) and this is because at least two of his invented languages, the most developed, Quenya and Syndarin, are fit for communication, but also possess what he defined phonetic fitness, namely, linguistic beauty. In fact, from his point of view, it was fundamental that there was a good association between the spoken symbol and its meaning, and since languages could be ugly or beautiful, their unattractiveness or prettiness had to be evident in their exterior aspect. Therefore, the aesthetic aspect of a language becmes one of their cardinal feature, even though Tolkien was aware that producing an universally beautiful or ugly tongue was a really difficult task, due to the wide spectrum of personal preferences (Weiner and Marshall in Adams 2011: 76-77 and 80-83).

Going back to Tolkien's meeting with the Finnish and German languages and their ancient literature, it must be said that it was the origin not only of a vast system of

language creation, but also of an original mythology (Weiner and Marshall in Adams 2011: 97). He was convinced that Britain, unlike other countries, did not have a proper background of legends bound with its soil and language, and this was a terrible thing for him, who started to think about many different stories, from the greater cosmogonic ones, to the simplest romantic tales, which he would have developed and then dedicated to his nation. (Letter 131). The primary intention was not that of creating the complex legendarium which would eventually see the light many years later, but tale after tale links among them started to grow stronger, and languages became one of the common denominator of the events of Arda. Indeed, another peculiar feature of his invented languages, is that they were born before the people who spoke them. The creation of a fantastic world came after. Names and nouns have meanings, and therefore they must also have an etymology, which can come only through history. In Tolkien's mind, to be considered complete, artificial tongues needed to have an audience, someone who employed them and gave them the possibility to be alive and evolve in the course of time. This was one of the main functions of the inhabitants of Middle-Earth, and in general, of the entire Arda (Letter 294). Soon enough, the bond between stories and tongues became so strong that one could not exist without the other. The potential historical background of the artificial language was essential to give the idea of both the adequate composition of the words and the consistency of the whole story (Weiner and Marshall in Adams 2011: 79). Moreover, in order to add further spontaneity and naturalness to its invented tongues, the author chose to gave them different levels of development: some of them might be considered quite complete, while others only consist of few words and grammar rules.

For Tolkien, words are so important, that in *The Silmarillion*, the creation of the whole world of *Arda* and even the universe which contains it, Eä, takes place thanks to them, through a song sang by a god whose name is Eru Ilúvatar (Noel 1980: 55). The languages stared to develop in this tailor- made world, and each of them had it own path: some spread and evolved more than others, which were scarcely known or did not change at all. For instance, the Elvish language, which symbolises wisdom, nobleness and perfection was made increasingly complex and elaborate, and it was a medium for the Elves, to show their nobleness and their belonging to their race. On the other hand, the language of the Orcs, which was created corrupting the Black Speech and other

tongues, has a syntactical structure that never changes through time (only the meaning of some words was altered to meet the tastes and needs of Tolkien), because he wanted to highlight the malice and the carelessness of those who spoke it (Weiner and Marshall in Adams 2011: 92).

As said before, artificial languages serve two purposes: communication and art, and Tolkien remains so far the undisputed master of the latter form, since the amount of language invention produced by him has no equal, and, to the present day, it would be difficult to think of a way to improve his vast net of languages and legends. The truth is that "reading Tolkien's major works is like looking at a painting in which a beautiful garden is glimpsed in the background, and then discovering that the garden actually exists, having been planted by the artist before the picture was painted" (Weiner and Marshall in Adams 2011: 108).

4.1.1 Before *The Lord of The Rings*

Tolkien was convinced that, to be successful, a story had to be framed in a proper background, therefore one of the main job of an author was indeed the creation of this world. He called this process sub-creation, and defined it as the activity of world-building and myths generation which took place within the first creation, our own real world, by the hands of those who invent new tales (Tolkien 1939: 6). This is the reason why, in order to fully understand the links between the different languages of Middle-Earth and those who speak them, I assume it might be useful to know something about the creation and the history of the universe in which it is collocated. *The Silmarillion*, *The Hobbit* and *The Lord of the Rings* are three different stages of the evolution of the same universe, Eä, throughout three different Ages, which are, of course, strictly interconnected.

The Silmarillion was published posthumously in 1977, four years after Tolkien's death. It is considered his major work, since the author invested in it approximately sixty years, and nonetheless, the story remained incomplete. It deals with the dawn of the universe called Eä, created by a god called Eru Ilúvatar and some angelic powers, the Valar, who existed before the making of the world and live in Valinor, a sort of paradise. The first-born creature of this creation are the Elves, and after them, mankind

followed. Elves and men inhabit one of the worlds of Eä, whose name is Arda, and they can be distinguished because the former have the gift, or the doom, of eternal life, while the latter are mortal.

At a certain point, one of the seven Valar, Melkor (later Morgoth), gives in to the seduction of Evil, willing to possess the same powers as Eru Ilúvatar, and becomes the antagonist of the Ainur (the other name of the Valar). One of his most important servants during the First Age is Sauron, who will be the main foe in The *Lord of the Rings*. The title of the whole story, *The Silmarillion* comes from the name of three jewels, the Silmarilli, forged in Valinor and stolen by Morgoth. This act gives birth to a great war to rescue the gems. During the fight, Elves are exiled in Middle-earth, and the Silmarilli are found only to be lost forever. Shortly after, the exiled Elves are helped by men to win the war against Evil, and the destiny of this two species starts to intertwine, foreshadowing the relationships which will see the light in the following Ages. Eventually, their allegiance is set forth with some marriages between Elves and sovereigns of men. After the war and the fall of Morgoth, Middle-earth is spoilt and desolated, and some of the exiled Elves decide to go back to the West, not to Valinor but to another island, Eresseëa, from which Valinor could be seen. Furthermore, to reward men of their loyalty, they gift them another island, Númenor, near Eresseëa, where they can live at peace and are gifted an unnatural long life. Yet, during the Second Age, Sauron, who has remained in Middle-earth, acquire more and more power, succeeds in convincing the Númenóreans to revolt against the Vala. The result is that their island is sunk by the angelic powers to punish their arrogance. Only few of them, who departed Númenor before the downfall, manage to survive and return to Middle-earth. Not even satisfied, Sauron tries to corrupt the Elves' hearts. He tells them that he wants to help them to preserve and restore Middle-earth (which, by this time, is also inhabited by dwarves and other creatures), and suggests the creation of the Rings of Power. Actually, Sauron's real aim is that of poisoning their mind with the idea of the creation of a land as beautiful as Valinor, on which they could rule, daring the gods. The Rings are forged, and they are powerful, but Sauron secretly produces another one of them, The One Ring, which gives him the ability to control all the others. Soon, the Elves understand his real intentions and hide their rings. Yet, the lord of Evil is smart, he gives nine rings to the kings of men, who accept the gift out of greed, and become

his loyal servants. He also try to offer seven rings to the dwarves, but they do not surrender to his power, four of the jewels are destroyed by dragons and three return to Sauron. The very famous verse which can be found in the novel *The Lord of The Rings* is referred to these specific events:

Three Rings for the Elven-kings under the sky,
Seven for the Dwarf-lords in their halls of stone,
Nine for Mortal Men doomed to die,
One for the Dark Lord on his dark throne
In the Land of Mordor where the Shadows lie.
One Ring to rule them all, One Ring to find them,
One Ring to bring them all, and in the darkness bind them,
In the Land of Mordor where the Shadows lie.

The Silmarillion ends with the great war of men and Elves, allied again to fight against Sauron. When the battle seems to be lost, a hero named Isildur (ancestor of Aragorn, one of the main characters of *The Lord of the Rings*) cuts the finger on which the Dark Lord wears the ring, Sauron becomes a shadow, the war is over and Good has won, but men make a great mistake. The only way to destroy the One Ring is throwing it in the fire of Mount Doom, where it has been forged, but Isildur, as greedy as his forefathers, decides to keep it for himself. Nevertheless, soon, the hero drowns after an ambush by a group of Orcs, the ring is lost with him, until another creature, named Gollum, or Sméagol finds it, and bring it back to light. Eventually, are briefly reported the events that are treated at great length in *The Lord of the Rings*, which will conclude with the final destruction of the Ring of Power.

The Hobbit is a children's book, published by Tolkien in 1937. It is set in the Third Age, and it narrates the story of a hobbit, Bilbo Baggins, who lives in The Shire, a land of the Middle-earth inhabited only by Hobbits, also referred to as Halflings, described by Tolkien as follows:

I picture a fairly human figure, not a kind of 'fairy' rabbit as some of my British reviewers seem to fancy: fattish in the stomach, shortish in the leg. A round, jovial face; ears only slightly pointed and 'Elvish'; hair short and curling (brown). The feet from the ankles down, covered with brown hairy fur. Clothing: green velvet breeches; red or yellow waistcoat; brown or green jacket; gold (orbrass) buttons; a dark green hood and cloak (belonging to a dwarf) (Letter 27).

One day, the wizard Gandalf shows up at Bilbo's house (built into the side of a hill, just like the home of any Hobbit) together with thirteen dwarves, who are heading to Erebor, the Lonley Mountain, to reclaim the great treasure of their ancestor, which has been seized by the dragon Smaug, who now lives in the mountain. Gandalf asks Bilbo to join the expedition, and eventually, the Hobbit accepts. The journey to reach Erebor is long and full of perils, the group meets Trolls, Goblins and Elves, among them, especially, Elrond, Lord of Rivendell, one of the realms of the Elves, who decided to remain in exile in Middle-earth after the defeat of Morgoth at the end of the First Age. While escaping the Goblins together with the dwarves, Bilbo gets lost and reaches a cave with a lake, where he meets one of the oddest creature of the whole Middle-earth, Gollum. Gollum used to be a Hobbit, and his name was Sméagol, but one day, this creature found a ring at the bottom of a river. He did not know that it was the One Ring forged by Sauron himself, who has his own will and who waited may years to be found by someone who could bring him back to his master. The Ring poisoned Gollum's mind to such an extent that five hundred years before the events of *The Hobbit* he escaped his village and found shelter within the Misty Mountains. Here, he stared to wander into their depths, with the only company of himself and the Ring, his precious. When the Ring starts to perceive that Sauron is regaining power, it decides that time has come to leave Gollum and return to his master, but it happens something that the Ring itself had not predicted. Bilbo Baggins finds it short before meeting Gollum, unaware of what his hands are holding. Eventually, the Hobbit discovers by chance that the Ring has the power to make invisible the person who wears it, and so he succeeds in following Gollum on his way out of the mountains. Eventually, the group is reunited, succeeds in defeating the dragon with the help of men, but then Dwarves, men and Elves must join their forces to defeat an army of wargs and goblins in the Battle of Five Armies. Good triumphs over Evil, and Bilbo goes back home, where he decides to write the story of his adventure.

Many of the places, of the characters and of the languages presented both in *The Silmarillion* and in *The Hobbit* are get again by Tolkien in *The Lord of the Rings*, set approximately sixty years after *The Hobbit*, and considered by many his masterpiece.

4.2. *The Fellowship of the Ring* and its invented languages

The Lord of the Rings is a trilogy which contains three different books: The *Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. Tolkien started to write it in 1937 and ended it in 1949. Referring to it as a trilogy is actually wrong, because in the author's mind, it has to be an only story, but due to economic reasons, it was divided into the three volumes, each of them actually composed of two books, which do not have official titles, even though Tolkien suggested them anyway: book I - *The return of the Shadow*, book II - *The Fellowship of the Ring*, book III - *The Treason of Isengard*, book IV - *The Journey to Mordor*, book V - *The War of the Ring* and book VI - *The Return of the King* (Sclip 2007: 19-20). However, the story altogether refers to the successful journey undertaken by Frodo Baggins, Bilbo's nephew, to destroy the Ring of Sauron in Mount Doom, to fulfill the task in which Isildur had failed.

     The Fellowship of The Ring is the first novel, and it begins with a great party, organized by Bilbo for his 111th birthday. Bilbo still has the One Ring, and he is still unaware of its power. Bilbo's idea is that of leaving the Shire after the celebrations and go to stay with the Elves, carrying the Ring with himself, but Gandalf convinces him to leave his treasure behind, to Frodo. Some years later, Gandalf returns to Hobbiton, and he has the confirmation that Bilbo's ring is actually the One Ring of Sauron. He asks Frodo to leave the Shire, together with Samwise Gamgee, Meraidoc Brandybuck and Peregrin Took. They need to hurry because, in the meantime, Sauron has captured Gollum and tortured him, so that he has said that the Ring is in the Shire, in the hands of a hobbit called Baggins. Therefore, the Dark Lord has sent the Nazgûl, the nine kings of men who received the rings during the second Age, to recover the Ring and kill he who bears it. The first target of the hobbit is reaching the town of Bree, where they will reunite with Gandalf, who has other issues to deal with and cannot leave Hobbiton with them. The journey is dangerous, the Black Riders are after them, but thanks to the help of an odd characters, Tom Bombadil, they eventually arrive at Bree. Here they meet Aragon, also called Strider, who is the heir of Isildur and the rightful claimant to the thrones of Gondor and Arnor. He is Gandalf's friend, and helps them in their next task: reaching Elrond's realm, Rivendell. Also Gandalf should have been in Bree, but he is late, and they must leave without him. On their way to Rivendell, the Nazgûl attack them at Weathertop (Amon Sûl in Sindarin) and even though Aragorn beats the Black

Riders, they succeed in wounding Frodo. They reach Rivendell because Elrond, Glorfindel (another elf lord) and Gandalf come to aid them, and here, during an important council, it is decided that the Ring must be taken to Mount Doom and destroyed. The problem is that the journey is really dangerous, and Mount Doom is very close to Barad-dûr, the Dark Tower in the land of Mordor where resides the Dark Lord Sauron, who, at the moment, has the shape of a big lidless eye who can see everything. Frodo accepts to be the Ring bearer, and, in his quest, he will be assisted by Merry, Pippin, Sam, Aragorn, Gandalf (who was late at Bree because he was taken prisoner at Isengard by another important wizard, Saruman, that betrayed the good side to ally with Sauron), Boromir, the son of Denethor, the Ruling Steward of Gondor, an elf called Legolas and a dwarf called Gimli. Together, they are the fellowship of the Ring. They set out from Elrond's house heading to Mordor, with the intention to cross the Misty Mountains, but they are compelled to change their itinerary because there is a snowstorm, and they have to pass beneath the mountains, through the mines of Moria (Khazad-dûm in Dwarvish). It was the greatest city of the Dwarves, and Gimli is convinced that there he will find his relatives, but actually, the fellowship discovers that all the dwarves are dead and the mines crawl with orcs. At last, Frodo and his companions manage to escape Moria, but at a high cost. Gandalf faces a Balrog, a demon of the ancient world created by Morgoth during the First Age, succeeds in killing him, but the wizard perishes too (he will be later sent back as Gandalf the White, a more powerful version of himself). The fellowship, desperate after his death, reaches Lothlórien, another realm of the Elves, where they meet the Lady of Lórien, Galadriel, who shows Frodo some things which could possibly happen in the future if he does not complete his quest, and gives some presents to the members of the fellowship. Some days later, they are ready to departure from Lothlórien, followed by a new menace: Gollum, who is after them since they entered Moria, attracted by the Ring. When they are attacked by the orcs sent by Saruman to find the Ring, Frodo and Sam manage to escape, the fellowship dissolves and they continue their journey to Mordor alone.

This is the end of *The Fellowship of the Ring*, the first, important part of *The Lord of the Rings*.

As far as languages are concerned, it is really important to say that the story we read is mostly written in English, and we perceive it as if it was created by Tolkien

himself, but in the author's mind, the point of view was different. Of course, Tolkien is the author of *The Lord of the Rings*, but since he felt that Great Britain lack a proper mythological system, he tried to supply it presenting this novel as a translation of *The Red Book of Westmarch*, (Letter 131 and Tolkien 1955 appendix F: 1133) written by the Hobbits, who populated our world thousands of years ago. Indeed, in Tolkien's mind, the history of Arda should be that of our own world, and some of the languages we speak today should be descendant from its tongues, especially of those spoken by the Elves. It is no coincidence that Men came in contact with them through the island of Eressëa and Númenor before they completely disappeared from Middle-earth at the end of the Third Age, and it is no coincidence that Tolkien chose familiar phonemes to shape his Elvish tongues instead of alien ones (as it was done, for example, with Klingon). He actually used "different rules of phonotactics, that is, the position and combination in which sounds are permitted to stand" (Weiner and Marshall in Adams 2011: 81), but wanted to maintain a base which could be somehow intelligible to those who are familiar with modern English phonetics (Weiner and Marshall in Adams 2011: 98).

> Imagine that Tolkien had found, misfiled in a library of medieval manuscripts, the [...] volumes, copies of ancient copies, written in Westron, the Common Speech of the Old World, a work hardly remembered in any other written history. Imagine that Tolkien translated this Westron record with poetic sureness of sound, linguistic certainty of meaning. At times Tolkien writes as if he had made this translation. In part he does so out of sheer love of language [...]. In part he uses this device so that the languages may tell part of the story by indicating cultural characteristics and crosscultural relationships (Noel 1980: 6).

In fact, in one of his letters (144) the author explains that modern English could not have been the language of Middle-earth inhabitants, so, what he did was translating the book he found from the *lingua franca* spoken at that time, but leaving the parts which were not in Common Speech in their original foreign form. This was choice was made also because in this way "the reader is in the position of the uninitiated Hobbits, picking up the odd word and phrase here and there, and shares their bewilderment and curiosity" (Weiner and Marshall in Adams 2011: 80). Within the Common Speech, there were many variants, spoken by different populations, and these divergences have been rendered using diverse kinds of English, even though the variations in the

translated novel are less evident than they were in the original version (Tolkien 1955 appendix F: 1133).

The Common Speech, also called Westron, is a mannish speech and it is an evolution of the language spoken by the men who helped the Elves to defeat Morgoth in the First Age. As said before, they were rewarded for their loyalty with the gift of the island of Númenor, where they became powerful, and learned the Elvish languages, Quenya and Sindarin. Nonetheless, they also maintained their mother tongue, the Adûnaic, which they employ to trade with other men on the western shores of Middle-earth. The merchants of Middle-earth were lesser men compared to the great Númenóreans (or Dúnedain, as they were called by the elves), and they mixed Adûnaic with the languages they spoke every day, laying the foundations of the evolution of the idiom which would have become the Common Speech. After the downfall of Númenor, the survivors, led by Elendil, went back to Middle-earth, and enriched Westron with many terms and expressions drawn from Elven tongues. Besides, they maintained their tradition to take royal names in Quenya, and most of the others in Sindarin. With time, this mixed language spread throughout Middle-earth and underwent modifications according to the traditions and the culture of the different population who spoke it. By the end of the Third Age, this modified version of Westron had become the Common Speech, spoken by Men, Hobbit, Dwarves and even Elves (if they had to communicate to someone belonging to another race), while Elven languages were known by few people in the realm of Gondor, and employed for everyday use only by Elves themselves. Since Westron has been translated by Tolkien into English, only a few word of this ancient language have survived in the novel, but two examples (which can be find in the appendices) are Karningul, meaning Rivendell, and Phurunargian, meaning Moria (Noel 1980: 7-11 and Tolkien 1955 appendix F: 1127-1128).

The language of the Hobbits is the Common Speech, and before it, in the appendix F of *The Return of the King*, it is said that they used to employ the languages of men among whom they lived. This is the reason why, when they came in contact with those who spoke Westron, they learned it too, even though they retained some words of their ancient tongues, for example the name of some places, or Hobbits' own name for themselves, kuduk. This last terms were probably influenced by another mannish language, that of the Rohirrim, the people who live in the region of Rohan

(who, however, at the time of the war of the Ring speak perfectly also the Common Speech), created by Tolkien relying on Old English. Hobbits are "a merry folk" (Tolkien 1954: 2), they love bright colours, good food, and well-farmed countryside, they are simple people, who do not love unnecessary efforts. The variety of Westron they speak reflects their main features, is a rustic, simple dialect which mirrors the authenticity and familiarity of those who employ especially in one feature: in the Common Speech exist both a familiar and a deferential form, the latter used to address to older or more important people. To render this difference in the translated version, Tolkien uses the ancient pronoun thou instead of you to underline the importance and the seriousness of certain situations. In the language of the Hobbits, the second form had almost disappeared. An instance of this peculiarity is that Pippin, when talking to Gondor's Steward, Denetor, uses a very informal tone, the only one he knows. Instead, other Hobbits, such as Frodo or Bilbo, do not always use the same register and style, but are able to adapt them according to the person they are communicating to.

Westron is the main language in which the novel translated by Tolkien was written, but it was not the only one. Other tongues appeared in the book, and they were spoken by different species inhabiting the Middle-earth. Among them, the most important, which appear both in the novel and in its film version are the Elven tongues, Quenya and Sindarin, the language of the dwarves, Khuzdul, and the Black Speech of Mordor, the language of Sauron. Undoubtedly, the tongues of the Eldar (elves' own name for themselves) are those which Tolkien developed most, making them almost as complex as a natural tongue. The dwarvish language and that of Mordor are far less evolved and complete compared to the two previously mentioned. However, specific paragraphs will be dedicated to each of them, while now, the focus will be centred on the two alphabets used to write in Middle-earth: the Tengwar and the Angerthas.

4.2.1. The alphabets of Middle-earth

In the appendix E of *The Return of the King*, Tolkien explains that both of the alphabets employed in the Middle-earth were invented by the Elves, and they were the Tengwar and the Angerthas. They were still used during the Third Age and by that time they had reach their form of full development, even if there were still those who employed them in their older form, without vocals.

The most ancient writing system is Tengwar, also called Fëanorian Alphabet or Tîw (in Sindarin), its name in Quenya means letters. It was invented in its first form by the Elves when they had not been exiled yet, and this type of alphabet, whose name was the Tengwar of Rúmil, has never been used in Middle-earth. The version which reached the western shores of Arda was the one widely modified by an elf called Fëanor and therefore baptised Tengwar of Fëanor, employed to write the language of Valinor. It reached Middle-earth thanks to the exiled Elves, and with time, it became known to all the races of the continent, to the point of being as widespread as the Common Speech during the Third Age. It was used to write with pen or brush.

	I		II		III		IV	
1	p	1 - t tinco (métal)	p	2 - p parma (livre)	q	3 - c / k calma (lampe)	q	4 - kw quesse (plume)
2	pᵐ	5 - nd ando (porte)	pᵐ	6 - mb umbar (destin)	⍶	7 - ŋg anga (fer)	⍶	8 - ŋgw ungwe (toile d'araignée)
3	b	9 - th or s thúle or súle (esprit ou vent)	b	10 - f formen (nord)	d	11 - kh harma or aha (trésor ou fureur)	d	12 - khw hwesta (cendre)
4	bᵐ	13 - nt anto (bouche)	bᵐ	14 - mp ampa (crochet)	⍶d	15 - ŋk anca (requins)	⍶d	16 - ŋkw unque (cavité)
5	m	17 - n númen (ouest)	m	18 - m malta (or)	⍶	19 - ŋ ŋoldo or noldo (un des Noldor)	⍶	20 - ŋw ŋwalme or nwalme (tourment)
6	n	21 - r óre (cœur ou esprit)	n	22 - v vala (pouvoir)	a	23 - y (see note 1) anna (don)	⍶	24 - w or v wilya or vilya (air ou ciel)

	ɣ	25 - r (roulé) rómen (est)	ɣ	26 - rd arda (région)	⊂	27 - l lambe (langue)	S	28 - ld alda (arbre)
	ϭ	29 - s silme (lumière des étoiles)	ϙ	30 - s silme nuquerna (silme inversé)	⸠	31 - z, r or ss áze, áre or esse (lumière du soleil ou nom)	ʒ	32 - z, r or ss áze nuquerna (áze inversé)
	λ	33 - h hyarmen (sud)	d	34 - (see note 2) hwesta sindarinwa (sindarin hwesta)	ʌ	35 - y yanta (pont)	o	36 - w úre (chaleur)

Figure 1 - The Tengwar

At the beginning, the Tengwar were actually a group of consonant signs, and no letter had a specific value. The primary letters are 24 (1-24 in the chart), organized in six grades (or yeller) and 4 series (or temar) while the others (25-36) are additional letters. They are all composed of two elements: a bow (lúva) attached to a stem (telco).

The bow could be single or doubled, and open (series 1 and 3), or closed (series 2 and 4). If doubled, the bow transformed the silent consonant into a voiced one. The stem could be raised or shortened. In the first case, it turned the letter into its corresponding fricative value; in the second case, it indicated the corresponding nasal (Tengwar in http://tolkiengateway.net/wiki/Tengwar). However, the standard form was considered that of the first row (1-4), and, since it was used to write many languages, each of them needed a specific orthography, called mode. The modes are usually split into two groups using a simple criterion based on the representation of vowels:

- The full writing modes are those which write vowels as common letters (often Sindarin prefers this method).
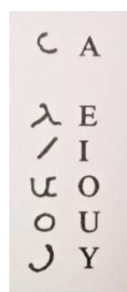
Y is included in this list because it is considered a vowel in the Elvish languages.

- The other modes are those which use other symbols (tehtar) to indicate the presence of a vowel (as happens in Quenya).
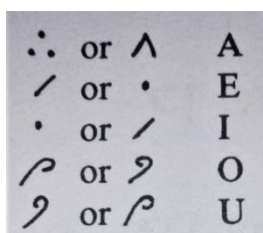
In the words ending with a vowel, the vowel marks are usually put on the preceding consonant (typical of Quenya), while if the word begins with a vowel, it usually stand over the following consonant (typical of Sindarin). To conclude, there are two more symbols:

 → after the bow of a consonant, it means that the following letter is an S.

 → over a consonant, indicates that it is preceded by a nasal (Noel 1980: 50 and Tolkien 1955 appendix E: 1118-1121).

The second alphabet employed in the Middle-earth is that of Certar or Cirth, later called the Angerthas, meaning runes or, more specifically, engraved letters. Just like the Tengwar, the original Cirth were coined by the elves, but in this case, by the exiled ones in Middle-earth, and so it spread quite fast throughout the continent among Dwarves, Men, and even Orcs, although they were employed mainly to carve short tributes into stone or wood. However, when the First Age ended, the Cirth were reorganized and developed by an elf called Daeron, who created a system which

> didn't cover all the sounds of Sindarin, since we are missing rh, lh, mh, v, y, œ. Perhaps they were used for the Old Sindarin tongue, and many of the above mentioned sounds indeed didn't exist in that language [...]The assignment of values was unsystematic. The form of a certh consisted of a stem and a branch. The branch was found usually on the right side of the stem, and sometimes on the left, but with no phonetic significance. Therefore #3 [in the chart] would just be an alternative form of #1 (Cirth in http://tolkiengateway.net/wiki/Cirth).

The Angerthas never developed a cursive form, because soon the Elves abandoned this writing system and adopted only the Tengwar.

cirth:	#	value:	cirth:	#	value:	cirth:	#	value:	cirth:	#	value:
	1	p		16	zh		31	l		46	e
	2	b		17	nj		32	lh		47	é
	3	f		18	k		33	ng		48	a
	4	v		19	g		34	s		49	á
	5	hw		20	kh		35	s		50	o
	6	m		21	gh		36	ss / z [2]		51	ó
	7	mh/mb [1]		22	ŋ		37	-		52	ö
	8	t		23	kw		38	nd		53	-
	9	d		24	gw		39	i (y)		54	h
	10	th		25	khw		40	-		55	-
	11	dh		26	ghw		41	-		56	-
	12	n		27	ngw		42	u		57	-
	13	ch		28	nw		43	u		58	-
	14	j		29	r		44	w		59	+h
	15	sh		30	rh		45	ū		60	&

Figure 2 - Angerthas Daeron

Dwarves instead, found that runes were really convenient to be inscribed onto stone because of their straight lines, and made of them their main writing system. In Moria, they adapted the Angerthas Daeron for their own language, Khuzdul, and created their own runes-system, the Angerthas Moria (Tolkien 1955 appendix E: 1118-1121).

cirth:	#	value:	cirth:	#	value:	cirth:	#	value:	cirth:	#	value:
ᚒ	1	p	ᚼ	16	-	ᛏ	31	l	ᚺ	46	e
ᚱ	2	b	ᚴ	17	z	ᛏ	32	lh	ᚻ	47	é
ᚠ	3	f	ᚡ	18	k	ᚷ	33	nd	ᚨ	48	a
ᚣ	4	v	ᚡ	19	g	>	34	h *	ᚨ	49	á
ᚥ	5	hw	ᚤ	20	kh	<	35	' *	ᚪ	50	o
ᛒ	6	m	ᚥ	21	gh	ᚷ	36	ŋ	ᛞ or ᛗ	51	ó
ᚳ	7	mb	ᚤ	22	n	ᚸ	37	ng	ᚦ or ᚦ	52	ö
ᚷ	8	t	ᚱ	23	kw	ᚾ or ᛗ	38	nj	ᚤ	53	n
ᚠ	9	d	ᛝ	24	gw	l	39	i	ᚴ	54	s *
ᛣ	10	th	ᚣ	25	khw	ᚻ	40	y	ᛏ or `	55	e [1]
ᚤ	11	dh	ᛉ	26	ghw	ᚾ	41	hy	ᛁ or ´	56	u [2]
ᚤ	12	r	ᛡ	27	ngw	ᚷ	42	u	ᚹ	57	-
ᚴ	13	ch	ᛣ	28	nw	ᚸ	43	ú	ᚨ	58	-
ᚴ	14	-	ᚲ	29	j	ᚵ	44	w	ᛁ	59	+h
ᚵ	15	sh	ᚴ	30	zh	ᚸ or ᚸ	45	ü	ᚴ	60	&

Figure 3 - Angerthas Moria

However, according to Noel, all these symbols invented by Tolkien, were inspired by Anglo-Saxon runic symbols, and their aim is the representation of relationships between linguistic sounds. To be more specific,

> Cirth numbered 1-28 represent sounds that are articulated progressively from the front to the back of the mouth. Numbers 29-33 are liquid sounds with no specific point of articulation. The vowels 39-45 are sounded in the top of the mouth from front to back, 46-52 are sounded in the bottom of the mouth from front to back (Noel 1980: 43).

4.2.2. Quenya and Sindarin, the Elvish languages

The Elves were the first race created by Eru Ilúvatar, who he gave birth to Eä and Arda, therefore they are sometimes referred to as Firstborn. They called themselves Quendi, which means those who speak with voices, while the Valar named them Eldar. When

Eru Ilúvatar brought the universe into being, he did it using one word, *Ea*, whose meaning is let it be!, and this makes us understand how important words are from Tolkien's point of view. They have an intrinsic power, which can be inclined to good or to evil, and the case of the creation of the world is a significant example of this, but there are more. With its spells, Gandalf saves the day many times throughout the novel, and even frightens a Balrog, an extremely powerful demon of the ancient world. Nonetheless, words can be cruel, as in the case of the Oathbreakers, soldiers who did not keep their promise to fight for Isildur, and are condemned to take the form of phantoms until they fulfill their vow (which they will do with Aragorn, who will set them free). Besides, languages are important because they mirror the culture of the people who speak them. For instance, as said before, Hobbits are a cheerful and genuine population, and their tongue reflects these characteristics. Elves instead are an ancient, glorious and erudite people, in love with nature and with their tongue. Among the races invented by Tolkien, they symbolize beauty, and this important element must be evident in their form of language too. (Noel 1980: 58). The Elven languages cited in *The Fellowship of the Ring* are two, Quenya and Sindarin, and they are those on which Tolkien worked most, making of them "the most developed artificial languages created in literature" (Coker 2016: 1242). He developed not only the languages themselves, with their grammar and lexicon, but also their history and the way in which they are remotely connected, he created a language family. "They [Quenya and Sindarin] are intended (a) to be definitely of a European kind in style and structure (not in detail); and (b) to be specially pleasant" (Letter 144). During the First Age, the race of the Elves split into two main groups: the East-elves, and the West-elves, or Eldar. The tongue spoken by the first branch of Elves is not cited in the novel, which concentrates on that of the second ones. Quenya, or High-elven, was the language of the Eldar before their arrival to Middle-earth, and of the Valar. It was considered a sort of Elven-latin (Tolkien 1955 appenfix F). Due to its liquid sounds and musicality, Quenya was employed for songs and lores, and this is why its form did not change much throughout the course of Middle-earth history, even though it underwent various modifications in the real world, when Tolkien decided to change it and adapt it to the alterations of its personal tastes. In fact, the first version of Quenya created by the author was actually named Qenya, it was invented in 1915 and was inspired mainly by Gothic. The later

form was based on Greek, Latin, Finnish and Celtic, and Tolkien wanted it to have the same function Latin had in the Middle-Ages of our world: a sort of *lingua franca* for literate people. (Weiner and Marshall in Adams 2011: 79). Just like Latin and Finnish, it has a highly-inflected structure. It adopts case ending for nouns, specifically –*i* for nominative and –o for genitive. Examples are displayed in Galadriel's Lament, the longest Quenya text in *The Lord of the Rings*, where it is written "Ai! laurië lantar *lassi* súrinen" (Alas! golden fall *leaves* wind-in) (Noel 1980: 39) and "Andúnë pella *Vardo* tellumar" or "west beyond (the borders of) *Varda's* domes" (Noel 1980: 39). There are about 60 verbs in Quenya, each of them has five tenses (present, past, future, imperative, subjunctive) and allows the use of three pronoun suffixes (I, we, thou), but the first is the only actually employed. To use them as subjects, the suffixes *-n*, *-(l)met* and –*lye* must be attached respectively. The plural form of verbs is produced adding –*r* at the ending (lassi lanta*r*, means leaves fall). The plural of noun is created adding –*i* to words ending in consonant (*las* becomes *lassi*), or –*r* to terms ending in vowel (sinda becomes sindar). Compound terms are coined putting the modifying element before the main one. This characteristic was shared by Quenya and Sindarin, just like the following (Noel 1980: 61-68). In Quenya there is a third type of plural, the dual, which was a feature of many extinct Indo-European languages, such as Ancient Greek, and it is used when the reference is to a natural pair of some object, for instance, when Galadriel says "*ve fanyar* máryat *Elentári ortanë*" (like white clouds *hands* her two Star-Queen lifted up) (Noel 1980: 39). Since Quenya is an inflected language, the word order can vary according to the will of the writer or the speaker. It may be subject-verb-object, object-verb-subject or object-subject-verb (in case of questions). The plural of adjectives (which must agree with the noun) is created modifying the ending vowel in –*e* or adding it if the words ends with a consonant (Noel 1980: 70-71).

Sindarin, or Grey-elven, instead, was the language of "those Eldar who, coming to the shores of Middle-earth, had not pass over the Sea but has lingered on the coasts in the country of Beleriand. […] In the long twilight their tongue has changed with the changefulness of mortal lands, and had become far estranged from the speech of the Eldar from beyond the Sea" (Tolkien 1955 appendix F: 1128). So, originally, Sindarin was really similar to Quenya, but with time, it evolved far more than it. It became the

language spoken everyday by the Elves who had remained in Middle-earth, and men living there learned it when they helped them to fight the war against the Dark Power at the end of the First Age. Then, they passed it down from a generation to the other until the Third Age, and this is the reason why the name of the descendants of the kings of Men residing in Gondor (including Aragorn and his son Eldarion) kept using Eldarin names (Tolkien 1955 appendix F - footnote 1: 1128). It was a legacy of the past maintained to show the nobleness of their ancestors, and the use of Sindarin, as well as of Quenya in a conversation was honorific. In a sense, Sindarin was considered a corruption of Quenya, less noble than it, and therefore unsuitable for poetry and music, but undoubtedly, more practical for daily use. To create it, Tolkien draw especially from Welsh, but it was also influenced by Old English and Old Norse (Sindarin in http://tolkiengateway.net/wiki/Sindarin). Just like Quenya's ancestor was Qenya, the forerunner of Sindarin was Goldogrin, devised by Tolkien in 1917. It was originally the language of the Gnomes, but by the time when *The Lord of the Rings* was published, it had become the tongue of the Grey-elves (Weiner and Marshall in Adams 2011: 92). However, the fact that Qenia and Goldogrin were the starting point of Quenya and Sindarin does not have to make us think that they were not complex experiments. In fact, according to Wynne (2004), Tolkien stated that the successfulness of an invented language may be measured evaluating if it can be used to compose poetry, and he produced it, at least using Qenya. As far as Goldogrin is concerned, there is no proof of poetic production, nonetheless, it was provided with a discreet grammar system and even proverbs and sentences. Furthermore, if Quenya was meant to resemble Latin's function during the Middle-ages, the role of Sindarin appears to be the same of that belonging to Welsh in the same period: it changed continuously because it was the language of less educated people, and Grey-elves were considered inferior if compared to elite Elves, who spoke Quenya (as Latin was employed by rich and literate people) (Goering 2014: 69). Sindarin is not inflected as much as Quenya, being similar to Welsh. The influence of this natural language is evident in a feature which is peculiar in both tongues: the consonantal change called lenition: the phonological quality of a consonant is modified when it stands in a specific phonetic or semantic position. In Welsh it occurs when the consonant is intervocalic (Nevalainen, and Traugott 2012). In Sindarin, lenition is often found after particles ending in a vowel, such as the article *i*

(the) (Coker 2016: 1246). There is an instance of this practice in *The King's Letter*, the longest Sindarin text written by Tolkien, and published in *Sauron Defeated* (in *The History of Middle-earth*). It is a letter written by Aragorn to Sam, in the Fourth Age, in which he says that he would like to meet him and his family at the border of the Shire while he is heading North: "Aragorn Arathornion Edhelharn anglenneatha i *Varanduiniant* erin dolothen Ethuil" (Aragorn, son of Arathorn, Elf-stone, will approach the Bridge of *Baranduin* on the eighth of Spring) (Salo 2004: 225). The *v* of *Varanduiniant* becomes a *b* (B*aranduiniant*) because of the *i* preceding the word. According to Noel (1980: 62-71), Sindarin has six tenses (present, imperative, participial, past, auxiliary and future), but the only pronoun suffix is I, and if this is the subject, a vowel + -*n* are added to the root to make it clear (*na* means *he is*, *non* means *I am*). The plural of nouns is produced through the modification of some vowels following these rules: unstressed *a* turns into *ai*, *o* turns into *i*, e or *y*, and stressed *a* turns into *e* (amon, meaning hill, becomes emyn and barad, menaing tower, becomes beraid). Collective plural is formed with the suffixes –*ath* (elenath, all the stars) or –*rim* (rohirrim, all the horse lords), using the second when referring to people. To conclude, Sindarin sentences are characterized by a strong paratactic construction (one of the features which make Sindarin easier than Quenya and simpler to learn), expressed through paratactic conjunctions, such as *ar* or *and*, and its structure may be object-verb-subject, verb-object, verb-subject or subject-verb-object. If they have to be modified by another element, both nouns and verbs are followed by it.

4.2.3. The Black Speech, the dark tongue of Mordor

What is known about the Black Speech is not much, and one of the main reasons is that Tolkien himself did not like it at all. We can say this for certain because in letter 343 he asserts that he received a goblet as a gift from a fan, but when he discovered that upon it there were "the terrible words seen on the Ring" he never used it to drink, but only as ashtray. This language is presented as lonely, piercing and evil, and since Tolkien was a philologist, a person who loved languages and their beauty, who worked to build pretty languages (as the Elven ones), from Fauskanger's point of view (http://ardalambion.immaginario.net/ardalambion/orkish.htm), a tongue with these features could only be associated to Evil. Indeed, in appendix F of *The Return of the*

King, it is stated that the Black Speech was invented by Sauron during the Dark Years with the purpose to make it the language of all his servants, who, at that time, spoke many different idioms. In fact, the Orcs did not have a common language, but "took what they could from other tongues and perverted it to their own liking" (Tolkien 1955 appendix F: 1131). The result was the creation many jargons, different from each other to such an extent that an orc tribe could not understand what was said by members of other groups, and the only common trait was that all this tongues were disgusting and full of curses and evil words. Since the Dark Lord was not much interested in languages, people could think that he actually invented the words belonging to it, but analysing it more deeply, it can be seen that there are some similarities to other tongues. One is that of the Elves in its most ancient form. This may be possible because during the First Age, Sauron was a soldier of Morgoth, and he could have come into contact with the Elves during the war. The term uruk, which means Orc, is similar to the Quenya urco and to the Sindarin orch, and moreover, it is an exact duplicate of the Qenya word uruk. Another source of the Balck Speech was probably the language of Valinor, taught to Sauron by Morgoth, (who had it as his mother tongue). A proof in this case is the word nazg, (ring), similar to the Valarin *mâχananaškâd*, the Ring of Fate (Il Linguaggio Nero in http://www.ilfossodihelm.it/id_nav8.asp?id_nav=8&id_sottonav=103&id_cont=377). From this term combined with gûl, (wraith, spirit), comes, of course the name Nazgûl, used to indicate the nine kings of Men who became Sauron's slaves and are appointed to find the Ring and kill he who bears it at the beginning of *The Fellowship of the Ring*.

Eventually, Sauron failed in his plan of spreading a unique language among all his servants before being defeated by Isildur at the end of the Second Age, and the Black Speech was forgotten by anyone except for the Nazgûl, even though some words survived (for instance ghâsh, meaning fire). When Sauron returned to Mordor during the Third Age, the Black Speech became once again the language of Lugbúrz, (in Sindarin Barad-dûr, the fortress of the Dark Lord) and of his lieutenant. In Arda, the Black speech is spoken nowhere but in Mordor, therefore, Hobbits and other species are not accustomed to it.

The most important fragment of Black speech cited in the novel is the inscription of the One Ring, written using the Tengwar alphabet, which can be found in Book II, chapter 2, *The Council of Elrond* (Tolkien, 1954a: 254).

Figure 4 - The inscription on the One Ring

Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatulûk, agh

burzum-ishi krimpatul.

(One Ring to rule them all, One ring to find them;

One ring to bring them all and in the darkness bind them).

Instead, the sentence *Uglúk u bagronk sha pushdug Saruman-glob búb-hosh skai,* in book III, chapter 3 "The Uruk-hai" (Tolkien, 1954b: 445) spoken by an orc is said to be a corrupted form of the original tongue of Mordor, not translated by Tolkien (Tolkien 1955 appendix F: 1131). Its meaning anyway, may be inferred by the context, and might be an exclamation spoken to frighten Merry and Pippin, who at that moment are held prisoner by the orcs of Mordor and Isengard.

An evident feature of the Black Speech, is that it lacks the vowel *e*, which never appears in words and utterances in this language. Its absence may be a significant detail, because from Weiner and Marshall's point of view, (in Adams 2011: 83) this letter is contained in two fundamental world of Tolkien's legendarium, which are Ea, the word used by God to create the universe and the name of the universe of Arda itself, and Ele! (behold), the legendary exclamation pronounced by the Elves when they first awoke and saw the stars. The last hint of the fact that the Black Speech is an evil tongue, can be deduced from the reaction of good characters when they hear it or pronounce it. This is especially evident at the beginning of book II, during the Council of Elrond, when Gandalf pronounces the words on the One Ring. Tolkien describes the moment as

follows: "The change in the wizard voice was astounding. Suddenly it became menacing, powerful, harsh as stone. All trembled and the Elves stopped their ears. 'Never before has any voice dared to utter words of that tongue in Imladris, Gandalf the Grey', said Elrond" (Tolkien 1954a: 254). As stated by Provost (1990: 44) "the harsh quality of the language, […] is highly suggestive of its nature, but the effects the language has is even more indicative. The […] voice becomes menacing and powerful, the light of the sun is blotted out. […] The language itself does things, in a harsh, destructive way".

For the filmic transposition of the trilogy *The Hobbit*, Peter Jackson hired the linguist David Salo to enlarge Tolkien's Black Speech with some more words and expressions, so that it could be spoken by the Orcs among one another. This language is called Neo-Black Speech. In the films of *The Lord of the Rings*, instead, Orcs employ the Common Speech most of time.

4.2.4. Khuzdul, the secret language of the Dwarves
In the Silmarillion we are told that the Valar who created the seven Fathers of the Dwarves, of whom the eldest was called Durin, also taught them the language he had coined for them, Khuzdul. Therefore, a peculiar feature of this language is that it was conceived by a Valar, and did not came naturally as did those of Elves and men (Noel 1980: 55).With time, this tongue underwent changes, but they were so little, that, with respect to the evolution of other languages, they were described "like the weathering of hard rock compared with the melting of snow" (Tolkien 1996: "Notes" #26). The result was that in the Third Age a dwarf belonging to a certain tribe could talk to a member of any another group and understand him perfectly. Moreover, the language of the Dwarves did not spread among other races, probably because "it was complicated and cacophonous. Even early Elvish philologists avoided it, and the Dwarves were obliged to use other languages, except for entirely private conversations" (Letter 25). Dwarves were by nature a very reserved race, and the fact that their language had been learned only by few foreign people, took them to consider it "as a treasure of the past" (Tolkien 1955 appendix F: 1132) to such a degree that they revealed to no one their real names, and used other names, usually in mannish tongues, when they had to deal with members of other species. The original names were not even carved on their tombs. Nevertheless,

they had no problem in telling other people geographical names in their languages, in fact, while the fellowship is on its way to the Misty Mountians, Gimli explain to his companions that he knows their names: "I know them and their names, for under them lies Khazad-dûm, the Dwarrowdelf, that is now called the Black Pit, Moria in the Elvish tongue. Yonder stands Baranzinbar, the Redhorn. Cruel Caradhras, […] Celebil the White and Franuidhol the Grey, that we call Zirakzigil and Bundushathûr" (Tolkien 1954a: 283). Khazad-dûm, cited by Gimli, was considered the greatest of the cities of the Dwarves, founded by Durin. Still, its Elvish name is different, and has a dark meaning, linked to the fact that during the war with the Dark Power, the Elves were forced to escape underground, even though they loved light and their green and flourishing realms. This is the reason why they chose the name Moria, which means the Black Chasm (Tolkien 1955 appendix F: 1132).

The dwarves knew both of the alphabets of Middle-earth, but since they were fond of carving, the Cirth were more practical and more used than the Tengwar. In the Third Age, the Angerthas were employed almost exclusively by the dwarves, and this contributed to spread the misconception that they were their inventors (Khuzdul in http://tolkiengateway.net/wiki/Khuzdul#cite_note-16). Khuzdul in some cases, sound like Hebrew, and even Tolkien himself "thought of the 'Dwarves' like Jews: at once native and alien in their habitations, speaking the languages of the country, but with an accent due to their own private tongue..." (Letter 176).

Just like it happened for the Black Speech, when Jackson produced the films of *The Hobbit* and of *The Lord of the Rings*, he asked David Salo to enrich the vocabulary of Khuzdul, especially in order to create the inscription on the swords of the dwarves and some writings on the walls of Moria. The linguist actually had to invent some completely new words, because the material left by Tolkien was not much, and the resulting language was called Neo-Khuzdul. (Neo- Khuzdul in http://www.ilfossodihelm.it/id_nav8.asp?id_nav=8&id_sottonav=107&id_cont=509)

Both in the books and in the film, the most important document written in Khuzdul is the Book of Marzabul, an accurate record of the history of the dwarves of Moria and of the wars they had fought starting from the reign of Balin. When the Fellowship reached Moria, they found the Book and discovered that all the inhabitants were slain by the orcs, who did not understand the importance of the evidence and left it

there to rot. It was written using both the Cirth and the Tengwar, according to the preference of the dwarf who was writing. (the Book of Marzabul in http://tolkiengateway.net/wiki/Book_of_Mazarbul)
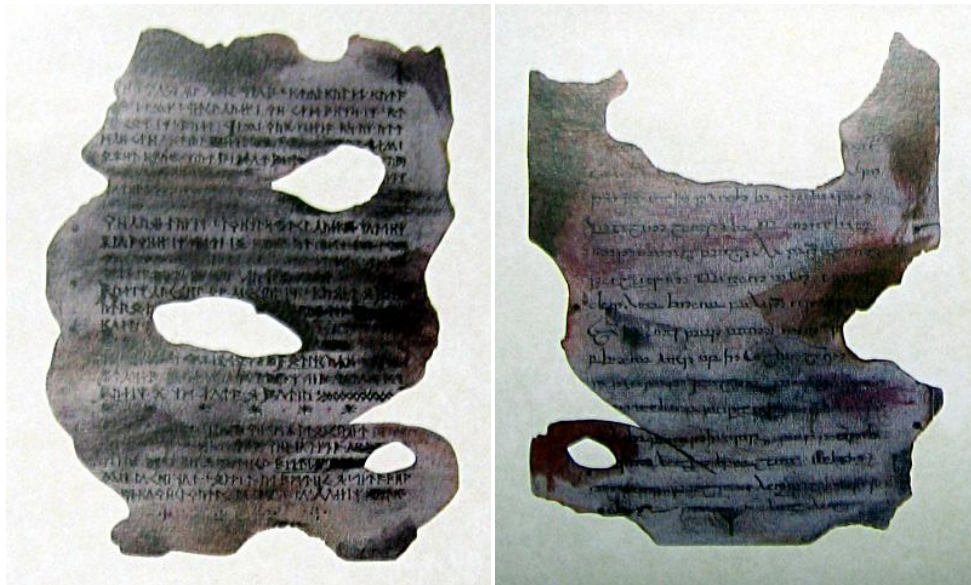

Figure 5 - Pages of the Book of Marzabul created by Tolkien himself

Besides the Book, in the novel and in the films there are two important examples of the use of Khuzdul. The first is the inscription on Balin's tomb (Tolkien 1954a: 319-320):

Figure 6 - Inscription on Balin's tomb

Balin Fundinul uzbad Khazad-dûmu.

(Balin son of Fundin, lord of Moria).

And the second is the battle cry of the Dwarves shouted by Gimli in the battle of the Hornburg in *The Two Towers* (Tolkien 1954b: 354):

Baruk Khazâd! Khazâd ai-mênu!

(Axes of the Dwarves! The Dwarves are upon you!)

4.3. A comparison between the book, the film and its Italian subtitles

This paragraph will be entirely dedicated to the analysis of the use of Tolkien's fictional languages in the film *The Fellowship of the Ring*, directed by Peter Jackson, in the English version and in its Italian subtitles. We will see if some fragments of the book's (artificial) languages were modified and, if this is the case, why this has happened.

When Peter Jackson started to recruit the crew and the colleagues to shot the films of The Lord of the Rings, he was aware that it was a colossal project. He was told that it was an impossible task to fulfil, also because he was talking about three films (*The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*), which he intended to shoot at the same time. He was convinced that, since the novel had been devised by Tolkien as a unicum, the films had to be created in the same way, even though his job would have been that of producing three good films, and this would imply some changes and some cuts with respect to the original material. This is the reason why he and the two other screenwriters, Philippa Bones and Fran Welsh, tried not to eliminate from the film version anything which was especially important in the books. (Jackson 2002: extra contents of *The fellowship of The Ring*). Furthermore, in another interview, Jackson stated that "we had no interest in putting our messages into this movie, but we thought that we should honour Tolkien by putting his messages into them, and [...] that's what we tried to do" (Jackson 2002: interview with Charlie Rose). He had read *The Lord of the Rings* when he was 18 years old, he was a fan of the books, and he knew that what he was trying to bring to life was not only a fantasy story, it was a piece of the real past of our world which had been long forgotten. Indeed, as mentioned in the previous paragraphs, Tolkien thought that England deserved to have a

proper mythology, something that came before the legends of King Arthur or Robin Hood, and which he was sure once existed, but had been deleted by the Norman invasion in 1066. (Letter 144). Tolkien populated his prehistoric universe with beings belonging to different species: there were Elves, Orcs, Dwarves, Wizards and Hobbits, and each of this groups had its own culture and traditions, which the author depicted with such an accuracy that, when reading the novel, a person could perfectly build in his mind the aspect of the protagonists of the scene and the background in which they act. Jackson's intention was that of recreating the same atmosphere, with the same care for the details, and this has been made evident through the huge amount of work dedicated to costumes, make-ups, and even locations and sets construction. In this sense, a feature which Jackson did not accept to delete were the languages invented by Tolkien, which are an essential part of his novels, and he felt that in a film adaptation, the Oxford professor would never have eliminated them. This is the reason why he hired two dialogue coaches, Andrew Jack and Roisin Carty, with the task of assisting the actors and teach them new accents and, in some cases, new languages. Jackson himself knew very well that *The Lord of the Rings* was one of the most popular novels of our times, and fans would be really critical about the judgment of the adaptation of the artificial languages, especially of Quenya and Sindarin, the most developed ones, and thought that an accurate employment of them could be a strong point of the production. This is probably the reason why in an interview Jack remarked "we followed the rules that Tolkien wrote -the information you can find in the appendices of the book -virtually to the letter." From this statement, it is quite clear that the work done on languages was significant, the aim was the training of the actors so that they became able to pronounce their invented language lines in a way which Tolkien himself would have approved. It this sense, the linguist David Salo played a really important role. According to Terzuoli (2004: 96-97), he is probably the world's greatest expert about Tolkien's languages, and in an interview, he declared that he knows Quenya and Sindarin better than other natural foreign languages he studied at school. When he came to know that Jackson wanted to produce the films about the trilogy, he wrote to him telling that in his view it was very important that the Elvish tongues were given the appropriate relevance, and that he would be happy to help to achieve the purpose. Moreover, he added a video in which he spoke both Quenya and Sindarin and gave precise instruction about their pronounce.

Jackson got in touch with him immediately, and so the collaboration began. Salo worked as translator of dialogs for the three films, especially into the Elven tongues, but sometimes he also dealt with Khuzdul and Black Speech (mainly for the second and the third chapters of the saga).

The fact that on the set they needed a translator, highlights that the fictional language lines were not completely taken from the book, but partially invented. In this case, the target of the new dialogues was that of catching the eye of Tolkien's languages enthusiasts, to intrigue them, to see if they were able to understand what actors said, and therefore to evaluate the quality of the job done with them as far as languages were concerned (Terzuoli 2004: 97). In Jack's view, on one hand, the accents had to be natural, in the sense that for the public, the artificial languages spoken by the actors had to give the impression to be their mother tongues, but on the other hand, at the same time, the audience had to perceive a certain estrangement, because they had never heard those words before, and the aim was that of transporting them to another world.

Before going deeper into the analysis of the artificial language lines, some general observations regarding language in *The Fellowship of The Ring* need to be done. Firstly, it must be said that, at the beginning, Jackson was afraid that the complexity of Tolkien's languages, invented and natural as well, would be lost during the production of the screenplay. The reason was that he thought that it would be necessary to simplify them with the purpose of making them more accessible for a modern public, but while the turning them into writing advanced, Jackson, Boyles and Walsh realized that Tolkien's tones and registers were too beautiful and too fundamental for the story to be radically changed. With time, the screenwriters created many versions of the screenplay, they worked on it every single day, each time the result was an improvement, and they eventually succeeded in capturing the essence and the shades of the writing of Tolkien's novel (Sclip 2017: 147).

Nevertheless, some modifications were inevitable. As said before, Jackson knew that Tolkien's huge masterpiece would never fit completely in approximately ten hours of filming, and he had to decide what to eliminate and what to keep, in terms both of story and dialogs. As a result, some chapters of the book were completely deleted, but to fill the gaps and to make the film more attractive for the audience, some scenes were also added. Besides, some really important lines or concepts which were originally

expressed by characters who were sacrificed or considerably reduced, were given to someone else, to be told in a different moment. This happened many times, and we will see some examples below.

Thirdly, the fact that in the novel the story is presented as the translation in current English of a long forgotten manuscript written in a hypothetical *lingua franca* used thousands of years ago, is completely missing in the film, where the director relies completely on the notion of the suspension of disbelief. Hence, proper names of people and places were maintained in their artificial language form if they were pronounced in Sindarin, Quenya, Khuzdul or Black Speech, but in the subtitled version they were translated into Italian when they appeared in an equivalent in Common Speech (English). For instance, the watchtower of Amon Sûl (Sindarin), which is also called Weathertop (Common Speech), in the Italian subtitled version it is referred to as Amon Sûl or Collevento respectively. In the first case, keeping the name is a way to increase the mythical effect given by an exotic language, in the second one the stress is on the translation process, which contributes to underline the difference between the *lingua franca*, known by anybody in Middle-earth, and the artificial language, which becomes an element used to bound together those who belong to the same breed or have a common past (Aragorn knows and employs both Common Speech and Sindarin, because he is a man who was raised among the Elves). However, artificial languages were maintained anytime it was possible or it was considered necessary to encourage the public to feel as if they were in a completely different world.

This is exactly the effect that was obtained with the very first scene of *The Fellowship of the Ring*, in which the screen is completely black, and the audience only hears a voice, who introduces the story and explains what happened in Middle-earth before the events which will be the focus of the film. The first words are the following: "*I amar prestar aen, han mathon ne nen, han mathon ne chae a han noston ned 'wilith*." (The world is changed; I can feel it in the water, I can feel it in the earth, I can smell it in the air[1]) and then the narration continues in English while images of what is being said are seen on screen. The voice is that of Galadriel (Cate Blanchett), the Lady of light, who, at the beginning, speaks an impeccable Sindarin, voiced-over in English by the actress herself. In the book, Galadriel's line is told by another character, Treebeard,

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[1] This and the following transcriptions and translations of fictional language lines are taken from the website http://www.elvish.org/gwaith/movie_fotr.htm#gal_far.

in the 6th chapter of *The Two Towers*, but it was employed here because it was considered perfect to open the trilogy and convey the mystic atmosphere of Middle-earth. It is in the prologue that we find one of the differences between the book and the film. In the novel this part does not exist, it would be useless, because Tolkien had narrated what happened before *The Lord of the Rings* in *The Hobbit* and in other works he published, and he did not feel the need to repeat something he already presented somewhere else. However, producing a film and writing a book are two different things: Jackson decided to insert the scene because he was convinced that it would help the audience to comprehend the following story, what it was about and the world in which it was set, so that also those who approached Tolkien's universe for the first time could understand the events from the very beginning.

In the prologue there is also another line spoken in Sindarin, this time by Elrond (Hugo Weaving), who shouts an order to his soldier during the last battle of the war against Sauron at the end of the Second Age. "*Tangado haid! Leithio i philinn!*", (Hold [your] positions! Fire the arrows!) The line is uttered by an elf, and it is addressed to other elves, therefore it was kept in Sindarin and neither transcribed nor subtitled, also because the images on screen are so explicit and clear to make it unnecessary, as happens other times in the course of the film.

Other cases in which there are no subtitles for artificial language lines are the following: the moment in which Arwen (Liv Tyler) is riding her horse with Frodo (Elijah Wood) to escape the Ringwraiths, and speaking to her horse to make him run faster, she says "*Noro lim, Asfaloth, noro lim!*" (Ride fast, Asfaloth, ride fast!). Then, once they have reached the river, she pronounces a sort of prayer to ask the water to swamp the Nazgûl who are after them: "*Nîn o Chithaeglir, lasto beth daer; Rimmo nîn Bruinen, dan in Ulaer!*" (Waters of the Misty Mountains, listen to the great word; flow waters of Loudwater against the Ringwraiths!). In the book the formula is pronounced by Elrond, Arwen's father, but Jackson decided to change this detail to give more importance to the she-elf.

Eventually, the last instance of this practice in the first part of the film, occurs when Frodo reaches Rivendell and Elrond pronounces a sort of spell to save his life "*Frodo, lasto beth nîn, tolo dan nan galad*" (Frodo, hear my voice, come back to [the] light). In this case, the sentence was translated by Salo for the film version, and do not

exist in the novel. In these three scenes, images are sufficient to explain what is happening, and a subtitle which occupies a part of the screen would be redundant, therefore it does not appear .

However, before this last three sentences (which were presented together because of their common feature), there are two interesting pieces of conversation. The first is not actually a dialog, but it is the line with which Arwen appears on screen. "*Frodo, im Arwen. Telin le thaed. Lasto beth nîn, tolo dan nan galad.*" (I am Arwen. I've come to help you. Hear my voice. Come back to the light.) In the film, she arrives to help Aragorn (Viggo Mortensen) and the hobbit to escape the Black Riders, and to take Frodo to Rivendell as soon as possible, since he was wounded by the wraiths and needs to be healed. Actually, in the novel, all these duties are carried out by another character, an elf called Glorfindel, who was deleted in the film version. Again, this happened because Jackson decided to give more relevance to Arwen, which plays a tiny part in the novel. In fact, she only appears briefly in *The Fellowship of the Ring* and *The Return of the King*, but in appendix A, part V, is narrated the love story between her and Aragorn. It is marvelous but bittersweet, because Arwen, being an elf, is immortal, and if she really wants to stay with Aragorn, she has to give up her gift and become mortal, just like him. Arwen decides to do it, to sacrifice her eternal life to spend the time she has left with the man she loves. From the director's point of view, her character would be really appreciated by the public, so he chooses to give more importance to the strength she shows and to their story (Jackson 2002: interview with Charlie Rose), which would also introduce in the film the topic of love between two main characters, that otherwise would be missing.

The second dialogue in which Arwen is involved takes place before she departures to Rivendell with Frodo, and Aragorn does not want to let her go because he thinks that it is too dangerous. They start the conversation in English, but then both speak Sindarin:

> "*Dartho guin Beriain. Rych le ad tolthathon.*"
> "*Hon mabathon. Rochon ellint im.*"
> "*Andelu i ven.*"
> "*Frodo fîr. Ae athradon i hîr, tûr gwaith nîn beriatha hon*. I do not fear them."
> "*Be iest lîn.*"
> ("Stay with the Hobbits. I will send horses for you."
> "I am the fastest rider. I'll take him."
> "The road is too dangerous."
> "If I can get across the river the power of my people will protect him. I do not fear them."

"According to your wish.")

This brief dialogue translated by Salo is actually quite important, for more than one reason: firstly, it shows that Arwen is a character with a strong temperament, who wants to have a role in the war against evil. Secondly, it introduces to the public the relationship between her and Aragorn, which is made clear not only through the images, but also through their words. Thirdly, it gives us some information about Aragorn's past. So far, the audience thinks that he is just a brave ranger, but at this point they come to know that he speaks the noble tongue of the Elves, and he also does it in a pretty good way, therefore his story must hide something more… Who is he, really? According to Salo (in Terzuoli 2004: 97), scenes like this, where actors spoke invented languages were shot also in English, so that in the final version, the director could choose which one convinced him the most. In some cases, the result was a blend of the two possibilities.

In Rivendell, in the extended version of the film, Aragorn visits his mother's tomb, and while he is there, Elrond arrives and tells him: "*Anirne hene beriad i chên lîn. Ned Imladris nauthant e le beriathar aen.*" (He wanted to protect her child. She thought in Rivendell you would be safe). Besides, a Tengwar inscription may be seen on the gravestone, but in this case there is nor transcription neither translation, because, again, the audience can guess effortlessly what is the meaning of the epigraph. So, we obtain some details more about Aragorn's past, we know that her mother had some kind of relationship with the Elves and that she took Aragon to Rivendell before she died. This is why he knows Sindarin so well. In the book this part does not exist, because Tolkien has already explained accurately Aragorn's origins and kin.

After that, before the Council of Elrond, there is another scene between Aragorn and Arwen, where she actually reveals who Argorn is, the heir of Isildur, and they speak about him and their story:

> "You will face the same evil and you will defeat it. "*A si i-Dhúath ú-orthor, Aragorn. Ú or le a ú or nin. […] Renich i lú i erui govannem?*"
> "*Nauthannen i ned ôl reniannen.*"
> "*Gwenwin in enninath. Ú-'arnech in naeth i si celich. Renich i beth i pennen?*"
> "You said you'd bound yourself to me, forsaking the immortal life of your people."
> "And to that I hold. I would rather share one lifetime with you than face all the Ages of this world alone."
> ("You will face the same evil and you will defeat it. The Shadow does not hold sway yet. Not over you and not over me. […] Do you remember when we first met?"
> "I thought I had strayed into a dream"

"Long years have passed. You did not have the cares you carry now. Do you remember the word I told you?"
"You said you'd bound yourself to me, forsaking the immortal life of your people."
"And to that I hold. I would rather share one lifetime with you than face all the Ages of this world alone.")

Then the conversation goes on in English. As we have seen in their previous scene together, the dialogue between Aragorn and Arwen is a mix of Sindarin and Common Speech. In this cases, the role of Sindarin, in my opinion, is that of underlining their intimacy and create a romantic atmosphere. The lines are whispered and even if there are other characters standing (for example the Hobbits), they cannot understand what they say. Their relationship catches all the attention.

> Liv was really astonishing. In the beginning she found it very difficult to speak the language, but when you see the finished result, when you hear Liv's character, Arwen, with Viggo—as Aragorn—on the bridge talking Elvish to each other it's a complete language. It's so believable and a remarkable achievement because for an actor it's difficult to speak in a language that doesn't exist: you don't have a reference (Jack, A. In "An interview with Andrew Jack " interview by Thierry Somers for 200%).

The strength and the difficulty of this scene may be successfully summarized with these words by Jack, the dialogue coach. The intimacy and the friendly tone conveyed by the use of Sindarin is evident also in another occasion, only existing in the film, when Aragorn addresses himself to Legolas, who was arguing with Boromir and was explaining him who Aragorn is.

"*Havo dad, Legolas*" (Sit down, Legolas). It is a kind request from Aragorn, who seems to tell him, "thank you my friend, but it is not necessary to take the issue to heart this much". In the novel it does not occur because Boromir already knows whom he is talking to.

After that, another fragment in which we hear the Elvish tongues is that in which the fellowship is crossing the mountains, and Saruman casts a spell that causes a snowstorm. "*Cuiva nwalca Carnirassë! Nai yarvaxëa rasselya taltuva notto carinnar*" (Wake up cruel Redhorn! May your blood-stained horn shall fall upon the enemy-heads). The line was translated by Salo, because in the book it is not him to cause the snowstorm, the mountains do it themselves. It is one of the rare cases in which we hear spoken Quenya. Once again, the film is not subtitled, exactly like Gandalf's counterspell (in Sindarin), because also in this case the precise words pronounced by the wizards are not important, the effect is clearly visible on screen. "*Losto Caradhras,*

sedho, hodo, nuitho i 'ruith!" (Sleep Caradhras, be still, lie still, hold [your] wrath). An interesting detail to point out, is that in the film the difference between Quenya and Sindarin is not presented. They only speak about "the Elven tongue", therefore, if a person does not know the difference because he found it somewhere else, this feature will not be detected.

After the snowstorm, the fellowship decides to choose another path: that through Moria, the realm of the dwarves. To enter the mines, however, Gandalf must solve a riddle carved on the Gate.
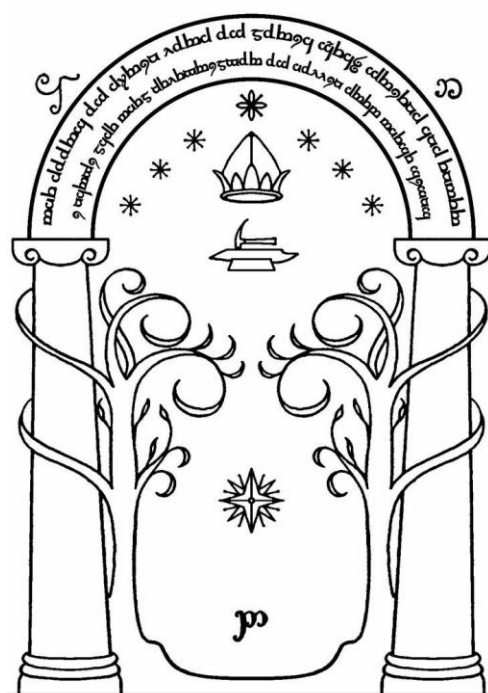

Figure 7 - The Gates of Moria

The language is Sindarin, written in Tengwar. It is translated and pronounced by the wizard in the Common Speech: "The doors of Durin, lord of Moria. Speak friend and enter. I, Narvin made them, Celebrimor of Hollin drew these signs". To open the Gates, Gandaf tries two different formulas: the first in Sindarin "*Annon Edhellen edro hi ammen. Fennas Nogothrim lasto beth lammen.*" (Gate of the Elves open now for me. Doorway of the Dwarf-folk listen to the word of my tongue.) is included also in the book, and the second in Quenya was invented by Salo: "*Ando Eldarinwa a lasta quettanya, Fenda Casarinwa!*" (Gate of Elves listen to my word, Threshold of

Dwarves!'), but none of them works. He discovers later that it was enough to repeat the Elvish word "mellon", meaning friend.

The last two occasions in which we hear the Elvish tongues, occur in the woods of Lothlórien. When the fellowship (without Gandalf, who perished in Moria fighting the Balrog) reaches the forest, the companions meet Haldir, an elf who is far less than enthusiastic when he sees them, for he is not used to allow strangers to remain in his lands. His annoyance is openly visible in the film, therefore Aragon addresses him using Sindarin as a sign of respect, hoping to calm him down. "*Haldir o Lórien. Henio, aníron, boe ammen i dulu lîn. Boe ammen veriad lîn.*" (Haldir of Lorien. We come here for help. We need your protection). In the novel Aragorn's intervention is not necessary because Haldir's attitude is more friendly. He uses the Common Speech and says that he is not accustomed to employ it because among his people they always speak their own tongue, which is Sindarin.

The last instance of Elvish languages we meet in *The Fellowship of the Ring* is the greeting of Galadriel to Frodo "*Namárie*", a Quenya term meaning "Farewell". In the book, the expression is included in a far longer song, which appears in the film in the form of a theme of the soundtrack employed when the fellowship enters and then leaves Lothlórien. In this regard, Jackson decided to recycle many of the poems presented by Tolkien in the novel to produce song lyrics for the soundtrack, because on one hand, he was determined to use as much of Tolkien's material as possible, but on the other hand, he was afraid that inserting them fully in a scene would weight it down and make it appear boring. Sometimes, Jackson even asked Salo to translate Tolkien's poems and songs from Common Speech into one of his invented languages before transforming them into soundtrack themes.

Speaking about the use of Elvish languages in the film, it may be said that Quenya is less employed than Sindarin, probably to reflect the actual situation of Middle-earth in the Third Age, when Quenya was used only for poetry and rarely in official situations. Eventually, a feature related to the Elvish languages that not appeared in the film, but which is quite interesting in the novel, can be found at the beginning of the story, shortly after that Frodo left the Shire, when he meets a group of Elves, and he greets one of them, Gildor, using a Quenya expression: "*Elen síla lúmenn' omentielvo*" (a star shines on the hour of our meeting), which he probably learned from Bilbo. The

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fact that the hobbit knows and speaks even few words belonging to the most ancient and noble tongue of Middle-earth is quite strange, because Hobbits, indeed, are presented mainly as a rustic and simple folk, and probably this is the reason why the director decided to omit this detail (actually the scene was completely cut, but if he wanted, Jackson could make him speak Quenya in another moment, nonetheless, he decided not to do it). In spite of this, in the extended version of the DVD, there is a scene in which Aragorn intones a song in Sindarin, and Frodo asks him who is the woman of whom he is singing. This means that, at least, he understood the general meaning of what he was hearing and therefore, he knew a bit of Sindarin. Aragron then will answer that the song is about Beren, a mortal man, and Luthien, an elf, who forsake her immortality to live with him. Of course, it is a cross reference to his story with Arwen. In the above-metioned interview, Salo stated that the Sindarin scenes which were shot, were in truth many more with respect to those which appear on screen in the final version of the film. The reason is that, even though they filmed for more than one year, they had really few time to dedicate to each single scene, because they had a huge amount of work to do, therefore, when a scene was shot both in Elvish tongue and in English, for the final version it was often selected the one which came out technically better, or, in certain cases, a mix of the best parts of each one. This is another reason why sometimes we find both languages in the same conversation.

As far as the Black Speech is concerned, the only proper sentence which appears both in the book and in the film is the inscription on the One Ring: "*Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatulûk agh burzum-ishi krimpatul.*" (One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the Darkness bind them). We see it many times throughout the course of the film, but it is spoken only once, in the DVD extended version, by Gandalf, during the Council of Elrond. It sounds harsh and appalling, and it is evident that is has a negative effect on those who are listening to it: it may be easily detected from their facial expressions. It is the language of the enemy, the language of Evil in its purest essence, and it is also the language of the Nazgûl and of the Ring. The dark Riders are the only creatures who maintained the language of Barad-dûr throughout the whole course of Middle-earth history, but when they speak it in the film, what we hear is actually a noise similar to a whistle, a hiss or a cry, and even though the audience cannot detect specific words, it

succeeds perfectly in transmitting a sense of malice and cruelness. The only time the Black Riders use the Common Tongue is when they address to Arwen to command her to give them Frodo after the pursuit which ended at the river, and also this time their pronounce is raucous and unharmonious. The same thing occurs when the Ring speaks to different characters, such as Frodo or Boromir, most of time what we perceive is only a metallic and unpleasant sound. Only in some occasions, he produces words in English, such as "Baggins", or "I see you", when Frodo wears it. The fact that the Ring can speak on its own, in my opinion, is quite disturbing, despite of that, it is a really important element, which helps the audience to understand its actual power. It is such a small and apparently insignificant object, but it contains a part of Sauron's soul and some of his blood, it is the physical representation of the Evil of the world. Its ability of communicating is nothing more than another demonstration that it has a will of its own and that it can consume anyone who possess it. This is one of the most important aspects of the whole trilogy of Tolkien, for whom the ring was the undisputed protagonist, and in the first film, Peter Jackson was effective in conveying this feature of paramount importance. The last class of creatures which could use the Black Speech are the Orcs. They are the servants of Sauron and Saruman, and this should be their language. In spite of that, they use mainly the Common Speech when they have to utter something important, that must be understood by the audience, otherwise their communication is limited to a series of growls and snarls to underline their malice and ugliness. Their language is wicked, just like them.

The last invented tongue which appears in *The Fellowship of the Ring* is Khuzdul, the language of the Dwarves. The only spoken line, which does not exist in the book and was invented specifically for the film is "*Kilmin malur ni zaram kalil ra narag. Kheled-zâram ... Balin tazlifi.*" It does not have a meaning, its only aim is that of sounding Dwarvish-like, and express Gimli's grief when he discovers that Balin, one of his relatives, is dead. When this occurs, the fellowship is in Moria, in the Chamber of Marzabul, and Gandalf has just read the inscription on the tomb. It is written using runes in Khuzdul, but the wizard translates it in Common Speech and delivers only this version. He does the same shortly after, when he opens the Book of Marzabul and starts to read it. The part we hear is a chronicle of the last days of the dwarves who lived there, who were killed by the orcs. The lines on the Book are written both in Tengwar

and Angerthas, but we do not hear a single word pronounced in Khuzdul. In the novel, Tolkien had made the same choice. The only difference in this case is that the author added the names of some Dwarves, such as Flói, Frár, Lóni and Náli, which are omitted in the film (and anyway, we know that they were not their real names, but only the version they used when they had to communicate with someone belonging to other races). However, the book here has a key function. When reading the novel and its prequels, the public acquires information regarding the Dwarves and their habits and customs, so, when they reach the chapter of Moria they are already familiar with them and their history. In the film this does not happen, and the public has no background knowledge about the Dwarves. The inscription on the grave and what it is written in the Book represent the only source of information to access their world and what happened to them. They are the media through which the audience come in contact with a new race.

Jackson's films were shot in English, and then, they were translated for the global market using the techniques of dubbing and subtitling. In this last part of my thesis, it will be presented a brief analysis of the Italian subtitles of the English version of *The Fellowship of the Ring*.

As was explained in chapter 3, generally speaking, subtitling an audiovisual product implies to make compromises with the spoken version of the program. The main cause are technical constraints, which oblige the translators to reduce what characters say in order to make it fit into two lines. However, the selection must be very accurate, because the meaning of the dialogues cannot be lost. To evaluate the quality of a subtitled product, it is useful to understand if it is both accessible and usable, and this is exactly the aim of this paragraph.

Undoubtedly, the easier feature to evaluate is the accessibility, because it involves the "external characteristics" of the subtitle, its "aesthetic side". In *The Fellowship of the Ring*, Italian subtitles are white writings with black profiles situated at the bottom of the screen, with clear and understandable letters. If it is possible, on screen only appears one line of subtitles per time, so that the spoiling of the image is as much limited as possible. Moreover, a version for deaf people is available. They completely satisfy the principle of accessibility.

On the other hand, usability requires a deeper analysis, because it deals with the proper text and with the way in which it is translated. It regards the balance between loss and gains in terms of meaning and, in some cases, also the cultural dimension of the source and target language. It is about the degree of gratification of the audience who decides to watch a subtitled film and, in the end, should be satisfied with what he has seen. Achieving all these purposes of course is not easy, also because, in this case, subtitles do not deal with an only source language. However, many strategies were employed to try to produce a convincing version.

In the first place, in the subtitled version no line has been completely eliminated. The only cases in which subtitles of spoken parts are not given are those in which is employed an artificial language and the precise words of what is being said are not of paramount importance, because the images on screen provide a really satisfying explanation. These occasions are the same in which subtitles of invented language are not provided neither in the English version (such as the battle cry of Elrond or Gandalf's and Saruman's spells while the fellowship is on the Misty Mountains). Speaking about artificial languages, the subtitled Italian version should come from the English subtitles, because their match is impressive. An example are the lines told by Arwen to Frodo after that he has been wounded at Weathertop: "I am Arwen. I've come to help you. Hear my voice. Come back to the light." is rendered with "Sono Arwen. Sono venuta ad aiutarti. Ascolta la mia voce. Torna alla luce" which is its literal translation. Another instance, which is really similar in the two versions is the following: "Haldir of Lórien. We come here for help. We need your protection", translated into "Haldir di Lorién. Siamo in cerca di aiuto. Ci occorre la tua protezione".

To find an equilibrium between the length of the subtitle and the meaning it has to convey, the main strategy to be employed in this film is the condensation of the text, reached through many stratagems:

- To begin with, in a sentence, some elements are deleted only if they can be clearly deduced watching what is happening. For example, when Frodo and Sam are leaving the Shire at the beginning of the film, Gandalf tells them: "Be careful, both of you. The enemy has many spies in his service" and it is translated into "State attenti, il nemico ha molte spie al suo servizio". The term "both of you" is not rendered into Italian, but the wizard is looking at

the two hobbits, and the spectator cannot have doubts. Likewise, the subject of a sentence is omitted if he is pointed at during the conversation and it is evident of whom they are talking.

- When the same words, or exclamations are repeated more than once in the same line, they are omitted to lighten the subtitle and make it faster to read. "Yes, yes. I know", becomes simply "Si, lo so."

- "Some nice cozy hobbit rooms" becomes "delle comode stanze a misura di hobbit". The first adjective is deleted, but its meaning was really similar to that of the second one, and the loss is tiny. This happens in more than one occasion.

- Modal verbs are avoided if they do not convey a fundamental shade of the discourse. "Can't be too careful" is the answer given to the hobbit by the man who guards the Gate of Bree, after that they did not tell him the precise reason why they wanted to enter the town so late at night, and it is translated into "Non si è mai troppo prudenti", which is effective even without the modal verb "potere".

- Question tags are omitted if there is no space to add them.

- If it is possible, and the register is not affected by this practice, periphrasis are rendered with an only word "until the end of his days", the ending that Bilbo thought for his book, is translated into "fino alla morte".

It must be said, anyway, that, condensation was not the only technique which was applied, and depending on the characters and the situation, different choices were made. Here are the most significant.

To facilitate the comprehension, all the names of places and nicknames of people in Common Speech have been translated, so that "Strider" has become "Grampasso", "Weathertop" has been translated into "Collevento", and "the Shire" into "la Contea". Besides, in some occasions, common nouns of places are substituted with the equivalent proper names. "Home", for Sam, becomes "Hobbiville".

Most of times, also the sentences pronounced in the background are subtitled and given a translation, unless they are actually incomprehensible in the original version.

In some occasions, if the situation requires it, the lines composed by an only word or by few words are rendered with a longer expression, which could fit better into the target language: the exclamation "Mushrooms!" shouted by Pippin, becomes "Quelli sono funghi!"

Some terms which are typical of the Anglo-Saxon world have been maintained, applying a strategy of foreignization: pint (referred to the beer), and miles (referred to the distance to cover) have been translated into "pinta" and "miglia" respectively, even though "litro" and "kilometri" would probably have sound more familiar to the Italian audience. However, we are in a sort of medieval world and these two words do not have great importance in this specific context, therefore I think that the choice is acceptable.

Idiomatic expressions are translated with the Italian equivalent which can be understood with less effort by the public. "A ranger caught off his guard" becomes "un ramingo colto alla sprovvista", and not "con la guardia abbassata", which would have been more literal, but less incisive.

Eventually, the original register, on which Jackson and the other screenwriter worked so hard, has been generally maintained, the subtitles of each character were modulated on their way of speech (generally higher for the Elves and the Wizards, and a little bit lower for Hobbits, for example). A good instance may be Gandalf's sentence when he decided what path to take in Moria. "The air does not smell so foul down here" has been rendered with "Laggiù l'aria non ha un odore così fetido" and it matches the original tone, while an inappropriate translation might have been "lì l'aria non puzza così tanto", which has the same meaning, but it definitely belongs to a different register. Only in some cases it has been altered for matters of space.

To conclude, the principle of usability has been satisfied, and the study has shown that no important part of the original version, nor the register, neither the content, has suffered great alteration, and in my opinion, this subtitled version may be considered a good achievement.

The Fellowship of the Ring, whose filming started in 1998, was presented at the cinema in December 2001. As predicted by Jackson, many people were enthusiast, while many others were partially disappointed because some parts of the novel had been modified or cut, but a thing on which most of them agreed, was that surely, a huge

work was done to convey a version of the story which dedicated great importance to the linguistic aspect, even though sometimes the on screen version differed from its original source.

CONCLUSION

In this thesis, I have tried to compare the role of artificial languages which appear in *The Fellowship of the Ring* in its novel and film version. It is evident that J. R. R. Tolkien was an extraordinary language creator, and the passion and the care which characterize his job made him one of the fathers of this discipline in our modern times. He was "the first widely known author to use a more or less fully constructed language, [and he] set the bar very high" (Peterson 2015: 10). Probably, without his invented languages, the universe of Eä and all what it contains would never have seen the light, because he stated that "nobody believes me when I say that my long book [*The Lord of the Rings*] is an attempt to create a world in which a form of language agreeable to my personal aesthetic might seem real. But it is true" (Okrent, 2009, 283). From this point of view, one of the masterpieces of our modern literature seems to be a sort of side effect of the hobby to which he dedicated his whole life.

Here we have an important difference between the two versions of *The Fellowship of the Ring*: the novel was born because Tolkien realized that his beloved creatures needed a home and someone who spoke them to exist in a tangible way, so Middle-earth became the place where his languages could breathe. In Jackson's adaptation instead, the same tongues are only one aspect of the story. Nevertheless, this does not mean that they did not receive a great deal of attention, but rather, that the cinema director considered the story from a different point of view, and he gave more importance to the narration in general than to the specific linguistic aspect. In the film languages serve the story, and they are a tool to be employed in different ways and situations. As seen in chapter 4, Jackson used them to achieve two main purposes: on one hand, Sindarin becomes a characteristic aspect of the relationship between Aragorn and Arwen, who are the two characters who use it the most throughout the course of the film. It is an element that stresses their love and strengthens the bond between them. This is one of the themes that accompany the audience during the entire on screen narration. This does not happen in the book because here their story is only hinted at, it seldom interferes with the main plot and it is only described only in the appendix at the end of *The Return of the King*. Moreover, since in the novel their love story does not receive as much

importance as in the film, the director had to hire a linguist to create new pieces of invented tongue, based on Tolkien's original guidelines, therefore there are actually some invented language lines which in the book do not exist at all. On the other hand, Jackson employed the artificial languages as a medium to introduce the public to some important traits of the previous life of both single characters and races of Middle-earth. Examples of this are the cases of Aragorn and the Dwarves. We discover that the heir of Isildur – despite being a man – grew up among the Elves thanks to Elrond's words, spoken in Elvish tongue., We come to know the story of the dwarves of Moria and their sad destiny through the Book of Marzabul, which is written in Khuzdul (even though Gandalf translates it in Common Speech while he reads it). Of course, the Book of Marzabul also exists in the novel, but there it is just one source of information about the Dwarves among the others, while in the film it represents the only knowledge we have about this race, and in my opinion, this attaches to the object and the language a significant importance.

However, it must be said that in the film, artificial languages have also maintained the two important aims they had in the novel. The former is the representation of the main features of the races they belong to. In fact, Tolkien created two languages, Quenya and Sindarin, to reflect his ideal of aesthetic linguistic beauty, he gave them a specific development throughout the course of the history of Arda, and attributed them to the most developed race who inhabits Middle-earth: the Elves, to highlight their beauty, knowledge and nobleness, their distinctive traits. The tongue of the Hobbits is rustic and informal, just like the Halflings who speak it, while Khuzdul, the language of the Dwarves, known by no one but them, mirrors their secrecy and independence. Eventually, the Dark Tongue of Mordor, with its harsh and hissing sounds, is the emblem of the cruelness and malice of those who employ it. The latter function of the languages of Middle-earth consists in adding a mythical aura to the events narrated in the book and in the film in order to carry the audience to what seems to be another world, which actually is nothing but a bygone and long forgotten Age of our own universe.

Eventually, as far as Italian subtitles are concerned, the analysis has shown that they fully satisfy the principles of usability and accessibility. Specifically, in the case of artificial language lines, their translation has been as much faithful as possible to the

original version, producing an adaptation which reflected the primary meaning of what was being said. In general, the subtitling of English parts, which represent the majority of the spoken lines of the film, was made following two predominant guidelines. On the one hand, the most important was that subtitles had to be easily comprehensible by the audience, so that they did not need to lose time reading them and sacrificing the vision of what was happening on screen. On the other hand, subtitles were formulated maintaining the original register and tone of the character who uttered the English version to mark their own status and the relationships between one another. Indeed, as we have seen, Tolkien attributed great importance to languages in general, and Peter Jackson wanted it to be maintained as much as possible.

Novels and films are two very different means of expression, and each of them has its main features and distinctive traits. In Tolkien's work languages are the element which give birth to his entire universe. In Jackson's adaptation their role have been scaled down, but the attention devoted to them and to their adjustment was remarkable, just like the final result of the whole film of *The Fellowship of the Ring*.

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RIASSUNTO

Il presente elaborato nasce dall'unione tra due delle mie passioni: i romanzi e il cinema. Quando ho visto il film *La compagnia dell'anello*, diretto da Peter Jackson e tratto dall'omonimo romanzo di J. R. R. Tolkien, sono rimasta molto colpita da uno dei suoi componenti, ossia le lingue artificiali. Sapevo che erano presenti anche nei libri, e che ad inventarle era stato l'autore stesso, tuttavia, dopo averle ascoltate, hanno assunto per me un fascino completamente nuovo. Ho dunque iniziato a chiedermi come avesse fatto Tolkien a creare da zero qualcosa che normalmente nasce e si sviluppa in modo spontaneo all'interno delle diverse comunità nel corso del tempo, e ho scoperto che ciò per cui la maggior parte del pubblico conosce l'autore, ossia i suoi romanzi, in realtà rappresentano la punta dell'iceberg di un lavoro molto più vasto. Ciò che a Tolkien piaceva più di ogni altra cosa non era scrivere, ma creare, e, nello specifico, creare lingue. Come verrà spiegato in seguito, egli conosceva molte lingue straniere, vive e morte, e sapeva anche parlarne parecchie, ma la passione per esse era talmente forte che non si accontentò di studiarle, e, fin da adolescente si dedicò alla loro invenzione, poi ampliata e perfezionata nel tempo. Personalmente, ritengo che creare una lingua sia un'impresa molto impegnativa e coinvolgente, e condivido il pensiero di Tolkien secondo cui una lingua, per considerarsi completa, debba essere inserita in un contesto in cui venga parlata e possa prendere vita. Pertanto, l'obiettivo di questa tesi è analizzare l'uso delle lingue artificiali de *La compagnia dell'anello* in versione romanzo e in versione film, per capire se nel secondo caso sono state mantenute, ampliate o eliminate, se le loro funzioni sono rimaste le stesse e, infine, se i sottotitoli italiani hanno reso giustizia all'ampia varietà linguistica che caratterizza l'opera di Tolkien per quanto riguarda sia le lingue inventate, sia quelle naturali.

L'elaborato è composto da quattro capitoli riguardanti diversi temi, che verranno esposti più dettagliatamente nelle prossime pagine. La prima parte è dedicata alla definizione del concetto di lingua e, successivamente, di lingua artificiale. In inglese il termine *language* indica sia la facoltà di comunicare, che è caratteristica innata nel genere umano, sia il mezzo impiegato per raggiungere tale scopo. Le lingue naturali

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sono quelle che si sviluppano spontaneamente e inconsciamente nel corso della storia dell'uomo e vengono parlate da esso, mentre quelle artificiali sono prodotti consapevoli di una o più persone che si impegnano a crearle per diverse ragioni. Dal punto di vista di Bausani, esistono inoltre numerose situazioni che si trovano a metà strada tra le due categorie principali, tra le quali figurano i linguaggi di alcune tribù australiane e sudamericane, il fenomeno del *language engeneering*, i gerghi, i linguaggi segreti, i pidgin e le lingue inventate dai bambini per comunicare in un modo tutto loro. Per quanto riguarda le lingue artificiali, non esiste una classificazione universalmente accettata, quindi, per cercare di fare chiarezza, sono state presentate le proposte di tre diversi autori. Il primo è Umberto Eco, celeberrimo critico e scrittore italiano che nel suo libro *La ricerca della lingua perfetta* analizza il desiderio umano di trovare una lingua comune a tutta l'umanità, che potrebbe essere tanto quella originaria che Dio donò ad Adamo, quanto un'altra lingua, assolutamente artificiale e studiata per tale scopo. All'inizio del volume fornisce inoltre una classificazione delle lingue artificiali sulla base dello scopo per cui vengono create: in primo luogo, esistono lingue filosofiche a priori, nate per lo più durante il diciassettesimo e diciottesimo secolo, con l'obiettivo di raggiungere la perfezione strutturale, così da poter essere usate per discutere delle nuove scoperte scientifiche in maniera molto precisa. Si definiscono a priori perché per la maggior parte vengono costruite senza basarsi su elementi appartenenti a lingue esistenti La seconda categoria comprende le lingue create con l'obiettivo di essere perfette in un'ottica universale, internazionali e a posteriori come l'Esperanto. Il termine a posteriori indica il fatto che tali linguaggi nascono dall'unione di componenti appartenenti a una o più lingue preesistenti. Infine, esistono le lingue miste, in cui coabitano parti inventate e parti derivate da strutture esistenti. Eco cita inoltre i linguaggi onirici, parlati in stato di trance, tra cui figurano la xenoglossia e la glossolalia. Le lingue fittizie sono invece quelle inventate da diversi autori per dare voce ai personaggi delle loro storie, e le lingue bricolage comprendono i *pidgin*, che Bausani aveva inserito tra le alterazioni delle lingue naturali. Il secondo autore preso in considerazione è Alan Reed Libert, ricercatore e linguista dell'università di Newcastle. Egli propone più tassonomie, basate su parametri diversi. La prima riguarda la funzione per cui le lingue vengono create ed è composta da tre gruppi: del primo fanno parte le lingue ausiliarie, studiate per agevolare la comunicazione internazionale le lingue

filosofiche, usate per descrivere la realtà in modo più preciso e le lingue logiche, la cui grammatica è costruita su base logica. Il secondo gruppo comprende le lingue artistiche, che prendono vita all'interno di opere letterarie o adattamenti cinematografici (e corrispondono di fatto alle lingue fittizie di Eco). All'interno del terzo gruppo figurano le lingue artificiali create da un autore per puro piacere e divertimento, che prendono il nome di lingue personali. Il secondo criterio considerato da Libert per organizzare le lingue artificiali concerne le fonti impiegate per crearle, e in questo caso la suddivisione, corrispondente a quella di Eco, è tra lingue a priori, a posteriori e miste. La terza e ultima classificazione operata da Libert è quella tipologica, che può svilupparsi in diversi modi a seconda dei criteri considerati, validi anche per le lingue naturali. Esempi di parametri da prendere in considerazione possono essere la struttura interna delle lingue (soggetto-verbo-oggetto, soggetto-oggetto-verbo…) o il fatto che siano ideate per essere solo parlate, solo scritte (pasigrafie) o entrambe le cose. L'ultima tassonomia considerata è quella di David Joshua Peterson, creatore di lingue per alcuni prodotti televisivi e cinematografici molto conosciuti, come il film *Thor – The dark world* o la serie televisiva *Il trono di spade*. Egli si riferisce alle lingue artificiali con il termine *conlangs*, forma abbreviata dell'espressione inglese *constructed languages*, (che figura anche sull' *Oxford English Dictionary*) declinate in diverse categorie: *auxlang* sta per lingua ausiliaria (equivalente alla categoria di Libert), mentre *engelang* significa *engeneered language* (cioè una lingua creata al fine di ottenere uno specifico effetto linguistico). Peterson distingue inoltre tra lingue reali (di cui fanno parte sia le lingue naturali, o *natlang*, sia le *conlang*) e lingue fasulle (che danno l'impressione di essere una lingua reale ma in realtà non lo sono). Infine, anche questo autore specifica la differenza tra lingue a priori e a posteriori. Il primo capitolo si conclude con una digressione riguardante due lingue artificiali piuttosto conosciute: l'Esperanto e il *Newspeak*, o Neolingua. L'Esperanto è una lingua ausiliaria internazionale a posteriori ideata nel 1887 da Ludwik Zamenhof con l'obiettivo di facilitare la comunicazione tra persone appartenenti a nazioni e culture differenti. Egli riteneva inoltre che, per rendere l'Esperanto il più simile possibile ad una lingua naturale, fosse necessario dotarlo di una letteratura classica, di una grammatica e di una serie di frasi fatte e modi di dire, che si possono effettivamente trovare nelle due opere *Fundamenta Krestomatio* e *Fundamento de Esperanto*. L'obiettivo di Zamenhof era la creazione di una lingua che affiancasse le

lingue nazionali senza sostituirle, per fare in modo che durante il processo di diffusione nei vari paesi subisse il minor numero di alterazioni possibili. A oggi l'Esperanto è una delle lingue ausiliarie più diffuse al mondo e meglio riuscite, nonostante siamo ancora ben lontani dal considerarla l'unica lingua universale. La Neolingua invece è stata inventata da George Orwell per il suo romanzo *1984,* che narra la storia di un futuro distopico in cui il l'Europa settentrionale è governata da un regime totalitario, il Socing, che ha l'obiettivo di schiavizzare gran parte della popolazione e intende raggiungere il suo scopo facendo comunicare le persone tra loro senza che abbiano bisogno di pensare, in modo da rendere impossibile qualunque idea di ribellione al Partito. Questo è il fine della Neolingua, una lingua ridotta all'osso i cui tratti caratterizzanti sono la regolarità e l'univocità, e da cui ogni giorno vengono eliminate alcune parole.

Il secondo capitolo fornisce invece una panoramica della questione dell'evoluzione delle lingue artificiali dall'antichità fino al ventunesimo secolo. Nonostante ci possa sembrare un'attività recente, il fenomeno della creazione linguistica, infatti, è antico quasi quanto le lingue stesse, e negli ultimi cinquant'anni è solo divenuto più visibile e diffuso grazie all'importanza acquisita dalle lingue artificiali nella letteratura e nei prodotti televisivi e cinematografici. Il viaggio alla scoperta dello sviluppo delle lingue inventate inizia con le popolazioni primitive, molte delle quali ritenevano che il linguaggio fosse stato donato all'uomo direttamente da Dio, e che avesse il potere di portare vita e luce. In queste realtà l'invenzione linguistica era di due tipologie, la prima delle quali legata principalmente a due elementi: il primo erano i termini tabù, che non potevano essere pronunciati e pertanto andavano sostituiti con altre espressioni, che venivano spesso inventate e, in molti casi, modificate continuamente. Il secondo fattore invece riguardava la dimensione ludica del linguaggio. I nativi americani in particolare, erano convinti che capovolgendo le parole, o spostando le sillabe di cui esse erano composte, potessero dare vita a una sorta di lingua mitologica, parlata dalle figure leggendarie che, nei loro racconti tradizionali, avevano creato il mondo. La seconda tipologia di lingue artificiali era legata ad aspetti e rituali religiosi o a sette primitive. Nel primo caso, il fine della nuova forma di espressione era la comunicazione con gli spiriti dell'aldilà; nel secondo caso invece l'obiettivo era precludere ai non-adepti la comprensione di ciò che veniva detto all'interno del gruppo. Tutte queste forme di invenzione linguistica avevano in comune

il fatto che l'atto della creazione riguardasse per lo più singole parole e quasi mai strutture più complesse, come invece avverrà successivamente. Nel periodo di tempo che va dal Medioevo al diciottesimo secolo, la caratteristica che accomuna le varie lingue inventate è invece il loro rimando alla religione. A tal proposito, una delle testimonianze medievali più rilevanti è la *Lingua Ignota* di Hildegard von Bingen, una suora del dodicesimo secolo convinta che l'ispirazione le fosse venuta direttamente da Dio. In realtà, la sua non era una lingua completa, ma comprendeva circa mille parole (per lo più sostantivi) di origine latina, greca, ebraica e germanica, o completamente inventate, riguardanti la natura e la vita dell'uomo. Tali termini venivano impiegati per comporre canzoni oppure inseriti all'interno di frasi in latino per conferire a queste ultime un'aura mistica ed esotica. La prima lingua inventata dotata di grammatica, lessico e sintassi propri vede la luce soltanto nel quindicesimo secolo, e è chiamata *Bālaibalan*. Il *Bālaibalan* era un sistema articolato, nato dall'unione di turco, arabo e persiano, dotato di eccezioni, sinonimi e molte sfumature di significato. La sua complessità ha portato a credere che fosse stato creato da più persone, e che fosse un tentativo di *imitatio Dei*, uno sforzo per ricreare la lingua di Dio. A partire dal diciassettesimo secolo, invece, lo scopo principale della creazione linguistica cessa di riguardare l'ambito religioso e diviene la ricerca di una lingua filosofica adatta ad esprimere in modo lineare tutto lo scibile umano. A cimentarsi nell'impresa dell'invenzione di un linguaggio del genere sono state alcune delle grandi menti dell'epoca, come ad esempio René Descartes, George Dalgarno, Gottfried Wilhem von Leibniz e John Wilkins.

L' avvento del diciannovesimo secolo, ha portato con sé una grande novità in ambito linguistico, ossia la ricerca di una lingua universale, fomentata dallo sviluppo della globalizzazione, delle nuove tecnologie e dal bisogno sempre più impellente di comunicare a livello internazionale. In tal senso sono state presentate varie proposte di lingue artificiali sia a priori sia a posteriori, tra cui il Solresol, il Volapük e la Mundolingue, tutte accomunate da una scarsa dose di successo dovuta in ciascun caso a problematiche specifiche. Negli anni ottanta infine ha visto la luce il sopracitato Esperanto.

Successivamente, all'inizio del ventesimo secolo, la caratteristica fondamentale ricercata nelle varie lingue ausiliarie è il tentativo di tornare alla naturalità, eliminando

quegli elementi che le facevano sembrare troppo artificiali. Un esempio rilevante in questo caso è il *Latino sine flexione* di Giuseppe Peano, una versione semplificata del latino. Infine, una delle frontiere più recenti nell'ambito della creazione linguistica è quella della creazione di lingue artistiche, che inizialmente erano per lo più bozze costituite da poche parole ed espressioni, completate soltanto col tempo. Pioniere del settore è sicuramente J. R. R. Tolkien, che non soltanto inventò più di una lingua, ma diede anche origine ad un universo in cui queste sue creature potessero effettivamente evolversi e prendere vita. Negli ultimi vent'anni, internet è poi divenuto uno strumento fondamentale sia per chi è interessato ad imparare a costruire lingue nuove, sia per la diffusione delle ultime novità in materia, che diventano così accessibili al grande pubblico e non sono più una prerogativa di una cerchia ristretta di esperti del settore. Questo breve excursus ci ha condotto fino ai giorni nostri, a un'epoca in cui le lingue artificiali e il loro studio a livello accademico stanno acquisendo sempre più importanza. Si sta arrivando a capire che la storia della creazione linguistica, nonostante non abbia ancora condotto alla produzione della lingua di Dio o a una lingua ausiliaria veramente universale, è da considerarsi un successo in virtù dell'inestimabile patrimonio composto dai mille tentativi incompiuti e dalle prove parzialmente riuscite che sono stati prodotti nel corso della ricerca di questa lingua perfetta, che ha accompagnato la storia dell' uomo fin dall'alba dei tempi.

Il terzo capitolo tratta invece un argomento diverso rispetto ai primi due, si concentra sulla nozione di traduzione intersemiotica, su alcune delle varie forme di traduzione audiovisiva oggi impiegate e sulle modifiche che è necessario apportare quando un libro viene adattato in una versione cinematografica. Il capitolo si apre con un paragrafo riguardante la teoria della traduzione in generale, per poi soffermarsi sulla definizione di traduzione intersemiotica fornita da Roman Jakobson e sull'analisi di questo importante concetto. Egli identifica la traduzione intersemiotica come l'interpretazione di segni verbali per mezzo di sistemi di segni non verbali, e questo è esattamente ciò che avviene quando un romanzo viene trasformato in un film, processo durante il quale, di fatto, avviene una traduzione molto particolare. All'interno del mezzo filmico possono poi avvenire traduzioni successive, relative all'ambito audiovisivo, una branca della teoria della traduzione abbastanza recente e relativamente poco studiata. I diversi tipi di traduzione audiovisiva (tra cui figurano sottotitolazione,

doppiaggio e voice-over) sono accomunati dal fatto che il loro prodotto finale, per essere considerato di buona qualità, deve possedere due requisiti fondamentali, cioè accessibilità e usabilità. Il primo termine riguarda il fatto che l'utente possa usufruire del prodotto tradotto a livello audiovisivo indipendentemente da eventuali ostacoli fisici o cognitivi, e quindi, ad esempio, che il carattere scelto per scrivere i sottotitoli sia chiaramente leggibile e che sia di dimensioni adeguate. Il secondo termine invece si riferisce alla qualità vera e propria della traduzione e al grado di soddisfazione del pubblico che usufruisce del prodotto finale. Qualunque sia il metodo scelto, il traduttore dovrà tenere in considerazione la coesistenza simultanea di immagini e dialoghi sullo schermo, e dovrà impegnarsi a far sì che non siano mai in contraddizione, calcolando peraltro i limiti tecnici di ciascun tipo di traduzione audiovisiva. I sottotitoli, che saranno poi esaminati nel dettaglio nel caso del film *La compagnia dell'anello* nell'ultimo capitolo, sono un testo scritto, solitamente collocato nella parte inferiore dello schermo, atto a tradurre qualunque parola o frase venga scritta, inquadrata o pronunciata nel corso della storia. Le battute appaiono su due righe di lunghezza compresa tra i trentacinque e i quaranta caratteri l'una, che (nella maggior parte dei casi) restano sullo schermo per sei secondi. Chiaramente, ciò implica che quanto viene detto sia ridimensionato per rispettare tutti questi parametri, e che il traduttore scelga, di volta in volta, qual è la soluzione più adeguata per operare questa riduzione. Le tecniche disponibili sono diverse, e tra queste figurano la condensazione, la riduzione, la riformulazione e l'omissione, nonché l'addomesticamento, lo straniamento e la naturalizzazione. Gli ultimi tre termini, in particolare, si riferiscono ai metodi applicabili per cercare di risolvere un problema che spesso si presenta quando si traduce a livello audiovisivo, ovvero le differenze culturali tra il testo (e il pubblico) di partenza e il testo (e il pubblico) di arrivo. Il doppiaggio, d'altro canto, ha dei limiti diversi. La questione principale da affrontare in questo caso è la sincronizzazione del labiale dell'attore che parla in lingua originale, con la traduzione delle battute nella lingua straniera. Questa tecnica infatti si concretizza nella sostituzione del testo di partenza con un nuovo copione nella lingua di arrivo, a seguito della quale la versione originale del parlato viene completamente cancellata (a differenza di quanto avviene nella sottotitolazione, in cui le due versioni restano intelligibili simultaneamente). L'ostacolo della sincronizzazione labiale (che in ultima analisi viene poi svolta dall'adattatore, non dal

traduttore, e nemmeno dal doppiatore) ha portato alla nascita del fenomeno della routinizzazione. Esso consiste nel fatto che spesso, a battute uguali vengano fatte corrispondere, in un'altra determinata lingua, traduzioni uguali in molti film diversi perché quella specifica versione è diventata una consuetudine applicata quasi automaticamente, talvolta anche per risparmiare tempo, nel caso in cui le scadenze siano particolarmente pressanti. In ogni caso, l'obiettivo della traduzione per il doppiaggio resta quello di cercare di suscitare nel pubblico di arrivo la stessa reazione che la versione originale aveva sull'audience madrelingua. Il voice-over è il terzo tipo di traduzione audiovisiva analizzata nell'elaborato. Spesso viene considerato una tipologia di traduzione "di serie B" rispetto alle altre due sopracitate perché nella maggior parte dei paesi occidentali è usato per lo più per la traduzione di documentari e reality show, ritenuti di second'ordine rispetto ai film o alle serie televisive. Tuttavia, si tende spesso a dimenticare che in molti stati dell'Europa orientale è impiegato anche per questi ultimi prodotti. Esso consiste nella traduzione orale di quanto viene detto dai parlanti sullo schermo, ma senza dover rispettare il sincronismo labiale. Il voice-over infatti ha la caratteristica di lasciare, in sottofondo, la voce originale e di far cominciare e finire la versione tradotta rispettivamente pochi secondi dopo o prima che la battuta sia iniziata o conclusa, in modo che i dialoghi nella lingua di partenza siano parzialmente comprensibili. Il traduttore in questo caso potrà operare dei cambiamenti nel corpo centrale del testo, ma dovrà attenersi il più possibile alle parole pronunciate all'inizio e alla fine della battuta. Pertanto, dal mio punto di vista, il voice-over può considerarsi una tipologia di traduzione audiovisiva da inserire a metà via tra la sottotitolazione e il doppiaggio. Riprendendo ora quanto detto in precedenza, quando un romanzo viene trasformato in una sua versione cinematografica con il processo che prende il nome di adattamento, è possibile che all'opera originaria vengano fatti dei cambiamenti. In questo caso, gli elementi che possono subire modifiche sono parecchi: in primo luogo, il tema della storia, che può essere presentato tramite espedienti diversi e più adatti al nuovo mezzo di comunicazione. Secondariamente, i personaggi spesso subiscono alterazioni di vario genere: può essere che vengano mantenuti o modificati, che più personaggi vengano condensati in uno solo, o addirittura che qualcuno venga completamente eliminato. Tutte queste manovre implicano rischi molto grandi, poiché non solo si danno un volto, un corpo e una voce specifica a degli individui che ogni

singolo lettore immagina nella propria testa in modo diverso, ma talvolta queste fattezze vengono completamente stravolte e mescolate, e il pericolo che si corre in questo caso è quello di deludere buona parte del pubblico. Tuttavia, mostrare ciò che nel romanzo può essere sottinteso o omesso è una prerogativa imprescindibile dell'adattamento, e il pubblico deve essere pronto a scendere a compromessi con i cambiamenti che verranno presentati, quasi sempre operati per raggiungere uno scopo specifico. Infine, l'altro elemento che può essere sottoposto a cambiamenti è il linguaggio, naturale o artificiale che sia. Il registro e il tono, ad esempio, in alcuni casi possono essere resi in una versione più o meno elevata rispetto all'originale, e se il cambiamento persiste nel corso dell'adattamento, è possibile che l'effetto finale risulti molto diverso rispetto a quello della versione di partenza.   Quando si considera l'adattamento di una o più lingue artificiali invece, va detto che sicuramente l'elemento che più è evidente per il pubblico, che non le conosce e per capirle deve affidarsi ai sottotitoli e alle immagini, è il suono, che deve rispecchiare l'indole del popolo che le impiega, e, d'altro canto, deve risultare comprensibile e memorizzabile per gli attori, che spesso sono i primi a parlare in quella specifica lingua e non hanno altri metri di paragone con cui misurarsi. Ancora una volta, le strategie che possono essere applicate per rendere al meglio la lingua artificiale o far intendere la sua presenza senza impiegarla in modo diretto sono diverse, e tra le principali figurano la presenza, l'evocazione, la segnalazione e l'eliminazione, che, come avviene nel caso dei sottotitoli, vanno vagliate e selezionate di volta in volta quando se ne presenta la necessità. Il capitolo si conclude con l'analisi dell'adattamento della lingua Nadsat, creata da Burgess per il romanzo *Arancia meccanica*, e trasposta poi con successo nell'omonima versione cinematografica di Stanley Kubrick.

Il quarto ed ultimo capitolo è dedicato interamente a Tolkien, ad alcune delle sue opere, e all'analisi delle lingue artificiali che si trovano all'interno de *La compagnia dell'anello*. Come anticipato in precedenza, la più grande passione del professore di Oxford era la creazione linguistica, che lo portò a produrre varie lingue con differenti gradi di complessità. Il suo obiettivo, tuttavia, era quello di fornire al Regno Unito un passato mitologico che fosse fortemente legato alla nazione e che fosse più antico delle leggende di re Artù e dei cavalieri della tavola rotonda. Per la verità, secondo Tolkien, in un tempo passato tale sistema di racconti già esisteva, ma era stato spazzato via dall'invasione normanna del 1066, e quindi egli iniziò a pensare a una serie di storie, di

diversa complessità, che potessero supplire a tale mancanza. L'intento iniziale non era quello di creare l'intricato *legendarium* che sarebbe poi nato col tempo, tuttavia, storia dopo storia i legami tra personaggi e vicende iniziarono a diventare sempre più stretti, e le lingue inventate divennero il filo conduttore degli eventi di Arda. Arda è il mondo all'interno del quale si trova la Terra di Mezzo, una regione corrispondente all'incirca all'odierna Europa occidentale, che rappresenta di fatto il nostro continente in un passato mitico ed immaginario. Da questo punto di vista quindi, la Terra di Mezzo è la progenitrice del nostro continente, Hobbit, Elfi, Orchi, Nani e Uomini sono nostri antenati, e le lingue che parliamo discendono in qualche modo da quelle che impiegavano loro. Scopo principale degli abitanti di Arda, è quello di permettere alle lingue create da Tolkien di prendere vita e concretizzarsi in un mondo nato appositamente per farle respirare. Le vicende della trilogia de *Il signore degli anelli* sono ambientate proprio in questo universo, e sono collegate a quanto narrato in due opere precedenti, *Il silmarillion* e *Lo hobbit*, che nella tesi sono stringatamente riassunte. *La compagnia dell'anello* è il primo volume della trilogia de *Il signore degli anelli*, e narra la storia di uno hobbit, una creatura simile ad un uomo, ma più piccola di statura e con dei piedi molto grandi, di nome Frodo Baggins, che deve affrontare un lungo viaggio per distruggere l'Anello del Potere, appartenuto a Sauron, il signore del male, ed evitare che un'era di oscurità cali sulla Terra di Mezzo. Nella sua missione sarà accompagnato, oltre che da altri hobbit, da esponenti di diverse razze, nello specifico uomini, elfi e perfino un nano. Riguardo alla questione della lingua, va detto che la storia ci viene presentata in inglese, tuttavia Tolkien specifica che essa è la traduzione di un antico manoscritto in Lingua Comune, o Ovestron, ossia il linguaggio parlato come lingua franca nella Terra di Mezzo nell'epoca in cui si svolge la storia. Era originariamente una lingua umana, modificata poi dal contatto con la parlata elfica e, con il passare del tempo, adattata alle caratteristiche dei diversi popoli della Terra di Mezzo. Gli hobbit, ad esempio, la considerano loro lingua madre in una variante più rustica rispetto a quella degli uomini, che meglio rispecchia la loro natura semplice e allegra. Tra le altre lingue che figurano nel libro, sicuramente hanno fondamentale importanza Quenya e Sindarin, parlate dagli elfi. Esse sono le più sviluppate tra le creature linguistiche di Tolkien e quelle che egli stesso riteneva un canone di bellezza estetica e nobiltà (che erano anche le caratteristiche principali di coloro che le

parlavano). Quenya e Sindarin (ispirate principalmente da finlandese e celtico la prima, e gallese la seconda) sono considerate, in ambito letterario, le lingue artificiali più approfondite e complete, anche perché Tolkien non si limitò a svilupparne grammatica, fonologia e sintassi, ma attribuì loro anche un'evoluzione storica ben precisa e distinta, al pari di quella delle lingue naturali. Un'altra lingua di fondamentale importanza all'interno del romanzo è quella del lato oscuro, parlata nel cupo regno di Mordor da Sauron e dai suoi seguaci: il Linguaggio Nero. L'incisione sull'Anello del Potere che Frodo deve distruggere è formulata in questa lingua, che è malvagia, come coloro che la impiegano, ed è costituita da suoni duri e sibilanti, in cui non figura mai la lettera *e*. Infine, l'ultima lingua artificiale presente nel libro è il Khuzdul, la lingua segreta dei nani. Stando a Tolkien, è una delle forme di espressione più complesse e cacofoniche dell'intera Terra di Mezzo, per questo motivo ha subito poche modifiche nel corso del tempo e non si è diffusa tra le altre razze. Ciò ha portato i nani, schivi e riservati di natura, a considerarla un tesoro del passato, da custodire e proteggere. Diversamente dalle altre lingue, il Khuzdul viene spesso inciso nella pietra, e quindi, all'alfabeto comune, il Tengwar, composto da lettere tondeggianti, i nani preferiscono le Angerthas, le rune, più spigolose e, di conseguenza, più adatte ad essere scolpite. Il capitolo prosegue poi con un'analisi, fornita di esempi, dei dialoghi e delle battute in lingua artificiale presenti nei film, e con lo studio della versione sottotitolata in italiano, che hanno condotto alle seguenti conclusioni.

La differenza principale tra le due versioni de *La compagnia dell'anello* è che, dal punto di vista di Tolkien, il romanzo può essere considerato quasi un effetto collaterale della sua passione per la creazione linguistica, un meraviglioso contenitore nato per servire le sue lingue artificiali e dar loro voce, mentre nel film l'aspetto fondamentale sono gli eventi, e le lingue inventate sono soltanto uno degli elementi che caratterizzano la storia. Ciononostante, va specificato che il regista, avendone compreso la rilevanza nell'opera originale, ha comunque deciso di dedicare loro grande attenzione. Di conseguenza, le funzioni principali che le lingue costruite hanno nel libro sono state mantenute anche nel film. In primo luogo, sono state impiegate per sottolineare le caratteristiche fondamentali degli esponenti del popolo da cui vengono parlate, evidenziando quindi la natura informale degli hobbit, la bellezza e nobiltà degli elfi e la crudeltà del signore oscuro e dei suoi servitori. In secondo luogo,

contribuiscono alla creazione di un'atmosfera mitica, che permette al pubblico di immergersi in un mondo remoto e fantastico, che potrebbe effettivamente sembrare un'era passata e a lungo dimenticata della nostra Terra. Inoltre, nel film le lingue artificiali assolvono altre due mansioni molto rilevanti. La prima è il fatto che la lingua Sindarin rappresenta un aspetto caratteristico della storia d'amore tra Aragorn e Arwen, i due personaggi ch lo usano maggiormente nel corso del film. In tal senso, è impiegata per mettere in risalto il loro legame e per conferirgli un elevato grado di intimità, aspetto fondamentale che accompagna tutte le scene che li vedono protagonisti. Questo è un cambiamento importante rispetto al libro, poiché nel romanzo la loro relazione è appena accennata, e viene approfondita soltanto nell'appendice alla fine de *Il ritorno del re*. Pertanto, in questo caso (come in altri), un linguista esperto ha dovuto creare delle frasi in lingua elfica che non erano presenti nell'opera originale, seppur seguendo alla lettera le indicazioni di Tolkien. L'altro proposto per cui Jackson ha impiegato le lingue artificiali nell'adattamento è stato quello di presentare al pubblico alcuni tratti importanti della storia di singoli personaggi o interi popoli. Ciò avviene quando scopriamo dalle parole di Elrond, pronunciate in Sindarin,che Aragorn è l'erede di Isildur e che è cresciuto all'interno di una comunità elfica (ragion per cui parla la loro lingua) e anche quando Gandalf legge il Libro di Marzabul, scritto nella lingua dei nani. Questo è un cimelio molto importante poiché fornisce le uniche informazioni disponibili riguardo a questo popolo e alla loro storia, nonostante lo stregone traduca le rune in Lingua Comune. La rilevanza in questo caso sta nel fatto che, anche nel romanzo il Libro figura come fonte di notizie sui nani, ma è una tra le altre, mentre nel film è l'unico strumento per mezzo di cui il pubblico può venire a contatto con questo popolo e con la sua triste storia. Infine, per quanto riguarda la sottotitolazione, appare evidente che i traduttori hanno cercato di rispettare il più possibile i criteri di accessibilità e usabilità impiegando diverse tecniche e non sacrificando mai il tono e il registro della versione originale pur rispettando le limitazioni tecniche. Queste accortezze hanno dato vita ad una traduzione davvero ben fatta, caratterizzata, nelle parti in lingua artificiale, dalla trasposizione quasi letterale del sottotitolo inglese.

Non c'è dubbio che il romanzo e il film siano due mezzi differenti per raccontare una stessa storia, e che ognuno abbia delle specificità caratterizzanti che impongono, in certi casi, di operare delle scelte diverse. Tuttavia, è altrettanto evidente che, per quanto

riguarda l'adattamento delle lingue artificiali, nel caso de *La compagnia dell'anello* sia stata riservata loro una considerevole dose di attenzione e accuratezza, che nel film costituisce sicuramente un grande valore aggiunto ad una pellicola che si è aggiudicata ben quattro premi Oscar e la nomination per miglior sceneggiatura non originale.